JEWISH FOLKSONGS IN

THE PALESTINIAN PERIOD:

BUILDING A NATION

by

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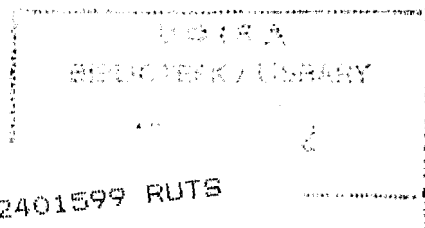
MODERN HEBREW

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This study is lovingly dedicated to my father Morris, to the memory of my late mother, Yetta and to my children - Loni and Tali.

SUMMARY

The psyche of an entire people underwent a paradigm shift during the Palestinian Period (1920-1948). Jews took a spiritual quantum leap; they left the despair of the 'wastelands' of the Diaspora and journeyed towards the Promised Land. The quest of these pioneers was to rebuild their ancestral homeland. When the pioneering *Halutzim* encountered the ancestral soil of their Motherland, deep impulses were revealed. Their folksongs - an important component of folklore and mythology - reflected this inner dimension of their being and of their experiences in Eretz Israel by means of archetypal transformations. Initially, an idealistic devotion to reconstruction and intimate reverence for the Land was reflected. However, in the 1930s and 1940s, opposition to Jewish settlement transformed folksongs so they became increasingly militant, reflecting a movement towards extroversion in the Jewish psyche which was consolidated in 1948.

I declare that *Jewish Folksongs In The Palestinian Period: Building A Nation* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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PREFACE

Throughout the course of Jewish history, one of the key factors which enabled the Jewish people in Exile to overcome darkness and despair has been their deep-rooted yearning for the Promised Land. Owing to increasingly liberal conditions produced by the eighteenth-century European Enlightenment, many Jews, after almost two thousand years, were in a relatively favourable position to fulfil their dream. Hence, the Zionist Movement which arose at the end of the nineteenth century stressed the theme of the 'return' to the Holy Land, which then created an opportunity for Jews in Exile (*Galut*), to actualize their age-old yearnings. Consequently, idealistic pioneers (*Halutzim*), embarked upon a quest to restore and rebuild their ancestral homeland, the Land of Israel: waves of immigration (*Aliyot* or ascent) to Palestine began in 1882. This research will focus on the years between 1920-1948 - generally referred to as the Palestinian (Eretz Israeli) Period - when enthusiastic and idealistic *Halutzim* arrived in Palestine. These young revolutionary heroes pursued their dream to establish a new world in Eretz Israel.

The act of undertaking a journey in order to actualize an individual's highest ideals forms the basis of the archetypal quest myth. The archetypal quest myth implies that a person is courageously prepared to undertake a journey - a new phase of life - to search for his or her highest ideals. One of the oldest Biblical manifestations of a journey quest occurs in the heroic Crossing of the Red Sea, which represents the leaving behind of an old way of life rooted in bondage, to acquire a new Promised Land in the Land of Israel. Similarly, after bondage in the Diaspora, the quest focused on a movement away from an existence in Exile to the

establishment of Jewish life in the Holy Land which would inaugurate a Golden Age; a time of peace, concord and harmony. This idealized vision of the Holy Land was for many questing *Halutzim* encoded in the conception of Jerusalem reborn: of a 'Golden Jerusalem' which is ultimately 'the half way house between heaven and earth' (Uris and Uris 1981:9). Naturally, the *Halutzim's* attainment of their Promised Land involved enormous cultural changes and more positive perceptions of Self. Cultural changes can be manifested in many ways, one of them being through folksongs, folk-music and associated lyric poetry because such literature and music reflect the history and especially the overarching myths and social values that express the culture of a community. Indeed, for many pre-literate or semi-literate societies, folklore and folksong constitute the way in which cultural identity is encoded. Even in more sophisticated communities, folksong and the closely allied genre of popular music remain vital mediums of cultural expression. Furthermore, literature, one of the most potent means of cultural expression, remains, even in its most personalized and erudite forms, closely bound to the myths communicated by folkloric sources. Consequently, Jewish culture, music and song have, since Biblical times, been inextricably linked to Judaism - in few instances more so than in the period 1920 to 1948. It is for this reason that this research will focus on the manner in which folksongs reflect the culture and changes in the psyche of the Jewish people during the historical period, bound by the arrival of the Second *Aliyah* (1905-1914) in Palestine, up to the establishment of the State of Israel in 1948. The period 1920-1948 has been chosen because it formed an interregnum - between Moslem rule and independent sovereignty - which proved to be crucial in forging a cohesive unity in Jewish life. Although political attitudes of the British only directly influenced Jewish folksong from the 1930s onwards, it must be remembered that while not explicitly stated, the policies of London were pervasive throughout Jewish Palestinian life of this period.

In order to create a fuller picture of Jewish life and thought, as well as to emphasize the distinctive character of the period under review, historical periods and changing attitudes prior to the Palestinian Period and following the

establishment of the State of Israel, will also be discussed. The means of sketching this necessarily tentative picture of a peoples' life and thought will be by an analysis of folksong, particularly the lyric, in which the lyrical Self expresses its innermost feelings with which all participants can identify. Furthermore, this study will attempt to show how the folksongs of the Palestinian Period were utilized as a means of expressing a sense of life in Palestine during this period. More importantly, relevant folksongs will reflect how the psyche of the Jewish people was transformed - an archetypal transformation from passivity in Exile - to activity in the Homeland.

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The Introduction will briefly describe folklore, and the folksong-genre, through which myths and archetypes are expressed, and how the psychology of Carl G. Jung and Northrop Frye's myth criticism apply to this study. Chapter One will give an overview of the historical and cultural background of the Jewish people. It will be relevant to describe the lifestyle of the Jews in Eastern Europe in the nineteenth and twentieth centuries, particularly their folklore, folksongs and archetypes, as the majority of Jewish people who came to Palestine in the period under review were from Eastern Europe. Also included in this chapter will be an examination of the early years of the British Mandate - 1919-1929 - which marked the beginnings of the Third and Fourth *Aliyot* into Palestine. The First *Aliyah* 'consisted of two main waves: 1882-84 and 1890-92' (Sachar 1982:26). By and large, the immigrants of this *Aliyah* 'were simply refugees from Tsarist oppression, or religionists intent upon spending their years in study and prayer' (Sachar 1982:27). It follows then that the majority of idealistic *Halutzim*, who were to build a nation, arrived with subsequent *Aliyot* to Eretz Israel. The idealism of the *Halutzim* during the Palestinian Period, as expressed in their folksongs, will be outlined. Chapter Two will focus on the idealistic quest physically to reconstruct Eretz Israel, in its most elevated form: a 'Golden Jerusalem'. I will demonstrate in the chapters that as history offers different situations and transforms cultures, archetypes are manifested in different

ways. Tracing changes in archetypes allows one the perception of cultural changes and concomitant changes in perceptions of identity, which are then manifested in folksongs. Chapter Three will highlight 'pastoral folksongs' and in Chapter Four, the more assertive nature of idealism will be explored from the late 1930s-1948.

Currents of doubt, however, began to set in as early as the 1940s and became exacerbated in the decade after the establishment of the State of Israel, when the collective 'we' turned into the introspective 'I' once again, as had been the case in times of exile. These darker aspects were also expressed through the genres of poetry and folksong.

The methodology throughout this dissertation will take the following form. First, a sense of historical background will be provided and then the dominant archetypes will be identified. Thereafter, archetypal transformations, cultural changes, the socio-political milieu and how folksongs encapsulate all these factors will be illustrated by relevant examples. This implies an original approach, not always congruent with advice given, because I have at times felt the need to explore independent and differing points of view. I feel this is in accord with my 'Declaration' that the dissertation is my own work, other than where material is acknowledged.

As far as possible, this dissertation will adhere to the Harvard system, which places source references in the body of the text. Hence, the sources of the Hebrew lyrics will appear after the English translations which appear in the body of the text. Endnotes will be used in preference to footnotes.

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It is inevitable that one cannot find a perfect equivalent for a text in another language. For this reason, I have not used *absolute* literal translations of the Hebrew songs, many of which originate from poetry, because few, if any translations are totally verbatim. However, an attempt has been made to use the closest translations available. I have not cited references to the original Hebrew folksongs. These Hebrew folksongs are provided in 'Appendix B'. The sources of these Hebrew folksongs have been quoted in the English rendition, in the body of the text, according to the Harvard method of citation.

Because the subject matter of this study is Jewish and Hebrew folksongs, Biblical references must naturally be included. Biblical allusions are so prolific however, that if each one were to be detailed, the nature of this dissertation would be changed. Moreover, when we deal with archetypal imagery, from the *Book of Ruth* for instance, the question has to be posed whether the song is expressing allusions to Ruth, or is drawing on universal archetypes which are coincidentally present in the *Book of Ruth*. The exact role Biblical imagery plays in Jewish folksongs in the Palestinian Period however, might well be fertile for another dissertation. When it is appropriate to mention Biblical themes, motifs or imagery in this study, this shall be done, albeit briefly. All Biblical quotations will be taken from *The Jerusalem Bible*. This Book appears in the Bibliography (p. 170).

A list of all folksongs, authors (songwriters) and page numbers will be printed in Appendix A in the sequence in which they appear in the chapters of the text. Subsequently, all Hebrew lyrics are printed in the Hebrew script; however, owing to technical problems unavoidably arising from the use of incompatible computer programmes, these lyrics, in Hebrew typography, will appear in Appendix B, in the same sequence as they appear in the chapters of the text.

ACKNOWLEDGEMENTS

INTRODUCTION
FOLKSONG - THE GENRE

Prior to a discussion on the folksong genre, certain aspects of folklore, from which folksongs are derived, will briefly be outlined. Some authorities regard folklore and mythology 'as almost interchangeable words; others look upon myth as the groundwork of folklore' (Spence 1931:12). Folksongs would naturally be rooted in both folklore and mythology, because 'mythology ... forms an initiatory pattern of education: understanding the traditional lore of one's society' (Frye 1970:20). However, folklore in its broadest sense, naturally encompasses fields which impinge on folk culture, such as mythology and the customs, rituals and other structures of human society. The English term 'folklore' was first coined in 1846 by William J. Thomas (1803-85), who defined folklore mainly by enumerating some of its forms, such as customs, manners and myths. It is evident, therefore, that folklore encompasses a vast range of material, and has been defined and approached in many ways. One of the more satisfactory definitions regards folklore as 'the oral traditions and culture of a people, expressed in legends, riddles, songs, tales and proverbs' (Bauman 1992:30). The folklore and traditions of different cultures may give rise to various forms of literature, art and music, depending on the values and experiences which have shaped that particular culture. Every society has its own folklore as 'folklore is traditional wisdom and belief forming an important part of the ethos of a group' (Frye, Baker and Perkins 1985:196). The 'aristocrats of folklore are the types of folk literature: tales, legends, epics, dramas, ballads, songs' (Reaver and Boswell 1962:13). Inevitably, almost every art-form and cultural activity in a society is based on some form of folklore. In recent years, 'greater emphasis has been placed on individuality and creativity in folklore ... largely under the influence of a performance-centred approached' (Bauman 1992:33). Thus, the concept of orality has increasingly come to the fore. Orality is an element of the many folklore labels which include 'oral literature', 'verbal art' and so forth. Written records of all oral traditions, which include Biblical legends, emerged relatively late in Jewish culture. Nevertheless, oral folklore developed and

'continues to flourish most in communities where few if any people can read or write ... and .... Elements of folklore have at all times entered into sophisticated written literature' (Abrams 1993:70).

In early Greek thought, 'there was a clear connection between music and mathematics. Over the entrance to Plato's Academy at Athens there was an inscription which stated that no one may enter who does not know earth's rhythm' (Campbell 1993:40-41). In a similar vein, the eighteenth-century German philosopher, Johanim Gottfried von Herder (1744-1803), was of the Romantic opinion that 'culture and tradition found their highest and truest expression in the poetry of the folk, its folksong and folklore' (Abrams 1993:30). He said that 'in a society, people sing about what they do and thus sing histories' (Storr 1993:19). Herder had an idealized notion of folklore because, for him, an understanding of folklore formed a vital part of a nostalgic quest for cultural or archetypal roots, which stemmed partly as a reaction to the rationalism of the Enlightenment. In contrast to early Greek thought and to Herder's idealism, materialistic thought in modern times is confined to rubbing its nose in the physical mire of human experience and hence, is fragmented by its ambivalences and contradictions which arise from unfulfilled archetypal human aspirations. Consequently, modern man is often haunted by a deep sense of alienation from his deepest self and his fellow human being. However, folksong, arising from deep-seated archetypal impulses and stressing shared circumstances, can help to overcome modern alienation. One consequence of folksongs' characteristics, based on deeply-felt, shared well-springs of human feeling, is that the songs do not usually show strikingly divergent sentiments. They participate in similar ideals and emotions. Therefore, only an examination of a representative selection of the more important and popular songs will be discussed in order to give an impression of the archetypal urges imparted. The criterion of popularity in selecting certain songs is vital because for various reasons certain songs appeal to a wide spectrum of people. What makes a song popular, however, is not always easy to ascertain. Perhaps this popularity could arise because the song is aesthetically pleasing to certain people, it could foster

certain ideologies, or it might have a high lyrical and emotional content with which people can readily identify. Human beings, moreover, naturally use rhythm and melody to resolve conflicts, which is perhaps one of the most important functions of group singing. A culturally agreed upon pattern of rhythm and melody - song that is sung together - 'provides a shared form of emotion that, at least during the course of the song, carries along the participants so that they experience their bodies responding emotionally in very similar ways' (Storr 1993:7). The feeling of solidarity that comes with group singing or dancing creates psychological, spiritual and physiological synchrony, for it raises the spirits of everyone who participates. Ultimately, the direct appeal to deep archetypal urges ensures the popularity of certain folksongs.

Poetry and folksongs are universally used as a platform to voice grievances in an attempt to come to terms with emotions like sorrow. Even in its darkest literary phase, when Norman French dominated educated life, English produced the anonymous poem, (which is also a folksong) entitled 'Sumer is i cumen in'. This song reflects the optimism of people who have just emerged from the bleakness of Medieval life. The cuckoo, a harbinger of a new and positive event, gives the people hope, so they welcome the cuckoo: 'Sing! cuckoo, nu. Sing! cuckoo' (Beeton, Kossick and Pereira 1984:1). Images of growth abound, as can be seen in words and phrases such as 'Groweth sed and bloweth med' and Spring is mentioned, connoting newness and light. This familiar round, 'Sumer is i cumen in', 'dates back to the thirteenth century and is the oldest piece of music written in the major scale' (Haywood 1967:10). The Jewish people, with so many more winters to their discontent, have also fertilely and fervently celebrated their being in song.

Perhaps one of the greatest 'springs' or new beginnings in the history of the Jewish people occurred in the Palestinian Period (1920-1948), when many Jews arrived in Palestine from diverse countries. It has been said that the Yishuv (Jewish

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community in Palestine) prior to 1882 'was demographically abnormal .... It was almost entirely urban and depended on immigration for the growth of the community, comprised then of mainly aged people' (Parfitt 1987:2). The settlers of the First *Aliyah* had to make the desert bloom again, as they found that the soil of Palestine had been dismally neglected. The Second *Aliyah* marked the development of a new type of agricultural settlement in Palestine - the *kibbutz* or co-operative, where people communally worked and lived together. The Third *Aliyah* (1919-1923), consisted of mainly Russian and some Polish Jews, who had left Russia and Poland after the Russian Revolution. The Fourth *Aliyah* (1923-1933) was composed primarily of Polish Jewish traders. With the arrival of the Fifth *Aliyah* - amongst whom were German-Jewish sophisticated doctors of philosophy, medicine and science - cultural life in Palestine was enhanced and the *kibbutz* population was increased. Advantages of *kibbutz* life included the emancipation of women from their previous mundane existence in the Diaspora. Women were now assigned to communal tasks and enjoyed cultural activities, lectures and debates - together with the men. Inevitably, the new immigrants from various countries and cultures brought with them an abundance of folklore, reflected in their folksongs, which serve as a mirror of a nation.

There were naturally differing moods amongst the people, as each group brought in folkloric influences of the countries in which they had lived. People who arrived in Palestine from Russia and Poland, for example, typically displayed exhilaration which was often manifested in their dances and songs. Thus, 'the polka from Poland was danced energetically and songs were sung with gusto' (Noy 1995:interview). In contrast to the Eastern European vibrancy, a more gentle and tender simplicity was manifested by the Jews who arrived from Eastern countries such as Yemen, as well as Sephardic Mediterraneans, who brought with them 'a somewhat romantic tradition, which is evidenced in *Ladino* [the Spanish dialect of Sephardic Jews] songs with their lilting tunes and words of love' (Noy 1994:interview). On the rural *kibbutzim* as well as in the cities, a merging of all these cultures came to the fore and a new and vibrant Jewish folklore began to

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emerge. From having been in exile for so long, devoid of a homeland, these people had felt physically, spiritually and psychologically alienated, as well as oppressed and suppressed, until they finally arrived in Palestine. In short, there was the deep-seated quest to create something new, divorced from the *Galut* influence. The Jewish people, in their desire for existential roots, also yearned for the ideal of a 'Golden Jerusalem' where they could live together in peace and harmony 'rather than merely surviving in their "wasteland" experience' (Halkin 1970:124). Hence, their arrival in Palestine brought with it a new sense of community, spirit and identity. The winter and numbness in the hearts of the exiles became transformed into feelings of a new beginning; the promise of a 'spring' of the Jewish spirit emerged with their arrival in Palestine, which was for them, metaphorically, a potential Garden of Eden. The Jewish yearning for the Holy Land is one of the most important elements, besides religion, that had held them together as a people during exile. This Promised Land, for which people will sacrifice their lives, symbolizes an 'ideal' - an almost unattainable goal.[1]

Because the folksong and the manner in which it reflects the attitudes of the new immigrants into Palestine is fundamental to this particular study, some characteristics of folksongs and how they can be used as a tool for reflecting a culture will be examined. The *Grove Dictionary of Music* defines folk-music and songs as 'music that is accepted in the community and passed through oral transmission, ... and ... the existence of variants is a commonly cited feature, as is its ever-changing nature' (Sadie 1988:265). Generally, folksongs serve to inspire and reinforce values and ideas: a folksong is a song of popular or traditional origin or style and will usually, more than a popular song does, appeal to the folk-soul of a people and their folkways. In the words of Joan Baez, a folksong can make people 'feel part of a rich tradition ... like new branches on an old tree' (Baez 1964:13).[2] Accordingly: 'Poetry and song are parts of the whole - which includes ... philosophy, theology, sociology, history ... and geography' (Waxman 1960:iv). World folklore 'always begins with ballads which can be considered as that form of folksong which tells a story' (Lomax 1964:12). A ballad can be described as 'a

narrative poem in short stanzas, with or without music' (Buchan and Hall 1973:156).
Francis James Child (1825-96), an American scholar and professor of English
literature at Harvard, is widely known for his great collection of ballads (Drabble
1995:194). These songs provide outlets for all sorts of unconscious fantasies.
Songs and stories about our heroes who combatted neighbouring tribes, as well as
tales about the gods of forests and streams, give an explicit insight into the folklore
of a society. The Bible has inspired folk imagination for centuries and from its
pages a multitude of tales are still enjoyed. In addition to stories, traces of
folksong 'are discernable in Biblical texts and in Talmudic sources': the earliest
'songs that have come down to us deal with the Sabbath, Elijah, and holidays'
(Idelsohn 1944:5). It is understandable that the Jews, 'as dedicated students of
Scripture, were inspired not only by the words and meanings of the Bible, but also
by its rhythm and poetry and liturgical music [which was] finally set down in print
about 1840' (Martinek and Nulman 1968:146). In world ballads, religion,
superstition and history have their significant roles as can be seen in 'The Cherry-
tree Carol'; 'Tomlin' and 'Mary Hamilton'. Death and murder are also frequent
themes and motifs such as 'The Cruel Mother' and the 'Barbara Allen' motif appear
in ballads worldwide.[3] Early British folklore derived prestige largely from Sir Walter
Scott's association with it. Scott (1771-1832) noted that the ballad is steeped with
folk beliefs. For Jewish children in Eastern Europe, 'fear and awe of the
supernatural filled the life of the young child ... and ... this element was carried over
in ballads and in tales from pagan myths and biblical legends' (Rubin 1965:131).

Whereas it is generally accepted that the texts of *ballads* can be enjoyed as poems
of dramatic and narrative power, in the *lyric* poem or song, the story often recedes
into the background and emotion predominates. These songs are therefore often
meditative. The Hebrew poet of the Romantic Period, H.N. Bialik (1873-1934)
wrote many reflective poems and folksongs. In his 'Gather Me Under Your Wing'
(Hachnisini Tachat Knafech), the speaker confesses his deepest feelings of
sadness, ostensibly to a bird, and asks to be sheltered from the hostility of the

outside world.[4] In an English lyric folksong of lament, 'Leaving of Liverpool', a man expresses sadness because he has to leave his love behind. What emanates from the song, however, are his feelings of melancholy at having to leave his love behind and not merely the fact that he is leaving: 'It's not the leaving of Liverpool that grieves me/ But my darling when I think of thee' (Sandberg and Weissman 1976:37). As with most lyric folksongs, the stanzas are short and the reader or audience can identify with the speaker or songwriter, due to universal emotions evoked by the words of song.

As far as the Western tradition is concerned, 'Lyric poetry began in ancient Greece, in connection with music, as poetry sung, for the most part, to the accompaniment of a lyre' (Frye, Baker and Perkins 1985:268). Lyric folksongs include, amongst many themes, 'songs of love, sea shanties, spiritual songs, laments, songs of war and peace, lullabies and the "blues"' (Reaver and Boswell 1962:15). Love songs take a variety of forms - there are songs which describe someone's joy or grief arising out of attraction for someone of the opposite sex. Other love songs are those of courting, lament over faithlessness, death or the necessity of parting. Sea shanties and sea-songs also vary in tone and in content. There are work songs, which encourage men to push or pull together, so arduous tasks would be made easier. Songs of the sea, largely derived from British sailors during the Mandate, are also found in Hebrew folksongs. Lyric folksongs also include the spiritual, of which Negro spirituals are perhaps the best known. These spirituals provide a good example of cross-cultural influences, in this case, via the Bible. Negro spirituals reflect something of the fate of Jews in Egyptian bondage, for both are rooted in enslavement. A Negro spiritual which reflects this mutual sadness is 'Go Down Moses', in which the prophet is asked to go to Egypt and to 'tell old Pharaoh/ To let my people go' (Silverman 1958:95). 'My' people infers, for the Negroes, 'our' people and thus common experience is intimated. Through all the sorrows, however, there breathes hope and faith in ultimate justice. It is by and large through the medium of lullabies that a mother can give expression to her own feelings, which she projects onto the infant. In a Yiddish lullaby, for example, a

mother sings to her child: 'I weep that I bore you/ Into trouble, sorrow and pain' (Rubin 1965:41). It follows that it is the mother who is sad. Hence, much folklore is passed down from mother to child in the form of a lullaby.

Whether in song or in poetry, what emanates from the lyric is how the speaker communicates feelings, whatever they may be, to the audience or to the reader. The lyric song, accordingly, has the ability to reach peoples' feelings and to move them, because 'a lyrical song is the shortest way to the human heart' (Orland 1994:interview). Therefore, it is natural that wisdom and belief should have expressed itself in a lyric form. Furthermore, the need to identify with one's own 'group soul' (a metaphor for a distinctive common culture) is expressed in certain folksongs. For example, the lyrical 'Flowers of Scotland', although written in the mid-1960s by Roy Williamson, conveys elements of a folk-soul by touching on patriotic, age-old sentiments. This song tells of historic events, yet still instills national pride in Scotland today. It is often sung at 'Scottish' functions, which include Ceilidhs and at occasions such as international rugby matches which include the Scottish teams.[5] Needless to say, for the Scottish, the Irish[6] and for the Israelis, as well as for other nations, the lyric, either for a loved one or for their country, is of great importance.

Between the 1960s and the 1990s, folksongs of the Western World paradigmatically reflected archetypal and cultural transformations which took place. Many songs of the 1960s echoed the sentiments of the new immigrants to Palestine during the Palestinian Period, especially those which promoted friendship and solidarity. But it was a changed sense of solidarity. Elon, in 'Understanding Israel', draws comparisons between the *Halutzim* and the Hippies. Elon says that 'most halutzim come from middle-class backgrounds. But like the hippies, they deliberately left established society in pursuit of a new life based on a seemingly impossible dream' (Elon 1976:92). The youth of both times strove to seek a common ground of human understanding - a brotherhood of man. This need to

identify with a group had been prefigured in the spirit of the *Haluzim* who arrived in Palestine between 1920 - 1948 and thereafter, was displaced by the ethos of the 1960s. In the 1990s, the youth also appear to be striving for the spirit of humankind working together for an ideal. Their aspirations have similarly been revealed through the medium of folksongs. The American contemporary song-writer and singer, Si Kahn, for example, stresses the spirit of humankind working together for an ideal. In his song, 'I Have Seen Freedom', he emphasizes the timelessness and universality of this endeavour -'I just can't believe it's been so many years/ Working for freedom now' (Kahn 1991:CD). In much the same way as Kahns' songs stress timelessness and universality, works which depict protest, satire and subversion can have 'a timeless quality, so that [they are] applicable to injustices perpetrated at any time and in any place' (Ide 1994:46). Bob Dylan's protest song, 'The Times They Are A Changing', recorded in 1963 'was influenced ... by the Irish and Scottish ballads ... and ... contains metaphors which ... serve as a warning of what will befall if any one group is recalcitrant and resists change' (Berman, Curr, De Kock *et al* 1994:19-20). The *Halutzim* certainly expressed protest, particularly during and immediately after the Second World War. It is by and large that because of the cultural trends of the 1960s and the 1990s, universal settler or pioneering folk-music remains relevant and vital to our cultures. Everywhere in the new world we find songs that were popular when colonists or pioneers reached foreign shores. Consequently, it is understandable that modern songwriters such as Ewan MacColl, John McCutcheon and Bob Dylan draw inspiration from traditional ballads. In fact 'the finest folk ballads of the Indian Wars, the American Revolution ... and ... the Civil War all had Irish tunes' (Lomax 1960:32). One of the reasons for this is that a multitude of poor Irish lads went to search for 'the rivers of gold/ in America ... but found themselves ... chained and bound/ To the cold foreign ground' (Strang 1996:telephonic conversation). Hence, many young unemployed men became soldiers and folksongs were shared, many of which are still sung worldwide, if sometimes in variant forms.

Like the *Halutzim*, modern folksingers have not only drawn on traditional roots, but

have used these traditions to express contemporary, often political, concerns. The renowned songwriter, singer and musician John McCutcheon, an American from 'a working class Irish/ French Canadian home in Wisconsin, states that, 'my life, my music, my politics (all inseparable) are based on political thinkers ... such as ... King, Gandhi, Tolstoy and others' (Ide 1994:46). In much the same way as Pete Seeger, Woody Guthrie and Bob Dylan, among many other folk-poets - all concerned with socio-political issues - McCutcheon 'crosses political boundaries, juxtaposes kinship and the calamity of war' (Ide 1994:49). Little wonder that pioneering music is naturally of relevance today and has inspired so-called 'postmodern' folk musicians. In songs like 'Bob Dylan's 115th Dream' and 'Song to Woody', elements of irony and of nostalgia for the past are evidenced in the words, 'I was riding on the Mayflower/ When I thought I spied some land' (Dylan 1983:276). Pioneering music was largely written by people 'to whom the land looked like Paradise' (Lomax 1960:3). In 'Song to Woody', Dylan praises people like Guthrie, Cisco Houston and Leadbelly when he states that 'I'm a-singing you the song, but I can't sing enough/ Cause there's not many men that love the things you've done' (Dylan 1983:16). What these songwriters did was to draw on traditional music, praise pioneering heroes and their songs reflected social changes. In South Africa, a book called *Song Safari* (1980), by Ralph Trewhela, depicts a journey through the history of South Africa in song. Trewhela says that 'Those brave little ships that billowed into Table Bay ... carried more than precious spices; they carried music' (Trewhela 1980:11). Similarly, the Jewish pioneers carried their melodies with them to Palestine when they poured into their new land.

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Because the subject of this dissertation is fundamentally folksong, which is part of the mythic element in music and literature, it is appropriate to employ a methodology based on the examination of mythic structures. Myths are narrative patterns which give meaning and significance to our lives and either pose or

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answer questions such as man's purpose in life.[7] The tradition of myth as an expression of psychic process was vastly expanded by C.J. Jung (1875-1961). For Jung, myths, if creatively interpreted, can be a means whereby 'individuation' can be achieved. Jung found that 'all dreams are relevant in varying degrees to the life of the dreamer, but that they are all parts of one great web of psychological factors. He also found that, on the whole, they seem to follow an arrangement or pattern ... and ... Jung called this arrangement or pattern "the process of individuation"' (Jung *et al* 1990:160). Individuation involves acquiring psychic wholeness. In the archetype of Self, for instance, the ego has to integrate rejected or unacknowledged aspects of itself such as the conflict of opposites. Thus, the conscious mind must come to terms with the anima/ animus and the shadow self. The 'anima' is the feminine side in a man; the 'animus' being the male aspect in a female. The 'shadow self' is the negative side to the human being which most of us tend to ignore or attempt to suppress. For Jung, themes such as wholeness, totality and the unity of opposites are the creative point at which man meets his fellow human being; where he meets God; where order is brought out of chaos. Human existence is patterned on what Jung termed the 'collective unconscious'. This term 'would be a kind of supra-individual psychic activity, a *collective unconscious*, as I have called it, as distinct from a superficial, relative, or personal unconscious' (Campbell 1982:34). Hence, this 'collective unconscious' is the deeper layer of the personal unconscious, which is universal, in contrast to the personal psyche which derives from it (Sanford 1990:tape-recording). The universal structures of the collective unconscious are manifested in a particular human existence by means of archetypes. An archetype can be regarded as a particular disposition to create significant patterns of meaning out of the common day-to-day experience (Lloyd 1989:16). These patterns of meaning cohere in archetypal images which can themselves be related to each other by means of a mythic narrative. In this way myths can give meaning and order to experience. The ability of myth to order experience is particularly important to the poet or folksinger, because 'the primordial reality, which is the source of human creativity and mainspring of life, is so dark and amorphous that it requires the related mythological imagery to give it form' (Jung *et al* 1990:96). Related to myth, the

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folksong specifically fulfils the role of coming to terms with the fundamentals of quotidian existence. Indeed, many folksongs, like myths, allude to man's desire to reach a state of perfection, described by Jung as Individuation, which means 'becoming an "in-dividual" ... thus becoming one's own self' (Campbell 1982:121). Personal experience 'leads directly to the experience of individuation, the attainment of self' (Jung 1992:40).

The Canadian literary critic Northrop Frye is not unsympathetic to Jung's sense of myth, nor for his reasons for wishing to trace myths in literature. He prefers however not to concentrate on issues which are extraneous to literature, therefore, he modifies the concept of the archetype. According to Frye, 'literary archetypes are elements of the mythic narratives which help to convey meaning' (Frye 1957:215). Furthermore, Frye says that the archetype is primarily a 'communicable symbol', at the centre of which 'is a group of universal symbols and therefore folk tales and ballads can travel throughout the world, over barriers of culture and language' (Frye 1970:18). Thus, archetypes are usually expressed by the recurrent imagery within myths, although a myth may also represent archetypal situations or conflicts. For Frye, the fundamental myth underlying all literature is the quest myth, where 'romance, tragedy, irony and comedy are all episodes in a total quest-myth' (Frye 1957:215). In his extensive treatment of the quest myth, Joseph Campbell shows that this myth, which is central to all religious and mythologies, can be broken down into five major stages. (Campbell 1993:97-193). First, the background of the hero or heroine is sketched. He or she is always perceived as being different from his or her community. Second, the chosen individual is called to embark on the quest. Third, the quest takes the individual on a journey to an unknown land. Fourth, in the foreign country the quester achieves some form of enlightenment concerning the nature of human existence. Lastly, the quester may return to his or her community in order to share his or her enlightened vision, or the individual may remain in the newly-entered land content to enjoy the fruits of enlightenment. Central to the quest myth is the idea that the journey to foreign parts entails a spiritual homecoming, or the attainment of a sense of one's true

identity. The relevance of the quest to the endeavours of the *Halutzim* is obvious. First, we have the situation that they were very different from their broader, non-Jewish community in the Diaspora. Second, Palestine seemed to be a beacon of light in the midst of their difficulties: this hope offered by the Holy Land fundamentally constituted the call to journey. Next came the actual pioneering journey. Thereafter, came the confrontation with the land and its inhabitants. Lastly, these questers do not return to the Diaspora, but remain in their Holy Land in order to enjoy the fruits of their endeavours. They may not have been spiritually enlightened in the same way as the primordial quester may have been, but the pioneers certainly came to new insights in their new-found land. Frye's sense of how the quest is manifested in literature (and by implication, folksong) provides a useful starting point for the examination of changing perceptions of the *Halutzim*.

