A Bridge of Words

GIDON AVRAHAM
A Bridge of Words

GIDON AVRAHAM

UPPSALA 1999
Dissertation for the Degree of Doctor of Philosophy in Semitic Languages presented at Uppsala University in 1999

ABSTRACT

The aim of this study is to establish, describe and present a term list, based upon word level operations of Avot Yeshurun, as used within the framework of a given literary context (metonymy) and adapted by the poet to a given language environment (poems in New Hebrew).

Aided by terminological methods of description, a classification of the poet’s working terminology is conducted, based upon linguistic and thematic categories, composed in the light of concept-oriented literary criticism in Israel, the issue of transnationality and the meta-time approach typical of holocaust literature.

Considering established patterns and normative requirements for word formation in NH (sections 2.4 – 2.7) and presenting compounds according to the international standards ISO 10241:1992(E) and ISO/TC 37, terms in the resulting term list help bring into focus the poet’s operations in the micro perspective and elucidate the “act” of compounding in which lexical representations of underlying concepts are linked together or transposed, to form Avot Yeshurun’s working terminology. Examples for the interaction and systematic correspondence between literary themes and linguistic categories in Yeshurun’s compounding serve to elucidate the usability of the suggested contextualising and presentation method and to teach us more about the contribution of Avot Yeshurun to Israeli Hebrew.

Keywords: victim diaspora; transnationalism; trans-historical fiction; metonymy; word level operations; established usage; transposition; transposon; innovative usage; compound; terminological methods of description, correspondence between literary motif and language operation.

Gidon Avraham, Department of Asian and African Languages, Uppsala University, Box 527, SE-751 20 Uppsala, Sweden. E-mail: linguistrator@mbox322.swipnet.se

© Gidon Avraham, Linguistrator AB 1999

ISSN 0585-5535
ISBN 91-554-4426-1

Typesetting: Gidon Avraham, Linguistrator AB
Printed in Sweden by Elanders Gotab, Stockholm 1999
Distributor: Uppsala University Library, Box 510, SE-751 20 Uppsala, Sweden
Table of contents

Preface .................................................................................................................. 9
Abbreviations ..................................................................................................... 10
1 Introduction ..................................................................................................... 13
  1.1 Israel’s literature award - the jury’s motivation .................................... 13
  1.2 Biography ............................................................................................... 13
  1.3 The poet on his poetry ............................................................................. 15
  1.4 The different layers of language ............................................................ 16
  1.5 דוברות התשעיני and the lost meter ....................................................... 17
  1.6 Tendencies in the development of Israeli poetry .................................. 17
  1.6.1 1948 and onwards – a generation in the land or דובר בארץ, לולארה, and the
       generation of the state ................................................................. 18
  1.6.2 The לולארה (Towards) group ............................................................ 18
  1.6.3 Integrative tendencies ....................................................................... 19
  1.6.4 Poetry relating to the holocaust (שירת השואה) ................................ 20
  1.6.5 The sixties and beyond ..................................................................... 20
  1.6.6 The universal dilemma .................................................................... 22

2 Aim and method ............................................................................................... 23
  2.1 A multidisciplinary approach to Yeshurun’s language operations – Socio-
       anthropological aspects, concept-oriented literary criticism in Israel,
       language requirements and terminological methods of description .... 24
  2.2 Socio-anthropological aspects: Transnationality and multiple identity
       in a global perspective ........................................................................... 25
  2.2.1 Ethnical identity and hybridity ......................................................... 25
  2.2.2 Diaspora ............................................................................................. 27
  2.2.3 Multiple identity and the notion of time .......................................... 27
  2.3 Concept-oriented literary criticism in Israel ....................................... 28
  2.3.1 Hanna Yaoz on trans-historical fiction – The literature of the holocaust...
       2.3.1.1 Representations of memory in trans-historical fiction.............. 28
       2.3.1.2 Fictitious time as a simile of memory in trans-historical fiction.. 29
       2.3.1.3 The time of horror as fictitious present time .......................... 29
  2.3.2 Lilach Lachman – Yeshurun’s labour of recollection seen as a poetic act.. 30
  2.3.3 Baruch Kurzweil – the issue of “a late and tragic return” ................. 33
  2.3.4 Hillel Barzel – transposition “from the sublime to the lesser” ........... 33
  2.3.5 The voice of the narrator ................................................................. 33
  2.4 New Hebrew – Linguistic aspects, normative requirements and formation
       of neologisms ....................................................................................... 35
  2.4.1 Mansour on the problem of normativeness in Hebrew .................... 35
  2.4.2 Rabin’s description of New Hebrew ............................................... 36
  2.4.3 Lewis Güinert .................................................................................... 38
2.4.4 The phrasal characteristics of (compounds in Hebrew) .......................... 38
2.4.5 Roman Ingarden vs Meir Sternberg concerning language operations on
word-sign level ......................................................................................... 39
2.4.6 Established usage and innovative usage in NH ..................................... 40
   2.4.6.1 Established usage, השוים מכניקת and innovative usage, השוים
מודולים in NH in the light of publications issued by the Academy of the
Hebrew Language ..................................................................................... 41
   2.4.6.2 The Academy of the Hebrew Language – facts and writings ............ 42
   2.4.6.3 Towards established usage and its innovative extensions ............... 43
   2.4.6.4 Interim conclusion .......................................................................... 47
2.5 Reuse and ancestral domains – the issue of interaction ............................ 47
2.6 A model for classification of compounds, based on terminological
methods of description ............................................................................. 48
   2.6.1 Working categories ........................................................................ 50
   2.6.1.1 Thematic categories in Yeshurun’s poetry ...................................... 50
   2.6.1.2 Linguistic categories ...................................................................... 51
2.7 Presenting compounding-operations based on Hebrew grammar as
standardised term entries ......................................................................... 53
   2.7.1 Compound ........................................................................................ 53
   2.7.2 Compounds in Hebrew – applicable normative requirements ............ 54
   2.7.3 The advantage of terminography for a description of compounding
operations by the poet ............................................................................ 57
   2.7.4 Establishing a term list in accordance with ISO 10241:1992 (E) ........ 58
   2.7.5 Acceptability ratings ......................................................................... 58

3 Linguistic and thematic applications
Meta-time approach, transcultural compounding operations and metonymisation
strategies based upon chains of compounds ............................................. 61
3.1 Trans-historical fiction: multiple identity and time .................................. 61
   3.1.1 Imaginary homelands ....................................................................... 62
3.2 The meta-time approach: representations of trans-historical fiction (the
holocaust literature) in Avot Yeshurun’s compounding .......................... 63
   • The implied poet as an omniscient narrator ...................................... 64
3.2.1 The meta-time approach ................................................................. 64
3.2.2 Encoding strategies as a means of allusion to traumatic events that
cannot be expressed directly ................................................................... 65
3.3 Word-unit based operations – disintegration and substitution in Yeshurun’s
compounding ......................................................................................... 68
   3.3.1 Disintegrative compounding in Thirty Pages by Avot Yeshurun (1964)
The letter metonymy – a non-letter to the abandoned mother .................. 68
   3.3.2 Avot Yeshurun, Joseph and his brothers: trans-cultural compounding
and modified (conjunctive) parenthetical usage in Yeshurun’s poetry .... 70
       3.3.2.1 Modified parenthetical usage ...................................................... 70
       3.3.2.2 Normative requirements for parenthetical insertions .................. 71
       3.3.2.3 Parenthesis in BH and NH ....................................................... 71
3.3.2.4 Parenthesis in Polish .............................................. 72
3.3.2.5 Parenthesis – applicable normative requirements ........... 72
3.3.2.6 Syntactic-typographical logic as a form of synthetic thinking...... 72

3.4 Joseph and the intrusive narrator – a case-study of בה לכו מלי
(So much I do not feel well) .............................................. 74
3.4.1 Avot Yeshurun, Joseph and his brothers – Word-sign level operations..... 76
3.4.1.1 Montage or linkage ............................................... 76
3.4.1.2 Expansion on phonic or semantic basis ........................ 76
3.4.1.3 Substitution of sub-units – semantic substitution through exchange
of a morpheme from another similar word .................................. 77
3.4.1.4 Grammatical transformation (by negation, change of gender or
omission of possessive suffix) .............................................. 77

3.5 Examples of deviant productivity — the "ליבת" chapter,
in the poetry-collection I Have Not Now, (1992) .................. 79
3.5.1 Montage or linkage .................................................. 80
3.5.2 Expansion on phonic or semantic basis .......................... 81
3.5.3 Shortening of pseudo-morphological character by omission of vowels or
exclusion of stem element .................................................. 81
3.5.4 Substitution of sub-units – semantic substitution through exchange of a
morpheme from another similar word .................................. 82
3.5.5 Substitution/enforcement with homophone or homograph .......... 82
3.5.6 Grammatical transformation (by negation, change of gender and
possessive suffix) ......................................................... 82
3.5.7 Graphical-orthographic substitution ................................ 83
3.5.8 Phonic substitution .................................................. 83
3.6 Metonymy for mood, setting and characters: metonymisation strategies
based on compound chains ................................................ 84
3.6.1 The place of the narrator in the world ................................ 84
3.6.2 The home-tree ....................................................... 84
3.6.3 The void, space ...................................................... 85
3.6.4 Memories and the burden of guilt .................................. 86
3.6.5 Language and voices of the past ..................................... 86
3.6.6 The notion of time ................................................... 87
3.6.7 The land and its inhabitants ........................................ 87
3.7 Interaction as systematic correspondence in compounding: nouns, or term-
like, compounded, multidimensional nouns in a literary context? .......... 89

4 A short survey of Avot Yeshurun’s poetry collections included in
this study ................................................................. 91
4.1 C5 בחבל הימני אפריקני (The Syrian-African Rift), 1974 ............. 92
4.2 C6 קפלה קלאש (Choral Voices), 1977 .................................. 92
4.3 C7 השער הכניס לשער צורים (Entrance Gate Exit Gate), 1981 ....... 93
4.4 C8 קומוגרף Homograph, 1985 ........................................ 94
4.5 C9 מסטר מנוחה (Master of Rest), (1990) 1991 .................... 95
4.6 C10 אני לא עכשווי (I Have Not Now), 1992 .......................... 96
5 A term list based on the study and classification of compounding operations in Ayot Yeshurun’s later poetry (1974 – 1992) concerning the notion of תְּבַיּוּן (The Syrian-African Rift), 1974 .................................................. 97
C5 חַשְׁבָּה לְדַמָּחַץ (Kapela Kolot (Choral Voices), 1977) .................................................. 115
C6 שֶׁקֶם מְדוֹלָה (Entrance Gate Exit Gate), 1981 .................................................. 127
C7 הַמַּעֲמַכָּר (Homograph), 1985 .................................................. 145
C8 הוֹדוּן (Master of Rest), (1990) 1991 .................................................. 173
C9 יַעֲשֵׂה (I Have Not Now), 1992 .................................................. 185
C10 6 – 7 Results and concluding notes
Evaluation of the term list in the light of NH .................................................. 193
6 Graphical applications .................................................. 194
Table A – word class distribution .................................................. 195
BL – linguistic categories C5 – C10 .................................................. 196
BT – thematic categories C5 – C10 .................................................. 198
1. Word class distribution C5 – C10 .................................................. 197
2. Word class distribution C5 – C10 .................................................. 199
7 Results and observations .................................................. 199
7.1 Systematic presentation of compounds .................................................. 202
7.1.1 Evaluation of definitions .................................................. 202
7.1.2 References to the general language system .................................................. 202
7.1.3 Evaluation of acceptability ratings .................................................. 203
7.2 Applied systematic correspondence in compounding – additional aspects .................................................. 203
Bibliography .................................................. 205
Preface

It is my sincere hope that the results of my work, as presented in this study, will prove useful for further research, not only into the special contribution that Israeli poets have made and are continuing to make to the development of New Hebrew, but also, by preparing the ground for a larger, searchable, digital database of word-level operations, into the process of word formation in general.

All research is supported by the work and goodwill of others. In recognition of this I would like to extend my special thanks to Professor Hillel Barzel, who took the time some years ago in Tel Aviv to give me his professional opinion on my research topic, to Jochai Oppenheimer, who wrote about Avot Yeshurun’s Tel Aviv poetry and saved me days of searching through the city’s archives by kindly sending me copies of relevant newspaper articles, and to Helit, Yeshurun’s daughter, who has helped me with much of the material needed for my study. Whenever I was unable to get hold of copies of her father’s works, she would put them into my hand or send them to me in Sweden.

I am also grateful to Lilach Lachman of Tel Aviv University for inviting me to her lecture series on Memory and History in New Hebrew Literature and providing invaluable help with critical comments and ideas, and to Helmi B. Sonneveld, the editor of Terminology, who helped me to obtain Professor J. Sager’s comments at a most propitious time.

Queries from Dr Mats Eskhult, a specialist in Biblical Hebrew syntax, encouraged me to develop a description of New or Israeli Hebrew – a profoundly different living language – which has long since passed what some scholars call “Palestinian era” in Israeli literature. Key terms like “established usage” and “innovative usage” could then be examined in the light of research conducted by scholars of the Academy of the Hebrew Language which promotes Israeli Hebrew as the highest integrative stage in the history of New Hebrew.

Docent Bo Iskasson wisely helped me discard vaguely described metaphor theories, and Professor Bo Utas and Professor Gunilla Gren-Eklund both assisted with the publication of my earlier articles and helped to advance the cause of my studies.

Sven Borei and Ian Hinchliffe have checked the English text for grammatical accuracy and consistency.

My supervisor, Professor Tryggve Kronholm, has campaigned untiringly for coherence and clarity and in favour of concrete, elaborated examples.

Finally, for their support, encouragement and forbearance during the long years it has taken me to get this far, I am indebted also to my parents, Lea and Avraham, and to my wife, Kerstin, and our children.

Norrtälje, Sweden, March 1999    Gidon Avraham
Abbreviations

Adj (adj)       Adjective
Adv (adv)       Adverb
BL              Linguistic categories
BT              Thematic categories
BH              Biblical Hebrew
D               Dwellers – city dwellers and those who seek shelter
DE              Human environment and its recollections
DG              Definition in English by the present writer
DY              Definition by the poet, given for a term mentioned in the same poem
E               Environmental factors
F+LT            Foreign loans and loan translations
Innov. Der      Innovative derivatives
ISO 10241:1992 (E) International terminology standards – Preparation and layout
LSP             Language for special purpose – compounding not according to normative requirements for word formation in New Hebrew
MH              Mishnaic Hebrew
MSH             Modern Standard Hebrew
N               Noun
NH              New Hebrew, also known as Israeli Hebrew
NH (in term entries) Compounds formed in accordance with New Hebrew
NSN             Non Standardised Neologism
P               Place – the place of birth, the land and a shelter
Pn              Noun related to the notion of place
Prep            Preposition
T               Time, the influence of
Tn              Noun related to the notion of time
TRC             Traditional rigid syntactical patterns

All translations are by the present writer, unless stated otherwise

The following typesetting is used for titles of poetry collections, chapters within poetry collections and poems:

1. Poetry collections: Master of Rest, 1991
2. Chapters: “I Leave, March”
3. Poems: A Morning with One

Each line-break indicating a change in the initial length of a quoted line is marked with “||”. 

10
בכשATIONS errores be recd wth 성.

1969. 10/06/00 ס"ד 6151

10/12/15
הוא חמה ומואדנה
כפתהו של הים.
מלאה לה אריך זהכה
ולא נעדת.

אבית פרס
1 Introduction

1.1 Israel’s literature award - the jury’s motivation

Avoth Yeshurun’s poetry expresses the essence of three or four generations of poetry in a bold and provocative way. It has achieved a central position in Israeli culture. Yeshurun had the ability to foresee future developments in Israeli poetry and his poetry in itself challenged young poets to achieve a breakthrough in style and form. Yeshurun’s poetry expresses the divisions and agony that mark the Jewish-Israeli realities of our time, seen through an entirely individual prism. At times, it seems to have hermetic nature despite passages of a pluralistic and even moral-didactic character. Yeshurun’s poetry shows a longing for a childhood, tainted with feelings of guilt and pain derived from his having left behind a world later to be destroyed, as well as penetrating, critical observations on the new, grotesque reality. Standing here is possible only if one listens to the sounds coming from there.

The past is a bleeding wound, nourishing and exaggerating memories beyond proportion. Tel Aviv is real only in so far as it connects to the city of his longing, “The one city inside the heart”, his hometown of Krasnystaw. The poet accuses himself of abandoning the others, sentenced by him to endless longing.¹

1.2 Biography

Yeshurun died 22 February 1992, in Tel Aviv, only a few days after he had been awarded the 1992 Israeli Literature Award. He was born Yechiel Perlmuter in Neskhyzh in the Ukraine, 19 September 1903, the evening after Yom Kippur. As a result of the First World War, the family had to move to Krasnystaw, where they settled at the end of the war. Perlmuter studied at the Cheder and took additional language lessons from tutors. When only twenty-two years old, he emigrated legally to Israel on his own serving as an engineer on a ship called the Gianicollo and landing on the coast at Bat-Galim, Haifa. Perlmuter had to rely on occasional jobs to earn his living, such as working in construction, on citrus plantations, as a vineyard watchman, as an archivist and in an insurance company.

As an Hagana (defence forces) member, he was among those who defended Atarot during the 1929 massacres and the Jewish neighbourhood in Jaffa in 1939. Perlmuter married Pesia Yustman in 1934 and soon the couple had their first and only child, Helit. Perlmuter joined the army at the age of forty-five and served as a unit telegrapher in 1948.

His first poem, JINE‘I DI‘I (Thirst and Fasting) had been published with the help of Avraham Shlonsky in Turim in 1934. Shlonsky encouraged the talented writer

¹ Translation based upon information issued on the occasion of the presentation of the Israeli Literature Award, 1992, by the Israeli Education and Culture Ministry.
to continue and in 1942 Perlmutter published his first collection of poems, יתכלות דרך ארץ (On the Wisdom of Roads). In 1949 he started to sign his poetry with the name Avot Yeshurun (The fathers look upon). By that time he was considered a member of the Machbarot Lesifrut (Literary Notebooks) group together with Nathan Alterman, Eliau Tessler, Ya’akov Horovits and others. His political poem עליון (Leaping over Niches), referring to the situation and hardships of Israeli Arabs was published in Ha’aretz in May 1952 and aroused a wave of reactions against the Canaanites he was wrongly accused of representing.² He answered his opponents with רוח אלוהים (Wind in the Migratory Locust) a year later.

Nonetheless his poetry had always been recognised by such prominent literary groups as Likrat (Towards) and Siman Kri’a. Moshe Dor, a leading member of the Likrat group, described Yeshurun as a politically “excommunicated” figure, sitting alone by his table at the Stern coffee-house with a cigarette in his mouth and a cold cup of tea in front of him. Despite being published, Avot was politically banned because of his sympathetic attitude towards the Arabs and because he was considered wild, partly primitive, and a pursuer of Canaanitic ideology.³ If we add to this Avot’s difficulties in keeping to a steady job and the ongoing inner struggle with feelings of guilt, we can see why the poet had some tough decades to go through before winning acknowledgment.

Even though Avot is often described as an outsider, he had an insider opportunity to experience the conflicts between the different literary groups of the thirties, especially regarding Shlonsky and the Ketuvim group that had rebelled against Bialik’s sovereignty. Yeshurun’s existence in the shadow of Nathan Alterman, the giant of Israeli poetry, was one factor obstructing his development as a poet. His own temperament later brought to an end a fine relation with Moshe Dor from the Likrat group. When Alterman’s poem ברוך הclientId (Beggars’ Happiness) was published in March 1941, his colleagues in the Machbarot Lesifrut group were jealous of him.⁴ Yeshurun, who did not tolerate any kind of idolatry felt a need to praise the poet U. Z. Greenberg in front of Alterman, which hardly improved the already strained relations between the two. In June 1973, three years after Alterman’s death, Yeshurun wrote the poem Achirman, alluding to the two-way-ban, or excommunication that Alterman and he seem to have posed on each other, a ban which resulted in the isolation of Avot for a long period of time. We also learn that Yeshurun could not stand criticism from Moshe Dor, with whom he had had cordial relations since the fifties. In January 1975 with the

² Canaanite in the sense of belonging to a group of poets accused of revisionism and of turning their backs on European Jewry, its traditions and the tragic holocaust, being interested only in the Hebrew-Canaanitic roots of the Jewish people. According to Zorit, The Song of the Noble Savage: A Biography of the Poet Avot Yeshurun. Tel Aviv, 1995, pp. 110-111, Yeshurun hated that movement and the poet Jonathan Ratoš (Uriel Helpern, first published in Turim 1938 and a foreground figure in this group), a feeling clearly expressed in his poem שפריסת הפשיש (You Have Poured Deceit) written in April 1973 and published in The Syrian-African Rift and Other Poems, also called The Rift.

³ See note 2.

⁴ According to Zorit, p. 112, the Turim and Yachdav groups’ split occurred at the spring of 1939. The first issue of מכתבים (Literary Notebooks) was published with Israël Zemora as editor on 1 January 1940. It contained poetry by Yeshurun (Perlmuter), Alterman, Tessler, and Bat Miryam.
appearance of *The Rift*, he more or less forced Dor to criticise the poetry collection and when Dor said that some of the poems were superfluous, Avot fell silent, marking the end of a long friendship.\(^5\)

Yet the positive outcome of Yeshurun’s contacts with Dor and other Likrat members was the acknowledgment and acceptance won for his work. Within the group his poetry was accepted even at times when political realities and language conventions did not allow for such expression. In the seventies however, new poetry and bolder language usage by Nathan Zach paved the way for total acceptance of Yeshurun’s poetry and of his treatment of the Hebrew language. Emerging talents no longer found his poetic expression odd.

In 1980 Harold Shimmel translated a collection of Yeshurun’s poetry into English. In 1967 Yeshurun received the Brenner Award and in 1979 the Bialik Award. He published poetry on a regular basis in the newspapers *Davar* and *Ha’aretz* and through the seventies in *Davar* and *Yediot Acharonot*. He never left Israel after his arrival in 1925.

### 1.3 The poet on his poetry

The following passages, taken from interviews with Avot Yeshurun in the periodical *Chadarim*, describe what in his view constituted the poetic-linguistic essence of his poetry.

Rhyme is delusion. As time goes by and comes closer, We shall be forced to use smaller words. As often as it is possible, to use small words about the endless matters: The less we are able to understand the world, the smaller words we should use.\(^6\)

More than to writing, I was devoted to the surroundings. Writing is but a minor derivative of the interaction between the poet and the environment.\(^7\)

Writing depends, thus, on words that do not always suffice (as a common denominator) to express associations attached to different cultural backgrounds. This explains the “double nature” of Yeshurun’s language, a result of his wish to mould together two language sources into one hybridised expression.

I have one thing to express, but in two different words, not with one word only. Unfortunately I must express this matter in two smaller words. Each word belonging to a different language. One belongs to Hebrew and the other to Yiddish. The one, just like the other is a smaller word, but it takes the two of them. Not only one. This is the secret of the failure. This is the secret of my dilemma. Along with my own self I have dragged into this country that word which carries with it a long train of deep cultural issues, which is why this word arouses an endless stream of associations; all because it has in it the great competitor from the other language. That is why diverse phrases come forth, in order to elucidate one word with the

---

\(^5\) Zoritte, pp. 121, 192 and p. 200.


power of coherence belonging to the other language. It is possible that finding the two
two words of both languages and moulding the two into one word is the cause of the difficulty. I
did want to mould one word out of the two.  

Yeshurun’s struggle to constrain and mould words from different cultures into one
written poetic unit of expression even resulted in the practice of unconventionally
applied spelling and vocalisation that the poet describes as written slang: “I want the
word to be a ruin of language”, he said,9 a statement not far from Brooks and Warren’s
explications on slang, with reference to Owen Barfield’s etymological examples: “slang
expressions are stretchings and twistings of the ordinary meaning of words and thus
are metaphoric, and so are related to the healthy growth of the language.”10

1.4 The different layers of language

If writing is “the choice of that social area within which the writer elects to situate the
Nature (that is, the historical givens) of his language.”, Avot Yeshurun’s poetry could
be placed in the vicinity of several languages and language layers reflected through his
linguistic identity.11 On the one hand, there are the Jewish-Polish characteristics, with
the Yiddish and the Cheder culture, and on the other hand, the migrant reality in
Palestine, encounters with NH, its earlier language layers such as Biblical Hebrew and
elements of Arabic, in the light of prevalent ideological constraints.

Hebrew reflects a multitude of historical givens and accordingly, different layers of
language. Chomsky exemplifies this through the presentation of words recently borrowed
from Arabic (לידבר, מושל, דוד, ראני, מסת, רבי, יפה, כף) and from Yiddish
(גפטען פערועל-עשנсан שפנס; זא עעגצנ פערן היי אט המאונט-עא מאמט מיר דיועפ טויט). It is
worth noting that Yiddish includes about 4,000 Hebrew words, some of them with the
right inflection (לאָדשינען, הוּני) applied even to non-Hebrew words (נָרְקִשְׁוֹם) together
with loan translations from Biblical and Midrashic sources.12

Such components of Hebrew vocabulary and their syntactic variation may, depending
on their source, serve to reflect the duality of expression that is the hallmark of several
Israeli poets born in Europe.13 The longing towards the mother-tongue and a different
reality breaks through to the new language (Hebrew) and the result usually becomes
yet another component of its layers.

---

8 Yeshurun, Chadarim No. 6, 1987, p. 156.
relates to Writing Degree Zero by the critic Roland Barthes, according to whom the poet inherits “the entire
historical past as it is embodied in language and his own personal past as it has issued in the style of his
temperament and his personality.” Rabin’s words in section 2.4.2 sustain this point of view.
13 The Yiddish idiom is often used by Avot Yeshurun. According to the Dictionary of Modern Literature, ed.
A. Shaanan. Tel-Aviv: Yavne, 1966, pp. 204-205, U.Z. Greenberg’s three first published poetry collections
(1915, 1919 and 1920) were in Yiddish. He did not start to publish in Hebrew until after 1924. Bialik, too,
published a collection of poems in Yiddish, in Berlin 1922.
1.5 הורג התwayne and the lost meter

It would be proper to comment on Hebrew meter, as the issue seems to have been a controversial one for many years and may influence poetry for years to come. According to Shaanan’s literary dictionary, when it comes to use of rhyme and meter Israeli poets generally do not discriminate between long and short vowels (with the exception of the Spanish-Jewish Arabic-influenced poetry – דברש בנ”ל לנדבר). The syllabic meter used due to German and East European influences during the period of השכלת (from 1725-1805) was replaced by the tonal meter as early as the turn of the century, paving the way for the conflict between the natural and the grammatical reading of poetry in Hebrew. With reference to Rabin’s article (2.4.2) it is worth noting that the fruits of Tschernichovsky’s use of the hexameter, for example, cannot be enjoyed by today’s students as the essential penultimate reading is no longer in use: ultimate-syllabic reading being the grammatically correct NH reading.

Giants of Israeli poetry like Bialik, Yaakov Hakoen and Tschernichovsky had to revise their writing accordingly, with the exception of Tschernichovsky’s “idyllic poetry” written in hexameter. As a result of this crisis in Israeli poetry – a clash between European tradition and NH standardisation process – Israeli poets of the last decades have grown up without the rhythm and the musicality of the Techiya poetry (תנוריה, a period identified mainly with the poetry of Bialik 1873 – 1934). They had to read Ashkenazi-penultimate text in the Sepharadic, gramatically correct manner, thus being deprived of the rhyme of that essential poetic heritage.

Regardless of Shlonsky’s and Alterman’s later development of a better functioning metric for poetry written in NH, the above mentioned standardisation process could have been one of the reasons for the emergence of the characteristics of today’s Hebrew poetry.

Avot Yeshurun himself had difficulties in coping with the stylistic conventions formed by Alterman, which is probably why his later free verse poetry became his primary individual expression.

1.6 Tendencies in the development of Israeli poetry

Amalia Kahana-Carmon suggests that “a division into periods is determined according to one’s way of relating to reality and to one’s place in it.” The editors of משראה נועית (Young Poetry), on the other hand, have chosen to group poems according to three main qualities considered the hallmark of good poetry: authenticity, formal perfection and originality (אתונטיות, שלמות הזרורה, ראשותויה).16

---

14 Shaanan, column 1002-1005.
1.6.1 1948 and onwards – A Generation in the Land, or, Towards (לנוראות) and The Generation of the State (דור המידיה).

In the 1984 fall/winter issue of Modern Hebrew Literature Amalia Kahana-Carmon states that

The literature of 1948 is a kind of guilt-offering offered up by the good, the gifted and the exceptional, precisely those for whom the sacrifice was most difficult to make. For just as today it is considered heroic to kick and tear down, so in those days the model of heroism was every form of self-sacrifice and conscious self-abnegation.\textsuperscript{17}

Conformity seems to have been a predominant trait of that period,

because when volunteering is the supreme value, which has become part of a way of life, a second nature and a spontaneous response – then this too is a way of proving that you are a volunteer. Proving to whom? To the scale of history, I suppose. Their literature is the record of their inner struggle with this experience. Their inner alibi. ...a glorious period for the country, but just as hard on individuality and talent.\textsuperscript{18}

Bearing in mind Carmon’s description of an assumed starting point close to 1948, we could consider the division of Israeli poetry into periods according to such principles as stated by the editors of the ישירה צעירה anthology. According to ישירה צעירה, the first established group consists of poets brought together by the לקט ורצנון periodical. The group, also known as דור הארץ, was marked by the events of the 1948 war and considered almost traditional in that some of its members followed the poetry of Shlonsky and Alterman. According to a footnote by Carmon:

A generation in the land or Dor Ba-Aretz (a quotation from a line in the poem “Ani Maamin” by Saul Tchernichovski – “Dor beeretz yakum,” (“a generation in the land will arise”)) refers to the first generation of modern Hebrew writers born or brought up in Eretz Israel, whose work was anthologized in 1959 in a collection entitled “Dor Ba-Aretz”. Most of these writers spent their formative years in the struggle for independence before the establishment of the state and they are also referred to as the Generation of 1948 or the Palmach Generation.\textsuperscript{19}

The foundation of the state of Israel brought about a politisation of Israeli cultural life. Carmon actually suggests that the institutionalisation of “the yearnings for national salvation and the vision of national rebirth” had paved the way for a new synthesis as it offered nothing but “dead areas for the writer”.\textsuperscript{20}

1.6.2 The نحوות (Towards) group

In 1952, نحوות (Towards), a group organised by poets, writers and critics from Jerusalem University had become the answer to what Carmon calls the “unformulated ponderings

\textsuperscript{17} Kahana-Carmon, p. 9.
\textsuperscript{18} Kahana-Carmon, p. 10.
\textsuperscript{19} Kahana-Carmon, p. 11.
\textsuperscript{20} Kahana-Carmon, p. 13.
of the times.”21 Despite the unpretentious name chosen for that group, they had a gap to fill and an important function as marker of change. This group, later known as זר הבדליות (due to the fact that its literary production postdates the foundation of the state of Israel), has in fact formed the core of modern Israeli poetry as represented by כשנש הגר, גמז, ואחרים, אריאלה, רוז אברון, ישראל פלכס, דליה ליבקינט, אנדרס אלדר and others. Even Shaked, a prominent literary critic of Israeli literature, started his career as member of ליקראת. In the culture section of the Ha’aretz newspaper dated 5 June 1992 Shaked writes:

The new language of the Likrat members was an attempt to create once again a link between the Israeli literary system (poetry, prose, criticism and literary research) and various existing traditions in the outside world, and to form a new Jewish-Israeli identity out of the encounter with such elements.

The ליקראת (Towards Likratah) literary group could be regarded as a possible starting point in the development of Israeli postmodernism as represented by Yeshurun. In the same culture section of Ha’aretz (5 June 1992), Moshe Dor, one of the Likrat members, writes that the group felt a need to express the “new literature”. Likrat contributed to modern Israeli literature through the use of a style closer to the spoken language and by the content of their poetry. It was unconventional according to the standards of that period, thus opposing the politisation of artistic production. Dor concludes that the Likrat group suffered from inner division due to the struggle between two tendencies – the generally existential approach, and the “native-oriented” one, which placed the land, its landscape and its history at the centre of their poetry. The former was more pronounced at the beginning, but then the latter gained in strength.

Modern British poetry, particularly poetry by Yeats and Auden, along with Russian avant-garde sources, have been mentioned as early sources of inspiration. In the same issue of Ha’aretz, in an article entitled “Is there any truth in the assumption that Likrat was the turning point in Israeli literature?”, Amos Levin tries to describe the difference between Likrat and the more conventional literature of that time, stating that the new heroes resemble in character anti-heroes or even outcasts, which “indubitably seems to dispute the (characterisation of) the 1948 generation’s way of writing about ‘giants treading on the mountains of the land of Israel’ (Moshe Dor’s words)”. Levin concludes that the group was indeed a part of, and with the years even a symbol of, a new phase in Israeli literary life.

1.6.3 Integrative tendencies

With the perspective of 1980 the editors of the סדרת עתידה anthology decided that even contemporaries of זר הבדליות, poets who had been born in Europe and thus represent a sharp contrast to the Israeli born poets, should be included in the same

21 Kahana-Carmel, p. 12.
group within the anthology. This added a dual perception of reality to the group – on
the one hand their Israeli experience and on the other hand, the remote influence of
their childhood and place of birth, sometimes in terms of a former homeland. אינטנסיבית
had been included in this group, while אברוט עיווז–לטש, אבי לנבר, ג’ פוניסיעג בורט
たも, 原初, אלכסנדר פון
and others were left out because they did not fit, due to
limitations of time and space imposed by the editors of the anthology.

1.6.4 Poetry relating to the holocaust (שירת השואה)

It is essential to point out that poetry relating to the holocaust can be identified with
different periods in Israeli poetry although assorted by H. Barzel primarily as שירת
השואה – an independent direction within Israeli poetry. It is thus difficult to classify
according to its integrative qualities in relation to “native Israeli poetry”, unless it has
turned “native” through a process of linguistic assimilation, as I believe is the case
with Avot Yeshurun’s later poetry despite his European background. Hillel Barzel
writes about poetry that over looks the difference between past and present:

שירת השואה, נבسبרטנPNG, שהרי התחדשה, שהרי אנל קומך הפוסじゃה נשמעתי ברי בין חיה שלית
הפוס铴ה המסרודית בין חיה הפוס '// הפוס צוקפה למחפף האינדיבידואלי:

The poetry of the holocaust, even within the framework of the new poetry, may serve as a
significant meeting place between the conventional or traditional poetic foundation and the
poetical style typical of a particular period or of the individual writer.

Barzel even asserts that

בبالغ היה עצים גורים לעיך, ראיי דג לב, כי בם החווית מערייה באלה שחררת כלחת פעמים
שהיה היה נסיך לכלל–זו דרומית המאפריצים את העצירים מדון...הפשיטה הרכמהACKET
בלשון יי-ים מפיו היה בישר יאש שיחרטר למד, וזה מספר הארץ על כל לחית

When drawing a distinctive line between young poets and old-timers, one should note that
among the latter there are such poets who are productive up to this very day, responding to
new states of mind typical of those who are younger. ... the deliberate harsh, biting use of
everyday language was present in the poetry of Avot Yeshurun from its very beginning,
and continued to be part of it along the way.

The practical implication of Barzel’s conclusions is that some of the elements used by
modern Israeli poets seem to have been used for quite a while by at least one of the
older generation – Avot Yeshurun’s productive period has a span of about 50 years.

1.6.5 The sixties and beyond

From the mid-sixties through the seventies we meet with poets who generally do not
represent a clear cut ideological or social message. Pluralism is the key word for
poetry by מאיר יהלטי, אהרון שבתאיא, יאיר הורבך, מאייה דנדי and others, beautifully
described by Kahana-Carmon as

23 Barzel, p. 374.
The fragments of what had once been a whole mirror. Each mirror-fragment now reflected something different. ... The sum total of all of them taken together, made up some kind of cubist picture, representing the intersections between its surface only.

... Later on, this cubist picture will go on to become so abstract, that as a counteraction, it will become fashionable to stick to it, here and there, bits of real rope, a piece of wickerwork from a kitchen-chair, a torn bit of Le Journal, which in this case will be an Israeli daily newspaper, etc. — and all these collages will be stuck here in order to respond to the awakening hunger for the concrete, the real.24

A special edition by מראות ויוסף ינובך חובר בוחרי השירה 1970 — Anthology for Poetry Day 1970 — may teach us more about the characteristics of the poetry of that period:

Aba Kovner who had won the Israeli poetry award, makes use of an intricate typographical model (a feminine inspired form) dedicated to a beloved one.

Moshe Dor writes about the motif of his poetry depicting a native poet in the rapidly changing Israeli environment:

I gather that from the spiritual point of view there is one motif common to the poems I have written: the motif of the native Israeli facing a changing reality, comprised of national fate and the framework of personal conditions of life. This is the reality disrupting the prospects for both individual and collective self identification.

The holocaust, various wars and the struggle involved in the process of building the state of Israel, have, alongside the trivial, individual daily struggle, left their marks on Israeli poetry. The issue of survival, whether it is on the national or on the individual level, often results in the creation of new “worlds” or poetic models that offer another way of dealing with a harsher reality. This tendency may link to the issue of linguistic identity that haunts the writer who had not been born in Israel. In Yeshurun’s poetry it can be observed through his attempts at integrating his own past and dual linguistic identity with the reader’s present-time and vocabulary. Yeshurun’s language and his relation to the past may thus be related to postmodernism and, to a certain extent, to ideas expressed by members of the Likrat group and a number of literary critics.

Israeli poetic models of today often reflect individual strategies of survival in a rapidly changing environment and conditions of existence. Idiosyncratic use of punctuation, syntactic- and typographical turnings, the mixed use of elevated and everyday language regardless of conventional and aesthetical values, along with a higher abstraction level and expressions of egocentricity seem, according to Nurit Tzin, to be the dominating elements of modern Israeli poetry.25 Such poetry can function

24 Kahana-Carmon, p. 12.
through use of irony as in:#; or through observation by the distanced eye of the modernist using detached, movie-like word-sequences as in:# where the voice of the poet echoes a blue unused movie-ticket sitting in the dark laughing to himself. In:#, Bejerano claims that the influence of the movies on poetry is enormous and acts from within an action-film-like sequence where the implied poet himself takes part in the ongoing action. The influence of a mechanic-digital flow is evident both in Bejeran:# and Avidan’s, where the technological pulse of light and a chemical substance are worshipped in technical as well as in religious terms. Footnote-like comments had been successfully used by #, where two or three short lines serve as an utterance that has the convincing impact of a true statement sustained by a registration-like number for each such statement. The study of the self from different points of view is yet another device that helps create distance to reality. Dalia Ravikowitz does it by associating to a mechanical doll, while David Avidan calls for datorisation of the inclinations between the two qualifications of his dynamo-static persona – a sort of autopoet. The division into periods in Israeli poetry I refer to, has been marked for the first time in# an anthology published in 1980.26

1.6.6 The universal dilemma

Arnold Slutsky, a Polish poet who had to leave Poland in 1968 without accomplishing his work of publishing an anthology of Jewish poetry in Poland, writes in the aforementioned Anthology for Poetry Day 1970 that within his Jewish mythology including the biblical elements he uses, there is also the echo of something like a Polish mythology – not because his poetry is Polish in style, but because it represents a universal dilemma that for him reflects itself through the Polish language. Slutsky concludes that all formal problems relate to the search for identity and human relations and that the search for words to express that identity with is the main difficulty the poet encounters. This may be the reason why today’s poets have stopped using rhyme and the schematic division into stanzas. Slutsky continues:

I gather that formal issues are in fact and by necessity functional issues relating to the more central issue in poetry, which of course is the moral issue a poet of our generation has to deal with.

Avot Yeshurun participates in this publication under the heading: # which may indicate that the editors consider him as someone who belongs to a previous generation of poets. Not until the seventies and onwards, when he became free from the influence of Alterman and the ideological constraints of the period, did Yeshurun gain the reputation and acknowledgment his work deserves.

26# 1980.
2 Aim and method

Hebrew authors and prominent poets have played an important role in the development of today's Hebrew. Compounding operations by the Polish-Israeli poet Avot Yeshurun, a trans-migrant with a multiple linguistic identity, seem to continue this tradition, often through reuse of known language components and in accordance with established patterns of usage.

The aim of this study is to establish, describe and present a term list, based upon compounding operations by Avot Yeshurun. Aided by terminological methods of description I shall try to verify to what extent Yeshurun's word level operations follow established patterns of the Hebrew language and normative requirements for word formation in Hebrew. In order to be able to place Yeshurun's compounds in relation to NH, I will discuss aspects of NH, like the characteristics of established and innovative language usage, in the light of the work done by members of the Academy of the Hebrew Language and recognised scholars specialised in the different layers and aspects of NH.

A method for the classification of word-level operations will thus be employed based upon linguistic and thematic categories composed in the light of concept-oriented literary criticism in Israel and linked to the issue of transnationality and the meta-time approach. Terms in the resulting term list could then be compared to normative requirements for compounding and word formation in NH (sections 2.4 – 2.7) and presented according to the international standards ISO 10241:1992(E) and ISO/TC 37. In Chapter 3, examples for corresponding linguistic and thematic applications of this method will be presented to elucidate the usability of the suggested contextualising and presentation method.

In dealing with the process of compounding in Yeshurun's poetry, two main approaches could be adopted. One approach presents a macro perspective that deals with poetry as an act of speech beyond or above the word-sign level, while the other is based on the study of operations on word-unit level, or the micro perspective. As to the choice of working method, a diachronical study of the poet's operations in the micro perspective may help the reader understand how the act of compounding is conducted and how lexical representations of underlying concepts are linked together or transposed to form Yeshurun's working terminology. The macro perspective, on the other hand, seems to be more interpretation-sensitive, which is why, important as it may seem for literary analysis, it is not the main concern of this work. It should, however, be discussed in order to describe and place literary devices which bring forth the function ascribed to a given compound in a linguistic context.

One of the obvious advantages of working on the micro level is that the poetic application of a given situation comes into focus as the poet's ultimate written choice, mediated through an implied poet, instead of being considered and analysed as part of a broader situation, of an ongoing action, or in the light of biographical events that may or may not have been the governing factor in a given piece of poetry.

The poet's reuse of established language components as conceptual common denominators involves three different levels: the primary (biblical) usage, the choice of a marker function, and a secondary (innovative) usage of language components in compounding. The secondary usage (reuse) is a product of the interaction between a
literary device (a metonymy linked to the primary source of usage), language components (for example N+N compound) and a conceptual common denominator, marked by the transposed usage of a language component borrowed from a primary source, to be reused in a new environment (a poem in NH). This borrowed and reused compounding component, also serving as a marker of its own source, will be called "transponon", a term borrowed from biology that describes the movement en bloc of a segment of DNA within or between sites.

A term list based on the above mentioned classification grounds for Yeshurun’s compounding operations will be the backbone of this study and hopefully make it easier to follow Yeshurun’s endeavours to express his feelings with innovatively reused Hebrew words.

The final question to be asked would probably be whether or not Yeshurun accomplishes systematic correspondence between literary themes and linguistic categories in compounding. In practice this means the use of terminological methods of description to present language operations as related to a literary context (the interaction between compounds and literary devices in a given literary context).

2.1 A multidisciplinary approach to Yeshurun’s language operations – Socio-anthropological aspects, concept-oriented literary criticism in Israel, language requirements and terminological methods of description.

Hardships faced by migrants along with concepts or motifs of home in Yeshurun’s poetry are disclosed by a multiple linguistic identity – the poet uses biblical language components and elements taken from Polish and Yiddish. As biblical language has a more constant or rigid value in relation to NH, the reuse of such material could be ascribed the function of a linguistic and conceptual common denominator relatively easily recognised in a given NH-text.

I also suggest that language operations by a poet who works systematically with compounding based on formal requirements or established patterns for word formation in a given language and who consistently marks links to adjacent language layers, are to be considered part of an ongoing language development process and not as utterances of hermetic private language.

My thesis is that such language operations can be described as part of an ongoing word formation process and that the application of terminography and a terminological method of description to Yeshurun’s compounding, which is the main objective of my work, may supply a research tool for the study of word and term formation strategies in Hebrew literature.