Frye maintains that mythic quest narratives fundamentally occur in two modes, Innocence and Experience, which ultimately reflect two contrary states of the human soul. Frye developed his concept that mythic narratives are cast in the forms of Innocence and Experience from the poetry of William Blake (1757-1827), most noticeably, his *Songs of Innocence and Experience: Shewing Two Contrary States of the Human Soul* (Blake 1972). The poems of 'Innocence' depict a benevolent, Edenic realm in which all works to its inhabitants' good; where the lion may lie down with the lamb. The poems of 'Experience', however, depict a fallen, suffering world in which even formalized religion seeks to destroy human joy; where the imagination is perverted or destroyed (Peskin 1996:interview). Consequently, 'The world in which we live, therefore, contains a "heaven" or imaginative world ... and ... a "hell"' (Frye 1974:382). It should be evident therefore that Blake's 'heaven' is synonymous with a world of Innocence, whereas 'hell' is equated with his poems of Experience. Blake, who was influenced by Kabbalistic writings (Van Schaik 1996:69), saw that the human soul had to transcend the fallen world and regain the spiritual realm represented by Innocence. Frye develops Blake's concepts of Innocence and Experience by associating the seasons of Spring and Summer with Innocence and the seasons of Autumn and Winter with Experience

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because, in terms of archetypal symbolism, that relates seasonal change with changes in human life; Spring and Summer represent states of youth and optimism, whereas Autumn and Winter are linked with world-weariness, age and decline. Corresponding to these seasonal representations of human experience, Frye also uses the four periods of the day - morning, noon, evening and night - to express the four periods of life which are youth, maturity, old age and death. Each stage in the seasonal and diurnal cycles is associated with a literary genre (Lloyd 1995:interview). In the Biblical text, for instance, one is presented with 'a gigantic cycle from creation to apocalypse, within which is the heroic quest of the Messiah from incarnation to apotheosis ... and ... from the giving of the law to the established kingdom of the law, the rebuilt Zion' (Frye 1957:316-317). Similarly, Frye's suggestion 'that romance, tragedy, irony and comedy are all episodes in a total quest-myth' (Frye 1957:215), possibly echoes the Biblical phrase which became a popular folksong in the 1960s: 'To everything there is a season, and a time to every purpose under heaven' (Ecclesiastes 2:3). Thus, Spring and morning metaphorically express the optimism inherent in the genre of Comedy owing to its joyful conclusions.[8] Romance, delineating human quests fulfilled, finds its seasonal and diurnal correlations in Summer and noon.[9] The frustration of human desires, as expressed in tragedy, is accompanied by a sense of evening and autumnal tones. Satire, the bleakest of the literary genres, because for Frye it negates of all human achievement, appropriately is associated with Winter and night. Ever methodical, Frye outlines six categories of imagery which are differently employed by each genre. Although, as previously mentioned, there can be archetypal situations, it is these six categories of imagery that fundamentally constitute the archetypes of myth, folksong and literature. The categories are the divine, the human, animal, vegetable mineral and fire. In Comedy and Romance, which each in their own way express the optimism and benevolence of Innocence, the Divine realm is accessible to humanity, human beings themselves are perceived as being inherently good, animals are useful, plants are beneficent, stone structures provide habitation and fire is purifying. In Tragedy and Satire, however, things are different, because these genres maintain a vision of Experience.[10] Therefore, in the fallen world, the genres depict the Divine realm as being inaccessible, human beings are

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fundamentally flawed, animals are dangerous, the mineral realm is a wasteland and the 'world of fire is a world of malignant demons ... or ... burning cities' (Frye 1957:150). The *Halutzim's* vision of Israel, however, was based on their being rooted in the state of Innocence.

In *Halutz* folksongs which depict joy, in the physical and emotional reconstruction of the Land, a world of Spring, Summer and Innocence is implied. Similarly, Hebrew pastorals of the Palestinian Period suggest harmony, growth as well as a sense of Innocence and purity. When tensions in Palestine arose, followed by the Second World War, folksongs mirrored these darker times. Then, the seasonal aspects of Autumn, Winter and a fallen world of Experience were visible (although hope was never lost). However, the pioneers' vision of Innocence was far from naive. The majority anticipated hardships, as well as the possibility of death. Ultimately however, their aspirations to be participants in the realization of a Jewish Homeland were fulfilled. While many Jewish people died, their efforts were fundamental to the actual process of success. Consequently, their romantic journey quest was achieved because they climbed the ladder towards success. Little wonder then, archetypal imagery in *Halutz* folksongs expressed determination, hope and depicted a world of Innocence. There are those experiences described by Tragedy, Satire and Experience which connote a Paradise Lost; a sense of dis-order, dis-ease and dread. Thus, when the Jewish people lived in exile, they felt alienated and fragmented - within and without - so their folksongs generally had an autumnal or bleak feel.

When in the symbolic annual cycle, Autumn moves to Winter, Frye's treatment of Satire is revealed: humans become victims - less than human. Cities are broken, as they were in the Second World War; forests are shattered and devastation, destruction and discord epitomize a fallen world of Experience. In this realm, the imagery of fire is destructive; in the animal kingdom, dogs are savage; birds of prey and monsters appear. Shattered forests and wastelands make up the vegetable

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world and the mineral world is one of prisons and broken cities. In contrast, Dante's *Divina Commedia*, Shakespeare's *Much Ado About Nothing* and Jane Austen's *Pride and Prejudice* are written in Frye's Comic mode. In Dante's *Divina Commedia*, which comprises the *Inferno* the *Pergatorio* and the *Paradiso*, 'the *Paradiso* is a vision of a world of beauty, light, and song' (Drabble 1995:281). The mentioned works by Dante, Shakespeare and Austen inhere in Frye's literary genre of Comedy where problems are resolved and integration and concord prevail. Hence, Comedy and Romance suggest a world of Innocence. It is in the mode of Romance that archetypes are possibly most clearly displayed. The typical hero of Romance 'is one of us: we respond to a sense of his common humanity' (Frye 1957:34). In Homer's *Odyssey*, Odysseus undertook a journey which on the face of it, should have been relatively simple. Yet, in the course of his journey the hero takes wrong directions, contends with enemies and is hindered and helped by the Gods. Ultimately however, Odysseus is washed ashore of his homeland Ithaca, then kills usurpers who wished to take his kingdom and his wife Penelope. Thus, in the ideal stylized reality of Romance, potential tragedy is transcended, as it had been when the Jewish people undertook their Exodus from Egypt towards the Promised Land. In contrast to Innocence depicted in Comedy and Romance, Frye's literary genres of Tragedy and Satire denote Experience. In Shakespeare's tragedies, *Macbeth*, *Hamlet*, and *King Lear*, the heroes are people with stature. But, because they defy the natural order of Life and Time, they are ultimately destroyed. Yet, in their destruction, the audience undergoes a catharsis, and our sympathy is aroused by the tragic flaws of the heroes. Ultimately, there is a silver lining to the dark clouds of tragedy.

Normative satire generally protests against and subverts some patterns of human behaviour. Indeed, certain 1960s folksingers in South Africa, for instance, such as Jeremy Taylor, Tony Bird, Paul Clingman, David Marks and Roger Lucey were often labelled as subversive, communists or even called anarchistic. Not surprisingly then, banning was common and musicians had their careers ruined for daring to air their grievances through the genre of satire. The actual term satire

can be defined as 'the literary art of diminishing or derogating a subject by making it ridiculous' (Abrams 1993:187). Frye's literary genre of Satire, however, differs from normative satire. When folksongs, for example, mock or protest human foibles or political injustices, hope is suggested. More broadly put, people are given the opportunity to reflect upon their prejudices, which they can then transcend. In sharp contrast to this form of satire, Frye's approach to satire depicts a broken world: a world of darkness devoid of hope. Jonathan Swift (1667-1745) could be called an Augustine or neo-classical satirist. The Swiftian indignation at its most trenchant is expressed in Swift's *Gulliver's Travels*, which appeared in 1726. In this book the 'upper' strata of English society, as well as the follies of mankind in the eighteenth century is satirized. The real point of Swiftian satire is the despair he feels about humanity's utter depravity as depicted by the Yahoos in the forth part of his travels. In this chapter - *A Voyage To The Country of The Houyhnhnms* - the narrator returns home, having lost all faith in humankind. Gulliver states that 'I could not endure my wife or children ... the very smell of them was intolerable' (Swift 1985:339). Hence, he rejected human society, as well as his own humanness and sought friendship with his beloved horses. The darkness which dominates Gulliver's fourth voyage corresponds with Frye's sense of Satire, which subverts and negates his other three genres: Comedy, Romance and Tragedy.

The reason for choosing to use Northrop Frye's archetypal approach to literature for this dissertation is that in folksongs, be they ballads or lyric, mythic narratives and archetypes are strongly manifested. Many symbols such as water, fire, seasons and wind - in fact, almost all nature imagery appears in most folksongs and are expressed in numerous Jewish and *Halutz* folksongs. Archetypal criticism stresses that myths, found in the folksong genre, are close to the elemental archetypes and the many themes that are grounded in the cycle of the seasons and the organic cycle of human life. Accordingly, this research is quintessentially folkloric, employing myths, images, symbols and metaphors which aid in emphasizing how the folksong genre, an important element of folklore, reflects the

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attitudes of the Jewish pioneers during the Palestinian Period. Other approaches to analysing folksong could have been considered. There is, for example, the Deconstruction epitomized by Jacques Derrida. Deconstruction would analyse the texts of folksongs, showing how contradictions and 'silences' - in which a viewpoint makes its presence felt by not being admitted - point towards an ideology that contradicts what is apparently being said. However, I am interested in what *is* being apparently conveyed and the implied underlying values; not in contradicting them and 'deconstructing' them. Furthermore, deconstruction is based on an epistemology which denies that the text refers to anything beyond itself. I find this incompatible with my fundamental belief that the text *does* refer to phenomena beyond itself; in the case of Hebrew folksong, the dynamics of life for Jewish settlers in the Palestinian Period. A Marxist approach could also have been considered. However, Marxism, even in more sophisticated forms, is antagonistic towards nationalisms such as Theodor Herzl's Zionism. Therefore, I feel that such a methodological orientation would be inappropriate: my aim is to show how the experiences and values of Jewish settlers emerge from their songs, not to offer a hostile critique of these experiences and values. Criticism is all too easy, especially from hindsight. Of further importance in employing an archetypal approach to Jewish folksongs is that in these songs Jews do not simply aggrandize their own localized trauma: these are people, however unique their circumstances may be, who are participating in universal patterns of response to a resurgent culture.

I feel that Frye's myth criticism forms a suitable methodological underpinning for an analysis of folksong because folksong, being an important constituent of folklore, naturally brings one to the threshold of the realm of mythology. Furthermore, Frye's mythopoetics is eclectic. He explicitly states that before one can achieve a vision of the dominant archetypes in any literature, one must first read the text closely, paying attention to the interplay of meanings, the irony and flow of imagery. Next, one should consider psychological, philosophical, historical and social contexts. Thereafter the genre of a particular work should be taken into account.

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Only lastly, should we consider the archetype and the nature of its displacement from the original, as well as the significance of this displacement (Frye 1957:99-100). This means that issues raised by a consideration of the socio-historical context of a song can be admitted, but without the ideological apparatus of Marxism. Other approaches to context, as well as psychological motivation, are also permitted by Frye's myth criticism. Thus, when necessary, I shall, with methodological propriety, be able to introduce elements of feminism and psychoanalysis into my discussion. Actually, in many instances my approach to folksong resembles that eclectic methodology embraced by the New Historicism. This dissertation, however, is not a demonstration of mythopoetic critique nor any other theoretical discourse. Myth criticism merely provides me with a helpful and consistent basis whereby I can examine my real concern: folksong and how Jews in Palestine used it to express their thoughts and values, their hopes and fears, their loves and sufferings.

1.   The Land of Israel is equated with the Promised or Holy Land, as well as with Zion and Jerusalem. The Land provides a sanctuary for the Jews: a return home from Exile and powerlessness. The Promised Land generally infers Eden regained, for which humankind strives towards. Consequently, the Promised Land, the Golden Age theme and allusions to the Garden of Eden suggest hope for mankind. *Gan Eden* (Garden of Eden) has been equated with a second Paradise (Warner 1975:52). In Kabbalistic teachings, 'the Promised Land lies beyond the Tiferet of Yezirah, the Self of the psychological Tree .... The simultaneous Hod - Nezah - Tiferet triad of Yezirah ... is known as Awakening Consciousness. It is also known as the Triad of Hope' (Halevi 1991:65).

2.   There are, generally speaking, three kinds of song which can be sung: the first is the art song, written by a skilled composer; the second is the popular song, whose circulation is not limited to trained singers and the third is the folksong, which includes the ballad and the lyric.

3.   'The Cherry-tree Carol' tells of Joseph, 'an old man' who wedded Mary, to whom a babe was then born. The child then told her that he would die: On 'Easter-day, Mother/ My uprising shall be;' This is one of the most popular English and religious folk ballads and is derived from the Apocryphal Gospel of St. Matthew. It is interesting that the unborn child predicts his date of birth as January 5th. This was the date of Christmas Day between the years 1752 and 1799 (Sharp and Karpeles 1968:103). Religion, superstition and history also play a significant role in Jewish ballads. Mary Hamilton, an historical ballad, bears resemblance to two distinct historical occurrences: one relating to a sixteenth-century incident in the court of Mary Queen of Scots and the other to an affair in the court of Russia's Czar Peter the Great, in the eighteenth century. Oral tradition has however altered the story, making it difficult to pinpoint the exact incident on which the ballad might have been based. What remains is a lyric lament in which Mary Hamilton makes a farewell speech without any explanation as to why she is being punished. 'The Three Ravens', 'Matty Groves', 'The Cruel Mother', and 'The Twa Corbies' describe death and murder. 'The Three Ravens' tells of a knight who was 'slain under his shield', watched and protected by his hawks and his hounds. A doe, who might have been a human female partner to the knight, was about to give birth, but sacrificed her own life when she lifted the dead knight on her back and buried him in 'the earthen black'. Knights, ravens, death and murder are also prominent in Jewish songs. In 'Matty Groves', a crime of passion was committed by Lord Arnold, who found his 'fair young bride' in bed with Matty Groves. 'The Cruel Mother', like Medea in Greek mythology, murdered her children, probably because of her husband's betrayal. The motive for murder in 'The Twa Corbies' was probably one of hunger and survival in the animal kingdom, where the crows plotted to eat the knight. In 'Barbara Allen' , the 'fair maid' died for some mystical unnamed reason after the death of her true love. The 'Barbara Allen' motif can be seen, for example, in the Yiddish song; 'Why do you lie on your bed so ill?/ Thank you kindly for your visit/ But I am near unto death (Rubin 1965:91). Barbara Allen tells the story of 'a fair maid' who 'made ev'ry youth well-a-day', as she was so beautiful. Sweet William loved her so much that he might have physically or metaphorically died due to the emotional reaction of being spurned by his lover. Consequently, her feelings of guilt or hurt were aroused and she asked her mother to 'Make my bed/ Make it both long and narrow/ My true love died for me today/ I'll die for him tomorrow'. Barbara Allen might have also carried on living physically, but died spiritually. This 'dying for love', in a spiritual sense, is a psychological fact which applied in ancient times, as well as in today's society. Numerous books dealing with Jewish folklore as well as with Jewish and Hebrew ballads contain ballads with diverse themes. In a recent interview with Meir Noy, he stressed that the same themes, patterns and devices are prevalent in all world folksongs (Noy 1995:interview). Interpretations of songs, although dealing with the same theme, might differ. A song dealing with the sun, for example, might differ in rhythm and feel depending whether it is sung in Africa or in Europe or the Middle East. The person, however, is the same, regardless of his nationality, creed or religion. In every country people have the same needs. There is a sky, mountains, sea and all other natural phenomena, internationally, about which people will sing. Songs are taken from climatic conditions, surroundings and group consciousness of a people. Swiss yodelling, for instance, exists as a form of communication so that mountain climbers can be heard. Similarly, in Africa, the rhythm of drums have served as a means of communication. Therefore, it is evident that a connection exists between folksongs globally and ballads have appeared in abundance in Judaism, since Biblical times (Noy 1995:interview).

4.   It is popular in Israel to set poetry to music and what often results is a popular folksong. In the poem 'Gather Me Under Your Wing', the speaker engages in an inner monologue with himself, although he asks, what is alluded to as being a bird, to protect him as a mother or a sister would. Perhaps this female bird symbolizes the feminine and nurturing part of the speaker's own psyche, with which he can only identify by means of his poetry. He meditates and reflects on the sadness of his life, confessing that although he knows, intellectually, of the existence of youth and of love, he himself has experienced neither.

5.   National anthems, such as Israel's 'Hatikvah' (The Hope) express the yearnings of a nation, in this instance, for a homeland. The words were written by N.H. Imber (1856-1909) and the tune is taken from a Rumanian folksong.

It is interesting that Haydn's second movement of 'The Kaizer Quartet' became the Austrian national anthem and subsequently became the German national anthem. Many songs, such as 'Flower of Scotland' are not national anthems, but express the folk soul of a people and are therefore adapted by nations as they evoke feelings of national passion. During the Rugby World Cup held in South Africa in 1995, each participating country sang its own song, expressing the distinctive flavour of that particular country's psyche. Mostly these are lyric folksongs as they stress unity, hopefulness and yearnings with which the whole nation can identify. The melody of 'World in Union', the official international theme song for the 1995 Rugby World Cup, is taken from 'Planets' by Gustav Holst and became a hit in the United Kingdom. The English team sang 'Swing Low Sweet Chariot', an American Negro spiritual, while Japan's 'Sakura', an old Japanese folksong, (Sakura meaning 'cherry blossom' - a symbol of the beauty of Japanese women), was sung by that team. South Africa's 'Shosholoza', a traditional worker's song, is inspirational in its call to 'unite and bond' and move forward as a team. Thus, whether in sport, politics or any other fields, song has the ability to unite a people.

6.   'There are competent students of folk-music, themselves not Irish, who describe Irish folk-music as the finest that exists' (Scholes 1963:521-522).

7.   According to Nietzsche (1844-1900), 'man stripped of myth is stripped of his past' (Schiess 1994:lecture). The German romanticists, such as Herder, opposed the philosophers of the Enlightenment who regarded myth as being obscure and unnecessary. The former saw in myth a constructive force - the basis of man's cultural life, poetry, history and religion. When Schelling delivered his lectures on the philosophy of mythology and the metaphysical analysis of myth at the University of Berlin, more than one hundred and fifty years ago, myth became accepted as a system of philosophy. In contrast to purely rational explanations about life, myths 'deal with the great, fascinating, powerful magic of inner transformation' (Caldecott 1988:2). Frazer, in The Golden Bough, (1890 - 1915), 'identified elemental patterns of myth and ritual that ... recurred in ... diverse and far-flung cultures' (Abrams 1993:222).

8.   The Hebrew translation of Tel Aviv (founded in 1909) is Hill of Spring. The quintessential quality of Spring is joyous and denotes a world of Innocence. In this realm, an abundance of creative energy can burst forth and give a deeper meaning to life. Because this energy is regenerative, the Halutzim could transform the dismal darkness of Exile into the light of Spring: a Spring within. It is hardly surprising that the English poet, G.M. Hopkins (1844-89), who strove to attain 'immortal beauty ... led poetry forward by taking it back' (Gardner 1963:xiv-xxi). Consequently, in Hopkins' poems which refer to Spring, primal innocence within mankind, as well as in nature is suggested. Similarly, Halutz folksongs revealed the Innocence and freshness of the questers who were in tune with the enlivening forces of nature and of Spring.

9.   A multitude of world folksongs praise the wonders associated with Innocence, Comedy, Romance, Spring and Summer. John Denver's 'Summer' is but one example:

        Silently like a superstar the morning comes in singing
        The promise of another sunny day.
        And all the flowers open up to gather in the sunshine
        I do believe that summer is here to stay

        (Okun 1975:14).

Yearnings for a world of Innocence are similarly set forth in Julie Gold's 'From a Distance'. In common with Halutz folksongs, this song stresses hope for an ideal new world, even in a fallen world of Experience:

        From a distance, the world looks blue and green,
        And the snow capped mountains white.
        From a distance, the ocean meets the stream,
        And the eagle takes to man ...

        From a distance, you look like my friend
        Even though we are at war.
        From a distance I just cannot comprehend
        What all this fighting is for.
        From a distance there is harmony
        And it echoes through the land.
        It's the hope of hopes, it's the love of loves.

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It's the heart of every man

(Gold 1987:2-5).

Blake's poem, 'The Echoing Green', suggests 'how man can be happy in the acceptance of his lot in nature and time, of life and a self-fulfilling natural process with a sense of community and warmth in it' (Brooks and Warren 1988:31). Blake believed in the holiness of everything that lives, a perception of life evidenced in Hindu or Buddhist religion, the Platonic tradition, nature-poetry of the Old Testament, the Druids and the mystical tradition of Adam Kadmon (Raine 1979:26-27). It is hardly surprising therefore, that echoes of Blake's visionary poetry, together with the fresh flowering of poetry sometimes known as The Romantic Revival, are expressed in modern-day folk-music. Many contemporary folk poets champion progressive causes, are imaginative in their approach towards life and express yearnings for a world of Innocence. Even in folksongs which depict Experience, this yearning for a state of perfection is alluded to.

10.   Urban folksongs, by and large, reveal a vision of Experience. The song 'Smoke and Dust', for instance, depicts the plight of modern man who lives in a fragmented urban society:

Oh I dreamed I was walking alone
In a city of sadness
And I wandered through deserts of stone, in a jungle of drabness,
I saw children in rooms were reciting the rules
And the railings were high that surrounded the schools
And I knew it was only a dream
Slabs of stone where the grass should have been.

And the walls were a wilderness high
And the sun was in hiding
And the towers were tearing the sky
Where the smoke clouds were writhing
And the god of the city had iron jaws
A ragged monster with jagged claws
And I knew that it couldn't have been
Smoke and dust where the heart should have been

(Folk Festival 1969).

Similarly, Ralph McTell's 'Streets of London' paints a portrait of alienation and apathy in a 'wasteland': a lonely city inhabited by countless lonely souls:

Have you seen the old man
In the closed-down market
Kicking at the papers with his worn out shoes
In his eyes you'll see no pride
Hand held loosely by his side
Yesterday's papers telling yesterday's news ...

In our Winter City, the rain calls a little pity
For one more forgotten hero, in a world that does not care

(McTell 1990:CD).

Ballads deal with a multitude of themes, one of which is Tragedy. Included in Tragic Ballads are 'tragic stories ... in which loyalty to kinsmen and to lovers are supreme values, even when they are in hopeless conflict' (Hodgart 1965:15). The tallness of trees occur frequently in songs which depict unrequited love. In 'Deep In Love', even the sturdiness of the oak is in question:

I leaned my back against an oak
Thinking it being some trusted tree
But first it bent and then it broke
So did my love prove false to me

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(Cole 1969:325).

A lyric folksong by Danny Carnahan 'The Rose You Wore For Me' tells of a young man's grief at having left his country and his loved one in search of gold. Because his desires are unfulfilled in his 'cold foreign ground', this song inheres in Frye's framework of Tragedy and Experience:

> If a word or a wish could transport me now
> I would fly to your arms like a moth to a flame
> But I'm chained and I'm bound
> To this cold foreign ground
> With none to blame
> But does my love warm your heart through the cold, cold night
> Does it twine round your heart as the roses grown
> Or has love burned away
> Leaving ashes as grey
> And cold as stone

(Buchan and Hall 1973:81).

Jeremy Taylor's satirical songs 'poked fun at the very serious business of being a Sarf Effrican ... and ... putting satire to music' (Taylor 1992:139). Besides popular South African folksongs such as 'Ag Pleez Deddy!', 'Piece of Ground' and songs from the musical 'Wait a Minim', Taylor also satirized aspects of life in England. His 'London Talking Blues' chronicles hypocracy of Middle and Upper Class society:

> Hyde Park Corner day or night
> you can hear 'em shouting about civil right
> and it's the same thing in the United States
> we got two things everybody hates -
> one's segregation, the other's negroes.
>
> London Town's a dirty old town
> the rich men float and the poor men drown
> but if you wanna take a tip from me
> invest your money in property
> Lots of it. Sit back and collect the rent, go and live in the
> south of France. Maybe I'll see you there. Maybe I won't

(Taylor 1992:47).

It is hardly surprising that numerous songs by Jeremy Taylor were banned, and he himself went into exile from South Africa for nine years. This is so because victims of satire 'bitterly resent the onslaughts: that is why they try to silence them ... thus ... the satirist walks a cold and lonely path' (Berman et al 1994:102).

Many world folksongs naturally depict the cyclical nature of life and time. Harry Chapin's, 'All My Life's A Circle', includes the words, 'Seasons spinning round again/ Years keep rolling by'. Joni Mitchell's 'Circle Game', compares life to a carousel which goes 'round and around'. In Ervin Drake's modern ballad, 'It Was A Very Good Year', the speaker tells of the ages of seventeen and twenty-one as being 'very good years'. He says, at the end of the song, that the days are short and the Autumn of his life is like 'vintage wine', which 'poured sweet and clear', throughout his life. With regards to Frye's concept of the relative dichotomy between Innocence and Experience, Jeremy Taylor's song, for example, 'Mommy I'd like to Be', portrays a child's innocence, who would simply like to be 'sitting in the sand', by the sea. Joni Mitchell's 'Both Sides Now', however, describes a person who was innocent and believing, yet, with maturity, realizes that 'It's life's illusions I recall/ I really don't know life, at all'. In this song, one sees a juxtaposition of Innocence and of Experience.

I have outlined the above folksongs to reflect archetypal and cultural transformations which prevail during every historical period. In every generation, human existence is patterned on universal emotional themes which constitute the world we inhabit: a reality that is in place in society. However, certain themes and motifs in folksongs reflect mankind's instinctual and unconscious impulses. More specifically, when we touch on Plato's notion of Forms, for example, which are located outside the everyday world - in the metaphysical realm - mythical images and motifs can be observed. These archetypal images then become manifest in the ballad and the lyric.

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Plato, for instance, 'puts the whole problem of theory of knowledge in his parable of the cave' (Campbell 1982:307). Hence, because parables, poetry and folksongs are related to myth, Jungian psychology coupled with Northrop Frye's archetypal approach to literature, Blake's Songs of Innocence and Experience and aspects of Kabbalistic thought, allow for a broader perspective of the folksong genre.

CHAPTER ONE
HISTORICAL AND CULTURAL BACKGROUND

Because much has already been written about the Jewish people from historical, social and geographical points of view, in this chapter an attempt will be made to trace only a broad history of Jewish *folksongs* as well as concomitant cultural changes. Diverse sociological, cultural and other influences on Jews are obvious because, even in the period of antiquity, Jews lived in many countries so they would naturally have influenced and been influenced by the religious values, mythological and folkloric matters of the countries in which they resided. Consequently, by cultural dispersal, folksongs of the ancient people would have impacted on one another, allowing for a musical symbiosis to occur. Thus, manifestations of a sometimes conflicting tradition which extends back to Biblical periods, will be outlined. Due to a lack of existing records, however, much of the argument will appear to be speculative, but not to enter into this area would seem to be avoiding important issues - irresolvable and debatable concerns will therefore be outlined.[1]

According to the Bible, the Children of Israel spent nearly four hundred years in Egypt (Exodus 12:40); during this long bondage it is probable that the Jewish people learned to set inspired writings to tunes, particularly because 'Music was a recognized branch of Egyptian learning' (Selvi, Kahn and Soule 1956:5). Undoubtedly the earliest literature, as well as songs of the Jews, is found in the *Old Testament*. It would naturally be assumed, therefore, that a valuable source of information for the *music* of the ancient Hebrews or Israelites - the Jewish people - is the Bible. Ancient Jewish music seems to have been used principally in public worship, but it was utilized as well on such quasi-ritualistic occasions as coronations and celebrations.[2] Indeed, as many passages in the Old Testament indicate, it would have been difficult for the Jew to imagine a joyful occasion without music (*Encarta* 1994:CD ROM).[3] It is not surprising that when Moses

delivered the Children of Israel from Egyptian bondage, they immortalized the event with song. Miriam the prophetess accompanied him with 'the soft voices of harps and the rhythmic force of timbrels' (Exodus 15:20). The oldest of the extant Israelite heroic poems could be the 'Song of Deborah', which has references to music: 'Then sang Deborah and Barak, the son of Abinoam on that day' [after Sisera had been vanquished and murdered], saying: 'I, even I, will sing unto the Lord; I will sing praise to the Lord God of Israel' (Judges 5:3). Although the Bible is regarded as a sacred text, folksongs must have existed side by side with the sacred works, perhaps even alongside the poetic grandeur of Psalms. Moreover, because the Biblical books, besides dealing with the times when the Jews lived a nomadic life in the wilderness between Mesopotamia and Egypt and when they were conquering Canaan, also provide a clear picture of the ways in which they were influenced and stimulated by other cultures and their music. Jewish music has always echoed religious and ethical values, as it reveals feelings of the people, regardless of external vicissitudes. Accordingly, 'whenever the groups upheld to historic integrity, Jewish song flourished' (Idelsohn 1944:492).

Although most historical periods have possibly influenced folksongs of the Jewish Palestinian (Eretz Israel) Period, it is difficult to find influences from the post-Biblical period until 'after a long hiatus in the medieval Golden Age of Spain (c.1200) when systematic philosophy and ideology reappeared among Jews' (Goetz 1982:208). In fact, what distinguished Jewish culture of this age was not only the literary merit of its Hebrew poetry which was prolific but, in contrast to previous historical times, the *politics* in Muslim Spain which provided new cultural, social and economic opportunities for the Jewish people. As a consequence of broader opportunities, Jewish cultural perspectives were extended to new horizons - mathematics, medicine, philosophy, literature, political theory and aesthetics. Furthermore, an effort was made to recapture the 'vitality and beauty of biblical poetry [which] yielded new insights into the morphology of the Hebrew language and into the historical soil of biblical prophecy' (Goetz 1982:319-40). Not surprisingly, within the enlightened socio-political milieu of this historical period, archetypal perceptions of

Jews were transformed as manifestations of the 'mystic' or 'scholar' became prevalent. The Jewish Intelligentsia included writers and philosophers such as Solomon Ibn Gabirol (1020-1057), Judah Halevi (1075-1141) and Moses Maimonides (1135-1204) to name a few. Judah Halevi wrote poems on religious and secular themes such as the passion of love, drinking songs and he praised the beauty of nature. The historian and literary critic, I.A. Simhoni, when dealing with the emotions underlying the poetry of Ibn Gabirol and Halevi, said that 'souls like Hamlet suffered due to the ideal of the Goodness of God as opposed to the reality of evil and injustice in the world and that this tragic dualism was aggravated by the suffering of Jews in Exile' (Waxman 1960:817-18). It is not surprising that Halevi's songs to Zion, expressing a similar dualism, are his most beautiful works, displaying the deepest of his emotions (Salaman 1928:xxv). Halevi, 'created a special genre, songs of yearning for Zion' (Seltzer 1980:388). He believed that the beauty and luxury of life in exile under alien rulers was meaningless, in contrast to the spiritual grandeur of the Land of Israel. It could be said that Halevi became a spokesman for the return of the people to the Holy Land. In his poem 'Kirya Y'fefiya', (Beautiful Courtyard), which was later set to music, Halevi lyricizes about Zion. He says: 'If only I could fly like a dove/ I would kiss your stones, your very soil' (Coopersmith 1942:11). Possibly because Hebrew poetry during the Golden Age of Spain employed archetypal motifs such as yearnings, love, pain, sorrow and beauty, Heinrich Heine (1797-1856), who had converted from Judaism to Christianity, was touched by these medieval poets. He said of Judah Halevi, for example, that: 'When God created the soul of Ha-Levi, He was so enraptured by its beauty and exquisiteness that He could not retain Himself and kissed it' (Waxman 1960:227). As Jewish medieval life was generally cosmopolitan, literature mirrored this lifestyle and folksongs naturally revealed cultural changes and archetypal transformations of this historical period. This diverse and prolific literature 'can be likened to a mighty tree whose roots have spread in all directions, drawing moisture from all sources ... far and wide to the four sides of the world' (Waxman 1960:153), and Hebrew folksongs have inevitably been influenced by various sources as a result of cultural dispersal. A rich repertoire of Spanish-Jewish songs, for example, might well have made a valuable contribution to the

cultural life in Palestine after the expulsion of the Jews from Spain in 1492, many of whom then emigrated to their ancestral homeland. Halevi's 'Day to Dryness' (Yom L'yabasha) and some of his other poems, were sung by the pioneers in Palestine and still are today.

It is often difficult to separate literature from music, 'as poetry and music are usually synonymous with each other' (Nabarro 1974:5). For example, Homer's epics such as the *Iliad* and *Odyssey* (c.800 B.C.E) and *Beowulf*,[4] were songs before they were written down. In fact, *Beowulf* is set in Denmark, not in England. It follows that it is folk memory which has become enshrined, probably by bardic refinement, in an epic work.[5] Although *Beowulf* was written down in about 800 AD, it describes events which occurred centuries before. Similarly, Jewish folksongs, although written down in the eighteenth century, can describe a heritage which goes back to centuries before, because 'in the earlier periods, music and poetry were, with the Jews, very closely allied.[6] In the childhood of Hebrew poetry, as in the childhood of poetry of all races, poems were chanted' (Scholes 1963:543). Secular poetry and music developed and in the early eleventh century, trained musicians known as the *Goliards* (a type of troubadour) appeared, many of whom were Hebrew scholars of Jewish origin. They were usually wanderers: intellectual vagabonds who were found all over southern Europe. Their poems were usually written in Latin but occasionally a form of Hebrew was used. They sang Sephardi laments as well as secular songs, in common with other troubadours. These Jewish troubadours, like the minstrels, also wandered from court to court and sometimes sang songs and poems in French, which were translated from Hebrew prayers. Love songs and ballads were also read, often to the dismay of the Rabbis (Rubin 1979:20). Many Sephardi Jews who came to Palestine brought their traditions, mythology and folksongs, which seem to have been influenced by the *Goliards* and troubadours.

Between the Golden Age of Spain and the Jewish Enlightenment (*Haskalah*) in the

eighteenth century, little *Hebrew* secular literature or folksong of importance was produced in Western Europe. However, in much the same way as the Jews were influenced by Egyptian music while in bondage in that country, wherever they settled during the Jewish dispersal, folksongs of various cultures in which the Jews lived, as well as distinctive Jewish music, would have impacted on one another by cultural dispersal. Perhaps every historical period has had an influence on Jewish folksongs of the Palestinian Period. However, it would be impossible and unnecessary for this study to undertake such an in-depth analysis of Jewish history and its effect on Jewish folksongs. Hence, only certain periods will be discussed. Inevitably, folksongs of Eastern-European Jewry are of importance, because the majority of pioneers who emigrated to Palestine during the Jewish Palestinian Period came from Eastern Europe.

Due to dire external pressures brought to bear upon the beleaguered Eastern European Jews in the seventeenth and eighteenth century such as economic and social oppression, Jewish society itself began to be adversely affected. Consequently, 'tragedy and despair served as a background for the appearance of Chassidus [sic] and the Baal Shem Tov on the European scene' (Klapholtz 1970:5). People were disillusioned and hope for some form of illumination to brighten up their sad lives began to wane. A social religious movement called *Hassidism* began early in the eighteenth century under the leadership of a pious Jew, Israel Ben Eliezer (1700-1760), who was called the Ba-al Shem Tov, (Master of the Good Name).[7] This *Hassidic* movement was shaped and conditioned by tensions which then prevailed in Jewish society. Certain Jewish writers saw in *Hassidism* 'a revolt against the legalism of Rabbinism' (Waxman 1960:794). As well as furnishing an ideological background, the mystical teachings of the earlier Kabbalists in Safed during the sixteenth-century were echoed by the growth of this movement.[8] *Hassidic* ideology enabled the impoverished masses to realize that they could attain spiritual heights despite their physical impoverishment. The Ba-al Shem Tov, for example, taught his pupils to worship God through joy and with the heart and, as a result, he infused religious zest into the hearts of a down-trodden and

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degraded mass of Jews. The *Hassidic* movement highlights the 'pious scholar' Jewish archetype, who 'enters into a mysterious communion with the world and probes life's darkness in order to find the light' (Glazerson 1991:8). It is understandable that music and religion are inextricably linked, because 'music flows nearer the heart of the world and it directly affects the human soul' (Godwin 1987:254). Not surprisingly, the distinctive and expressive kind of folksongs sung by the *Hassidim* 'give free rein to the expression of their religious feelings and often these songs are also accompanied by swaying movements of the body and melody, to the *Hassid*, uplifts him with a sort of unearthliness which loses itself in the infinite' (Minkin 1935:306). The characteristics of the early *Hassidic* melodies were governed by the preferences of the *tzadikim* (pious ones). Some 'delighted in lyric tunes which voiced yearning, while others liked subtle rhythms, syncopations and tempo vivace, while certain people poured out their emotions in soft minor tunes' (Idelsohn 1944:416). Others gave utterance to emotionalism and indulged in dance and in march rhythms. Some *tzadikim*, however, considered it their duty to save secular tunes for sacred purposes. This is so because 'it has always been a Jewish trait to draw on music of surrounding people and then to create a Jewish flavour from that song' (Noy 1995:interview). There is a legend, for example, which tells of a *Hassidic* Rabbi, the *Tzadik* of *Kalif*, who went to Hungary where he heard a shepherd sing a simple Hungarian song. Thereupon the Rabbi copied the tune of this song but made up the Yiddish words 'We will build the *Beit Hamidrash*' [which alludes to the Temple] (Noy 1995:interview). Consequently, this Hungarian song 'became' a *Hassidic* one. Another Rabbi who heard a girl sing 'Katarina', a Russian song, decided to make a Jewish version of it. He 'utilized the "Rina", which means joy in Hebrew and so another Jewish religious song was created out of a Russian song' (Noy 1995:interview).[9] Because song was so vital to the *Hassidism*, it was acceptable even if it originated from a non-Jewish source, as long as the song was thereafter made Jewish in character.

Until the eighteenth century, the Jewish people, although widely scattered and often subjected to persecution, were held together by their common heritage and bonds

of social solidarity - even in the case of the expulsion from Spain and Portugal. However, as the European Enlightenment of the eighteenth century began to penetrate the traditional Jewish way of life, these bonds began to erode. Hence, the Jewish Enlightenment (*Haskalah*) gradually emerged. This ideology had its roots in the general European Enlightenment, which may have been one of the most crucial stages in the emergence of ideas of human progress and free will.[10] The Enlightenment was based on Judaeo-Christian assumptions about history being teleological, that is, the notion that the world is controllable by human will and reason and the concomitant desire to escape from inherited superstitions. Thus, one of the key elements of the Enlightenment, which was a sophisticated urban movement, led to an awareness that people were losing touch with their rural roots. Hence, an interest in folk culture was aroused and 'serious' culture was being questioned: the unarticulated peasant way of life was now under examination (Drabble 1995:861). Jean-Jacques Rousseau (1712-78), in his essay entitled *Discours sur les sciences et les arts* (1750), where he 'contrasts the innocence and contentment of primitive man in a "state of nature", ... with ... the dissatisfaction and perpetual agitation of modern social man' (Drabble 1995:861). It can be said that 'We are all Rousseauists or Wordsworthians to the degree that we are discontented with the artificiality of our culture, and many see the unsophisticated charms of folk-lore as analogous to the happiness of a vanished childhood' (Hodgart 1965:12). It is therefore not surprising that influential Romantic English poets such as William Blake (1757-1827) and William Wordsworth (1770-1850), who rebelled against the vacuity and artificiality of their society, were influenced by Rousseau's 'novel ideas on natural goodness' (Raine 1979:137).

It seems logical to assume that with this renewed, albeit idealized interest in common folk, an examination of folksongs of the people, which included the Jews, would have also come to the fore. Although the Jewish *Haskalah* movement was part of the general European Enlightenment, it was largely linked to the German Enlightenment, because Moses Mendelssohn (1728-86), a German Jew, is generally considered as the originator of this movement. Linguistic assimilation

increased, as Mendelssohn and the *maskillim* (adherents of the *Haskalah*) appeared to have a negative regard for the use of Yiddish. This led Mendelssohn to translate the Bible into German and he strove to foster the study of German and Hebrew among German Jews. Similarly, in the Netherlands and in France, a move away from Yiddish as the 'mother tongue', as well as secular education for the Jews was encouraged. Not surprisingly, because Jews in western and central Europe were more assimilated and many drifted away from their ancient Judaistic roots, 'a new archetype ... began to emerge from the shadows: the "Revolutionary Jew"' (Johnson 1987:306), who wished to journey towards the 'new light' which beamed brightly for all. The culmination of the revolutionary Jew must surely be Karl Marx (1818-1883).

While Enlightenment, assimilation and de-Jewification characterized much of Western Europe, the same was not true of the Eastern part of the continent, where discrimination against Jews resulted in the majority of them, by virtue of necessity, choosing to live in the *shtetls* (Yiddish diminutive of *shtet*, meaning town). In Eastern Europe, the *shtetl* pattern - the movement of the Jews to smaller towns, 'first took place within Poland-Lithuania before the partitions of the kingdom' (*Encyclopaedia Judaica* 1971:1466). Due to the Eastern European Jews' self-imposed isolation because of their hostile surroundings, they were more socially withdrawn than their brothers and sisters in the West, where freedom of thought and creativity was encouraged. Manifestations of Eastern European Jewish archetypes differed from their brethren in the West and the traditional ideals of charity, learning, piety and communal justice were fused in the intimate lifestyle of the *shtetl*. In this society, the dominant archetypal patterns were placed on the values of learning and on cohesive community life. Although Yiddish folksong had virtually disappeared from Western and Central Europe except as objects of study, Jewish religious and secular folksong burst into full bloom in Eastern Europe during the late eighteenth and in the nineteenth centuries. This emergence of folksongs is natural because 'folk-song can thrive and be practical only in a folk-community, where there is a vigorous communal life and there have been two large Jewish

cultural centres possessing characteristic Jewish folk-song - in Eastern Europe and in Palestine' (Rothmuller 1975:171).[11] Many new categories of secular songs welled up from the depths of the people, which included 'cradle and love songs, ballads and dance songs, drinking and humorous songs, work and children's songs, soldier and topical songs, nonsense and satirical songs, as well as the previously mentioned categories of wedding, religious, holiday, ethical, and historical songs, and many others' (Rubin 1979:24). This period marked the genesis of recorded Jewish folksongs.

Not surprisingly, these Jewish songs 'reveal the same themes as the folksongs of other people and it is this universality of themes, archetypes, patterns and devices that make folksongs truly a universal language' (Rubin 1979:462). Similarly, archetypal images are universal symbols, but 'mythology forms an initiatory pattern of education: understanding the traditional lore of one's society and the basis of it is social mythology' ... accordingly, 'every culture produces a mythology' (Frye 1970:28), and the various archetypal transformations reflect a particular culture, such as that of Eastern European Jewry. In contrast to the many Jewish archetypal Biblical heroes and heroines, which included Abraham, Moses, David, Samson, Sarah, Deborah, Ruth and many more - in the Diaspora, particularly in Eastern Europe - the tragic plight of ordinary human beings, trapped within physical and emotional boundaries, are depicted in Jewish literature. In the works of Isaac Bashevis Singer (b. 1904), for instance, particularly in his shorter fictional works which focus on eighteenth and nineteenth *shtetl* life, archetypes such as 'Gimpel the Fool', 'Yentl the Yeshiva Boy' and 'The Slaughterer' emerge. It is understandable that in stories by Singer, Peretz and other authors, although didactic in essence, folkloric motifs like the supernatural are stressed, largely because 'Genuine literature is ... realistic and mystical' (Singer 1981:viii). Because life in the *shtetl* was mundane and often degrading due to hostile surroundings, people often needed to shift their attention to the mystical realm.[12] Yet, despite or because of the hostility which surrounded these Jewish people, they added meaning to their lives by becoming so closely knit that they almost lived vicariously

through each others' lifestyles. The community formed part of an extended family, where privacy was not even considered. Matchmakers, who knew everyone and everything concerning everyone, were approached by parents when a young person was to be wed. Thus, in Diaspora folksongs, the archetypal Jewish matchmakers, cobblers, Yeshiva boys, tailors, *Yentes* (interfering women), gamblers, *nudniks* (nags) and neurotics are presented in abundance. Fools and simpletons (*shmendriks and shmiggeges*) also formed part of the community. In fact, 'Jewish preoccupation with fools in humorous literature is a didactic one. It is concerned not so much with mocking at those unfortunates as in using them as whipping posts for the stupidities of the rest of the clever ones' (Ausubel 1993:381).

Because folksongs reflect cultural changes and archetypal transformations brought about by historical pressures, the Eastern European cultural life was vividly portrayed in a wealth of folksongs. Poverty, persecutions, insecurities, fears and hopes were portrayed in lullabies, as well as in songs of love and courtship, religious songs which depicted the Bible and its heroes, historical and topical songs, and songs of merriment. Both positive and negative aspects of *shtetl* life and the people were portrayed in Shalom Aleichem's *Tevya, the Milkman,* (*Tuvya Hacholev*), for example, popularized later by the musical play and film, 'Fiddler on the Roof',[13] where a vivid portrait of Jewish life is poignantly painted. Archetypal imagery here reflects Frye's world of Experience and his literary genre of Satire, yet paradoxically, Innocence, or manifestations thereof, emerge because the archetypal 'victim fall-guy', or *schlemiel*, despite harsh external conditions, was inwardly a gentle victim. Tevya represents the Jewish 'honest peasant' archetype in the same way as does Benjamin the Third, a character from the Jewish novelist, Mendele Moher Sefarim. *Benjamin the Third*, first published in 1885, tells of a man who 'lives in a world of visions and grotesque idealism and who leaves the microscopic Tuneyadevka in his adventurous search of the legendary Ten Tribes .... This story is shaped in a manner somewhat resembling Cervantes' *Don Quixote*' (Mendele 1968:7-8). Even the undertone of sadness and frustration, which underlies many Jewish jokes, a purveyor of folklore, is probably rooted in the

ceaseless struggle for the survival of the Jew in anti-Jewish society: thus laughter often emerges through tears.

With the spread of the Enlightenment to Eastern Europe in the latter part of the nineteenth century, Jews in the *shtetls* were naturally affected by the currents of change in which 'old political and ideological winds slowly shifted and gave way to a new current of social consciousness' (Adler 1980:13).[14] During the *Haskalah*, new literary genres were developed, and 'there was a search for new modes of expression' (Pelli 1981:95). Poets largely expressed the new 'humanistic' attitudes in works which emphasized nature, love and physical action. In addition, although cultural emancipation and secular activity on Russian soil 'seemingly de-emphasized the traditional messianic yearning for Zion .... Jewish humanism was responsible for a number of features that later were absorbed into the very mainstream of Zionist ideology' (Sachar 1982:8-9).[15] The literature of the *Haskalah* ideology found its expression particularly in the works of Judah Leib Gordon (1831-1892), a Hebrew poet, critic, allegorist, writer and journalist. He is often considered as the last major spokesman of the *Haskalah*: Gordon 'embodied an age which ended with him, but at the same time he paved the way for such poets as Hayim Nahman Bialik, Saul Tchernichowsky, and others whom he had influenced' (Samuels 1977:58). In common with other *maskillim* (adherents of the Haskalah), Gordon was swayed by the spirit of Russian liberalism, only to be disillusioned by the realization that anti-Semitism persisted - the Jewish people would never be fully accepted into the Russian environment and cultural milieu. Although the first so-called 'modern' pogrom was in Odessa in 1871, the major Russian pogroms began in 1881, after the death of Czar Alexander II. Gordon then advised the Jews to emigrate to Western countries such as America. Indeed, the pogroms in Russia started a mass migration, as well as a significant Zionist movement.

The trends in Jewish life arising from the Enlightenment bequeathed conflicting ironies to Jewish existence in the twentieth century: what Jews gained since their

emancipation, which enabled them to seek new intellectual horizons, consequently resulted in a spiritual death, by loss of their faith (Sherman 1987:9). Some Jewish people cut themselves away from the nourishing traditions of Orthodox Judaism as they were tempted with assimilation on the one hand, and with the irreligious attraction of Zionist nationalism on the other.[16] However, there was also a reaction against the 'starry-eyed hopes and expectations ... of the *Haskalah*' (Govrin 1989:21). Thus, many of the Jewish youth, 'having lost the religious faith and self assurance which had been an integral part of Jewish life from many generations, now found no purpose in their lives in the irreligious atmosphere of European culture' (Govrin 1989:21). It is not surprising therefore that the Jewish Exilic archetype in the Diaspora was transformed into an extroverted Seeker when the opportunity arose to create a new identity in rebuilding the ancestral Jewish homeland in Palestine. Zionism most markedly expresses the transformation. Zionism is defined as a 'Jewish political movement for the establishment of a Jewish homeland in Palestine, the "promised land" of the Bible, with its capital Jerusalem, the "city of Zion"' (Cummings 1995:1145). However, the Zionist idea *per se* did not simply begin after the Russian pogroms. Jewish yearnings for the return to Zion have, throughout the ages, constituted an important theme in Judaism. In fact, 'the Seeker impulse is evidenced in the refrain of the Jewish *seder* ceremony, "Next Year in Jerusalem", and acted out in the desire to literally emigrate to the Holy Land' (Pearson 1991:124). Accordingly, most Jewish people who had emigrated to Palestine *before* the first *Aliyah* had been religious Zionists who 'hoped to precipitate the messianic action' (Johnson 1987:374). But from the 1840s, secular Jews such as Moses Hess (1812-75) wished to return to their Judaic roots in the 'form of nationalism rather than religion' (Johnson 1987:375). Peretz Smolenskin (1842-1885) spent his days from the age of twenty in Odessa, the most modern Jewish community in Russia, where he began his literary career. Whereas Smolenskin had initially been an exponent of *Haskalah* thought, he abandoned the notion of assimilation and advocated the physical return to Palestine. Then, together with Moshe Leib Lilienblum (1843-1910) and Leon Pinsker (1821-1891), who wrote a pamphlet entitled 'Auto-Emancipation', he formed of a movement called 'Lovers of Zion' (*Hovevei Zion*) organized in the late 1870s.

Many of the members of this movement were caught up with the spirit of nationalism and settled in Palestine, where they founded new agricultural colonies. A *Bilu* society was formed in Russia in 1882.[17] While several hundreds of Jews in various parts of Russia joined this society, only a few dozen left for Palestine in 1882. The 'Lovers of Zion', together with the *Bilu* group established the settlements 'Rishon Le Zion', 'Petach Tikvah', as well as 'Nes Ziyonna' and 'Zichron Ya'akov'. These early pioneers were imbued with the spirit of returning to Zion where they could build the land once again, although they confronted problems such as the lack of water and malaria. Nevertheless, their attitudes were predominantly nationalistic and idealistic and, owing to their pioneering spirit, they were willing to do anything they could to make the land flourish.

Eliyahkum Zunser (1836-1913), an Eastern European poet and singer, wrote many Zionistic folksongs which described the early beginnings of the Zion migrations. He saw educated university students of the *Bilu* movement on the way to Palestine and was touched by their desires to sacrifice comfortable lifestyles for toil in the Holy Land. Zunser then dedicated his 'Return to Zion' (Shivas Tsion) to them, which he wrote in Yiddish:

> Oh these young people
> Will be blessed by all the world
> They leave their homes, possessions,
> Honour, happiness, prestige ...

(Rothmuller 1975:172).

He concludes with the words:

Their names, like Ezra's

will remain forever more!

(Rothmuller 1975:172).

When the 'Lovers of Zion' founded agricultural colonies early in the twentieth century, Zunser wrote his song 'The Plough' (Di Soche), which is remembered to this day. Herein, the joys of toiling and working the land are described: 'In the plough lies good fortune', (In soche ligt di mazl broche). In his song 'Let Us Return', indecision was replaced by the words; 'In Zion Let Us Go Back'! (Rothmuller 1975:172). Similarly, Mark Warshawsky's (1845-1907) 'The Coming Year in Jerusalem' (Leshana Haba'a b' Yerushalayim), described the joy of living and labouring on one's own land, where 'no more Jewish blood will flow'. He dedicated his folksong 'The Song of the Bread' (Das Lid Fun Dem Broyt) to the Jewish settlers who were returning to Zion:

Oh Zion! Cast off your sorrow,

May your anguish cease;

Soon happiness will enter your fortress,

Your loved ones are returning!

(Rubin 1979:377).

By the end of the nineteenth century, prior to Theodor Herzl's political Zionism, about fifty thousand Jewish people were living in Palestine and eighteen Zionist settlements were already in existence. This first *Aliyah* to Palestine numbered about twenty-five thousand immigrants who had been inspired by the *Hibbat Zion*, *Hovevei Zion* and *Bilu* movements. In 1885, Nathan Birnbaum founded and edited the first Jewish nationalistic journal in German called *Self-Emancipation*, wherein

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the word 'Zionism' was introduced. So widespread were Zionist ideas that the English novelist, George Eliot says in *Daniel Deronda* (1876), that the hero prepares to go to Palestine to restore political existence to his people and make them a nation again. Eliot's work 'had the practical effect of stimulating the Zionist renaissance' (Gribetz, Greenstein and Stein 1993:299). Eliot was one of the most respected intellectuals in Britain, and the book was widely read in political circles. What further stimulated Zionism was the so-called 'Dreyfus affair'. In 1894, Dreyfus, an assimilated Jew on the General Staff of the French Army, was accused of treason. He was found guilty and sent to Devil's Island off the coast of South America, where he spent some time in solitary confinement. Emile Zola published *J'accusé* (1898) which alleged injustice. Consequently, in 1899 a new trial was granted. Dreyfus was still found guilty, but was pardoned in 1904. One of the journalists present at the initial trial in 1894 was Theodor Herzl (1860-1904), 'the very paradigm of Europeanism' (Sachar 1982:37). During his years as a student at the University of Vienna, he was of the opinion that, ultimately, racial prejudices would disappear. However, it was probably the Dreyfus affair which shook him out of his complacency, because, when he left the court, Herzl heard the crowd shout 'Death to Dreyfus! Death to the Jews!'. Consequently, a few months later, Herzl completed the first draft of his book *The Jewish State (Der Judenstaat)* where he stated that Jew-hatred was a reality. This book, published in 1896, would set modern Zionism in motion.

In the nineteenth century, hatred of Jews resulted in attacks from many sides - from the political left and right, from industry and from the farms, from science, popular music and literature. It was against this threatening background that Herzl began to write another work, *The New Ghetto*, (1895-98), which showed how new walls of prejudice surrounding the Jews had replaced the ghetto walls of stone. Against the backdrop of anti-Semitism, Herzl planned to resettle the Jews of Europe in a country of their own where a model state could be formed. A number of regions were identified, but 'Palestine ... our unforgettable historic homeland' (Hertzberg 1959:222) was chosen for the Return to Zion. In 1897, Herzl called the

first Zionist Congress in Basle, Switzerland, where the Zionist movement was officially founded and its basic platform proclaimed: the establishment of a legally secure Jewish homeland in Palestine. Theodor Herzl then dedicated his whole life and energy to the realization of this ideal. In the last stanza of his poem 'There, There the Cedars' (*Dort vu di tseder*), which graced the Basle gathering, the Zionistic ideal was expressed:

> And turn my face towards Zion's ground
> And sprinkle on it Zion's white sand,
> And I shall dream of my own fatherland!

> (Rubenstein 1974:32).

Two years before his death in 1904, Herzl's book, *Altneuland*, (*Old-New Land*) was published. On its frontispiece was inscribed the prophetic motto: 'If you will it, it is no dream' (Rubenstein 1974:33).

Counter-attacks on Herzl's political Zionism were made by intellectuals, which included Ahad Ha'Am (1856-1927). In contrast to Herzl's political Zionism and his insistence that the Jews had to have their own homeland in Palestine, Ahad Ha'am's concerns were for the preservation of Jewish culture. He said, however, that those who did settle in Palestine should create a spiritual and cultural centre there. Similarly, for the Jewish philosopher, Martin Buber (1878-1965), Zion meant 'internal liberation and purification' (Buber 1973:viii). However, he felt compelled to question the trend that Jewish nationalism had taken and criticized an ideology that 'regards the nation as an end in itself' (Buber 1973:214-226). Buber did, nevertheless, write about the importance of the Jewish people's need for their own land. For him 'the collective soul apparently retained all the strata of the past and all the variegated manifestations of Jewish creativity and folklore' (Almog

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1987:134). Here, Buber shifted from the purely written culture of Judaism, to the symbols and archetypes, which 'expressed the emotional richness of Jewish life' (Almog 1987:134). Inevitably, the Zionist idea evoked a variety of responses, socially, ideologically and culturally. But, the more Zionism became established, the more it became an integral part of Jewish life in various communities worldwide. Trends and biases clashed, but they also merged with one another. Indeed, the co-existence of disparate components possibly allowed for the adjustment of Zionism to cope with new situations.

Although the Hebrew language had for centuries only been used for liturgical purposes, it was revived as a spoken language, largely as a result of the *Haskalah*. Hebrew poetry and folksongs are often indistinguishable, as it is a Jewish tradition to 'take poetry, put it to music and create a song' (*Encyclopaedia Judaica* 1971:1386). One of the most influential Hebrew poets of the Romantic or Renaissance (*Techiyah*) period in Modern Hebrew literature was H.N Bialik (1873-1934). Bialik, known generally as the Poet Laureate of the Jewish people, was born in Russia and, from an early age began to read philosophical works by Judah Halevi and Maimonides, as well as books on the Kabbalah and *Hassidism*. His first poem, which became a folksong, 'To The Bird' (El Hazipor) was published in 1892 in Odessa. Bialik resided in Berlin for a while and finally settled in Palestine in 1924. He wrote poetry, essays, prose, folksongs and assisted in the compilation of *The Book of Jewish Folklore and Legend* published in 1988. Bialik also wrote that he was 'particularly taken by the folk genre' (Carmi 1982:43). Besides the influence which Bialik had on Jewish writing, he was relatively prominent in world literature. He was known to Chekov and Western *Jews* who translated his works into other languages (Natas 1992:lecture). His poetry expressed the universal dilemma that faced many of his Western contemporaries who, like him, were living in a world which had lost spiritual faith. Bialik spoke metaphorically of 'a new song', devoid of Jewish spirituality, in his poem, 'Alone'.[18] According to Alter, Bialik's central perception of reality was one of 'an abyss or void, over which all the solid-seeming structures of civilization, and all the pleasing designs of human

meaning are erected' (Alter 1975:127). Alter posits that 'this [existential] "nothingness" to which Bialik refers has its counterparts in the masters of American and European literature, such as Franz Kafka, William Faulkner and Jean-Paul Sartre' (Alter 1975:127). Despite the element of pessimism portrayed in some of Bialik's work, it is obvious that his early life and the study of the Talmud signified that his religious beliefs ran deep, although he encouraged new and liberal views. Bialik's dichotomy between clinging to old familiar ways, or to follow 'the light' even if it led to existential despair arising from the *Haskalah*, is a common motif in much of his work. Besides lyric poetry and folksongs, Bialik also wrote poems of wrath, where he displayed anger with God, with nature and most of all, with his own people. After the Kichinev pogrom in Russia in 1903, Bialik wrote 'On the Slaughter' (Al Hashchitah) where he condemned God, as well as the powerlessness of the Jews, who he referred to as 'slaughtered calves', whose 'lives are without cause' (Natas 1992:lecture). Bialik criticized the transformation of the pogrom 'into an archetype based on a support system of martyrdom' (Roskies 1984:91) and regarded it as a symbol of national ignominy. Interestingly, the 'impulse of locating catastrophe on a scale of archetypes was carried over into folksong ... for ... as Alan Lomax pointed out, the content of song communication is social and normative' (Roskies 1984:81). Accordingly, modern Jewish folksongs now expressed outrage or fear beyond the confines of the prayer book. As people began to extricate themselves from their past, folksongs intimated the glimmering of a new dawn.

Saul Tchernichovsky (1875-1943) brought to Hebrew literature an emphasis on beauty, hedonism, nature and protest. He was also a prolific translator and translated works by Homer, Pushkin, Moliere, Goethe and Shakespeare into Hebrew, as well as Longfellow's 'Hiawatha' and the Finnish epic *Kalevala*. Folklore and folk literature play an important role in Tchernichovsky's poetry, and he was attracted to the ballad. He possibly had an interest in Scottish ballads, as he translated Burns' 'John Barleycorn' and 'My Heart's In The Highlands'. Many of his lyric poems and ballads were set to music and are still sung today. One of these

poems is called 'I Believe', (Sachki Sachki), in which the poet believes in humanity, friendship and happiness. In contrast to Saul Tchernichovsky's songs of sunshine, light and sweetness, Zalman Shneur (1887-1959), another writer of the Jewish Renaissance period, often depicted death, gloom and darkness, although he also expresses his love for youth, mountains and for women. However, it was the poets of the Palestinian Period (1920-47), who brought Hebrew poetry somewhat belatedly, into the twentieth century (Carmi 1982:44).

Naturally it would not be possible to concentrate on all the prolific poets and songwriters of the Palestinian Period, but those whose works depict themes which are germane to this study will be highlighted. In addition to known poets and songwriters, however, there are also 'anonymous' folksongs or those written by *Halutzim*, who spontaneously gave expression to their feelings in songs which encapsulate the quintessence of the Palestinian Period - the new spirit of hope and optimism. This hope in folksong has greatly been influenced by English-language folksongs. The majority of world Jewry reside in English-speaking countries, so its connections with Israel has relied primarily on the English language. Furthermore, 'ever since it became an official language in Palestine, English has been close to many Israeli intellectuals' (Birman 1968:15). It is hardly surprising, therefore, that modern Hebrew authors, poets and songwriters have been influenced by British and American literature and music and, in turn, offered something in return. Folksongs and art compositions, for example, 'are now performed at various festivals in Israel and abroad, marking a special phase for and contribution to the common cultural treasure of all nations' (*Encyclopaedia Judaica* 1971:1121).

Literature produced during the Palestinian phase was creative and 'witnessed an unusual compression of poetic techniques and ideologies, and an accelerated, almost abnormal, rate of development and change' (Carmi 1982:45). Predominant themes of this period were the trials, tribulations and joys of the pioneers, celebration of the Return, the physical and emotional reconstruction of the land,

and the importance of defence. This type of impetus formed the basis of many *Halutz* folksongs. Hence, Hebrew literature during the Palestinian Period had a new tone - a dynamism different from anything found in the preceding periods of Jewish literature. More broadly, those writers who chose to emigrate to Palestine created a literature which Professor Simon Halkin referred to as the 'Literature of Regeneration and Perplexity' (Govrin 1989:13). In contrast to this group of writers who went to Palestine, at the centre of the work of those who did not emigrate to their homeland, 'stands the expression of alienation' (Govrin 1989:12).

In the way that Moses and the Israelites had wandered through the desert in search of the Promised Land, so too did the pioneers embark upon an 'Exodus-millennium myth' (Frye 1957:191).[19] The endeavour of these pioneers was physically to reconstruct their ancient homeland, their ancestral home, despite perilous obstacles they were bound to encounter on their quest. Accordingly, the consciousness of these young idealists was totally metamorphosized. Rather than remain helpless, in a state of victimization in the Diaspora, they were prepared to take a quantum leap into the unknown - from passivity to activity, from introversion to extroversion. Like those pioneers in North America who followed '"The American Dream"', central to which is 'the Myth of Edenic Possibilities' (Guerin 1992:175), the *Halutzim* went to Palestine with a dream to fulfil their mythic yearnings for a return to Eden. After two thousand years in exile, in which the Jewish people had been exposed to alienation, hopelessness and helplessness, Palestine now represented the realization of their yearnings.

One of the further reasons for this optimism was the influence that Russian revolutionary ideals had instilled in them during their sojourn in that country. Russian Jewry had played an active part in the Russian revolutionary and socialistic movements since the last quarter of the nineteenth century and the youth were the first generation who tasted the fruit of idealistic devotion to the causes of justice and freedom in the last years of the Tsarist regime, when Jews attained a

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considerable measure of liberation. Yet, many of these inspired people decided to leave their studies, their comforts and their families in order to rebuild their own ancient homeland. Thus, hopes frustrated in the Diaspora became focused upon aspirations of self-fulfilment in Palestine. They wished to toil and to labour in their own land because of their overwhelming idealism. In the figure of Aaron David Gordon (1856-1922), who emigrated to Palestine in 1904, the 'religion of labour' came about. Although not a practising Orthodox Jew, Gordon formed a mystical and metaphysical bond with the Land of Israel. He believed that physical labour was in total harmony with nature and with the cosmos: this synchronism, for Gordon, was religion. His writings, which developed the idea that physical work was a redemptive process for the body and spirit of man, influenced the thoughts and the folksongs of the generation that came to Palestine between 1920-1948.

ENDNOTES

1. It seems plausible that there were historical, cultural and musical links between Egypt, the British Isles and Israel. During the Jewish sojourn in Egypt, many Jewish people were integrated into Egyptian society and a fusion of Egyptian and Jewish myths, legends and beliefs are depicted in 'representative folksongs and poems as can be appreciated at the present day' (Mackenzie n.d:ii). Celtic Christianity originated from Coptic Christianity - a branch of Judaism - so when the Egyptians went to Ireland, they might have taken their music with them, which they superimposed onto the local population (Lloyd 1995:interview). A folk tradition could have then been formed, so that the English, Irish and Scottish Churches would have been linked to Jewish thought and music. The *Nevel* was the forerunner of the Celtic harp and according to an old Irish legend, 'The Nevel was brought to the shores of Eire (or Ireland) by one of the last princesses of Israel, whose name was Tea Tephi. The Irish people loved the personal harp she brought with her and adapted it as their own. Musicologists have in fact told us that 'there are many similarities musically between old Irish music and Jewish music' (Lowenstein 1995:5). It is understandable that Jewish mythology, although a product of the Jewish spirit, has been subjected to many foreign influences. Palestine has always been 'a thoroughfare where East and West met and mingled so the Promised Land was a melting-pot of different civilizations' (Rappoport 1995:xxiv), from early times. Moreover, 'Egyptian, Persian, Babylonian and Indian civilizations, have left their traces upon Judaism' (Rappoport 1995:xxiv). Therefore, a cross-fertilization of folklore, which naturally includes folksongs, would have been culturally transmitted. Interestingly, 'the so-called Glastonbury Oak, unique to the ruined Abbey - at least in these Isles - could only have originated in the Levant' (Lloyd 1994:interview). Moreover, 'in the Shetland Islands, remains of a burnt-out Eastern temple have been found' (Mc Alpine 1995:interview). Hence, while no means conclusive, these 'myths' offer arguments, if irresolvable, of Eastern religious influences in Britain. The Irish singer, Sinead O' Connor sang recently in Israel at the Caesaria Roman Amphitheatre. In the inclusion of a sample of songs from *Fiddler on the Roof* and the spoken song, 'Famine', 'parallels were drawn between the Irish experience and that of the Jews' (Agassi 1995:3).

2. The ancient Hebrews had placed music upon a 'supremely significant level - upon a position so high that it was second only to the religion itself. It was the voice for every possible celebration and for every possible utterance of joy' (Ewen 1931:6). The early Christian church borrowed not only its modes, or scales, but also some Hebrew melodies and melodic fragments. Most of the texts in Christian chant are taken from or based on the Psalms, a biblical book shared by Jews and Christians (Encarta 1996:CD Rom).

3. This information was taken from Encarta 96 Encyclopaedia for Windows 95, a CD Rom computer programme.

4. *Beowulf*, written in the West Saxon dialect of Old English, is the earliest surviving example of English Literature, and the action of this eighth-century poem takes place in Denmark and Sweden (Gordon 1993:84).

5. The effectiveness of many folksongs comes from their use as a means of telling stories. Moreover, audiences are generally more caught up with the performer's ability to tell a good tale. Certainly tunes and rhythms can evoke an added interest, particularly if the audience can participate. However, the story itself, more than the tune, can allow the listeners to use their imagination and emotions, so the story or poem can be told or sung - depending upon the contextual circumstances.

6. There are many who question the current revival of interest in folksong. Some critics wonder why people bother about the old songs, when many good contemporary songs are written. The reason for this revival could be because restraints are imposed upon a rising generation in an urban society. Consequently, in folksongs they can trace their roots, so Jewish people in *shtetls*, for instance, could draw on bygone days, create a folksong and thereby retrace or combine the past and the present. In fact, the folksong is a common thread which interweaves the past, present and the future, even if it is written down centuries later.

7. The Ba-al Shem Tov is sometimes referred to as Master of The *Divine* Name.

8. The theoretical aspects of the Kabbalah are based on the teachings of Rabbi Isaac Luria (1534-1572). Luria, referred to as Ha-Ari (the 'sacred' Lion), was brought up in Egypt, where he began his esoteric studies. The works of the Ari and of many other Kabbalistic scholars who then flourished in Safed, had a profound influence on the Jewish people worldwide. On a recent visit to this ancient city, I was privileged to attend some seminars held at the Ascent House Institute. At the Institute, International lecturers, scholars and students from America, Canada, England, Australia, and many other countries, explore a vast array of teachings - meditational techniques, natural healing, Psychology - and so forth. A fusion of the sixties and seventies 'flower power' Innocence and 'New Age'

thought are experienced in Safed within the parameters of Judaism. The focus, however, lies on a spiritual odyssey into the foundations of the Jewish way - a journey beyond the limits of time and space. Music is of essence in Kabbalah teachings, so it is not surprising that an annual Klezmer Music Festival is held annually in Safed, where workshops in 'Music in Torah and Kabbalah', amongst other activities, take place. Thus, the spirit of the early Kabbalists still lingers on today.