Moreover, it is the function ascribed to compounds in a literary context that helps illuminate the conceptual grounds of term formation. A study of the interaction between language components within a piece of poetry by Yeshurun will therefore directly or indirectly involve several interlacing lines of research including such issues as transnationality and multiple identity and the application of terms borrowed from the field of social studies.
In order to demarcate an accepted transparency level for operations at word-unit level by Yeshurun, applicable language requirements and previous examples of innovative language usage will be discussed in the light of the Academy’s work. Dominating concepts in literary criticism in Israel are another factor to be considered. I am inclined to adopt Lilach Lachman’s description of Yeshurun’s metonymisation strategies as part of his ongoing Labour of Recollection, sustained by Hanna Yaoz’s notion of “trans-historical fiction” as fundamental. According to some these two ways of describing characteristics of The Holocaust Literature may represent the macro level, but an interaction is evident between the smaller words used by the poet and the bigger world which surrounds him.

Having placed Yeshurun’s compounds in context regarding the method of description and terminology to be used during this study, the next step will be to excerpt and classify material for a term list. After a brief description of the poet’s compounding operations in the light of established and innovative usage in NH, the issue of interaction between domains (terminology) will be dealt with. In accordance with normative requirements for term formation in Hebrew, terminological methods of description and classification into linguistic and thematic categories, a term list will be established, to sustain a further evaluation of Yeshurun’s compounding operations and correspondence between literary motif and language operation in his poetry.

2.2 Socio-anthropological aspects: Transnationality and multiple identity in a global perspective.

Both linguistically and thematically the poetry of Avot Yeshurun reflects the soul and multiple identity of a migrant, in terms of displacement. Language operations at word level and compounding operations that involve language components from different languages and different language layers of the Hebrew are often used innovatively to enforce notions of duality and multiple identity.¹ Adopting a global context of migration (transmigration, multiple identity) and diaspora as a framework for literary analysis and linguistic studies means adopting a multidisciplinary point of view, in which a socio-anthropological view will supply us with definitions of identity and diaspora.

2.2.1 Ethnical identity and hybridity

Conceptions of Jewish and Israeli identity have often been used in the context of prevalent political and religious terms and symbols. Terms like ethnical identity and culture have more than once served political ends, often to question the right to a Jewish or Israeli identity. For such reasons, the case against using terms like ethnicity and culture can be supported by the words of Aram A. Yengoyan, whose claim that most cultural systems end as ideological structures calls for determination of “the extent to which domination is also cultural as well as ideological”². As Yeshurun’s poetry had also been marginalised during the building phase of a new national state in

¹ See chapter 3 on parenthetical insertions and the usage of compounds in Avot Yeshurun’s poetry.
Israel due to misconceptions typical of that period, I suggest that prior to placing his work in the above mentioned global context of migration, the issue of *ethnic identity* must be brought into focus. Marcus Banks suggests usage of the term *ethnic identity* … in a more general sense of the feeling of belonging to some ethnically defined group (a feeling which may be subjective on the part of a particular individual, or my own shorthand way of referring to a position that a writer attributes to an individual). The term ‘ethnicity’ itself, as we have seen above, stubbornly resists definition and my own position, which I do not wish to stress too strongly, is that the term is of increasingly limited utility.³

This distinction gains in relevance in cases of political linkage between ethnicity and nationalism. With reference to Ernest Gellner’s work, Banks asserts that:

The implication is that in pre-nationalist situations ethnicity is singled out as a factor in the building of nationalist sentiment when there is a ‘cultural’ (ethnic) stratification of class: classes become identified with ‘ethnic groups’, such as Jewish merchants.⁴

In the local sphere of Israel this could be translated as classes emerging within the new state or the position of immigrants from Poland, as compared with others. Yeshurun, for example, saw himself as one of “the bedouins that came from Poland” and was often in need of a job.⁵ According to Schiller, Basch and Blanc-Szanton “ethnicity is a product of the dialectic between continuities of cultural behaviour and social constructions that are defined or reinforced by a particular nation-state”.⁶ Transnationalism, on the other hand, is described by the same authors as “a process by which immigrants build social fields that link together their country of origin and their country of settlement”.⁷ Yeshurun’s poetry moves across the boundaries of two nation-states (Israel and Poland) and three languages (Hebrew, Yiddish and Polish).

Cohen suggests that hybridity, as used by Rushdie and other post modernists, could serve the purpose of denoting the evolution of new, dynamic, mixed cultures (or societies).⁸ Yeshurun’s view on hybridity, as mentioned in section 1.3, marks the transmigrant’s approach across the boundaries of language and as an act of translation, comparable with Salman Rushdie’s notion of translation. Rushdie writes:

(The word ‘translation’ comes, etymologically, from the Latin for ‘bearing across’. Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained).⁹

⁴ Banks, p. 129.
⁵ Zoritte, pp. 49, 188.
⁷ Glick Schiller et al., p. 3.
⁸ Cohen, p. 131.
2.2.2 Diaspora

In the case of Yeshurun we refer to what Cohen calls "victim/refugee diaspora". This category also includes Armenians and Palestinians, a fact that had influenced some of the poet’s earlier production, which expressed sympathy for his Arab brothers. According to Cohen “the equivalent to diasporas are the practices of expulsion, deportation, genocide and ‘ethnic cleansing’.”

What Cohen describes as common features of diaspora seems to correspond with what later in this essay will be described as traits of the holocaust in Hebrew literature, as related to occurrences in Yeshurun’s poetry. The dispersal from his original homeland (Poland) resulted in his having two homelands and a trauma to live with – memories that will be referred to as the poet’s labour of recollection. The transmigrant experiences and idealisation of his homeland on the one hand and a troubled relationship with the host society, on the other hand, called “encounters” by Seteney Shami. are also evident in Yeshurun’s poetry.

2.2.3 Multiple identity and the notion of time

Providing that Avot Yeshurun could be ascribed the status of transmigrant according to Schiller, Basch and Blanc-Szanton’s article on transnationalism and given that it links to Hanna Yao’s definition of trans-historical fiction, to be described later in this essay, an interesting common denominator may be established between the sense of historical time, time described in trans-historical fiction and transnationalism as a reality indicating simultaneous existence. According to the authors of the above mentioned article

… transmigrants use their social relationships and their varying and multiple identities generated from their simultaneous positioning in several social locations both to accommodate to and to resist the difficult circumstances and the dominant ideologies they encounter in their transnational fields.

… Within their complex web of social relations, transmigrants draw upon and create fluid and multiple identities grounded both in their society of origin and in the host societies.

Just as Cohen’s definition includes “syncretism – the evolution of commingled cultures that are different from two or more parent cultures” Schiller, Basch and Blanc-Szanton’s notion of simultaneous positioning confirms the value of studying “transnational flows” as “migrant experience in process” across borders of national states.

10 Cohen, p. 173.

11 Shami, Seteney, “Circassian Encounters: The Self as Other and the Production of the Homeland in the Caucasus”. Compendium. Stockholm: Ceifo, 1997. p. 12. “The most salient sentiment that the encounter of Circassians from the diaspora with the homeland is engendering is one of shock. Ethnicity is suddenly experienced not as a fact but as contradictions.” This is also true in the case of Avot Yeshurun’s encounters with harsh realities in Israel (Zorite, p.46).

12 Glick Schiller et al., p. 4.

13 Glick Schiller et al., p. 11.

14 Cohen, p. 131.

15 Glick Schiller et al., p. 2. For the poet’s notion of simultaneous existences see entries 7T3; 8T3.
Assuming that transnationalism is grounded in the daily life of migrants and their social relations, life experience in the case of (circulatary) migrants is currently referred to as transnational life experience.¹⁶ Such migrants do not fit any longer into previously prevalent closed models and bounded units such as uniform patterns of culture and ethnicity within the boundaries of one national state (ethno-nationalism). It seems that Yengoyan, Banks and other scholars tend to reject usage of ethnicity and culture due to existing linkage between such terms and ideological constrains. These terms are thus seen as bound units that tend to follow hegemonical principles and structures that are no longer valid in the light of the ongoing globalisation process.

2.3 Concept-oriented literary criticism in Israel

Notions of fictitious and historical time are considered essential to literature studies. However, historical perspective and the time perspective presented by Avot Yeshurun are not necessarily identical in character – whereas historical perception of time connects to a linear chain of events, individual experience is often presented to the readers as compact language units representing repressed fragments of human memory.

2.3.1 Hanna Yaoz on trans-historical fiction – The literature of the holocaust

Hanna Yaoz’s research concerning the holocaust in Hebrew literature concentrates on aspects of time in historical and trans-historical fiction. Her work is significant for understanding the underlying existential dilemmas evident in Yeshurun’s poetry. Yaoz’s meta-time approach based on her own definition of fictitious present time is applicable to poetry by Yeshurun and also links to the aforementioned notion of transmigration.

2.3.1.1 Representations of memory in trans-historical fiction

According to Hanna Yaoz, representations of memory in the literature of the holocaust cause polarisation of relations between empiric reality and the artistic representation of that reality.¹⁷

While historical writing accounts for series of events within a given framework of time and place, trans-historical writing evades this conventional historical approach. Factual background in trans-historical writing thus relies on “a kind of internal law, the power of which derives from a world ruled by mythical forces and, at times, even by madness or absurdity.”¹⁸

¹⁶ Glick Schiller et al., p. 9.
¹⁷ Yaoz, H., The Holocaust in Hebrew Literature – as Historical and Trans-Historical Fiction. Tel Aviv: Eikad, 1980. Yaoz quotes L. L. Langer: “The holocaust artist must convey reality that had become an expression of the improbable and at the same time convince his readers that the distortion created by him does not negate but rather sustain descriptions of reality.” Yaoz, p. 14.
¹⁸ Yaoz quotes H. Barzel’s conclusion: “the power of the past is thus ascribed metaphysical and not only plot-oriented meaning.” Yaoz, p. 16.
2.3.1.2 *Fictitious time as a simile of memory in trans-historical fiction*

Hanna Yaoz discusses the historical and the fictitious approach in literature, meaning that in fiction, time can not be construed as the moment that occurs before our eyes. This implies that whereas present-time in statements of historical type could relatively easily be distinguished from historical past-time (that conveys past events), the present, as used in epic and in the novel, does not really differ from the past used in the same literary framework, as fictitious time – just like fictitious characters – has nothing to do with the historical quality of the material. In this sense, we could actually see fiction as a simile of memory, where memory appears more like a metaphor that expresses a possible way of understanding life.\(^{19}\) In other words, “the time of horror” is a psychological-subjective-internal matter that, unlike physical time, cannot be objectively measured – it is time measured according to human experience as opposed to time in nature.\(^{20}\) Historical fiction is thus based on a chronological order of events, linked to physical time due to an objective approach, whereas “trans-historical fiction” is represented by a subjective, inner psychological time. Yaoz defines three chronological categories in literature of the holocaust: pre-holocaust time, post-holocaust time, and between the two, “the time of horror” or the traumatic event itself or its representations.\(^{21}\)

2.3.1.3 *“The time of horror” as fictitious present time*

In the literature of the holocaust, the time of horror is often characterised by shifts in tense and person. In a piece of fiction comprised of both synchronic and diachronic time-systems, we can witness a flash-back from post holocaust time to pre-holocaust time by means of reminiscence of childhood and other recollections, but the time of horror (the trauma) has disappeared from the memory of the implied poet, who labours in order to reconstruct repressed material (Yeshurun’s labour of recollection). The time measure is internal, according to the inner experience of the characters involved. External time (day and night) is only used to reflect the inner state of mind, and such fiction forms itself accordingly, as compact figurative language entities of internalised meanings. This time of horror, which also is the lost time of the holocaust, is anchored in such fiction to traumatic memories. The act of recollection causes confrontation with feelings of dread, frustration and guilt. It is the kind of fiction that brings up to the surface the pastime of a world that no longer exists through representation mediated in a fictitious present time, and perceives time as a form of an inner human experience.\(^{22}\)

---

15 Yeshurun’s metonymisation strategies may actually be seen as parallel case to Yaoz’s “simile of memory”.

20 Yaoz, pp. 107, 112:—The lyrical design of psychological time according to Barshai: “internalisation of meanings, most of which are apprehended in the figurative realms of language and as a concentration of small and compact units.”

21 Yaoz, p. 25.

22 Yaoz, p. 112. The poem The Acting Powers reflects such inner experience (see entries 6T1, 8T5, 9T7).
2.3.2 Lilach Lachman – Yeshurun’s labour of recollection seen as a poetic act

This section will be based upon notes taken during lectures by Lachman, Tel Aviv university. Lilach Lachman focuses on the issue of the labour of recollection. The issue of the survivor’s guilt on the one hand and the need to recollect for the future, on the other hand, are forces that the poet struggles with and endures in order to be able to go on writing.

According to Lilach Lachman, word-sign strategies serve mainly to support poetry as the quality of something real – a poetic act as opposed to a system of signs. The essence of the poetic act is its function as testimony and a correspondence with a world that no longer exists, as seen in the poem The Labour of Recollection:

Who will do the labour of recollection?
Who will throw light upon distress and evidence,
Who will pose those by night,
Who is able to?

Who is able to interrupt painful?
and in general,
Who is able
to quit?

Those alive will forget. The dead will remember.
But the memories someone is needed
to bear them like the voice of the humming
conch. There is no silence there.
There is only listen.

May they show favour to you.
May they give the forgotten sheaf to you.
My lips will lisp for you.
Will peacify you deeply.
Will cast all their sins light-years to you
to decorate me with .

The poet feels that death is very close. He brings out the question of guilt, asking himself, or his readers, whether his death will be seen as an act of reunion or yet another deed of forsaking (betraying the cause). One should bear in mind the following in order to understand how serious the poet’s plea is:

1. The Labour of Recollection was written close to the poet’s death.
2. The positioning of this poem in the collection is of great importance. It appears next to the opening poem, named Ready, in which the poet already sees himself as

24 Master of Rest, p. 137. Translation from the Hebrew: Gidon Avraham. The verbs “peacify” and “cast their sins”, with reference to Yom Kippur, are suggested for the Hebrew י selves והשמות, both of which are neologisms by Yeshurun that serve to enhance the directness and causative powers of the described actions.
The reader is forced to participate and be more active in order to establish a dialogue between the reader and the poet. Such direct communication also raises the question of whether or not an implied poet is present in this poem. The light of the world that shows both מצוקה (distress) and תועב (evidence as well as evidence for his own guilt) depends on the continuation of the labour of recollection. There are two central questions that Yeshurun asks himself and at the same time, his readers:

1. In what way can I exist to face the memory?
2. How is it possible to die and still preserve the memory?

The past is experienced as remembered present time (see traumatic time, the section on the holocaust literature) and the future as expected present. The tension between futuro and מושק is the tension between the future and the present, leading from negation to a positive probability. The question “who will/who is able to”, is posed six times in the beginning of the poem, but there is no answer. The poet thus pushes his own present towards our future. If nobody will continue this work, it justifies his own continuing existence as a poet לחיות=לזכור (to live = to suffer). Otherwise, it seems like a poem with an absent implied poet mourning over himself – the question “who” already points at his absence.

The situation of handing over the poem to whoever will wish to carry on with the labour of recollection offers a solution – accepting the fact that the living will forget while the dead will remember could be a statement as to the existence of a collective memory. Yeshurun mourns in fact his own absence (as if dead) and by blessing the readers and exercising a symbolic Tashlich (“will cast all their sins ...”), he somehow even seems to be passing the burden of the labour of recollection on to others. The ritual of Tashlich also reminds us of the fact that Yeshurun himself was born on Yom-Kippur. The act of birth plays thus part in a myth and the labour of recollection could be linking to the Yom-Kippur holy service at the Mishkan, creating a tension between the implied poet's personal memory and the collective memory. A linkage to the Rosh-Hashana Musaf (prayer supplementary) enhances the notion of poetry as an act, the labour of recollection, and even more so, as the ritual of handing over the responsibility for this labour. This is evident in the last stanza where a rhythm is used as if for the administration of an oath or the act of handing over of the poet’s speech as an act of love. According to Lachman, when the poem turns into a Tashlich, Yeshurun accepts the responsibility (and the sentence) for the labour of longing, thus leaving to us the dilemma and the horror of forgetting together with the question whether or not recollection exists as an act.  

The problem of representation of a place that no longer exists and of people who are no longer with us may result in transposition-hybrids between time and material that involve metonymy or synecdoche. In essence, however, we often deal with compounding on the word-sign level. In the poetry collection named A Chapter of Poems (Master of Rest), after the poem The Labour of Recollection, the implied poet refers to his childhood hometown as a nonplace or גן עדן. According to Sternberg’s model

---

25 Lachman, Ha’aretz 3.3.95.
this could be described as a case of grammatical transformation. See also examples in chapter 3.4. and 3.5.26

In the chapter named “Recollections from the Home’s Home”, which alludes to recollections from his father’s home, as well as to the idiom והוררי הבית, which conveys the idea of a secret shared with the reader, we meet with a poem entitled זיכרונות בית, in which the implied poet asserts:

Memories are a home/house.
Time is a roof. All the time roof. All the time time.
I would like to die
to them once and see them.27

This is the essence of Yeshurun’s labour of recollection. He tries to cross over to the burnt house of his childhood through “a bridge of words”.28 He is that somebody who is writing to someone, sitting beyond the line, ascribing to some of the deceased who had known him by his old name, actions that involve the present tense.

Given that guilt is evident in Yeshurun’s poetry to such an extent that the implied poet denies his own act of writing – an illegitimate form of existence built on the memory of a non-existent, deceased world – the question of the existence of his poetical work becomes acute. At times, a “suicidal” tendency is revealed that threatens the very existence of the poem by means of reducing its utterance to the word-sign level and by displacing sign order. In other words, if normative usage of language goes together with “normal” existence, displacements, transformations and finally a total deformation of conventional sign or word-order by Yeshurun may indicate the disintegration of the implied poet, or, to start with, of the poem as a living system of signs. Arguing that the ultimate means of expression in poetry is the written word, my approach will be to register operations on the micro-level and try to study how compounding operations on word-sign level relate to the written framework for Yeshurun’s poetic existence. This does not deny Lachman’s view of the poem as an act, in so far as such a poetic act, according to my own approach, is restricted to compounding operations on word-sign level as the actual foundation of further interpretations of any performative characteristics.29 In the following I shall try to sustain this approach presenting an earlier example from the poetry collection Thirty Pages and applying Sternberg’s model to passages from Yeshurun’s poetry.30 A term list adhering to international standards will then be presented to display Avot Yeshurun’s compounding strategies.

27 Master of Rest, p. 127.
28 Yeshurun, Kapela Kolot, Israel, 1977, p. 16.
2.3.3 Baruch Kurzweil – the issue of “a late and tragic return”

Baruch Kurzweil discusses the motif of return as “a late and tragic return” reflecting a belief based on the absurd not withstanding the believer's awareness of the discrepancy between the present and the past. According to Kurzweil, in the case of Bialik, holiness is the holiness of the God of the fathers, which the poet of the present-time experiences by acknowledging the discrepancy between the promise of the past and the current harsh reality. With reference to Agnon, Kurzweil asserts that while exposing this discrepancy Agnon believes that in the future to come it will be annulled and present, past and future will turn into identical units.31

2.3.4 Hillel Barzel – transposition “from the sublime to the lesser”

The more traditional line represented by Kurzweil and Barzel holds that life and the fundamental promise has lost of its value in Hebrew poetry. Hillel Barzel presents his point of view, relating to the phenomenon of transposition in Hebrew poetry (transposition – to disjoin a phrase from its ordinary usage and to use it in an unusual environment instead).32 Commenting on the poetry of Amichai, Barzel refers to הַבְּלָבָד אָמַּךְ (inverted relationship) in modern Israeli poetry “from the sublime to the lesser”, which parallels Kurzweil's description of Greenberg’s perception of late redemption and death that had come instead of the living God.33

2.3.5 The voice of the narrator

From the point of view of my own research, Eda Zoritte’s biography is valuable regarding the issue of Yeshurun’s poetical existence as reflected through the voice of the narrator. We are given a profile of the poet’s lyrical expression based on contemporary criticism and Yeshurun’s own words that makes it difficult to distinguish the lyrical from the biographical voice.

Zoritte writes that according to Avot’s publisher, Menachem Peri, an understanding of Yeshurun’s poetry can only be achieved if we understand his poetical message as one piece of work in variations, based, as is the case with Mahler’s music, on fixed elements. He also claims that Avot himself could be seen as a poem by Avot Yeshurun, and that his greatness lies in his ability to grasp the great meanings of life through trivial matters. External, daily events are continuously mixed with his own biographical materials. New words are formed in the process and a poem takes form. But Peri also writes: “The self who stands in front of the broken pieces bridges the gaps by means of seeing similarities in elements that stand far apart from each other; all areas mix and a linkage of total metaphorical analogy is established as the result of the coercing seeing (or vision) of the poetic-lyrical persona.”34 David Weinfeld claims that there is no cutting edge between the lyrical and the biological persona in Yeshurun’s poetry, which is why Yeshurun’s lot is the key to the complete understanding of his poetry.

31 Kurzweil, נIRT-מגמה וYוטה (Tel Aviv 1968), pp.144-45.
32 Barzel, Poetry and Poetics (Tel Aviv, 1990), pp. 138-9,
33 Kurzweil, p.145
34 Zoritte, pp. 234-35 and 248.
Yeshurun’s style, according to Weinfeld is “the ongoing struggle to find the words and the phrases that will succeed in integrating the unique course of personal biography with the broader historical-spiritual context.” Moshe Shamir who does not share Avo’s political conviction said: “Avo is a far more spiritual figure and as such, could not be placed within the framework of political convictions.” Shamir asserts that Yeshurun is one of the few in Israeli literature, not influenced by the literature of the world, being a poet of realism with passion for reality and nouns.

Zoritte concludes that Yeshurun’s philosophical view is that even the tiniest element in the universe contains the genetic code of the macrocosmos. Furthermore, she asserts that Yeshurun’s place in relation to his poetry is “behind his own reflection of the self and not in front of it”, supporting her argument with the poet’s own words: “... and I stand in the mirror behind the mirror”.

This line of argumentation can be sustained by the examples of parenthetical insertions discussed in chapter 3. An intrusive poet is used to supply the reader with additional information not given by the persona of the poem. Conventional tools of poetry analysis, also ascribe an important role to the voice of the narrator. Wayne C. Booth writes in The Rhetoric of Fiction: “The implied author chooses, consciously or unconsciously, what we read: we infer him as an ideal, literary, created version of the real man; he is the sum of his own choices.” Helen Vendler writes in The Music of What Happens: “A means the exclusion of B and C — for a reason; ... and the very presence of A usually hints at what is being displaced, ignored, repressed, or postponed.”

Yeshurun's lyrical voice seems to follow his biographical being very closely, but it is still what Peri calls “the result of the coercing seeing (or vision) of the poetic-lyrical persona.” Zoritte’s observation on the poet’s own description as to his place “in the mirror behind the mirror” sustains the idea that Yeshurun’s poetry is, after all is said and done, an act of writing in which an intrusive poet fills in the gaps. The written version is a literary version of what there is “behind the mirror” and as such is nothing more than what is conveyed to the reader instead of the accurate account of historical facts. A tree ascribed the function of immigrant house may convey something as to the fate of the wild doves, but does not reveal to the reader more than what the “front mirror” reflects of whatever is hidden behind it. Again, one of the obvious advantages of working on the micro level is that the poetical application of a given situation comes into focus as Yeshurun’s ultimate written choice, mediated through an implied poet, instead of being considered and analysed as part of a broader situation, of an ongoing action, or in the light of biographical events that may or may not have been the governing factor in a given piece of poetry. Subsequently, I have chosen to name that omniscient and sometimes intrusive voice used by Yeshurun “the implied poet”.

35 Zoritte, p. 243.
36 Zoritte, p. 247.
37 Zoritte, p. 294.
38 Zoritte, pp. 289, quoting from Master of Rest p. 122.
40 Vendler, p. 50.
41 Zoritte, p. 248.
2.4 New Hebrew – Linguistic aspects, normative requirements and formation of neologisms

Prior to the application of terminological methods of description based upon requirements for word formation in Hebrew, one must stipulate what falls within the framework of NH or Israeli Hebrew, our point of reference for considering neologisms, as well as archaic and foreign elements. This is especially of value to the definitions of innovative usage by Avot Yeshurun in the light of “established usage” according to NH. For NH, works by Mansour, Rabin and Glinert may be consulted, whereas more specific layers of language can be studied using Moreshet’s lexicon of the new verbs in Tannaitic Hebrew, Waltke and O’Connor’s work on biblical Hebrew syntax, or in the case of the modern tradition of neologisms, using Kna’ani’s dictionary of Shlonsky’s neologisms.\(^{42}\) Due to its broader range of application, Sternberg’s “Bound and Productive Forms in Language and Literary Language”, a useful and unique model for the study of word level operations in NH poetry, will be discussed seperately (2.4.5), and applied to Yeshurun’s poetry (3.4.1.1 – 3.4.1.4 and 3.5.1 – 3.5.8).\(^{43}\)

2.4.1 Mansour on the problem of normativeness in Hebrew

In order to deal with recent Israeli poetry we need to familiarise ourselves with the characteristics and social traits of Modern Hebrew. For this task I find Dr. Jacob Mansour’s work Studies in the Language of S. Y. Agnon indispensable, although it does not deal with poetry. Mansour deals with normativeness problems concerning Agnon’s usage of words and phrases “not in accordance with normative requirements”, problems often actualised by Israeli poets.\(^{44}\) I shall try to introduce Mansour’s notion of normativeness in my own words as follows:

1) Elevated language של מילים מודרנים offers a different text milieu than does everyday language מילים יומיות.\(^{45}\) Related to Agnon’s usage, Mansour draws a distinct line between Agnon’s elevated language and everyday language normally used in Israel, asserting the rule of thumb that elevated language belongs to a certain text milieu and thus cannot simply be taken into everyday use without restrictions, just as the biblical השם-1 is rare in everyday use.

2) A purely normative approach is not possible in the case of literary use, as synchronic and diachronic approaches aimed at achieving a thorough description of changes in usage of language are one thing and normativeness another. On the one hand we could not make members of The Academy of the Hebrew Language rewrite current language rules and on the other hand we do not wish to make an author like Agnon adapt his writing to the rules of the Academy. This leaves us practically with no alternative but the possibility of a descriptive study.

---

\(^{42}\) See introductions by Dov Sadan and Arye Aaroni. Both describe and exemplify language innovations by Shlonsky as part of the word formation process in New Hebrew.

\(^{43}\) Terms and vocatisation rules follow the standards set by The Academy of the Hebrew Language, such as is the case with the two works by Nahin (משניות) and Barkali (משניות בבלד). For complete list of dictionaries, see bibliography section.


\(^{45}\) Vendler, pp. 46-7.
3) We should emphasize that we deal with a requirement for normativeness and not normativeness itself, as it is uncertain whether we can, at this stage, answer the question of what is the normative language of our time, with certainty. Thus, whenever occurrences of a certain combination of words are said to be normative, the intention is to move towards the requirement to establish it as normative, whether it is so in reality or not.46

Mansour adds that such normative requirements are not unanimous in character. Some of them allow more room for deviation than others. As a base for the establishment of such requirements Mansour had chosen two grammar study-books, consisting of the assembled normative requirements i.e. approved “standard-rules” that served Israeli students of the Hebrew language at that time (earlier than 1968).

2.4.2 Rabin’s description of New Hebrew

Chaim Rabin is another valuable source to the understanding of the complex and rapid development of the Hebrew language. I share Rabin’s view that assertion and revision of such normative requirements as mentioned above are only possible with the written language, due to the fact that written language may be controlled to a higher degree than spoken language. I also wish to present a translated summary of Rabin’s description of “Middle Hebrew” or New Hebrew characteristics, published as two separate essays, "מה יתת התויה הלשון" and "onChange בוטשון ליתת הור商品房", in 1958 and 1979 respectively.47

Rabin views Hebrew as a collection of dialects. He describes a process of “unification of dialects” that continues in Israel despite the 1890s’ Language Committee decision in favour of the Sepharadic Semitic pronunciation. Words like ישוע המלך have always been in everyday use though they actually belong to the biblical Hebrew (BH) vocabulary. Agnon’s dialect, on the other hand, has been taken for "לושן העם" that the average modern Israeli reader sees as high or archaic form of Hebrew despite its relatively late Hassidic characteristics of Mishnaic Hebrew (MH) with a simpler, folkloristic touch. This teaches us that there are a few cases where later layers of the Hebrew language take a more archaic value than BH vocabulary does. Rabin concludes that Modern, or Middle Hebrew (also called New Hebrew) is not identical with any previous Hebrew dialects as to its grammar, syntax, style or semantics.48 Verb forms such as משה פלאי, מתויל, עצוב or משל שפה מועיל (טעס) מושב נוגב (נגור) are exist in both BH and MH but in tense and aspect could have been elements of separate languages. The same goes for passive forms that did not express any defined action in their ancient sources. Such words may have two functions in NH: passive (מששל, בבליל) or as reversed syntactic order with an object (מששל, בבליל). Time does not serve as a watershed for classification of dialect-layers of the Hebrew language. BH words do not sound archaic in comparison with the prayer and philosophy Hebrew of the Middle Ages that in itself does not represent any

46 Mansoor, p. 233.
48 ראני, p.21. Many years later, in 1999 i dare use the term MSH (Modern Standard Hebrew) or NH instead of Rabin’s “Middle Hebrew” style for description of the written Hebrew of Israeli newspapers and the Hebrew studied in Israeli schools. Language standards have been set and approved by The Academy of the Hebrew Language.
clear value in relation to NH. And though only a few generations old, Ashkenazi
dialect is considered archaic enough for the Israeli reader to ignore. Tchernichovsky’s
poetry, for example, is no longer read in the poet’s intended natural rhythm. The
current value of words grows out of the social situation of the new user-nation or that
of an individual user. It has an arbitrary character as the value of words is bound to
change with time and according to social differences and classes. Ancient forms that
have not frequently been used become elevated language, while ancient forms that
have been in everyday use are considered neutral or even low in style or value. This
fact might issue a warning against the use of hyper correct forms by the modern poet.

The issue of social class and language is a confusing one to evaluate— in today’s
Israel low class dialect usually matches higher class dialect unless you refer to Oriental
dialect. Language experts, on the other hand, see Oriental dialect as the purest of
dialects. Generally, Israeli society tends to ignore social classification of dialects.

Words are arranged in semantic fields. Addition of new words, transposition to
another semantic field as well as ceased usage of words may bring about a change of
meaning in other words in that field. Example: הכנה אספה is used today as הכנה
שבת, but even as מצעת ועידה and במצעת ועידה that originate from a different semantic field, thus
gaining in value. The meanings of הנר and שבת on the other hand, have been separated
to such a degree that they are no longer interchangeable. It does not make sense to
advertise "תה להבר" (as opposed to "תה להבר גלוסם").

Another type of change is caused by adaptations of Hebrew to other languages
through loan translations. Thus combinations such as גן-אר (Kindergarten) or
צעב-גanger (Jugendbewegung) no longer carry the meaning borne by their Hebrew
components—a garden cultivated by children; youths in motion towards something—
but rather serve as carriers of their German parallel-terms. Rabin discriminates between
the following linguistic identifications in relation to NH:

- Biblical Hebrew is often identified with the national romantic element, back to
  nature and cultivation of the soil.
- Mishnaic Hebrew may represent values attached to national tradition, continuity
  and spiritual preferences.
- Yiddish-related sources related to the עמר complex.

This division is valid regardless of the initial value of the dialects. Again, it is the
current user-culture and not the ancient one that decides the current value of words.
Stylists had tried to keep MH and BH on different levels, in order to prevent the birth

49 In Hebrew The Eternal Language, p. 134, Chomsky suggests as a contrast that the Tiberian pronunciation
of the Kamats (פ”פ) agrees with the Ashkenazi pronunciation. In that case it becomes even more
difficult to decide what way leads towards the most ancient Hebrew pronunciation. Pinaker asserts that the
shuruk, too, has an ancient Israeli pronunciation tradition that later turned into the German-like Ashkenazi U.
(187).
50 Rabin, Ch., " сами נועם וריח הנסוך", The Book of Sivan, Jerusalem: Kiryat Sepher, 1979, p. 139.
51 This could be described as a synergetic effect: extension of the semantic field with single word changes the
inclusion range of the meaning for the whole group of related words.
52 Chomsky, p. 72. Several biblical examples to confirm this point.
53 Chomsky, p. 219. The influence of Yiddish on the written and the spoken language. Example: ד軟ל, a
campfire in NH derives from the combination of two Yiddish words meaning "come and sit" (by the fire).
of hybrid language, but such attempts have failed. Readers and writers of Hebrew have chosen to deploy the material on several levels or in semantic isolation. The relation between the revived Hebrew language and any of its ancient dialects can only be compared with the relations between any modern language and the corresponding language of ancient times.

We could sum up Rabin’s essays thus: Hebrew consists of several dialects. The more complex the norm-system that has been borrowed from ancient dialects becomes, the less psychological significance ancient Hebrew sources seem to retain. People show respect for ancient sources by wishing to bring back archaic characteristics to norm, but this psychological identification of the Israelis with their earlier language sources does not strengthen their connection to the language. On the contrary, identification with ancient dialects does not have a clear-cut linguistic equivalent in NH.

2.4.3 Lewis Glinert

Lewis Glinert seems to agree with C. Rabin, adding that present day norms and attitudes are characterised by “scant consensus or even debate and little explanation of goals and criteria: much on pronunciation and spelling, less on lexis and morphology, and precious little on syntax”. This point of view actually implies that, as far as compounding by Avot Yeshurun is concerned, and especially when everyday usage is the issue, it would be difficult to accuse him of violating settled norms.

2.4.4 The phrasal characteristics of לִשׁוֹן (compounds in Hebrew)

In section 2.7.2, applicable normative requirements for compounds in Hebrew will be reviewed in order to arrive at a working definition of compound in Hebrew. Prior to that, however, the reader must be made aware of the fact that the result of compounding operations need not be identically defined in all languages, as each language environment offers a slightly different view on word level operations.

According to the Collins English Dictionary, for example, a clause is defined as “a group of words consisting of a subject and a predicate, including a finite verb that does not necessarily constitute a sentence”, whereas the definition of phrase is: “a group of words forming an immediate syntactic constituent of a clause.” Providing that “a group of words” consists of two words or more, such a group will per definition qualify both as לִשׁוֹן in Hebrew and potentially as phrasal-type components. This, in my opinion is very much in line with Sternberg’s and Saussure’s definitions quoted in the following section (2.4.5).

According to Alcalay’s dictionary, phrase could be translated into מִשְׁמע מִשְׁמֶש word, sentence, clause, קָנֶס פִּסָךְ biblical verse, sentence, מִיִּמְרָה saying,

54 Chomsky, p. 231: Extension of syntactic meaning to include the participle – Professor Tur-Sinai opposed the use of נְפִל for negation in participle constructions because it does not agree with the usage common in BH. Still, נְפִל לְכָל is generally accepted nowadays as NH, while נְפִל לְכָל, which should be considered to be the right construction is quite rare.


56 See also section 2.7.
word, phrases, idioms, and phrase, expression, idiom and satire, enigmatic saying, or a figure of speech.

From The Concise Sapphire Dictionary we learn thatrotch also means ע"שונ, idiom or expression as in the example ע"שונ גוסי על ע"שונ עזרות. Moreover, עזרות is also defined as a complex idiom, which may consist of preposition + noun, whereas עזרות כולם is defined an idiom in which the meaning of each word is not its customary meaning.

2.4.5 Roman Ingarden vs Meir Sternberg concerning language operations on word-sign level

Prior to examining compounding strategies and deviant productivity in Avot Yeshurun's poetry and given the phrasal characteristics of עזרות מילים and bound forms in NH, I would like to focus upon the significance of the word-sign to the existence of a poem by posing Roman Ingarden's stance as presented in The Literary Work of Art against Meir Sternberg's model, as described in his previously mentioned article “Bound and Productive Forms in Language and Literary Language”, later to be applied to word-level operations by Yeshurun in sections 3.4.1.1 – 3.4.1.4 and 3.5.1 – 3.5.8.

Ingarden defends the existence of the work of art against readers' subjectivisation and the “absolutization of the individual concretizations of the work” by establishing “the stratum of units of meaning” in ideal concepts.57 In this sense “red” is defined as “simulated quasi-inclusion” which like the meaning of every sentence, refers “to the sentence-forming operation of a conscious subject from which it is intentionally derived, as well as to the ideal concepts whose actualizations (but not realizations) constitute this sentence as components of its uniform total meaning.”58 Ingarden admits that with respect to the individual concretisation of the work by its readers its intersubjective identity cannot be guaranteed. He thus poses the following question: “might it not ultimately be shown that what is identical is nothing other than that which 'evokes' the various concretizations, i.e., the 'signs' on the paper that are perceived in the reading?”59

The existence of the work of art or the sentence relies, according to Ingarden, on the one hand on ideal concepts and ideal qualities and on the other hand on real “word signs”. It is however the sentence-forming operation that accomplishes “the actualization of the meaning elements of corresponding ideal concepts and the formation of these actualizations into a unified whole”.60

Ingarden finally states that signs “obviously cannot be that mysterious something which we call the 'literary work'”. He also asserts that “sentences form the constitutive element of the literary work”.61 Regarding one-word sentences (on the purely phonetic

58 Ingarden, pp. 362-3.
59 Ingarden, pp. 357-8.
60 Ingarden, p. 361.
61 Ingarden, pp. 357-8.
level) however, he seems to accept punctuation marks according to their function, as “various dependent, functional words” (“fire” as compared with “Fire!”, which constitutes a full sentence). 62

Sternberg, on the other hand, is willing to accept the word unit – from two morphemes and upwards – as a combination of sub-units that qualify as idiomatic, allusive or internal compounding, bearing phrasal characteristics. Sternberg quotes Saussure:

Functionally therefore, the lexical and the syntactical may blend. There is basically no distinction between any word that is not a simple, irreducible unit and a phrase, which is a syntactical fact. The arrangement of the sub-units of the word obeys the same fundamental principles as the arrangement of groups of words in phrases. 63

Sternberg also notes that linguists of today tend not to deal with the word-unit, due to its unclear status between morphology and syntax. With its phrasal-type complex constitution, the word-unit is defined by Sternberg as a bound form, equal to any other, and if there is any difference, it is merely quantitative. Moreover, in the case of reflexive, self-alluding forms, semantic value can easily be accumulated with every new reuse that alludes to a previous usage. According to Sternberg two occasions of usage (and not necessarily two different users) will suffice in the case of the internal bound form in order to establish intertextual relations. Just as any other combination of words, a single word can undergo operations like elliptic shortening, montage or linkage, deviation from normative usage, change of sub-units, exchange with synonymous sub-units, as well as grammatical transformation, such as inclusion of negation particles (Yeshurun’s compound nonplace דינפל). The word-unit can undergo operations serving as a phonic unit, as graphically-orthographic, grammatical, morphological, lexical, semantic or as a stylistic unit. Moreover, the word as a unit placed in a textual context – linguistic and situational – could activate, enforce, alter or break points of similarity and difference between the above mentioned aspects. These characteristics are sustained by the fact that many words are compounded or consist of typographical unions of what once had been a specialised deviation (as in examples like to-day and weekend (noon)). 64

2.4.6 Established usage and innovative usage in NH

Influence by Shlonsky, for example, is evident in a number of cases taken from Yeshurun’s poetry (term 5DE1, 5E1, 7T2, 7DE8, 7D3, 7E3, 8DE4, 8P11). In his preface to Ya’akov Kna’ani’s Dictionary of Shlonsky’s Neologisms, Arye Aaroni points out several methods of innovation practised by Shlonsky, such as finding Hebrew equivalents to foreign idioms: boxing נלתנ; assigning a new, or additional meaning to an existing word; diagnosis vs distinction הָנָּהַנ; and the reuse of

62 Ingarden, p. 108.
63 Sternberg, footnote, p. 123. See also Rabin on the act of translation (section 3.3.2.6).
64 Sternberg, p. 123.
words from earlier language layers as in the original meaning of בֵּית קַפְּטִיר, earlier used by Maimonides. Shlonsky even used nouns unconventionally, as in the case of בֵּית קִנְס (your coffee houses), and for adjectives like אַחֲרוֹנִית קַפְּטִיר (the autumn-like). Changes in number and gender also seem to have been useful tools in the hands of Avraham Shlonsky and many of his word level operations have been accepted as useful contributions to the Israeli Hebrew.

According to The Concise Sapphire Dictionary a definition of לְזִיזַדב includes both the “invention” of a new word and the assignment of a new meaning to an existing word. The requirements and references listed in section 2.7.2 (Compounds in Hebrew) and the resulting term list, gain support in the observations listed in section 2.4.4 (concerning the phrasal characteristics of לְזִיזַדב) and are also elucidated by the above mentioned examples by Shlonsky, sustained by the argumentation and examples concerning language operations on word-level (section 2.4.5). The above mentioned sections refer to language strategies used by Avot Yeshurun, in the light of cultural and language realities within which he lived and produced his later poetry. Yet, in addition to the criteria named earlier in this chapter, how do we recognise cases of established usage? And what other criteria are to be considered for the evaluation of innovative usage in NH? Following research done by Israeli scholars working for The Academy of the Hebrew Language (The Academy) will help us clarify this issue.

2.4.6.1 Established usage, לְזִיזַדב and innovative usage, שומימ in NH in the light of publications issued by The Academy of the Hebrew Language.

On 3 August 1998, answering my letter of 16 July 1998 about established vs innovative usage of compounds or bound forms in Hebrew, the scientific secretary of The Academy, K. Dubnov, wrote that there is no set standard or definite guidelines set by the Academy for such matters. She elaborates:

... Determining that a given compound is לְזִיזַדב a neologism (or is not considered as one) seems even more difficult a task. In the course of its work the terminology committee of the Academy usually makes use of term lists in foreign languages. In many cases the set term is not a new lexical unit, but a combination of well known, or acknowledged Hebrew words, as in the example for blinkers (covering the horse’s eyes) סכ מינק (Dictionary of Agriculture, the Language Committee, 1948); Popcorn is named אפרכסים חיטבי in Hebrew (Academy decision, 1991). There is an innovative side to a compound which translates a foreign term (both as one word and in the case of a bound form) but it is not clear whether it should be defined as neologism.

It seems that queries like this are difficult concerning all languages, not only when the dynamical and developing Hebrew is concerned, and that anybody who seeks to form the answers, or develop a scientific approach to this matter, will have to put great efforts into the project.

This “innovative side” to a compound, which does not necessarily form a new lexical item, corresponds to “innovative usage”, whereas the known, or acknowledged components of the new compound belong to the “established usage”. In other words, I wish to assert that based upon the work done by The Academy and the Language
Committee that preceded, as described below, cases of innovative usage could also be described as extensions of established usage, whereas established usage is to be determined according to Israeli scholars and dictionaries as far as it is possible. Thus, “innovative usage” does not have to be identical with הושב ושידות by way of invention – innovatively used words, established in NH, may also form innovative usage.

2.4.6.2 The Academy of the Hebrew Language – facts and writings

NH is used here as parallel term to Israeli Hebrew, as opposed to the earlier, more or less “modern” language and linguistic disputes from the beginning of the century. The dictionaries of today are largely based on the work done by scholars attached to the Academy and material published by its scientific secretariat.

Brought into being by legislation in 1953 The Academy of the Hebrew Language prescribes standards for modern Hebrew grammar, orthography, transliteration, and punctuation based on studies concerning the historical development of the language. The Academy’s plenum consists of 23 members and an additional 15 academic advisors, all outstanding scholars from the disciplines of languages, linguistics, Judaic studies and the Bible. Its members also include poets, writers and translators. The Academy’s decisions are binding on all governmental agencies, including the Israel Broadcasting Authority.

As defined in its constitution, the Academy’s functions are:
(1) to investigate and compile the Hebrew lexicon according to its historical strata and layers;
(2) to study the structure, history and offshoots of the Hebrew language;
(3) to direct the development of Hebrew in light of its nature, requirements and potential as well as its daily and academic needs, by establishing its lexicon, grammar, characters, orthography, and transliteration.

The day-to-day work of the Academy is implemented by several sections:
(1) the scientific secretariat,
(2) the Historical Dictionary Project, and
(3) the computer section, each of which bears responsibility for a particular aspect of the Academy’s work. Over 100,000 terms have been coined by the committees on terminology established by the Academy and its predecessor, the Language Committee. These terms are available to the public in dozens of published dictionaries and lists. Additional specialised committees prescribe standards for modern Hebrew grammar, orthography, transliteration, and punctuation.


66 http://sites.huji.ac.il/tvrit/.