9. In a personal interview with Mr Meir Noy in Israel 1995, he narrated other such examples of how a non-Jewish song can be 'adapted' into Jewish folklore, many of which I recorded on tapes.

10. Inherent in the human psyche is the quest for added meaning to our life. To progress and make individual choices is important to the human being endowed with free will. This quest for psychic wholeness is evidenced in every historical period. From the 'great mystery cults of the Hellenistic period in Greece, Syria, Anatolia, Egypt, and Persia, for example, were secret initiations meant to help people disengage from ordinary, consensual realities and see and hear ancient spiritual truths' (Pearson 1991:39). It is not surprising, therefore, that even today, when we have discarded so many cosmologies, the ancient Greek outlook on life can inspire us. The Greeks believed in the individual worth of mankind, but not at the expense of the separation of man and nature. In Greek mythology, Gods and Goddess were personifications of human archetypes. Thus, the deities, nature and mankind were united. It is inevitable that every historical period has produced new thoughts, but it is possibly with the advent of the Age of Reason that mankind has become divorced from the instinctual-animal and the human in us. The Renaissance man of reason was thirsting for power. The Faustian soul longed to break away from the limitations and religious dogmas of the Middle Ages, but in his desire and pride to be equal to, or above God, tensions, tragedy and isolation set in during the Renaissance. While the Enlightenment preached the virtues of reason and humane regard for one's fellow man, the German philosopher, Immanuel Kant (1724-1804), observed that while his age was an age of enlightenment, it was not an enlightened age (Gay 1966:53). It is interesting that Kant's negative view of Orthodox Judaism did not interfere with his cordial relationship with the Jewish community, nor with individual Jews, such as Moses Mendelssohn (*Encyclopaedia Judaica* 1971:742). In fact, many emancipated Jews of the *Haskalah*, also concerned with ethical teachings, were influenced by Kant's philosophy. The Gentile and Jewish quest for rational thought and the emphasis on the 'I' rather than the 'Thou', created a class distinction between the bourgeois society and the 'common-folk'. In America, for instance, the American Indian was regarded by some as a 'noble savage' - a moral, tall and simple person. To others, however, he was perceived as a degenerate being. So the rural, simple folk became objects of intellectual study and they were idealized: from a distance.

11. In a collection of *Folktales of Israel* (1966), edited by Dov Noy and Dan Ben-Amos and translated into English by G. Baharav, traditions of the heterogeneous tribes or communities of Israel hailing from different parts of the world are narrated by storytellers, worldwide. In fact, 'this collection of 71 folktales has appeared within the important Series of Collections of Living Folktales from Many Countries in English Translations, under the general editorship of the eminent folklorist Richard M. Dorson, Professor of Folklore at Indiana University, Bloomington' (Haviv 1966:7).

12. As Western man's intellect grew more scientific, he increasingly came to fear or mistrust the subconscious workings of his mind. Yet, 'it is precisely these areas of experience with which the arts, and especially music, have always been concerned' (Ballantine 1984:xi). A Marxist discourse on musical productions as belonging to a bourgeois elite could be developed, but Jewish folksongs, particularly in Eastern Europe, were uncontrived; they expressed the feelings of a minority group which was neither wealthy nor particularly out going in essence. Numerous folksongs of the Enlightenment period stressed the complexities of this historical time. Folklorists, archivists and scholars of the English and Jewish-speaking world depicted folksongs of the Enlightenment. It has been stated that 'the ideologies of Jewish bourgeoisie turned to ethnography and folklorism as a means to effect "national regeneration" to make a "pan-national" musical art from Jewish folk melodies' (Yassif 1986:19-20). The Jewish bourgeoisie was not interested in the folklore of the Jewish working masses and the class learning of bourgeois folklorists appears not only in their research work but also in the very collecting of folklore material (Yassif 1986:27). Naturally, during certain periods like the Enlightenment, Jewish folksongs reflected hope, rebellion and protest, 'particularly during the English and even the French revolutions' (Yassif 1986:27), but songs of the Jewish workers and revolutionary songs, were often ignored by Jewish folklorists. It is apparent that much attention was given to world folksongs of this time, when folklorists were often accused of neglect or the misinterpretation of rural songs of the peasant people. It is inevitable that with the age of reason - the Enlightenment -mankind felt alienated from Self and from his cosmos. Little wonder then that the Romantic movement marked a reaction to the rationalism of the Enlightenment. The Romantic Movement championed progressive causes such as social justice, positive assertion of the Self, and man was urged to use his imagination, rather than focus primarily on the intellect. Accordingly, romantic mythical yearnings for a new Golden Age of Innocence and purity - a Return to Eden - was evidenced in art, literature and music of this period. Passion and primitive mystery, concepts of Romanticism, were rediscovered from Celtic bardic verse and from folk ballads. In the Introduction, I mentioned that Herder encouraged folkloric expressions, especially the folksong, as a means

of overcoming modern man's fragmentation. He believed that shared folk traditions could once again bring about a sense of correspondence between Man and Nature. This desire for correspondence and concord is evidenced in the British Romantic poetry of Wordsworth, Coleridge, Burns, Blake, Byron, Shelly and Keats, as well as in poetry, art, music and in other genres, internationally. An abundance of Jewish and English folksongs naturally depicted social issues, forgotten childhoods, unrequited love and romance. Many songwriters chronicled social issues such as injustices against minority groups, exploitation of the poor, racial segregation and the passing of the gypsy era. Sir Walter Scott (1771-1833) was interested in ballads and 'was stimulated by Percy's *Reliques* and by the study of the old Romantic poetry of France and Italy and of the modern German poets, so the historical imagination of the Romantics found a champion in Sir W. Scott' (Drabble 1995:883-885). 'Farewell! But Whenever You Welcome the Hour', written by Thomas Moore, is a typically poignant lamentation for old friends and times gone by. Another reflective song, 'Carrickfergus', also expresses yearnings for the past - nostalgia for a time when the dying speaker was young. This lyric folksong is illustrative of the Romantic mode of Innocence and Spring. The theme of the song presents childhood as a state of purity and grace, from which man declines through the years. Thus, the child, in this and in other songs, is part of the process of time - the cycle of the seasons and hence, also part of death. This anonymous folksong is set in Ireland:

> My childhood days bring back sad reflections of happy times I spent
> so long ago,
> My childhood friends and my own relations have all passed on now
> like melting snow.
> But I'll spend my days in endless roaming, soft is the grass,
> my bed is free.
> Ah! to be back now in Carrickfergus, on that long road down to the sea
>
> (*Soodlums* 1982:63).

In this stanza, there is a shift from 'childhood days', which denotes the season of Spring, towards Winter. Archetypal imagery, like the speakers relatives who 'have all passed on now like melting snow', reinforce this winterly feel. Furthermore, in the last three lines of the final stanza, the reader knows that the persona in the song will die:

> Ah! but I'm sick now, my days are numbered,
> So come all ye young men and lay me down
>
> (*Soodlums* 1982:63).

Ultimately then, we have the sense of the nature of time - time allows and then time becomes the master. Herein lies a paradox: that one is dying while in the midst of living. So, in common with many lyric folksongs, the speaker writes in the first person; the present tense and the lyrical-Self gives expression to deep, inner feelings, with which the reader or singer can identify. In Romanticism, the lyric and the ballad were of significance. The Romantic Movement stressed the importance of imagination, primitive mystery, legends and mythology, all of which appear in ballads, where myths, symbols, metaphors and symbols are abundant in the archetypal motifs of world ballads. In 'Curragh of Kildare', the motif is of a woman who disguises herself as a man, contemplates enlistment into the army, in order to be with her man:

> The winter it is past, and the summer's come at last
> And the birds they are singing in the trees.
> Their little hearts are glad but mine is very sad
> For my true love is far away from me.
>
> The rose upon the briar by the water running free
> Gives joy to the linnet and the bee.
> Their little hearts are blessed but mine it's not at rest
> For my true love is absent from me.
>
> A livery I'll wear and I'll comb back my hair,
> In velvet so green I will appear
>
> (Moore 1989:18).

Ewan MacColl, a contemporary British songwriter and singer, chronicled in ballad-like songs and in lyric, themes

which included historical events, social issues, songs of love and longing, protest, pastorals and sea songs which described the harshness of trawl fishing. His 'Shoals of Herring' is one of his many songs where the life of fishermen is encapsulated:

> O, the work was hard and the hours were long
> And the treatment sure, it took some bearing,
> There was little kindness and the kicks were many
> As we hunted for the shoals of herring
>
> (MacColl and Seeger 1969:48).

MacColl was asked to write a Romantic song for a production of *Romeo and Juliet*, in 1967, so his 'Sweet Thames, Flow Softly', is loosely based on Edmund Spenser's poem, 'Prothalamion, or a Spousal Verse'. In Spenser's poem, each stanza ends with the line 'Sweet Thames, run softly, till I end my song' (Beeton, Kossick and Pereira 1984:29-33). Similarly, MacColl ends his stanzas with the words 'Sweet Thames, flow softly':

> I met my girl at Woolwich Pier,
> Beneath a big crane standing -
> And Oh, the love I felt for her
> It passed all understanding.
> Took her sailing on the river,
> Flow, sweet river, flow,
> London Town was mine to give her,
> Sweet Thames, flow softly.
>
> Made the Thames into a crown,
> Flow, sweet river, flow,
> Made a brooch of Silver Town,
> Sweet Thames, flow softly.
>
> But now, alas, the tide is changed,
> My love she has gone from me,
> And winter's frost has touched my heart
> And put a blight upon me.
> Creeping fog is on the river
> Flow, sweet river, flow,
> Sun and moon and stars gone with her,
> Sweet Thames, flow softly.
>
> Swift the Thames runs to the sea,
> Flow, sweet river, flow,
> Bearing ships and part of me,
> Sweet Thames, flow softly
>
> (MacColl 1969:62).

Because the tone of Romanticism favoured, amongst other motifs, emotion and mystery, I will conclude with a haunting song of the Hebrides, 'An Eriskay Love Lilt'.

> Vair me o, ro van o,
> Vair me o, ro van o,
> Vair me o, ro van o,
> Harp of joy, o cruit mo chridh
>
> (Cole 1969:183).

13.   For many of us, the "Old World" of *shtetl* life consist of Aleichem's village of Anatevka 'as filtered through the Broadway sensibilities of *Fiddler on the Roof* (Fenlon 1986:11). Margaret Mead's *Life I, With People* (1950), depicts a standardized community model, rather than confronts the perplexities of Eastern European Jewish life' (Fenlon 1986:11). Naturally, through songs, fiddlers and emerging popular music, a diverse world like Eastern

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Europe can be surveyed. This world, 'one teeming with the eclecticism and paradox of a people hemmed in by hostile neighbours' (Fenlon 1986:12), has given rise to an important stream in modern American literature, which attempts to bridge the new world with Jewish culture in Eastern Europe. The Hebrew novelist Hayim Hazaz (b. 1898) wrote that he 'loved the *Shtetls* of the past' (Hazaz 1952:7). Hence, the *shtetl* has been an important theme in literature - sometimes cherished and other times, despised. In the words of Joan Comay: 'Long after the *shtetl* had been swept away by the Russian Revolution and the Holocaust, there was a revived nostalgic interest in its way of life, expressed in the novels of S Y Agnon, I Bashevis Singer and others .. and .. in the pictures of Chagall' (Comay 1981:212). It is possible that the warmth and intimacy of the *shtetl* ethos represents an archetypal longing to belong to a community; especially in modern times, where many people experience loneliness and the extended family has virtually given way to the nuclear family structure. Moreover, because 'Courage can seep away, when 'we look at the prospects and listen to the media, the idea with which we are now engaged is the Oneness picture, the holistic world-view which recognizes the sacredness of all life and sees that the whole is very much more than the mere sum of its parts' (Trevelyan 1981:13). This 'oneness' which Sir George Trevelyan speaks about was largely experienced in the *shtetl*, when people experienced a sense of unity, particularly prior to the *Haskalah*.

14.   During the *Haskalah* period the father in many homes in Eastern Europe was often ignited by the new, liberal spirit of this movement, while some mothers still clung to their old ways. The struggle between the Orthodox Jews and the 'Enlightenment' followers was reflected in many ways, such as in children's songs. Children were naturally influenced by their parents attitudes, some of whose fathers shaved their chins and donned short jackets, in contrast to the long coats of the religious Jews. This conflict can be seen in a counting-out rhyme which was popular with the cheder boys, who studied Hebrew with a Rabbi. The 'non-believers' were warned against forgetting the Lord's word:

> Podoloy had a son,
> He ate butter with his hen
> Butter with his hen he did eat
> To pray and bless he did forget
>
> (Rubin 1979:57)

The harsh struggle between these two groups caused hatred at times between the partisans of each group. Moses Mendelssohn, generally considered the founder of the *Haskalah*, translated the Five Books of Moses into German, which caused a stir. Most Rabbis considered Mendelssohn's commentary of this translation as being dangerous. They preferred the traditional way of learning and teaching the Torah. However, Mendelssohn encouraged Enlightenment and religious freedom, but he also wanted to assure the survival of Judaism with its traditions. Although the Enlightenment embraced every possible form of literary composition, it was not an end in itself. It simply improved the condition of Jews who knew no other language besides Yiddish.

15.   Various ideas of German neo-Romanticism at the beginning of the twentieth century, and artistic creativity, properties of mysticism and the expressive capabilities of poetry and myth were all present in Buber's early work. Buber had been influenced by Kant and by Nietzche (1844-1900). Buber's early involvement with the cultural Zionistic movement and in *Hassidic* myth, could partly have been influenced by Nietzsche, who had similarly called for cultural renewal. Interestingly, Nietzche's statement that God is dead, meant no more than that the human race has come of age. It can, for example, destroy the world or not. The outer God who takes care is gone. But if there is only the paltry human ego in change, with its mass *isms*, then we are in mortal peril. We can say with Nietzsche that God is dead. But it might be more true to say that God has put off our image, and where are we to find him again?. The ego must, on a global scale, liberate the higher, or lower, or *connected* consciousness within itself. (Sanford 1990:lecture).

16.   Bialik, a 'Romantic' poet, encouraged Jewish people to immigrate to Palestine - and he himself settled there in 1924. While he encouraged assertion of the Self, much of his poetry produced a gloomy and despairing outlook. Because of his despair, he possibly identified with the pain of the Shechinah - the fallen female principle of God, according to Kabbalistic thought (Van Schaik 1996:69). In Hebrew, Shechinah comes from the root *shakhan*, meaning 'to dwell': wherever the Schechinah rests, there is an enhanced ability to experience the Divine'. (Sutton 1991:222). Bialik, with his strict Orthodox upbringing, like the Shechinah, longed to experience the Divine, despite his enlightened views. In much of his *Halutsyut* poetry, Bialik uses the imagery of a bird, possibly as a metaphor for the Schechinah. In his 'To the Bird' (El Hazapor) he says:

> Welcome, O beautiful bird, to my window,
> From warm, sunny climes welcome be! -
> O, how I have yearned for thy sweet voice, when winter,

Didst leave lone my dwelling and me.

(Klausner and Zur 1983:6).

In another of Bialik's poems 'Gather Me Under Your Wing', (Hachnisini Tachat Knafech), set to music in a minor key, the speaker says:

O give me cover 'neath thy wing, be thou
A mother unto me, a sister dear.
Let for my head thy bosom refuge be,
For my unanswered prayers a sweet nest here

(Klausner and Zur 1983:15).

In the first stanza of this poem, the reader immediately becomes aware of the speaker's feelings of vulnerability, despair and sadness. The 'wing' possibly alludes to the loneliness of the Shechinah, who like the speaker and a bird, flies from place to place to seek a nest: a refuge from external pressures. The bird or person who seeks refuge could have Biblical allusions. In the *Book of Psalms*, for instance, God is often referred to as the protector who will provide a shelter for His people: 'Shelter them in the cover of your countenance ... protect them in a shelter' (Psalms 31:21). Alternatively, the female bird, who is also his 'mother' and 'sister', could allude to the speaker's 'anima' - the feminine qualities in a man. In the quest for Individuation, the conscious mind must come to terms with the anima/animus to bring about a union of opposites. Because Bialik had spent much of his youth with men in the Yeshiva, it is likely that he missed the presence of females, in his outer and inner world. Hence, he expresses feelings of sadness and regret to the bird, or to himself, in much of his poetry. The Schechinah, 'one of the most beautiful expressions of Jewish mysticism, is the feminine aspect of the deity, the personification of God's love for his people. According to legend, she was exiled from heaven and wanders to and fro finding her only home in the hearts of the people' (Bernshaw, Carmi and Spicehandler 1965:25). Possibly, like the Shechinah, Bialik also feels exiled from his religious roots and from his companions, who have been enticed by Enlightenment ideals. Consequently, his loneliness is projected onto the Shechinah who has been exiled from her former state of perfection.

17.   *Bilu* is an acronym taken from the initial letters of the Hebrew motto of the society: *'Beit Ya'akov, L'chu V' nelcha'* [O, House of Jacob, Come ye and let us go], a phrase taken from Isaiah 2:5.

18.   Matthew Arnold (1822-1888) mourned the ebbing away of Christian faith, when technology, industrialism and Darwinism lured many people away from their belief in Christian doctrines. In much the same way as Bialik spoke of 'a new song', Arnold used the term 'Sea of Faith', in his 'Dover Beach', as a metaphor for changing spiritual values. The image of the sea reflected the melancholic mood of the time, when the speaker, like Bialik, felt a sense of loss.

19.   According to Frye, there are two concentric quest-myths in the Bible, a Genesis-Apocalypse myth, and an Exodus-millennium myth. In the latter, Israel wanders in the labyrinths of Egyptian and Babylonian captivity until it is restored to his original state in the Promised Land (Frye 1957:191). Hence, the Promised Land and Eden represent Redemption from the wilderness-wasteland experience.

CHAPTER TWO
CONSTRUCTION OF THE LAND: TOIL

Before analysing any Hebrew poetry or songs, it is advisable to give a brief outline of Hebrew poetic forms. To dwell at length on this topic would be impossible and unnecessary because the emphasis of this study will lie on the modern Hebrew folksong. A variety of poetic forms have always been present in Hebrew literature, throughout the ages. Characteristic of Hebrew, in all the stages of its development, is the use of word roots which consist of three consonants, to which vowels are added. Although accentual syllabic (or tonic-syllabic) metre has dominated much of European poetry for several centuries now, it was accepted only recently, in about 1890, as the main form for Hebrew poetry. In modern Hebrew poetry, a rich rhyme has also been developed (Carmi 1982:69).[1] Many Hebrew poets today, however, write in unrhymed free verse and, in common with other western poets, employ metaphors, symbols, similes, imagery, personifications, rhyme, alliteration, assonance and a variety of other poetic devices. When appropriate, literary devices such as metre, stress patterns and rhythm will be discussed, if they strikingly contribute to the meaning of a poem, particularly when it is set to music and becomes a folksong. Suffice to say that clusters of tones, harmonies, melodies, rhythms, the aesthetic force of musical scales, intervals and other musical structures, certainly serve to enhance a folksong. A variety of poetic forms feature prominently in many Hebrew folksongs. Metaphors, similes, personification, a multitude of imagery, symbols and irony are characteristics common to most folk-music internationally. Because the Palestinian Period reflected a revitalized Hebrew-Palestinian literature, folksongs obviously highlighted these new trends and enriched use of poetic forms came to the fore. The term *Halutsyut*, in fact, 'is a new theme introduced into Hebrew letters by their Palestinian phase' (Halkin 1970:108). Furthermore, the writers themselves who left the *Galut*, made a concerted effort to give vent to suppressed creativity. Thus, the themes of 'return', 'redemption' and 'renaissance' in folksongs, marked new literary and musical trends in Eretz Israel.

When idealistic Jewish pioneers ventured to Palestine, they searched for a new inner and national identity. This disconnection with the Diaspora precipitated a creative process of physical, emotional and spiritual rebirth. Pioneers, particularly of the Second *Aliyah*, 'were very Jewish, even in their atheism' (Oz 1993:117). In the main, these early settlers idealized their surroundings and also displayed a romantic admiration for the Arabs. For the Jewish pioneering dreamers, the Arab seemed to be a genuine child of nature and the image of the Arab as a replica of the Jewish Biblical forefathers was programmed in the minds of the Jews, even when they had lived in Europe (Tomer 1978:15-16). Hence, a general sense of co-operation between Arabs and the early settlers of the Second *Aliyah* existed. Eliezer Smoly's *Pioneers and Creators* (*Anshei Breishit*) (1964) refers to the pioneers as 'Hippy Tolstoy and Pacifists' (Smoly 1964:67). In the 1920s, however, the Arabs united against the common enemy: the Jewish invaders.

The time-hallowed archetypal dream of a Golden Age where everything is provided in abundance for everyone and where there is universal peace (Jung 1992:74), is possibly the ultimate existential goal of any hero who undertakes a journey. Moses' heroism, for example, when he led his people out of physical and psychological bondage in Egypt, showed that he was prepared to seek freedom and peace for himself and for his people. However, it is known that some Jewish people were afraid to pursue freedom and preferred to remain in a wilderness state: alone and alienated. Similarly, certain Jewish pioneers, even when they reached their much yearned for 'Golden Jerusalem',[2] also struggled with their 'other' or shadow sides and were afraid to confront inner or outer obstacles. They felt isolated in their homeland; physically present but emotionally and spiritually removed. Nevertheless, the majority of *Halutzim* answered the call for freedom and were prepared to commit themselves totally to the aspirations of the physical reconstruction of their Land. The search for freedom, for throwing caution to the wind and plunge into the unknown, epitomizes the spirit of commitment of the pioneers. Parallels can thus be drawn between the *Halutzim* and the hippies who

made their appearance more than half a century later. 'Up The Mountain Side' (Hapilu), by Levin Kipnis, depicts the dreams of the *Halutzim*. The title itself suggests that the journey quest of the hero, the seeker, is to ascend the ladder of success in order to explore new horizons:

> To the mountain top,
> To the mountain top,
> The road shall not be barred
> To exiles returning,
> From beyond the mountain,
> As of old,
> The land of beauty calls us
> Up the mountain-side,
> Up the mountain-side
> To the summit

> (Coopersmith 1942:234).

In Judaism, Zion is often regarded as 'the Holy Mountain', and 'on its top is the heavenly Jerusalem' (Halevi 1991:65). In Psalm 15, a question is posed:

> ... who shall dwell in thy holy hill?
> He that walks uprightly, and acts justly,
> and speaks the truth in his heart ...

> (Psalm 15:1-2).

A mountain is traditionally used as a metaphor for the loftiest aspirations of

mankind - the seat of the immortals - so the innocent seeker archetype, at the outset of his quest, desires to reach the summit. The above song echoes the story of the Exodus, when the Children of Israel were in the desert. Then 'the Messiah - figure of Moses' (Frye 1957:190) had to ascend Mount Sinai, where the Lord gave him the Tables of the Law. Jewish folk legend declares that 'during the day of the revelation diverse rumblings sounded from Mount Sinai' (Campbell 1993:34). The hero (Moses), then had to answer to the call, leave his people and to penetrate 'to some source of power, and a life-enhancing return' (Campbell 1993:35). It was on the summit of the mountain that this supernatural wonder occurred: 'The heavens opened and Mount Sinai, freed from the earth, rose into the air, so that its summit towered towards the heavens and touched the feet of the Divine Throne' (Ginzberg 1911:90-94). In most world religions, profound spiritual encounters took place on, or near a mountain. Accordingly, the song, 'Up the Mountain Side', not only highlights the joy with which the Jews, who were now returning exiles left the chains of the *Galut* behind them, but also depicts the Jewish quest to reach 'the land of beauty' - their Garden of Eden. Nonetheless, it could apply to any hero on a quest journey who wishes to reach a state of perfection. In this journey, according to Eileen Caddy, a founder of the Findhorn Community, one should 'stride forward with a firm, steady step and get into action and live this full and glorious life' (Hayward 1984:10). The *Halutz* life of activity and living life with a sense of adventure is vividly portrayed in a multitude of folksongs.

Joyous folksongs which reflected the physical reconstruction of the land aimed at depicting accomplishment. It could even be said that the very land itself helped to liberate the people, thus the physical construction of the land would naturally be a labour of love. The primal relationship between man and the earth recurs constantly in popular myths, worldwide. In the Biblical story of the Creation, for example: 'the whole destiny of man is indissolubly bound up with the soil' (Buber 1973:10). Consequently, it is not surprising that folksongs were filled with imagery of the land and the toil thereof. Songs which were sung around campfires at night on the *kibbutz* covered many themes, but those which extolled the virtues of

rebuilding the land seemed to be predominant, as they mirrored the daily life of the pioneers. It is understandable that the ethos of the communal *kibbutz* differed substantially from that of urban life in Tel Aviv and other cities. On the *kibbutz*, without city distractions, the relationship between man and nature fused into an eclectic whole, and the entire Self could respond unconsciously to natural surroundings. Little wonder then that a distinctive folklore emerged as a result of this symbiosis, which expressed itself in debates, dance and in songs. As the days were spent in work, the evening was a time when this lore would begin. 'After work we would sit, and usually we had one fellow with a harmonica or a mandolin. We sang a lot ... we sang Alterman, Rakhel .... The songs of Chayim Cheyfer were also extremely popular' (Oring 1974:36). The absorption of the landscape into the *Halutz* psyche was expressed in a profusion of folksongs. These songs described all aspects of nature. However, unlike in the Diaspora countries, it was only in Palestine that songs of the sea,[3] of fishing and of agriculture were also sung by Jews. This is so because the transformed Jewish archetype naturally sang songs which celebrated his new surroundings, language and culture. A *Halutz* song, 'Go up to Conquer', (Alu Alu Lareshet), tells the people to:

Go up to conquer with uplifted head,
From the dry land, unto the sea.
The workers of the homeland
working with hands,
The sea is being redeemed;
Here will flourish a harbour

(*Shiron* 1963:8).

It is obvious that this is a song which praises toil, with the sea being redeemed or placed under Jewish control by the labour of building a harbour. Furthermore, because the image of the sea can symbolize the mother of all life, timelessness

and eternity, life itself is implicitly redeemed or made to serve Jewish ends. Because the *Halutzim* obviously regarded the Diaspora as an archetypal desert which suggests spiritual aridity and helplessness, in their homeland, in contra-distinction, the 'sea is being redeemed'. This redemption possibly signifies spiritual rebirth, and the building of a harbour establishes the idea of a secure, stable and potentially prosperous society. Herein, the insecurity and rootlessness of the Diaspora experience could disappear. Rootlessness, according to Buber, was 'intensified in Jews who had broken with their tradition without having the stabilizing factor of an organic relationship to a native soil and culture' (Buber 1973:7). Hence, quintessential *Halutz* songs emphasize rootedness in the native soil of the Land of Israel and, accordingly, establish new traditions. An example of this need for roots can be seen in a song written by Avigdor Hameiri, called 'We Shall Not Move from Here!' (Lo Nazuz Mipoh!). These words are constantly repeated and 'no', referring to a resistance to being denied the land of Israel, appears seventeen times. Furthermore, the exclamation mark in the title of the song emphasizes this determination to 'not move' out of the land of safety, where the *Halutzim* could align themselves with the soil of the Land of Israel. As folksong is performed in an atmosphere of communal solidarity, Hameiri's love of the soil from where the Jews would not move, makes it common Jewish soil, especially as he is careful to sing, 'We Shall not Move'.

In most folksongs of the Palestinian Period, the Motherland, the female principle, or Mother Earth, has positive connotations.[4] There are exceptions, however, as evidenced in Alterman's 'Night, Night', (Layla, Layla), an anti-war song which will be discussed in the fourth chapter. In common with folk-music and poetry internationally, some texts praise the Motherland, while others display anger. International works such as M.W. Serote's South African poem, 'Alexandra', Don Maclain's American folksong, 'Bye, Bye, Miss American Pie' as well as Alterman's 'Night, Night', express ambiguous feelings towards the homeland - the Mother. Hand in hand with feelings of anger or bitterness, the reader might sense an underlying sadness or yearning to be loved by the female principle - the Land. But,

in Zunzer's folksong, 'Return to Zion' (Shivat Zion), the Mother, which is the Land, expresses delight when Her children finally return. She has not seen them for so long that she can hardly wait to nurture her loved ones again, who now, like 'flying doves' have returned from the misery in the Diaspora. In the *Song of Songs*, 'My dove, my undefiled, is but one' (*Song of Songs* 6:9), implicitly refers to the Children of Israel:

What are my eyes seeing!

Like flying doves,

Joseph and Benjamin,

They come and knock on my doors:

I saw, but did not expect,

My children who I raised

My precious children, visit their mother:

(Ben-Yehuda 1992:11).

The bird might be identified with thought, feelings or ideas, or it can signify the mind, trapped in a subhuman condition (Chetwynd 1982:49). In this song, the exiled Children of Israel flew from country to country 'like flying doves' because of conditions imposed upon them. These 'doves' are as beloved to the Mother - the Land of Israel - as Joseph and Benjamin were in Biblical times. She had not seen her children for over two thousand years. Therefore, the Mother felt as 'bereaved, lonely and abandoned' (Ben-Yehuda 1992:11) as her children had in the Diaspora. Nevertheless, they did return, much to the Mother's surprise and joy. It is obvious that a mother's relationship with her children intensifies the settlers' solidarity.

Because Eretz Israel in *Halutz* songs is generally portrayed as a nurturer - a Mother figure who will flourish and then feed her offspring - the archetypal imagery

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in these songs reflects the world of Innocence, although the Mother figure can have a cruel aspect, which is the barren landscape. Her children, however, are the pioneers who will transform the barren land into one of abundance. Thus, the dark barren side of the Mother will be redeemed into one with feminine sensitivity and lightness. Moreover, as children of the mother, the *Halutzim* lived in a collective society, adhered to the mores of this society and lived as an extended harmonious family which was centred from within. Therefore, although dangers existed during the pioneering days, there was a coherent structure and an interdependence amongst the people which helped them to overcome obstacles and to ward off threats. As the *kibbutzniks* were organically linked and worked together in harmony, with each other and with nature, there was concord. In a world of Innocence, the human, animal, vegetable and mineral kingdoms imply a sense of harmony, freedom and cohesion. This idyllic state is indicative of the pastoral aspect of a 'Golden Jerusalem'. Not surprisingly, this image of a Golden Jerusalem or Paradise regained, corresponds with Blake's perception of Jerusalem as representing perfection. Blake's imagery and mystical vision of Jerusalem in many of his *Songs of Innocence* resemble the vision used by the Hebrew prophet, Isaiah:

And many people shall go and say, Come, and let us go up to the mountain of the Lord ... for out of Zion shall go forth Tora, and the word of the Lord from Jerusalem ... and they shall beat their swords into plowshares ... nation shall not lift up sword against nation, neither shall they learn war any more. O house of Jacob, come, and let us walk in the light of the Lord (Isaiah 2:3-5).

The *Halutzim* sang to Jerusalem, rejoiced in the light of their homeland and they built up Zion with ploughs. Because they were living in the realm of Innocence, there was concord, connectedness and centredness. People had designated tasks to fulfil, which they did with a sense of purpose. Consequently, there was integration and balance. Mother Earth (known as Gaia in ancient Greece) became

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the Jewish ancestral land - Eretz Israel. This Greater order - the Land - was revered by the *Halutz* men and women. The Motherland reigned supreme. She was nurtured by the pioneers, therefore they would enjoy the fruits of their efforts to renew Her fertility. A parallel can be drawn between the *kibbutzniks* and the Ibo clan in Chinua Achebe's *Things Fall Apart* (1986), when the Ibos lived in the realm of Innocence, before colonial mistrust and imbalance set in. When members of a *kibbutz* worked together and shared their leisure time, a sense of cohesion prevailed as it had in Achebe's novel when the clan was united.

The general cohesive tone of Hebrew folksongs which depict the *physical* challenge of the construction of the land display a sense of immediacy. The land must be built up without delay, promptly and now! This spirit of enthusiasm is stressed in a *Halutz* folksong, 'Bring The Bricks' (Havu L'veinim) by M. Zeira. The pulsating life of the *Halutzim* is reflected in this folksong. The word 'bring' - a type of command - advocates action. The need to act is reinforced in the second line of the song, 'No time to loiter here', where any type of delay is immediately opposed. Furthermore, the shortness of the lines creates a fast rhythm, which, in turn, conveys a sense of action and immediacy. It urges the pioneers not to be lazy, to 'preserve' their task by being co-creators of their new world:

> Bring the bricks;
> No time to loiter here.
>
> Builders, build;
> Know no sloth nor fear.
> Raise the walls;
> Workers, persevere!
>
> In chorus let us sing
> The builders' joyous song:

A new morn is awakening
After a night so long.
For all the pain endured
With every new foundation
Our reward is now assured:
The future of our nation.

Bring, Oh bring the bricks,
Towns and hamlets founding.
Sing the builders' song,
Notes of valour sounding.

(Rothenberg 1988:17).

A sense of group solidary emanates from the line 'In chorus let us sing' and in the repetition of the word 'our'. 'A new morn is awakening' obviously alludes to the Jewish homeland, which, when rebuilt, will be 'Our reward'. This assurance of a reward could infer 'all the pain endured' either in exile, or in the actual pain associated with physical toil. In *carpe diem* (seize the day) songs, the youthful exuberance of the pioneers, particularly those of the Second and Third *Aliyot*, are reflected. The song, 'On Hill, In Vale' (Bahar Bagai), for example, stresses that the people must hastily rejoice:

On hill, in vale, let each his fellow hail,
Hehad, hedad resoundings
We shout, we sing, we let our voices ring,
New life, new hope abounding
Chazak ve'ematz, the black cloud is fled,
Our joy fills all creation:
Our faith is supreme, fulfilled is our dream

Our dream of land and nation.

(Coopersmith 1942:234).