67 The first members of the Language Committee were E. Ben Yehuda, David Yalin, Haim Hirschenzon and A. M. Lifschitz. In the light of the Academy’s production it is interesting to note that according to Ruben Sivan the number of innovations by Ben Yehuda does not exceed 202 neologisms.
The Historical Dictionary Project is of special interest, as it embodies the text corpus upon which the Academy’s work relies. The work with this project was initiated back in 1953 by the Academy President Tur-Sinai, and directed by Professor Zeev Ben Hayim to 1992. The project is conducted in accordance with two guiding principles:

A) Contrary to the standard way of processing ancient text sources, where all sources have been processed, in our new literature (starting 1750 with the emergence of the Hebrew Haskala in Berlin) only a choice of selections from each writing source is processed (fiction, science, religion, press, etc.). This decision is based upon the recognition that we are neither able, nor do we need to process even one percent of the vast material printed during the last generations. This is due to the fact that the quantity of material in Hebrew, printed in one year, is more than 100 times larger than all of what exists from the Tannaitic period, for example. There are fewer than one million words in the concordance of the Tannaitic literature. The data base of ancient literature contains 5,000 words from coins and letters, 40,000 words from the Dead Sea scrolls, 3,620,000 Halacha and Midrash, 980,000 words from prayers and chants, 620,000 words from the Karaite literature and 110,000 from grammar and Masora books. The total amount of words in the data base of ancient literature amounts to 5,265,000 words.

B) From each selected source the first printed edition will be processed.

In practice, it means that 1-3 works are chosen from the production of the newer authors, containing no more than 50,000 or 100,000 words. An exception was made for three great authors, Mendeley, Bialik and Agnon. In these exceptional cases the authors’ total production will be processed. The Mendeley database has recently been completed with its 72 works and 1,051,056 words. It contains the full-text version of the first edition of each work and a complete dictionary-type concordance in two sections, one containing verbs, nouns, prepositions etc., and a second part with proper nouns (people, names, essays). Among examples of Mendeley’s innovations are נפריר for מפריר, עלי דקירה for תקירת, and, later changed into “scramble” (1896, 1911). To this day 512 works by 66 authors have been typed, works that contain some 8 million words. Digitalised concordances of some 150 works have been prepared containing some 2,500,000 words.

2.4.6.3 Towards established usage and its innovative extensions.

By studying earlier material published by the scientific secretariat of the Academy, it is possible to follow the ongoing endeavours of Israeli scholars to analyse and characterise the rapidly developing NH. In The Renaissance of Hebrew in the Light of the Renaissance of Standard Arabic Joshua Blau states the preconditions for fruitful approach to research into Israeli Hebrew (NH):

Israeli Hebrew is a spoken language melted together from basic elements taken from earlier periods. Not a language revival, but creation of a new language from different basic elements. 69

---

68 חומשיון התשס’וי ללקטן העברית Akadem No 8, March 1996 pp. 2, 5.

69 Blau, p. 100.
It appears thus, that we should see both NH and the Modern literary Arabic as “stand alone” language layers. Yet, the Hebrew, which has turned into a spoken language, is characterised by a binary structure: NH as opposed to Ancient Hebrew (towards which NH is open), whereas Arabic, not succeeding in bringing the literary Arabic into the spoken language, and getting rid of the dialects, shows a three fold division: The new literary language, Classical Arabic (which is open towards the new literary Arabic) and the dialects.\textsuperscript{70}

The essence of the difference is in the fact that Hebrew is also used as spoken language. It also comprises at least two classical layers, but due to normalisation of differences NH distinguishes between spoken and literary levels and not due to classical duality.\textsuperscript{71}

Regardless of future changes that may deepen the differences between classical and modern language layers or narrow the gap between them, NH and Modern Literary Arabic should be subjected to research work as stand alone phenomena, which must now be seen as a new phase in the history of Hebrew and Arabic.\textsuperscript{72}

Reuben Sivan writes about the language revival as a process of innovation, in the light of word innovations by Ben Yehuda.\textsuperscript{73}

Innovative word usage is in essence the coining of an old stem according to one of the patterns not yet in use. The innovative usage is usually not based upon a new stem, as the number of stems in the language is almost constant. Very few foreign stems have been assimilated into the Hebrew ... New stems are not being created.

Joshua Blau marks the same direction, asserting that derivatives and word formations based on existing stems and according to existing normative requirements are most common in Hebrew.\textsuperscript{74} Examples are also given for innovations due to external pressure and influence, such as the use of עניין for -able in English or the -bar suffix in German, or the use of טפל or טפל, which are cases of loan translation. Another example is the use of כבל, instead of cable.\textsuperscript{75} This latter example is more in line with the strategy called יודוחי Leakage, or non-innovative innovations (Pines as quoted by Shoshana Bahat). Shoshana Bahat continues this line of thought:

It is desirable to bring up forgotten words from the literature of former generations, words the exact meaning of which is no longer known, or no longer useful to us, and fill them with

\textsuperscript{70} Blau, p. 94.
\textsuperscript{71} Blau, p. 97.
\textsuperscript{72} Blau, p. 95.
\textsuperscript{73} Sivan, R., "نظم لسان يهودي", the series, ידיעת יהודית, 1973.
\textsuperscript{74} Blau, p. 106.
\textsuperscript{75} Blau, p. 108.
new contents according to the needs of our generation. In this way ancient words from the Mikrah, like מָרָאָת, מַזָּרָת, מְנֶרָאָת, מְנֶרָּת, מְנֶרֶת, and מְנֶרֶת have gained an innovative usage (names of weapons) despite the fact that biblical מַזָּרָה and מְנֶרֶת have no kinship whatsoever with weapons, and that the words כֶּלֶּל in Job could not possibly be loaded with gun powder. Similarly, innovations like אֲפִירָּת, אֲפִירָּת, אֲפִירָּת, אֲפִירָּת, אֲפִירָּת, אֲפִירָּת, and אֲפִירָּת in the field of telephone communications had not originally been designed for this purpose. We all know that מְנֶרֶת כֶּלֶּל means a rope or a chain and not wires covered with insulating material, and that אֲפִירָּת is a sort of funnel, whereas the אֲפִירָּת is a coin without a formed face.)

In her article “The Way of the Academy of the Hebrew Language in Word Innovations”, Bahat follows the same line of thought expressed by Sivan and Blau.

There are ways of innovative usage of words, which are to be considered the king’s road and need not be explained, as they are accepted by all of us. The straightest of all roads is the usage of a stem in one of the existing language patterns. The advantage of Hebrew and its sisters, the Semitic languages is in that the basic meaning of the word is included in the basic letters, the number of which is usually three. You hardly observe the letters בָּרֶך before you see by way of reason the connection to meanings hidden in each of the words based upon these three letters: בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך, בָּרֶך. And even if you do not know their exact meaning, you will be able to understand the way they had been formed. This phenomenon puts an important tool of innovation in the hands of language innovators – to start with they pick the essence and meaning of the word which needs a Hebrew dress and choose for it a stem that fits. From this point on, unused language patterns are to be examined for a noun or an unused conjugation pattern for a verb, and a new word is born. It should also be emphasised that the limitation posed by the number of available patterns and conjugations is of minor significance.

In addition to the previously mentioned Lexicon of the New Verbs in Tannaitic Hebrew by Menahem Morehset (Ch. 2.4), Morehset writes In לעוננש לעונמ period 18, booklet No 6-7, about “changes in the meanings of idioms and compounds originating from the Mikrah”. Like Pines before him and Bahat, he brings up examples of reused compounds used to convey a different (more abstract) function than the original usage.

<table>
<thead>
<tr>
<th>New usage</th>
<th>Biblical compound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discriminative attitude</td>
<td>אֲפִירָּת, אֲפִירָּת, אֲפִירָּת (дар אָי, בָּרֶך, בָּרֶך)</td>
</tr>
<tr>
<td>Trade in for a lower value</td>
<td>נוּדִי אָרָבָּש (לָד)</td>
</tr>
<tr>
<td>A repetitive character</td>
<td>מְשָׁלֵוח גָּרֶה (וֹקַי דָּרָר)</td>
</tr>
<tr>
<td>Holding a central position</td>
<td>עַמּוֹד החָרָן (שָׁמוּד טָכָּס)</td>
</tr>
</tbody>
</table>


77 Bahat, p. 511.

78 Morehset, p. 158.
The above mentioned examples elucidate the bounds between language layers and the extended usage of formerly established usage. Another important element concerning the movement of a word towards established usage is the social event connected with the coining of a new compound and the way it is advertised (see the following examples by Reuben Sivan). This is also the reason why innovations in contemporary writing and the press are more successful than innovations in poetry and fiction.  

<table>
<thead>
<tr>
<th>Rejected usage</th>
<th>Innovative usage</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>ממוקב עתי</td>
<td>עיוןנית</td>
<td>המיתון העברידי</td>
</tr>
<tr>
<td>יוודא קרני</td>
<td>קלglyphicon</td>
<td>שמו של</td>
</tr>
<tr>
<td>אוסטומיול</td>
<td>ק昽ונג</td>
<td>אוטוסומלי</td>
</tr>
<tr>
<td>הזד מום</td>
<td>חיתת תשבץ</td>
<td>חיתת</td>
</tr>
<tr>
<td>(ללול קופים)</td>
<td>מפעל</td>
<td>ממונת</td>
</tr>
<tr>
<td>(טור סיני)</td>
<td>מיתון ישראלי</td>
<td>מיתון</td>
</tr>
<tr>
<td>(ליק מושה שרה)</td>
<td>כתוב</td>
<td>כתוב</td>
</tr>
<tr>
<td>(חלום שרה)</td>
<td>נוחל</td>
<td>נוחל</td>
</tr>
</tbody>
</table>

Yet, Sivan is aware of the fact that the future of innovations is unpredictable, illustrated by cases where the public, (user groups, terminologists) rejected the Academy’s suggestions and, in a large number of cases, even foreign loans in favour of other NH-alternatives:  

<table>
<thead>
<tr>
<th>Users choice</th>
<th>Academy suggestion</th>
</tr>
</thead>
<tbody>
<tr>
<td>וד סטרן</td>
<td>של מומיה</td>
</tr>
<tr>
<td>בטים</td>
<td>אצוי אדום</td>
</tr>
<tr>
<td>NH</td>
<td>ארוגת אדום/foreign loans</td>
</tr>
<tr>
<td>מיני</td>
<td>ארוגת אדום/foreign loans</td>
</tr>
<tr>
<td>כתרה מסנה</td>
<td>מופטייל</td>
</tr>
<tr>
<td>ד'י והשבח</td>
<td>רפואית</td>
</tr>
</tbody>
</table>

| NH | ארוגת אדום/change of words |
| בעבר | בנסחט שפה |
|.TrimSpace | כוה המופלד |

79 Sivan - כך
80 Sivan - как
2.4.6.4 **Interim conclusion**

In his preface to *The Words Not Taken: A Dictionary of Forgotten Words*, Uzzi Ornán writes that there are no general criteria which may help estimate the probability for a given innovation to be accepted by the public. Not all late innovations by the Academy, or by authors, poets, translators and military personnel are accepted – studies have indicated that the success rate of such innovations is no higher than 50 to 60 percent. Ornán, like Sivan, also asserts that the chances of an innovative usage to be established depends on its contents, stage and the name behind it – a well known, popular innovator may thus guarantee its success.

"The Language War" at the beginning of the century, wagged between Hebrew writers of European origin and the Jerusalem Language Committee, with the latter advocating the possibilities of Hebrew as a spoken language, resulted in social and cultural domination by the former group and thus turned many of Ben Yehuda’s innovations into a minority language bound to be forgotten. Nor was the fact that Ben Yehuda consulted Arabic sources for the formation of Hebrew words ever accepted.

The fact that only some 50 to 60 percent of the suggested innovations are considered successful or that Academy suggestions may be rejected by the public who favours other popular forms, does not necessarily mean that contributions by authors and poets that follow the above mentioned traditions and patterns of usage are of inferior quality or less important to the ongoing process of language growth in Israel. On the contrary, the Academy’s treatment of works by Bialik and Achron, for example, emphasises the importance of authors’ and poets’ contributions to the development of NH. Cases of innovative usage could often be described as extensions of established usage, whereas established usage could be determined according to Israeli scholars and dictionaries based on their work – recurrently, formerly established cases turn obsolete, while new terms are coined by user groups. However, innovative usage is not identical with יושל וגפנ by way of invention – innovatively used words in accordance with established language patterns and traditions of word formation extend the boundaries of NH in an innovative manner. Quite a few innovations are accepted in due time and many words become established within small user groups.

2.5 **Reuse and ancestral domains – the issue of interaction**

If there is a conceptual common denominator promoting correspondence between linguistic categories and literary themes through linkage to earlier language layers or otherwise, examining the interaction between seemingly different fields of research, such as biblical language and New Hebrew is one way of studying this matter. The reuse of earlier language components, for example, involves three levels of usage: the primary earlier usage, a marker function pointing to the source, and a secondary usage. The secondary usage can thus be described as a product of the interaction between a literary device (metonymy, supported by the linkage to the primary source), linguistic

---

81 See also further elaboration according to chapters 2.6 and 2.7, and especially the dilemma of acceptability ratings discussed in section 2.7.5.
components (N+N compound) and a conceptual common denominator marked by the
transposed usage of a known biblical element in a new environment (a poem).

Meyer and Mackintosh’s example of domains, ancestral domains and the inheritance
of terms between the two, may be described as a case taken from the field of terminology
which parallels the reuse of earlier Hebrew language elements. The exemplified relations
between super-concepts (disc) and sub-concepts (optical disc) as well as cases of
multidimensionality such as the computer related term “window” are both essential to
this study. Despite serving as a concept classified according to more than one
characteristic the term Window is not a metaphor, but a term in its own right.82

Such point of view accentuates the question of whether or not it is feasible to apply
terminography to poetic language. Is the argument as to the existence of a conceptual
common denominator feasible when it comes to co-presentation of thematic and linguistic
categories used for a given purpose in a chosen piece of poetry as term entries? Is it
meaningful to describe such a relation or correspondence between literary motif and
language operation based upon a term list? The establishment and systematical
presentation of Yeshurun’s compounds in a term list will help clarify this issue.

2.6 A model for classification of compounds, based on
terminological methods of description

One of the main objectives of my work is thus, a systematised presentation of compounds
and their related concepts along with the definitions and excerpts/contexts that support
my choice. A carefully composed term list may lead to the formation of a database for
comparative studies. Compounds excerpted from Yeshurun’s poetry will thus elucidate
the poet’s efforts to form new terms, often a synthesis of established and innovative
language-components from different environments.

Compounded terms will then be presented in separate term entries as cases of
homonymy. Such compounded forms, with links to established usage, could hardly be
subjected to studies or compared methodically if not arranged according to an established
method. Yeshurun’s methodical persistence encourages a terminological approach. A
term-list of Yeshurun’s work should thus be established according to the international
standard, ISO 10241:1992 (E) in order to offer the reader a coherent insight into
Yeshurun’s contribution to the word/term formation process within the Hebrew language
system.

There are scholars who claim that it is not possible to apply a terminological
viewpoint to linguistic phenomena used by a poet, with no exception made for Yeshurun’s
poetry and Hebrew as such.83 Such scholars seem to have divided language into terms
which must be defined or definable through context at the moment of their first use
and, on the other hand, more or less private language. The exclusion of seemingly

82 Meyer, Ingrid, Mackintosh Kristen, “Refining the Terminographer’s Concept-Analysis Methods: How can
“top-down multidimensionality” – tiled window; pop-up window.

83 Based upon comments by Professor J. Sager (fax comments 29 April 1997 and 12 May 1997, furthered by
Helmi B. Sonneveld, General Editor of Terminology).
private spheres of activity from the status of terminology is ascribed to fundamental
differences between general language and poetic language due to whether or not it is
based on clearly defined concepts. Generally, poets are not expected to follow social
and linguistic norms, nor to strive towards communicative transparency, but rather to
write texts that are no more than their individual hermetic language which may be
incomprehensible to others. In other words, such critics seem to presume that technical
terminology is linked to clearly defined concepts, while poetic language is not.

My experience is that many of Yeshurun’s compounds could be accepted for usage
by specialist user-groups on a real or potential and agreed definition available for a
corresponding concept. This is especially valid in cases where biblical idioms, term-like
compounds related concepts are reused. Providing that user groups involved in literary
research qualify as user groups and providing that established biblical words are used
for compounding according to a recognised pattern and form a term-like unit, reuse of
concepts evident in biblical compounds in order to form a new term-like compound
could be accepted as part of a terminologisation process in NH. I also suggest that a
transposed term may be considered a term-like compound and that the study of thematic
categories influencing a given language environment is essential to the understanding
of the linkage between formerly used compounds, the concepts attached to them and
the modern application of such term-like compounds in a new literary context.

Applying terminological methods of description to the poet’s compounding operations
(or term-like compounding) will be aimed at demonstrating to what extent Yeshurun
forms compounds in accordance with requirements for word formation in Hebrew and
whether or not he links them to known, clearly defined concepts that adhere to social
and linguistic traditions and norms. Using terminological methods to describe Yehurun’s
compounding will thus result in a term list of relevant term-like occurrences in Hebrew
as reused by the poet.

Considering the duration of time needed for new terms to be adopted by a larger
user-group, the issue of acceptability ratings will be discussed but not fully applied at
this stage. When possible, parallel cases of Shlonsky’s neologisms will be presented
after the synoptic part of such term entries as comparative material regarding the
word-formation process in Hebrew. This should be seen as a first step towards studying patterns that govern compounding operations by several Israeli poets known
to have contributed to the development of today’s Hebrew. The description of such
patterns could then pave the way for further studies of recurring compounding operations
that link to reused conceptual, as well as term-like common denominators.

84 From the Dictionary of Shlonsky’s Neologisms. To what extent such neologisms find their way into the
general language system can be studied by comparison with standard dictionaries like Even-Shoshan’s and
Alcalay’s.
2.6.1 Working categories
2.6.1.1 Thematic categories in Yeshurun’s poetry

Yeshurun had his own special purposes related to the usage and reuse of language layers or even different languages in poetry. It is also widely accepted that Yeshurun’s poetry is tainted by the guilt of separation and “survivor’s guilt”. The poet’s dual linguistic identity may thus be seen as the result of the traumatic separation from his parents and the town of his birth. The wish posed in התשואת הברך, to have the city of his heart rebuilt within the city of the eye (that is, the city of Tel Aviv within the non-existing Krasnystaw, the way Jerusalem has always been described as a city within a city) thus conveys what might be called a “split-screen existence”. Yeshurun writes הנה אני בן הארץ (I handed over one motherland for another), comparing his lot with Esau’s.

Menachem Peri writes about the implied poet who is torn between opposite pairs of realities: here and there, Israel and the town of his birth, Hebrew and Yiddish, the present and the past, Jews and Arabs, as well as civilisation and Nature. Yet he tries to bridge the gap seeing in his present existence the deep marks left by the opposite reality.

Lilach Lachman also writes about the poet’s dual existence. He is torn between different geographical and cultural realities, past and present time (and the resulting conflicts between the old and the new), feelings of guilt because he had to leave his family, and in addition, the analogy between his personal trauma and the rational existential state of being. The implied poet’s home, his mother, father, or any other authoritative figure, the operation he had to go through, the stump of a tree, the tree as nest, the margosa tree, the wild doves – all are analogous to, or serve as metonymies relating to his own situation or any human situation that occupies the mind of the poet.

From the point of view of a terminologist the subject field “home” seems to be the one that most often will link to clearly defined concepts which adhere to social and linguistic traditions in a way that forwards communicative transparency. This is partly due to the frequent reuse of biblical-Hebrew components in today’s Hebrew. Many variants of terms from ancient sources have already found their way into the general language system. When such generally accepted components are reused for new language operations, as is the case with Yeshurun’s compounding, the resulting variation on a well known concept does not necessarily oppose the norms governing general usage. Term entry 5D1 may serve to exemplify innovative compounding linking to two

85 Yeshurun in Chedarim 6 (1987), p. 156: “...in order to elucidate one word with the power of coherence belonging to the other language.”
88 The Poem on Our Mother, Our Mother Rachel. The number of letters in the Hebrew text corresponds with the vocalised version by the poet.
related concepts that point at the father: component A from the original compound A+B (he who is repenting) joins component D from the compound C+D (he who is seriously ill) by which the innovative compound A+D (he who is repentantly ill) takes form. If a user group accepts that according to a previous definition by the poet E+F (for home) is interchangeable with the notion of “father” or, as is often the case, with the concept of “mother”, one could deduce a conceptual chain of compounds related to each other by the poet’s definition of “a conceptual common denominator” (father, mother = home = homeland = motherland).

The distribution of innovatively used nouns and adjectives according to their literary function will be classified as follows:

P Place – the place of birth, the land and a shelter
D Dwellers – city dwellers and those who seek shelter
DE Human environment and its recollections
E Environmental factors
T The influence of time

Those who are concerned with fixed values of ancient texts may not approve of such language operations for ideological reasons. Nevertheless, compound 5D1 derives from two clearly defined concepts (repentence and serious illness) and is formed to follow the pattern of an earlier known compound in NH. It may not qualify as a term in the long run, but a terminological point of view will certainly make comparative studies of such formations easier.

The above mentioned example reuses links to two concepts (or to two different variants, or characteristics of the same concept) forced together by the poet’s compounding operation. Term entry 5P1 (“a land of the axe”), on the other hand, refers to a single concept (the first component in the two compounds is fixed, while the B- and D- components change from “of milk and honey” to “of the axe”). This could in fact be compared on a similar level with NH-legal terms like Public Domain ונחלת עיר and Leasehold תרשימים עיר, both of which may be used to define the legal status of the same piece of land under two different circumstances. In both cases a term will be accepted when a given user group approves of the producer’s definition.

2.6.1.2 Linguistic categories

To some extent, the description of characteristics in the two following paragraphs may be related to criteria of content, but it is useful in order to elucidate the poet’s choice of form and on the existing formal connections between innovative compounding and an earlier language source or usage.

 brit – breaking, disrupting – is the verb often used to describe Yeshurun’s way of dealing with the Hebrew. It aims at expressing the pain of eternal departure and guilt. However, it takes a discerning eye to understand that the act of breaking has constructive functions in Yeshurun’s poetry. According to Peri, leaving things behind or tearing them apart has two aspects: breaking with things is one way of asserting your independence, but at the same time a way of admitting their own powerful
existence.\textsuperscript{91} This implies that as time goes by, fragments of the past bear more significance than does the original event: letters put aside years ago gain in importance when the writer is no longer alive. According to Lachman, the poet’s existential dilemma results in his shifting the representations of trauma from the thematic to the aesthetic level.\textsuperscript{92}

Lachman’s conclusion implies that the compulsive power hiding behind the poet’s strategy of survival, caused by an earlier trauma, is also the power behind his compounding operations. Recognising this fact will help specialists isolate elements in Yeshurun’s poetry which are typical of the holocaust literature, as defined in Yaoz’s model, as entities which characterise holocaust related concepts. Such concepts could thus teach us more about common denominators for compounding in Israeli poetry. Synecdoche-type language components used in this context could be identified as entities that link to the main concept and related specialised “holocaust terminology”.

Direct speech and the usage of foreign words help the poet to gain authenticity, enhanced by varying line length and the non-conventional use of syntax.\textsuperscript{93} David Weinfeld writes in the newspaper \textit{Davar} (30 april 1981) that the “barbarisms” put together by Yeshurun (Yiddish, Arabic, Polish) reflect the language realities of the Jewish people among their neighbours as well as the linguistic biography of the poet himself.

LSP is often regarded as language phenomena that do not offend normative requirements for word or term formation. In reality it often happens that terms are adopted from another language source “as is”, and in some cases terms are not even firmly linked to one clear conceptual origin. In Swedish an Internet site turned into sajt instead of plats which is the approved term. The car industry uses innovative terms such as brilljantblåmetallic (brilliant blue metallic), diplomatblå (diplomat blue) and jazzblå (jazz blue) that somehow do not seem to link to clearly defined single concept for “blue”.\textsuperscript{94} In days of virtual reality, what right does anybody have to claim that all “poetic” language is private?

Based on the principles and patterns of NH described in section 2.4 and in the light of the observations by Peri, Lachman and Weinfeld concerning sources of influence on the poet’s usage of language I suggest a division into six linguistic categories related to the process of word formation in the light of a chosen literary milieu:

1. compounds in accordance with new Hebrew (NH);
2. those that are based upon traditional rigid syntactical constructions (TRC);
3. innovative derivatives (Innov. Der);
4-5. foreign elements and loan translations (F+LT);
6. language for special purpose (LSP), by which I mean compounding contrary to normative grammatical requirements for word formation in Hebrew.

I assume that the last two are categories which include what D. Weinfeld refers to as “barbarisms”. It may be argued that some of these categories are not consistently

\textsuperscript{92} Lilach Lachman, Tel Aviv University course: \textit{הכרזת הלשון בעידן המודרני}, January – March 1996.
\textsuperscript{93} Lachman, \textit{Sihan Kri’a} 8, pp 410–414.

52
based on the same formal criteria. It is also possible to claim that loan translations with
their accepted Hebrew suffix should be considered part of the New Hebrew. The same
goes for TRC idioms, if biblical Hebrew is to be perceived as part of the Hebrew used
in today’s Israel. However, in order to describe a process of compounding involving
elements from different language sources or layers, I find it most useful to describe
patterns within the compounding process initiated by Yeshurun, even though most
occurrences may prove to be closely related to NH.

As we deal with innovative compounding the 6th category has its given function.
Literary analysis, which is another dimension of my work, demands that even linguisti-
cally dubious forms are available for study as elements of a poet’s way of using the
language, to form and enhance literary devices. We should bear in mind that even
deviating usage may be considered a kind of derivative, and although not linguistically
correct, may be significant to the understanding of background influences. I suggest
that although two or three categories could have been satisfactory to the linguist, the
inclusion of vague forms may be of value both in respect to the study of a given
compounding process and prior to a further literary study. For now, however, such
compounds will be kept at a minimum.

Systematically displayed compounds according to the above mentioned thematic
and linguistic criteria may teach us more about the word formation process which is
the hallmark of Yeshurun’s work.

2.7 Presenting compounding-operations based on Hebrew
grammar as standardised term entries

2.7.1 Compound

After consulting the Collins English Dictionary and sources mentioned in the section
“Compounds in Hebrew”, along with material on terminology discussed in this essay, I
wish to propose the following working definition of the term “compound”: a binary
linkage of combined forms, or a construct relation combining language components,
mostly on the word-class level (prepositions, particles, adjectives, nouns or verbs)
taken from the same language layer or from different language layers, to be used
interdependently in the word/term-formation process.95

In order to describe Yeshurun’s reuse of known compounding elements, including
his choice of a marker function, I wish to introduce the transposon function (transpose+on
– alter position of; interchange).96 It marks the earlier occurrence or the established
usage of a given language-component in compounding and along with it, also the reuse
or transposition of the established concept attached to it.97 This term may be related to

95 Glinert, p. 24; “Construct phrases are two units grammatically, though semantically often a single idiomatic
unit”.
96 The Collins English Dictionary defines transposon as “a fragment...that can move from one site in a
chromosome to another site in the same or a different chromosome and thus alter the genetic constitution of
the bacterium”.
always marks the function of the reused, or transposed, component as part of a new word formation strategy.
the term transposition as used by Hillel Barzel, meaning to disjoin a phrase from its ordinary usage and to use it in an unusual environment instead. Commenting on the poetry of Amichai, Barzel also refers to inverted relationship in modern Israeli poetry “from the sublime to the lesser” as the result of such transposition. When a known concept is identified in a new compound, the innovative usage may be classified as a variant of a shared concept marked by that component of the innovative compound which points at its own source. This marker-function should not be mixed up with ‘meaning extension’, ‘metaphor’, synonym’ or ‘allusion’, as we do not deal with imagery, or the extension of meaning itself (the new compound AC or BC), but with one element (A or B) of the earlier compound (AB), marking that earlier use of a particular language component in a new term-like formation.

2.7.2 Compounds in Hebrew – applicable normative requirements

Generally speaking, normative requirements concerning word formation and word classes in Hebrew are to be found in standard works dealing with Hebrew grammar (as elaborated in section 2.4). Most standard dictionaries in Hebrew supply the reader with detailed information as to word class and for earlier language layers one may consult the Mandelkern Concordance or the Gesenius Lexicon (translated by Edward Robinson and edited by Brown, Driver and Briggs) for Biblical, and the Jastrow dictionary, or the Aruch Completum Lexicon by Nathane Filio Jechielis for Mishnaic Hebrew. The Comprehensive Etymological Dictionary of the Hebrew Language by Ernest Klein and The Concise Sapphire Dictionary, are also reliable sources of knowledge.

Bruce K. Waltke and M. O’Connor sort compounds according to the relation types signaled by the prepositions involved: locational and temporal relations, cause, etc. There are examples of compound prepositions (Prep+N). And also prepositions that may have overlapping meanings due to “idiomatic combinations with specific verbs” are dealt with. Construct genitival relation and construct phrases (N+N), including construct chains where the sense is governed by a verb, are frequently used. The three major kinds of construct chains distinguished are subjective, adverbial (objective) and adjectival (attributive) genitive.

Menachem Moreshet, who specialises in Tannaitic Hebrew, focuses, among other things, on the problems of homonymy in biblical language and the later Tannaitic usage. Moreshet also presents evidence as to changes in the usage of forms and of transpositions related to earlier occurrences in biblical usage.

99 Waltke-O’Connor, Introduction to Biblical Hebrew Syntax, 11.3.3.
100 Waltke-O’Connor, 11.2e.
101 Waltke-O’Connor, 9.5.1–9.5.3.
103 Moreshet, p. 264 – וְמָה לַעֲבֵל הָעִבְרִי = לַעֲבֵל הָעִבְרִי
Lewis Glinert uses the key word “coordination” to describe construct relations in Modern Hebrew. Glinert refers to coordinated compounds, stating that “many constructions can become compounds, being felt to refer to a single concept, and thus become more rigid syntactically” as well as to compound nouns.  

Yeshurun’s compounding operations are based on the reuse of interchangeable language components, which often relate to a single concept. The systematic word-formation process evident in Yeshurun’s poetry, as opposed to the casual usage of barbarisms, often results in the production of adjectives that in most cases follow the normative requirements posed by Hebrew grammar. Many Hebrew adjectives derive from nouns, as is the case with Yeshurun’s neologism נֶחָלָה (תֶּנֶחָלָה) וּתְגֵנָה, (autumn – autumn-like, entry 5DE1). This may even be exemplified by the compound אִירָן הַרָּכֵת (a land of the axe, entry 5P1). A well-established concept in compounding – אִירָן הַרָּכֵת אָבְּבַשׁ אֵין-אֶכְלוּל יִשְׁרֵי, (matzeh noshet) takes a new turn by transposing “a land of milk and honey” into “a land of the axe”. Nevertheless, the reference in both cases is the land of Israel and its characteristics. The Hebrew innovative compound אֵרֶץ כָּרְדֻּמָה (adj.) אִירָן הַרָּכֵת is typical of Yeshurun’s language modifications and marks yet another step in a term formation process initiated by prominent Israeli poets like H. N. Bialik or A. Shlonsky. Along with the well-known Tannaitic usage of the noun מַורֶה (hatchet – Ab. IV, 5). we find in Ya’akov Kna’ani’s Dictionary of Shlonsky’s Neologisms the adjective אֵרֶץ-כָּרְדֻמִּים “axe-like”, as well as the verb קָרָדַם “axed” and the noun קַרְדָּם יִשְׁרֵי “axer”. It is not certain to what extent Yeshurun was influenced by Shlonsky, but it is quite obvious that this example, enforced by examples in section 2.4.6, bears witness to a tradition and to the fact that the Israeli tradition of word formation in poetry seems to follow both today’s grammatical normative requirements for word formation and earlier language traditions.

Sternberg’s article “Bound and Productive Forms in Language and Literary Language”, supports what numerous examples by Yeshurun convey: the word unit – from two morphemes and upwards – is a combination of sub-units that qualify as idiomatic, allusive or internal compounding, bearing phrasal characteristics. Sternberg does not discuss terminology per se, but he probably was the first to scientifically identify and classify language operations on word unit-level in Hebrew poetry. When such operations are repeated often enough they can be marked as components used in a word formation process within a user group or a given environment and, providing that there is a clear concept to relate to, will parallel a term formation process. In the poem חֲמָרָה כָּל (10DE3) may serve as an example for productive usage of the stem חֶמֶר (void/space/dead) together with חֲמָרָה כָּל (inclusion). This case of compounding on word-sign level actually confirms that there may be cases of extended usage that are so skilfully formed that, for the reader who masters his own language, it is hardly a matter of alienated poetic language.

---

104 Glinert, p. 390. and p.440, “They are loosely based on two existing words, joined (and sometimes adapted) to form one word, grammatically and graphically.”

105 Waltke-O’Connor, 9.5.2.d1l; the expression involving “milk and honey” is marked as adverbal (objective, or of a mediated object) genitive. The new expression, however seems to have an adjectival function.

106 Sternberg, pp. 78 – 141. See also Chapter 2.4.5.
In the light of examples 5P1 and the previously mentioned 5D1, I do not think that the assumption that “the language of a poet falls into the category of a private language with its own rules and lexical items which may or may not be shared by outsiders”, could be applied to Yeshurun’s compounding operations. On the contrary, the poet himself seems to be aware of the requirement that terms must be “defined or definable through context at the moment of their first use.” In connection with term entry 5T2, “hard nuts”, for example, the term “nuts of above” is defined by the poet himself as “people who remember me by my previous name ...”.

Term formation among users of certain technolects presents a case parallel to that of the above word formation. A mouse (computers, pointing device) is a term which has been accepted as part of the generally used language because of the high user frequency of personal computers. The same is true for the Hebrew equivalent of “mouse”, מִבָּאָר וּבְלֶשֶׁר. The compound מַעֲבֵר, fiber-light, (fiber-optics, a typical construct phrase – n+n), on the other hand, exemplifies the preserved and even enhanced value of two different concepts compounded to serve as part of the new and rapidly growing communications technolect. Streamlining, a marketing term, is yet another example of ad-hoc terminologisation. The Hebrew term שומַח טִמּוּנָה ל, עַל, follows its English equivalent with precision as regards the terminologisation process.

The transparency level of new terms can be assessed only in relation to the needs of a given user-group at a given period. The term מִבָּאָר וּבְלֶשֶׁר, for example, gains in its acceptability rating because of the growing need for new terminology in the field of communication, whereas לֹא יְתָנוּ מַעֲבֵר (5DE2) and מַעֲבֵר (5DE3) will probably belong to the passive vocabulary of poetry readers and thus may be classified differently. In any case, accurate presentation of compounds in relation to the general language system should be the first step towards acceptability.

I am fully aware of the fact that it is somewhat unusual to define a (poetry) reader-group as a terminology-user-group, as user-groups are presupposed to be technically oriented. A further distinction between active and passive user-groups may also be needed, since poetry readers do not actively use terms compounded by poets although such terms are a part of their vocabulary. Yet the influence of such user-groups on language is not negligible. Thousands of poetry readers and students of literature are potential active users of terms accumulated in their passive vocabulary.

When it comes to usage of specialised language, we are all users by definition, albeit on different linguistic levels. The actual level of abstraction of a compound apprehended by the user/reader of a certain technolect depends on the composition of the user-group, which basically means that a poem about locomotives need not necessarily employ different terminology from an instruction book on the same subject and that language components taken from the Bible could, in fact, be classified as minilects in their own right with the motivation that for the preacher, they certainly serve as tools of the trade and very abstract ones indeed, in the eyes of the illiterate.

---

107 Both quotes in this paragraph relate to Professor J. Sager’s fax comments 29 April 1997 and 12 May 1997, in which a distinction is made between the view of the poet vs the point of view of the terminologist.
Components taken from biblical Hebrew and from other early language-layers sometimes play an important, almost normative role for word formation in Hebrew. For the scholar who knows his Bible, the strength of the cedar-tree and the holiness of Jerusalem are well defined concepts. In the term entry section of the essay we learn that, due to rigid underlying concepts, such term entries as SE2 (cedar trees for buildings) and “The holy city of . . .” (SP8 and 8P2), accumulate communicative transparency linked to firmly attached concepts. The aforementioned examples 5D1 and 5P1 also indicate that Yeshurun’s compounding may involve numerous relevant cases of “generic-specific complexity”, which Meyer-Mackintosh call “multidimensionality”, referring to one concept with more than one characteristic, which, again, reminds me of the examples of colour terminology applied by the car industry. In other words: In the case of reused biblical Hebrew components in compounding and even otherwise, language operations used by Yeshurun cannot categorically be discarded as “exempt from the rules of social and linguistic norms which control all other manifestations of language.” Yeshurun’s compounding operations do not eliminate the original concept – the poet only adds to it new dimensions.

2.7.3 The advantage of terminography for a description of compounding operations by the poet

Due to the complexity of Yeshurun’s compounds it seems more accurate to display and study the poet’s term formation strategies using term entries. Within the framework of a term entry the innovative usage is described as a case of homonymy, promoting semantic precision. The problem of polysemy due to usage of explanatory synonyms that are not used to complete a definition, but to bring forward different expressions that exist besides the main term, can thus be eliminated. Moreover, term entries include additional information which cannot be found in dictionaries.

In addition, deviations from established usage are easier to identify when compared with the total information concentrated in a term entry. An expression like רָאוּבֶן רָאָבָן for example, could be defined both as a new species of tree and as belonging to a house and be presented as a polysemous noun. The given expression seems however to convey the idea of a house, a growing, floating house (compare with בְּתוּן רָאָבָן – a cedar-like youngster – where the semantic subject is also the grammatical one) to be directly compared with similar occurrences of established compounds linking to the common denominator (concept) רָאוּבֶן, the cedar of Lebanon, a biblical symbol of strength and long-lasting values. This process of evaluation is essential in order to decide what potential status an innovative compound could gain in relation to the general language system.

111 Sager, fax comments 29 April 1997 and 12 May 1997.
113 The Syrian-African Rift and Other Poems: Luilaby for Nordia Quarter” (translation into English by Harold Schimmel, 1979). I would translate this expression as cedric houses and not domestic cedar, which is Harold Schimmel’s choice. Schimmel does not act consistently here; in the foregoing line he translated דֶּרֶךְ רוֹסָן as baronic houses.
2.7.4 Establishing a term list in accordance with ISO 10241:1992 (E)

One of the objectives of my work is to present compounds and their related concepts in a systematised way along with the definitions and excerpts that support my choice. A carefully composed term list may lead to the formation of a database for comparative studies. Compounds excerpted from Yeshurun’s poetry will thus elucidate the poet’s efforts to form new terms – often a synthesis of established and innovative language-components from different environments. Compounded terms will be presented separately in term entries as cases of homonymy. Yet, such compounded forms with links to the established usage could hardly be subjected to studies or compared methodically if not arranged according to an established method. Yeshurun’s methodical persistence, too, encourages a terminological approach, which is why a term-list established according to the international standard, ISO 10241:1992 (E), will offer the reader a coherent insight into this poet’s contribution to the word and term formation process within the Hebrew language system.

Term-entries will be presented in accordance with ISO 10241 in the following order:\[^114^]

1. **Classification-code** (thematic) and **entry number**
   1. **Term** or **abbreviation**, acceptability rating <linguistic category>
      word class
   2. [source] the title of the poem
   3. DY – definition by Yeshurun
   4. DG – definition in English by the present writer
   5. Excerpt – original text from the poem
   6. Transposon marker – a lexical item that leads to “other representation of the concept”\[^115^]
   7. Established usage\[^116^]
   8. Innovative usage\[^117^]
   9. Synopsis – the compound’s function in context (of the poem)\[^118^]
   10. Similar formation by Shlonsky.\[^119^]

2.7.5 Acceptability ratings

As we do not live in a world of standardised concepts and perfect signs, it is not yet possible to assert a direct relationship between a given term and the concept linked to it. The colour “blue”, for example, is no longer related to a well defined, standardised colour system. As far as the car industry is concerned, blue-related concepts link to

\[^{114}\] ISO 10241, *Annex A*, p. 20, Summary of terminographical requirements. Chapter 5 of my work is an application of the above mentioned requirements

\[^{115}\] See section 2.7.1.

\[^{116}\] See section 2.4.6 – 2.4.6.1

\[^{117}\] See section 2.4.6.

\[^{118}\] See Chapter 3: Linguistic and thematic applications.

\[^{119}\] Based on the *Dictionary of Shlonsky’s Neologisms*. Shlonsky, a foreground figure in Israeli poetry, contributed, through his poetry and translation work, to the word formation process in Hebrew, a process initiated by Bialik. “Similar” means similar approach to word formation. See also section 2.4.6.
terms like briljantblåmetallic (brilliant blue metallic), diplomablå (diplomat blue) and jazzblå (jazz blue).\textsuperscript{120} This obviously is a case of language components that have gained an extended range of usage, the result of which could be referred to as multidimensional compounding. The new dimensions of blue point at a concept with more than one characteristic, or even to more than a single clearly defined underlying concept, linked to the specific term.

This multidimensional relation could be compared to the requirement that acceptability “has to be expressed separately for each purpose and/or user group”, often in order to support marketing strategies aiming at well defined populations in the first place. Moreover, it is almost impossible to set acceptability ratings systems for terms like “jazz blue” and assert that such terms are thus “defined or definable through context at the moment of their first use.”\textsuperscript{121} The limiting factor here is the fact that only a very limited user group would know what combination of cyan, magenta, yellow and black is needed for the creation of jazz blue during its first period of development. Small variations due to colour and ink specifications, plate quality and paper colour, condition of equipment and other factors related to the marketing process are not to be neglected. Different results are to be expected on a metal surface. And how many potential customers will in the end recognise the blue surface of their neighbour’s new car as jazz blue?

It is reasonable to infer that the implementation of a new term may start within a limited group of people and take years of hard work to establish. One should even pay attention to differences between natural processes in a given language and aggressive commercial marketing processes used to implement new terms. We also know that a significant number of neologisms by earlier Israeli poets have played an important role in the revival of the Hebrew language and that factors such as content, stage and the name behind the innovation may determine its future.\textsuperscript{122}

ISO 10241 does not impose any time limits concerning the axis of time on which acceptability ratings are to be based. Given that the history of innovative New Hebrew could be roughly limited to some 100 years and that the acknowledged contribution-period to it by Yeshurun will be limited to between five and ten years (Yeshurun received the Israeli Literature award 1992), it becomes quite obvious that acceptability ratings of his compounds may be considered premature.

Yet, the considerably large user-group studying Yeshurun’s innovative language in Israel, the different layers of language reused, and the value of systematic study of innovative compounding in this rapidly growing language, suggests that some rating tool can be used as a rough trend indicator. I exclude ratings like deprecated, obsolete and superseded that may refer to a longer period of usage. The rating “Non Standardised Neologism” (NSN) could be used with more innovative term entries in which more or less transparent reuse of known components or derivatives occur. “In House Terminology” will indicate a lesser grade of transparency. Focusing on the more transparent formations, LSP-entries will not get a fair representation in this study.

\textsuperscript{120} Berg on “colour terminology” created by the car industry (Språkvård No. 1-1997).

\textsuperscript{121} Sager, fax comments 29 April 1997 and 12 May 1997.

\textsuperscript{122} See also section 2.4.6.4.
3 Linguistic and thematic applications

Meta-time approach, trans cultural compounding operations and metonymisation strategies based upon chains of compounds

The interaction between thematic and linguistic categories, seen as a process of term formation or compounding operations on word level (micro level), could be studied along several parallel complementary lines. However, as the subject of my study is neither the literary-philosophical nor the socio-anthropological angle of poetry analysis, conventional poetry analysis will only be used to describe ideas conveyed by Yeshurun on the macro level or when a broader context of setting and characterisation is unfolded. Examples will be used to elucidate the role of the poet as narrator, the poet’s trans cultural compounding (using parenthetical insertions) in biblical or homeland context and the older poet’s relation to the labour of recollection.

Consequently this chapter will include sub-sections that exemplify compounding operations related to the issues of trans-historical fiction and imaginary homelands (3.1), along with compounds that show traits of the literature of the holocaust (3.2). Subsection 3.3 concerns an earlier poetry collection by Yeshurun, introducing to the readers his word-unit based compounding operations, whereas section 3.4 will elucidate the poet’s transcultural linguistic identity by means of explanatory parenthetical insertions in the poem So Much I Do Not Feel Well. In sub-section 3.4.2, word-sign level operations in compounding will be focused on and in sub-section 3.5 examples of deviant productivity from C10 will be described according to Sternberg’s model. In this study section, previously defined categories will be linked with threads or chains of compounds across Yeshurun’s collections C5-C10 to elucidate the poet’s consistent term formation like work.

3.1 Trans-historical fiction: multiple identity and time

Transnationalism presupposes migration across boundaries and bounded units like ethnicity and culture. Glick Schiller et al. bring forth the notion of duality due to “simultaneous positioning in several social locations”. Such positioning may not be physically simultaneous and therefore not measurable, but considering the complex characteristics of human memory and the scope of collective memory, multiple identities could be simultaneously positioned in one mind, just as perceptions of time in the human life-cycle continue across both a historically measurable length of events and repressed memories of real events.