This 'seizing the day' expresses the 'Myth of Edenic Possibilities ... [that] reflects the hope of creating a second paradise ... and ... themes of moral regeneration and bright expectations' (Guerin 1992:175-6). Accordingly, phrases such as 'new life, new hope' and 'our dream' in 'On Hill, In Vale', allude to mythic yearnings for a new Heaven on Earth in the Land of Israel. The 'oppression' and 'black cloud' of alienation in the deserts of the Diaspora have disappeared as a result of this hope to recreate an Edenic experience in the Holy Land. To further reinforce this hope, the apocalyptic metaphor of the 'cloud' will give way to morning and renewal. Consequently, joyfulness, as found in the archetypal myth of Creation, will be evidenced. Needless to say, the Creation myth is perhaps the most fundamental of all archetypal motifs. The term, 'fulfilled is our dream', confirms Frye's *mythos* (plot or ethos) of Spring, Summer - genres of Comedy and Romance - when human desire is fulfilled and humanity is reconciled.

Because the dream of the pioneer was to create a more perfect world in a physical homeland, it is hardly surprising that this song ends in a manner which is appropriate for the transformed Jewish Seeker archetype, whose desire was physically and emotionally to reconstruct his ancient homeland - the archetypal 'Golden Jerusalem', interpreted not always so much as a mere city but as a revitalized sense of Jewish community. In the *Halutz* song 'Who Will Build a House' (Mi Yivneh Bayit) written by L. Kipnis, this intention is clear:

Who will build a house in Tel Aviv?
We will build Tel Aviv

(*Shiron* 1963:24).

The words herein emphasize the enthusiasm and determination of the *Halutz* to rebuild the barren land. Their dreams were actualized as a result of ideological innocence, a common vision and the burning ambition of these early pioneers to plough the land, build roads, villages and cities, despite the long hours and hard labour required. Songs such as 'Halutz, Build' (Chalutz B'nei) by Hameiri encapsulate the spirit of the *Halutzim* to build the country:

> Shoes without soles,
>
> And the stones burn the feet,
>
> Trousers without pockets,
>
> No matter, no matter Chalutz,
>
> Build Jerusalem

(*Shiron* 1963:38).

Images of Experience such as 'shoes without soles'; 'stones burn' and 'trousers without pockets' are but trials to regain the ideal realm of a benevolent society, symbolized by Jerusalem, just as trials are always placed in the path of the archetypal quester.

Reborn Jerusalem, often regarded as a 'model for the perfect community' (Roskies 1984:2) or, in the above song, as a metaphor for the entire Land of Israel, which must be built by the pioneers who literally feel the ground as they are barefoot. The 'stones' which 'burn the feet' infer Experience, but because they are constructively shaped into cities, towns, synagogues and gardens, although they 'burn', this pain, paradoxically, connotes purity. The image of fire is not destructive,

but sacramental, as implied by the symbolism of purification and pain. The *Halutzim* did not emigrate to Palestine for material gain. On the contrary, they left their worldly possessions behind them so their 'trousers without pockets' did not matter, as no money was put into them. Accordingly, what the pioneers of the Palestinian Period wished for was the primal urge to rediscover themselves by delving into Mother Earth and redeeming her. In this act, they could recover Eden or, in its city form, Jerusalem.

It is not surprising that the pioneers who had lived in a world which was rather sordid for the Jews, would wish to bury their hands and feet deep down into the soil and ancient dust of their ancestral land in the quest for regeneration, not only of the country, but for themselves. Thus, the quintessential pioneering songs usually refer to nature, to colour and to movement, as can be seen in N. Alterman's 'Song of Toil' (Shir Ha'Avoda) also known as 'Blue is the Sea' (Kachol Yam Hamayim). In this song, both in the Hebrew as well as in the English translation, the blue sea suggests a mood of tranquillity, for although it ebbs and flows constantly, like the movement of a symphony, blue is traditionally a heavenly colour. Furthermore, Jerusalem, the spiritual centre of the world, is peaceful and the 'light of the sky', as well as the blueness of the sea, could suggest a movement towards hope for the entire country. Moreover, the sun, which connotes brightness and energy and is golden in colour, like the archetypal 'Golden Jerusalem', encourages the workers to plough the land all day, until they can sit together when the sun sets. Even though the country will move towards a sunset and 'darkness comes', this is positive, as this darkness is retrieved every day by the sun; a source of light, joy and energy - also a time when people can come together to rejuvenate their relationships with themselves and the land, around the warmth of campfires:

> The sea is blue,
> Jerusalem is peaceful,
> The light of the sky covers the Negev and Galilee

The sun wakes us; the plough come forward,

Plough the furrows to and fro

Until the darkness comes

Song, Oh song arise

we will guard with our hammers

With ploughs we will brighten the day,

The song doesn't end, it only begins!

(*Shiron* 1963:21).[5]

The song which the pioneers sing is joyous, resounds throughout the land and bursts upwards, into the sky; so the song exudes creative energy which, like the sun, is always abundant. Consequently, the work and songs of the *Halutzim* suggest growth and continuity. Each day is a new beginning. The hope to transform the land, to make the desert bloom, was expressed in the Isaianic prophecy of a wilderness transformed into Eden:

For the Lord shall comfort Zion: he will

comfort all her waste places;

and he will make her wilderness like Eden ...

(Isaiah 51:3).

In the journey quest myth of the young Jewish Seeker archetype who arrived in Palestine during the British Mandate, the individual was imbued with revolutionary ideals for the creation of a new world in Palestine. Not only were such individuals instrumental in the physical reconstruction of the Land of Israel, but these heroes also helped to create a new spirit of dignity in the Jewish people. As the land flourished, folksongs reflected the country's growth as well as cultural changes

which occurred. Jewish archetypes in exile, such as the Father as a 'mystic sage', 'pious scholar', 'noble peasant', or the intellectual of the Enlightenment would naturally be more introverted and passive than the Father in Palestine who was the Seeker and extroverted in nature. Similarly, the Mother archetype in the Diaspora could be a 'mystic sage', a 'yenta' or a 'Yiddishe mamma' - a caregiver, with positive and negative aspects. The Jewish manifestation of the Earth Mother could be bossy, manipulative and scheming, or she could display warmth and comfort to her family and community. Nonetheless, Jewish archetypes in exile were generally introverted and their folksongs often reflected this. Yiddish lullabies of the average Jewish mother in Russia, for instance, usually depict poverty and the fervent hope that their children should aspire to Torah learning, piety and to marriage. In contrast to these lullabies which stressed, above all, the importance of religion, a *Halutz* lullaby, '*Shir Eres*', written by A.D. Lipschitz, while not negating the importance of religion, does emphasise that the child should take pride in the Land of Israel. The speaker, probably the mother, tells the baby that he now has a Hebrew name. Therefore, whatever problems may arise in the future, these children born in Palestine can be proud to be Jewish because they will have a recognized homeland, for which the parents toiled and worked (Ben-Yehuda 1992:13). A similar, if rather secular optimism, is expressed in another lullaby also called 'Shir Eres':

Slumber, slumber, my little one,
Slumber, slumber.
Daddy went to work
He went, he went, Dad
He will return with the coming out of the moon
He will bring you a present

(Klausner and Zur 1983:66).

The present for the baby will probably be fruit or vegetables collected in the fields by the hard-working father: the *Halutz* hero. In *Halutz* folksongs, much archetypal imagery denotes a sense of harvest. Consequently, it is natural that the child will reap the rewards of the father's work. The concept of 'harvest' is naturally evidenced in the world religions, art, mythology, literature, folksongs and so forth. The Bible, for instance, is full of allusions to agriculture and a sense of an almost religious union with the cycle of nature (Rose 1992:11-15). Not surprisingly, Jewish holidays such as *Shavuot* which is known also as the Feast of the Harvest, is observed by offerings of the best ripe produce of the fields (Exodus 23:16). One can say that 'within each man is an inner festival which can enable him more easily to draw forth the power and the nature of his inner dream' (Spangler 1975:22). Therefore, when the *Halutzim* worked in the fields, they could regain the wonderment and attunement with the essential cosmic nature - the festival within - which had been lost in the *Galut*. Jewish prayers are full of blessings, including those in relation to the environment. Naturally, these blessings hallow nature - the work of the Creator. In the actual physical participation in the land, the *Halutzim* could also reaffirm their connection with the cycle of seasons: the very rhythm of Life. Little wonder then that *Halutz* folksongs, in common with world folksongs, express an archetypal need to discover the sacredness of mankind's true vision of Self and of the Divine in relation to the life-giving soil. This vision is further reinforced in community living, where there is fellowship, creativity and working together to create 'a garden for ever in bloom' (Gibran 1983:89).

As archetypes are transformed due to historical pressures, they reveal changes in culture, which are then manifested in folksong. Thus, folksongs sung by the typical pioneer of the Palestinian Period, in contrast to the Eastern and Central European Diaspora, largely displayed hope, idealism, solidarity and action. Moreover, Jewish women in Palestine began to undergo a transformative process, partly as a consequence of the development of 'The Womens' Farm at Kinneret, 1911-1917' (Levine 1981:246). Although the Zionist Movement granted full equal rights to women, it was only with the arrival of the first young women of the Second Aliya

that the Jewish community became aware of the phenomenon of the woman farm-worker (Levine 1981:248). Young female immigrants decided that the struggle to labour and toil the land was also their struggle. The women's intense desire to take their place in working the land, 'paved the way for setting up a special women's farm ... and enhanced the women's image ... over the long run' (Levine 1981:283).

Naturally there were social problems within and without, problems are eventually solved and then concord prevails. The new rigorous life in Palestine, the malaria and the heat, for example, which placed enormous strains on settler society, dampened the initial enthusiasm of some pioneers. Thus, the transition from the Diaspora to Palestine took its toll on many new pioneers. Apart from the religious members of the First *Aliyah*, most of the early pioneers' plight was exacerbated by a lack of a sense of religious faith which could inspire social cohesion, because most were predominantly secular in outlook. While they did preserve a respect for Jewish traditions, the Enlightenment had eroded the spiritual basis of their faith. Commenting on this spiritual loss in Europe, Singer's novels - at least in part - 'mourn the passing of a faith which once enriched a Jew's way of living' (Sherman 1987:181). Consequently, the lack of orthodox faith increased the anxiety of certain pioneers as they faced a new world without a supportive ideological framework. In a very real sense, the cult of 'toil' and 'construction of the land' developed to fill the religious lacuna and create a relevant ideological support system. The early settler's, however, did not only experience a period of inner lack, they also had initially to adjust to the very notion of physical toil because former intellectuals or white-collar workers had to become manual labourers, chiefly agricultural workers. Accordingly, a few songs described these hardships. In the main, Yiddish folksongs often became 'the receptacles for complaints, gripes and narrations of misery endured' (Rubin 1979:385):

Who speaks of ideals?

Or of Palestine?

I sought security,

And found bad luck.

(Rubin 1979:385).

However, this initial mood of helplessness soon passed. In many songs hardships were soberly expressed, yet concluded with the determination to face and to conquer problems. Thus, despite setbacks, hope and love for the homeland set the dominant tone of optimism. This love is joyously expressed in songs such as 'Here in the Country' (Po Ba'eretz), written by I. Dushman; in 'Bear Flag and Banner to Zion' (Se'u Ziona Nes Vadegel), with lyrics by E. H. Rosenbaum and in most folksongs of these early pioneers. It was 'here in this land ... that all our hopes will be realized ... we will live ... we will create a glorious life, a life of freedom' (Rabinovich 1994:10). 'Here in the Country' eloquently depicts the joyous mood of the *Halutzim* that ultimately prevailed, when the adventurous heroes could fulfil their mythic yearnings to escape from darkness into the light of bright expectations. The 'actual fruition of this hope struck [Jewish] Palestinian literature with a breath-taking impact' (Halkin 1970:106). Thus, in folksongs such as 'Here in the Country', the voice of 'a new type of Jew' (Halkin 1970:107) mirrored this distinctive historical period and a sense of building some type of nation:

In the land of our Fathers' Delight

Shall come true all the dreams of the night;

Here to live and here create

A home of beauty, Freedom's state;

Here the wandering spirit shall rest,

Here the tongue of the Torah be blest.

Plow ye, plow, plow, plow,

Sing ye, now, now, now,

Shout with joy, joy, joy,

The seeds are sprouting o'er the Land.

Plow ye, plow, plow, plow,

Sing ye, now, now, now,

Shout with joy, joy, joy,

Golden grain shall yet there stand.

(Silber 1973:412).

It is interesting that although many *Halutzim* had attempted to break away from religion, Biblical imagery is reflected in many of their folksongs. In the above song, for instance, 'the tongue of the Torah' will be blessed in 'the land of our Fathers' Delight' - Eretz Israel. In the Homeland, the 'seeds' are planted with 'joy, joy, joy'. Hence, these seeds (the pioneers) would sprout forth into a joyous self-sufficient Jewish nation, wherein 'the wandering spirit [can] rest', in a country of freedom, after much wandering and uprootedness. In contemporary Judaism, 'passivity is discouraged, so the human being on Earth is served with a challenge to confront difficulties in order to grow and enter into a higher sphere' (Furman 1989:lecture). Furthermore, to take risks is encouraged - to escape the comfort zone - even when one is presented with problems which could result in some form of loss; this 'loss is regarded, in Judaism, as a way of producing growth' (Furman 1989:lecture). The joy of living, however, is crucial in Jewish thought, so the *Halutzim* gave expression to their joy in building up and nurturing the Land of their ancestors, which in itself, is essentially spiritual.

In these golden times of innocence and wonder, hardships were transmuted into acts of love. The common goal of the pioneers was to unite in building up the land. Inevitably then, on the *kibbutzim*, the *Moshavim* and in the cities, hope and newness were depicted in folksongs. In the pioneering songs, 'the time when you

sank up to the ankles on the spot in Tel Aviv' (Ben-Amotz *et al* 1960:record), a particular epoch is evoked in melodies. These were mostly idyllic times and 'the songs were part of the ... dreams of Zionism in its beginnings. They come from the hearts of a people who had returned home, at last' (Ben-Amotz *et al* 1960:record). This Return to Zion is a common Biblical theme. As Abraham was the founding father who left his home, Ruth also 'came from a foreign country to the east to settle in the Promised Land' (Alter and Kermode 1987:14). Consequently, in putting behind the filiations of biology and geography, new bonds replace the old. In fact, 'one of the most common themes in the collection [of Psalms] is death and rebirth' (Alter and Kermode 1987:259). When the children of Israel left the darkness of exile, which was indicative of spiritual death, their very act of taking responsibility for creating a new world in Zion, the rebirth of the *Halutzim* and future generations of Jewish people was implied. In the process of reconstructing the land, folksongs naturally celebrated both rural and urban life.

Whereas most Palestinian Hebrew writers preferred to write about nature, others depicted city life as well. Nathan Alterman (1910-1970), who arrived in Tel Aviv in 1925, depicted both urban and rural life. His writings are rich and diverse and range from lyric poetry, topical verse and song, to plays and satirical works. Besides his translations into Hebrew from English, French, Russian and Yiddish, which included works by Shakespeare, Moliere and Racine, as well as Ballads and Songs of England and Scotland, Alterman also published weekly ballad-like verses in the *Davar* newspaper. Naturally, Alterman, in common with other writers of his time, loved the countryside and sang of its splendour, but the newly founded city of Tel Aviv particularly appealed to him. He loved the bohemian life, journalistic and literary creative energy of this city and wrote many poems about Tel Aviv, some of which were set to music, due to their ballad-like quality and diverse themes. It is not surprising that due to his various talents, Alterman became a cult-like figure in Palestine, enjoyed tremendous popularity (combined with some criticism) and had an *avant-garde* attitude towards many aspects of life. Whether this man wrote against war or described the beauty of nature, his poems and songs

appealed to the intellect and to the emotions of his readers. Alterman wrote about road-building, agricultural work, lullabies, love songs and idealistic pioneering songs. In his poem, 'As Evening Falls' (Erev Yored), Alterman wrote about urban life in Palestine:

> A vendor of roast chestnuts.
>
> He yells by his cart,
>
> Reddening the embers up
>
> with a tin fan.
>
> Once covered in Polish soil, and set apart
>
> From the living, he burst out, a living man.

(Dorman 1991:12).

In his new-found homeland, the Jew could choose to live on a *kibbutz, Moshav* or in the city, unlike in the European Diaspora, where freedom of choice was by and large unknown for the Jews. Furthermore, because jobs in the cities were scarce, the speaker in this poem decides to be a street vendor. However humble this job may be, 'he yells by his cart'. Because he is self-employed and free from Diaspora restrictions, this man can now shout to make himself heard. This yelling sound contrasts sharply with his implied silence 'in Polish soil'. On the soil of his own homeland, however, he will voice his own opinions and demands. No longer is he, nor the other pioneers, 'set apart': an alienated people. They have been 'reborn',[6] hence 'parts are subjected to healing, strengthening, or improvement' (Jung 1992:48). It is hardly surprising that this 'vendor of roast chestnuts' has 'burst out' of limitations set upon him in Poland. In Palestine, the transformed Jewish archetype is 'a living man', who can achieve his full potential in a rural or urban setting, in whatever way he or she wishes.

With the arrival of pioneers who comprised the Third *Aliyah* into Palestine, the economy vastly improved. The social milieu in Tel Aviv in the early 1930s was joyous - a city full of song - day and night. A carefree atmosphere prevailed and there was generally economic and emotional prosperity in the land. People sang, danced and were highly spirited. Moreover, 'in every cafe, music was played' (Ben-Yehuda 1992:56). Many 'Tel Aviv Poems' were written during this period and one of them, called 'The Fathers of Yeshurun' (Avot Yeshurun), tells of December in a 'cafe ... which is ... cram-full and songs of England and America are heard' (Schemmel 1936:74-78). Accordingly, international folk-music was appreciated by the pioneers, particularly in the vibrant city of Tel Aviv. Furthermore, celebrations such as the Maccabiah International Games began in 1921, the Lunar Amusement Park was built in Tel Aviv and Jewish festivals 'such as Purim brought with it parades and fireworks' (Ben-Yehuda 1992:56). In 1938 a new port in Tel Aviv was built and many songs were written to celebrate this important event. Hence, songs of the sea, as well as other working songs, now became integrated folkloric motifs in modern Hebrew songs.

In conclusion, during the Palestinian Period, the pioneers made a conscious effort to break away from their past in order to create a new identity for themselves as a free people in their homeland. Accordingly, this shift in consciousness is reflected in their songs. The Jewish people throughout their prolonged dispersion in the world retained their desire to return to their 'promised land', but it was 'Zionism ... a form of nationalism ... which gave expression to this desire to rebuild a Jewish Homeland in Palestine' (Kellas 1991:22). The idea of the nation and the 'ideology of nationalism' means that a people can be recognised and have their own status internationally. Although oral communication such as folksinging usually serves as a medium for social interaction between individuals, it could also be used to promote an ideology or for political purposes. In South Africa, for example, during the repressive apartheid regime, folksongs such as 'Mountains of Men', or 'Master Jack' emphasized the injustices enforced upon black labourers, so they helped to make people more politically aware. Similarly, in the early twentieth

century, although unions fought child labour in America, they were thwarted again and again by manufacturers who needed cheap labour. Songs such as 'Babes In the Mill' encouraged the public to take a stand against this practice. It is not surprising that the Zionist ideology created songs which reinforced the importance of patriotism as a solution to unite the Jewish people, ideologically and practically. It was a patriotism rooted in the very construction of the country: a joyous Jewish building of a nation.

ENDNOTES

1. In common with their European and American contemporaries, modern Hebrew poets choose to write basically free poetry, learning heavily on the rhythmical formation of each line and passage, or are in search of a renewed form which would be able to encompass the rhythms of the evolving spoken language (Carmi 1982:72).

2. People cannot gain security by means of material objects alone. This sense of security stems from an inner condition, from spiritual gold (Golden Jerusalem). In the Kabbalistic tradition the ten *Sefirot* - Divine Attributes - constitute the inner structure of the Universes. These *Sefirot* represent the bridge between God and His creation. The Crown (*Keter*) - the *Sefirah* closest to God - is on a level beyond human comprehension. *Hokhmah* (wisdom) is the archetypal King and *Binah* (understanding), is the Queen Mother. If these two archetypes work in harmony with each other; the masculine and feminine; God as the Man of action and the *Shechinah* - the feminine aspect of God - harmony then prevails within the *Sefirot*. In the Kabbalistic four Worlds, a fifth is added - the realm of *Kellipot* or shells - the dark or shattered side of existence. It is the Temple of Jerusalem which expresses the nation of the four Worlds that compose existence. Furthermore, the *Sefirot* tree defines the anatomy of the psyche. The Princess or Mystic Bride - the earthy Jerusalem - is God's precious jewel in earthly creation, so Golden Jerusalem represents the universal Spiritual Light. Furthermore, *New Jerusalem* is 'a route that runs through Old and New Testament' (Sassen 1996:55). Thus this city is 'a consummation of the ideals of holiness of both Old and New Testaments ... not only the symbolic centre of this world, but the desired destination of man's pilgrimage through life, the city of peace that lay beyond time and space' (Freed 1996:63). Through poetry and folksongs mankind's deepest archetypal yearnings are expressed. Consequently, in man's quest to reach the paradisiacal realm of Perfection, it is not surprising that poetry and folksong express reverence for this beautiful City of Spirit and Joy. In music, the 'Tree of Life' or the 'Fourfold Elemental System' concepts, are 'very basic musical patterns ... entities found in human consciousness' (Stewart 1987:87). Because the subject of music, song, Kabbalah and metaphysics is obviously vast, I will only mention these concepts when they are of relevance to this study.

3. Songs of the sea are something new in modern Hebrew songs. However, in Israel, which is bounded on the west by the Mediterranean, and embraces, besides, the Dead Sea, the Sea of Galilee (Sea of Kinneret), and the River Jordan, such songs must be regarded as a natural phenomenon: for Israel has already within the short span of a quarter-century produced seamen and fisherman. One example of a sea song will be cited:

> The winds chant across the sea,
> The waves they murmur gently,
> Bright gems are cast up to the sky,
> Into the air, into the air.
> A vessel passes far away,
> Its sails are waving, white and gay,
> The singing is so sweet today,
> Beyond compare, beyond compare.

> (Smoira-Roll 1963:60).

The tone of this sea song is joyous. Men of the sea have always taken with them 'the songs from all over the world, songs of every subject matter under the stars - work - love - loneliness - always the truth about the way they felt' (Clancy and Makem 1962:recording). Sea songs known as diversionary songs have a fixed text and tell a coherent story. Sea shanties, however, such as 'The Winds of the Sea', 'consist of whatever words floated into the seamen's mind' (Engle 1993:recording). Clusters of imagery in the above song, such as 'The winds chant'; 'The waves they murmur'; 'cast up'; 'into the air'; and 'its sails are waving' suggest lightness and movement. In contrast to this type of sea song, Bob Dylan's 'When the Ship Comes In', has sinister undertones - a warning of impending disaster:

> Oh the time will come up
> When the winds will stop
> And the breeze will cease to be breathin'.
> Like the stillness in the wind
> 'Fore the hurricane begins,
> The hour when the ship comes in

> (Dylan 1983:147).

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Once again, we see how any type of folksong can be manipulated by the songwriter to serve an ideological cause. While this song appears to be a sea song, this and many of Dylan's other songs, in reality, serve as witty reminders of what could happen if people fight each other and go against the natural order of Life and Time.

4.   The Land of Israel and the Jewish people are inextricably bound. In fact, 'Israel can be redeemed only with and in union with its land' (Buber 1973:86). We have seen, for example, in Zunzer's 'Return to Zion' (p. 58), how the loving Mother - the Land - welcomes her 'precious children' home to her. It is natural then that so many songs were sung by the Children of Israel to the Mother and by the Mother to Her children. Similarly, in Ireland a similar phenomenon exists. In the Irish folksong, 'Four Green Fields', written by T. Makem in the 1940s, Ireland is personified as the Mother. Her four sons are Ulster, Munster, Leinster and Connaught:

> 'What did I have' said the fine old woman,
> 'What did I have' this fine old woman did say.
> 'I had four green fields, and each one was a jewel,
> But strangers came and tried to take them from me.
> I had fine strong sons and they fought to save my jewels,
> They fought and died and that was my grief' said she

(*Soodlums* 1982:43).

It is interesting that after the Romantic movement began, the mother-centred myth gained ground (Frye 1970:158). In the 1970s, the poet Robert Bly did much to foster the Goddess awareness, a trend which has accelerated in the 1990s. As the *Halutzim* wished to nourish their Mother, physically, emotionally and defensively, so too did the Irish and the Scots. This need to identify with a Motherland is borne out of patriotism, so the Land is not necessarily a replacement for religious beliefs or for a natural physical mother. For example: 'In Northern Ireland, Irish nationalists seek the unification of Ireland ... irrespective of religion and ethnicity' (Kellas 1991:52), but most states are generally multiethnic and multinational. Yet, it is also possible to speak of a British nation and British nationalism: "official nationalism" is based on British citizens and their patriotism' (Kellas 1991:52). Patriotism naturally gives rise to folksongs worldwide, but somehow, the Mother Earth - the female principle - is particularly idealized in Hebrew and Irish folksongs. When a multitude of Irish people emigrated from their homeland because of hunger during the potato famine, or were deported to Australia, many songs expressed their grief at having been parted from their loved ons and their Motherland. The song 'John Mitchel' tells the true story of Mitchel, a militant Irish writer during the days of the Great Famine. Naturally, during this dark period, millions of Irish either died or, if fortunate enough, escaped to the new world. Because Mitchel's nationalism and ardour for land reform were so strong and unbending, he was charged with treason and deported to Van Diemen's Land (Tasmania) in Australia, in 1848. In 1853, together with other Fenian prisoners, he escaped Van Diemen's Land and went to America where he fought in the Confederate Army. When Mitchel returned to Ireland, he was elected to Parliament shortly before his death in 1875. This song, 'John Mitchel', depicts his patriotism and fervent desire to help his country, as well as his pain at having to leave:

> I am a true-born Irishman, John Mitchel is my name:
> When first I joined my comrades from Newry town I came;
> I laboured hard both day and night to free my native land
> For which I was transported unto Van Dieman's Land.
>
> Farewell my gallant comrades, it grieves my heart full sore
> To think that I must part from you, perhaps for evermore;
> The love I bear my native land, I know no other crime;
> That is the reason I must go into a foreign clime

(Milner 1983:116-7).

The Jewish nationalists displayed the same type of determination to fight, in whatever form, for their beloved Homeland, but now, they could not be deported or exiled because they had 'come home', where they intended to remain. This joy is reflected in the following words:

> We have come to the land, our home.
> We have plowed and we have sown,
> But we've not yet reaped our own.

(*Shiron* 1963:5).

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In an article *What They Did For Love*, some of the first pioneers from North America who set up a *kibbutz* in the Galilee, tell of their early days in Palestine. When they 'set out on their adventure half a century ago, the Romantic, idealistic young men and women of the *garin* were "the beatniks of their time" ... who ... built a new society' (Rabinovich 1994:11). Despite years of challenges, however, these founding members of the Kibbutz Sasa stated that they never regretted having left the comforts of America in their quest to help build the new Jewish nation.

5.   Colours which appear in world folksongs can depict the realms of Innocence and of Experience. The colour green, in a positive sense, is indicated in a Traditional English folksong, 'Pleasant and Delightful':

> T'was pleasant and delightful one midsummer's morn
> For to view the green fields all covered with corn
> Where the blackbird and thrushes sang on every green spray
> And the larks they sang melodious at the dawning of the day
>
> (Cole 1969:85).

In this song, the 'green fields all covered with corn' suggest 'the harvest of earth into the barns of Eternity' (Raine 1979:62). Hence, the colour green in the Romantic mode depicts a world of Innocence: Eden regained. Antithetical to this idyllic state is Eric Bogel's contemporary anti-war song, 'Greenfields of France'. The colour green usually infers a sense of harmony and Bogel uses positive imagery. However, the theme of the song reflects a fallen world of Experience:

> Well the sun now it shines on the green fields of France
> There's a warm summer breeze that makes the red poppies dance
> And look how the sun shines down under the clouds
> There's no gas no barbed wire, there's no guns firing now
> But here in this graveyard it's still no-mans land
> The countless white crosses stand mute in the sand
> To man's blind indifference to his fellow man
> And to whole generations that were butchered and damned
>
> (Bogel 1988:CD).

Similarly, the colour yellow in its more positive aspects is associated with creative energy and enlightenment. Yet, when used to imply a negative aspect of life, yellow obviously suggests Experience. Ian Campbell's 'The Sun Is Burning' alludes to Nuclear Warfare, thus, the yellow sun is evocative of destruction and discord:

> The sun is burning in the sky
> Strands of clouds go slowly driftin' by
> In the park, the dreamy bees are droning in the flowers among the trees
> And the sun burns in the sky
>
> Now the sun is sinking low
> Children playing know it's time to go
> High above a spot appears, a little blossom blooms and then draws near
> And the sun is sinking low
>
> Now the sun has come to earth
> shrouded in a mushroom cloud of death
> Death comes in a blinding flash of hellish heat and leaves a smear of ash
> And the sun has come to earth
>
> (Moore 1989:41).

Symbols, images and motifs such as water, earth, caves, crystals, numbers and colours have an effect on literature. For Derrida, 'whiteness is another metaphor for too much light' (Richards 1995:63). Yet, this whiteness of light, for another writer, could signify purity and timelessness. Because folksongs employ a multitude of myths, symbols and metaphors, colour imagery, in every hue and shade, is of significance.

6.   In the Jewish Kabbalah, the symbol of the Tree of Life with its ten *Sefirot*, alludes to the creative and continuous process of mankind's re-creation or growth. One aspect of the growth of personality is the Jungian process of Individuation.   In cosmic terms, the separation of 'ego' from 'non-ego' is 'a psychic reproduction of such cosmogonic scenes as the separation of light from darkness or the parting of Father Sky from Mother Earth' (Wilson 1995:19). Rebirth within the life-span of individuals can infer renewal or transformation which was the very quintessence of what the Jewish pioneers quested for - renewal and transformation.   Generally speaking, mysticism is 'the raw material of all religion and is also the inspiration of much of philosophy, poetry, art, and music, a consciousness of a *beyond*' (Happold 1971:18). In the religious context of Judaism, the mysticism of the Kabbalah is the 'essence of Torah' (Furman 1989:lecture). The entire cosmos, including man's soul, is a reflection of God, as the moon reflects the sun. Furthermore, it is understandable that man has gained inspiration from his natural environment, therefore the power of Spirit and Nature provide the creative impulse, as is evidenced for example in Bach, Mozart, Blake, Eliot, Wordsworth, Hopkins and many other enlightened souls. Sadly, in this materialistic age, awareness of the Festivals and of their true significance has been largely lost. However, despite materialism, a 'New Age' consciousness is dawning. Thus, in this present period of spiritual awakening, 'we recover the living significance of the cycle of Festivals' (Trevelyan 1981:99). Consequently, 'mysticism' alludes to religion, nature and seasonal rituals.

CHAPTER THREE
IDEALISM IN PASTORAL FOLKSONGS

Idealism has been defined as 'a philosophical view that stresses the central role of the ideal (however that has been defined) in man's interpretation of experience: Its two basic forms are metaphysical Idealism, which asserts the ideality of reality, and epistemological Idealism, which holds that the mind can grasp only the psychic or that its objects are conditioned by their perceptibility' (Goetz 1982:286-7). Metaphysical Idealism reflects the aspirations of the human spirit in its attempt to attain its ideals. Although not commonly associated with metaphysical Idealism, one of the more remarkable attempts to attain ideals in modern philosophy is found in the work of Soren Kierkegaard (1813-1855), generally considered to be the founder of Existentialism, who believed in the individual's need to make a 'fully conscious, responsible choice among the alternatives that life offers' (Goetz 1982:466). He encouraged the quest for purpose and psychological freedom of choice. Thus, Kierkegaard's emphasis on individual freedom does not belong to the sphere of logic, which is inherent in epistemological Idealism, but rather to metaphysical Idealism and more specifically, to the realm of psychology.[1] This is so because psychology can encourage a person to aspire towards a state of mind which allows for personal freedom to be experienced. Naturally 'there can be no freedom except in the power to realize the possibilities of human life' (Frye 1970:21). Thus, metaphysical Idealism implies vision, vivacity of imagination and hope for something meaningful, all of which were incorporated into the *Halutz* ideal. Their ideal was to follow the archetypal quest leading to the Promised Land, and thereby attain their ideals.

Pursuing the contrary inclination, mankind can suppress his inherent need to transcend his limitations. Then, no risks would be necessary. The German philosopher Martin Heidegger (1889-1976) used a term '*Das Man*' for this type of unauthentic individual who, because he denies his individuality, is 'nobody in

particular' (Goetz 1982:97). In contrast to this type of person, the hero will give expression to his archetypal impulses, although he is bound to struggle and might ultimately be tragically destroyed. However, tragedy is based, 'not so much as Aristotle said, on life's pity and terror, as on its pity and yet splendour' (Lucas 1954:8). Consequently, in the pursuit of the heroic quest, albeit unpredictable and possibly dangerous, lies creativity, enlightenment and a sense of purpose. Kierkegaard, for example, stressed the infinity of possibilities available to an individual if he would only choose to exercise free will and to take risks. Furthermore, the hero who pursues his deepest yearnings and encourages others to do so, can then, as Jaspers said, 'leap to transcending thinking', commonly termed the 'leap of faith' (Kaufmann 1975:175).[2] In fact, 'an element of risk - the need to base actions upon principles which may turn out wrong - pervades all spheres of life' (Lindemann 1978:183).