---

1 Such poems as Crow in November, Antenna, Magosa and Antenna (C7 pp. 83, 135-36), and the poems concerning the Y712 (the stump of tree, C6, from pp. 91) consist of elements that show Yeshurun’s qualities as imagist. Some of his series of metonymies could be compared with 14th century Japanese poems and even modern imagists like Ezra Pound (see Brooks, C. Warren, R. Penn, Understanding Poetry, pp. 68-70).

2 Glick, Schiller et al., p. 11.
Yeshurun’s poetry is an echo of Jewish diaspora, which according to Cohen, is a victim diaspora. The implied poet tries to recollect the time of traumatic dispersal, simultaneously with the ongoing production of a homeland. In this particular case the poet had to leave one homeland (his ethno-national diaspora?) for another homeland (Israel, the product of new nationalism). Trans-historical fiction by the transmigrant Avot Yeshurun is thus in one way or another related to the literature of the holocaust. The term trans-historical connects to representations of time in fiction and the emergence of multiple identity. The migrant’s labour of recollection concerns empiric reality distorted by trauma, but aesthetical representations of that trauma bring about a problem of reliability: On the one hand the writer struggles in order to express repressed memories and guilt that cannot be expressed in terms of the chronological historical account. On the other hand, he has to justify the other side of his multiple existence, enduring in order to continue his labour of recollection. In this sense, trans-historical fiction runs across the boundaries of historical and inner psychological or memory-based concepts of time in a way that parallels the journey “through the routes that link it to the locations of diaspora and the journeys and encounters that take place along these routes.” which is part of trans-national migration.

3.1.1 Imaginary homelands

Terms with linkage to multiple identities and simultaneous positions in several social locations may seem unreal. Yet, it is amazing to note how accurately descriptive they become in the light of Yeshurun’s poetry. Moreover, I wish to assert that such terms as “multiple identity” attached to the notion of transnationalism and simultaneous positioning, either real or imagined, are closely related to perceptions of time and space common in Yeshurun’s poetry and are crucial to the understanding of the virtual essence of migration.

The wish posed in The Quest of Rana, הנשלת בראנה conveys a multiple identity relating to homes of the past. In the poem Thorn Song the poet’s notion of time manifests itself:

Once, in childhood, there was a house.

... there on the site is
once upon a time grass.

In the chapter named “Recollections from the Home’s Home”, וכרונאות מבית הבית, 3 Cohen, p. 28.
4 Shami, p. 30.
5 Rushdie writes: “our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind.”, p. 9.
7 Yeshurun, in Entrance Gate ... p. 68: Thorn Song.
which alludes to recollections from his father’s home, we meet with a poem titled יאשוריון זכרות, Memories are a Home, in which the implied poet asserts:

Memories are a home/house.
Time is roof. All the time roof. All the time time.
I would like to die
to them once and see them.

Yeshurun’s memories are a home. His written words tell the reader how hard he tries to cross over to the burnt house of his childhood through a bridge of words.8

3.2 The meta-time approach: representations of transhistorical fiction (the holocaust literature) in Avot Yeshurun’s compounding

In Yeshurun’s poetry we follow the poet’s lifelong struggle with the burden of guilt, always questioning himself whether it is right to use what he had betrayed by surviving in order to continue his existence by means of a bridge of words.9 Yeshurun focuses on the self that is sentenced to eternal recollection and the doom of guilt. In an article published in Ha’aretz (3 March 1995) Lilach Lachman writes:

עיאבון, גינון, חוסר, לייה, והרב בינו של בית, מיוותיך ורסיה של חייו, סעודהו פיישון דף מים.
באתפשתו הרעת התששי הפרידיה נודד, משיב בהיסורי המקבזים ליוותיך וריסית המכתנה לא נמנה.

Forsaking, deportation, extermination, birth, destruction and the building of a house, which are the essence of his life, face an eternal self-examination by means of pushing the poetic language towards a dialogue between the collective memory and the silent recollection setting itself from the present moment of the self.10

Hanna Yaoz’s conclusion concerning the same issue, is that in entering the time of horror, the shift in tense also marks a shift from a chronological to a psychological viewpoint. Historical fiction is linked to the past through successive descriptions of past time events without losing the time perspective, location, or the characteristic causation, whereas representations of the time of horror through recollection (in post-holocaust time) break the chronological order and make it possible to convey traumatic events in an irregular manner perceived as fictitious present-time.11

---

8 For Bridge of Words, see entry 6T2.
9 Kapela Kolot (Choral Voices), p. 16.
11 Yaoz, p. 115. (pp. 107-122).
1. In *trans-historical fiction* the point of view is that of the omniscient narrator. There is no shift as to time/tense or person. The resulting representation could be described as meta-time approach.\(^{12}\)

2. Encoding strategies are used as means of allusion to events that cannot be expressed directly.\(^{13}\) Such strategies involve use of archetypes linked to the notion of pure and evil (biblical archetypes, including Jesus) and metonymies that remind the reader of “the other planet” as metonymy for Auschwitz and of “the grammar of the other planet” – extermination-related terminology (smoke; ashes, transport; carriage, or certain German words) used as synecdoche-type key-words (the part that represents the whole). Even symbols that relate to European landscape, such as snow, ice and the behaviour of birds, often bear witness as to what Barzel calls “the metaphysics of destruction”.\(^{14}\)

Speaking of “strategies of survival”, the following examples are of contextual value concerning Yeshurun’s labour of recollection that is expressed by means of linguistic operations. Yaoz’s observations may thus explain Yeshurun’s choice of narrative point of view and his relation to time while struggling to recollect the time of horror. But above all, it may shed light on his choice of encoding strategies that enable him to allude to the *time of horror* despite his strong feelings of guilt.\(^{15}\)

*The implied poet as an omniscient narrator.*

There are quite many occurrences in poems by Avot Yeshurun of expressions in Yiddish that are followed by parenthetical insertions in Hebrew that offer the reader a translation of the Yiddish expression. If the expression outside parenthesis is considered the natural part of the poem, I suggest that the translation, or comment part may indicate an intrusion by the poet. In the poem written in July 1974 for example, Yeshurun explains the expression “The nuts of above” parenthetically elaborating: “People who know me by my previous name until they died.” The use of the present tense while referring to the deceased friends may also relate to what Yaoz calls a meta-time approach. The role of the narrator is also actualised in section 3.4.

3.2.1 The meta-time approach.

1) The chapter “The Home-House” in *I Have Not Now* opens with the poem Berdichevsky House. The title itself reveals a personification strategy applied to a house that is given a borrowed identity by means of linkage to the name Berdichevsky. The order of events relating to the destruction of this house is chronologically accounted for in the

---

\(^{12}\) More about the role of the omniscient narrator in section 3.4.

\(^{13}\) Yaoz, pp. 157, 175.

\(^{14}\) Yaoz quotes Barzel, p. 170. Yaoz pp. 176, 191: *The other planet* is K. Cetnik’s term used in his literary work, which became known from his testimony in the Eichmann trial. For examples on the position of birds, see entries 5D3, 5D5, 5D6, 8P4, 9T2 and 9T9.

\(^{15}\) For examples concerning feelings linked to the labour of recollection, see 6T1, 6E1, 6D2, 6T1, 7P4, 8T5, 9T3, 9T5, 9T6, 9T7.
past tense up to a point where the facade of the house is removed and an entrance door is attached to it "as an example of what once had been ". At this very moment the implied poet shifts into the present tense enhanced by direct speech: \textit{there Dvoralé || is seen who hated || the neighbours || 'including you', ..."}. In the middle of the chronological course of (destructive) events a door is ascribed the function of a screen or a mirror displaying a resurrected image from the past “as is”. This very image is also the only source of direct human speech in the entire chapter. Two lines later “all that” (building materials and human recollection as one body) is poured down and away with the rest of the building, symbolically returning to ashes and dust.\textsuperscript{16}

2.
Every minute
I see
you alive.
You are there

and I am here.
You there
doing Sabbath
and holiday and everyday.

What had been,
is and will be.
Hei before
Dalet. Dalet

Before Hei.\textsuperscript{17}

3.2.2 Encoding strategies as a means of allusion to traumatic events that cannot be expressed directly:

\textit{– Metonymisation strategies: the nest}

1.
In wind raising Cain against the empty nest with surplus strength.
With throw against counter-throw
what was once my house
when I was home.\textsuperscript{18}

\textsuperscript{16} For the transmigrant’s notion of time, see entries 7P4, 7T3, 8T3 and 8T5.
\textsuperscript{17} Yeshurun, in \textit{Master of Rest}, p. 159. In the poem In that Very Moment, the implied poet presents his notion of time based upon the holy name, concluding: “Normal it will be || Death without longings || Life without memories.”
\textsuperscript{18} Yeshurun, in \textit{The Syrian-African Rift and Other Poems} (E), p. 18. In the chapter named “Poems at Home”, the implied poet uses the metonymy of a nest (an offering) in the wind for the family nest he once left. Translation of passages from \textit{The Syrian-African Rift and Other Poems}, by Harold Schimmel. See also entry SP7.
2.
Now it's rid of them.
It in its riddance. What was once
me. I'd leave it that way
forever.¹⁹

– Use of archetypes linked to the notion of pure and evil (biblical archetypes).

1
I from in the beginning God created one
and them from in the beginning God created differently
...
And on their birthplace of origin and on their sale of Joseph and on his place of origin
They have said nothing.²⁰

2.
The son of my mother
left her
not to be
on the wall.
The son of Mary
did not leave,
and thus he had paid
the price.²¹

– The grammar of the other planet
The grammar of the other planet often relates to “non-existence” by use of non-Hebrew words and compounds as synecdoche-type key-words (the part that represents the whole that no longer exists) or metonymies.

1.
Besides the usage of non-Hebrew key-words, as is the case with foreign placenames, Yeshurun uses metonymies that can be analysed on several levels. The tree as a home has leaves that are depicted in detail when falling to the ground, to mark the cycle of

¹⁹ Yeshurun, in The Syrian-African Rift and Other Poems (E), p. 20. In the chapter named “A Novel without Clothes”, the implied poet uses a metonymy for an old bookcase that “got rid of” its books. Seen from the poet’s point of view, this could even serve as an example for dehumanisation strategies used by Yeshurun in order to cut down the presence of the poet.
²⁰ Yeshurun, in Master of Rest, p. 106. The archetype used in this case is biblical Joseph and his brothers.
²¹ Yeshurun, in Master of Rest, p. 148. In the chapter simply named “A chapter of songs”, the implied poet deals with existential dilemmas. In violent desperation he claims that those who are still living in the shadow of guilt pay the price every day. Jesus, on the other hand, had already paid what was due.
life coming to an end. This strategy has been pushed to an extent that allows the poet to allude to his own leaf-metonymy by means of phonic substitution. In the collection There Again, the title of the poem A Falling Leaf could also be read as Rising Falling, or Immigrant Falling, both of which are spelled identically in modern, standard, non vocalised Hebrew. יפד נלע is orthographically identical with the compound "a falling leaf", but by changing one vowel-sound an analogy is drawn between immigration, falling leaves and falling immigrants as compared with migratory birds. The poem ends with the conclusion: "We come up to the shore and rise || Fall to the water and rise || Return to the sea || There." Well aware of the fact that the home-spheres of his childhood no longer exist in the way he remembers them, he calls such a place (= there) nonplace.

2.
Why love
Neskhijz
Pshedmyeshche
Krasnystaw

and
nonplace
of
that kind.

– Symbols that relate to the European landscape
Symbols that relate to the European landscape such as snow and certain kinds of birds, may bear witness to the metaphysics of destruction.

Surely she moans something like
in snow all alone.

– Dehumanisation strategies
Human tragedy is depicted using words that relate to the material-mechanical world. In Yeshurun’s poetry dehumanisation could be defined as a means of alienation that serves to substitute and thus to eliminate the voice of the narrator who, due to heavy

22 Yeshurun, in The Syrian-African Rift and Other Poems (E), p. 84. In the chapter named “Local Poems”, the implied poet uses the metonymy of the tree for Beit Olim (immigrant home) and analyses the fall of leaves as compared to the migration of birds (entries 5D5 and 5DE2).

23 Yeshurun, in Entrance Gate ..., p. 120.

24 Yeshurun, in Master of Rest, p. 139. In the chapter named “Memories from the Home-House”, the implied poet calls his home-town and other important places that bear non-Hebrew names, nonplace. The absence of reference to the place of death or a gravestone, is considered a traumatic common denominator in the literature of the holocaust.

25 Yeshurun, in The Syrian-African Rift and Other Poems (E), p. 14. In the chapter named “Poems at Home”, the implied poet reflects over the feelings of the wild dove. This can be contrasted with the poet’s perception of crow-like family relations (entries 7P2 Vs 7D3 as compared with 10D2).
feelings of guilt, denies his own right to express such feelings in writing. Such encoding strategy involves usage of words or nouns that relate to the material-mechanical world instead of direct reference to a given individual. The tree log in the yard serves a similar purpose in Yeshurun’s poetry.\textsuperscript{26}

The log is after all things. He is one of these things. \textsuperscript{27}

Once, in childhood, there was a house.

... there on the site is

once upon a time grass. \textsuperscript{28}

The use of voices in \textit{I Have Not Now}, and in particular the distinction made between human voices and material voices in the first chapter of the poetry collection, may serve as typical example of Yeshurun’s dehumanisation strategies. Material under destruction (the Home-House) loses its forms, exposing white limbs and black eye-holes. Finally, the House is destroyed, returning, together with its inclusion or contents that consist of a human image from the past and vague voices of construction workers as one body, to ashes and dust.

3.3 Word-unit based operations – disintegration and substitution in Yeshurun’s compounding\textsuperscript{29}

3.3.1 Disintegrative compounding in \textit{Thirty Pages} by Avot Yeshurun (1964). The letter metonymy – a non-letter to the abandoned mother.

In this poetry-collection the testimonial function of the poem is conveyed by means of correspondence with the world that no longer exists. 30 pages that remind us of the 30 days of mourning according to Jewish custom; 30 letters never meant to be sent as the addressee no longer exists and there is no place of reference left, are in fact 30 pieces of poetry that with the help of metonymisation strategies are ascribed the function of testimony in letters.\textsuperscript{30}

The responsibility for the labour of recollection makes the implied poet confront his own death in the very first line of the first poem in this collection. “A day will come”, he says, “when nobody will be reading letters from my mother”. We also understand from the opening lines that he never took the time to answer his mother’s letters.

\textsuperscript{26} For examples of Yeshurun’s dehumanisation strategies, see entries 10D1, 10DE1 and 10DE5.

\textsuperscript{27} Yeshurun, in \textit{Kapela Kolot}, p. 92. See also examples relating to the meta-time approach.

\textsuperscript{28} Yeshurun, in \textit{Entrance Gate} ... p. 68: Thorn Song.

\textsuperscript{29} Sternberg, p. 123.

\textsuperscript{30} This section is based upon Oded Volkstein’s essay “יְבֵּּלוֹתָנוּ מַכְתְּבָנָהּ על טָלוּשָׁתָנוּ עַל חוֹדוֹת שֶׁאֵבָּהָ יַשָּׂרֵא”, \textit{Chadarim} 12 1996, p. 70.
The implied poet struggles with his burden of guilt, on his way to re-experience through his own poetry the primal act of forsaking his mother and falling into silence. He also tries to revoke or reverse that primal act of falling silent, as such an act must be considered suicidal to a poet. He therefore forsakes the poetic present-time and leaves the word to others, materialising and later nullifying it by means of metonymy. The implied poet transposes the compound יִטְסֵת נִיָּה (a piece of paper), which serves as metonymy for the written word into the erroneously bound form יִטְסֵת ניִיָּה (a paper of piece) and thus nullifies its semantic value. His metonymisation of the word-concept is so powerful that it goes beyond conventional language boundaries deep down to the lexical representation level of memory, by which he asserts that these twisted signs that once represented a concept are all that is left in the eyes of the world from what once had been his means of communication and his mother-tongue.

What we witness here is, on the one hand, the poet’s attempt at using language as a physical entity as opposed to systems of signs in order to be able to communicate without having to use or abuse the memory of the deceased as an object of communication, which would only add to his burden of guilt. 31

Such physical language entities (the words in his mother’s letters) are now, according to the implied poet, buried in the graves (drawers) of his writing-desk. Nevertheless, he sits down to sing (write poetry), sternly committed to pass a hard judgement on his own acts as a poet. He writes:

איל משולם ותדמש יטשם
ככשת הרש חנני
והא משופר.

I sat down at the table to sing
the poor man's lamb the poor
is rich.

Sternberg’s application of orthographic coding (substitution/enforcement with homophone or homograph) had probably encouraged the different readings suggested by Volkstein. By substituting the letter י in יטשם with the article ו, the poor man (poet) is depicted as a rich one, probably due to the irregular usage of metonymy, as an act of theft. According to Volkstein this substitution due to sound association, will be echoed in the following reading:

I sat down at the table to sing
the poor man's lamb the poor
is the song.

31 Volkstein probably tries to attach to the poem the quality of an act or of a physical entity which supports his line of interpretation. It is, however, obvious in the given case that the very physical entity still consists of a word-sign level operation and thus cannot be considered a physical entity in its own right least we agree to accepting sign displacement as a metonymisation strategy that creates real physical substance.
The second line of the poem is unclear due to the intentionally inconsistent usage of gender. Normatively it should have been read as the poor man’s lamb, but as it now stands it is an open matter – the poor man’s lamb is there and so is the poor man; the poor man may be the poem, but he may as well be rich because of the poem – he is the plunderer! Who is rich? Who/what is the poem? The lamb or the poor man? It seems to me that we witness a transposed metonymy. The poem serves as metonymy for an act of plunder because the primal metonymy is an act of plunder and because writing poetry is that very act. Consequently, the poet must find a way to justify his writing and produces the grave inside his writing desk, as an excuse.

The cutting edge for these controversies is marked by the first line of the third stanza: *But alone or not alone, it is the way you are,* by which the intrusive implied poet realises his voice and eventually finds justification for his writing because it makes *the mother of letters* happy – he actually writes a letter, knowing that in fiction, the mother of the son is, after all is said and done, only a mother of letters.

### 3.3.2 Avot Yeshurun, Joseph and his brothers –
Trans cultural compounding and modified (conjunctive) parenthetical usage in Yeshurun’s poetry.

The following section serves to elucidate literary devices that support Yeshurun’s attempts at integrating his own past and dual linguistic identity with the reader’s present-time and vocabulary. Yeshurun uses conjunctive modifications of parenthetical insertions, aided by consonance and syntactic-typographical logic (inversed syntactical order sustained by the conscious usage of different graphical configurations of lines), as explanatory literary devices. I also suggest that the usage of parenthetical insertions in itself bears evidence to the existence of an implied poet ascribed the role of an intrusive narrator. This section will also serve to elucidate word-sign level substitutions in compounding in accordance with Sternberg’s model and the function of such operations in relation to the theme of the poem.

#### 3.3.2.1 Modified parenthetical usage.

In order to sustain my observations about the technique employed by Yeshurun on his way towards a poetic model, based upon operations on word-unit level, I intend to describe a modification strategy employed by the poet – modified parenthetical usage, based on the examination of two lines taken from two of his poems.

In the line taken from לָמַּא יִשְׂרָאֵל (So much) I do not feel well}:

“Tsud tsodedatni (cud in Polish, ‘a miracle’) mchra”\(^{32}\)

or reading in accordance with Polish consonance:

“Cud Cucedatni (cud in Polish, ‘a miracle’) mchra”

a Polish word (*cud*) with no kinship with Hebrew has gained in value through modified parenthetical usage assigned to function as the modifier of the Hebrew word *Tsud*

\(^{32}\) Yeshurun, A., *Chadarim* 7, p. 81.
(modified from TS-U-D or TS-D-D-stems – hunted or alienated – into a shift of meaning towards “unbelievable” or “a miracle”, in Polish) and thus add to the semantic value of the whole group, consisting of Hebrew words. By assigning the Polish word cud a parenthetical function serving to explain BH-verbs and through the deliberate use of consonance as the common denominator for the chosen group of words (Hebrew and Polish), Yeshurun ascribes Hebrew characteristics to the Polish word. The use of consonance serves to complete the implied poet’s expression of longing towards a mother land – M-CH-R-A, which again, because of similarity gained by use of consonance relating to a preceding line, could be read both as “the country of origin” or “motherland” and as “the land that had sold”, נֶרְזוּה that had betrayed Joseph. We could even argue for the inverse relation: Yeshurun might have ascribed Polish characteristics to Hebrew words through the use of consonance in order to achieve a Polish-tainted Hebrew, teaching us about his mixed linguistic identity and about the longing of the implied poet for a particular, non-Hebrew-speaking motherland. The two examples chosen may prove that the broadening of a given semantic field is a synergetic result or a derivative of the use of modifier-words that, when devoid of their specifically assigned function in a specific poem, may be considered foreign and irrelevant. In Chapter 2.7.1, I have suggested a marker function, which could be applied to the above mentioned example – the transpon marker, which transposes a function from one language system or layer to a different language or (an individualised) word-system.

3.3.2.2 Normative requirements for parenthetical insertions

As Yeshurun’s line consists of three language layers (BH-like, NH-like and Polish), we may assume that the poet offers us three optional readings due to a parenthetical-disjunctive function based on different syntactic conventions. Let us, then, take a look at some normative requirements posed by the two languages regarding the use of parenthetical insertions.

3.3.2.3 Parenthesis in BH and NH

Typographically, brackets are not used with BH, but the parenthetical function in itself is often used “after a waw-disjunctive introducing parenthetical material” or a disjunctive-waw in its “interruptive use, better called explanatory or parenthetical” which supplies new information of significance to the narrative.34

In NH this function is less natural, for explanatory elements do not melt in as easily as in BH; still NH seems to have preserved some of the broader boundaries for usage of parenthetical insertions. The NH notion of parenthesis (hesger) demands, according to Nahir, the use of particular punctuation marks or brackets because parenthetical elements are not considered an integrated syntactical element. However, the main rule seems to allow for quite a few exceptions – abbreviated parenthetical elements could be integrated into a clause without the use of dividing marks. In the end of that section,

33 Mareshet, p. 302: TS. D. D-stem may also bear the meaning of walking in the margins, or being forced to leave (step aside) the dangerous path.
34 Waltke-O’Connor, 30.5.2b2 (#3) and 39.2.3c10, respectively.
Nahir adds a note: words that serve as hesger may even function as syntactical elements. According to Nahir, such elements could function as a predicate or even as an object.\textsuperscript{35}

3.3.2.4 Parenthesis in Polish

Even though the Polish term \textit{parenzeza} could be defined thus: “Literally: parenthesis. An inserted sentence, introducing an additional, secondary or accessory detail”, the term does not seem to be a part of the Polish grammar-system. It is regarded as a stylistic device included under “logic”, which probably explains why the term \textit{parenzeza} was to be found in a dictionary of literary terms, \textit{Slownik terminow literackich} and not in the Polish language encyclopaedia, which otherwise serves as the standard reference.\textsuperscript{36}

3.3.2.5 Parenthesis – applicable normative requirements

The question to be asked is whether Polish normative requirements concerning the use of parenthesis are more rigorous than those applied to Hebrew and particularly to BH. According to the \textit{Collins English Dictionary}, to mention another European source, parenthesis is “a phrase, often explanatory or qualifying, inserted into a passage with which it is not grammatically connected and marked off by brackets, dashes, etc”, which does not describe the syntactical characteristics of the insertion. In Polish, on the other hand, \textit{sentence} is used instead of \textit{phrase}, which seems to support interaction on the syntactic level. On the whole, Polish does not exclude stylistic usage of parenthetic insertions on a syntactic level. Add to this the integrated use of such insertions in BH and the not very restricted usage in NH, and we may be able to accept that Yeshurun rediscovered the use of yet another stylistic common denominator between his two linguistic identities. In other words, a literary device that allows him to explain a word with an individualised (imported) “synonym-like” word, or, if you wish, a transposed false friend.

3.3.2.6 Syntactic-typographical logic as a form of synthetic thinking

If Hebrew, as may be the case with Polish, offers great flexibility in the integration of parenthetical insertions, it suits Yeshurun’s writing, as he does not have to follow consistently the conventions of a single language or language layer. His synthesis of language layers actually presents an attempt at achieving a synergetic effect, offering a broader combination of sub-systems that allows for a greater freedom of expression across the conventional barriers of one single language layer or language alone. His use of language layers and parenthetical insertions is much like an act of translation in line with Rabin’s conclusion:

\textit{Every act of translation establishes a connection between the two languages, and paves the way for additional acts of translation between these two languages, sustained by the creation...}

\textsuperscript{35}Nahir, pp. 30-31.
of a secondary collection of terms which serves as the connecting link. What has been said here about words, applies to a certain extent even to grammar and syntax.\textsuperscript{37}

Thus, BH, NH, Polish, or Yiddish elements are integrated into Yeshurun’s poetry in a way which makes the reader accept foreign elements as legitimate syntactical components based on an enhanced translation-act, or an extended usage sustained by corresponding graphical configuration and the use of consonance. Normal, or inverted, word order, together with the deployment of nouns and verbs in relation to the graphical configuration of the lines in the poem (typographical logic, gliding, \(\text{ gsi }\), often mark interaction between different components within a work of poetry.\textsuperscript{38}

Rina Sedaka’s analysis of Ben Zion Tomer’s poem Nosach (Style) elucidates this function by use of a paraphrase. Sedaka changes the graphical configuration and syntax of the first two lines in Tomer’s poem so that the originally short line, which deals with the shortcomings of the son, becomes as long as the originally longer line dealing with the great deeds of the father. Sedaka concludes that form and meaning in poetry are equally important components of the model and that a change in one of these components could cancel out the meaning of the whole poem.\textsuperscript{39}

Lea Goldberg, a prominent Israeli poet, emphasises the interactive qualities of form and poetic contents. “I cannot imagine to myself the existens of \textbf{a poet} who would be able to disconnect the two”, Goldberg writes, “as the length of a poetic line ... is the time and mood of the poem, its shape and character ... without which it does not exist, just as a human being cannot exist outside of his real shape”.\textsuperscript{40}

The graphical configuration is also significant to the message presented by Yeshurun. In “The Ballad of Berl Schlusser”, from his collection \textit{Kapela Kolot}, the longest line of the poem stands alone on the left page, to elucidate the length of the prisoner’s sentence and longing. This exceptionally long line contains three parenthetical insertions, which offer the reader Hebrew explanations for Yiddish words. In the poem A Garden of Dispute the poet uses the longest line to emphasise poverty, repeating the phrase “without a penny in my pocket” in four different ways. In our example, the longer line accounts for the hard living conditions of the brothers (stanza 3), and their betrayal (stanza 5), whereas shorter lines are used to depict pain, as expressed in stanza 1 and 5. The gliding between stanza 2 and 3, on the other hand, could be described as a case of correspondence between breaking up with the family reflected in breaking “the graphical line of existence”.

I continue here with the analysis of examples, this time with a complete translation of So Much I Do Not Feel Well. Yeshurun’s line “You have hunted and alienated me (hunt\text{cud} in Polish, ‘a miracle’) place of origin.”\textsuperscript{41} exposes elements that do not belong together, in regard both to the chosen language-system and the language layers within the systems. The use of both elevated and

\textsuperscript{37} Rabin, \textit{Yuval Shay}, pp. 5-16.

\textsuperscript{38} Tsin, p. 18.

\textsuperscript{39} Sedaka, R., \textit{ניריה ושומם ישורון}. Israel: Dina Reches, 1986, pp. 81-82..

\textsuperscript{40} Lea Goldberg quoted by Sedaka, p. 83.

\textsuperscript{41} \textit{Chadarim} 7, p. 81.
everyday language creates tension in this line. Still, the reader may get a fairly clear
idea of the transposon function of the Polish word and its sound within a poetic system
revealing hierarchies consisting of at least three interdependent subsystems – an elevated
BH level and an NH level for the Hebrew components and a Polish component chosen
because of its sound-associative value (applying the Polish definition of parenteza).

As to the role of the intrusive narrator or the implied poet, the reader accepts such a
fictitious and unconventional hybrid sentence primarily because of the reliability ac-
ccredited to the poet and his poetic voice and mediator – the implied poet. In our
example, it is an intrusive poet who explains something of the utmost importance with
the help of a parenthetic insertion enforcing Joseph’s exclamation. According to Helen
Vendler, we accept a poetic model because the words used in it have been consciously
chosen and weighed against other alternatives. The result of the poet’s choice is equivalent
to a parenthetic insertion, which serves as a part of a “poetic model” and emphasises
the role of an implied poet as the actor responsible for presenting the contents (subject,
theme) to the reader.42

3.4 Joseph and the intrusive narrator – a case-study of
din’ayim (So Much I Do Not Feel Well)43

So much I do not feel well.
It is that that I am here,
and they are there not.
So painful it is to me.

I from in the beginning God created one
and them from in the beginning God created differently.
I want so much to hear their voices that talk
about the house, the utensils, but not about me. About me it is known that I existed –

but no longer am. One writes a letter every once in a while,
One receives a letter every now and then, but one does not talk. Just like
Joseph’s brothers which everybody knows, they only were bent over their work shearing
the sheep, over skins and over woollen skins, over meagre rewards and over labour under drought.

The farmers of Galilee ate between the droughts. Poor for labour. Skin
for a skin – and nothing they said. Only bent they were. Talking to them
is a strife. Talking to sons of Simon and Levy brothers
is always a strife. Instruments of cruelty are in their habitations.44

And on their birthplace of origin and on their sale of Joseph and on his place of origin
They have said nothing.
My mother foresaw from within her flesh.
She knew and kept inside the heart.

42 Vendler, p.50. See also section 2.3.5.
43 Translated by Gidon Avraham.
44 Genesis 49:5.
Thus said Joseph:
By force you have sold me out my place of origin
You have hunted and alienated me (hunt/Cud in polish ‘a miracle’) place of origin.
I shall miss my coevals. sons of concubines. my youth.

I suggest that in Yeshurun’s poem ‘כנ לא טב’ it is the reliability of the suffering voice or the implied poet, brought into fiction through a synthesis of language layers, that gradually brings the reader to a climax based upon the poet’s choice of words. The key statement of the poem was developed and nourished through the persistent use of “synthetic Hebrew”, that is NH and BH with foreign elements in it. Thus, professedly alienated language-sub-systems were put together to describe the acceleration of suffering and misery in an ascending scale, starting with reference to “I” against “them” – the dead family members, related through an inverted analogy to Joseph’s guilt in relation to his brothers. Joseph’s words achieve pseudo-prophetic proportions in the last stanza, enforced by a parenthetical remark, written by the intrusive narrator or the implied poet and put within brackets to emphasise and explain beyond doubt the true character of the implied poet’s, alias the re-described and re-translated Joseph’s, real homeland.

In the first stanza, the narrative is in the first person. This is the case in the second as well. In the third through sixth stanzas, we read a description of Joseph’s brothers in the third person, with the exception of the last three lines of the poem, used by the implied poet to convey Joseph’s conclusions in the first person. The final switch into the first person may serve to establish a coupling between biblical Joseph and his modern counterpart. The same function may have been ascribed to the threefold usage of the genitive apparent in the Hebrew in the last line. I suggest that the use of the third person narrative serves to mark a distance (even morally) to the brothers, whereas the shift in tense evident in the middle of the poem, may serve to separate the personal trauma from its biblical metonym.

As to the use of language we see a relatively slight deviation in relation to MSH/NH in stanza 1:


In the second line: בַּלּו could replace רַצ. The poet uses an inversed syntactic order.

In the second stanza a contrast is established between simple and elevated language layers:

ארָי מִן בַּרְאֵשִׁיָּה וּבָא אלֵהִים אָדָם
וּבָא מִן בַּרְאֵשִׁיָּה וּבָא אלֵהִים אָדָם

ארָי מִן הוֹדוּ is used instead of אֲדוֹן אֲדוֹן. The inversed syntactic order (human pronouns before God the creator, instead of the object-particle וֹדֵי) may indicate the author’s

45 Nahir, p.12. Negation of the participle by את usually precedes the subject.
intention to confuse the reader as to the real subject in these lines. The position of God is questioned by the inverted use of pronouns.

In the fourth stanza, we notice a prophetic tone achieved by usage of the BH element, harshly contrasted against the less elevated NH; the Hebrew word for “brothers” is used without the article, which reinforces the apparent feeling of estrangement:

On the other hand the last stanza, containing Joseph’s reply, opens in a pseudo-prophetic manner alluding to BH prophetic tradition. The result, however, is inverted – an anticlimax in “synthetic language” that by referring to Joseph, leaves us with an ever growing feeling of individualised, specific “Josephic” agony conveyed by yet another human (implied poet) who had been sold out. The hint as to the place of betrayal is revealed through a foreign code added by an intrusive poet. The use of parenthesis in the last stanza, along with the associations attached to the Polish word cud that functions as a transposon modifier towards the individualisation of an ancient event, conveys to the reader the notion of unbelievable alienation (hun) that goes together with the notion of a motherland or the land of origin. It is noteworthy that in the original Hebrew version, this emotional line is also the most complex or synthetic one, whereas the longest line in the poem deals with the plight of Joseph’s brothers.

3.4.1 Avot Yeshurun, Joseph and his brothers – Word-sign level operations

Graphic operations are used to mark the symbolical leap from one existence to the next by continuing the span of life in the next stanza:

“about the house, the utensils, but not about me. About me it is known that I existed –

but no longer am. One writes a letter every once in a while, …” –

Such operations may also serve to sustain compounding operations on word-sign level. The occurrences below will exemplify this phenomenon according to Sternbergs model:

3.4.1.1 Montage or linkage

The addition of the pronoun “I” as opposed to “and them” changes the focal point of the biblical quotation.

3.4.1.2 Expansion on phonics or semantic basis

76
The idiom בֵּין הָאָרְפָּתִים – between the boundaries (in a difficult situation) is expanded to include “between the droughts”. The original idiom also refers to a three-week period in the Jewish year, preceding the 9th of Ab. During that period the walls of ancient Jerusalem were breached. Placing two events linked to the same preposition forces the reader to compare between these two historical situations, following the implied poet’s intention.

The concept attached to the idiom בֵּין הָאָרְפָּתִים (an eye for an eye) is expanded to include skin (for a skin) and thus adjusted to the actual poetical environment. Considering the fact that the phonic quality of the first letter in the word “skin” in Hebrew is identical with the noun “an eye”, this substitution can be said to have phonic grounds too.

3.4.1.3 Substitution of sub-units – semantic substitution through exchange of a morpheme from another similar word

“Instruments of cruelty are in their habitations” is the biblical fundament for the interpretation of מַזְרָה, which besides “habitations” bears the meaning of “homeland” or “motherland”. The change of a single morpheme, however, marks the difference between “motherland” and the act of selling (the verbal noun מָכַר), which is the essence of Joseph’s fate in Egypt. This pair of words certainly is to be considered as key to the understanding of this poem.

3.4.1.4 Grammatical transformation (by negation, change of gender or omission of possessive suffix)

In the opening lines of the second stanza the pronouns דָּרֶךְ יְהוָה are used instead of the normative דָּרֶךְ יְהוֹゆו. This usage forces the reader to focus on a new subject in that line. The switch of subject-focus poses the act of creation as secondary to the individual implied poet who is put in the initial position.

Another example which sheds light on conjunctive modifications consists of one of the many passages in which Yeshurun managed to transpose more or less foreign elements into NH. Yeshurun’s use of Yiddish usually also goes together with parenthetical insertions in NH to enforce and explain what the other word stands for.

A line taken from עיר על תזו́ת אֵזוֹת (A Model City) elucidates Yeshurun’s model for the integration of language elements, in the most transparent manner:

...ירושלם נוּנ פָּאְסָרֵין-מְפָאָרָה מִמָּשׁ-לְיִזּהל בְּכִילָה שְׁמֶה מַב... בֻּשֶּׁנָּב.

Jerusalem with the fatsheile - shawl – Mit fear in a night of the holder of a good name. Jerusalem Asiat.46

Preceding an indirect reference to a poem about Jerusalem by his friend, the poet Alexander Penn, Yeshurun presents yet another model with the aim of bringing together (hybridising) elements from two different languages. The combination “fatsheile-mitpachat” in itself may be described as an ingenious one in so far as it brings forth a compound-pattern, ordinarily used for a word-combination with the same origin, to create a bilingual model. Mitpachat (shawl) is only one possible translation of the Yiddish equivalent of *fatsheile*, yet Yeshurun chooses to use the two as the two halves of a disjointed word -- a unit in which one half explains the other. This could even be described as an extension of NH compounding patterns such as *mitpachat af* (handkerchief) or *mitpachat rosh* (shawl), more often referred to as *tsaif*.

It is noteworthy that *mitpachat* as well as *mitpachat af* may correspond to “handkerchief”, which teaches us about the broad use that could be ascribed to this noun in Hebrew. Add to this the sound association awakened by the assonance of *mit pachad* (Yiddish-Hebrew), which again conjoins words from two languages into a bilingual compound expression (“with fear”), and what we observe is a repeated act of translation that arbitrarily brings forth the integration of foreign language elements into one poetic expression. This process can even be described in terms of the use of associative feedback or retranslating between languages as a strategy of integration through the usage of explanatory insertions that form bilingual compounds.

“Mitpachat” in Hebrew could, according to Alcalay’s Hebrew-English dictionary, be translated as “handkerchief”, “sheet”, “shawl”, “mantle”, “wrap” or “scarf”, depending on the chosen line of interpretation. Nonetheless, it is quite obvious that regardless of the line of interpretation, Avot Yeshurun had a point to stress with his bilingual compound “mantle of fear” or the very special handkerchief consisting of the compounds *fatsheile-mitpachat - mit pachad*.

As a contrast, another case of bilingual “deadly fear”, this time from NH-related slang, can be found in the poem מילה טובה (A Good Word):

*לבונה יער אף זא ו מיזראדם זא...*

*אין עולם זא...*

...To build a city that is “to kill oneself”
a frightening thing\(^\text{47}\)

...\(^\text{47}\)

Yeshurun can even express his dual linguistic identity in a much brighter fashion, without using elaborate parenthetic insertions. He manages to tie national “split-screen” descriptions together in a masterly, very appealing expression deriving from *Shir Hashirim (The Song of Songs)*. Yeshurun succeeds in forging the burning Israeli sun together with the bright snow of Poland in the expression sheshezafani hasheleg (“because the snow hath looked upon me:”), instead of the original BH text: “because the sun hath

\(^{47}\) *Chadarim* 2, p. 11. “To kill oneself” in the sense of to over-exert oneself (*Collins English Dictionary*).
looked upon me”), which serves to conjoin elements typical of the two homelands of the transmigrant.\textsuperscript{48}

This section is an attempt at describing how one of several literary devices used by Yeshurun seems to function. The use of a transponon modifier serves to help link and re-evaluate events and places of the past as part of the poet’s two linguistic identities, at times in confrontation with BH or NH regarding conventions for explanatory insertions and syntactic normative requirements and sometimes through the application of such rules to “foreign” language elements. Another strategy is based on operations on word-sign level that bring together concepts from different semantic fields. Substitution of sub-units and grammatical transformations are used to create lines with a double focus (two subjects) and create links to earlier historical events.

Explanatory insertions gain in value both in Hebrew and through the usage of foreign words regardless of the language in use, in accordance with their placement within the poem. Such insertions, sometimes no longer than a single word or modifier, build a bridge between different language elements that, together with what I call the “syntactic typographical logic of the poem”, enable the poet to reach a final synthesis. The reader tends to accept the synthesis as a unit of a kind which, sustained by explanations offered by the reliable or intrusive poet, remains valid despite deviations from normative language requirements.

3.5 Examples of deviant productivity — the “יהב” chapter, in the poetry-collection \textit{I Have Not Now} (1992).

Earlier, I have referred to a poem named Recollections from the Home’s Home.\textsuperscript{49} As the home-motif in Yeshurun’s poetry often involves compounding-operations, which sustains the usage of metonymies, the opening chapter of C10 (\textit{I Have Not Now}) named יָהָב — a concentrated epitaph on this theme — makes a suitable focal point for the study of similar earlier compounding-operations by Yeshurun. In most cases related terms from earlier poetry-collections will be presented separately in the term list section of this study, marked and sorted according to guidelines presented in section 2.7. However, in order to shed light on the poet’s consistency of expression, examples for chains or threads of related compounds will be presented in section 3.6.

The title of C10, the naming of the chapter and the order of the poems in the opening chapter teaches us that we actually are dealing with a deceased being. It is also noteworthy that C10 is Yeshurun’s last published collection before his death.

In the יָהָב chapter, a chain of metonymies is used to embody the non-existent home of youth within the “skeleton” of the house on Berdichevsky Street — a house facing destruction. The state of the house is analogous to the human body at its last moments. Memories of life and voices from the past, as metonymy for those (voices) who had once lived within these walls, are poured out together with construction

\textsuperscript{48} \textit{I Have Not Now} — יָהָב וּפָר, p.59. Biblical origin: Song of Songs 1:6. Even the rest of line 6 is highly relevant to the description of the poet’s plight and feeling of guilt.

\textsuperscript{49} See section 2.3.2.
materials that the body of the house consists of. The windows of the house are described as mourning holes and its body is "uncovered in its higher parts and covered in its lower parts, from Krasnisaw up to here."51

The voices acting in the poems are human voices and material voices.52 The chapter itself follows the cycle of life. After the presentation of the house the reader meets with fertilisation and growth periods in its life, as well as with voices that serve as metonyms for human beings that had been linked to the process. After dealing with time and its sentence, the body of the house returns to mother earth. In the poem This is the House the implied poet even states that the home/house is a woman. Another conclusion presented in the poem The More ... is that the house seems to be declining even during its period of growth or construction.53

The following groups of examples serve to analyse word-unit based operations in accordance with Sternberg’s model.

3.5.1 Montage or linkage

The idiom נְני הרובות (heaps of ruins) is expanded and linked to the skeleton of the house, to describe the ruins left in a personifying manner.54

The second poem in this chapter begins with a statement: the human voices are more silent than the material voices.55

The idiom מַמְחֵרוּת לְמַכָּה לְעֹרֶב (very full, overcrowded) or מַמְחֵרוּת לְפֶלֶד (secretly) is expanded and linked to the parental duties of the crows that feed the young crows by the beak.56 This example could also be classified as a case of semantic substitution.

The dying house has in its body the bare skeletons of voices, almost ancient in character, of the hammers of the construction workers.57

50 I Have Not Now, p.8 (10DE5).
51 I Have Not Now, p.26 (10DE6).
52 I Have Not Now, p.9 (10DE1).
53 I Have Not Now, p.33.
54 I Have Not Now, p.8.
55 I Have Not Now, p.9.
56 I Have Not Now, p.11.
57 I Have Not Now, p.12.
3.5.2 Expansion on phonic or semantic basis

In the poem Warm and Material, ההולא ביתי is an example of productive usage of the stem והולא (void/space/dead) together with המכלה or המכלה (inclusion). Thus the room, inside which the shadow had locked himself is expanded to include the total space of the house. If the shadow stands for previous life and home, then the space described along with the shadow metonymy within the house-body metonymy represents an inclusion of a huge span of time.58

In the same poem a ray of light (ורה-אור) is substituted by a ribbon (belt, film) of rays, by way of exaggeration, as opposed to “blind light” that occurs “when the air is thin”.

In the poem Skeletons of Voices the workers ישקוף את שמם של עוג נ gọn (“cast today the sky of skies of the roof”). The expression “the sky of skies” of the roof serves to expand the idea of heigt according to an established language pattern.

In the first poem: אבר של lzד זותק את הכרכבר: (A Bulldozer Came and Shattered the Cornice). בן והצו in the paal instead of Piel also marks a linkage to Jeremiah 1:10.59

הנופל Tài רב (“that are weaned from the cluster”), in the poem Swept in Sorrow is used to describe the vine plants in the vineyard as parents that have lost their children. Usually the child is weaned from the milk, but here a transposition takes place that places the parent in the place of the child through the metonymy of the vine-plant. This is also a case of reuse by partial substitution of the biblical compound זומן מחלב “weaned from the milk”. A broader line of interpretation is thus gained by allusion to Isaiah 28:9.60

למר התשרא in The Sitter on the Wall is a partial substitution of the biblical כל כלא (God to Noah on the end of all flesh – Genesis 6:13).

3.5.3 Shortening of pseudo-morphological character by omission of vowels or exclusion of stem element.

Two examples for Yeshurun’s typical omission of the shuruk are: a): (שׁוֹר שָׁוֶי) – that had been – (the first poem in this chapter) אלָא קָוָה (the second poem in this chapter) b): (ינפוק לְתָנָכָלפָה) they bent down for the upright – (acoustics).

הכרכן (捆绑) (have been swept in), (swept in sorrow), is used to describe how parts of the dead body of the house are thrown away and done with. A productive usage of the noun הכרכן (bundle, robe, shroud, cerement), results in a verbal application used in order to enhance the notion of a dead human body.

58 Compare with 7P רחל.
59 “See, I have this day set thee over the nations and over the kingdoms, to root out, and to pull down, and to destroy, and to throw down, to build, and to plant.” Later in the same chapter (verse 16) the prophet continues his prophecy and the reason for destruction: “... and worshipped the works of their own hands.”
60 “Whom shall he teach knowledge? and whom shall he make to understand doctrine? them that are weaned from the milk, and drawn from the breasts.”
Another typical Yeshurun operation is compounding based on omissions that occur in cases like (דועו לעון) or dialogue, in the poem The Silence of ..., and (בעלים-בעית) (house-owners), in the poem The House-Owners.

3.5.4 Substitution of sub-units – semantic substitution through exchange of morpheme from another similar word

In the poem Warm and Material, (in the phrase (a blind light is passing through) substitutes (pale). This is also a case of phonic substitution.

In the poem He The Merciful Cannot Have Mercy the following description is given: “all that is an example for the renovated house, still standing in mourning holes”. Mourning holes (dark holes) that in some cases creates the association of eyes to enhance the metonymy of the house as a living body. This is also a case of phonic substitution.

In the 17th poem of the collection, the verb (in the line: (one day the door of the second floor penetrated open) to emphasise the brutality of the action. Also in this case the phonic quality of the substituted verb is maintained, while the operation is orthographically based on the substitution of a single morpheme.

In the poem The Sitter On the Wall the rhyming pair (wall-pot) enhances the feeling of home. Those who build up the wall finished the two first rows of bricks and are seated on them as if they were sitting on a chamber pot.

3.5.5 Substitution/enforcement with homophone or homograph

The previously mentioned case of (sorted under 3.5.2 Expansion on phonic or semantic basis could also be a case of substitution of homophone or homograph.

In the last poem in the house collection, the poet writes: “The ancient thought for themselves a God in order to give meaning to being”. (meaning to being) involves an homophonic syllable that enforces the conceptual linkage between being and meaning.

3.5.6 Grammatical transformation (by negation, change of gender and possessive suffix)

In the opening poem, the image of Devoral’e, the girl next door is reflected through the entrance door of the house undergoing destruction. It seems that she hated the neighbours, the poet states, (you included). Besides the change into direct speech, the use of the pronoun instead of the normative object marker+suffix helps express a child’s manner of speech through the use of common mistake made by children and is intended to enforce the emotional impact of the utterance by the little girl who no longer lives in that house.

The inconsistent use of gender in the poem The Silence of ... – “first brick (f) || starts the veiling || reserved for himself (m) || each room” – may serve to refer forward to “each room” (m) as possible subject, instead of referring back to “the first brick” (f)

---

61 I Have Not Now, p.9.
which is the subject of the actual stanza. This strategy may serve to switch focus towards a new subject in the middle of a line, which may aim at inducing a new line of interpretation in a way similar to the inconsistent use of gender evident in section 3.3.1.

3.5.7 Graphical-orthographic substitution

On page 13 in the poem Skeletons of Voices, the sound of the activities in the building is enhanced by two parallel single-word columns resembling the hammer’s sound and its echo by the use of the verbs נופף and כופף (blow into pieces and blow, respectively).

In the poem the combination חוסן והפסי (loam, plaster and soot) has both phonic and orthographic qualities due to a gradual substitution and phonic transition between the letters ו and ש. This may also be sorted as a case of linkage.

In the poem Warm and Material, אחר עור זוהר (a blind light is passing through) takes the place of מזור (pale) and is strengthened by זוהר (passing).

In the poem Warm and Material, הראה חוכלית is an example of productive usage of the stem חוכלית (void/space/dead) together with חוכלית or חוכלית (inclusion). This may also be sorted as a case of compounding on word-sign level.

In the seventeenth poem of the collection, the verb זוה is used along with זוה in the line: זוה כל חוכלית חוכלית חוכלית חוכלית חוכלית (and all of the sand-red-loam-concrete floor heaved itself, moved and trembled). Both verbs can carry the meaning of move. They are used as a pair to enhance the idea of a shaken construction on its way towards destruction.

3.5.8 Phonic substitution

In the poem Warm and Material, אחר עור זוהר (a blind light is passing through) substitutes מזור (pale) and is enhanced by זוהר (passing).

In the poem Skeletons of Voices, the sound of the activities in the building is enhanced by two parallel single-word columns resembling the hammer’s sound and its echo. The alternate usage of חוף and חוף and חוף (and) convey the impact of the hammer-blow.

In the poem The Silence of ..., the following description is given: people on the roof are walking like shadows. Like sounds (כאלים, כללים). A single vowel makes the difference between the shadow and its sound. This may also be a case of graphical-orthographic substitution.

In the poem The Silence of ..., the house grows higher (from forest to forest). A process of identification between the street and the house is described as קונג בור, as a reflexive act by the street. The verb to describe the act of identification is קונג בור. The substitution verb is usually linked to revival or life. Here it serves to depict reflexive traits used to sustain the process of animation.
3.6 Metonymy for mood, setting and characters: metonymisation strategies based on compound chains.

Term entries will also be presented as chains of compounds with reference to different realities. According to Menachem Peri and Lilach Lachman, in the broader context the poet is torn between opposing pairs of realities such as past and present time (and the resulting conflicts between the old and the new), feelings of guilt because he had to leave his family, as well as the analogy between his personal trauma and national existential issues. The implied poet’s home, his mother, father or any other authoritative figure, the operation he had to go through, the stump of a tree, the tree as nest, the margosa tree, the wild doves — all are analogous to, or serve as metonyms relating to his own situation or any human situation that occupies the mind of the poet.\(^62\)

Compounding operations that mark usage or reuse of components from a given language layer or several language layers may share linguistic as well as conceptual common denominators. Studying the development and reuse of such compounds in a literary context developed through several poetry collections will thus, when related to repeatedly used motifs and metonyms, supply the reader with an analytical tool for diachronic studies of both linguistic and motif-oriented growth in a given poet’s production and his contribution to the general language system.

The classified collections by Yeshurun are marked as C5 – C10 and the leading number in each term entry also refers to the actual poetry collection. The following examples may show us to what extent the study of compounding operations contributes to the understanding of motif development in Avot Yeshurun’s poetry:

3.6.1 The place of the narrator in the world

The poem The Fifth Wall exemplifies a change in perception of the implied poet’s position. Compared with term entry 9P1 (between two walls of the world), the position described in C9 is “between heaven and earth”. On the other hand, in C10, which is his last collection, the implied poet, who depicts himself as part of the world, is willing to include a new dimension, stating: “The world has four walls. And after the fourth also the divine one” (p.67).

3.6.2 The home-tree (5D1-6D2-6D4-6D7-5DE2-7E2-8DE4-8P8-8P12)

The motif of the tree as metonymy for home is central to Yeshurun’s poetry. In earlier poetry collections (C5-The Syrian-African Rift, 1974) the margosa tree that in itself houses or serves as refuge for different kinds of dwellers is introduced. The wild doves build their nests (יַעֲקֹב) and attend to the business of their nest (יַעֲקֹב יַשְׁמָל)\(^64\). In C8 the setting is dramatically conclusive: “The tree stood between the two houses. || Between the houses – empty space. || And the empty space || is the ruin of the world.”

\(^62\) Another point worthy of consideration is that this kind of a term list could offer interactive linkage between terms and full-text documents, which in practice means digital, non linear search possibilities based on the Adobe Acrobat format.

\(^64\) Lachman, pp. 410-414.

\(^64\) The poems Tree (C5), and A Crow in November (C7).
Up to this point the motif has been developed through a chain of compounded neologisms starting way back in term entry 5DE1 and presenting to the reader “the autumned margosa tree” depicted as “an immigrant house for wild doves and other summer wings”. In term entry 6D2 a tree-trunk is presented as “cut forever”; in 6D4 the long study of the tree-trunk continues and we meet with a bleeding trunk of tree that in 6D7 is finally depicted as a poor being “sitting in tinsel”. Even the leaves of the tree are meticulously described according to a given function and the turn of the seasons: in 5DE2 the reader meets with the falling “special, separate leaves” of the margosa tree, from which the doves actually hide, whereas in 7E2 the leaves are “circularly wound, like sweet fruit, but closed, not yet knowing what will be and if it will be”. One could say that in Yeshurun’s later poetry the tree is a house just as the house is a tree – both tree and house are ascribed human traits and both face periods of growth and destruction, while their dwellers are forced to endure harsh realities and severe fate caused by unpredictable powers. The tree serves as a metonymy for growth, but even for the decline of the human body. It may concern “trees of breeding” (cedar or cedar-like houses); rotting trees (7E6) or the tree which arouses a dispute with the law that demands its elimination.

In 8DE4 finally there seems to be a time for recollection. The implied poet remembers the many faces of the tree during the years and says: “There you stand in all your multitudes || your covers”. Yet the end, as quoted in the beginning of this paragraph, is void, empty space left after a once upon a time tree.

3.6.3 The void, space (7P1-8P8-8P12-10DE1-10DE3-10DE5-10DE6)

A home-house chain of metonyms is thus created of a home within a home that reminds the reader of a room within a room. Later, the secret room of childhood became part of the non-existent city of childhood within the holy city of Tel Aviv, or as conveyed in the poem When the Day Comes: “When the day comes I will forget || of one city in the heart and one city in the eyes.”

In the same manner a great pot on the balcony is depicted as מכסולות רבע (7P1), or a great inclusion. It serves as a shelter for thorns and sticks and other tools connected with the life of plants and may be compared with כלכלי הבית, or the inclusion of the house in terms of the shadow and the emptiness that fills it in its last days. Poor wild thorns in the hot summer sun are described as יפים מין חרש (bare from the very

---

65 Choral Voices 1977 The star at Dizengoff Square (preface).
66 Lullaby for Nordia Quarter
67 The Coming of the Farmer’s Wife
68 Field’s End.
69 I Have Not Now, p. 29.
70 Entrance Gate Exit Gate, 1981 A Friend of the Skies.
71 A Rural Stick.
72 I Have Not Now, p. 9.
root) and-mortgage tenants left to their destruction. The void, empty room is given more space in Yeshurun’s later poetry collections, especially in C10 where the prevailing mood is that of silence after the death of the main character.

Consequently the setting based upon term entry 8P8 “the ruin of the world” reveals the void left after the living tree. It is sustained by entry 8P12 “a parcel of walls” (or slippery walls), that besides linkage to a parcel of land, possibly for burial, even tells us that when we reach that space, we reach something “outside home, without out”. This chain of void compounds is also linked to the use of negation or transposition in compounds referring to places that thus had turned out to be nonplace.

Throughout Yeshurun’s later poetry and especially through his “Tel Aviv poetry” the poet ascribes the home-house motif a central role. In the section The Home-House included in his last collection I Have Not Now, a metonymisation strategy is devised that enables the house metonymy to function as metonymy for the human body and human, as well as material voices of the past. In C10 the void is deeper and richer. It contains both “material voices” (10DE1) and “skeletons of voices” (10DE5). The shadow and the space within the house is based upon the Hebrew stem עליה, also connected with death (10DE3). Moreover, the unvocalised version of the actual compound could be read as “the dead corpse of the house”, a notion sustained by the compound “mourning holes” (10DE6) used to depict the state of the house.

3.6.4 Memories and the burden of guilt (5D1-5D6-5T2-6DE1-8D14-9T2-9T4)

Memories of the past as part of everyday life and the labour of recollection are a cornerstone in Yeshurun’s poetry. There is much evidence as to the presence of guilt and trauma. The implied poet struggles daily with the labour of longing (9T2). He depicts his deceased friends as “the nuts of above”, (5T2). In term entry 5D1 “relentlessly remorseful”, the implied poet deals with the image of the dead father. In 5D6 “the nest sacrifice”, that by use of consonance sounds like “son-sacrifice”, we learn more about the narrator’s position, whereas term entry 6DE1 “the extinction of home” serves to remind the reader of the poet’s childhood home in Poland that no longer exists. Likewise, terms 8D14 “a self holocaust“ and 9T4 “repeated guilt” teach us about the burden of guilt the implied poet tries to express in words.

3.6.5 Language and voices of the past (6T2-8D4-8DE2-8T3-8T4-9D1-9P3-9T8-9T9-10DE5-10P1-10DE1)

The issue of language as part of the labour of recollection (9T9) is brought into focus in a number of places: The implied poet comes through a bridge of words (6T2). He longs for his Yiddish mother tongue, “Mammelashon” (8D4), describes the work of the artist being aware of “the tongue of wood chip” (8DE2), and loves the special Tel-Aviv Hebrew (Tel-Avibrew, 9P3). As if he were some kind of street entertainer, the implied poet is going around with “a word case”, or “a word street barrel” (9D1). He

73 A Thorn Song.
74 Yeshurun C9, p.139.

86
also refers to the act of parting as the language of attachment (9DE1) with reference to the biblical spirit of Orpah. The language of the house is depicted in C10, Yeshurun’s last poetry collection, as “a gentle presence returning from life”, whereas the power of longing is governed by the deceased mother’s twilight letters (9T8). If the description of Greenberg’s greatness as “a poet of two eternities” (8T3) standing for “ancient song the song of rebuke” (8T4) may be considered dramatic, the low key used in C10 bears evidence to an ending, as the reader meets with the skeletons or frames of voices (10DE5) and the silence of the rooms (10P1). Here a distinction is also made between human voices and material voices (10DE1).

3.6.6 The notion of time (5P5-5T1-7T3-7T4-7P4-8T3-6D2-6E1-6T1-8T5-9T5-9T6 9T7)

The dimensions of time and place are sometimes difficult to distinguish due to the boundaries of time. The implied poet describes himself as “a man of two eternities” (7T3), defining eternity as civilisation – one in the waters of Trieste and one “when you get out of the water in Haifa”. The same expression was also used in connection with Poland and Israel with reference to the poet U.Z. Greenberg “a poet of two eternities” (8T3). Another compound related to the boundaries of time is “beyond the line” (6T1), which determinates the position of the implied poet in the world or, much like term entry 8T5, “the abroad of time”, realises internal and external boundaries of time. Additional compounds that enforce Yeshurun’s stance towards the notion of time are the indirect reference to the holy temple in term entry 5P5 and to the ageing process (5T1), involving foreign language elements, as well as the compound “the sprinkles of your time” (7T4), probably relating to the day of atonement.

In C9, the collection in which the implied poet is preparing himself to follow his “master of rest” to the other side, the time expression “since the place of old” (7P4) is used. It seems to be an hybridised expression deriving from the compound “since the days of old” and ascribed the function of pushing earthly matter towards the dimension of time. Typical compounds of time are term entries 9T5 and 9T7 (“in the bottom of time” and the existing, or “still standing time”, respectively), whereas 9T6, “time-burst” is related to what had been broken and operated on with the resulting cleavage of such an operation. This is more in line with terms 6E1, “a torn piece of the world” and 6D2, “cut forever” – compounds that convey the result of a trauma.

3.6.7 The land and its inhabitants (5E1-5P3-5D4-5P1-7P3-5P2-8DE6-8D6-8D7-5P8-8P2-9P2-8P3-5D5-5P7-5D6-8P4-8P7-7P2-5D5-7P2-7D3-10D2)

When it comes to the land and its inhabitants, the poet uses different approaches in accordance with the feelings being expressed. They could be of the personal kind,

---

75 See also section 3.3.1 on Thirty Pages by Avot Yeshurun.

76 Such compounds are not easily defined. According to Glinert p. 304 (29.10) and p. 236 (21.7.1) we are facing adverbial characteristics linked to “never ‘words” and noun phrases of frequency where a preposition is involved. Se also Glinert 21.8, p. 240.
describing his first meeting with local tiny irritating thorns (5E1) "in the waste land of Palestine" (5P3), a place that attracted illegal immigrants stealing across borders at night (5D4). The implied poet seems, however, to have adopted a critical approach to the human state of being in the region, to the way the government exploited the natural resources of the land and towards the general state of the nation. Term entry 5P1 "ancient humanity and a land of the axe", and 7P3 "a milestone land", with reference to his own Sisyphean plight, are two personal views on these matters, while 5P2 "industrialised industry" and 8DE6 "the flesh of the land" convey criticism against the unfortunate draining of Lake Hule in northern Israel and the ridiculous attempts at restoring it to its former beauty.

As to the people of the land, it will suffice to present compounds like "an impudent abandoned nation without guidance" (8D6) and "Canaanite slave of mocking satire" (8D7), to shed light on Yeshurun's biting, critical and at times prophetic social comments. Yet, one should not forget the poet's great love for the city of Tel Aviv and each old house in that city. His emotions are enforced by compounds such as "the holy city of Tel Aviv" (5P8 and 8P2) and "a darling city" (9P2). This, despite the difficulties encountered when he wishes to enjoy his love without thinking of his hometown Karasnystaw, like a man "who is together with his wife, but thinks about another woman". Consequently Tel Aviv to the poet is "a trivalent city" (8P3) within which the city of Krasnystaw, his hometown, still exists.

Consistent use of compounded key words is fundamental to the development of setting and characters in Yeshurun's poetry from one collection to the next. The birds as metonymy for inhabitants, and especially the wild doves as compared with the crows, serve their purpose faithfully. The implied poet is very much concerned about the wild doves that always seem to stay and endure rain and storms. They are not human (borne by women) but "dove-bred" and often in desperate need of a shelter. Using the tree metonymy for home or immigrant home, the doves are thus placed among other "nest snatchers", afraid of falling leaves (5D5). The trauma is consequently there, conveyed through the nest-home metonymy: "coil of the bared nest at the side of the tree" (5P7) and enforced by the expression "nest sacrifice" (5D6), concluding that "for wild doves there is nothing after the nest's destruction".

Term entry 8P4 in the poem called Sheltering is about a (human?) bird who is trying to find a cell for the night. This search for an evening-cell could be compared with "the scrap and shred apartment" (8P7) left after the noble character of the caretaker from Berdichevsky Street. The fate of the doves could also be commented on through reference to entry 7P2. Their nests "in the clefts of the shutters" are threatened by their neighbours, but at the same time both the aforementioned entry 5D5 and entry 7P2 link to the same line from Jeremiah 49.16, which implies that behind the metonymy, the neighbours and a transposed biblical message, a higher fatal design may be involved.

In the poem A Crow in November, we meet with a crow character, who contrary to the doves that endure the storms, flies away from tough situations. "Do crows have a crowy match?" the implied poet asks himself (7D3), adding that he had never seen any crow female, or crow child. Finally, regardless of such comments, the implied poet admits the crow's qualities as a caring parent feeding its children by the beak (10D2).
3.7 Interaction as systematic correspondence in compound-
ing: nouns, or term-like, compounded, multidimensional
nouns in a literary context?

It is essential to note that the aforementioned working categories have been chosen and
the results of this work displayed and described based upon a process of word formation
and linking to a thematic-literary motif, which usually takes the form of metonymy in
Yeshurun’s poetry. The term list may, thus, be considered a ground plan for further
development of a classification method, using terminological description methods applied
to word level operations in (NH) fiction.

In the case of Avot Yeshurun, word-level operations are the result of the interaction
between a literary device (a metonym), reused language components and a conceptual
common denominator marked by the transposed usage of a known language component
(transposon) set in a new environment, often pointing back at language components
from the TRC category.77 Nevertheless, the fact that Yeshurun uses *eternity* as
synonymous to *civilisation*, and *place* (or his *place* of birth), sustains the observation
that entry 9T5, for example, depicting a family existing “in the bottom of time” is an
odd occurrence, which seems to function multidimensionally, both as place and time
adverbial.78 It is also highly probable that this adverbially tainted expression serves the
poet’s strategy to transpose and push nominal concepts towards the notion of time, or
time-related words. In our example, the nearest we can get to an established usage in
NH will be the idiom נגודת תנועה לארשי or the lowest hell, wherever it may be. A similar
strategy is applied in the case of the compound נפעל הייר עבד, which should be used
together with Jerusalem. Yeshurun applies it to the city of Tel Aviv, and thus extends
the inclusion of an expression originally limited to one (holy) city only.

Compound 6T2, ידיעת ו زيادة, for example, enhances the issue of language as part
of “the labour of recollection” (9T9 and section 2.3.2) brought into focus in a number
of places – the implied poet comes through a bridge of words (6T2). He longs for his
Yiddish mother tongue, “mammelashon” (8D4), describes an artist aware of “the tongue
of wood chip” (8DE2) and cares for the Tel-Aviv Hebrew (Tel-Avibrew, 9P3). The
implied poet seeks to communicate with the past reality and place of birth. He builds a
bridge to the past, as “the bridge is needed to cross over to the burnt now and again”.

The noun שנות for bridge in NH-compounds would generally refer to different
kinds of bridges, like temporary bridge ידיעת תלבושה, or suspension bridge ידיעת תלבושה
and is coined according to the existing CéCeC pattern.79 It is also in use as the NH
compound ידיעת תלבושה, or bridge of paper.80 As this latter formation follows an established
pattern, it is marked in the term entry as an example of established usage. Yeshurun’s

77 TRC-based common denominators are easy to recognise by allowing the transposon marker in entries 5P1
(the land), 5D3 (mortal being), 6D3 (heart; moral issues), 7D1 (grave), or 7DE4 (harvest).
See also section 2.7.1.

78 Compare with 5P9, 6T1, 7T4, 7P4, 8P4, 8T5, 8DE4, 9T6, 9T7.

79 Glinert, p. 430, description of pattern 3b – occasional verb-based coinages denoting “action/result of
action”.

Massada.
“bridge of words” follows the same pattern and is based on the A+B compounding pattern described previously in this work. Whenever the A-noun (bridge) in compounding points at an earlier usage, it is also assigned the function of a transposon marker. What is marked in such a case is the interaction due to reuse which results in a bridge of figurative character, physically unstable, but usable as means of communication or transportation of words between fictitious worlds. This new purpose assigned to the noun Ṭufa by the poet is registered as “innovative usage” that together with the excerpt and synopsis parts of the term entry help the reader place the compounding operation in its literary context in relation to similar operations by the same poet and in relation to the general language system. According to this line of description and due to its interaction with a given literary context, the grammatical noun N is also described as Tn, a noun related to the notion of time regardless of the original function ascribed to “bridge” by another user group. Once again we could link to the issue of multidimensionality and the example of the term window. From the point of view of a given user-group or the usage by the implied poet, “a bridge of words” much like “a suspension bridge” is no metaphor, but Yeshurun’s term for a new sort of bridge which should be taken at its face value and classified as Tn or Pn (a noun related to the notion of place) according to the function assigned to it by the poet in its new user environment. In the case of 6T2, I have followed an interpretation line which identifies non-existent and burnt physical realities with memories and time. I could, of course, have chosen another line of interpretation, linking to an existing place, but I believe that earlier descriptions of Yeshurun’s compounding operations support my current choice.

Similarly, adjectives in compounds like “blind light” (10DE2) and “gentle presence” (10DE7), show other extended qualities than merely normative-like adjectival traits – the extended usage of opposed components forced together in this word level operation is used by the poet partly for aesthetical reasons and partly to force the reader to transpose his or her own perception of the relations between human presence, place and time (light is usually linked to seeing and presence to living things) towards “the afterwards”, which also resembles the unlimited dimension of time.

The question posed in such cases is whether or not it is justified, or feasible to use hybrid classes like “Tn” to mark the interaction between grammatical and literary domains. In the light of the NH tendency to promote linkage between stems and meanings, I am inclined to accept this possibility as a useful descriptive tool which may pave the way towards standardisation of terms involving word classes compounded for extended usage in literary contexts. Such categories as Tn or Pn may thus be used to describe a noun linking to the notion of time or a given place, just as adverbs of time and place are used to extend and determine a context for a given adverbial function.83

81 See examples in section 2.6.1.1.
82 For Meyer and Mackintosh’s example of domains and ancestral domains and the inheritance of terms between the two, see section 2.5.
83 Glinert 21.8, p. 240 – Preposition-place adverbial: “Permitted combinations are rather arbitrary matter”.
4 A short survey of Avot Yeshurun’s poetry collections included in this study

This study embraces the six later poetry collections by Avot Yeshurun. The gap between the poet’s first published collection דјכנניוו ילא (1942) and the second, named רע (1961) may give us a hint as to difficulties the poet had to cope with during that period.

In an interview in Chadrim the poet himself describes the preceding 30-40 years as a generation of suffocation, narrow mindedness and trivial poetry, characterised by bootishness and enslavement. Even though these words may be offensive to a deceased dear friend (Alterman?), Yeshurun admits that he could not cope with the need for approval by the general ideology.¹ The poet had felt suffocated by the spirit of the time, a phenomenon which is also supported by Amalia Kahana-Carmon’s description (section 1.6.1) and the words of Moshe Dor (section 1.2 and 1.6.2). Changing cultural environment in the seventies released more of Yeshurun’s own individual expression, to a larger extent free from the influence of Alterman and the long, mutually imposed state of “excommunication” between the two. This state of “excommunication” had been dealt with for the first time in the poem מַיְרִי, June 1973, three years after the death of Alterman. Another ideological crisis that may have influenced Yeshurun’s poetry followed the act of terrorism in Ma’alot (15 May 1974), which the poet called מַדְרָב.²

As the last two decades in Yeshurun’s life form the most productive period in the life of the mature poet – a period of formal refinement and growing coherence of expression – and due to the fact that six out of the poet’s total production of ten poetry collections appeared between 1974 and 1992, I have chosen to focus on Yeshurun’s later poetry. Considering development tendencies in Yeshurun’s poetry, as sustained by contemporary criticism and biographical facts, previously published material (with the exception of Thirty Pages by Avot Yeshurun, 1964) is not included in this present work.³

The following survey of the material to be processed and classified aims at describing briefly Yeshurun’s six later collections that comprise of some 480 pieces of poetry. The six poetry collections will be marked in chronological order as C5-C10 respectively and term entries will be classified accordingly (5P1 will thus be the first term entry from poetry collection C5 relating to the sub-category “places” of the main category יהב). This survey connects to section 3.6 in which chains of compounds are presented. In addition to metonymies linking to the central motif of יהב, the list includes titles of many of the poetry chapters. The idea is that a chapter entitled “Poems at Home”, “Packages” or “בָּוָי” had been given such headings to mark variations on a theme. The choice of compounds to be classified will thus follow the poet’s choice of literary devices, used to convey the main motif and themes linked to it.

² Zoritte, pp. 193 and 188 respectively.
³ Zoritte, pp. 166-7.
4.1 C5 \( \text{The Syrian-African Rift} \) 1974

There are several chapters in this poetry collection that link directly to the notion of בֵּיתִי by use of metonymisation strategies.

In “Poems at Home”, we meet with the metonymies of the wild dove and the nest’s destruction, a motive that reappears in Victim Nest, taking up the memory of the last meal at home before the final separation.

“The Syrian-African Rift” (with reference to the wounds caused by earlier separation) contains The Poem on Our Mother Our Mother Rachel, in which the fate of the land is compared with the fate of the mother of the nation (and the poet’s mother whose name was also Rachel). Quaduple, on the other hand, depicts a dream about the father that “still stands. || with mortal regret.”

“Packages”, including Lullaby for Nordia Quarter, criticises the destruction of old quarters of Tel Aviv, whereas Poem from Tel Aviv gives us an account of the poet’s search for a home: he had to move quite often from place to place, forced to share room with others and it also happened once that his belongings had been thrown out while he was at the hospital.

“Local Poems” presents to the reader one of the poet’s standard metonyms of the tree as a home and shelter. The poem Tree, is about the margosa tree, also depicted as “immigrant home”. Who Comes From the Stars deals with the characterisation of dying leaves, “fall with a kiss”, and the hardships wild doves must endure.

4.2 C6 קַפֶּלֶת חָולָת \( \text{Kapela Kolot (Choral Voices)} \) 1977

Choral Voices presents metonymisations of the self, the dilemma of communication with home, notions of the past through a bridge of words, reactions to violent physical and environmental operations and other related links.

In the poem אני_angles-somebody-writing-about Someone, reveals a trauma of separation reflected through the breakdown of communications with the previous home. The essence of this predicament was first described in Thirty Pages, the poet’s third poetry collection, from 1964.

“שָׁלוֹשׁ עַל מִבדוֹת קַפֶּלֶת חָולָת” (“Poems in a Hard Place”) presents metonymies typical of Yeshurun’s poetry. In the lonely margosa tree and the wild doves that need some “home-days” are depicted. מָעַת שָׁמְנוּ is about leaving behind (burning) a home and trying to bridge the gap using “a bridge of words”. Panschizma conveys personal and global aspects of the annual memorandum day for the holocaust victims of Krasnystaw and the longing for the lost mother.

“שָׁלוֹשׁ עַל מִבדוֹת קַפֶּלֶת חָולָת” (“Three on Acquaintance”) includes poems such as Garden of Dispute, comparing the roots of the tree and the roots of the house. Having Problems, concerns the plight of a problematic dove on the evening tree, while Let There Be Wild Doves, depicts the return of the doves.

“הָבַב כָּרְךָ יִזְנוּנָן” (“The Star of Dizengoff Square”) consists of the poems Overture, Entrance and Closure that deal with violent construction work at Dizengoff Square, changing the face of the place to make it look like the face of a strange planet. This may connect to “the other planet” metonymy as described by Hanna Yaoz.4

4 Yaoz quotes Barzel, p. 170.
Yaoz p. 176; the other planet is K. Cetnik’s term used in his literary work, which became known from his testimony in the Eichmann trial.

92
The chapter "Keys" offers the reader keys to the understanding of human states of being, but may also indicate kinship with conceptions of music. According to Lilach Lachman "by means of structural aspects such as exposing the central theme due to strategical placement of poems (beginning and end) and the internal relations between poems, the reader is encouraged to draw an analogy between the collection of poems and a piece of music". The poem (Before) is about the relation between the bird and what it gives birth to. is about the position of the implied poet in the world.

Thirteen short poems or observations on the log or stump of a tree in the yard and the way it is treated by its surroundings serve as yet another metonymy of a tree, this time to convey vulnerability and an exposed position in hostile surroundings.

4.3 Entrance Gate Exit Gate 1981

Entrance Gate Exit Gate deals with multiple identity, the result of the two eternities that govern the poet’s life. Tel Aviv environments represent one of these polarities comprising microcosmic home-like enclosures like the big pot on the balcony, the thorns in a yard, or the beach of Tel Aviv.

The notion of motherhood is evident in "ל交流合作 האמב
(A Rural Stick) depicts the inclusion of the great pot, which serves as a kind of home for various objects. Among the objects dwelling in the pot there are קולות ממקורות, "thorns from the edge of the field".

Among the poems included in "ל交流合作 האמב, a poem about Rabbin Melamed depicts one aspect of reality, as contrasted with reflections of silence in the shop-windows of Tel Aviv (בƗזא שמשו
(The Thorns Still), depicts another phase in the life of thorns that pay respects to the memory of a broken thorn.

In "Shirim Mavtik Useri" (Poems from Within the Year") the poem (I am Esau), focuses on an old conflict between the poet and his brother who used to call him Esau. The poet also sees himself as Joseph.

In "Alternation" ("Shirim Mavtik Useri"), we again encounter the thorn metonymy. There seems to exist an hierarchy due to living conditions: there are thorns, log or a stump of a wounded tree, but also the tree with foliage large enough to give shelter to the doves. In the poem (Thorn Song) the site of thorns that need housing is depicted as the immature shadow the inhabitants of the street are unaware of, paralleling the dark garden close to the poet’s childhood home and the shadow inside the house depicted in collection C10.

In "Shirim Mavtik Useri" ("Two Eternities"), Yeshurun discusses the need to transfer language tools from one civilisation or eternity to another. The next poem in this chapter serves to comment on the preceding one, depicting in a nightmare “she who was in the first eternity || who comes to me in the second eternity”.

"Pardon me, Pardon me let me Pass" presents to the reader a sort of drama between what the poet calls הנהות פעמים (The Acting Powers) – the tree, the doves and the neighbours that pose a threat to the nests. The

Lachman, p. 412.
6 According to Jewish tradition the edge of the field belongs by right to the poor.
same title Pardon me, Pardon me Let me Pass is used to describe the passage and the longing back to the mother and the hometown.

“שני עמודי ביתון” (“Two Central Pillars”) is a description of the bakery in Berdichevsky Street, focusing on the destruction of yet another building in the city of Tel Aviv.

“אחת לא נבוח כאן” (“You Do Not Work Here”), seems to refer to a difficult period in life, when work and bread are scarce. The poems בהות (To be Abused to be), on “another contact with houses” and א빙יסluğu (To be Longing to be), on a loaf of bread left by the place of old, the sea shore, convey a similar feeling.

The "קוארטטים" (“Quartets”) chapter contains the poem על העץ של עץ הבית (On the Trees and on the Houses, on the new uglier face of Tel Aviv and observations on the act of writing.

"שוב שוב" (“There again”) is about returning – “there” in poetry by Yeshurun always refers to the home he had left. עליה שב את ההוב (Ascending [immigrant] falling), depicts the way of the immigrant who is still longing back and is very much like a leaf – falls down but struggles up again.

“רחוק מ הפתרות רוח ק מ המכתשות” (“Far from the Headlines, Far from the Tombstones”) is an somewhat optimistic ending, containing Yeshurun’s favorite metonymies: Margosa and Antenna tells the story of the tree behind the house; the antenna in the front turns into a stage for different kinds of birds – a shadow of the big bird is there together with bats, doves and a big crow; and the margosa tree is depicted both as an orphan and a mother. The poem לושות (Dresses) exposes the relations between three characters that live in the same street, the beggar, the homeless (“the street-man”) and the poet.

4.4 C8 רומן (Homograph) 1985

According to Ariel Hirschfeldt Homograph implies both “writing man” and “human sign, or man-sign” 7. The title chosen for this poetry collection marks yet another turn of a preceding form – previously used themes like Tel Aviv, Krasnystaw, trees that are uprooted and stones that are turned revealing what is underneath them, all reappear in this collection. This time, however, the poetic work is more mature and it conveys the idea of Yeshurun’s artistic being and the nature of the creative process involved in his work, as shown in the poems שורש אל ישב על ריל (Tree Root Sitting on One Leg) and אנונימי, ישב על ה (Anonymous Shooting in the Woods).

The poem Tree Root Sitting on One Leg, applies epic and allegorical elements to the creative process involved in Yeshurun’s work: The tree root turns into a sculpture without human interference. As in the case of writing, this sculpture is a result of sudden, unintentional circumstances, or an ongoing demanding process involving struggle due to occasional factors and necessities and realities of life.

According to Hirschfeldt, the tree sculpture is analogous with writing and is actually a variation on the issue of writing that later develops into metaphysical reflections about the role of sudden and unintentional events in human life.

In Anonymous Shooting in the Woods the implied poet develops an understanding of "the tongue of wood chips"; thus coming closer to the nature of the inanimate and smaller things. Through the act of breaching or uprooting (root, or plank) the idea of reconciliation emerges, based on accepting the fact that wooden chips speak their own language and that awareness can be obtained in the process. The very same reconciliatory approach to life is also revealed in the poem מני שבר את אר (Whoever Comes may Come), depicting a mouse peeping out of the owl’s mouth. When the mouse finally appears, the implied poet’s attitude is “of course he came, he is no longer loathsome”, which does not convey surrender or a compromising attitude, but simply marks a point where things come to an end, when time for a change of means comes. What previously had been regarded as horrible, has now turned intelligible.

The implied poet tries to bridge the gap between his personal and political opinions by posing them against each other, as two different realities reflected through different styles and by trying to interpret the nature of the connection between them.⁸

This collection also includes a number of poems relating to other poets. Some of these convey mourning over the death of the poet Uri Zvi Greenberg, but there is also the poem about Nathan Zach and one about Nathan Alterman.

Hirschfeldt even mentions poetry included in this collection referring to a certain battle, a certain murder and a certain uprooting, but not necessarily to “The Lebanon war”, “murder of children” and the like.

According to Hirschfeldt Homograph includes some of Avot Yeshurun’s most distinguished pieces of poetry characterised by sharp observations and fantastic-tragical transitions “between what there is and what is higher up”.

4.5 C9 המנה (Master of Rest) (1990) 1991

This collection bears the sign of time, old age and preparations for departure. In the poem באור היום (When the Day Comes), in the first chapter, the implied poet admits that he is deprived of “materials of the world” consisting of people, places, times, words and choked voices of the past. The poet thus stands between earth and heavens which are the “two walls of the world”. The last poem in the collection אדני (My God), is in fact a prayer which concludes the chapter named שם קדוש (The Day before the day of atonement).

The chapter "Avni ילין מ ise" (“I Leave, March"”), conveying longing for home, includes poems like 굧ור ען (A Morning with One), depicting the feeling of the implied poet waking up with “one city in the heart and one city in the eyes”, referring to the dead city of Krasnystaw and the present life in the city of Tel Aviv.

"הגלגל המדהית" (“The Great Wheel …”), on the other hand, is about the great wheel of the mill in Yeshurun’s home-town.

"שירים בוליכלי ליוית" (“Poems in Order to Be”) includes "Ami ביאו" (My Mother in Between), a poem about the poet’s mother torn between God in the sky and the son in the land of Israel.

⁸ This approach is evident in the poem I Have Grasped Something in Tel Aviv.
In the chapter “Dynamo”, the circular fluctuation of the poet who always turns back to his own guilt is dealt with. In (If They Took Me) the implied poet tells the reader that he does not wish to see the new Polish houses that took the place of the old Jewish homes. (So Much I do not Feel Well), is a lamentation concerning the separation from home and the breakdown of communication with the former home. In (Recollections from the Home’s Home) the poet stipulates that “memories are a home”, writing about his longing and – “the twilight of her letters” – his mother’s letters he never answered. Master of Rest, is a poem about the readiness of the implied poet to follow his master of rest.

“” (A Chapter of Songs”) presents the notion of memory and The Labour of Recollection that is the essence of Yeshurun’s poetical work. The question posed by the old poet is: who will continue the labour of recollection? In the poem (Nonplace), The implied poet calls the beloved places of his childhood “nonplace”, a trait typical of holocaust related literature – no grave or other references to the dead exist to help realise or consolidate their memory. In (Let it be), the poet sums up what was left behind, the land and the language that took its place.

 (“Diffidently”) is a chapter revealing reflections from the poet’s own kitchen by use of metonymy. A piece of clay, serving as the last piece left of the dinnerware reminds us of the fact that Avot Yeshurun survived, while most of his family did not.

In (Son of the wall”), an analogy is drawn to the fate of Jesus Christ and both mothers – Mary, mother of Jesus and Yeshurun’s mother, Rachel.

4.6 C10 (I Have Not Now) 1992

In this collection, the house-home motif is treated separately in a chapter named "". The materials of the world mentioned in the collection Master of Rest are now applied to the kind of poetry which reduces the intrusive poet’s voice in favour of echoes of human voices and material voices of the past. Building materials and recollections are poured back to earth as one body in the course of destruction.

The chapter (""For Ever More") deals with notions of home in a quiet philosophical manner, which suggests detachment and perspective, as if already seen “from the other side”. Links to childhood and the childhood home are evident in poems like (The Length of My Mother’s Death); (The Children Still); or (Homeland I Gave up for Another).

The last poem of the last chapter, (""Somewhere there is He") bears the title (The Opening of the Neila). This title alludes to the prayer chanted at the closure of the day of atonement, but also to the time of birth of the poet himself. The implied poet wishes for a new opening for himself and for his mother, concluding his poetic life with the statement “and I was born”.

96
5 A term list based on the study and classification of compounding operations in Avot Yeshurun’s later poetry (1974 – 1992) concerning the notion of ביט

C5

השבר הסורי אפריקני

(The Syrian-African Rift) 1974

Translation of Yeshurun’s poetry from the Hebrew by Harold Schimmel.
* Translation of Yeshurun’s poetry from the Hebrew by Gidon Avraham.
The Poem on the Eve of This Day
The sages say, that at the time the Syrian-African Rift occurred, the celestial inhabitants were not up-to-date. Each man was engaged at his trade. In grinding hatchets. In splitting beasts.

Ancient humanity and land of the axe.
And when those wanted some change on the earth they have to do it by putting to sleep.
After that they waken the earth.

Like they did to me once in isolation in narcosis under the plywood and the roof in Beilinson Hospital: “Yeshurun, you underwent an operation!”
And here I am. Yom Kippur.

This poem may relate to the Yom Kippur War, a traumatic event in the history of the state of Israel. The nation was taken by surprise and the implied poet compares the prevailing state of shock and alarm to his own situation after an operation in Beilinson Hospital. The first line begins with “The sages say...” and continues with the implied poet accounting for the primitive history of the Rift (שער in Hebrew may even link to disaster). The celestial inhabitants of this area were used to dealing with hatchets and splitting beasts. Writing that they were not up-to-date serves as a part of Yeshurun’s linguistic strategy, applying modern technol ect to a period when news broadcasting did not exist. By using such an expression, he questions present day sages’ statements that the war-trauma was a result of information not being up-to-date.

The message is that humanity has not learnt from history. When it comes to the will of human kind to change things, it is often done by means of a shock treatment. You wake up one day and discover that something terrible has taken place in the land of the axe (or the land of the hatchet, which actually is an instrument of war).

The following term-entry shows the impact of the neologism applied to the “land” instead of the familiar biblical compound describing Israel as the land of milk and honey. The transposition involved by the use of a new adjective-formation results in a new and totally different picture: the land of the axe that reminds the reader of another established usage – ארץ אוכלת יeshiva – which is a land of destruction.

5PI
ארץ אוכלת יeshiva NSN <TRC>
Adj.
[ашר על יליה והיווה The Poem on the Eve of This Day]
DY – “grinding hatchets and splitting beasts”
Excerpt – אריאא שדרת האיריא קורדומן
Transposon – אריאא a noun governed by a verb or an adjective
Established usage – ארץ אוכלת ישיבת, ארץتاب חלב גות, מצה חומש
Innovative usage – characterised by the axe
Similar formation by Shlonsky – קורדומן, קרידומן, “axe-like”, “axed”.
This poem displays a dreamlike dispute between the implied poet and his father, concerning a piece of bread and a huge portion of guilt. The implied poet is broken-hearted before his relentlessly remorseful father who “still stands with mortal regret”. He would have given everything for a piece of information as to how his deceased father, whom he had once deserted, feels about the longing son.

The notion of being remorseful, has, due to the innovative compounding of remorseful and mortally ill, been transposed into the notion of a mortal regret from which one cannot recover.

Eda Zoritte sees in this poem an erotic dream in which the implied poet desires the pita bread of his father (his own mother) too. According to traditional Jewish sources pita bread (פת) symbolises the female sex: There is a Hebrew saying “He who has bread in his basket is not like the one who does not” which means that the man who has a woman is not like the one who does not have one. Gemara’s “He who turns a table upside-down” that stands for a man having sexual intercourse with a woman, may also support the erotic dimension added by the given description of a coat’s lining that was turned inside out. Some of the words with their erotic connotations as mentioned by Zoritte are: פיתית (pita bread – temptation); בתה (lining—womb, belly, depth); מועד (coat—sacrilege, treachery); רבע (four sided—breed). The frequency of occurrence of certain words (consonants) may also support this line of interpretation: according to Zoritte the letters מ are appear 5 times in a 7 line long stanza and in the same stanza the letter מ is used with different vowels 13 times, although it may refer to the word “father”.

1 Zoritte, p. 37.
A mother-plant" usually means a source of life. A human that thrives and grows like a well nourished plant conveys the idea of security and growth. In this poem the different notions of a plant are woven into scenes taken from human life and the struggle involved in the growing process. The devoted mother facing the storm may perish, as do the leaves in the wind. The storms are called "tree storms", designed to threaten the trees, that in Yeshurun’s poetry often symbolise a home. Although the use of the stem נב deserves common in biblical Hebrew to mark a defeat on the battlefield, the implied poet tells us not to look at what struck, as life must go on.

A dingdong plant regulates our childhood. We keep growing between the chimes of the clock. Storms and time are thus depicted as a limiting factor in relation to growth.

The last stanza, however, contains more of faith and hope, as opposed to the limitations posed by storms and time. "A childhood plant" inspires faith in the inanimate (a toy), and lets the inanimate be flesh and blood. The final line bears a statement as to the importance of childhood in leading one’s life, with a possible reference to the picture of a perfect future at the end of days according to Isaiah 11:6, enhanced by the compound מתחין אדום נס נמ Sergei used in Jeremiah 23:5. The important thing in the end of days is that, as is promised in the Book, a little innocent child will lead the threatening beasts of our time.