In an attempt to challenge outdated or unacceptable belief systems, one must undergo the alchemy of passing from one psychological or spiritual frame of reference to another, regardless of conflicts or pain which may arise in this process of transformation. While an archetypal desire might be to escape one's present limitations, the ability to do so often is lacking. Inevitably, many sensitive people have given up this quest for freedom and have tragically 'sunk back into human vegetable and animal realms to become cynical or worse, diabolical' (Halevi 1979:20), or like Heidegger's *Das Man*, an empty cipher. Joseph Campbell, in his book *The Hero with a Thousand Faces*, suggests that when the hero's quest is frustrated this leads to neurotic self-reflection, a sense of meaninglessness and despair[3] (Campbell 1993:382-387), arguably reflected in works like Beckett's *Waiting for Godot* (1952). Conversely, during a growing period, transformation, both within and without, occurs. Initially, however, everything may be exciting, but then a quiet phase is visible, 'a prelude to inner events that slowly emerge from the world of the spirit, through the deep layers of the psyche and into ordinary consciousness' (Halevi 1991:25). The Kabbalah recognizes that in the Divine Plan man plays a crucial part and 'each individual is sent down to accomplish a task that

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is related to a special aspect of the whole scheme' (Halevi 1991:29). The *Halutzim* obviously felt they had found their task. However, they first had to exercise their free will and make a 'leap of faith' to unfold their authentic beings. Thus, their quest into the unknown was an ultimately escape from inner bondage to freedom. Implicitly, from the state of *Das Man*, they broke free because of their all-consuming idealism to rebuild their land, physically and emotionally.

Throughout history, people have naturally been attached to their native soil, but in Europe towards the end of the sixteenth century modern or political nationalism arose, which made a cult of belonging to a particular nation. Nationalism and ethnicity have evoked numerous emotions in people. One of these emotions is a feeling of belonging which then arouses patriotic expressions. Although America is an example of a country made up of diverse ethnic and cultural groups, a general idealistic feel of 'one nation under one flag' has predominated in this society. Conflicting nationalisms are evidenced in the Middle East because both Palestinians and Jews claim Palestine as a homeland. Herzl's political Zionism, which made Israeli nationalism 'more of an ethnic nationalism than a social nationalism' (Kellas 1991:130), encouraged the Jewish quest for a new world in Palestine. Whereas Herzl had been 'the prophet of political Zionism and Israel, Ben Gurion was its builder' (Melman 1992:35). He aimed for mass Jewish immigration to Palestine and believed that with the influx of thousands of new and mostly young immigrants, a nation could be rebuilt. In a sense, as Martin Buber had predicted, 'Zionism was the rite of spring and youth of the Jewish people' (Melman 1992:49). In 'circular time, every beginning is an ending and every ending a beginning' (Fitzgerald 1995:34). In this seasonal cycle, Spring has generally been associated with cleaning, purifying and blossoming of the earth. Indeed, the young Jewish *Halutzim* displayed characteristics associated with youth and Spring. On the more negative side, however, the age-old argument between the Hebrew essayist Ahad Ha-am's idealistic cultural school of thought that promulgated Israel as a cultural centre and mainstream pragmatic political Zionist colonization continued. Consequently, in recent times the U.S. Secretary of State, Henry

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Kissinger, Jewish himself, has been forced to question what the Zionist movement had done to the old values represented by cultural Zionism (Melman 1992:40).

Inevitably, the morality of what constitutes certain actions taken in the cause of idealism is debatable. It has been said, for instance, that an aim of Zionism was 'the elimination of the [Arab] Palestinian people as contenders for, and even as inhabitants of, the same territory, and the denial of their right to an independent state' (Flapan 1987:49). In this view, colonization was not an end in itself, but rather a means to an end. Nationalist behaviour is based on feelings of belonging to a community, which is the nation; hence, those who do not 'belong' to this nation are often seen as being different, foreigners with loyalties to their own 'nations'. When the early Jewish settlers arrived in Palestine, their relationship with the Arab population was generally cordial, albeit cautious. Nevertheless, the Arabs represented the 'Other' for the Jews, a term which can suggest that the 'foreigner' is different from oneself and from one's own experience.[4] Naturally, Palestinian Arabs were not foreigners in the land of Palestine, but, to the Jewish idealists, they were often seen as being the invaders, the savages who blocked the way for the desert to bloom again. Perhaps the Jewish settlers projected their shadow Self - or their darker characteristics - onto the Arabs in an attempt to justify their assertion that Palestine was the rightful homeland for Jewish people. According to Jung the shadow Self depicts 'the dark side of the human personality' (Jung 1992:57). The Palestinians became embodiments of laziness, primitiveness, cupidity and treachery, and, as such, did not deserve Palestine. Ultimately, however, the claim of the *Halutzim* to their homeland lay in their ancestors having lived in Israel. As the pioneers did not wish to be part of the existing Jewish or Arab populations who lived in Palestine, they had to construct a society for themselves. In fact, this was one of their ideals.

Not surprisingly, when the pioneers arrived in their homeland, the land itself, whether urban or rural, had an intoxicating effect on them, because in the Diaspora

they had yearned for so long physically to return to the Promised Land. This return, however, was not based upon religious precepts. Therefore, as has been mentioned in the previous chapter, although at times a spiritual element seems to surface in pastoral *Halutz* folksongs, it is a non-materialistic aspect of the psyche that is implied. While many songs allude to the Bible, they are not necessarily essentially religious. Biblical references usually intensify Jewish solidarity by referring to an age-old common tradition, rather than evoking a specifically religious relationship with the Divine. The more important element in their songs was their relationship with their new-found motherland, which was the focus of their transferred spiritual aspirations. Although the motherland was barren, characterized by swamps, rocks and dust - she had to be idealized by the pioneers in order for them to reconcile their hopes with the reality which awaited them. Furthermore, although the concept of idealism generally connotes a state of perfection, it seems logical to assume that certain difficulties in *Halutz* life came to the fore. Living a communal life on a *kibbutz* can be creative, because in living and working together as a collective unity, it seems that more can be achieved. More broadly: 'People can only change their world in a group' (Davis 1993:9), and the young pioneers did wish to change their world. But, in living within a collective community, the individuals themselves would need to adapt their lives, because only in the proper alignment with Self can people take responsibility for their community as well as for themselves. It is not surprising, therefore, that the Jewish Self archetype was transformed when the pioneers reached Palestine in their quest endeavour. Yet, possibly a residue of the 'desert experience' - their alienation in the diaspora - halted complete transformation. On the one hand, some pioneers expressed nostalgia for their familiar lifestyle in Europe and self-actualization and transcendence frightened them. On the other hand, the majority of the pioneers rebelled against their past and aspired to attain total transformation, or what could be seen as 'authenticity'. Consequently, tension set in. Nevertheless, the dominant feel of the transformed Seeker archetype in Palestine was positive and optimistic.

Naturally, the actual contact with the land created an idealistic poetic expression 'more sensory and sensuous than it had ever been in Jewish literature' (Halkin 1970:122). Thus, the actual resurrection of the ancient soil and personifications thereof, inspired both urban and rural poets.[5] Besides songs which extolled physical work on the land, the very landscape itself gave rise to the numerous idealistic pastoral folksongs created in this distinctive historical period and socio-political milieu. Pastoral literature ultimately points the way for individuals to accommodate themselves to their societies by enacting and usually resolving prevalent social tensions in a rural or natural environment. Integration within society or resolution of social tensions is central to both Frye's senses of Comedy and Romance. However, Comedy tends to focus on social issues within an urban environment whereas Romance attempts to resolve such issues in non-urban settings. Although social issues were raised in songs set in urban areas, the emphasis in this chapter will be on pastoral songs - on Romance - because these songs were by far the most numerous. However, whether Comedy in an urban environment or Romance in a pastoral environment, both ultimately belong to the realm of Innocence in which conflicts are reconciled and all ultimately works for the benefit of mankind. The main difference is that Romance, derived from medieval quest romances,[6] evinces more openly than Comedy archetypal patterns and, most appropriately for Jewish folksongs, the realm of Edenic possibilities.

In songs depicting urban activity there are positive images of the mineral realm: dust, stones and bricks are used to construct buildings, roads, bridges and houses. Not wastelands but cities are celebrated and, as appropriate to the associated season of Spring, these cities constitute new beginnings, or revivals of the past. Nowhere is this clearer than in Avigdor Hameiri's, 'From the Summit of Mount Scopus' (Me'al Pisgat Har Ha-Tzofim) which is still sung today. This song has been sung and recorded by numerous Israeli singers. This is the desert redeemed and made whole - for in the realm of city imagery, ruins are made into new buildings:

From the summit of Mount Scopus,

I bow me down before thee,

From the summit of Mount Scopus,

Jerusalem, I greet thee,

A hundred generations I have dreamt of thee,

Hoping once more thy face to see.

Jerusalem, Jerusalem

Shine forth upon thy son!

Thy ruins, O Jerusalem,

I will rebuild, each one.

From the summit of Mount Scopus,

Jerusalem, I greet thee.

Thousands of exiles from afar

Lift up their eyes to thee.

A thousand of blessings we will sing,

City and Temple of our King.

Jerusalem, Jerusalem,

I will not stir from here!

Jerusalem, Jerusalem,

Come, O Messiah, come near.

(Rothenberg 1988:8).

The 'Golden Jerusalem' theme is an archetypal yearning of urbanized man, who lives in the pain and isolation of a wasteland existence and who seeks a state of perfection, especially in modern day society, for herein alienation is overcome, as the individual is accommodated in a new community. Again the concept of wholeness is stressed as an ideal. In the song 'Jerusalem', the speaker stands *on*

(evocative of holy high places) 'the summit of Mount Scopus' and humbles himself by welcoming the restored City of Jerusalem. Although this song is written in the first person singular, the speaker obviously writes on behalf of the Jewish people as a whole. He talks to Jerusalem as a son would to a mother - an extended image which has appeared in numerous folksongs already mentioned. The speaker uses the Hebrew word 'lach' (you - female), as well as asking the City to 'Shine forth upon thy son'. Although Jerusalem lies in ruins, the speaker, together with 'Thousands of exiles from afar', promises to restore her. From the imagery used in this song, it is obviously quintessentially spiritual in feel. The children will sing 'a thousand blessings'; Jerusalem is the 'City and Temple of our King', and in the last line of the song the 'Messiah' is asked to 'come near'. Consequently, in this urban Eden, a sense of Eden regained is once again revealed.

It is inevitable that in 'pastoral songs' delineating aspects of rural or natural life far outnumber their urban counterparts in a people that so emphasized the redemption of the land. In the distinctive poetry and songs of Rachel Blaustein (1890-1931), generally referred to as Rachel, a mystical element of nature is displayed. When a woman sees 'the presence of the sacred in all things, she is a mystic, because mystical vision is born of the openness of heart, even if she is bereft of religious education' (Feldman 1994:209-215). This openness of heart and spirit was celebrated in Rachel's songs. While she strongly advocated the urgent pursuit of toiling the land, Rachel also reflected lovingly on the past. A deep-seated and intense love for the Jewish people, the Biblical Matriarchs and the Land of Israel was the force that urged the young poetess to take her place in the ranks of the *Second Aliyah*. The delicate young nineteen-year old girl became a land worker, first in the settlement of Rehovot and later in the training farm of Lake Kinnereth - the Sea of Galilee.[7] In order to prepare herself to fulfil her self-appointed task of helping to cultivate the beloved homeland with her own hands, Rachel went to France to study agriculture and drawing, for which she had already shown aptitude in her early youth. While it was in poetry that she achieved much, the change in her mode of life, brought about irrevocably by illness, was perhaps her deepest

sorrow. The enforced separation from the soil she loved, clouded the rest of her life and leaves its mark on her writings. The 'Paradise'[8] out of which she sees herself driven is a pastoral vision of Lake Kinnereth. The dream-like beauty of the landscape amidst which Lake Kinnereth shimmers with its myriad lights and colours, is a form of the archetypal Eden for which she longs and mourns. Nevertheless, it is from her memories of this beauty and love that she appears to draw sustenance for her soul. Kinnereth became a main motif in much of her poetry. One of her poems, called 'And Perhaps' (V'ulai), soon conquered the hearts of the Jewish Palestinian youth. The lyrical quality of this poem allows the reader to identify emotionally, as well as intellectually, with the speaker, who asks if her toil in the garden, with the break of dawn, was but a dream. Similarly dreamlike, she can hardly believe that she sang as she rode on the sheaves which were heaped high in the cart. The fact that she bathed in the blue waters of the Kinnereth seems too perfect to be true:

It may be these things never did occur.
Perhaps, I never did arise at break of day
To do my labour in the garden
With the sweat of my brow:

Did never, in the long and fiery days
Of harvest time,
High on the wagon, laden with its sheaves,
Lift up my voice in rhyme;

Did never bathe within the blue
And quiet of the stream,
O my Kinnereth, O Kinnereth mine! Kinneret sheli!
Were you, indeed? Or did I dream a dream?

(Sharon and Porat 1992:313).

The word 'garden' in this song connotes growth and harvest. In a state of Innocence and Edenic perfection, the breaking of the dawn gives birth to morning; to the recreation of a new day. Blue is, as previously mentioned, a heavenly colour and water similarly alludes to the life-force. Therefore, Rachel might be singing a hymn of praise, not only to the Kinnereth, but also to the quintessential quality of Spring with its hope for a new awareness (in Frye's generic sense of Spring). Her love of the Sea of Galilee is expressed in a sense of union with the Kinnereth.[9] To accentuate her love for it she repeats: 'Oh my Kinnereth, Oh Kinnereth mine', as if it were part of her. A common theme in world folksongs is for urban man to journey 'towards the mountains and the sea' (Paxton 1965:61). It also follows that the tone of Romanticism in pastorals would include folksongs which depict the primal power of all aspects of the landscape. Certain landscapes such as lakes, mountains, and deserts allude to correspondence between Man and Nature. Physical intimations of God appear in Nature so that it becomes a 'mystical symbol which is an expression of what lies beyond' (Halevi 1979:27) [Wordsworth's *The Prelude* testifies to this]. Possibly, in an attempt to bridge the gap between Heaven and Earth, the Jewish *Halutzim* idealized the natural landscape to recapture a connectedness with Nature which their Biblical ancestors had experienced. Consequently, a poetess like Rachel, who cherished her Jewish roots, was stirred by the rediscovery of these roots in the Land of her ancestors.

In her poem 'There, the Mountains of the Golan' (Sham Harei Golan), Rachel personifies the mountains and asks the reader to 'put out your hand and trust them'. Nature, or the pastoral realm here, is not perceived as an artefact, but as an extension of the person. In this poem, which has also become a popular folksong, the glory of the Golan is described. They stand majestically: these desolate mountains have been there from ancient times; the proud spirit of Israel's childhood. The Golan Heights stand in direct contrast to the valley - two worlds geographically so close, yet so far apart. In contrast to the Lake, the mountains are austere; they do not wish to be touched or disturbed:

Heights of the Golan,

put out your hand and touch them -

Silently and firmly they command you: stop..

Radiant and lonely, Hermon sleeps, the graybeard;

a cold wind is blowing from his snow-capped top.

There beside the shore,

a low-leafed palm is sitting,

hair in disarray, like an unruly child

slid down to the water,

in Kinneret dabbling naked feet and wild.

(Sharon and Porat 1992:346).

Mount Hermon is the highest mountain in the Golan Heights. Patches of snow from winter linger well into the summer near the peak's summit. As the snow melts, it filters 'through the rocks, and in the absence of real soil on the mountain, the melting snow appears as springs at the bottom of the mountain, feeding the Jordan River and making the piedmont a green, well-watered area' (Rubin 1981:18). I would postulate that in the first stanza of 'There, the Mountains of the Golan', controlled Apollonian energy predominates. Although the speaker challenges the reader to 'put out your hand and touch them', these mountains exhibit human qualities of behaving in an orderly, controlled manner, so they remain aloof as is apposite to the mystique of holy, high places. Dionysus, the polar opposite of Apollo, represents disorder, freedom and sometimes, chaos. Not surprisingly then, these two archetypal energies often conflict with each other. Kassler, in an essay entitled *Apollo and Dionysius: Music Theory and the Western Tradition of Epistemology*, states that 'the beginnings of music theory are to be found deep in Western mythology, where an antithesis is established between order and disorder' (St Rainchamps and Maniates 1984:487). This 'order and disorder

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is symbolized by the two gods, Apollo and Dionysus respectively' (Thompson 1993:2). In the second stanza, the Dionysian element of freedom contrasts with the control evidenced in the first verse. The mountain which overlooks the Kinneret plays the role of a benevolent or indulgent father figure who allows the 'unruly child' to enjoy its union with nature. It is understandable that the mountain differs from the lake. This is so because in nature, as in humans, there is a perceived dualism between elements that are remote from human beings and those that appear to welcome humanity. In this song, rooted as it is in the realm of Innocence, a benevolent dualism comes to the fore. Generally, 'this archetypal split is expressed on every level from god and goddess, down to the mineral realm' (Chetwynd 1982:33). Thus, clusters of imagery such as water, wind and mountains are personified and idealized in many *Halutz* folksongs. In an attempt to stress the importance of idealism and mysticism or mystery, Albert Einstein (1879-1955), although a rational physicist, wrote that the 'most beautiful emotion we can experience is the mystical. It is the 'source of all true art and science' (Michell 1992:CD). When Einstein heard the five year old Yehudi Menuhin play, he proclaimed that 'Now I know there is a God in heaven' (Shaw 1995:15). Without the mystical and idealistic aspect of life, the human community would feel lonely and lost. In the words of Israel Zangwill (1864-1926): 'Every dogma has its day, but ideals are eternal' (Bar-Ilan 1995:8).

The idealized life of nature with its light and shadow was lyrically expressed by Jacob Fichman (1881-1958) in sonnet cycles, in dramatic poems and in prose-poems. His 'Agadah - The Legend of Lake Kinnereth' (Al Sfat Yam Kinnereth), 'is sung throughout the Jewish world. Its popularity has been constant ... its universal acceptance has converted it into a popular folk song' (*Shiron* 1963:8):

> On the shores of Lake Kinereth
> There is a most glorious palace,
> A Garden of God is planted there,
> In which no tree moves.

Who dwells there? Only a boy
Like a bird in the silence of the forest!
There he learns the Torah
From the mouth of Eliyahu.

Hush ... Not a wave spouts.
Every bird that flies
Stands and listens -
Absorbing God's Torah

(Sharp 1982:10).

The setting in this song is on the shores of Lake Kinnereth, where 'A Garden of God' is planted. One might assume, therefore, that this 'Garden of God' has Edenic connotations - Eden regained. In the final words of the song, 'Absorbing God's Torah', it is implied that the entire Garden is like the Book of God. The Torah contains the Word of God and 'the Word is considered concentrated divine energy so, when Moses was given the Torah on Mount Sinai, God's message was revealed in divine language' (Sperber 1994:3). The Torah is the living embodiment of God in creation. Consequently, the 'Garden of God', planted around 'a most glorious palace', conjures up images of the Garden of Eden as it was, prior to man's expulsion. Clusters of imagery such as the tree, a forest and water are pastoral, which denote an idealized rural setting and this song is in the Romance mode which reflects a world of Innocence. It is likely that the presence of God hovers because of Edenic connotations, as well as the study of God's essential Torah. Furthermore, the boy is learning God's Word 'From the mouth of Eliyahu', the Prophet Elijah, whose 'special vigilance is as protector of the innocent, a teacher and a guide' (Noy and Noy 1971:12). The spirit of Elijah, who communicates with the boy, coupled with the imagery of the 'Garden of God' and 'God's Torah' suggest spirituality: a Heaven on Earth. It is in stillness - where 'no tree moves', 'the silence of the forest', 'Not a wave spouts' and 'Every bird', a

conventional symbol for the spirit of man, which 'Stands and listens' - that one can fully absorb the dictates of the essence of God Himself. The rhythmic fluidity in the lyrics of this song are further enhanced by its tune: there are no jarring pauses and it is written in a melodic minor key which can suggest pensiveness. These factors give the song a distinctive, ethereal feel. In the original Hebrew, the last syllables of each line rhyme, which stimulates a pleasurable response in the reader or singer - a sense of lyrical beauty. For example, in the first two lines, Ki-ne-ret rhymes with tif-e-ret, the last word in the second line of the song. Besides the movement and rhythmic flow evoked by these sounds, the actual word *tiferet*, in Hebrew means 'beautiful', but in a deeper sense, it is associated with vision, harmony, as well as 'Being, God and Knowledge'.[10]

Biblical imagery in Hebrew folksongs imparts a sense of the Divine, perceived in cultural terms, and suggests an awareness of the 'wholeness' of the cosmos. Generally, in *Halutz* songs, Biblical references suggest a Jewish common heritage which links Jews with their ancestors. This is so because 'in every religion there are always two aspects, the seen and the hidden' (Halevi 1991:15). Jewish folksongs in the Palestinian Period stress the 'seen' aspect of Judaism. Although the *Halutzim* broke away from formalized religious practices, archetypal aspects of religion serve 'to preserve the tradition, not only by rigid code' (Halevi 1991:15). Therefore, although imagery in the songs often alludes to the Bible, it is not necessarily religious, but rather, suggests a realm of spirituality - a linking up with the past. Because much of the Bible contains a strong strain of pastoralism, inevitably many 'pastoral songs' echoing the Bible were written and sung by the Jewish pioneers. When these pioneers reached Eretz Israel, emotions which they had suppressed in the Diaspora gave rise to passion and spontaneity. These emotions resulted in an abundance of folksongs. It is said of the poetry of S. Shalom, who settled in Palestine in 1922, that it 'combines personal intensity with social vision reminiscent of Blake .... His secular mysticism is humanistic, for it is the redeeming spark in man which the poet seeks and reveals' (Mintz 1968:1). Shalom displayed dualities in himself and in his poetry; he regarded the world as

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a compound of different worlds - one as it is in chaos, the other, in the process of creation.

In exploring the larger resonances of Hebrew folksongs, it is difficult not to evoke Jungian concepts such as synchronicity, Blake's perceptions of Innocence, his vision of Jerusalem and Kabbalistic teachings. This is so because Blake 'was steeped in Kabbalistic lore' (Furman 1989:lecture) and in many Hebrew folksongs of the Palestinian Period, elements of Blake's perceptions are unfolded. Throughout history, Torah studies have become entrenched in the Jewish psyche. Whereas the Torah 'can represent the body ... the Kabbalah is often referred to as ... the Soul of the Torah' (Schochet 1996:tape). Central to Jungian psychology, Blake's profound poetry, Kabbalistic teachings and a common theme in world folksongs is that of polarities in the world and in mankind. Blake's *Songs of Innocence* (1789) depict enlightenment and creativity, in contrast to the negativity of Experience. Similarly, in Shalom's 'The Vision', resurrection is displayed when 'the song of destruction merges into the song of new life' (Ribalow 1959:229). This co-existence of archetypal polar opposites such as Innocence and Experience, hope and despair, joy and sorrow, good and evil and light and darkness are often juxtaposed. The absence of light, for instance, can accentuate the darkness. Even in the art of concealment there lies a duality, 'for hiding reveals something that revelation cannot do, the opposite of which is then enhanced' (Ginzburg 1995:3). It is implied that darkness is just the absence of light, but it is also the source of light: The alchemist 'saw the union of opposites under the symbol of a tree ... the tree that is also man' (Jung 1984:44). Jung's union of opposites in psychic actualization - anima and animus, self and shadow self - relate to light and darkness. Paradoxically, the 'concealment is simply another form of revelation, because hiding reveals something larger, something that concealment cannot do' (Shalit 1992:13). In fact, either light or dark simply enhance the other. Furthermore, 'although God conceals His endless Light, which would be too overwhelming if revealed in all manifestations of Creation, one of which is nature, the universe is imbued with God's essence - Divine Light' (Sutton 1991:4). Within

pastoral folksongs lie layers of understanding which reach into the infinite - the *Ain Sof* - in which mankind 'can be aligned to the lightforce and the Tree of Life consciousness where chaos and disorder do not exist so union can be achieved' (Berg 1993:20). Naturally, in folklore and in folksongs, dualities, and often the yearning for their union are depicted. The archetype of the female Self, for example the Mother, is reflected both with her positive and her negative attributes. She has appeared as 'a goddess, fairy, she-demon and nymph' (Patai 1990:27) and in many other guises. Similarly, the male Self archetype can be presented as a father figure, a warrior, Don Juan, lover or as a holy man. To a certain degree, these archetypes can blend and they reveal light or dark aspects of the human psyche.

The dualities and contrasts in nature are strikingly presented in a song by Abraham Shlonsky, 'Song to the Negev' (Shir La Negev). In the first stanza, the thirsty Negev asks to be given water to prevent its death. In response to this request, the *Halutzim* promise the Negev to fulfil this need:

> Have you heard how in the Negev,
> Where the land confronts the sky,
> Every clod sends up a prayer:
> "Give us water, or we die"!

(Klausner and Zur 1983:51).

In this song, as well as in Fichman's 'Song to the Sharon' (Shir La Sharon) the 'earth', 'clod' and 'water' are personified. But, before dealing with personifications, it should be noted that the Sharon had once been a flourishing part of Israel's landscape. After hundreds of years of neglect, however, this area of abundance became desolate 'where death nested'. 'Wells of water' 'symbolize a concealed

national energy' (Miron 1987:131). Hence, the *Halutz* energy in 'Song to the Sharon' allows them to be the 'wells of water' that will enable the Sharon to bloom once again:

> Rejoice earth of Sharon,
>
> Landscape of wells of water and sea;
>
> Again every clod in you shall sing,
>
> Again the hope of the people blossoms in you.
>
> A place where for hundreds of years was desert
>
> Where death nested.
>
> (*Shiron* 1963:5).

Perhaps the desert and the Sharon - which had been neglected before the arrival of the *Halutzim* - infer hardship and aridity, in contrast to abundance brought about by the nourishing qualities of water. Hence, the 'clod' could be a metaphor for a life of humility and 'water', for one of ease. In fact, the clod is in itself lowly and humble, but despite the hardships it endures, it nevertheless 'sends up a prayer' and 'shall sing'. Possibly, contrary conditions of a clod and of water are suggested. Yet, both the clod and water coexist in one world. Thus, what might be implicit in these two songs is a fusion of earth and water. It is obvious that both elements are necessary, although 'wells of water and sea' will renew the clod, which is representative of the earth and the desert. Consequently, water may imply a sense of dominion over the earth. In contrast to the entrapment of an earth experience - implied in Shlonsky's and Fichman's song - a well of water typically moves down towards the earth. Its emergence *from* the earth is usually taken to represent a sacred gift from the womb of the Earth Mother (Alter and Kermode 1987:112). Thus, the transformative powers of water can aid in the upliftment of the earth. This mutual interdependence of opposites further illustrates that both earth and water, in their underlying diversity, are facets of the same unity. Accordingly, there

is a sense of unity, reconciliation and a feel of roundedness in both songs. It has been said of Shlonsky's poems, which depict the earth, that their meanings are infinite: they deal with the conquest of the desert, with 'the struggle between Man and the waste and the desert instincts and desires that lie hidden deep within him, only to rise under sudden stresses in furious tempests of spirit' (Lask 1952:5). Not surprisingly, 'his Palestinian lyrics and ballads are still sung throughout the country, having achieved the highest honour known to a poet - the anonymity of the folksong' (Lask 1952:5).

Pastorals naturally include songs which depict the effort of the shepherd as he looks after his sheep, as he did in Biblical times. It was only when the Jewish people returned to their homeland that pastoral songs were again written. In the Diaspora, for example, there was no shepherd archetype - people were by and large enclosed - within and without. Naturally, in their beloved land, the people could now 'honour the natural person within' (Van der Post 1988:8) and give expression to their innermost feelings in lyric pastoral folksongs. Hence, 'shepherd' songs were popular as they celebrate man's relationship with the cosmos. Moreover, the shepherd can be seen as a Father figure and as a leader: perhaps he is a representative of God. Because of the life and death cycle, the baby, at birth, will be protected by the shepherd. So too will the soul, when the body dies. Hence, folksongs which depict the life of a shepherd with his lambs reinforce a sense of Edenic innocence and purity.

This sense of innocence and purity is further archetypally reinforced in Psalm 23:

> The Lord is my shepherd; I shall not want.
> He makes me to lie down in green pastures:
> he leads me besides still waters ...

(Psalm 23:1).

In this Psalm, the Lord is portrayed as a shepherd because He provides for humankind. Without His benevolence we would be as helpless as sheep. But sheep feel no anxiety because they epitomize Innocence. Thus, as only the innocent can dwell on God's Holy Mountain (Psalm 15), so too will the people who display innocence be protected by the Supreme Shepherd.

In 'The Lamb and the Kid' (Se Ug'di) written by M. Weiner, the animals go to the field together and, at noon, with bells which tinkle around their necks, they go to the well to drink. The shepherds sit down to eat, then they rest, unlike their sheep, which stroll along the meadows:

> A lamb and a kid
> Went out together, to the field at noon,
> To the well, they wished to drink water
> One white, the other black,
> With curls around the ears.
> Bells ring around their necks
> To the well, the flock wanted
> To the well, the flock wanted

(Coopersmith 1942:86).

In this lyric song, clusters of imagery depict a world of Innocence. Although the words 'white' and 'black' could have racial connotations, this is not evident in 'The Lamb and the Kid'. No sense of separation is felt. On the contrary, they 'went out together', so these animals depict unity and intimacy with life. The 'field'

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corresponds with 'green pastures' in Psalm 23 and suggests freedom, space and peace. In the warmth of the noonday sun, the lamb and the kid 'wished to drink water'. Once again, as in previous pastorals and in Psalm 23, water has healing connotations. In fact, 'to the well' is repeated in the last two lines of the song. Because spontaneity is equated with childhood, the animals who respond instinctively to their needs live in harmony with the natural cycles and rhythms of the earth: they are God's innocents who move with the flow of life (Gawain 1991:15). Their innocence, as well as the general tone of peace in this song, is offset by the 'bells' which 'ring'. Thus, the sounds, colours and nature imagery in this song evoke the limitless possibilities which open up in a realm where 'Peace like a flowing river' dominates (Isaiah 66:12).

In contrast to freedom experienced by the pioneers in Palestine, the Jews in the Diaspora were confined. Consequently, particularly in Eastern Europe, they generally felt a sense of powerlessness and pain within the boundaries of their psyches and physical space. In the confines of a Czarist Pale of Settlement, the majority of people lived in poverty. Their insular lives revolved around their religion, family and neighbours. Inevitably then, Jewish Exilic archetypes would have, by and large, displayed symptoms of hopelessness. As the Jews of Eastern Europe were increasingly shaken by dissention from within and subjected to attacks from without, 'the *shtetl* became the setting for violence and existential despair' (Roskies 1984:112). Even members of the *shtetl* intelligentsia had to join in with the life of local peasants. Thus, 'a kind of sombre Chaplin clown' (Frye 1957:47), a 'fall guy' archetype, was dominant.[11] When an individual is excluded from belonging to a social group with which he can relate, 'sophisticated pathos' (Frye 1957:39) can lead to self-pity. Hence the *shlemiel*, noble peasant and mystic scholar archetypes were dominant, but in an introverted manner. Despair is reflected in a song which portrays the misery of Eastern European ghettos:

Oh, Lord of the Universe

I will sing Thee a song.

Where canst Thou be found,

(Campbell 1993:149).[12]

Usually, idyllic images of pastoral landscapes such as water, valleys, mountains, flowers, shepherds and animals, are depicted in pastoral folksongs. These images serve to enhance the idealism of the pioneers in their restored homeland expressed in pastorals. In Taharlev's 'Rise and Walk the Land' (Kum v'hitchalch B'aretz) the countryside of Eretz Israel, personified as a lover, beckons the reader to be embraced:

Rise and walk the land.

With staff and haversack

and you'll surely meet on the way again

with Eretz Israel.

The good land's paths will embrace you

and she'll summon you unto her

like unto a love-bed.

(Klausner and Zur 1983:294).

What mostly emanates from this song is an expression of a Mother's love for her children. Naturally, the Mother is Eretz Israel.

Hebrew pastoral folksongs also idealize the sand, the mountains, as well as the reclaimed marshes of the Emek. The valley of Jezreel - Emek Yizrael - lies between the hills of Shomron and the Galilee. As a result of much toil, this

desolation was transformed into a garden. Little wonder then that inhabitants of the Emek, deeply attached to their valley, have expressed tenderness in a good many folksongs. Alterman's 'Song of the Emek' (Shir Ha'Emek) describes the stillness of the night in the valley:

Ah, ah, the day has gone.

Silence in Jezreel,

Sleep, O valley, glorious land,

We are the watchmen at your hand.

(Taharlev and Naor 1992:198).

The watchmen in 'Song of the Emek' live in a world of Innocence. Alterman's song outlines a valley where everything can be peaceful, because the night can suggest stillness and peace when 'we are open to the qualities of things' (Hayward and Hayward 1996:14).

In addition to pastorals which portray the colours, sounds and moods of the country, traditional Biblical and religious songs, as well as Jewish Festival songs were sung. Furthermore, new songs were composed to Biblical texts, possibly secularly to revive the bond between the *Halutzim* with the ancient Biblical land. Accordingly, texts from the *Book of Psalms* and *Song of Songs* have been important sources for new pastoral folksongs. The *Song of Songs*, attributed to King Solomon, is for mankind of all ages, climes and religions, and it is as timely now as it was when written, therefore this book has a personal and universal meaning (Elder 1988:vii). It is therefore understandable that a song like 'My Beloved is Mine', (Dodi Li), based on *Song of Songs*, gained universal secular popularity. This song was sung by the pioneers in Palestine and retains its popularity today. 'To the Garden of Nuts' (El Ginat Egoz), taken from the text of

Song of Songs, has pastoral clusters of imagery and, not surprisingly, expresses mankind's archetypal beliefs:

> To the garden of nuts I went down
>
> To see the plants by the stream
>
> To see if the vine was in flower,
>
> or the pomegranates were in bloom.

(*Shiron* 1963:20)

Imagery associated with an idealized garden connotes 'paradise, innocence, unspoiled beauty and fertility' (Guerin 1992:153). It is in the earthly experience that we can express love for God. Thus, even in an enclosed garden, where our soul may be overgrown with impure thoughts, these thoughts can be purified by the living waters of eternal life. Moreover, a garden, like an orchard, naturally produces fruit; thus, mankind's potential for fruitfulness of Spirit is suggested in this song. This ancient Biblical Book and folksongs which have emerged from the text, have obviously been exposed to a number of interpretations. Archetypal patterns in the songs certainly exude a pastoral flavour, but the spirit behind the words possibly transcend both nature and mind. The erotic imagery is elevated; the lover - a mystic, 'is filled with a lover's yearning for a glimpse of the beloved - is prepared to reflect a vision of the Absolute .... This mystic ... now regards God as a dear friend [dodi]' (Griscom 1988:67).[13] But, to attain a union with God, the lover must approach this goal in stages in the 'interdependence of the entire chain of worlds along the cosmic tree' (Griscom 1988:68). A Kabbalistic interpretation of the text corresponds with a metaphysical approach, where 'the individual Soul seeks union with God or Universal Love' (Elder 1988:vii). Other interpretations cited regard this Book as describing the relationship between the Jewish people and God; as a 'relationship between the Church and Jesus Christ' or, as the story of a Bride and Bridegroom 'dancing the celestial dance that ultimately reaches a climax in the

Mystical Marriage, or Enlightenment' (Elder 1988:vii). Nonetheless, what is largely of relevance to this study is once again to stress how the Bible, Kabbalistic teachings, Blake's poetry, Frye's literary underpinning and Jung's psychological approaches are incorporated into idealized Hebrew pastoral folksongs, because all ultimately appeal to idealism by means of archetypal forms.