5D2

NSN <NH>

A bird plant

A bird plant goes with the tree storms.
Don’t look a leaf struck your eyes.
One of them fell. A leaf struck.
Don’t look what struck.

A dingdong plant sniffs our water for winter.
A childhood plant the clock on the wall.
Twelve musics ring from him.
Goes on and arrives on time for the ding.

A toy plant a childhood plant

to inspire faith in the toy.
Let the horse be of wood let the horse be flesh and blood.
Important the boy without really trying lead them.

A dingdong plant regulates our childhood. We keep growing between the chimes of the clock. Storms and time are thus depicted as a limiting factor in relation to growth.

The last stanza, however, contains more of faith and hope, as opposed to the limitations posed by storms and time. "A childhood plant" inspires faith in the inanimate (a toy), and lets the inanimate be flesh and blood. The final line bears a statement as to the importance of childhood in leading one’s life, with a possible reference to the picture of a perfect future at the end of days according to Isaiah 11:6, enhanced by the compound מתחין אדום נס נמ Sergei used in Jeremiah 23:5. The important thing in the end of days is that, as is promised in the Book, a little innocent child will lead the threatening beasts of our time.

Established usage - צומת ├نم, צומת ├نم, mother-plant; a plant-like human

Innovative usage - צומת ├نم, צומת ├نم, צומת ├نم, צומת ├نم, צומת ├نم
The Collection

I bring everything I find.
Not everything that glitters is gold.
But I pick up everything that glitters.

But everyone wants for the collection.
All this floodfall, all this yield, all this weevilrat to enter the collection. And I pick up everything I find.

The implied poet picks up everything he finds in the street. Collecting this “floodfall” of things is the subject of this poem, with possible reference to the human condition on earth. “Everyone says his. Everyone stares me in the hands. Not everything that glitters is gold.” – is the poet’s statement. For him there is life in what is left over, and he wishes to know where things come from and from whom. Some of the items are personified by describing them with human attributes as is the case with the “multiple-toothed nail” that is “like a cave strange beast”. New nouns are built to convey new (living) characteristics: the מונע may suggest use of consonance alluding to a rat and מושל that unites the notions of downfall and the deluge, or flood into a new compound – the floodfall (of wastage).

Eda Zoritte tells us that the poet himself used to collect junk and that he kept much of the stuff he had collected in his own room, refusing to part from it or to give it away. Things that had a hole in the middle he hung up on a wire and on the balcony railing, not far from the big pot also mentioned in his poetry, there was a collection of stones of various sizes and colours. According to the poet’s daughter Helit, Yeshurun became emotionally attached to each tiny lock or bolt he had found. He himself said that “what you find in the street is not a piece belonging to a set, it has no form and does not look like anything else. It only resembles itself”.1

5DE3
נוני NSN <LSP>
N.
[The Collection]
DY – כל – all this
DG – a collection of offal
Excerpt – כל המונעון – All this floodfall
Transposon – מונעון
Established usage – מונעון
Harold Schimmel’s equivalent: offal+flood = floodfall
Innovative usage – נפיל מונע
Similar formation by Shlonsky – מותר, a new noun for heavy shooting rainfall.

1 Zoritte, p. 213.
On a rainy, stormy day, the implied poet bursts out, “Lord of heaven, where are the wild doves?”, implying that some living souls had been left alone, homeless in the rain.

The idea of the nest as home is central in this poem. Not being women bred, but dove-bred, the wild doves still manage to perform the important natural task of building a home despite stormy weather. Considering the stipulation of “(of) women bred”, examined through the implied poet’s allusion to Job 14.1, the idea is that man falls short compared to the qualities of the dove, both as a parent and the builder of a home. By alluding to Job, Yeshurun makes the reader re-evaluate the greatness of human deeds in the light of dove-deeds.

The wild doves are depicted in Yeshurun’s poetry as dedicated parents that build their home fighting against the odds. The crow, on the other hand, is ascribed the role of a migrant who knows when it is time to move on. Yeshurun’s presupposition is that everything in the world bears similarity to human life – even leaves that are falling perform a human deed.

5D3
לידים י igen
IN-HOUSE TERMINOLOGY <TRC>
N.
[ ארבעה – Four]
DY – ילדי כותה – and not of women borne
DG – Not borne by women, not humans.
Excerpt – כי ידרי ינדוי – but dove-bred
Transposition – ילד
Established usage – ילדי אשז
Innovative usage – plural, ילדי זון

1 תעשון – Choral voices, pp. 36 – 37.
2 A Crow in November, Entrance Gate Exit Gate, p. 83.
3 The Syrian African Rift and Other Poems, p. 134; Zoritte, p. 293.
This poem is about Yokheved Bat-Miryam, who wrote “Eretz-Israel poetry” long before immigrants started stealing over the borders by night. Yeshurun had great respect for Bat-Miryam and once even said: “but she was the Queen and I was a slave.”1 Bat-Miryam’s “Eretz-Israel poetry” is even referred to as “The mount of Hor shown to us abroad”, to teach us what impact her poetry had on Avot Yeshurun.

In this light, the compound ðניב לילã night trespassers, or those who steal across borders by night, is difficult to interpret if the text is related to Job 24:14 (and they became like thieves in the night) and 24:2 (they were trespassing borders), as both sources refer to evil, feline characters who trespass, steal and murder during the day and are like thieves in the night. Another possible reference is Jeremiah 49:9 ðניב לילã. If we exclude a possible political reading between the lines, I suggest that compared to the implied poet’s longings for the land, the poetry of Bat-Miryam is positioned higher than the deeds of the trespassers to come.

1 Zoritte, p. 196.
Tree

Ask her if she remembers the summer — no.
Her evenings is for nest snatchers from fear of ||
shedding leaves
from rain sheaves of autumn
now.

The margosa tree is the night house of the shade. ||
For the shade
is a house. An immigrant house for wild doves and ||
other
summer wings. An immigrant house of wild bodies
and wild beasts ascend the tree. And now there is none.

Assuming that autumn is connected to death, and given that those who are afraid of
death seek refuge within the shadow of the home-tree, the tree of this poem may also
symbolise an immigrant’s home (בית עוליון) in Israel. The shadow, a reminder of
Yeshurun’s home in Krasnystaw, is a part of the new home, as the margosa tree
houses the shadow of home. Those who seek shelter are the wild doves and other
“summer wings”.

The shedding of leaves is described as a threat by which the implied poet actualises
the question as to the grade of security offered by the home tree. The actual period
of time marked by “now” does not, in fact, offer much security – just now the shel-
ter is threatened by “rain sheaves” and the leaves are falling. The result, according
to the last line, is even less encouraging: “And now there is none.”

If "Honem mishkin" (nest snatchers) is posed against Jeremiah 49:16 and
דואים ממרות כבשה and...
יכ מדבר חנס ויה
… we could assume that the poem conveys the idea that those who
have chosen evil will not be safe in high places, which, in fact questions the chances
and motives of migratory birds (held guilty in the eyes of God). The evident fear, the
shadow, the desperate snatching of a nest and the final emptiness depicted sustains
this line of interpretation. The usage of ב עוליון (Genesis 28:12), close to the world
of angels also enlarges the shadows of the poet’s own home, which does not exist any
longer, and of his dead parents.

5D5
NSN <INNOV. DER.>
N. agent genitive
[ץ ע Tree]
DY – birds and other living souls who seek shelter in the shade of the margosa tree
DG – those who take possession of a property/home
Excerpt – נבע ששה חותמך של מופר שלדר עליון
“Her evening for nest snatchers from fear of shedding leaves”
Transposon – תפש
Established usage – תפש מתוק את taking possession of a property.
Innovative usage – taking possession of a refuge (nest)
Who Comes From the Stars

Autummed margosa tree loves the autumn.
The leaves crack and fall. She has no crest and she has no gales.
She held out a few more days. Leaves cracked and long.
Shed from begonia, they shed also. Here there without cause.

Autummed margosa tree loves the autumn.
She held out more days of sun. More cracked long separate leaves.
Without cause shed. Shed also from begonia without head.
A few more days of sun. Fall with a kiss.
Loves the autumn.

The poem conveys human observations on seasonal changes, where death is a marked part of the life cycle. The presence of death is most evident in the 4th stanza:

Nest comes and nest goes. Nest went from summer. Descended in silence to a last branch, like a deadman found on the way. Same turtledove that found favour, that built the nest, fell upon it.

The leaves shed from begonia allude by way of sound association (consonance) to the Hebrew noun נקף, or deep sorrow, before the final departure. Together with “a few more days of sun” another expression related to fall – fall by a kiss – is used in this poem. This expression alludes to the Hebrew compound ככנת-נשיבל, which implies a sudden and painless death.

A new verb נגזרת (משתほとנ), “autumnised” and a new adjective נגזרת (משתほとנ) “autumnned” are both derived from the noun Autumn and are used as means of personification, based on the reflexive function of Hitpa’el.
A new verb (הוסנוה) “autumnised” and a new adjective (מטסנוה) “autumned” are both derived from the noun autumn and are used as means of personification, based on the reflexive function of Hitpa‘el.

Yeshurun’s personification strategy even includes direct speech: “If even you’re just a tree and no more, in cooperation with man you’ll get over it.”, the implied poet says to the tree.

The leaves of the above mentioned margosa tree are personified in a similar fashion by melting together adverb and adjectival functions that, according to the general language system, are to be used as “separately” and “special”, respectively. In this way a new adjective להזינו, is coined. The same leaves that increase the fear of “the nest snatchers from fear of shedding leaves”, in the poem Tree, are thus depicted as individual cracked, long bodies, facing the inevitable end. The 3rd stanza actually begins with the assertion: “No leaves in the land”. This cruel reality reminds us of the fact that wild doves cannot be heard during winter.
That day, standing on the shore of Haifa, eating not knowing of the tree of tiny spiky prickly-
pricking thorns
that have penetrated
my body felt within my flesh and entered
my bed I started in a little notebook
a diary day one in Israel day two in Israel

In a poem that conveys the implied poet’s state of mind in the light of his first experience in Israel, thoughts about people who no longer exist are revealed. The poem begins by depicting his first day in Haifa (Israel) and the tiny thorns and thistles that penetrated his body. The sabra fruit often symbolises the sweeter side of the native Israeli character, and is much praised abroad for its taste. The poor immigrant who had hardly anything to eat nor anyone to turn to in his new country, must, however, have found this sweet fruit, together with the heat of the sun somewhat hard to bear -- it took him months to get rid of the sabra thorns.¹

The repetitive usage of the last syllable serves to exaggerate the given characteristics, as is the case with Shlonsky’s example, where the doubling of the last syllable changes short to extremely short, or “shortish.”

¹ Zoritte, p. 45.
In today’s Hebrew アזיה קְשָה or アזיה קְנֵסָר (hard shelled nut, hard nut to crack) may be used figuratively to describe an eccentric person who is difficult to deal with.

Hybridising two different expressions involving the word nut with the expression “the Jerusalem of above”, creates an elevation of the memory of the deceased friends, despite their having been stubborn and hard to deal with while alive.

---

5T2
آنודימ לְדָמוּלָה NSN <TRC>
Adj.
[3.7.1974] the poem before “In the End”
DY – (deceased) people who had known him by his old name
Excerpt – (deceased) people who had known him by his old name
Transposon – של מְפָעָה
Established usage – של מְפָעָה
Innovative usage – אנודימ לְדָמוּלָה

---

5P2
נתעשית מַחְשֻׁבָּה NSN <INNOV. DER.>
Adj.
[You Have Poured Out Lake Hule]
DY – (accepted forms with a ridiculing aspect)
Excerpt – (accepted forms with a ridiculing aspect)
Transposon – מַחְשֻׁבָּה
Established usage – מַחְשֻׁבָּה, an industrialised country.
Innovative usage – a change in meaning based on a change in spelling (sign).
Synopsis – The poet ridicules decisions taken as to the draining and, in recent years, the reflooding of the Hule area in the northern part of Israel.
Similar formation by Shlonsky – קַלֶּנֶּה, a ridiculous (little) officer; a soft tiny boot; salty.
5P3

**IN-HOUSE TERMINOLOGY <F+LT>**

N.

[The Poem on Our Mother Our Mother Rachel]

DG – the waste land of Palestine

*Excerpt* – לארץ אומת: הז נהיה לשכונות השמיות “I went to the land they said: This one to Palestinian wilderness”.

*Transposon* – אומת שמיות

Established usage – the waste land of Palestine

Innovative usage – the waste land of Palestine

**Synopsis** – Introducing to the reader the tradesmen of Tel Aviv on his way to the carpenter, the implied poet tells us that others, probably those who stayed behind, had once said he was leaving for the waste land and the wilderness of Palestine. Regardless of that opinion, the damaged varnish of the book-case and the falling rain, the implied poet seems happy with his new piece of furniture.

Similar formation by Shlonsky – שמיות, waste land.

---

5P4

**NSN <NH>**

**Adj.**

[The Poem on Our Mother Our Mother Rachel]

 DY – קאיה רחל “Call her Rachel” – (Rachel = the motherland)

DG – the idea of a “motherland” reflected through the plight of the mother of the nation, Rachel.

*Excerpt* – אומת מטוספת

*Transposon* – אומת

Established usage – רחל אומת

Innovative usage – as “motherland” in pains

**Synopsis** – The plight of two army reservists contrasted with the biblical story about Jacob. An analogy between the motherland and the fate of Rachel, the mother of the nation, with reference to the crying mother of Esau, the loser. This is a picture of the tormented land of crying mothers and the fate of the poet’s own mother. See also entry 6T2.

---

5P5

**IN-HOUSE TERMINOLOGY <TRC>**

N. compound – noun with adjective modifier.

[Shiri Urs Lullaby for Nordia Quarter]

DY – נב גowler ביבת ביבת

DG – the first temple and the second temple

*Excerpt* – ראשות כל נเว็บไซต์ ביבת ראשתא. שרי דיאל נminate ביבת* erk *

*Transposon* – ה היאיעה

Established usage – Бיט ראשות, ביבת שטיא

Innovative usage – a change in meaning based on a change in spelling (sign). Because of the omission of the definite article, the meaning “the holy temple” is transposed and applied to one of the houses in the city of Tel Aviv.
Synopsis – This is a masterly, elegant reuse of an established term, used to glorify some of Tel Aviv’s old houses that are due to be destroyed. This is achieved by means of omitting the article that states the (lexical) difference between the first in the row of houses (in Tel Aviv) and the first temple-building that does not take the article.

5E2

ארזית בית

NSN <TRC>

N.

[Shear Ursh Leshonot Norim

Lullaby for Nordia Quarter]

DY – ג 다양 וכליים...

DG – larger houses grew up

Excerpt – המביב קוף רוחי ברכם || החפשום אודי בית על הזריפת

Transposon – ארצית חלום

Established usage – בורא כהן

Innovative usage – ארצית בית cedaric houses or “domestic cedar”

Synopsis – Referring to the plight of the first immigrants, “the Bedouins who came from Poland”, the implied poet continues to describe the violent changes that have taken place in the city of Tel Aviv ever since. This poem is a protest against those who “crushed Nordia as you bruise a testicle”, tearing down symbols of prominence and wealth (cedaric houses).¹

5E3

שיפור ילימ

NSN <NH>

Adj. semi-compound, noun with adjective modifier

[End of Summer]

DG – an “inflammable paint” assigned to birds

Excerpt – נגיף ילימ בר שיزان זנין

Transposon – ילימ, inflammable

Established usage – תומר ילימ

Innovative usage – assigning new qualities to the colour (“inflammable colour”) of a bird. Transposed adjectival function from hazardous materials’ terminology.

Synopsis – In order to depict the “burning” colourfulness of a bird reflecting the summer sun, for example, Yeshurun has borrowed and modified an existing term תומר ילימ (hazardous/inflammable materials’ technolect), replacing “material”, תומר, with “colour”, ילימ, or “paint” ילימ. In NH שיפור ילימ may be considered an homonymous word with two possible lexical meanings:

– ילימ – colour

– ילימ – paint

Inflammable paint/colour at the end of summer poses a threat due to the summer heat. When applied to homeless wild doves, it may indicate or allude to danger and death by fire. Similar formation by Shlonsky – יברועות, “colourfulness”.

¹ See also Moreshet, pp. 160-161. He interprets this compound as “prominent”, following the usage according to the lamentation of the 9th of Ab, which is associated to the destruction of the holy temple in Jerusalem (SP5).
5 P6

על סתרת הוקישה NSN <NH>
Adv. (prepositional phrase that introduces a norm)

[Sheva Lull]

DY – לע סתרת
DG – the implied poet’s idea as to the quality or purity of a bench serving as a bed for the night

Excerpt – לע סתרת

“To lie on a bench on the purity of the boards like coil of the bared nest at the side of the tree”.

Transposon – edibles, used by the authorities to certify food quality

Established usage – לע סתרת

Innovative usage – a pure resting place for a tired working man

Synopsis – More extensive usage than otherwise in NH; links to the notion of death and purity. See even entries 5D6 and 5P7.

Similar formation by Shlonsky – על-ברכת, על-ברחון, “on truth” (truly); “joking” (ly).

5D6

קרוב הנקן NSN <TRC>
Adj.

[7 קרוב, יונת עבר The Wild Dove and Victim Nest]

DG – nest sacrifice

Excerpt – קרוב בץ אל מזרח קורות ע gfx

“For wild doves there is nothing after the nest’s destruction”.

Transposon – קרוב

Established usage – קרוב

Innovative usage – קרוב הנקן

Synopsis – Wild doves live homeless. “No birth – no house” seems to be the determining factor in their lives. With reference to his own home, the implied poet shares with us his observations on how wild doves accept the hardships of life until they finally drop dead. The nest metonymy thus relates to “what once was my house when I was home” and he hopes that the dead dove lying on its back is not the one he knew personally. “It’s hard to tell”, he concludes.

5P7

אנסף הנקן NSN <INNOV. DER.>

N.

[Sheva Lull]

DY – כל שמה גוהל
DG – wrapped like a bundle.

Excerpt –

“Like coil of the bared nest at the side of the tree”

Transposon – אנסף

Established usage – אנסף (גרכיל, צור)

Innovative usage – noun. אנסף

Synopsis – Sleeping on a bench means you are homeless regardless of what bench it is.
The feeling of homelessness is supported by the nest symbol. A significant detail in this context is that the expression “at the side of...” is often used to describe the outcome of traffic accidents, referring thus to what is left at the side of the road. See also the synopsis part of entry 5P6.

Similar formation by Shlonsky – הנסCarthy, to contract, draw together.

5P8

חולה עץ IN-HOUSE TERMINOLOGY <TRC>

Adj.

Lullaby for Nordia Quarter]

Excerpt – עץ לשלכת צוידה

DG – a holy city, a total experience

Transposon – עץ חלון, the holy city

I don’t meet my kind || of people (of) my own kind

Innovative usage – עץ חלון

Synopsis – The Tel Aviv of yesterday no longer has lullaby. The implied poet who lived in that city “like the horse that eats directly from the earth” actually walked in a city that he had left within another city – the holy city of Tel Aviv. See also entries 8P2 and 8P3.

5D7

People of my own (kind of) people

I don’t meet my kind || of people (of) my own kind

Innovative usage – שלשים שלשים

Synopsis – This poem is difficult to interpret. It depicts a sad, rainy scene of loneliness disturbed by the reminiscences and scents of childhood: “…cover a small girl, the middle of the child in the middle of the night”.

See also entry 5T2.

Similar formation by Shlonsky – אנשי שם חשים, people of darkness.

5D8

NSN צפור נשלוחי N.

Bird Plant]

Excerpt – צפור נשלוחי עץ עץ עצים

DG – the bird of irrigated fields (plant). “A rain ditch bird”.

“A rain ditch bird from the land of Naftali”
Transponon – ציפור שיר
Established usage – צילצול
Innovative usage – A rain ditch bird, or a victim-bird of an undefined sort
Synopsis – The implied poet depicts the changing roles of a plant. A pious plant, upright like a Simchat Torah flag; a bird plant that “goes with the storms” etc., which could be described as personification and metonymisation strategies.
Similar formation by Shlonsky – ציפור-דרורית, ציפור-😎, ציפור-נווד (adj), bird of freedom; bird of the soul; migratory bird.

IN-HOUSE TERMINOLOGY <NH>
N.
[מקליד] (Packages Poem from Tel Aviv]
DY –
DG – in the infantry or a young archer: רנה
Excerpt – אני רנה "I am a bowman"
Transponon – קשת
Established usage – קשת
Innovative usage – רנה קשת
Synopsis – Stating the condition that “in poetry you must go with force”, the implied poet tells us about his way through the land of Israel. We encounter autobiographical details and at the end of this poem, his yearnings and a wish for a new pair of shoes.
Similar formation by Shlonsky – קשת, כשר, directed; signalman.

IN-HOUSE TERMINOLOGY <F+LT>
Adj.
[ה谌ת: Change of Generation]
DY –
DG – older than death itself – very old
Excerpt – Ramirez קשת
Transponon – קשת (since long)
Established usage – קשת
Innovative usage – a long-time old man (with his roots back in foreign history)
Synopsis – The poem relates to a meeting commemorating the dead people of Krasnystaw, which was held annually in Tel Aviv, and the fact that with each passing year, the ageing poet meets a decreasing number of participants. For the adjective relating to the Polish past a foreign word is used together with an Hebrew adverb, which helps characterise Yeshurun’s dual linguistic identity.

IN-HOUSE TERMINOLOGY <LSP>
Prep.; prepositional compound combined with transposed abbreviation
[ב-ת מיר] Bath-Miriam
DY – הָגוֹרָו לֵוָי לֵאִ AssertionError
DG – the land as it was before we have seen it (or as seen from within the outside). The poet substitutes the standard Hebrew expression for “from the outside”, with the abbreviation for “abroad”.

Excerpt – as opposed to ראתה признаל ומ白雪
Transponon – בıdır
Established usage – набר, בהימן, מחבר, מחבר
Innovative usage – as “from within the abroad-side”

Synopsis – In New Hebrew, this abbreviation does not take more than one preposition. As prepositions signal locational and temporal relations, the number of prepositions used with the adverbial in this poem functions to enforce the significance of a given place or a distance. Here it is used to glorify the poetic skills of Bat-Miryam, a poet very much admired by Yeshurun for her ability to see the land regardless of location.

5DE4
שלי יפלי IN-HOUSE TERMINOLOGY <F+LT>
N.
[ achie(Rman]
DG – the opening of the jacket
Excerpt – פרוזו לשליטי לשון
Transponon – שליטי
Established usage – שליטי
Innovative usage – accepted loan translation

Synopsis – Another example for Yeshurun’s multiple linguistic identity. Here both components are of foreign origin.

5P10
סקlıklarıים IN-HOUSE TERMINOLOGY <F+LT>
N.
[1974 עד 15 במאי 1974]
DG – skyscrapers
Excerpt – הסקרליים ב”דייהון תמישת’
Transponon – הסקרליים
Established usage – גורדי-שחטנים
Innovative usage – loan translation

Synopsis – This poem is about the transitoriness of life, seen through the life span of the buildings of Tel Aviv. The implied poet’s conclusion is that palm-trees in the desert outside the city enjoy greater freedom.

Similar formation by Shlonsky – נבר קורא שחקים, (a roof tearing the skies).
Translation of Yeshurun’s poetry from the Hebrew, by Gidon Avraham
This poem is about the disconnected line of communication between the implied poet and the addressee of the poem, probably family members in Poland. Direct speech is used to convey the idea of what the implied poet has (a garden) and what he does not have (anything to tell the addressee about), but no further information is given. The first line of the poem starts with the words “And in the garden I have.”, ending with a full stop instead of the expected details, while the last stanza’s first line that should have been the opening line of the poem says “I have a garden.” The concluding “I have nothing to tell.,” actually brings the reader back to the starting point.

The implied poet receives letters, reads them, but has nothing to say, nor any answer to give. Each letter takes a couple of weeks to read. Under the surface, however, the earth is shaking. In the last stanza the poet writes: “I have a garden || I have nothing to tell. || I have nothing to write to you. || motionless trees. || The earth is turning upside down under these pages”. By saying “I am sitting beyond (down) the line” the implied poet marks the dividing line or the cutting edge between his former eternity (life) and his life in Israel. The line is there and the limitations are drawn by this line — “in so far as the fish Yonah cast me towards the soil of this land, I am listening” — is the implied poet’s definite remark as to his own condition on earth.

---

6T1

משבר לילה NSN <NH>
Adv.
[אני אודה כותב אלאת] I am Somebody Writing about Someone]
Excerpt – אני יושב משבר לילה I am sitting beyond (down) the line

משבר לילה
Established usage – משבר לילה (overseas)
Innovative usage – משבר לילה (beyond the line)

Similar formation by Shlonsky – התרבש, marked with lines (formed through reduplication of 17, line).

---

1 Zoritze, pp. 214-215. Not writing often enough to his parents who had begged him to do so and leaving them behind in Poland to die in the Holocaust, turned into a heavy burden of guilt that tormented Yeshurun for the rest of his life.
As Regards ...

As regards he who leaves home (and the home ||
will lose its self esteem)
his burns down a home, it is true. But the bridge ||
towards home he does not burn down.
The bridge is needed to cross over to the burnt
now and again.

... I come through a bridge of words.
Did I not lose Rachel on my return from Padan ||
through the words?
And what is it worth if we kill our brother and ||
cover up his blood – is it not through the bridge?
First, the words come and wash themselves. ||
Later they embrace, get hold of the clothing.

“A bridge of words” is an expression used to convey the symptoms of the poet’s agony
and guilt. The poet’s mother, Rachel, kept wishing that they could meet again, asking
him to answer her letters, but the poet refused to answer his mother’s letters.

“Burnt, she held a photograph to her chest.” is the final description of the longing
mother who died in the holocaust without seeing her son. And the son had to continue
his life bearing the guilt of sentencing his family to eternal longings. What is left, thus,
is “a bridge of paper” of the letters written by his mother and an option to move to
another place. A short rhetoric question is as a signature to this dispute: “I did not go
to my mother. How could I go anywhere else?”

The fate of biblical characters such as Jacob, Joseph, and Rachel are applied by
Yeshurun to his own situation on earth by means of what he himself called
הנני המדריך ושתינה (The voice, or persona of rebuke or dispute) with possible reference
to the day of judgement.¹ The name of his own mother, Rachel, is echoed in this
poem through Rachel, the mother of the nation, who died on the way from Padan.

---

¹ Zoritte, p. 30. Yeshurun was called “Esau” and “Joseph” by his younger brother. On the voice of rebuke,
see Zoritte, pp. 245, 215.
My Body Goes

Until my teens my body was closed in clothing since I had been born in a far || away
torn piece of the world.
A child stayed on close to me, with his mother he went.
I was left on a torn piece of the world.

These hands. I still recall,
my mother tied a red thread around my hand.
The same fingers that emerge and retreat shy as a ||
frail snail,
and the nails bitten to the flesh (bone).

The implied poet feels that he had been transferred over a great distance to be left
alone on “a torn piece of the world”. He asks himself rhetorically why a man is left
in this condition and the only answer to be found is “Because. Why because? ||
Because why one is always left || just like that.” By using the compound
كيفן עולם, (a
torn piece of the world) that may link to נזוק עולם (deformed forever), the implied
poet seems to admit that he himself is deformed for the rest of his life (see also en-
try 6D2).

According to Jewish tradition, torn garments stand for separation and mourning. Here,
garments remind the poet of his childhood and shy fingers (of his mother) with nails
bitten to the bone. Clothes and shoes (of long time ago) also protect the poet’s body.
His reaction to this fact, considering the dark periods and the whitewash his feet had
been through, is “... I see: It is good that they were covered”. Yet, he wonders how
his body was able to function, being covered and feeling numb. The verb كيفן (“goes”,
as in the title of the poem) means even “to perish” or “to die”. Thus, covered, almost
imprisoned in cloths, “welded into a case of lead”, he was transferred to another torn
piece of the world.

6E1

كيفן עולם NSN <TRC>

N.
[ sammen, holp] - My Body Goes (declines)]
Masa Noldeh, wohn im vorübergehenden
DG - Since I had been born in far away torn piece of the world
Excerpt – Since I had been born in far away torn piece of the world
Transposon – كيفן עולם

torn piece of the world
Established usage – (2 R 2:12)
Innovative usage – كيفן עולם (torn piece of the world)
Similar formation by Shlonsky – כולה עולם, world-wide (Adj.).
My Body Goes

These hands I still recall, my mother tied a red thread around my hand. The same fingers that emerge and retreat shy as a frail snail, and the nails bitten to the flesh (bone).

The implied poet uses both the third person narrative and direct speech in this poem. His bodily trauma described in “My body goes” may be studied in the light of the first stanza: “A child stayed on close to me, with his mother he went. || I was left on a torn piece of the world.” If by using the third person narrative the poet refers to himself, we are facing the results of his own traumatic separation from his mother, depicted from a detached point of view – that is the implied poet observing himself from the outside, as a child, prior to a statement about himself. If, on the other hand, he is telling us about a brother who died together with his mother (go = perish, die), the reader encounters the results of a trauma involving his separation from both his mother and brother, serving as the source of guilt.

He remembers with great love his mother, who loved him dearly and who had tied a red ribbon around his arm (a lover’s knot). But her fingers, retreated like “a frail snail” and her fingernails were bitten to the bone ... . The compound שבלול שבורה (shelul shevora) – a combination of שבלול (shelul) and שבורה (shevora) – together with לשוב (lavov) (snail), is used to describe the hesitant frail movement of the mother’s hand. The implied poet portrays his mother’s character, depicting the insecure movement of her fingers. The adverb of manner “to the flesh” focuses on her worries and hardships through the shape of her fingers. Considering the established usage of the adverb רע, the picture conveyed to the reader is that of a worried mother who offers her flesh and blood for the family.

6D1

Adv (Prep.)
[ gunmen – My Body Goes (declines)]
DY – שומחת דע בשר
DG – bitten to the flesh
Excerpt – הרופריו נFormatException דע בשר
Transposon – רע
Established usage – שאר בשר; רע גميرיא; רע חרסה (flesh relations; to the end – see also Isaiah 10:18)
Innovative usage – רע בשר (to the flesh)
Similar formation by Shlonsky – ובש רימי, of flesh and blood (adj.).
The implied poet states that with each commemoration day he goes through a private commemoration. Every year, on that day, somebody approaches him with the question whether he still remembers his mother Rikhele. One of the questions raised is whether or not it is possible or right, to compare the fate of the Arabs with the extinction (הוסלה) of the poet’s own home, as is implied in Yeshurun’s poetry (see also 8P8). The poet, haunted by existential dilemmas, tries to account for his own behaviour.¹

I suggest that by refusing to accept the established usage of the noun הוסלה, formed according to Piel, for extinction, the implied poet definitely (and grammatically) marks his choice to bear the responsibility for the destruction of his own family alone. הוסלה follows the pattern of עלולות (idleness), formed according to the reflexive hitpa’el and thus serves to alter the source of action and point at a new actor responsible for that action.

¹ Zoritte, p. 171. In Master of Rest p. 71, Yeshurun writes about “the liquidation of home and the covering up of this act of liquidation” he was guilty of: the liquidation of the fact that he had not done enough to rescue his family, the liquidation of the old home-town within himself and the act of covering up that act of liquidation through writing poetry. Zoritte even writes about a meeting between the poet and one of the survivors from Krasnymstaw. When the survivor wanted to tell the poet what happened to his brother, the poet turned around and went away, unable to endure the pain.
A dramatic poem on the death of a tree. The tearing down of the old world (of Tel Aviv), which reminds the poet of his own history, is reflected through the cutting down of trees that had once been planted in Tel Aviv by caring hands.

The initial stanza of the poem states the premises in the implied poet’s world with direct reference to Yeshurun’s own relation to his deceased family and to his brother: “In each womb two brothers. || In each garden two gardens. || The garden of the cut down tree in the yard.”

In the poem My Body Goes, using the compound קרבע עולמה, (a torn piece of the world, entry 6E1) that may link to קומע עולמה (deformed for ever; eternally crippled), the implied poet seems to accept the fact that he himself is deformed for the rest of his life. In the same manner the compound דריו עולמה (cut forever), serves to mark the scope of a disaster the impact of which is a burden for life.
The tree Golem is its old self again with leaves ||
of a plant nursery.

Who is he who has it in his heart to devise evil.

Tearing the leaves with a milking hand
as if the breasts of the cattle

In the poetry chapter named Keys, the poet focuses on the בולס, (the stump of tree; log, block of wood) during a long sequence of poetical studies or observations.

Here the implied poet asks himself what kind of a human has the heart that devises to do evil to a growing tree. הבולס (devising evil within the heart), linking by consonance to הזבל (pity) and possibly serving as its antonym. Shlonsky's usage of the verb הזבל may have been a source of inspiration for this neologism deriving from the noun התולס. In the setting of this poem, the new expression may be synonymous to cruelty.

The point of cruelty emerges with force in the fifteenth stanza, where human cruelty results in bloodshed: “a barrel of blood, of the short body of the tree”. The term הזבל, is thus formed following the sound association of הזבל (dead body; corpse) and a short-bodied human being (זבל). The sum of the two corresponds to a short body of a tree trunk, or the short corpse of a tree trunk. Shlonsky had formed a new adjective deriving from the noun הזבל and Yeshurun formed yet another noun-based compound based upon the noun הזבל.

6D3
מבולס ליב
NSN <TRC>
N.
ץ גנוב
Garden of Dispute
DY – מבולס
The realm/inner thoughts of the heart
DG – The bleeding trunk of a tree
Excerpt – זבל
Transposon – מבולס
Established usage – זבל
Innovative usage – הזבל
Similar formation by Shlonsky – הזבל התולס
6D4
זבלת ההגה
NSN <NH>
N.
ץ גנוב
Garden of Dispute
DY – זבלת
The bleeding trunk of a tree
DG – the bleeding trunk of a tree
Excerpt – זבלת
Transposon – זבלת
Established usage – זבל
Innovative usage – זבלת
Similar formation by Shlonsky – הזבל

122
Garden of Dispute

There may be a hard core on
the leaves of the fig tree, a barrel of blood, of the ||
short end piece of
the trunk. A madness of violence has the man who ||
takes to
plucking-attack on a cut tree.

Under the ground crews of ants bring up engraved furrows ||
of sand windows among the crevices of the ||
paving stone.
The balcony is sometimes washed.
Sometimes washed and at times farrowed.

In the sixteenth stanza the implied poet links the tree-concept to the notion of a home or house: “The tree has roots,” he says, “and the roots of the tree dominate the roots of the home/house.”

In the house where the cutter or feller (המדגנית) lives, a struggle between man and the stronghold of ants is taking place under the balcony floor, analogous to the human efforts to cut down vegetation in the yard. Working teams of ants are depicted as an underground resistance movement. The enemy washes the floor and the ants go on digging. Sometimes the floor is furrowed with trenches (עריסת עפר) and sometimes it is washed, sometimes the floor is newly washed and sometimes an engraving or woodcut-like, with a window-like pattern of sand showing on its surface. The skilled usage of consonance links the art of wood engraving to the pattern of sand resulting from the labour of the ants.

The implied poet concludes that what happened to the log today is a shame, – he (the log) stands naked like a “worthlessly embodied nothingness” (גולם נעל). The expression מערימים콘 קונ לוח means of sophisticated word-level operations employing the singular form of “naked parts, or bareness” (מעירותון) where plural should be used. Here it is used instead of עורות, the established usage for “naked”, adding a touch of Arabic to the expression. The adverb כולם לבן (easily, or like nothing), is thus turned into “like a worthlessly embodied nothingness” (社会化), based on consonance enforced by the substitution of כ with a ל, towards the known concept of the Golem (,strlen).

NSN <INNOV. DER.>
N.
[ב ב Garden of Dispute]
DG – a window like pattern of sand
Excerpt – חוצות לשםTEL ויצק (KlT) תורתיין על \ノペル \ノペル (מלים תורתיים)
Transpon – מורת
Established usage – תורטיין עפר (woodcut)
Innovative usage – תורטיין (halb) עפר
Similar formation by Shlonsky – תחתиш (shell; casing)
A Song Concerning

It is right, I do say “God of Abraham”, my mother’s prayer at Sabbath’s end. I am not the head of rocks of salvation nor am I a glacier of faith. No. But I feel inside. I did not show off before you.

The implied poet states that he is not the one who brings about salvation – he only expresses his inner feelings, just as it may happen that one prays to God when he actually longs for the love of a woman. And indeed God of Abraham, or Got fun Avrum, which is the main title for several poems in this collection, is also the title of a prayer that the poet’s mother used to pray at the end of Sabbath, back in Poland.

Reflecting over his role as a writer and his way of using the language, the implied poet addresses God of Abraham who knows all languages. The compound ראש זוכניא, “the head of rocks”, seems to refer to God (mighty rock of salvation). This compound is used to mark the different levels in language, prayer, and poetry, by which even the fact that the poet knows his place in relation to God is expressed.

He tells us about the Yiddish that was the language God used when he spoke to his mother. Then he compares it to the Hebrew. “My Hebrew is not clean”, he says – his usage of the language is not to be compared with the flow of clear glacier waters (שקני של א لأنه). Still, it comes from the bottom of his heart.

However, the implied poet decides to stop, as “it is not proper to love a woman and to write a woman”, concluding that “the switch” from the above mentioned prayer to the love of a woman is “a thing so remote, so strange, and so wonderful”. 
White-wash

The log is sitting all day in the piece of yard self absorbed.
Days have passed. From the roof whitewash || was poured out and the log is sitting in tinsel.

IN-HOUSE TERMINOLOGY <TRC>

N (adv.?)

[ךכך White-wash]

Excerpt — ככך נשבים עד להבילים || נשב במדקיקת
Transposon — ככך נשב
Established usage — נשב במדקיקת (to sit in court; to fast)
Innovative usage — נשב במדקיקת

Synopsis — the expression “sitting in tinsel” illustrates the low status of the log that once was a living tree of stature.
Similar formation by Shlonsky — סיטין, “tinsility” (N.).

A palm of the Hand

A downpour of rain has shaved the remainders of || vegetation from the margosa tree. Its branches a palm of the || hand turned upside down. Its fingers are upside down. || Wild doves rids it of lice and the wild doves eat them.

IN-HOUSE TERMINOLOGY <INNOV. DER>

N.

[ךכך A Palm of the Hand]

Excerpt — ככך נשבים עד להבילים || מברקת
Transposon — ככך

Established usage — נשבים עד להבילים || מברקת
Innovative usage — ככך (downpour of rain)

Synopsis — A tree that lost its leaves during a rain-storm still serves as a refuge for wild doves. The violent “downpour of rain” is said to have shaved the leaves off the tree.
Similar formation by Shlonsky — מנח, a shooting downpour (N.).
The time is the place ...
(The Main Materials, p. 78)

Translation of Yeshurun’s poetry from the Hebrew, by Gidon Avraham
Now I am the horse and I am the crib.

Somehow the pot is a container of great capacity for planting tools, digging tools, binding tools, tools to support with and tools to hold up with...

Linguistically and according to Yeshurun, the notion of יִתָּן as an inclusion is based upon interaction between the Hebrew stem כלל日产 and כלל日产 (see entries 8P8, 8P12, 10DE3, 10DE6), conveyed through the metonymy of the great pot and the gardening tools within its space of inclusion or measure of capacity. The rural stick is a tool of support for a tree, but also for marking the border (יום) of the nightly landscape where “everything is poured down to the corner of the pot of that (feminine) night”. Considering its depth, the pot’s measure of capacity is like the Mekhiltah.

---

1 The two midrashim on Exodus, or simply a tractate.
I brought in a rural stick from the stays and struts of trees and plants, tools of the great earth.

The great pot is depicted as a microcosm, the space of which is a great inclusion of various gardening tools, or “tools of the great earth” used to tie, support or dig with. However, the phonic association created by the substitution of כ with כ in the compound כל שות תא (“everything”) forces the reader to choose between a destructive notion of slaughter and the act of digging. No matter what, a pit or a grave seems to be the final result of that work – considering the usage according to Ezekiel 9:1 “his destroying weapon” and current examples for usage of התש, destruction or the notion of being spoiled is difficult to avoid.

7DE1
כלי שות תא NSN <TRC>
N.
A Rural Stick
DY – tools of the earth/soil
DG – tools to dig with
Excerpt – כללי הגנה
sheviyot, כללי ניטור, כללי שחרית, כללי תמיכה, כללי תמיכה, כללי תמיכה, כללי תמיכה, כללי תמיכה
Transposon – כללי השתת
Established usage – כללי השתת
Innovative usage – כללי השתת
Synopsis – see also entry 7P1. Some of the tools inside the pot are tools of destruction. They can even be interpreted as tools to dig with (שתת = a pit; grave).

7DE2
כלי ארים NSN <NH>
N.
A Rural Stick
DY – כלים
Excerpt – הכלים
Transposon – הכלים
Established usage – הכלים
Innovative usage – הכלים
Synopsis – This poem is about a stick brought in to support the tree in the pot. The pot and its contents are depicted as a microcosm. See also entry 10DE5.
Similar formation by Shlonsky – כלים אופיים (spectacles)
Behind Tel Aviv

While I was reaping thorns a tiny white butterfly entered the field. Laid down one wing on a thorn, laid down a second wing on a thorn. Danced as if honeymoons it were and not thornmoons. Laughed at the decay as if harvesting wheat.

Into this burning inferno entered one sole butterfly alone. Measuring a wing on a thorn. Measuring and struggling. Taking the measure of graves. The last butterfly, It is a fact, did not come.

“Whatever happens, you should not worship idols by writing songs about the burnings - the ashes are still hot”, the implied poet warns himself (stanza VIII). This poem about burning thorns crowded together after the outcry of fire, עץ עץ, relates to the survivor’s guilt. The white butterfly taking the measure of graves may be a sign of hope which, as a matter of fact “did not come”. Here the reader meets with moods and key words characteristic of the Holocaust Literature.

7T1
75 י(invitation) NSN <NH>
N.
[א“א Behind Tel Aviv]
DY – taking the measure of graves
Excerpt – דרש כל פלך בפש \# לא רוח קולות
Transposition – מיר
Established usage – ירח בדש (honeyymoon) ירח ייאר (the month of Iyar)
Innovative usage – ירח קולות (thornmoon)
Synopsis – A beautiful white butterfly landed on the thorns, dancing as if it was time for honeymoons and not, as it was, for “thornmoons”.

7E1
7ת תהתה NSN <LSP>
N.
[א“א Behind Tel Aviv]
DY – the last butterfly
DG – the only survivor
Excerpt – בכל הרתרהו האות נגלה פרפר בית אוד
Transposition – תherent (in consonance with תherent)
Established usage – תherent (decoction)
Innovative usage – תherent (a burning inferno)
Synopsis – This expression is used to describe the burning inferno that the butterfly has to fly through.
Similar formation by Shlonsky – תherent; תherent (became furious, angry)
Shpac Quarter, Tel Aviv

In the quarter named Shpac in Tel Aviv there is another piece of land with a light blue signboard || of the authorities and letters in white and green grass: with help from the || blessed Almighty a synagogue will be built in this site. Now they have removed the signboard.

Marmorec St., Tel Aviv

In the time of reaping thorns in Shpac quarter in Tel Aviv, another building site with a signboard: “to be built in this place”

The harvesting of wheat has been a joyful occasion since ancient times. Urbanisation and the “harvesting of thorns” brings an end to natural growth in the few open fields left in the middle of the city. See also term entries 7T1 and 7E1.
Rabbi Melamed used to eat what was left over. He was eating of the leftovers after his pupils. He ate the bread his pupils had left over. Rabbi Melamed was moving within my soul.

My Rabbi my teacher bought a pair of boots. A pair of "treaders" — said he. A thick sole leather and thickness where did he move within my soul?

 despre booze INNOV. DER
N.
[Left hand Where Did He Turn from Me]
DY — noch, noch, noch, noch
Excerpt — noch, noch, noch, noch
Transposon — noch (tread down)
Established usage — noch (pair of boots)
Innovative usage — noch (pair of "treaders")
Synopsis — About the ways of the righteous in Tel Aviv. Rabbi Melamed who used to live on what was left over by his pupils, had coined the expression "a pair of treaders".
Similar formation by Shlosky — דלсан (a clumsy, rough shoe)

בתיו שלישנפּיק

XXIX
I have been to a concrete house the red house stairs climbing || the stairs. Concrete climbing up and going down. Between them isolation due to hunger. Rolling and longing.