ENDNOTES

1.　　When people think about themselves and their role in society, their ideas can be learned from the environment, from other people, or their ideas can be instinctual. An ideology can be seen as 'a system of ideas, different from "knowledge" or "science"' (Kellas 1991:20). The idea of a nation, rather than of oneself, 'is to be found as far back as the ancient world' (Kellas 1991:22).

2.　　Mankind has always pondered the purpose of his being alive, or has questioned what 'life' actually means. This debate about when life began and so forth, however, can lead to a lengthy discourse. Perhaps it is a sense of purpose; the sense of a potential for something which is far greater than simply surviving, which adds meaning to life: a 'sense of boundless possibilities ... which can open out ... for the human mind and spirit' (Warner 1975:25).

3.　　In Northrop Frye's mythical approach to literature, the literary genre of Satire - a negation of the other modes - a broken world, in which desire is constantly frustrated, is depicted. In such a world, a demonic reality will predominate in the Human, Animal, Vegetable and Mineral Kingdoms, as well as in cities. Naturally then, a person or nation will be in a state of despair.

4.　　Edward Said has devoted his life to the study of this problem, which he has called 'Orientalism' (Said 1991:15).

5.　　This celebration of the land and nature and personifications thereof, are praised in numerous folksongs worldwide. A desire for synchronicity between mankind and the cosmos implies a sense of wholeness, interconnectedness and a deeper comprehension between the conscious and the unconscious. In common with myths, synchronicity bridges gaps and draws us into a more meaningful relationship of events both within the larger world and within the human psyche. Expressions of art, and transpersonal perspective endeavours, which use inter-disciplinary approaches, can facilitate this synchronization. The folksong, which brings one into the realms of mythology, synchronicity, as well as fostering interpersonal communication, is therefore illustrative of value systems which are operative in a society. Pastorals essentially represent a withdrawal from ordinary life to a place apart that is close to the elemental rhythms of nature and possess features of the mythical *golden age* (Abrams 1993:141). A South African folksong, 'Ancient Dust of Africa', was written by Edi Niederlander in the 1980s. In this song, an intuition for the primal power of the African landscape, as well as the spiritual correspondence between Man and Nature is depicted:

> The stars of heaven shine madly
> In the cool of the jungle night,
> When the hand of God went down to draw
> The curtain from the light.
> My eyes beheld a timeless world
> As stillness held the air.
> And the ancient dust of Africa
> Was circling in my ear
>
> (Niederlander 1985:tape).

The quintessence of the soul of Africa - the Africa within - is depicted in this and in other such songs. The unity of a person with the 'animate and inanimate world outside the skin is exemplified by holographic theory' (Holdstock 1986:20). Holography portrays the dimension of unity in the universe, which had long been captured in the Kabbalah, in Blake's poetry and by wise and creative people over the centuries. This perception of the inner nature of objects within the world at large, is evidenced in ballads and in lyric folksongs, which include pastorals. Accordingly, both urban and rural settings are personified when the possibility of soul-awareness in everything can be envisaged. Aspects of the African Earth Mother - the soul of her people - are unobtrusively celebrated in dance and music. When a spirit of *ubuntu* prevails - a respect between human beings and towards every aspect of nature - an eclectic syncreture is encapsulated in numerous folksongs. An example of the concept of *ubuntu* is outlined, in an American context, in the folksong, 'This Land Is Your Land'. In this song written by Woody Guthrie, archetypal imagery and patterns unequivocally stresses integration:

> This land is your land
> This land is my land
> From California to the New York island,

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From the redwood forest
to the Gulf Stream waters;
This land was made for you and me

(Seeger and Reiser 1985:160).

The cities, valleys, sands: in fact, every positive respect of America, which in this song is shared by all the citizens alike. Perhaps on a broader level, John Denver's 'On the Road of Experience' bridges differences and creates a hologram where the 'I' represents a universal experience. Denver cites man's need to find a suitable way of life. While one can travel along a road, filled with a range of experiences, the conclusion is reached that only when people can 'look into center' - into hidden dimensions of Self and of the world - can clarity emerge:

On the road of experience in trying to find my own way.
Sometimes I wish that I could fly away.
When I think that I'm moving
Suddenly things stand still,
I'm afraid 'cos I think they always will ...

All alone in the Universe
Sometimes that's how it seems,
I get lost in the sadness and the schemes
Then I look into center
Suddenly everything's clear
I find myself in the sunshine and my dreams

(Okun 1975:10).

The renowned South African author and traditional healer, Credo Mutwe, stated that Mother Earth should be worshipped, so for man to enter the mine is tantamount to raping the Earth Mother (Mutwe 1995:radio broadcast). The *Halutzim* dug the soil to rebuild the land for future generations but their goal was not orientated towards greed or exploitation. Thus, their 'songs of toil' and pastorals are joyous and sensual, in direct contrast to the sorrow and darkness expressed in many mining songs. Because the pastoral points towards reconciliation, which is an archetypal human desire, it is understandable that an abundance of pastoral folksongs are sung internationally. In Israel today, people still, by and large, write and sing songs which idealize the land and nature.

6.   Nostalgia is often expressed in pastorals. The gypsies, for instance, generally made a virtue of the fact that the country lanes and woods were their homes. Consequently, with the passing of the gypsy era, yearnings for the past - where the entire countryside belonged to the gypsies - are depicted in many folksongs. The British songwriter, Ewan MacColl, recounted the plight of the gypsies in a series of songs. One of these is 'I'm a Freeborn Man', written in 1940 but copyrighted in 1964:

I'm a freeborn man of the travelling people,
Got no fixed abode, with nomads I am numbered.
Country lanes and byeways are always my ways,
I never fancied being lumbered.

All you freeborn men of the travelling people,
Every tinker, rolling stone, and gypsy rover,
Winds of change are blowing, old ways are going,
Your travelling days will soon be over

(MacColl and Seeger 1969:30).

When the Jewish people in the Diaspora had virtually lived as nomads, their lifestyle was not idealized in folksongs. As the gypsies paradoxically yearned for a homeland, they also cherished having 'no fixed abode', but the *Halutzim* idealized their fixed abode in Eretz Israel - their reconstructed Homeland.

In direct contrast to Hemeiri's song, 'Jerusalem', is an Irish contemporary folksong, 'The Rare Old Times' written by Pete St. John. While both these songs describe cities, in 'Jerusalem' the urban environment suggests Innocence. Because St John's song describes a city loved by the speaker, which is being ruined by increased

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industry, this folksong depicts a world of Experience:

> Based on songs and stories, heroes of reknown
> Are the passing tales and glories, that once was Dublin town.
> The hallowed halls and houses, the haunting children's rhymes.
> That once was part of Dublin, in the rare old times.
> Ring a ring a Rosie, as the light declines,
> I remember Dublin city in the rare old times.
>
> The years have made me bitter, the gargle dims my brain,
> 'Cause Dublin keeps on changing, and nothing seems the same.
> The Pillar and the Met. have gone, the Royal long since pulled down,
> As the great unyielding concrete, makes a city of my town
>
> (*Soodlums* 1982:14-15).

St. John's 'Rare Old Times' narrates a shift from Innocence, in the first stanza, to Experience, in the second. The narrator of this song, in much the same ways as MacColl does, reflects upon the positive aspects of Dublin as it had been in 'the rare old times'. But, when 'winds of change' blew into the city, buildings were destroyed, by 'the great unyielding concrete'. This destruction reflects a fallen world of Experience, which contrasts with the Innocence depicted in 'Jerusalem' and in 'I'm a Freeborn Man'.

7.   Some guidebooks claim that the name 'Kinnereth' came about because of its harp-like shape - (the Hebrew word for harp is *kinor*). However, its true origin possibly stems from the city of Kinnarot, which stood on the north-western shore of the Lake. The early inhabitants of this city were Phoenicians who worshipped the Canaanite god, Kinar and his consort, Kinerit. The capital of Galilee, Tiberias, became one of the centres of the Jewish world. Tiberas is one of the four holy cities of the land of Israel and accordingly, the chosen burial ground of many righteous men and women. This city, situated on the western side of Lake Kinnereth, has a population of thirty-five thousand people and is an important tourism and recreational centre. Furthermore, like most places in Israel, Tiberias offers regular cultural activities like folklore dancing and evenings of group-singing are frequently held. The poetess Rachel, whose writings and songs are still sung in Israel today, is buried on a hill overlooking her beloved Lake Kinnereth. A book of her poetry can be found alongside her grave.

8.   The word Paradise, of Old Persian origin, means 'an enclosure ... a piece of land made more agreeable than its surroundings by cultivation' (Warner 1975:49). It is interesting that the Hebrew word for orchard is Pardes, which denotes enclosure and fruitfulness. In the Book of Genesis, the Garden of Eden - a Paradise - 'directs attention to a lost Golden Age' (Warner 1975:49), where human beings had no guilt and felt free. In world mythology, the Golden Age dream, or Paradise, is a recurrent theme, because this Edenesque ideal represents Innocence, Youth and a fragment of a Golden World which has not been contaminated. Ultimately, the Golden Age refers to a legendary era: the Garden of Eden - Paradise.

9.   It is obvious that without water there is no life, 'so water is not an image or simile, but a symbol of life' (Chetwynd 1982:422). Water has a number of related symbolisms, but I am dealing here primarily with Rachel's passion with the waters of Lake Kinnereth. The purity of water is 'linked to the natural state and hence to their source in the Garden of Eden' (Sutton 1991:144), so Rachel's enchantment with these waters of the Holy Land, unites her spiritually with the past.

10.   *Tiferet* - Beauty, is the *Sefirah* (Divine Attribute) which 'is seen as a body itself, for it denotes the perfect harmony of Love and Restraint' (Sutton 1991:42).

11.   It is likely that the Jewish film producer and actor, Woody Allen, has displaced the 'fall guy' *shtetl* archetype. In fact, it might be said that Allen portrays himself as a modern-day Jewish intellectual loser. On the screen, he is introspective, neurotic and self-conscious. While he addresses the audience, Allen also expresses his own points of view, which are usually out of step with those of his society. In contrast to most *shtetl* archetypes, however, Woody Allen is brave enough to be a coward, whereas Jewish people in the *shtetl* had (or chose) to suppress their insecurities.

12.   It is obvious that even a joyous event like the return to Zion can evoke fear, when the dualities of Ego and Self are disconnected. The pioneers began their search for the grail in a conscious and active way. But, somewhere

along the journey, difficulties set in. Thus, some pioneers failed to overcome contradictions and tensions within themselves, so their shadow side dominated and many people felt overwhelmed. They looked inwards, felt powerless and sought refuge in the dark recesses of their inner being. This despair then prevented many Jewish pioneers from taking a leap into transcendence. Their rational minds looked backwards, thus exilic psychological conditions, like feelings of alienation then emerged. It has been said that the Jewish Exile is equivalent to the Shattering of Vessels and the expulsion of Adam and Eve from the Garden of Eden. The horrors of Exile 'were mirrored in the Kabbalistic doctrine of metempsychosis ... which stressed ... the various stages of the soul's exile' (Sutton 1991:250). Because repeated experiences in our ancient ancestors survive in the 'collective unconscious', the Jewish response to new experiences could evoke fear. Hence, even when faced with the return to the Promised Land - the dark side of the personality -the 'shadow' - can be seen.

13.   The English metaphysical poet, George Herbert (1593-1633), in his 'Love III', depicts the quintessential quality of Divine Love. God is personified as a gracious host who welcomes and assures a weary traveller - the soul - that he is free of dust and sin. The soul, like the mystic in *Song of Songs*, wishes to draw close to the Divine Being, who is personified as Love.

CHAPTER FOUR
ARISE IN DEFENCE!: TOWARDS A NATION

The period stretching from the early 1930s to the establishment of the state of Israel in 1948, can be regarded as one of the most important in the long history of the Jewish people. During this period, Jewish solidarity was consolidated and the largely self-effacing, introverted Exilic Jew was finally transformed into the extroverted Warrior: challenges were there to be overcome.[1] Four factors contributed to the changes in the Jewish psyche and contributed to nation-building. First, there was increased Arab hostility as Jews occupied more of Palestine.[2] In addition to a multitude of Jewish pioneers who arrived from the First to the Fifth *Aliyot*: '*Aliyah* continued during and after World War II, totalling about 100,000 in 1940-1948' (*Encyclopaedia Judaica* 1971:634). A second factor which elevated the Jewish spirit was Jewish employment in the British forces during the Second World War. Naturally this function imparted a genuine sense of soldiering and hence, empowerment to Jews. Third, the Holocaust prompted the need to create a safe haven for Jewish people. In a chapter that deals with Theological Responses to the Holocaust (*The Holocaust as Punishment and signal* by Yoel Taitelbaum), the speaker stresses that the Holocaust was 'the inevitable consequence of the Jewish spontaneous drive toward sovereignty or even autonomy' (Funkenstein 1993:308). Lastly, there was a need to harbour legally those remnants of European Jewry who, as illegal immigrants, sought succour in the Promised Land. It is therefore hardly surprising that after the war, Jewish defence was intensified. Defence groups were determined to establish an independent Jewish state in Palestine, despite all resistance.[3]

As expressions of the national psyche, Jewish folksongs naturally reflected the tumultuous events of the period. One can perceive four loosely defined categories of song during the years stretching from the early 1930s to May 1948, which roughly correspond to the major contemporaneous events. First, there were the

songs, written and sung, celebrating the defence of Jewish settlements from Arab attacks during the years from the early 1930s to the outbreak of the Second World War, culminating in the prolonged Arab rebellion that lasted from 1936 to 1939.[4] These songs focused on three areas of experience. There were 'marching songs', songs of protection that concentrated on settlements, and 'songs of martyrdom' - songs that outlined the martyrdom of those who died in defence of their people. The second major category of folksongs evoked all aspects of the Jewish soldier's life in the Second World War, both in service abroad and within Palestine. After the War, two further categories of folksong arose. There were the songs that celebrated the heroism and tragedy of the Illegal Immigrants (Ma'apilim), and can be called 'songs of Illegal Immigration'. At the same time, as a result of the Jewish attempt to liberate themselves from foreign rule, there arose the 'songs of resistance' that culminated in songs which expressed feelings about the War of Independence, which began in 1947, prior to the declaration of Independence of the Jewish State. These 'resistance songs', as well as the songs of the War of Independence, were heavily influenced by sentiments arising from the Holocaust - those sentiments dealing with the desire that Jews ought to gain their safe haven in Eretz Israel. The above categorization of Jewish folksongs during the 1930s and 1940s, should not be seen as reductive or adhering to water-tight compartments. If dates do not express water-tight categories, neither do themes: 'marching songs' could have been used in the resistance period and 'songs of sacrifice' could have been sung in the Second World War. Despite such qualifications it is necessary to trace dominant trends, even if one has to categorize, in order to make sense of a complex and vibrant time which is reflected by its multivalent folksongs.

In examining the years extending between the early 1930s and 1940s in greater detail, it is useful to begin with the increased rate of immigration of Jews, primarily from Central and Eastern Europe, that occurred in the 1920s and 1930s. These Zionist settlers held 'the European view that Palestine was a territory waiting to be taken' (Beit-Hallahmi 1992:72), although many pioneers felt that they were returning to their Fathers' Land, promised and given to them by Abraham. In fact, Jews

partook of the Eurocentrism that characterized the Western colonizers of the nineteenth century. However, there was a crucial difference because, owing to Zionistic fervour, Palestine was a territory that had to be acquired in order to fulfil an age-old Jewish desire for a homeland. However, the land was far from uninhabited. In response to Jewish settlement, the native Arabs 'who bore the brunt of occupation, would develop their own desire for national sovereignty and self-expression' (Boehmer 1995:105). The Arabs accordingly developed a nationalistic spirit in opposition to Jewish immigrants.[5] Arab attacks on Jewish colonists began in 1920 and 1921. The Hebron Riots of 1929 began a process of violence against Jews that escalated in the late 1930s. In response, the British Mandate government encouraged Jewish settlers to take an active role in their own self-defence. The tradition of Jewish self-defence was not new to these Jewish settlers: it had begun with *Ha Shomer* (The Watchman), started by Yisrael Shochat, in 1907. However, 'the riots of 1929 were the critical juncture for the defense program' (Sachar 1982:213), when Jewish resistance assumed a new and more organized character. Thus, despite tensions between moderate left-wing and right-wing Jews, a somewhat inconsistently recognized Jewish Defence Force in Palestine, the *Haganah* (Defence) was founded.[6] The *Haganah* cooperated with the British Army against Arab guerillas. The organization's policy was to protect Jewish settlements and not retaliate against Arab aggression. However, figures such as Yizchak Sadeh (1890-1952) urged the *Haganah* Command to be proactive and to pursue marauding Arab bands. Furthermore, a British officer, Charles Orde Wingate, established the Special Night Squads, which encouraged Jewish fighters to undertake night attacks against the Arab militants.

As a consequence of Sadeh's 'concept of "active defense"' (Sachar 1982:215), the extroverted Jewish Seeker archetype in Palestine took on an even more assertive stance: he was not only a defender of his beloved Homeland, but now he also carried a gun, rode a horse, drove trucks and smote the enemy. Indeed, earlier heroic figures such as Alexander Zeid (1886-1938)[7] who arrived with the second *Aliyah*, were utterly antithetical to the submissive, introverted Jewish archetype in

the Diaspora who could only indulge in fantasies of heroism. Heroic pioneering figures not only helped to protect existing settlements, but also to establish new ones. Many people were lured by these heroic exploits to leave their cities in order to establish settlements in desolate rural spaces. The adventurous task of inaugurating settlements became the symbol of the period of the mid-1930s and gave it the name 'Tower and Stockade' (Homah U'Migdal), from the prefabricated settlements that were erected overnight.[8] It is understandable that this 'Tower and Stockade' period became a milestone in the history of Jewish settlement in Palestine. This is so because the Peel Commission's partition plan, issued in 1937, intended to give land, primarily in the areas of Sumeria, Judea and the Negev, to the Arabs. Consequently, the Jewish settlers exerted maximum efforts to settle the land. Hence, fifty-two Jewish settlements were established as a direct result of the Peel Commission's plan. The political significance of this settlement - the 'Tower and Stockade' period - particularly the establishment of Kibbutz Hanita - 'was the subject of the first Hebrew opera Dan ha-Shomer by S. Shalom and M. Lavry' (Encyclopaedia Judaica 1971:1267). It is ironic that just as the British government withdrew its intention to establish a Jewish State, the Jewish State was indeed beginning to take on substance and form, largely due to the defensive heroic efforts of the Jewish idealists.[9] Moreover, when a branch of the Political Department of the Jewish Agency came into being as a result of a change in policy, initiated in 1940 by the Chairman of the Jewish Agency, David Ben-Gurion, 'Zionist ideology was but a step way from the perpetuation of the Jewish nation as a whole' (Teveth 1972:127). With the outbreak of the Second World War (1939-1945), however, attention was naturally focused on the war.

Reflecting the turbulent period, folksongs written and sung from the early 1930s to the outbreak of war - and beyond - sounded new tones, and often had clusters of imagery that differed from the songs discussed in the preceding chapters.[10] For instance, when nature was personified in the pastorals discussed in Chapter Three, there was 'a sense of oneness with nature, of creating music with a group of others' (Stewart 1996:39). Furthermore, time was benevolent and flowed

rhythmically and harmoniously with the seasons. In contrast, for most songs discussed in this chapter, the present moment is of importance: time itself embodies action and a sense of immediacy predominates.[11] This is in keeping with the fighting spirit of the defender and the soldier, who is patriotic and forced to be aggressive. Nevertheless, even when concerned with death - usually dying for one's people - a general sense of optimism prevails. As previously mentioned, the most easily recognizable of the 'songs of defence' of the early 1930s until the outbreak of the Second World War were the 'marching songs'. The sense of immediacy and aggression, coupled with optimism, is clearly evidenced in these songs. Early pioneer 'marching songs', written *before* the escalation of Arab violence in 1936-39 and the hostilities of the Second World War, naturally do not respond militantly to lived conditions but nevertheless express an extroverted, if rather naive, optimism about the future. In particular, early 'marching songs', sung largely in the present tense, stress the urgency to re-establish the Biblical Promised Land and to reverse the pattern of Jewish history: to break the chains of *Galut* bondage and to achieve independence. In 'The Song of the Youth' (Shir Hanoar), written by Shmuel Bass and composed by D Maaravi, the youth of Israel are praised, because they bear the responsibility of *Aliyah*, the building and revival of the land, as well as the creation of a new community. In fact 'many youth movements have adapted this song as their official movement song: indeed it suits every young Zionist group' (*Shiron* 1963:5):

> The song of the youth, the song of our future,
> The song of renewal, building and aliyah.
> From the Golah our brethren will stream,
> Our homeland has come to life!
> Who has created this wonder? O homeland!
> Who has established these? O homeland!
> It is your hand, your hand that plants,
> It is your hand, your hand that sows.
> As long as we have the youth in our homeland,

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The dream of the people of Israel will indeed be realised!

(*Shiron* 1963:5).

Apart from the obvious glorification of the homeland, what is noticeable is that the optimistic vision of the future is couched in rural imagery such as 'your hand that plants' and 'your hand that sows'. Common to the 'marching songs' is the strong sense of group solidarity conveyed, in part, by the continual use of the word 'our' and the phrase 'the people of Israel'. Another 'marching song' which elevates the Homeland and joyfully celebrates Her revitalization is 'We'll Build Our Land' (Nivheh Arzeinu Eretz Moledet), written by M. Bik:

> We will build our land, our homeland,
> For this land is our very own
> We will build our land, our homeland,
> This is our blood's command,
> the command of generations.
>
> Thirsty for freedom, and uprightness.
> We will march courageously towards
> the liberation of the people.

(Ben-Yehuda 1992:101).

Clusters of imagery in both songs have Biblical allusions, they reinforce the 'Golden Age' theme and to a concomitant world of Innocence: in the Song of Youth, 'song of renewal', 'plants', 'sows' and 'dream' evoke the future idyll, whereas, in 'We'll Build Our Land', the words 'build', 'freedom', 'uprightness' and 'liberation' perform the same function. Implicitly, optimism and hope are constantly expressed because

'the *state* of innocence and its major symbol, the joyous child ... the warmth of young energetic, exuberant innocence' (Frye 1970:13) reinforces this hope. Thus, in both songs there is an overarching yearning to realize a homeland which has come to life, in which the dream of the people of Israel will indeed be realized and liberation of the people will be achieved. Furthermore, there is in both songs a sense of urgent immediacy: the tense may be the future tense, but it is the immediate future tense. Lastly, while not aggressive as many later songs were to be, these two songs are clearly emphatic in their demands, as witnessed in the last lines of 'We'll Build our Land': 'We will march courageously towards the liberation of the people'.

While assertive, the early 'pioneer marching songs' were, as has been mentioned, not overtly aggressive. However, it was inevitable that these songs, particularly those of Jewish Defence Organizations such as the *Haganah* became more militaristic when tensions with the Arabs were intensified. Clusters of imagery and general sentiments accentuate dangers, darkness and the perils of defence. Consequently, rifles, battles, fire and smoke, blood, strength and bravery reoccur in many songs. Moreover, phrases like 'cannot be opened' in Hefer's 'Between Borders, Between Mountains (Bein G'Vulot, Bein Harim), intimate a frustration that implies a transition from the gratification of Innocence to a realm of Experience where deepest human desires are thwarted.

In common with the sentiment of communal solidarity which underlines so many folksongs of the Palestinian Period, popular 'marching songs' of defence often have political undertones that draw heavily on the ideal of the nation as a family, which belongs to the Motherland. The Land of Israel, as in earlier songs, is depicted as feminine - the Mother - possibly because the Jewish people have traditionally regarded themselves as descendants of a Jewish mother. However, the 'Land' or 'Mother' celebrated by the 'marching songs', unlike in the case of the 'songs of toil' or 'pastoral songs', must now be defended and protected from external aggression.

This loving vigilance is enunciated in a tone which is much more assertive than the 'songs of toil' and 'pastorals'. Now, in the later 'songs of defence', the imagery employed is associated with weapons, blood, night and death - all for the love, defence and protection of the Mother. There is a further undertone that never again, as in the Eastern European pogroms, would the Mother, as bearer of the Jewish blood, be violated. The assertiveness of the pioneers and their descendants, in their 'marching songs' (often in defence of the Maternal figure), is reinforced by the rhythm of their marches which characteristically constitute 'composition[s] usually written in 4/4 time, and having a strongly marked rhythm' (Greenish 1968:43). However militant, fast or slow these marches may have been, they were all dedicated to the dawning ideal of an independent state, irrespective of borders, and the inspirational Mother-archetype which energized so many national aspirations. In this way, hope and aggression were transmuted, but it nevertheless remained a subterranean, potent force.

Perhaps the quintessential marching song written in the late 1930s, is the 'Song of the Platoons' (Zemer Haplugot) by N. Alterman. Alterman was approached to write this song by one of the leaders of the *Haganah*, Yitchak Sadeh. The solidarity amongst the soldiers in this song is emphasized by the plural pronouns, 'we', 'us' and 'our': the sense of intimacy evoked also has the consequence of creating a sense of urgency:

> We will sing the song of the Plugot as a remembrance.
> The wadi is dark, the patrol on guard.
> The plugah went in the night as a chain
> The field unit went in order to fire and defend
> Wait for us my land in the pathways of your mountains
> Wait in the wide fields of corn.
> The safety of the plough your youth brought about
> Today they watch over thee with their rifles

Plugah! Go up the mountain and conquer it

In a place where no-one has yet passed

For the sake of mother, father son,

we will construct a barricade.

Plugah, climb the mountain,

Plugah, forward march!

(*Shiron* 1963:7).

The harsh unbroken rhythm of the song conveys the certainty of the soldiers as they march forward to defend the 'mother, father and son'.[12] Because this archetypal triad of male, female and offspring symbolizes the quintessential human family, a further sense of human solidarity is evoked. This is an extension of the prime focus of most 'marching songs', which is on communal movement and action. This movement and action is accentuated by the last two words of the song 'forward march!'.

While in the first line of 'Song of the Platoons', the words 'we', 'sing' and 'song' suggest harmony, the subsequent line introduces an ominous counterpoint, for 'The wadi is dark, the patrol [is] on guard'. An element of danger is introduced. The contrast between harmony and danger fuse with elements of plangent irony, because as colours, tones and images change, different conceptions of reality permeate the song. In the third line, for instance, a darker colour is dominant. A further manifestation of the discrepancy between appearances and actual occurrences becomes evident in the ninth line of the song. Darkness turns to light. Hence, a *volte face* from Experience to Innocence is presented to the reader or listener. From the ninth to the eleventh lines, references are made to the past rural and pastoral world of Innocence. The archetypal imagery of the phrase 'wide fields of corn', suggests harvest, growth and fertility. Furthermore, because these fields are 'wide', a spaciousness about this Edenic realm is suggested, which is

antithetical to the urgent time-bound realms of vigorous action the soldiers seek. Moreover, the rural realms of corn and implicitly peaceful farm-work contrasts sharply with the barren 'wadi ... which ... is dark' and dangerous, and in which potential death and destruction awaits. Sadly, what the 'safety of the plough your youth/ brought about' has now given way to Experience, where rifles have replaced ploughs. Of necessity, soldiers are forced to kill in order to protect the achievements of the *Halutzim*. An even harsher tone is introduced into this song when the platoon is commanded to 'Go up the mountain and conquer it'.[13] Reverence for 'the high places', as mentioned in Chapters Two and Three, is traditional in most religions and certainly Isaiah maintains that 'They shall not hurt or destroy in all my holy mountain' (Isaiah 11:9). In the words of Lord Martin Cecil, 'when people view a mountain they are inclined to affirm their opinions with great force .... Our vision will include what we saw from the old standpoint, but another dimension will be added' (Cecil 1977:182-83). Similarly, Alan Paton exclaimed: 'I cannot describe my early response to the beauty of the mountain ... as anything less than an ecstasy' (Paton 1986:4). It is not surprising therefore that in most literature, art and music, a mountain is synonymous with what is sacramental, and hence, Innocent. However, in the 'Song of the Platoons', the soldiers attempt to conquer and therefore, violate the mountain. This implicit arrogance, as reflected in the soldiers' attitude towards the mountain, is representative of an extreme archetypal shift in Jewish consciousness, especially when one compares the song to Rachel's 'There, the Mountains of the Golan'. In her song (examined in Chapter Three), the mountains were revered and represented sacramental order and eternity. In contrast to Rachel's song of praise, the soldiers in the 'Song of the Platoons' wish to conquer the mountain, implicitly placing their egos above the sacred place. In their overreaching aspiration to be above nature and be more than human, the young warriors reveal an almost Faustian arrogance. Ironically, they emulate the figure of Western Faustian man whose attempts to engineer society forced their parents to flee Europe. Like Western man, the Jewish soldiers overly emphasized their *animus* - the male aspect of their personalities - and, consequently, were overly aggressive. In a sense, their desire to conquer the mountain indicates they have fallen victim to the world of Experience and have

violated Innocence.

Perhaps such hardening of the heart and blinkering of mental sensitivity is inevitable when people are threatened by violence. The nobler aspect of the soldiers' militancy emerges in their protective impulses towards their people. One of the more outstanding folksongs of the early 1930s, which I have termed the 'songs of protection', is the 'Song of the Watchman' (Shir Hashomer), written by Immanuel Lin and composed by Benjamin Omed. In contradistinction to the 'marching songs', the speaker implies that people can feel peaceful even in times of strife and turmoil, because the nurturing Warrior archetype now protects and defends his compatriots. The protective Warrior in the song stands at the top of the watchtower and observes the surroundings in the stillness of the night:

From the tower I look around
My eye observes the distances.
A quiet land in my blood of the night,
Oh guard - what does the night reveal?

The flute of the shepherds rejoice,
Flocks of sheep roll down the mountains.
What more do I need than Canaan?
The sea breeze roars among the rising sheaths,
What more do I need than Canaan?

The crest of the moon emerges from the mountains,
The valley clothed in fog
From somewhere the jackals pierce the night
with their shrill howls,
Oh guard - what does the night reveal?

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(Taharlev and Naor 1992:77).

As the line 'the flute of the shepherds rejoice' implies, this song recalls the earlier pastoral tradition of folksongs in which the youthful shepherd could rest, play the flute and laugh. However, the tensions and turmoil created by Arab incursions have quite transformed the pastoral idiom. The 'shepherd' must now protect human beings and, in the context of perilous times, the phrase 'blood of the night' seems to hint at human beings preying upon other humans in the dark of the night. A further sense of menace is conveyed by the sea-breeze that 'roars'. Possibly by means of the auditory image 'roars', it is suggested that destructive entities like lions lurk in the dark. More explicitly, a sense of danger is communicated by 'the jackals [that] pierce the night/ with their shrill howls'. Lastly, there is the ominous question that concludes the song: 'what does the night reveal?' One cannot help but feel that the night reveals potential danger. Given the threats that surround the watchman and the fact that he is protecting not sheep but his compatriots, an underlying tone of aggression emerges that was not present in the earlier 'pastoral songs'.

However, it should not be forgotten that this Jewish shepherd of the night, like King David in Biblical times, is primarily humble, brave, compassionate and caring. The caring nature of the shepherd expresses a world of Innocence, albeit beset by a world of darkness. Thus, we have the mind-set of Innocence within a troubled world of Experience. Accordingly, despite the fact that the song is set within the ambit of Arab hostility, the watchman implies the possibility of Jews rising above the excigencies of their environment and moving towards an enlightened state of being - a sense of cherishing light in the darkness. Some of this cautious optimism is expressed in the watchman's repeated question: 'What more do I need that Canaan?' Canaan is the Promised Land that has not quite been subdued by the Israelites. Hence, the speaker implies that in his task, he is emulating his forebears in establishing a homeland that was later to become Israel. Heroes like

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the watchman are performing a positive task: they have cast aside the fears they experienced in the *Galut*. They are aware of the dangers, but now aggressively pursue their quest to escape from bondage and become a free nation - a nation once again - in their land. Thus, the speaker in the 'Song of the Watchman' expresses a willingness to suffer and toil for regaining the Promised Land.

A song by S. Shalom, 'Hanita', registers a keener sense of danger and anxiety concerning Jewish settlers. Kibbutz Hanita, which epitomizes the achievements of the 'Tower and Stockade' period, was established late in 1936 on the extremely volatile and hazardous Lebanese border in order to increase Jewish-held territory. It is perhaps not surprising that the song is permeated by menace:

> What about the night in Hanita?
> In Hanita what is spoken?
> It is dark wherever I look,
> There is a lot of killing in Israel.

> (Taharlev and Naor 1992:79).

As the period of 1936-9 was so dangerous for settlers in Palestine, it is appropriate that the song conveys a deep-seated unease by the questions it asks. Shalom introduces the symbol of a tower 'which brings to life, in his imagination, the watchman of the biblical prophecy who waits for morning. The tower is, as in the Irish poet William Butler Yeats, a symbol of the poet's loneliness, but it also signifies for Shin Shalom the possibility of communication from the prison of self' (Fisch 1974-1975:10). Through the beam of light, Shalom suggests that 'In a country of Time is an unseen tower, in a land not of earth, in the city of wonder. When the stars in the dark are all put out, His eyes are aflame' (Fisch 1974-1975:10). But, even at moments of illumination, confusion threatens and the

speaker in 'Hanita' is in an enclosed world of monologue. The first interrogative would seem to imply some menace threatening the settler community; a menace all the more sinister because in the dark it cannot be seen and, as a result, steps cannot be taken against it. The second interrogative, 'In Hanita what is spoken?' suggests that the community is beset by rumours and fear, all the more threatening because what is spoken is not defined and hence, cannot be dealt with. This all-pervasive fear, as well as the darkness and killing, clearly indicates that the settlement inhabits Frye's realm of Experience.