— Hallo, I want to know the power of the tree!
I want to see the tree!
— I just came in. No, it is not possible.
I’ll call you next week.

데5
N.
[Left hand Bathya Lischansky]
DG — if it is the issue, it is humiliation
Excerpt — מרדורת...
Transposon — אריס
Established usage — אריס (splendid isolation) (hunger)
Innovative usage — אריס (isolation due to hunger)
Synopsis — the implied poet goes up and down the stairs, waiting and longing. He feels isolated, or even humiliated, due to his hunger to see the final results of the sculptor’s work. Similar formation by Shlosky — đaודית isolationism.
I am Esau

And just when I thought I had in my hand a fine tool, another tool failed.

An ox that had been gored, gored another ox.
A fool that had been bitten, bit another fool.

Notwithstanding the reference to biblical rules of compensation and substitution in cases of accidents, the keyword שור ox, Exodus 21:28, the weight of guilt and responsibility towards his brother haunts the implied poet, who is wishing to open a new way of communication between the two. We are probably told about Avot Yeshurun’s own relation to the last of his four brothers, whom he calls “Jacob”, and who was the only one to have survived the holocaust. This choice of name is due to the fact that the brother, had called him Esau and would not speak to him. According to the implied poet, they did not actually meet each other before their meeting in Israel. He seeks a way out of his dilemma by turning to the ancient law where it is clearly stipulated who is guilty in a given case, even though the outcome may be tragic for one of the parts. Nevertheless, it seems that the chain of events can no longer be reversed – it is out of control.

7DE6

NSN <INNOV. DER>

Adj.
[אני אני עשו]

DY – שור

DG – כסוף is given two different meanings

Excerpt – אנכי בושבר, חנה ארעי מוחדים כי כליל, כתל כי גאנר

Transposon – סמך (stumble against) שמיד (to weigh)

Established usage – סמך, סתר (stumble against) שמיד (to weigh)

Innovative usage – סמך (mended, balanced)

Synopsis – When the implied poet thought he had a whole vessel (a balanced relationship) another vessel was damaged. See also entry 6T2.
On the Hardship and on the Moment

July 21 1978

A man gets up from a sexual act with a groan of ||
relaxation.
A camel gets up with the weight, as opposed to the ||
weight of earth.
As opposed to, with a groan of interruption, with ||
an ecstatic groan, with an offence before God ||
it starts its nomadic day.

This is the concluding piece of seven single-stanza poems depicting the hardship of the moment. Like sketches on paper, these reflections about situations and places are put forward along with the associations aroused by them in the mind of the poet. One powerful association is that of the rising movement of a camel profiled against the horizon, a camel “that carries the whole landscape upon its rising hump”. In this last piece of poetry, however, the association is of a protest, “an ecstatic groan, with an offence before God” – the sound made by the rising camel in the painful beginning of its nomadic day.

7D2

גינתו פותמי NSN <NH>
N.

علي hardship and on the Moment
DY – a camel gets up with the weight
Excerpt – בنفذ, בנהרה ניצוז, באנחת אספשת, (sigh, groan, moan)
Transposon – גינתו פותמי (spitting blood)
Established usage – בנהרה (a groan of interruption)
Innovative usage – בנהרה ניצוז (a groan of interruption)
Synopsis – The camel starts its nomadic day with a groan of interruption.
Similar formation by Shlonsky – גנות הנותב (groaned to himself; “groany”)

7T2

אני מהמודי NSN <INNOV. DER>
Adj.

علي hardship and on the Moment
Excerpt – בنفذ, בנהרה ניצוז, (sigh, groan, moan)
Transposon – גנה, (vagabond; nomad)
Established usage – גון (nomadism)
Innovative usage – גון (his nomadic day)
Similar formation by Shlonsky – גנות הנותב (nomadism).
Yeshurun uses his own stipulation of “eternity” as a concept synonymous with civilisation, which enables him to translate material-like-quality into concepts of time (see also entries 7T3 and 8T3).

By using the expression “a man of two eternities”, one before and one after reaching the coast of Haifa, Yeshurun seeks to justify his writing and his efforts to translate from one “irrevocability” into forever, by powers of the tongue (stanza X). In this poem the implied poet presents to us at least two idiomatic pairs and one proverb (by allusion) which builds the equation involving transference between notions of civilisations and periods of time: the pairs eternity + eternity together with irrevocability + forever/beyond reclaim, and an allusion to the proverb – life and death are in the hands of the tongue. I suggest that besides his efforts to justify his own usage of languages which represent two civilisations, we read the implied poet’s assurance as to the existential importance of his work (see The Labour of Recollection).
To What I have Said on Two Eternities

Not even in a dream could you see her face. Only the complaint of the axe.
This is true at night how is it then, in the day?

In this depiction of a nightmare the implied poet conveys the heavy feeling of guilt and lack of communication. The first line of the poem states that nobody, as yet, has managed to open the heavens that are hermetically sealed, fortified or clouded with sacks that are pressed and heaped together as if during times of war. The use of Pual נַעֵרָבִים/מדרכה serves to enhance the notion of fortified heavens.

In the very same dream a faceless female figure raises an axe against the implied poet’s head, but she does not bring it down. With much sorrow he notes that he can no longer see her face – not even in a dream, because time made him forget. Only the murmuring complaint or anger of the axe can be heard. The implied poet concludes with a rhetorical question, alluding to his own predicament: if this is how matters stand at night, how do you expect it to be during the day?

7DE8

רֹגֵנִים NSN <INNOV. DER>

N.
[לעֵינִי, מַה שֶּׁאָמַרְתִּי, שֶׁיֶּה נָפָה] To What I have Said on Two Eternities]

DY –

DG –

Excerpt – אֶפְרִיָּל בֿוֹחוֹלָם כִּי לָא רָוִּיאָת אֶת פְּתִי. רָרָרָרָר הַרְגוֹזָה

Transposon – רֹגֵנִים plural participle Isaiah 29:24

Established usage – רֹגֵנִים (complaint; whisper)

Innovative usage – רֹגֵנִים

Synopsis – In the same dream a faceless female figure raises an axe against the implied poet’s head, but she does not bring it down. To his sorrow he can no longer see her face even in a dream. Only the murmuring sound of the axe can be heard.

Similar formation by Shlonsky – רָאָל (N) anger.
The Acting Powers

From the beginning and more then just from the beginning. Initially it starts with a front branch. Leaves that are circularly wound, like a sweet fruit, but closed, not yet knowing what will be and if it will be.

Before the neighbours will know about the nests of hatching on window sills and clefts of the blinds that they will manage to destroy. That's it more or less. Thus far is the report.

The home-tree with its tender leaves (סרופים) is described in this poem along with its dwellers, the doves. The leaves are “circularly wound”. The new leaves are depicted through their circulatory growing motion and the adjective “sweet” that is usually applied to babies. This description conveys the cyclic beginning, the end of which is depicted in Who Comes from the Stars as dying leaves with coarse individual traits. See also term entries 5DE2 as contrasted with 8DE1.
The Acting Powers

From the beginning and more then just from the beginning.
Initially it starts with a front branch.
Leaves that are circularly wound, like a sweet fruit,
but closed, not yet knowing what will be and if it will be.

Before the neighbours will know about the nests of hatching
on window sills and clefts of the blinds that they will manage
to destroy. That’s it more or less.
Thus far is the report.

The poem The Acting Powers is formed like an objective report about the birth and living conditions of wild doves that are threatened by powers acting in the surrounding environment.

The doves build their nests in the clefts of the shutters. The implied poet hopes they will find safer places before the neighbours discover their nests and destroy them. It is noteworthy that in this poetry collection and in this particular poem the poet continues the idea presented earlier in the poem Tree, and the compound “nest snatchers” (entry 5D5) that alludes to the very same description in Jeremiah 49:16:

Thy terribleness hath deceived thee, and the pride of thine heart, O thou that dwellest in the clefts of the rock, that holdest the height of the hill: though thou shouldest make thy nest as high as the eagle, I will bring thee down from thence, saith the Lord.

The cycle of life is simulated through opening the poem with the biblical phrase “In the beginning”. “In the middle”, so we are told, were bad, cold days. The poem ends with a phrase related to modern news broadcasting, “Thus far is the report”.

7P2

bagei ha’amim

N.
[Excerpt from The Acting Powers]
Established usage – "nachalim" (a cleft of a rock)
Innovative usage – "nachalim" (clefs of blinds)
Synopsis – The doves build their nests in the clefts of the blinds/shutters. The implied poet hopes they will find safer places before the neighbours discover these nests.
While wild doves do not leave their home-nest when conditions get tough, enduring stormy weather instead of flying away, the crows fly away. In essence this is a poem about the domestic differences between the doves and the crows that may be analogous to the behaviour of human beings in different situations. Do crows have a crowy match? The implied poet never saw any “crow females” or “crow children”. Later on, in entry 10D2 and as conveyed in C8, p.26, the reader encounters a different scene, where “sons of crows” are “fed by the beak” by birds of prey.
Two Days and One Night

Long have I found it difficult to bear with my own square face. The bones of my life (* my cheekbones). And the bare jaws. Like those that have been found in excavations. And those yet to be found in excavations.

To take to myself the world in which I live. To stop turning a millstone land in the right hand and a millstone land in the left hand

and milling and grinding granite along with its mate, the granite body, and its innermost soul whether it is known, or not.

*alternate translation

7P3
ארז רחמים NSN <NH>
N.
[Sheni im yilah adas] Two Days and One Night
DY – to take to myself the world …
DG – to put an end to the Sisyphane task
Excerpt –
לnąłת ולレスト באב ונהת, בנו פוחה ונהב, אזור רוחים בד ימי || אזור רוחים בד שמים.
Transposon – רחמים
Established usage – אזור רחמים (millstone)
Innovative usage – אזור רוחים (a millstone land)
Synopsis– this poem seems to deal with the heavy millstone of time or with the two eternities that make Yeshurun’s life. The opening scene describes the protagonist’s Sisyphane task – turning the millstones of the two home-countries within himself, wishing the tiring work would come to an end.
Similar formation by Shlonsky – ארצותואלות, Israeliness

7DE7
 nombre הקרבין NSN <INNOV, DER>
Adj.
[Sheni im yilah adas] Two Days and One Night
Excerpt – אזורombre הקרבין, אר צי || אזורombre הקרבין (bowels, intestines; innermost parts)
Transposon – זרח (the inside)
Established usage – זרח (innermost)
Synopsis– See also entry 8D13. The implied poet cannot avoid commenting on central issues (the innermost soul of the world), neither can he stop “grinding”. It is his Sisyphane task that he tells the reader about.
This poem is about going to a given place by the sea, a place which the implied poet had not visited for a long time. It feels strange but at the same time it is “a delight to the uncovering”. The feelings involved as depicted in the sixth stanza are mixed – a desire to expose the self together with a feeling of shame. In the expression “to the place of old” an adverb of time is used together with a noun of place (מִימים) instead of the expected noun of time (יִמָּים). This strategy serves to make the reader accept the implied poet’s perception of place as an entity subordinated to a given period in his lifetime or eternity. When the implied poet chooses to use the compound “the place of old”, מִימים מַשְׁכָּבֵר הָמוֹקָם, he actually marks the importance of that very place by not using the adverbial מַשְׁכָּבֵר הָמוֹקָם instead. By transposing a bound element of the adverbal compound, the implied poet makes the reader question the nature of that place. The implied poet does not, however, offer any explanation. He goes on telling us about a piece of bread somebody had thrown and seems very upset by the fact that somebody had thrown away bread. This also alludes to the Jewish Tashlich custom.
The year in all your moments and in the sprinkles of your time there is disaster and we shall be gracious too concerning views as well as deceit and in your hand the world like a suitcase for leaving and it is deducted from the account.

Synopsis – a short poem that involves moral stock-taking and self examination. For each passing year an additional small fragment of time is deducted from our account on our way towards the exit. An interesting usage of הKeyValuePair (views) as opposed to הKeyValuePair (deceit). Similar formation by Shlonsky – הKeyValuePair, ricochet-like (adj.), sprinkle/ricochet.

The Meal

From the end of the hut Natan Kampinsky brought a plate of beans slight-brownish-warm well-mixed, softened. Three that were eating while standing the boiled slight-brownish-warm, the slightly brownish while standing in the yard.

Synopsis – this is a poem about how it feels to eat a nice portion of warm, slightly brown beans on a rainy day. In order to share the delight with his readers, the implied poet describes the colour and warmth of the heavenly tasting beans by exaggerated manipulation of adjectives combined with the use of consonance for warm and slight brown.

Similar formation by Shlonsky – השמורת, turned light-brown, “brownish”.

142
When am I. Alas! Why should I
rack my brains. Let God rack
his brains. Why should I not
sleep at night. Let God not
sleep at night. Khilna lived between myself
and herself. She does not know what awaits
her. Nature cuts wood by incision.
I am a chaff of the grass. The barking of a dog.

Нешבת עשבה

NSN <INNOV. DER>

Innovative usage – נשבה (chaff of the grass)

Synopsis – the plural נשבה עשבה thus, means ‘chaff of the grass’. This poem is dedicated to a young girl who died in the
army. The poem expresses disappointment concerning the ways of the Almighty. The implied poet sees himself as a chaff of grass, not without the consideration that “a chaff of grass and the bark of a dog are stronger than death itself”.

Similar formation by Shlonsky – מורי נימוי, chaff, or straw of days.

לובשים

Garments

Today I stood on the pavement. And the beggar
muttered stammeringly something about me to the man of ||
the street, to the man of the street
that groused stammeringly something about me. I hide || in a
way
from the face of the beggar, and in a way the beggar hides ||
from me.

IN-HOUSE TERMINOLOGY <INNOV. DER>

ינימה

Excerpt – מיסים

Transposon – מיסים

Established usage – מיסים (said stammeringly; complain, groused)

Innovative usage – מיסים (muttered stammeringly)

Synopsis – this poem is about the relationship between the implied poet, the local beggar and
the man of the street.

Similar formation by Shlonsky – מיסים, plucked, made ragged.
The tree stood between two houses.
Between the houses — empty space.
And the empty space
is the ruin of the world. (103)

Where Shall I Be
Shame covers my face thinking of what
the man who writes about me suspects me for,
I who know through what drawings-in
hardships and bottom-holdings the lines of
the song had to go to have reached me. (141)

A sort of waw had been removed from me
and it did function. (23)
The Magdiel Pentateuch

Gallop towards a longed-for end.
Road, lay down before me.
Run together with me.

8T1

מטורה נכסף NSN <NH>

Adj.

[The Magdiel Pentateuch]

רץ, נמי זיו

Excerpt – נכסף

Transpono – נכסף

 Established usage – מטרת נכסף; אמצע נכסף

 Innovative usage – מטרת נכסף

Synopsis – The title and opening lines convey a prayer-like longing. Later, a romantic depiction of the implied poet’s own way through life is mentioned briefly – periods of hunger for bread, love and a home, when he had to borrow and ask for favours. Language usage towards the end of the poem alludes to a parallel road in Poland.

Similar formation by Shlonsky – מטורה, assignment

8D1

בנין חולה של תורגנילם IN-HOUSE TERMINOLOGY <LSP.>

Adv.

[Tree Root Sitting on One Leg]

שמדעNeil רגל חולה היא יד.

DG – not being able to make up his mind

Excerpt – מבית נעל כבוי חולה של תורגנילם

Transpono – תורגנילם

 Established usage – תורגנילם; כבוי גולם (cock; like a golem)

 Innovative usage – תורגנילם (golemcock)

Synopsis – The spontaneous, creative will to support a sculpture-like tree-root, made the implied poet seek help from a sawmill owner who stared at him like a “golemcock”, not able to grasp his aims. In return, he had to tidy up the place. Later, Fridman the carpenter helped him put together the pieces that were finally used to support the tree-root sculpture.

Similar formation by Shlonsky – חולם גולם; גולם מוספת (Good for nothing)
All of a Sudden Such a Change of Course

But underneath birds already enter the evening fire,
their heads in the evening, as they hug themselves
speechlessly coming to the tree and the nightsleep.

8T2

[All of a Sudden Such a Change of Course כוח
DG – The light of the setting sun.
Excerpt – Abed el-Fawâd erson
Transposon – Ûrub (evening)
Established usage – Ûrub (twilight)
Innovative usage – Ûrub (evening fire)
Synopsis – As is the case with entry 5E3 (inflammable colour assigned to birds), this
"evening fire" is part of a setting where a meeting takes place between the margosa tree,
shadows and burning colours of the setting sun.

The Ficus Seized

May the ficus seize the
margosa tree’s place. With its felty leaves that are open,
fascinating and glimmering. …

8DE1

זיעית לְבְדִי

May the ficus seize the
margosa tree’s place. With its felty leaves that are open,
fascinating and glimmering. …

[The Ficus Seized כוח
Excerpt – Eenim ha-kabanim ha-shemiti ha-tovim ha-bika
"With its felty leaves that are open, fascinating and glimmering"
Transposon – Zavim, Zavim
Established usage – Zavim ha-shemiti; Zavim ha-tovim; Zavim ha-bika
Innovative usage – Zavim ha-shemiti (simple leaf; petals)
Synopsis – The implied poet wishes that the ficus plant could take the place of the margosa
tree. He is actually ironic about the qualities of the ficus plant’s felt-like leaves that never
need to be exposed to fall or to other seasonal changes (compare with 7E3 and 5E2).
Similar formation by Shlonsky – Zavim ha-tovim (joined, adhered; felt worker)
Anonymous Shooting in the Woods

Who knows the aim of the throw of wood chips. Spouted from the wide carvings of the woods. Does not have time for struggle.

Thrown out by the axe. What is the tongue of wood chips like? I do not understand chip-tongue.

Music.

Where does it come from? Where does it come from? God. Maybe the fact that they are being thrown to their fate –

is their tongue.

8DE2
IN-HOUSE TERMINOLOGY <NH>

Anonymous Shooting in the Woods

[Anonymous Shooting in the Woods

Anonymous, YP, UR

VI

Who knows the aim of the throw of wood chips. Spouted from the wide carvings of the woods. Does not have time for struggle.

Thrown out by the axe. What is the tongue of wood chips like? I do not understand chip-tongue.

Music.

Where does it come from? Where does it come from? God. Maybe the fact that they are being thrown to their fate –

is their tongue.

8DE2
IN-HOUSE TERMINOLOGY <NH>

N.

[Anonymous Shooting in the Woods

Anonymous, YP, UR

DIY

What is the tongue of wood chips? I do not understand chip-tongue.

Established usage – לuşו ישיבת (Holy tongue)

Innovative usage – לuşו ישיבת (chip-tongue)

Synopsis – On the uncontrollable dimension of artistic creation. The tongue of wood chips is depicted as the music of the unknown. It may also be a reflection about the role of the inanimate when directed by human intention.

Similar formation by Shlonsky – לuşו ישיבת, לושי עוזי (the read and the spoken language)

Previously There Was

8D2
IN-HOUSE TERMINOLOGY <TRC>

N.

[Previously There Was

Anonymous, YP, UR

IV

A bird up there makes a voice of failure

before awakening in the middle of the night in the middle of sleep on behalf of the woods.

...
A Certificate a Man Draws Out

I

A book is a certificate
A man draws out when he reaches a border.
A certificate is the support of man.
It is hidden in hidden hiding places in the garment
of trousers and even in the underwear.
Close to the flesh and body warmth.
Since where you may go – the body is with you.
Externally or from the inside – your inside is with you.

8DE3

8P1

38NSN <NH>

38NSN <INNOV. DER.>

8DE3

N.

[A Certificate a Man Draws Out]

DY – תועדה שארד שולך
DG – to certify that a man belongs somewhere

Excerpt – תועדת החברות

“A certificate is the support of man.”

Transposon – סמח (support; stay)
Established usage – סמח לארשי (mainbrace)
Innovative usage – סמח לארשי (man’s support)

Synopsis – On the importance of a passport or identity card as a support. It is like having somebody to live together with, to avoid being alone. The same expression for "support" is used in connection with the inclusion of "the Great Pot" (entries 7P1, 7DE1 and 7DE2).

8P1

[A Certificate a Man Draws Out]

DY – תועדה שארד שולך
DG – deep inside, or private

Excerpt – תועדה שארד שולך

“It is hidden in hidden hiding places.”

Transposon – (hide) סמח
Established usage – סמח לארשי (hiding place)
Innovative usage – סמח לארשי (in the innermost hiding place)

Synopsis – The identification certificate is hidden in the innermost hiding place, close to the human flesh. The compound סוחט-知晓 is a productive repetitive form based on the stem סוחט (hide) and the idiomatic expression סוחט לארשי (very secretly, in the innermost of rooms).
This poem could be described as a song of praise to the great margosa tree, a long standing Yeshurun metonymy for shelter and the home of many birds, depicted in a multitude of moods and lightings (term entries 5DE1, 5D5 and 8T2).

The word-level operation resulting in placing the compound “in all your multitudes” before עופותיך “your covers” seems to aim at functioning as an adverbial of manner. As it is based upon the stem ספ + negation, however, it could also be read as “countless” (adj.) thus reading: “There you stand in countless covers.”, with focus on “covers” (N). This may serve as an example for one of the most interesting characteristics of linguistic strategies employed by Yeshurun, based upon the establishment of a non-existent linkage between adverbial and adjectival functions due to sequential placement of words, not according to normative requirements for co-ordination in Hebrew. The result of this operation promotes a sense of stepping ahead of the material world (N/Adj) towards notions of time (Adv.).

The reader is thus forced to experience a moment of hesitation considering a shift of focus between words connecting to notions of material and immaterial – in stanza II, for instance, the implied poet promises to remember the margosa tree in all its covers, one of which is depicted as “eternal basket or basket of eternity”.

8DE4  
בכל יאנספוריתך NSN <INNOV. DER.>  
N.  
[Ackerr בכולל]  
DY – margosa tree ...  
Excerpt – זאך מעדות לכל יאנספוריתך страныתך  
“There you stand in all your multitudes your covers.”  
Transposition: (... diner)  
Established usage – יאנספוריתך: לאנספוריתך (endless; countless)  
Innovative usage – בכל יאנספוריתך (all your multitudes)  
Similar formation by Shlonsky – יאנספוריתך, eternity: endless: indiscernible  

150
The keyword **תומד** is used in Psalm 58:8-9 to point at “those who work wickedness”:

8: “Let them melt away as waters which run continually.”
9: “As a snail that melteth while it moveth along”

These words must have inspired the implied poet to “sermonise” against the wish to reach higher up, thus focusing on his own will to reach new heights, which may cause “the rotting of words”.

Other items of wickedness that the implied poet would like to tear down are the computer and gambling machines that are part of the bright night lights of Tel Aviv. The English names of the machines are spelled out in the middle of the poem.

---

**8D3**

**טומד תעומ** NSN <TRC>

N.

[Shtoltsin | שטולטסינ]

DY – The ball-like time, p. 70 “walked on high sticks, to reach higher”.

DG – the issue of pride

Excerpt – **טומד תעומ**

“From the dissolution of water”

Transposon – **טומד תעומ** (Ps 58:9)

Established usage – **טומד תעומ** (deteriorating)

Innovative usage – **טומד תעומ** (the dissolution of water)

---

**8D4**

**טומדשונ** LSP <F+LT>

N.

[Shtoltsin | שטולטסינ]

DY – Just like poor wretched Lea

Excerpt – **טומדשונ**

“He feigned illness in each and every mother-tongue in the world”

Transposon – **טומדשונ**

Established usage – **טומדשונ** (mother tongue)

Innovative usage – **טומדשונ** (mother tongue)

Synopsis – In connection with the prophetic tone mentioned earlier (8D3) the implied poet became scared and started talking as if he were in a trance, using “every mother tongue in the world”. Using the expression **טומדשונ**, however, directs the reader’s attention towards a foreign mother language, which, again, focuses on a multiple linguistic identity. Similar formation by Shlonsky – **טומדשונ**, using a double י like in “mamma” (Swedish).
In C6 we meet with the metonymy of the cut trunk, or log of wood, linking to the compound “cut forever” (6D2). The notion of the field of thorns in the middle of Tel Aviv is ascribed a similar function (term entries 7T1 and 7DE4). Here, the implied poet reports to the reader his observations concerning the uprooted thorns and their reactions to sunlight from their place against the fence. The fact that they can still react to light evokes an utterance about some “clandestine formation”.

8D5

IN-HOUSE TERMINOLOGY <NH>

N.

[In the Field]

Established usage – מוספים מנויים, hidden scroll, (also inner; invisible)

Innovative usage – התרクリニック מתרימי (clandestine, or invisible formation)
This is a song of praise to the seashore of Tel Aviv (see entries 8P2, 5P8), involving personalisation strategies used to describe the sea as “coming forth on amiable hooves”, or as a smooth surface, still white from the moonlight (לבנה), just like a child.

As to rhyme, the implied poet employs alliteration and consonance in the first stanza, mainly based upon repeated use of “l” sounds. The “l” sound is repeated 5 times within a sequence of 8 words besides the apparent substitution of sub-units exercised in the combination שלפִּים and שלפִּים. Shlonsky’s earlier formations involving the stem שלפִּים may have been of significance to Yeshurun’s work.
A Kind Word

Once I said a kind word: “The holy city of Tel Aviv”.
And earnestly, what city would have agreed that its dwellers
would go around enjoying its charms, while each corner in it
reminds them of another corner in a foreign city.

It reminds of what Gemarah
says: a man is together with his wife
but he thinks about another woman
Tel Aviv is a trivalent city.

Yeshurun wrote several songs of praise to the city of Tel Aviv, its seashore, the houses
of the city and the city dwellers (entries 5P8, 9P2, 8DE5). Here the implied poet seeks
to elevate the city in the same manner used to describe the holy city of Jerusalem. On
the other hand, it is boldly called “a trivalent city” (8P3), based upon the fact that the
city of Krasnystaw is not forgotten for the love of Tel-Aviv, nor for the holiness of
Jerusalem, but is still there, occupying the mind of the poet.

8P2
מלת טבה A Kind Word
IN-HOUSE TERMINOLOGY<NH>
N.
[Melah Tovah]
DY – Melah Tovah
DG – a kind word
Excerpt – once I said a kind word: “The holy city of Tel Aviv”.

8P3
Uri Tovah A Kind Word
IN-HOUSE TERMINOLOGY<NH>
Adj.
[Melah Tovah]
DY – Uri Tovah
Excerpt – it reminds of what Gemarah says.

Uri Shedu
(INHOUSE TERMINOLOGY)<NH>
(provincial town)

Uri Tzorei
(a trivalent city)

Uri Shedu
deceitful (double-face).
When the bird came to the evening cells, she did not manage it well. She was leaping from branch to branch. Did not feel the privacy which being sheltered meant.

The issue of birds, their dwellings and habits, is often mentioned in Yeshurun’s poetry (entry 5D5, 5P7, 7P2, or 10D2). Here, the focus is on a bird that has difficulties in settling down for the night in a shelter of its own (an evening cell).

In the poem Sheltering the shelter seems to be linked to the shadow of the night with its sense of security. However, considering the closed nature of cells, the usage of אחלא to convey the idea of shelter in this poem actually stands in contrast to “evening cell”. Moreover, the bird’s leaping from branch to branch indicates a sense of insecurity different from the expected feeling of security inside a night shelter.

8P4

N
[Sheltering אחלא]
DY – אחלא
DG – the notion of shelter
Excerpt – אחלא
“When the bird came to the evening cells, she did not manage it well”
Transposon – את
Established usage – אתガー בביין ערב (prison cell)
Innovative usage – את ערב (evening cell)
Similar formation by Shlonsky – ערב ערב, evening metropolis.
To the Ears of a Child: There was a Man

The greatest among poets that succeeded Jeremiah. A poet of two eternities. The eternity of Poland and the eternity of Israel. A man like that never existed before. If he had I would have heard of it.

N.

[To the Ears of a Child: There was a Man]

.getIndex() "A poet of two eternities."

NSN <NH>

Transposon — Mesorah

Established usage — Mesorah hazanim (court bard)

Innovative usage — Mesorah zen haTzafim (a poet of two eternities)

Synopsis — See also entry 7T3. The two eternities mentioned in the poem, with reference to the poet U. Z. Greenberg are Poland and Israel.

I

He who nowadays reads rebuke in the Torah lowers his voice. Beware so it does not come over us. Ancient song the song of rebuke. Beware so it does not come to us.

8T4

NSN <TRC>

[Hebrew Poetry will not Feel Relief in a Thousand Years …]

Hebrew Poetry will not Feel Relief in a Thousand Years

N.

NSN <TRC>

Established usage — Shirat HaYam (song on crossing the Red Sea)

Innovative usage — Shirat HaYam (Ancient song the song of rebuke)

Synopsis — Leviticus 26:3–43 and Deuteronomy 28:15–68 may link to the poetry of U. Z. Greenberg, as described by Yeshurun.

Similar formation by Shlonsky — Shirat Mezulah, select/choice poetry.
IV

Lately, he seemed to be busy making packages packages to send to the abroad of time. This is why Hebrew poetry will not be able to feel relief.

Poetry by U. Z. Greenberg is known to have inspired Yeshurun’s thoughts about poetry. In this poem Yeshurun writes about the impact of Greenberg’s work on Israeli poetry, an impact that may last a thousand years ahead. Yeshurun compares Greenberg’s prophetic poetry style with the ancient biblical song of rebuke (entry 8T4).

In the last stanza of this poem, at the end of the 30-day long Jewish mourning period, the implied poet tries to elucidate how timeless Greenberg’s poetry is, by using the compound “the abroad of time”. This expression could be compared to similar formations in term entries 5P9 and 6T1. If the example of מבזלת ממבזלת may be described as a case of semantic substitution through exchange of morpheme from another similar word, here Yeshurun develops the same compound a step further moving towards expansion on phonic or semantic basis, to create “a place in time”. It is also noteworthy that, well aware of the established usage of the noun דמות זארא as well as the acronym often used instead of it, Yeshurun uses both as if they were synonymous.

8T5
ותן לארץ של הימים
N. (Adv)
[Hebrew Poetry will not Feel Relief in a Thousand Years ...
“to the abroad of time.”
Transposon – לארץ
Established usage – דמות זארא (abroad)
Innovative usage – דמות זארא (the abroad of time)
Synopsis – see also 5P9, 6T1.

157
This last poem under the main title “The Master of Poets” may be described as a poem about the value of words and people’s attitudes. According to the implied poet, U.Z. Greenberg had a prophetic quality – he was able “to bring down words from above”. The people of the nation, on the other hand, are depicted as abandoned people without guidance. Limited in their thinking, they are depicted as “Canaanite slaves of mocking satire.”, only capable of changing their minds when it is too late, when Greenberg is no longer with us.
And words fall. And you swallow. It is your kingdom to come, crown of colours. As you wrote: "and Mephistopheles will always be victorious."

8D8

NSN <TRC>

N.

[Somebody On the Line]

DY –
DG –
Excerpt –

זעיב, צבעים (crown of Israel; crown of glory)
Innovative usage – צבעים (crown of colours)
Synopsis – Uri Zvi Greenberg is depicted here as the crown (Zvi) of colours. A change of one letter only makes the difference between 'colours' (צבעים) and 'the highest in glory' (זעיב, צבעים). A case of semantic substitution through exchange of morpheme from another similar word.
Similar formation by Shlonsky – צבעונית, colourfulness.

QUINTESSENCE

IV

I have always been in a trance of passage.
Always in a trance*. I did not know, (but)
In the very same morning when I pulled up from the hill from Krasnystaw, I had an escort travelling with me.

*could even be read as trans-, as in trans-passage

8P5

IN-HOUSE TERMINOLOGY<F+LT>

N.

[QUINTESSENCE ]

DY –
DG – "trans-passage" as a parallel term to transmigration
Excerpt –

I have always been in a trance/trans- of passage. (trance; trans-atlantic)
Transfer trance, or trance of passage
Synopsis – The implied poet recollects memories of departure from his hometown. While leaving, he was not aware of being escorted. This state of mind may be identical with the depicted “trance of passage”. See also the poet’s words in the introductory section of the poem.
Similar formation by Shlonsky – בין הטרנסתרים, between transitions.
Concerning matters of the Red Sea and Sinai
Cheder boys had dealt with that.
Our father went to face hard labour
from Sabbath eve to Sabbath eve.

8D9

IN-HOUSE TERMINOLOGY <F+L7>

N.

[(moment)

Dy –
Dg – Cheder boys, as opposed to the labouring fathers.
Excerpt –
“Cheder boys had dealt with that.”
Transposon –

Established usage – חדר (The east diaspora room-school for bible studies)
Innovative usage –amped (Cheder boys)
Synopsis – A tactical mistake brought hate to our forefathers and to us. The issue of Sinai had been subjected to discussions as early as in the Cheder period. The implied poet tries to cope with the issue of giving territory back to Egypt.

8p6

IN-HOUSE TERMINOLOGY <NH>

N.

[Those Who Had Left]

Allah شَجَرَةَ الْمَدِينَةِ عَمَا شَجَرَتَهَا
At the earth of the countries
The nations of the earth

Synopsis – * slow to anger, Exodus 34:6.
In the two poems, “Those who had left” and “They had settled down” the implied poet focuses on the issue of migration and settlement. Among the issues mentioned are that of a nation that had settled down in Jamila’s hut and of Jamila who had to leave the place, risking her life, of those who leave Israel for other nations, and of the returning of Sinai and the settlement named Yamit to Egypt. This compound is yet another case of semantic substitution through the exchange of a morpheme from another similar word.

160
They Had Settled Down

Thus acceleratory days and deeds are gathered. It is cold in the desert. Also the sun is cold.

IN-HOUSE TERMINOLOGY <NH>

[They Had Settled Down]

Excerpt –Thus, acceleratory days and deeds are gathered.”

Transpon – ימים מועשים (days of awe); מועשים מרצים (misdeeds).

Innovative usage – ימי תרגלי.Named (acceleratory)

Synopsis – The cause of acceleration is not given, but in the light of current political events it is possible that the implied poet tries to depict its accumulated impact on the future. Similar formation by Shlonsky – מועשים של חמש, something done secretly.

From the Lebanon Unbidden Agents will Come

Unbidden agents in the Levant in Lebanon will be called called agents.

Hope for combinations in the confusion.

Long for the envoy of a place

Unbidden agents in the Levant in Lebanon will be called called agents.

Hope for combinations in the confusion.

Long for the envoy of a place

[From the Lebanon Unbidden Agents will Come]

Excerpt – “Unbidden agents in the Levant in Lebanon.”

Transpon – קרא

Established usage – אנואר לא קרא (unbidden guest).

Innovative usage – שליחים לא קראו (unbidden agents/messengers)

Synopsis – In the light of the “dirty job” described in the poem “House of Thinkers”, which in Hebrew sounds similar to “hospital”, the implied poet tries to discuss the status of the (unbidden) agents operating in Lebanon.
There was one man in 1948 in the Yehuda Desert who wanted to feel an apple of the forest but he found none. One man called, in a voice of stones in the wilderness, with heat and yearning, but found none as she was Orpah.

Under the title “Songs that Happened to Me” the implied poet writes about “Heat and Yearning”. The chosen setting is the Dead Sea – stones and wilderness. Preceding the concluding stanza, the implied poet questions the nature of the relations between the “active nature” and “active man”. The concluding stanza (stanza VIII) is formed like a tale symbolising an act of searching, but the implied poet uses expressions that help define nothing but yearning for a different reality: apple-trees do not grow in the desert, and the well known expression “a voice calling in the wilderness”¹ is echoed here through the adverbial of manner “in a voice of stones in the wilderness – a case of montage and expansion on phonic or semantic basis according to Sternberg’s model.

The concluding line points back at Orpah, who had turned back, and thus binds the spirit of Orpah with the disappointment and feeling of disillusionment tainting the mood of this poem. The reader may associate the “voice calling in the wilderness” with the “prophetic”, often ignored voice of the poet.

¹ See also Moreshet, pp. 160-161 on שولة קוהראון

8D11

Heat and Yearning

Adv.

[Heat and Yearning]

Excerpt – אין אורות קָרָא, בַּקָּל אֶבֶנַי נָמוּד, בַּעַל כּוֹנֵנוֹ. אלָא מֵאַלָּא כִּרְאָא נָרָא. "... with heat and yearning, but found none as she was Orpah."

Transposon – כָּהַמִּים: כּוֹנֵנוֹ, בְּחָמִים (with heat and yearning)

Established usage – (in the heat of the day; oppressive heat)

Innovative usage – (with heat and yearning)

Synopsis – a case of substitution of sub-units (exchange of ב with כ) alluding to the first chapter (entitled Fast and Thirst – כָּהַמִּים) of Yeshurun’s first poetry collection (On the Wisdom of Roads). One could say that “the convenant of fast and thirst” mentioned in the 1942 collection has turned into an echo of itself by 1985.
The Caretaker was Taken Away from Berdichevsky Street

And for anybody who had disturbed him he would take a position to show the urinating organ.

Ready to raise himself – everybody was running away.

[The Caretaker was Taken Away ... ]

DY – זָאוּת הַלְעִם (stanza II: and her dog disappeared with her)

DG – the excerpt is about a lunatic who used to expose himself as a protest.

Excerpt – "... he would take a position to show the urinating organ."

Transposon – אברָר מַעְלֵהֶ סַפּוּק אברָר מַעְלֵהֶ (the urinating organ)

Established usage – (sexual organs; male)

Innovative usage – אברָר מַעְלֵהֶ (the urinating organ)

Synopsis – In this 44-stanza epic-like piece of poetry, the street and the dog of the female main character play an important role (see also entry 8E1). The caretaker took care of the cats of the street and even of the above depicted lunatic (a man) who used to wander about in the street.

Finally the scrap and shred apartment was broken into.

Apalling dull and apalling filthy walls.

A home full of filth ...
The Caretaker was Taken Away from Berdichevsky Street

The dungen of the street
the language of the street.

Just as bent is
the language of the straight

In this epic-like piece of poetry, portraits of dwellers of the streets of Tel-Aviv are depicted. We meet with the female character of the caretaker who was taken away by force, her dog Alfalo that had disappeared with her and the lunatic who was ready to expose himself in order to scare away those who would not leave him alone. The caretaker is depicted as a generous soul who took care of the stray cats and the lunatic of the street. She was presented to the reader for the first time in C5, p.37 picking things and food-scrapes from the street. The name of her dog was then translated as “Bear”. According to the later version of her story, she had no children (stanza 26) and lived in a “scrap and shred flat” (entry 8P7). After she had disappeared, no cats, no dogs, no lunatic and no garbage containers were to be seen in the surroundings. Yet her memory is alive in the memory of the pavement (stanza 36). Her memory is also kept alive with “the dung of the street”, which is identical to “the language of the street.”

8E1

The Caretaker was Taken Away ... Berdichevsky Street

The dungen of the street. The language of the street.”

Transposon - שפת
Established usage - שפת אנמי; שפתי יבנור (mother-tongue; vernacular)
Innovative usage - שפתי הרוחב (street tongue)
Synopsis - for entries linking to street, see also 10P1 and 10DE4.
Similar formation by Shlonsky - לשון המים, the spoken language.
In the opening stanzas of this poem, the last evening of the margosa tree is described. The tree broke down and fell down on the poet’s house with one of its branches touching a windowpane, as if it were crying for help. This poem deals with the death of trees and the second death depicted is of the ficus that was cut down because “it blocked out the air” for a female neighbour. The third death seems more like a metonymy on the tree metonymy. The last stanza depicts a scenery using metonymies that had become the hallmark of Yeshurun’s poetry. The tree that had suffered and changed shape for the worse has now disappeared from its place between the two houses that resemble the two homelands Poland and Israel. The tree that once was a home for many is no longer there. The void, empty space left, is thus called by the implied poet “the ruin of the world”. It is significant to note that the word used for ruin is borrowed from Arabic. There are traces in this poetry collection leading to the conclusion that the void and the empty space also has an “Arab echo” to it.

8P8

IN-HOUSE TERMINOLOGY <F+LT>

[ Came to Reflect the Brightness ]
Excerpt – התשובה אל העולם
“And the empty space is the ruin of the world.”
Transposon – העולמים
Established usage – דייבון העולמים (Master of the world)
Innovative usage – החירבה של העולמים (the ruin of the world)
Synopsis – See even the compound
חקרת עולם
Similar formation by Shlonsky – ורבר, failure, disappointment.
Like a Fountain

(Homeland pursues homeland) *
As the soul of a human being
pursues an inner soul of the body in a human being.
Like a fountain that emerged to the ground.
Pursued a place to return to the ground.

*The title of the chapter

II

Aren't these arguments against one another?

... He took out the flesh of the land from one place
and planted turf from the Hula instead of soil in another
place, lacking.

8D13

IN-HOUSE TERMINOLOGY <NH>

Adj.

[Like a Fountain]

Like a Fountain

DY – homeland pursues homeland

Excerpt – וַדַּרְפָּה לַשָּׁמַשְׁתָּה שְׁלֵשׁ אָדָם

“pursues an inner soul of the body in a human being.”

Transposon – גוֹנְם

Established usage – גוֹנְם עַל יָדוֹ (Oversoul)

Innovative usage – גוֹנְם קְרִיבי (Innersoul)

Synopsis – the implied poet mentions once more the draining of Lake Hule (5P2), here in terms of surgery, involving the transplantation of the flesh of the land (8DE6). This operation is condemned by the implied poet, arguing that the Hule area is to the fountain what the innermost soul of the human body is to man.

8DE6

IN-HOUSE TERMINOLOGY <NH>

N.

[Like a Fountain]

Like a Fountain

DY – שָׁמַר מִרְנָא שֶל הָוָדָא מַמְלַקֶת נְפֵר בַּעְמָל אָדָם

Excerpt – וְגָזַר בִּימְרָא אֲדָם מַמְלַקֶת נְפֵר

“He took out the flesh of the land from one place.”

Transposon – אֲדָם

Established usage – אֲדָם (the fruit of the land)

Innovative usage – אֲדָם (the flesh of the land)

Synopsis – The usage of flesh in 8DE6 could be compared with בָּשָׂר אֲדָם Exodus 30:32.

see also term entry 8D13.

Similar formation by Shlonsky – בָּשָׂר וּדְמָיָה, of flesh and blood (adj.)

166
On a Forbidden Table

We arrived at the mountain recluse Massadah. Set as a table. One should not sit on the table, they used to say at home. A table is an altar, they used to say at home.

The implied poet shares with the reader his impressions from a visit to Massadah, a visit that at the same time wakens memories in him from his father’s home. The memories associated with the table form of the Massadah cliff lead him to think about what once had been said at home about the form and function of the kitchen table.

[On a Forbidden Table]

Transposon – נר
Established usage – נריעים (stylite)
Innovative usage – נריע (mountain recluse)
Synopsis – See Lake Hule, 8DE6
Similar formation by Shlonsky – נריע (Adj.), secluded, who undertook seclusion. נריע (V.) emerged (about a mountain)
A Number of Issues Like That

At the time when the home the Jewry of Poland still existed, nobody needed a peace transaction permit. Well, now they have opened a peace exchange.

8P10
ברסה לשלום NSN <NH>

N.

[A Number of Issues Like That]

בגרץ... יש לי להקרן מנסה לשולם

DG – Peace transaction permit

Excerpt – בגרץ... יושבתו מנסה לשולם

“Well, now they have opened a peace exchange.”

Transposon – בגרץ

Established usage – ברסה לשלום (stock exchange)

Innovative usage – ברסה לשלום (peace exchange)

Synopsis – Peace transaction permit and a peace exchange are terms used to ironise the state of affairs concerning the peace process, here compared with the case of the cow that had escaped mating – a transaction that had failed.

Similar formation by Shlonsky – שלום (adj.) peace-seeking.

VIII

יאוה נבר שמא המתים. שמן פריסי. לא מדברים

על זה.

... You are going through a self Holocaust. Private hatred.

One does not talk about that.

8D14
שאה נתקית IN-HOUSE TERMINOLOGY <NH>

Adj.

[A Number of Issues Like That]

שאה נתקית

DY – שאה

DG – private hatred

Excerpt – אהוה נבר שמא המתים

“You are going through a self-Holocaust.”

Transposon – שאה

Established usage – שאה נתקית (utter ruin, cataclysm)

Innovative usage – שאה נתקית (self destruction, self-Holocaust)

Synopsis – relating to the marketplace of peace, the implied poet writes about the parallel inner process, trying to cope with his own holocaust and hatred.

He also quotes “a master quoted” who said that the poet had “suffered greatly from the battle between Israel and Ismael”.

168
The Trees of their Flesh Alive

III

You only start going out, interviewing
the land, you do not know who you are talking to.
The roads cut the stone with a living knife.
Consider the sound of the stoner’s shouts of joy,

Listen, do not listen to the inner private voice ...

“The flesh of the trees” (compare with entry 8E6) and the feeling of wet soil, bring forth the memory of life in Magdiel, which also connects to the opening theme of C8 and the poem “The Magdiel Pentateuch” (entry 8T1). The burden of guilt evident in the fifth stanza is referred to as “the inner private voice ... Krasnystaw that you have left – let it be.”. Not coping with this issue, the implied poet continues travelling on roads that cut through the mountain. He tries considering “the sound of the stones’ shouts of joy” – an absurdity that he tries to fight by singing a well known travelling song, instead of listening to the inner voice of guilt. When he finally calms down, he sees a car in front of him loaded with cut grapefruit trees, once more directing his thoughts back to the days of Magdiel – a period closer to the soil and growing plants.

8P11 קול מצלالت האבן NSN <NH>
N.
[The Trees of their Flesh Alive]
DY — אל תשמע את הקול הפרפרים הפ OMIT
Excerpt — שקול יאַפ קול מצללת האַברך
“Consider the sound of the stones’ shouts of joy.”
Transposon — קול מצללת
Established usage — קול עגלה עורפה; מצללת (bitter outcry; shouts of joy )
Innovative usage — קול מצללת האבן (the sound of the stones’ shouts of joy)
Synopsis — here Yeshurun reuses one of Shlonsky’s neologisms, to be compared with earlier usage in Jeremiah 8:16.
Similar formation by Shlonsky — מצללת, shout of joy.
The Empty Space Did Not Fall Down

III

A man who climbs a parcel of walls can reach the empty space. The space is black and it cannot be seen and it does not fall of anything. Outside home without out.

The compound שלוק חללים can be read according to two different lines of interpretation based on “a parcel of walls” or “slippery walls” respectively.

1) a piece, or parcel of –
In Genesis 33:19 we meet with the compound “a parcel of a field” bought by Jacob from the sons of Hamor, as a site to spread his tent on. In the case of Yeshurun, the term for “once upon a time place” like Krasnystaw, geenot המחבר, accumulated disconnection, or tearing, which may elucidate the choice of the compound שלוק חללים, a parcel of walls, instead of the home-bound biblical idiom “parcel of a field”. The title of the poem echoes the NH-idiom כנמל חללי (was slain), in a reversal and negated manner. The aim of the compounding operation here is probably to achieve a total transposition of the initial, biblical notion of home that after the holocaust is defined as a parcel of walls leading towards the void of “outside home without out”.

2) slippery walls –
According to Zoritze, p.183, this may be a late answer to U. Z. Greenberg, who once said that he did not understand Yeshurun’s poetry, but also added, using Yiddish idiom: “If you are climbing slippery walls, I suppose you see some sense in doing so.” These are the same words that Bialik once used to describe Greenberg’s poetry.

8P12 שלוק חללים NSN <TRC>
N.
[The Empty Space Did Not Fall Down שלוק לא כנמל]
DY – שלוק לא כנמל אחד שלוק לא כנמל כדי
DG – בית😱 yatрут יביי
Excerpt – outside home without out
“An man who climbs a parcel of walls can reach the empty space.”
Transposon – שלוק
Established usage – שלוק אדומית;שלוק חללים
(a parcel of land; a parcel of a field, Genesis 33:19)
Innovative usage – שלוק חללים (a parcel of walls)
Synopsis – for entries linking to שלוק (death-void-space), see also entries 8P8 and 16D3.
To Wake Up

III

ילם מון חנה

_move one foot away from the warmth of bed
from the chill of the grave tiles
and from there put your foot
towards deathly life of slippers.

817

חיים מותיים

NSN <NH>

Adj.

[To Wake Up

ilym mon havnun]

DY – the chill of the grave tiles
DG – the chill of the grave as opposed to deathly life
Excerpt – מותה (poetic word for “death”)
_Transposon – נוכחה

Established usage – מותה

Innovative usage – חיות מותים (deathly life)

Synopsis – an observation on life between the warm bed and the deathly life of slippers on the grave-cold floor.

Similar formation by Shlonsky –חיים של מיאוס, life of loathsomeness.

8D15

קופות חול

NSN <NH>

Adj.

[Hospital Classification Room

קרופות חול (חרד מים)]

DY – קיימוט

Excerpt – קופות חול

“dressed in common-days capotes.”

_Transposon – קופות חול

Established usage – קופות חול

Innovative usage – קופות חול (common-days capotes, i.e. long coats)

Synopsis – the implied poet reports from the hospital, during one of the nights of the days when he had been “hospitalized without any reason”. He asks us to believe him that he saw Jacob surrounded by Jews dressed in capotes. They seemed to have had a secret to keep, which made the narrator bitter. Two languages are used: Yiddish for the term קופות חול and Hebrew for its definition in NH.

Similar formation by Shlonsky – קופיטה, a little capote for children.
I am between the two walls of the world!
Heaven
and earth,
And I am its materials.
(p. 13)

All I say is based upon the absurd
(p. 134)

“...The greatest among poets that succeeded Jeremiah. A poet of two eternities. The eternity of Poland and the eternity of Israel.” Master of Poets
(Homograph, p. 56)

Translation of Yeshurun’s poetry from the Hebrew, by Gidon Avraham
All the Rivers

All the rivers run into the sea yet the sea is not full
as all rivers return to the rivers, believe me.

This is the secret of ebb and flow.

This is the secret of the science of longings.

Avot Yeshurun presents his “secret of the science of longings” based upon the words of Ecclesiastes 1:7 “All the rivers run into the sea: yet the sea is not full: unto the place whither the rivers run, thither they return again.” According to the implied poet the secret is in the returning flow – yet he asks the readers to believe him, as if they doubted.

Contrary to the case presented in “The Labour of Recollection” (9T2), the science of longings is described here as a “science of doubt”, controlled by the same power that controls ebb and flood. According to this view, life cycles are the source of longing.


You may ask me
by excommunication
if the labour of longings is to be suspended night and day,
day and night.

9T2

IN-HOUSE TERMINOLOGY <TRC>

N.

[Without Asking]
Excerpt – בַּכַּלָּוֶ֣תָהּ (between, in vain)
Transponson – הנָחָ֣שׁ (the service, or labour of longings)
Established usage – נָחָ֣שׁ (holy service)
Innovative usage – נָחָ֣שׁ (the service, or labour of longings)
Synopsis – See also “The Labour of Recollection”, as described in the case-study section.

9T3

IN-HOUSE TERMINOLOGY <NH>

Adv.

[Whoever Comes from There]

As all I go
towards the from-where.
as the non existent is.
The non existent exists.

Synopsis – Adverbs that point to non-existing places are sometimes used by Yeshurun to elucidate the power of memories linked to such places that are still alive in the human mind. Another expression in the same context is “one city in the heart and one city in the eyes” (C9, 11,14). In this poem the implied poet continues to deal with the same scientific law (of nature) presented in the opening poem of C9 (entry 9T1). Another characteristic example is the use of negation in entry 7P4 (See also the expression “nonplace” as used in C9, 139).

Similar formation by Shlonsky – הנָחָ֣שׁ (towards) where to.
When the Day Comes

I am between two walls of the world:
heaven
and earth
and I am its materials.

When the Day Comes

When the Day Comes

Prep.

When the Day Comes

Excerpt –中间

Transposon – between

Established usage –中间

Innovative usage –中间

Synopsis – In his last poetry collection, Avot Yeshurun speaks of “the fifth wall” (C10, p.67): “The world has four walls and after the fourth also my God.” In Master of Rest, while preparing himself to accept the coming end, the implied poet sees himself as a form of existence or building materials, between the two walls of the world, heaven and earth.

The issue of walls is also brought up in entry 8P12 as “a parcel of walls” that leads whoever climbs it to an empty space instead of homewards as in the biblical example, where a parcel of field served as a place for Jacob’s tent.

The preposition中间 marks an uncertain human position between opposite realities, which is one of the main characteristics of Yeshurun’s poetry (C9, 92).

To Miryam with Love

My mother’s ring, sent and forgiven, repeated guilt –
sent and forgiven.

She had left Krasnystaw, as you imagine to yourself.

To Miryam with Love

N.

Established usage – circular, returning

Innovative usage – circular, our mistakes haunt us for ever

Synopsis – The issue of guilt is repeatedly directed by the implied poet against himself (see term entry 5D1 and 8D14). During his struggle to continue “The Labour of Recollection” (9T2). Earlier comments on letters that had never been sent to the abandoned mother enforce this point.
Dough

Let us depart. Parting is the language of attachment.
I will not utter your name, you will not utter mine.

[In Hebrew]

Shemat hashmot
NSN <NH>
N.
[In Hebrew]

Transposition

Established usage – Shemat Ash (mother tongue.)
Innovative usage – Shemat hashmot (the language of attachment or of devotion)
Synopsis – In the first line of this poem the implied poet stipulates the nature of parting as a language of attachment (see also entry 8D4 – mother tongue – as opposed to the spirit of Orpah, referred to in entries 8D11 and 9DE2). With reference to “The Labour of Longing” (9T2), the implied poet asserts that natural phenomena are the source of poetry. In the last stanza the implied poet depicts the mother at some point after the war, baking bread with her beautiful hands.

Halley’s Comet

VIII

Tel Aviv darling
a darling city.
A warm cradle.
for big children.

Tel Aviv
da mother city.
Took upon itself
my mother’s grief.

[In Hebrew]

Halley’s Comet

N.
[In Hebrew]

Transposition

Established usage – Uri Yitzchak (mother city: darling son)
Innovative usage – Uri Yitzchak (darling city)
Synopsis – The expression “Is Ephraim a darling son to me?” is echoed in Yeshurun’s “darling city”, used for the beloved city of Tel Aviv. By way of association, the metropolis reminds the implied poet of “the” mother, or the poet’s own mother. The argumentation in this poem takes place in the shadow of Halley’s comet in an orbit close to mother earth. Similar formation by Shlonsky – Uri Bnei-ur (step-city), following the NH pattern for “step-mother” (Am Horavet).
Not to split the language of Tel Aviv, the Tel-avibrew, into two languages – no and it is not.
Enough since the twenties
they have split the nation divided and separated the unfortunate youth.

IN-HOUSE TERMINOLOGY <Innov. Der.>

Adj.
[ Tel-Avibrew Language]
DY – לשון טל אבִיבְרָאִי
DG – the Tel Aviv Hebrew
Excerpt – לשון טל אבִיבְרָאִי (Hebrew, Tel Avivish)
Innovative usage – לשון טל אבִיבְרָאִי
Synopsis – Among several “emotional languages” mentioned by the implied poet there is also the special language used in his beloved city of Tel-Aviv. Yet, the implied poet hopes that this language will not cause parting and negative events as was the case with the young people and the nation as a whole in the twenties. In this way the issue of bilingualism, too, is put forward by the poet.

Paragraph

Nobody would know how
a family lives with children
and they will never see each
other again.

Why mother
my longings to you I sing
the land where I once grew up
my mother my grave.*

*A secondary form of קבר

IN-HOUSE TERMINOLOGY <NH>

N.
[ Paragraph]
DY – the shore of Haifa used to mark a time-limit
Excerpt –AINS ĳ גימשת לך דיני
Transponso – הנכון שאין לך
Established usage – (the lowest Hell – adj.)
Innovative usage – הנכון (on the bottom of time)
Synopsis – The function of the compound “the bottom of time” is not very clear here, but considering the usage of similar compounds (7T3, 7T4, or entry 6T1), it could refer to the past, an interpretation sustained by stanza IV, where a secondary form of “grave” is used in order to link his longings to a mother to the notion of death.
Orpah’s choice (see also entry 8D11) is, as always opposed to Ruth’s – Ruth 1:14-16: “and Orpah kissed her mother in law: but Ruth clave unto her. ... And Ruth said intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go: and where thou lodgest I will lodge: thy people shall be my people, and thy God my God.” The implied poet’s longing and his wish to see and experience his hometown once more may thus be paralleled with “the spirit of Orpah”, as opposed to the act of staying and enduring.
How Much does it Weigh

A cloudburst
is a timeburst
How long can
a cloud hold
the water?
...
The fall is the defeat
of the existing time.

If the bottom of time (9T5) is the past linked to a grave, here the implied poet puts forward the notion of tearing and breaking down (6E1) as a result of a burst.

A possible line of interpretation would be that in our case the burst of time results in the defeat of the standing, or existing time (9T7) in the face of pastime. The time relation described could, in fact, link to Yaoz’s notion of “the time of horror” discussed in the method chapter of this study.

9T6
شرحphem 9NSN <NH>
N.
[How Much does it Weigh וקכמיה הז שקף] סבר שמךשקף זך...
DY – סבר מית שקף זך...
DG – the inclusion of a cloud
Excerpt – ... סבר טן זך שקף זך...
Transposon – שבר (burst)
Established usage – שבר עין (cloudburst)
Innovative usage – שבר פֶּה (timeburst)
Synopsis – See entry 7T4, 9T5, 9T7 (7P1).

9T7
היום הנוumen 9NSN <NH>
N.
[ How Much does it Weigh וקכמיה הז שקף] סבר טן זך שקף זך
DY – ...
DG – “time burst”
Excerpt – ... ממילא של纪念馆 זך...
Transposon –纪念馆 (the ... time)
Established usage –纪念馆 (the ancient times)
Innovative usage –纪念馆 (the existing time)
I Go Round

I go round
with a word case
it is Krasnystaw I sell.

Memories Are a Home

My mother once in one of her
twilight letters. From the twilight of her letters
in human fatefulness
The Labour of Recollection

Who will do the labour of recollection?
Who will throw light upon distress and evidence,
who will pose those by night,
who is able to?

9T9

N.

[ The Labour of Recollection ]

DY — ... Who will throw light upon distress and evidence,
Excerpt — 
Transposon — עבדת הזכרונות (labour, service)
Established usage — עבדת הזכרונות — holy service, Exodus 30:16
Innovative usage — העבודת הזכרונות — the labour of recollection
Synopsis — For the issue of the labour of recollection, see section 2 of this study. See also term entries 9T1 and 9T2 (the service or labour of longings).

To Wrap Myself in Them

But they may not be acquainted with the yearned for force
by which I open a desire to grasp
them with my body, smell them with my nose,
they are everywhere, while I am from one place only.

9D2

To Wrap Myself in Them

Adj.

[ To Wrap Myself in Them ]

DY — ... because all I miss is my mother and father and sister and brothers
Excerpt — אביך אל יזע Derrick safra hakham
Transposon — חכמה (the force)
Established usage — חכמה (fertility of the soil)
Innovative usage — חכמה (the yearned for force)
Synopsis — This poem conveys a wish for reunification with deceased family members. The force for yearning, or the yearned-for force is thus the strong need to be able to feel the nearness to them once more, as depicted in terms of “the labour of longing” (T92) in the second poem of C9. The implied poet tries to talk himself to “sit straight — observe things” and hope that “everything is going to be alright”. Unfortunately, the force is stronger and the task hopeless — “they are everywhere and I am from one place only,” the poet writes. Finally the implied poet expresses the wish that if he passes away from that place, they too, will pass away with him.

182
C10

איך לא עכשו
(I Have Not Now) 1992
“The House”

There are four walls to the world.
And after the fourth
also the divine
(p. 67)

Translation of Yeshurun’s poetry from the Hebrew, by Gidon Avraham
Comparing poems such as The Main Materials (C7,78) and The Acting Powers (C7,77), with Warm and Material, in which the implied poet is depicted as “a product” asserting that “the time is the place”, one may arrive at a conclusion as to a possible relation between “the material voices” and time (see also C9, 13 where the implied poet is depicted as one of the materials of the world).

10DE1

החלבות החומרים

Warm and Material

Adj.

[The human voices are more silent ...]

Excerpt – הקולות האנושיים יותר קולות החומרים

Transposition – קולות (voices)

Established usage – קולות קולות small voice

Innovative usage – קולות החומרים (material voices)

Synopsis – See also section 3.5.

10DE2

אר ער

Warm and Material

Adj.

When the air is thin

a blind light

passes. And when it is thick –

a ribbon of rays.

Synopsis – A case of substitution of sub-units and of phonetic substitution. See also the method and application sections.

Similar formation by Shlonsky – אורו (light and shadow).
Warm and Material

IV

When the air is thin
a blind light
passes. And when it is thick –
a ribbon of rays.

10E1

מרט קינן NSN <NH>
N.
[חミמ ותָמוּרִים Warm and Material]
DY – זָרִיעַי דְּלֵי אַר נוּני נֶב
Excerpt – תנְּשָׁבָה - מְשָׁר קָרִים
Transposon – קִוֶּר (ray)
Established usage – קִוֶּר (a ray of light)
Innovative usage – סָטֶר קָרִים (a ribbon of rays)
Synopsis – A case of expansion on phonic or semantic basis.
See also section 3.5.
Similar formation by Shlonsky – כּוּרי (a short film sequence).

חミמ ותָמוּרִים Warm and Material

V

The shadow that had closed himself
in the inclusion of the empty-space of the house,
started observing
the street from the house.

10DE3

הָמוּרִים יָבִיט NSN <INNOV. DER.>
N.
[חミמ ותָמוּרִים Warm and Material]
Excerpt – חָפַל שֵׁם בָּחוֹלִיל הָרוּחִין, הָדוֹרֵי לָתְמוּרֵי מְבִית גָּדוֹל
Transposon – כָּל (ray)
Established usage – חָלָל תְּמוּר (the space of the world)
Innovative usage – חָלָל תְמוּר (the inclusion of the house space)
Synopsis – Inclusions and the void, or empty space are mentioned earlier in Yeshurun’s poetry (7P1, 8P8 and 8P12, to name a few cases). The stem חָלָל is thus used to sustain and expand earlier cases with reference to inclusion, void and death, something achieved by means of substitution of homophone or homograph. See also section 3.5.
Warm and Material

VI

The human voices needing compassion.
The material voices— their minds become domesticated.

10D1

חימום והפרים  
Warm and Material

Adj.
[חימום והפרים Warm and Material]
Excerpt — חימום והפרים ממליל ב
Transposon — ממליל
Established usage — ממליל כמש (beloved, needing compassion)
Innovative usage — ממליל בל (needing compassion)
Synopsis — The human voices are depicted as more silent than the material voices, which is probably why they need compassion.
See also the method and application sections.
Similar formation by Shlonsky — ממליל — dear, beloved (woman).

Warm and Material

XIII

הכרובים בבקש
The crows in the morning
bring food
לシリーズ מזון
from beak to beak
מצור למקוש
to crow children

10D2

מקוזר להמקור  
Warm and Material

N.
[מקוזר להמקור Warm and Material]
Excerpt — מקוזר להמקור לכל יד
Transposon — להמקור
Established usage — מקוזר להמקור (secretly)
Innovative usage — מקוזר להמקור (from beak to beak)
Synopsis — The crow’s habit of feeding by the beak is paralleled in this poem with the manner of feeding the house (seen as a growing body) by construction workers: one of them serves the other who carries up the mixture.
Similar formation by Shlonsky — תחשוערב (acted like a crow).
Warm and Material

XVII

As it walks
Durch die Haute
CVH, D. Hopf

Not needing
Durch die Haute.

10DE4

Durch die Haute NSN <NH>

N.

[Warm and Material]

DG – Since the house is now driven by itself
Excerpt – קהל ו南省 (not needing the mercy of the street)
Transposon – רוחות
Established usage – Durch die Haute (mercy of above)
Innovative usage – Durch die Haute (the mercy of the street)

Synopsis – The working rhythm of the construction workers seems to have made the house self-sufficient – the house no longer needs the mercy of the street. Depicting the street as something capable of sharing feelings, is part of the personalisation strategy used by the poet. This strategy can also be studied in connection with term entry 8E1, where we read that only “the dung of the street”, which is the language of the street, remembers the deeds of the caretaker from Berdichevsky street.

In this light, it is noteworthy that the home-house, which is the theme and title of the opening chapter of C10, appears in the first poem of this collection in combinations like House-Berdichevsky and Berdichevsky-House, resembling human first and second names.

Skeletons of Voices

עד כה Up to this point
שלדי קולות The skeletons of voices
ועפות עמוקים are exposed naked
כאמין as if before

וכמות לארץ ע sina they are brought into archaeology.

10DE5

שלדי קולות IN-HOUSE TERMINOLOGY <NH>

N.

[Skeletons of Voices]

Excerpt – Alef מלת שלדי קולות ו)<= שלדי קולות
Transposon – שלדי קולות
Established usage – שלדי קולות (skeleton, or frame of the building; echo)
Innovative usage – שלדי קולות (skeletons, or frames of the voices)

Synopsis – The implied poet stipulates that the home-house consists of the same “tools of the soil” mentioned in the compound/entry 7DE2.

Similar formation by Shlonsky ~ שלדי קולות (framework).
The Silence of...

VII

Today the silence of rooms has started to form...

10P1

*IN-HOUSE TERMINOLOGY* <NH>

N.

[The Silence of...]

DY – Excerpt

_root הוחל לוחזר תמות חודדימי*

_Transposon – דמות (deathly silence, the silence of the tomb)_

_Established usage – דמות מות (the silence of the tomb)_

_Innovative usage – שמחת הדדיים (the silence of the rooms)_

_Synopsis – The construction work, in terms of a conversation between the hammer and the echo of the answering working material, starts a process. One of the results of laying the first brick is the creation of "the silence of the rooms"._

Swept in Sorrow

IV

... and so they went home in small paths in all directions among the vineyards,

... Among the plants that are weaned from the cluster the guards were returning to their homes...

10T1

*IN-HOUSE TERMINOLOGY* <TRC>

_Adj._

[Tcerc b'nah] _Swept in Sorrow_

_Bin'_ _המכים מאסף_ (weaned from the milk, Isaiah 28:9)_

_Transposon – גמל_ (weaned from the cluster)_

_Synopsis – Applying Sternberg's model to Yeshurun's poetry, this could be described as a case of expansion on semantic basis. In our case, the compounding operation serves to alter the parental role described in Isaiah 28:9. Whereas the biblical metonymy of the vine-plant focuses on the growing child, Yeshurun puts the plant (parent) in the place of the child in order to create an inverse relationship, where the parent is deserted by the fruit of its life._

_Similar formation by Shlonsky – אישכל (took up clusters)._
10DE6
IN-HOUSE TERMINOLOGY <NH>

Adj.
[He the Merciful Cannot Have Mercy]

Excerpt – דַּקְוֵה לֹא יִכְלָל לֵיָה מְרֻם (dark holes)
Established usage – דַּקְוֵה אֲפִלָּם (mourning holes)
Innovative usage – מְרֻם אֲפִלָּם (mourning holes)
Synopsis – See also section 3.5.
Similar formation by Shlonsky – הָא בְּשֵׁם (hole in the sky; nobody will feel that something is missing.)

10DE7
NSN <NH>

Adj.

Excerpt – דַּקְוֵה אֲפִלָּם (mourning holes)
Synopsis – The issue of the “presence of the house” links to personification strategies such as mentioned in term entries 10DE4 and 8E1, concerning human qualities or capabilities ascribed to the street. On the whole, we are told that the language of the house is an earthquake”, which sustains earlier usage in terms of strength as is the case with term entry 5E2.
Hand-made Song

A snail bears
his house, or home his grave
and a mother’s womb
a grave-like shell.

In this poem the reader may trace a faint reference to the expression “frail snail” (C6, 19), used in the poem My Body Goes to depict the hesitant movement of the mother’s fingernails that were bitten to the bone/flesh. The presence of a mother is enforced in this poem by depicting the snail as a being who “bears his house”, which may point at the traditional role of women. The metonymy of the grave-like shell connected with a mother’s womb communicates to the reader mixed notions of birth and death. This line of interpretation can also be sustained by entry 9T5 “the bottom of time”. In that poem the implied poet also refers to a mother(land) by using the odd form of כוכית הקבר, a secondary form of כובר (grave) in the expression “my mother my grave”. The reference to the dead mother through the feminine form of כוכית הקבר probably serves to focus on feminine qualities of a longed for mother who is no longer alive.

10P2 כוכית הקבר
NSN <NH>

Adj.
[Hand-made Song]
DY – הבית הקבר
Excerpt – רוחות עד כוכית הקבר
Transposon – כוכית הקבר

Established usage – כוכית הקבר (shell; grave)
Innovative usage – כוכית הקבר (grave-like shell)

192
6. Graphical applications

Table A displays results of the classification of Avot Yeshurun’s compounding operations for each of the poetry collections (C5 – C10) surveyed in the 4th chapter, according to categories discussed in section 2.6. Word class distribution between such thematic, or literary-type sub-categories is indicated in the grey right margin of table A, (P4/4/1/1, for example, means that 4 nouns, 4 adjectives, 1 verb and 1 preposition, in a given poetry collection, link to the P sub-category of the Home-motif. The only exception is made for collection C7, where a verb is included, marked as V1).

Language categories, such as New Hebrew (NH), Traditional Rigid Constructions (TRC), Innovative Derivatives (INNOV. DER.), F+LT for foreign loans and loan translations and LSP, language for special purposes (as seen from the poet’s point of view), are presented in the BL spreadsheet. The pie diagram to the left displays the distribution of categories in poetry collections C5 – C10 and the bars elaborate further distribution tendencies in each collection.

Compounds within these linguistic categories are also described graphically, according to literary-type sub-categories, the semantic fields of which constitute the motif of Home (P for a given place, D for dwellers etc.). Thematic categories are presented in the BT spreadsheet. The pie diagram to the left displays the distribution of categories in poetry collections C5 – C10 and the bars elaborate further distribution tendencies in each collection.

It is essential to note that the given working categories have been chosen primarily in order to describe a process of word formation linking to a thematic-literary motif, which usually takes the form of a metonym. As NH is the highest integrative level with which Yeshurun’s language operations are compared, sub-categories like TRC-, or F+LT are also evaluated in the light of language requirements as described in section 2.4.

The interaction between linguistic categories chosen by the poet and thematic categories, as described in section 3.6, is reflected by figures of word class distribution in compounding. Three cases will be brought into focus, to help determine the following relations:

BL – distribution of linguistic categories C5 – C10
BT – distribution of thematic categories C5 – C10
1 – linguistic vs thematic categories – word class distribution C5 – C10
2 – linguistic vs thematic categories – word class distribution in each collection
<table>
<thead>
<tr>
<th></th>
<th>NH</th>
<th></th>
<th>TRC</th>
<th></th>
<th>Innov. Der.</th>
<th></th>
<th>F+LT</th>
<th></th>
<th>LSP</th>
<th></th>
<th>N/A</th>
<th>Adj/Prep</th>
</tr>
</thead>
<tbody>
<tr>
<td>C5</td>
<td>P</td>
<td>D</td>
<td>DE</td>
<td>E</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>N</td>
<td>3</td>
<td>Adj</td>
<td>4</td>
<td>N</td>
<td>5</td>
<td>Adj</td>
<td>2</td>
<td>N</td>
<td>4</td>
<td>Adj</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td>1</td>
<td>Prep</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C6</td>
<td>P</td>
<td>D</td>
<td>DE</td>
<td>E</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>N</td>
<td>0</td>
<td>Adj</td>
<td>4</td>
<td>N</td>
<td>1</td>
<td>Adj</td>
<td>3</td>
<td>N</td>
<td>0</td>
<td>Adj</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C7</td>
<td>P</td>
<td>D</td>
<td>DE</td>
<td>E</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>N</td>
<td>3</td>
<td>Adj</td>
<td>0</td>
<td>N</td>
<td>3</td>
<td>Adj</td>
<td>0</td>
<td>N</td>
<td>0</td>
<td>Adj</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C8</td>
<td>P</td>
<td>D</td>
<td>DE</td>
<td>E</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>8</td>
<td>4</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>N</td>
<td>8</td>
<td>Adj</td>
<td>6</td>
<td>N</td>
<td>0</td>
<td>Adj</td>
<td>1</td>
<td>N</td>
<td>1</td>
<td>Adj</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Adv</td>
<td></td>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C9</td>
<td>P</td>
<td>D</td>
<td>DE</td>
<td>E</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>N</td>
<td>1</td>
<td>Adj</td>
<td>3</td>
<td>N</td>
<td>1</td>
<td>Adj</td>
<td>0</td>
<td>N</td>
<td>1</td>
<td>Adj</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Adv</td>
<td></td>
<td></td>
<td>1</td>
<td>Prep</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C10</td>
<td>P</td>
<td>D</td>
<td>DE</td>
<td>E</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>N</td>
<td>6</td>
<td>Adj</td>
<td>0</td>
<td>N</td>
<td>1</td>
<td>Adj</td>
<td>1</td>
<td>N</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>136</td>
<td></td>
</tr>
</tbody>
</table>
Example No. 1: Compounding operations linked to the notion of Time
The BL diagram pair shows that poetry collection C9 has the second highest rate of compounding operations in accordance with NH-requirements (almost 20% above the C5 – C10 average of (51%).

Example No. 2: Compounding operations linking to the notion of Place
The BL diagram pair shows that poetry collection C5 has the second highest rate of TRC-compounding operations (about 32%) after C6 (46%).

Example No. 3: Compounding operations linking to the notion of Human environment and its recollections
The BL diagram pair shows that poetry collection C10 has the highest rate of NH-compounding operations (about 85%).
Example No. 1: **Compounding operations linked to the notion of Time**

Previous descriptions of the poet’s relation to the notion of time are to be found in section 2.3, 3.2 and 3.6, often in connection with transmigration between realities and the labour of recollection.

Seeking additional information as to compounding operations linking to the notion of time, we learn from the BT circle diagram that about 18% of the word-level operations registered in this work (C5 – C10) link to the notion of time (T). A closer study of the BT bars to the right, shows us that collection C9 employs a proportionally larger number of T-related entries (about 56%) than any other collection.

Example No. 2: **Compounding operations linked to the notion of Place**

Previous descriptions of the poet’s relation to the notion of Place are to be found in section 3.4 and 3.6, often in connection with transmigration between countries, historical perspective of the land of Israel and its development, the city of Tel Aviv and the metonyms of the home-tête.

Seeking additional information as to compounding operations linking to the notion of Place, we learn from the BT circle diagram that about 25% of the word-level operations registered in this work (C5 – C10) link to the notion of Place (P). A closer study of the BT bars to the right, shows us that collections C5 (and C8) employ a proportionally larger number of P-related entries (about 36%) than any other collection.

Example No. 3: **Compounding operations linked to the notion of Human environment and its recollections**

Previous descriptions of the poet’s relation to the notion of Human environment and its recollections (DE) are to be found in section 3.4, 3.5 and 3.6, often in connection with abstract depiction of people and places from the past as fragments of a whole.

Seeking additional information as to compounding operations linking to the notion of DE, we learn from the BT circle diagram that about 21% of the word level operations registered in this work (C5 – C10) link to the notion of DE.

A closer study of the BT bars to the right, shows us that collection C10 employs a proportionally larger number of DE-related entries (about 34%) than any other collection.
Example No. 1: Compounding operations linked to the notion of Time
Proceeding to spreadsheet 1, we note that the higher rate of T-related compounds in C9 is due to the Tn class.

Example No. 2: Compounding operations linked to the notion of Place
Proceeding to spreadsheet 1, we note that the higher rate of P-related compounds in C5 is due to the Pn and Padj classes.

Example No. 3: Compounding operations linked to the notion of Human environment and its recollections
Proceeding to spreadsheet 1, we note that the higher rate of DE-related compounds in C10 is primarily due to the DEadj and DEn classes.
2. Word class distribution C5 – C10

Example No. 1:
The Tn class consists of nouns related to the notion of time and constitutes 50%, or 8 out of the 16 entries in C9, which is confirmed in detail by the C9 circle diagram in spreadsheet No. 2. Typical Tn-examples are 9T5, 9T6 and 9T7.

Example No. 2:
The Padj class consists of adjectives related to the notion of Place and constitutes 14%, or 4 out of the 28 entries in C5, which is confirmed in detail by the C5 circle diagram in spreadsheet No. 2. Typical Padj-examples are 5P1, 5P8.

Example No. 3:
The DEadj class consists of adjectives related to the notion of Human environment and its recollections and constitutes 31%, or 4 out of the 13 entries in C10, which is confirmed in detail by the C10 circle diagram in spreadsheet No. 2. Typical DEadj-examples are 10DE2, 10DE7.
7 Results and observations

During an interview referred to in section 1.3 of my thesis, the poet himself revealed the multiple linguistic identity of a transmigrant. The term list which is the backbone of this work, employs a terminological descriptive method in order to describe the numerous cases in Yeshurun’s poetry that link to transmigration in terms of traumatic events characteristic of the Holocaust literature and to classify language operations linking to the poet’s meta time approach to a life devoted to the labour of recollection.¹

The characteristics of NH are essential to the understanding of Yeshurun’s compounding operations – utilising known language components from earlier layers, he marks the component to be reused and then transposes it in a new word level operation adapted to a new purpose in a new language environment, namely that of fiction. Relying on a known pattern of language, components taken from an earlier language layer often result in a new formation, transparent enough in its form and meaning to be accepted by the schooled reader. The results of Yeshurun’s compounding operations confirm that innovative usage in Hebrew often involves extended usage of existing stems according to known patterns for nouns or adjectives. Earlier definitions of compounds, parenthetical insertions and דיק廣告 also teach us that the phrasal characteristics of such language units in Hebrew makes word level operations and reuse of ancestral domains extremely productive.²

The tendency in NH to use given stems according to the basic concepts attached to them and to form new words according to such stems following known patterns that point at a given function, is skillfully used by Yeshurun. His systematic reuse of known language patterns in compounding can be followed throughout the C1 – C5 term list, sustained by excerpts, definitions and contextualising elaboration, or synopsis according to the ISO 10241:1992(E) and ISO/TC 37 guidelines for application of terminological method of description. Compounding operations presented according to such methods, are graphically displayed in the BL and BT-sheets, shedding light on the distribution of term entries in their literary context according to given linguistic categories.

From graph sheets 1 and 2 we learn more about the poet’s reuse of nouns and adjectives as components in compounding. Word class distribution among the above mentioned linguistic and thematic categories, supports the systematic consistency of Yehurun’s word level operations, whereas data presented in the BL-sheet points at proportional relations between Yeshurun’s word level operations and the general language system.

The graph application sheet BL shows us that if we add the TRC category to the NH category of terms, some 73% of the words used by Yehurun for compounding operations fall within the framework of Israeli Hebrew. Add to this the 16% which represents the group of innovative derivatives (Innov. Der.) and it becomes quite obvious that a proportional relation to the general language system is maintained in

¹ See sections 3.2 and 2.3.2.
² See also section 2.4.6.
Yeshurun’s poetry. The low rate of LSP and F+LT categories (11% for C5 – C10) also implies that the major part of Yeshurun’s compounding operations follows normative requirements for word formation in Hebrew. In addition to this observation, LSP and F+LT categories seem to depend on two non-established components to form a new term, as there is no established component involved in a totally new or foreign formation. I assume therefore that an LSP-compound which makes sense semantically would be more difficult to form than a compound based on an already established language pattern, or on a known compound or component. From this assumption, it would be possible to deduce that, whereas TRC-compounds that contain reused established components represent a higher level of communicative transparency, LSP-compounds are to a larger extent based on private material and thus may be considered a more individualised expression. This may lead us to the conclusion that TRC and NH compounds are more often used by the poet to convey ideas that are the concern of many, while LSP-compounding is more often used to put forward the implied poet’s individualised stance and pain. Nevertheless, the LSP and F-LT categories are essential to any deeper analysis of Yeshurun’s work, as they elucidate conflicting cultural realities and oppositions which express the implied poet’s dual linguistic identity and struggle.3

Once again, I would like to refer to the fact that roughly 22% of the term entries are comprised of reused, syntactically rigid constructions, which often show a linkage to established traditional sources and phrases in the sense of צורוב לשה. Examples for such compounding operations, where the poet adds an extra component to the reused one (in bold type) or replaces a traditionally accepted component, are 5P8 and 8P2, יהוד אשת עי and 5D3 יהוד אשת עי נ bâtiment, woman-borne (TRC), if the new compound יהוד אשת עי is considered a transposition of the previous usage, יהוד is also ascribed the function of a transposon marker pointing at the earlier established usage. Moreover, we learn from table A that almost half of the compounds sorted under the TRC category (43%) link to the Dwellers sub-category of the ריב motif, which may, in turn, strengthen links between the Dwellers of today and the prophets of the past or sustain the idea that TRC compounds are more often used by the poet to convey ideas that are the concern of many.

In addition to this and in the light of the graphically displayed evaluation of the term list, it is no longer feasible to assert that poetic language (in Hebrew) is not open to the general language system. On the contrary, word level operations by Yeshurun usually follow established patterns of the Hebrew language and normative requirements for word formation in Hebrew and thus both potentially and virtually qualify as terminology within user groups studying NH literature and its contribution to the general language system.

3 The Yiddish terminology used by Yeshurun, for example, deserves further elaboration, but due to the linguistic framework of this study it will be referred to as F-LT with the exception of cases that have been integrated into NH. Other examples of value that do not agree with NH requirements are H3, T5, T6, P11, H13, P13, mentioned in my article in Orientalia Suecana 1994 – 95, pp. 20 – 31.
The term list helps describe the process in which extended usage according to known patterns in the general language system is used to accentuate the linguistic dimensions of a literary device. The Academy’s (The Academy of the Hebrew Language) inclusion of Bialik’s texts in its database, references in this work to innovative coinage by Shlonsky, as well as Sternberg’s model used to describe word-level operations as bound forms in poetry, sustain the assertion that other scholars de facto have accepted word level operations in fiction as integral and productive part of NH. This approach should also be applicable to language operations by Avot Yeshurun.

As the term list serves to describe the process involving word-level operations in its user environment, in this case a literary context, the graphical evaluation part of this section serves to describe the scope of such operations and estimate to what extent word class distribution in Yeshurun’s compounding furthers systematic correspondence between thematic categories and such linguistic categories that help express them.

The issue of whether or not it is justified or feasible to use hybrid classes like Tn to mark the interaction between grammatical and literary domains, is supported by the NH tendency to promote linkage between stems and meanings. I am inclined to accept this useful descriptive tool, which may pave the way towards standardisation of terms involving word classes compounded for extended usage in literary contexts. Such categories as Tn or Pn may be used to describe a noun linking to the notion of time or a given place, just as adverbs of time and place are used to extend and determine a context for a given adverbial function.4

Guided by the three examples attached to the graphical application sheets, we learn from the distribution of thematic categories in C5 – C10 (BT graphics sheet), that thematic issues classified as D, P and DE are represented in word level operations by Yeshurun more often than other categories. It is also evident that the D category in C6, C5 and C8, P in C5 and C8, T in C9 and DE in C10 and C7 are dominating categories linking to the motif of יִשָּׁרֵי.

If, for example Dn+Dadj [C5–C10] ⇒ 30% (which means that D related compounds from C5 – C10, nouns and adjectives included, amount to 30% of the total amount of entries), whereas Dn [C6] ⇒ 38%, it may teach us that in the case of C6 the D category has reached a significant position concerning use of D-related nouns at a rate higher than the average word class distribution for the period C5 – C10. Such observations may be useful for a diachronic study concerning motif development in Israeli poetry.

4 Gliner 21.8, p. 240 – Preposition+place adverbial: “Permitted combinations are a rather arbitrary matter”.

201
7.1 Systematic presentation of compounds

7.1.1 Evaluation of definitions

Yeshurun is aware of the necessity of supplying a definition along with the new terms. As a matter of fact, the reader often encounters a 'ready to use' definition embedded in the poem directly connected with the new term. A good example of such a strategy is linked to the term ארגון כלכלי, where the implied poet writes, "by which I mean people who remember me by my previous name until they died" (I did not correct the odd usage of the participle even though dead people cannot be expected to be using their memories at the present time). The layout according to ISO 10241, makes it possible for the reader to compare the implied poet's definition, the present writer's definition and the reader's own interpretation with immediate reference to the original text as related to the established NH usage.

7.1.2 References to the general language system

The transposon marker plays an important role in most compounded linguistic expressions that include at least one established language component. Thus, in compounds such as ובו持ち ; נחל מתנה ; באית ידועה ; וואיז ידוע and similar compounds, the elements marked in bold type serve as a transposon marker that helps us place the compound in relation to the general language system by reference to an established concept that reappears in the new compound. In order to reach a higher level of communicative transparency in compounding, Yeshurun often marks the reuse of such established components in new compounds, sustained by definitions (sometimes given the form of parenthetical insertions) embedded in the poem.

7.1.3 Evaluation of acceptability ratings

When all is said and done, establishing statistically secure acceptability ratings is not the objective of my study – it is unlikely that ISO 10241 was designed to serve such a purpose. Poetic language does not only enrich the general language system; in the case of the Hebrew, it also helps develop it by rediscovering and reusing different language layers. As we do not, as yet, have access to a system that will help us measure the time duration needed for a term to develop from IN-HOUSE TERMINOLOGY into a term that can be more widely used, though not for marketing purposes only, I daresay that no system for acceptability rating is accurate enough for more than the specific environment it is designed for.

Bearing this in mind, I still wish to assert that the contribution of Israeli poets to the development of New Hebrew is of such magnitude that a study based upon a terminological method of description will be more than useful for the establishment of a future database including terms and variants that could teach us more about tendencies in the development of the Hebrew language.

5 See also earlier elaborations concerning the meta-time approach. Other examples for definitions by the poet are term entries 5P1, 5D1, 6P1, 7DE4, 7T3, 8P3, 8D7, 8D15, 9P3, 9T5, 10DE7, 10P2.
Without accurate statistics concerning acceptability ratings of earlier poets' innovations, we can only evaluate and assess the given examples and initiate comparative research with similar word lists, based on word-level operations by other poets as our point of departure. In the given time perspective, I exclude ratings like "deprecated", "obsolete" and "superseded" which may refer to a longer period of usage. The rating Non standardised Neologism (NSN) could, on the other hand, be used with more innovative term entries in which the transparent reuse of known components or derivatives occur. IN-HOUSE TERMINOLOGY will indicate a lesser grade of transparency. Focusing on the more transparent formations, LSP-entries (opposing normative requirements) are not fairly represented in this study.  

Applying terminological methods of description to systematic compounding by Yeshurun should, in any case, be seen merely as a first step towards a standardised presentation of skillfully formed compounds that in due time may teach us more about development tendencies in NH.

7.2 Applied systematic correspondence in compounding – additional aspects.

NH and TRC-compounds seem to dominate the overall picture with a significant occurrence of TRC-compounds in the D-category of literary theme. This may indicate that in our study the reuse of ancient language components, or concepts borrowed from such syntactically rigid constructions, may be particularly fruitful as a way of communicating characteristics of home and ideas concerning those who live there.

Previously mentioned linguistic categories are often used together with central themes in Yeshurun's poetry, linking on to reused language components serving as common denominators in compounding. In addition to the results and observations accounted for in section 7, a term list which will initiate the building of a data base including compounds by several poets, could therefore be a useful tool for a comparative study of recurring concepts and their application by means of word level operations in Israeli poetry. Digital technology such as PDF-files on CD-ROM or on-line is especially useful for this purpose as it reduces search times and enables the user to study related links in an interactive, non-linear way.

If current results hold valid in the light of future research, it may also be used to describe a linguistic parallel to the development of plot in fiction – on the one hand means of expression (linguistic categories) adapted to a new environment in line with established patterns of language, and on the other hand means of expression linking to earlier circumstances of life and a different linguistic identity (Yiddish, Polish and LSP as an individualised usage of language).

These two opposite expressions of the here and there in Yeshurun’s life may even be classified according to placement on an imaginary scale of pain. On the lower end of the private scale of pain, we meet with word-level operations that follow normative

---

\(^6\) See also section 2.4.6.3 on the issue of acceptability.
requirements for word formation in NH, whereas higher up on the scale of pain, transposed and foreign forms are used. When the poet is most tormented by the trauma of separation from "the other world" or when he sees himself as a stranger at his own home, foreign and innovative elements are forcefully compounded towards a climax by means of a coarse violation of language conventions where alien components are compounded together.\(^7\)

Such patterns show up more clearly when compounds are systematically presented (according to ISO 10241) in term entries, as this method makes it easier for the reader to study and compare the implied poet's own definitions of neologisms along with the linguistic strategies applied in order to reuse established expressions to promote extended usage of forms and language patterns in innovative compounding.

\(^7\) See also section 3.3 and 3.4.
Bibliography

Primary sources

—, שער מסתעף — *Entrance Gate Exit Gate*. Israel: Hakibbutz Hameuchad, 1981.

Secondary sources

Amichai, Yehuda, ידיעת יומית. Tel Aviv: Schocken, 1975.


Lachman, Lilach, "השנת השעון והшение של שלוש". Ha'aretz, Israel: 3 March 1995.


**Dictionaries, concordances and glossaries**