All too often the pervasive menace and danger experienced by the settlers had tragic results, for there were those who lost their lives in the hostilities against Arabs. Thus, a third genre of folksong emerged in the period between the early 1930s and the outbreak of the Second World War: 'songs of martyrdom', in which those soldiers or settlers who were killed, were regarded as martyrs in the cause of making the Promised Land Jewish. One early 'song of martyrdom' was written by Alexander Pen and called 'On the Hills of Shech-Abreik (Al Giv'ot Shech-Abreik) in which the speaker addresses the Land of Israel as the Mother (or Bride). Central to the narrative of the song is the fate of people like the legendary Alexander Zeid, who died in 1938 in protecting the Mother. Clusters of imagery denote militancy by their references to blood and death; however, because soldiers are prepared to sacrifice their lives, there will ultimately be freedom in the land of Israel:

> Land, my Land,
> Merciful until my death,
> Many winds dried you up
> But I will be betrothed to you with blood,
> Over the hills of Shech-Abreik and Chartiya!
> A ... Chartiya!

(Taharlev and Naor 1992:84).

Despite the tragic union of the soldier with the Land achieved by his death, the poem is ultimately optimistic, because the last four lines of the fourth stanza allude to the hope of ultimate freedom in what will implicitly be a new world:

> As I am commanded to be free
> The simple man
> Over the hills of Shech-Abreik and Chartiya!
> A ... Chartiya!

(Taharlev and Naor 1992:84).

Thus, while the speaker emphasizes the hardships endured by idealistic heroes such as Alexander Zeid, he, in much the same way as the early pioneers who suffered to rebuild the land, perceives a new land being established by the sacrificial blood of Jewish martyrs. In 1907, Yisrael Shochat (1886-1961) 'gathered about ten of his friends in Jaffa and founded the secret society, Bar Giora' (*Encyclopaedia Judaica* 1971:1440). One of these ten people was Alexander Zeid. This society, later known as *Ha-Shomer* in 1909, 'adopted as its watchword a line from Ya'akov Cahan's poem "*Biryonim*" ("Zealots"): "*Be-dam va-esh Yehudah naflah, be-dam va-esh Yehudah takum*" ["By Blood and fire Judea fell; by blood and fire Judea shall rise"] (*Encyclopaedia Judaica* 1971:1370). As in the archetypal quest myth, 'the hero, with whom the welfare of the tribe or nation is identified, must die to restore the land to fruitfulness' (Guerin 1992:154), so heroes such as Zeid were willing to die, or to 'be betrothed to you [the Motherland] with blood' in order to bring about a new State. Accordingly, in the 'songs of martyrdom', the emphasis on blood, dust, fire and death does not suggest fear or loss, but rather, regeneration. This attitude that glorifies dying for one's country

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and people creates 'National legends and myths, with their appeal to the group psyche, the collective subconscious ... to inspire faith and tenacity' (Reinharz and Shapira 1996:424). Thus, acts of Jewish defence were fostered. Furthermore, the blood relationship between the Motherland and Her children suggests a mystical connection between the ancient Jewish Biblical past, the present and the future in which generations of Jews will once again tread on the sacred soil of Eretz Israel. Death can, in a sense, be seen as an affirmation of life, for while the individual may die, the nation is redeemed.

When the European War was declared in 1939, conditions in Palestine naturally did not change overnight. Indeed, for many, the war seemed far away and unreal. However, from 1940 onwards, recruitment campaigns were initiated by the British in Palestine. Palestine soon became a British military base, not only for Jewish volunteers, but also for those volunteers from Nazi-occupied territories such as Czechoslovakia and Poland, as well as volunteers from all over the entire British Empire. In contrast with Palestinian Arabs, Jews volunteered to join the British Army in large numbers. The dangers facing Palestinian Jewry with the possible fall of Egypt to Rommel's *Panzerarmee* (*Afrikorps*) were obvious. Palestine would naturally be the next target of the *Wehrmacht*. By June of 1942, the Holocaust of European Jewry had begun to claim millions of lives,[14] and, although the full extent of the genocide was not quite known, its extension into the Middle East was a distinct possibility. In order to facilitate defence in Palestine a special commando group, the Palmach, was established as the Strike Force of the *Haganah*, in 1941. The culmination of Jewish military activity occurred in 1944 with the acceptance of the Jewish Brigade as a unit to fight alongside the British and which was allowed to fly the blue and white flag of the Zionist movement in battle against the Nazis. This flag was a symbolic victory for Zionism because Jewish fighters could now fall as Jews rather than die in the service of other nations.

Naturally, Jewish folksongs did not suddenly transform themselves during the

fateful September of 1939. Where appropriate; 'marching songs', 'songs of protection' and 'songs of martyrdom' continued to be sung. However, what changed during the war years was that Jewish fighters were no longer barely tolerated members of self-defence units; they were fully-fledged soldiers serving honourably in the armies of the British Empire. After a period of almost two millennia, the aggressive Jewish Warrior archetype, cultivated in embryonic form during the 1920s, could now fulfil itself. Thus, although folksongs of earlier Palestinian Periods continued to be sung, the context for Jewish fighters at home and abroad had so changed that, while objectively the songs may have been the same, subjectively they were used to heighten a sense of Jewishness, now honourably situated in the international scene, so that, in effect, the old songs were transformed by a new fervour.[15] This is not to say new songs were not written in the war years. Based on the tradition of earlier 'marching songs', Y. Orland in 'Song of the Legions' addresses those Jews who had enlisted in the British Army to defend the Homeland abroad. However, unlike the localized Arab enemies of earlier 'marching songs', Orland, aware of the broader scope of contemporary hostilities, tells the Jewish people to fight, whosoever the enemy may be. As is typical in these songs, the powerful, steady rhythm in 'Song of the Legions' is militant in tone. The words and the tune convey the type of 'propaganda' used to incite people to fight wars:

Army, Army how good are your tents!
Army, Army how many are your soldiers!
March, march, proud and erect
And sing the song of those who defend the walls!

My country, my country, receive the greetings of your children!
Our blood is yours, our sword is for your life!
And when the day comes, our heart is for you
Receive us, mother, with a triumphant song!

(Taharlev and Naor 1992:86).

The phrase 'how good are your tents' is taken from Numbers 24:5.[16] As in earlier songs, death is seen as heroic if it is associated with service to the Homeland. Also, as in earlier songs, the plural pronouns '*Our* blood is yours, *our* sword is for your life', implies a sense of community with other members of the group - the many soldiers in the army who 'march ... proud and erect'. However, where the 'Song of the Legions' differs from previous 'marching songs' is in its fourfold repetition of the word 'Army'. No longer part of a half-clandestine militia, Jews are now openly part of a global army. After almost two millennia, Jews now could overtly display their aspect of the Warrior archetype. Moreover, the Biblical allusion, 'how good are your tents!' refers to a stage of occupation of Canaan before its final conquest. Implicitly, the Jewish soldiers were intimating that while they may be partaking in a foreign war, the conquest of the Promised Land is near at hand.[17]

As the war took its toll, songs naturally acquired a bleak Autumnal tone. However, in turning to parallels in the long history of the Jews, such as in the Biblical allusion of Israel's camped tents in 'Song of the Legions', a sense of optimism was possible to be maintained. Thus, drawing on the Roman devastation of Israel in 70 AD, young people in Palestine sang and marched to a love song, soon after Italy joined the war,[18] called 'All Roads Lead to Rome' (Kol Hadrachim Movilot La Roma), written by Y. Yizchak. In this song, one of the soldiers in a defence unit tells his girlfriend that 'it is possible that we will meet in Rome' (Taharlev and Naor 1992:87). He describes Roman sites, such as the Vatican and the Arch of Titus, where they could enjoy themselves. As Rome, especially the Arch of Titus, is a symbol of the suffering of the Jewish people, the fact that the Jewish lovers can hope to meet in the city 'at midnight' - a time of romance - represents a turn in the tide of the Jewish affairs: a Jewish triumphalism. Ultimately, the present conquers the past and the light vanquishes the dark as the Jewish warrior is once more

enabled to impress himself on the world:

> All roads lead to Rome ...
> It is possible that we can meet in Rome ...
> A couple in love, two Sabras from Canaan ...
> Embark on a tour which has never before been done
> To the Arch of Titus, at midnight!
> A young couple, in particular, from the Land of Israel

> (Taharlev and Naor 1992:87).

If a strain of triumphalism could be perpetuated abroad, affairs were far more complex at home in Palestine. First, there was the understandable incomprehension on the part of many Jews of events and conditions overseas. Such incomprehension is poignantly captured by a song written by N. Alterman, 'A Letter from Mother' (Michtav M'Ima), in which a mother expresses concern for her son fighting on foreign soil. The son is proud that he has received a promotion, but this archetypal 'Yiddishe Mamma' is more concerned that her 'corporal' write to her more often and eat the food she sends him:

> Greetings to you, my child, greetings from mother
> I received your letter, my good son ...

> (Taharlev and Naor 1992:90)

In the third stanza, the mother continues:

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You write to me that you received a badge (rank)

And you have become a corporal

I do not understand what it means

But if it is so good,

I will send you lots of badges like it.

(Taharlev and Naor 1992:90).

Because war is obviously unfamiliar to this mother, she is made poignantly vulnerable by her ignorance. She elsewhere rapidly talks about 'the stormy sea' and cold weather in Palestine which, for her, describes climatic conditions but may well be Alterman's way of alluding to tensions in the *Yishuv* and the Holocaust. With comic naivety, this mother tells her son to attack the enemy, but not to do so without wearing a sweater: 'Oh my son, in winter, one must be careful' (Taharlev and Naor 1992:20). She carries on to advise him that should he have to capture tanks, he must do so slowly:

Do not exert yourself to capture two tanks at once

(Taharlev and Naor 1992:90).

On the surface, from her exhortation, 'Do not exert yourself', it would appear that the mother in this song engages in a conversation with her son almost as if he were on vacation. Yet, the ironic discrepancy between her innocence and the harsh realities of actual hostilities, accentuates the pathos of the Jewish plight in Palestine and Europe.

As war increasingly took its toll, Alterman intensified his satiric social critique. In

another song by him, 'Night, Night' (Layla, Layla), the reader once again senses a contrast between what is apparently being said and the real underlying theme:

Night after night rises the breeze,
Night after night whisper the trees,
A star in the sky sings night after night
Sleep, O sleep, put out the light.

Night after night, as your eyes close,
Night after night, into your repose,
Night after night three men in armour
Are riding towards you ... Slumber, O slumber

Night after night, one rider was gored,
Night after night, one fell by the sword,
Night after night, the third who came
Sleep, O sleep, forgot your name.

(*Shiron* 1963:5).[19]

The song initially appears simply to be an innocuous lullaby sung to a child, but it has an undercurrent of meaning that suggests the futility of war. The title, 'Night, Night' could imply a period in the diurnal cycle in which the world enjoys a state of calm and rest, but in the third line of the second stanza, the phrase, 'three men in armour', alludes to war. In the third stanza the horrors of armed conflict are more fully explored. The unnamed soldiers who fought for their Motherland paid the ultimate price. Thus, while many songs, such as the 'Song of the Legions' and 'All Roads Lead to Rome', express the optimism of bravery, Alterman's work introduces a cynical, despairing tone into the sub-genre of war songs. This work clearly outlines a bleak world of Experience in which sleep is invoked to put out the light

of consciousness, so great is the negation encountered in war-time. The generally Satiric sentiments reflected in Alterman's work, registered responses to important political developments in Palestine.

On the one hand, while Jewish relations with their British rulers were often cordial, tensions increased as Jews tried increasingly to control their affairs. On the other hand, increased hostilities between Jews and Arabs occurred with the Mufti of Jerusalem[20] publicly supporting Hitler's anti-Jewish policies. In response, as has been previously mentioned, the *Haganah* established its elite commando, the Palmach, which was primarily concerned with defending *kibbutzim*. More extremist underground movements such as Etzel and Lechi were also formed, although they did not enjoy the general legality of the Palmach.[21] Naturally, the relationships between British, Jews and Arabs profoundly influenced Jewish folksongs during the war years. First, the often cordial relations between Jews and Commonwealth soldiers meant that many songs from the English-speaking world were adopted or adapted by Jews. Second, the hostility that often prevailed against the British especially in the later war years, meant that many underground, anti-British songs emerged.[22] Last, there were songs sung by Defence Movements, such as the Palmach, which reflected their own unique ethos. The positive relations with British and Commonwealth soldiers meant that Jewish children in Palestine sang songs like 'There'll be bluebirds over the White Cliffs of Dover' ... and ... 'You are my sunshine' (Ben-Yehuda 1992:147) in English together with many other English songs. Another song which Jewish youngsters sang was 'He and She':

She sat on the hammock and played her guitar
He sat beside her and smoked his cigar
He told her he loved her and - gosh! - how he lied! -
He asked her to marry him, to make her surprised ... -
When he told her he loved her ... she upped - and died ...,

(Ben-Yehuda 1992:147).

As mentioned in Chapter One, folksongs migrate from culture to culture because 'they are rooted in fundamental social and psychological patterns' (Lomax 1960:xx). In war-time, both English-speakers and Jews shared similar conditions involving danger, tensions and hardships. Accordingly, it is not surprising that Jews adopted or adapted folksongs that expressed archetypal motifs and images appropriate to the times in which both peoples were living. Indeed, songs from the British Isles, America and Canada are still sung in Israel today.[23] Consequently, amongst the repertoire of folksongs sung by Jews in the Palestinian Period, there are those that do not arise directly from Jewish culture, but were chosen because they fulfilled some deep-seated Jewish needs.

The hostility towards the British, as occupiers of the Holy Land, meant that many underground or apparently innocuous songs were written in opposition to the colonial power. One such song is Alterman's popular 'Anemones' (Kalaniot).[24] This is ostensibly an innocent song in praise of nature, but, as the red flower described in the song became a metaphor for the red berets worn by the British forces in Palestine, singing the song became a code to warn underground defence movements that British troops were in the vicinity. However, more important than borrowed songs or songs about resistance to the British during the years of the Second World War, were those that emerged from the various defence movements, principally the Palmach.

The 'Palmach culture', expressed by its folksongs and folklore, was essentially one arising from the *kibbutzim* they established and the movements' military origins. Perhaps the most important aspect of Palmach life was that, despite the upheavals of the world war, Arab hostilities, British intransigence to Jewish claims for self-determination and internal Jewish disputes, the *Halutuz* credo of living creatively

and optimistically with solidarity and purpose was retained. As previously mentioned, one cannot always place folksongs into watertight categories, and this is true of the Palmach songs, many of which were written during the period of the Second World War. However, because the Palmach played a prominent part in the resistance to British rule, Palmach songs were not simply confined to the period of 1939 to 1945. Naturally there were many types of Palmach songs, such as songs describing events in the Second World War, 'marching songs', 'songs of toil', 'pastorals', 'Jewish holidays', 'folklore' and 'songs of martyrdom', but what made the Palmach songs distinctive, is the way in which they were able to revive the sense of communal purpose that characterized the songs of the early, idealistic *Halutzim*.

One song which fostered the Palmach group identity by means of describing events of the war was H. Hefer's 'Folks, History Repeats Itself' (Rabotai, Ha-Historia Hozeret). Hefer was himself 'in the Palmach and wrote many songs depicting current events of the Second World War' (Hefer 1996:telephonic conversation). 'Folks, History Repeats Itself' is written in the form of a grandmother telling her grandson about the exploits of the Palmach family during the war. Thus, the very form of the song establishes a link between members of the movement, because past and future generations are united in the recital. The title of the song, 'Folks, History Repeats Itself' further reinforces the link between different Palmach generations in conflating past, present and future into a single cyclical moment:

> Folks, history repeats itself, 'tis said,
> Nothing is forgotten, nothing lost,
> We still recall, under a hail of lead
> How the Palmach marched on - to Syria.
>
> El Alamein, even you we won't forget
> The time when we were on the wide southern plain

To the Negev, a squadron, out it set,
But with sticks instead of guns it came ...

When shooting in Cairo bore no renown
When disaster was threatening at home
Our comrades were called into town
The "season" sure had come

And grandmother winds up this late, so lush.
Facing her grandson bent low, does she sit.
Yes, the "skivvy" can be given the 'push',
For this "skivvy" he has done his bit.

(Carmel-Flomin 1989:6).

This song intimates that the Palmach worked behind enemy lines and confronted the Germans. So determined were the Jewish soldiers to save the Negev, that 'with sticks instead of guns' they fought, because they were unarmed. What is perhaps most vital in the first stanza is the sense of solidarity evoked by the communal '*We* still recall'. *They* were all together in the march to Syria, in the heroic, crucial battle of El Alamein and in the Negev, and there is probably nothing like shared suffering to fuse people together into a whole that is greater than the sum of its parts.

However, it is not only what the Palmach achieved together that is important in this song: what they did *not* do is of equal significance. This is conveyed in the third stanza in the line, 'When shooting in Cairo bore no renown', which refers to the generally deplored murder in Cairo of the British Minister of State for the Middle East, Lord Moyne, by members of the extremist resistance group, the Lechi.[25] The Palmach implicitly gains a collective distinction because they fought honourable

battles; *they* did not deliberately resort to murder tactics. Indeed, many Palmach members had to return home to Palestine to rectify the explosive situation created by fanatics like the Lechi. However, whatever honour the Palmach may collectively have gained in the war and resistance to the British in Palestine, the individual Palmach member never aggrandized him- or herself. Individuals, as the last two lines of the song indicate, were simply 'skivvies': they were humble servants to a cause that required a commitment which overrode any personal inclinations. Accordingly, there is no resentment that the 'skivvy' can be 'given the "push"', after having served a purpose. The only important thing is that the skivvy has been useful to the creation of a better future. The 'season' [sezon], referred to in the song, was implemented by Ben-Gurion when he decided to collaborate with the British against the extremist groups. This 'sezon' (hunting season), launched by the Jewish Agency Executive, resulted in numerous Jewish terrorists being handed over to the British Authorities by the more moderate Zionists.

As important as committed solidarity of 'Folks, History Repeats Itself', is the audience - the grandson - to whom the poem is addressed. Implicitly, the grandmother is instilling Palmach values into the new generation and thus, ensuring their survival. In this way, the 'Golden Age' of heroism displayed by the early pioneers and the Palmach is entrenched in the psyche of people born in the Holy Land. Hence, an even more steadfast denial of the ethos of belonging to the Exilic past is made.

The 'skivvy mentality' was reinforced by many Palmach songs. The marching song, 'Song of the Palmach' (Shir Ha-Palmach), written by Z. Gil'ad, is one of the more important of these because, although it was written in the troubled 1930s, it was enormously popular during the years of the Second World War and beyond, so it is appropriate to examine it in this section of the chapter:

The tempest storms all around us,

But our heads are not bowed;

We are always ready for any order,

We, we are the Palmach! ...

... We are always first,

In the light of day and in darkness;

We are always ready for any order,

We, we are the Palmach!

(*Shiron* 1963:11).

It is noticeable that despite threats surrounding the members of the Palmach, their heads are not bowed - unlike the Exilic archetype. *These* soldiers will act aggressively at all times in defence of the Homeland. Again, the Warrior archetype is endorsed. Furthermore, as is typical of Palmach songs, the soldiers are totally unified in their struggles, for repeatedly they use the collective pronoun, 'we', in their inspiring battle cry: 'We, we are the Palmach'. But despite their unified aggression, they are imbued with humility, like the 'skivvy', for they declare repeatedly, 'We are always ready for any order'. The cause is above any individual considerations or preferences. Not surprisingly, such commitment implies a resolute enthusiasm for whatever tasks are required. Consequently, the warriors declare, 'we are always the first', whatever the objective may be.

Perhaps even more than singing songs like 'Folks, History Repeats Itself' and 'Song of the Palmach', it was songs sung at the distinctive *kumsitz* ritual of the Palmach that bound them together in a common purpose. A *kumsitz* is a gathering of people which usually takes place in the evenings for the purpose of community entertainment. It generally took place around a fire where coffee would be prepared, food served, stories told and songs performed. The sense of fellowship

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was heightened because many songs - or parts thereof - were communally sung. Thus, in performing H. Hefer's song 'Finjan' (coffee-pot), people joined in the simple chorus and the clapping of hands was encouraged so that in common rhythm, as well as shared words, a feeling of oneness and solidarity was created. This type of folksong does not usually relate historical facts and often has no obvious political message but simply relates ordinary events in everyday life. Accordingly, because these were shared experiences, people of all ages could readily identify with such songs, and this inevitably enhanced the sense of comradeship the actual performance had created. Not surprisingly, songs such as these, especially 'Finjan', have been frequently recorded and are still sung at group gatherings internationally:

> The cool wind blows
> We'll add a chip to the fire
> And this in scarlet it will rise
> In the flames like a sacrifice.
> The fire flickers
> Song rises up around the finjan
> The fire will whisper to the chip
> Our faces grow so red by the fire
> If more fuel is prepared for us
> From every broken branch stub
> In the garden
> Every tree and log will sing so softly
> Around the finjan

> (Klausner and Zur 1988:23).

This song, which is descriptive of the *kumsitz* ethos, naturally centres on the focal points of the gathering - the finjan and the fire. The songwriter's use of the finjan

and the fire, as well as related imagery, evokes a sense of harmony, both in the human and in the natural realms. The finjan itself, as a receptacle for shared nourishment, serves as a symbol of brotherhood. A further intimation of Palmach unity is given by the line 'Our faces grow so red by the fire', because there is the collective 'Our' as well as a sense of equality, as they are *all* warmed by the fire: no one is left out. Harmony in the natural world is hinted at by the lines, 'Every tree and log will sing so softly/ around the finjan'. Not only does the term 'Every' imply unity, but the soft song connotes that this vegetation celebrates the occasion. A beneficent relationship between man and nature is indicated by the fact that the chip provides warmth, which is enjoyed both by the people as well as by the softly singing trees. Harmony between man and nature is suggested by the fact that the songs of both man and trees sound 'around the finjan'. The chip and the fire are also associated with sacrifice, which introduces a sacramental element into the company warmed by the fire. With its stress on human oneness, a beneficent natural world, concord between man and nature, fire that is benevolent to man and the suggestion of an element of holiness, the poem is clearly describing a realm of Innocence. However, given the war-time situation, communal Innocence exists in a realm of Experience. The sense that the Palmachniks are collectively different from those that surround them, is the ultimate factor that joins them together.

However, the Palmach soldiers often paid dearly for their single-minded devotion to protecting their Homeland.[26] Like the earlier settlers, the Palmach also had their martyrs and their 'songs of martyrdom'. However, despite the common theme of sacrifice for the Motherland, the Palmach stressed, to an even greater extent, a sense of unified community waging war. One of the most popular songs of the Palmach period was H. Hefer's 'Dudu', which is still sung today. Deeply rooted in *kumsitz* culture, the story, told collectively, is about a handsome young man of the Palmach who used to sing heartily at the *kumsitz*, and embark on daring border patrols with his fellow fighters. On one of these missions Dudu was killed:

Evening descends upon a burning horizon

The winds danced through the tree-tops

And we, sitting around the campfire,

We'll tell you about one of the Palmach boys

Called Dudu

He went with us on the gruelling route march,

He patrolled the border with us

At the kumzitz he used

To sing wonderfully

With us he used to pinch chickens

From the poultry pens

Pass around the coffee pot and admit,

Is there another Palmachnik like Dudu?

(Berger 1981:179)

One of the more important feelings evoked by the song is pathos, which is generated by the collective narrator, the 'we' and the 'us', who mourn the young man. Collective grief enlargens the sense of loss at the death of this young man. Further augmenting the painful sense of loss is that this was no war-mongering egotist, who 'must be a hero so that other men will sing about him' (*Mysteries and Miracles* 1996:TV 3). Instead, the collective voice, which has more authority than the isolated, individual elegy, assures us that Dudu was a lovable lad 'with a laugh in his eyes' (Berger 1981:179), who 'At the kumsitz [sang] wonderfully'. It may appear at this stage that Dudu was simply a being of the realm of Innocence who fell victim to the viciousness of Experience. As the Palmachniks are 'sitting around the campfire' and 'Pass the coffee pot', however, they admit that the young man embodied the ideals of the Palmach. In solidarity with other Palmachniks, he was committed to defending his Promised Land: he chose his death in so far as he *chose* to defend his people, and thus gave meaning to both his life and death. Accordingly, while he enjoyed endearing pranks such as 'pinch[ing] chickens' he

also fulfilled the most rigorous of Palmach ideals: he endured a 'gruelling route march', 'patrolled the border', and died for his endeavours. Dudu has the stature of a tragic hero - not of Macbeth, but of the Hamlet personality, who, despite differing from Dudu in his pervasive doubts, also is a noble man fighting against a morally degrading and hostile cosmos. Because Dudu fulfilled the communal ideals of the Palmach, his death had a purpose, unlike the existentially lost characters of Frye's sense of Satire. Despite the pathos of Dudu's death, the oneness felt about his nobility in fulfilling Palmach ideals, makes his fate inspirational: Dudu's endearing qualities, his lovability, his nobility, encourages other Palmachniks to live up to the ideals of the organization and fight even harder for the Promised Land. Again we find in Palmach songs the transformation from Exilic passivity to protective aggression, supported by communal solidarity. This was a transformation which affected the entire *Yishuv*, encouraging them to aspire to the ideals of Innocence in a world of Experience.

The ideals of the Palmach inspired the Jewish people during the last two years of the Second World War and, in 1946, when the horrors of the Holocaust gradually dawned on a stunned world.[27] The immediate problem for Palestinian Jewry was how to rescue the remnants of their European brethren, still in concentration camps, albeit under an Allied control which was as beneficent as circumstances permitted. Apart from attempting to come to terms with the humanly incomprehensible horror of the death camps, the Allies, world Jewry and Palestinian Jews, had to take practical steps to accommodate the Jewish survivors. For world Jewry, as well as for Palestinian Jews, one of the dominant solutions was mass immigration to Palestine. However, Jewish immigration to Palestine was immensely problematic precisely because if Jews achieved demographic domination, they would outnumber Arabs and effectively control the democratic state that the British Mandate was supposed to inaugurate eventually.

Although emphasized by the Holocaust, Jewish immigration to Palestine was far

from a new problem. Much of the violence inflicted on Jews in Palestine in the 1920s by Arabs, and escalating to the outright Arab rebellion of 1936-1939, was caused by Arab fears that they would lose their country to a Jewish population that outnumbered them. The issue was temporarily and, if one was Jewish, unsatisfactorily resolved by MacDonald's 'White Paper' of 1939 which curtailed Jewish immigration to negligible numbers. When the White Paper of May 1939 imposed restrictions on Jewish immigration into Palestine, Ben-Gurion, chairman of the Jewish Agency, formulated the Zionist policy: 'We shall fight the White paper as though there were no war and we shall fight Hitler as though there were no White Paper' (Hadari 1991:5). Ben-Gurion had an overriding ambition to build up the Jewish population in Palestine. This ambition to build up the *Yishuv* quickly and massively was linked to the Zionist dream of ensuring a Jewish majority in Palestine. Moreover, Ben-Gurion had stated after the 1929 Arab riots that: "We have sinned in this land, in all other lands, we have sinned for two thousand years, *the sin of weakness.* We are weak - that in our crime"' (Sachar 1982:182). However, because of the 1939 White Paper, Britian's acquiescence to Arab fears of Jewish domination, and the dire need of Britain to fuel its virtually bankrupt post-War economy with oil from the anti-Jewish Muslim world, it was generally felt in London that any Jewish immigration should be severely limited. Given the plight of European Jewry, the survivors were forced to immigrate to Palestine illegally. Some ships carrying Jewish refugees were prevented from entering Palestinian ports; others, totally unseaworthy, sank *en route* to the Promised Land. Despite all these hardships thousands of Illegal Immigrants managed to reach their destination. Although some Illegal Immigration occurred before 1945, the huge increase in Jews entering Palestine after the Second World War allows one to consider Illegal Immigration to Palestine as a largely post-War occurrence.

Although the Holocaust produced relatively few Hebrew folksongs in the Palestinian Period, the arrival of thousands of destitute fellow Jews had a vast impact on Jewish folksongs. Characteristically, these songs convey the hope, aspiration and sheer perseverance in escaping from a fallen world of Experience: a world 'when

colours darkened and David with his harp descended' (*Soul* 1995:TV 3). Because of escaping this darkness to the Promised Land, freedom, joy and bounty of Innocence prevailed. Not surprisingly, many of the songs of Illegal Immigration echo the sentiments of the early *Aliyot*. However, given British opposition to immigration, the sheer hardship of entering Palestine and the courage required to do so, tends to be more prevalent in the later folksongs.

Typical of the folksongs by or about the endeavours of the Illegal Immigrants is Y. Orland's 'Song of the Immigrants' which expresses something of their courage, determination and suffering as they pull at their oars, struggling against stormy waters in their efforts to reach the shores of Palestine:

A wind and a tall mast
And horizons,
Your shores, O master of the sea,
How distant they are.

Arise, O sailors,
To the oars, to the oars,
The way lies ahead!
The storms rage.

Roll on, roll on, O waves,
Roll on wave in the heart.
Dance, dance, Ma'apilim,
The harbour draws near.

(Rothenberg 1988:3).[28]

In the first stanza, the word 'wind' suggests opposition to the progress of the refugees' boat, while 'distant', implies the almost unattainable nature of the immigrants' goal: both words evoke the difficulties and frustrations of the realm of Experience. Yet, despite these difficulties, perseverance is conveyed in the second stanza, for the phrase 'To the oars' is repeated twice in order to indicate the effort required to enter the Holy Land. The energy required to push 'oars' signifies a trial for the heroic individual, specifically when 'the storms rage'. The difficulties of winds and storms 'are the everlasting recurrent themes ... of the soul's high adventure' (Campbell 1993:22). In the typical hero's journey quest, he undergoes perils and obstacles, but 'the way lies ahead' and, however distant, there is an ultimate goal. Accordingly, the immigrants display unequivocal determination and a sense of heroic adventure to 'Roll on'. It is not surprising that when their perseverance appears to be rewarded as 'The harbour draws near', these Seekers desire to 'Dance, dance'. The harbour is indicative of the safe realm of Innocence gained. To expand: these questers' joy is understandable for, in the Judeo-Christian tradition, the 'Early Paradise, the Land over Jordan ... embodies ... the Golden Age' (Campbell 1993:22).[29] Essentially, as in the archetypal quest myth, the immigrants had the courage to break with the past and were rewarded for their endeavours by the promise of a new life. The immigrants' courage indicates furthermore that they had broken with Exilic passivity and were on the threshold of a more assertive, extroverted existence.[30]

Many songs express similar sentiments about refugees struggling through rites of passage to reach the shores of the Promised Land. However, folksongs were not only written from the point of view of the Illegal Immigrants: Hefer's 'Between Borders' (Bein Gvulot) narrates the determination demonstrated by the Jewish Brigade to escort 'illegal' young and old fellow Jews into their rightful home - the land of Israel:

Between borders, on mountains without paths

On starless nights

Unending convoys of brethren

To the homeland we escort

To the suckling and the child

The gates here we shall open

To the young and old:

We are here a wall of defence

If the gate is locked with naught to open it,

The gate we will smash and shatter,

Every fortified wall we will penetrate

And each crack we will enlarge and come through

(*Shiron* 1963:8).

The dauntless resolution of Jewish Defence Forces to bring Diaspora Jews into Palestine is conveyed most strongly by words which imply violence, such as 'smash and shatter'. However, as in most Jewish folksongs dealing with militancy, the aggression evinced is defensive, arising from the need to protect one's own kind. The idea of protection is emphasized by the speaker (or singer) who categorizes the immigrants as 'the suckling and child ... the aged and old', who are precisely the most vulnerable in any society. What is most interesting about this song is that the idea of courageous caring is no longer simply limited to Palestinian Jews, as in most earlier songs, but the protective 'wall of defence' is offered to all Jewish 'brethren'.[31] No doubt because of the Holocaust and the plight of the remnants of European Jewry, Jews now present a united front. It is likely that Hefer's song depicts the plight of Polish refugees. After the war, some Polish Jews returned to Poland but found themselves victimized once again. Consequently, the Zionist movement organized 'Operation Flight', (Briha), which smuggled these survivors out of Europe into Palestine. In common with songs such as 'We'll Build Our Land'

and 'Song of the Youth', the above song evokes a vision of the future, as well as an allusion to the 'Golden Age' theme: Eden regained in the Holy Land.

All the dauntless determination to protect fellow Jews and engage in defensive aggression were to be necessary in the post-War years because, with increased Illegal Immigration came renewed Arab hostility, although immigration was not the only cause of Arab belligerence. In order to try to resolve Arab-Jewish tensions, the U.N. General Assembly had in November 1947 adopted a plan for partitioning Palestine into Arab and Jewish States. Whereas the partition plan was welcomed by Palestinian Jewry, the majority of Palestinian Arabs were opposed to it. Arab-Jewish violence erupted as militant Arabs attempted to frustrate the U.N. Resolution and 'prevent the establishment and consolidation of the Jewish State' (*Encyclopaedia Judaica* 1971:306). The first phase of the War of Independence 'began on November 30, 1947 ... and ended on May 14, 1948' (*Encyclopaedia Judaica* 1971:306). During this initial phase, there were Arab attacks in Haifa, in the Negev and on the border between Tel Aviv and Jaffa. On Wednesday December 3, 1947, the headlines in the late edition of the Jewish newspaper, 'The Palestine Post' stated that 'Arab strike against the Partition Plan began yesterday and Jerusalem and the Tel Aviv - Jaffa border were most seriously affected' (Zvielli 1994:81). After further attacks later in the same year, Jewish forces started to hit back. A section of the road from Tel-Aviv to Jerusalem ascends into the Judean Hills. In Arabic, this section is known as 'Bab El Wad'. Because 'the Arabs controlled every height around the city' (Sachar 1982:324), they attacked the outnumbered Jewish fighters in their armoured convoys with fury. This battle for the highway lasted several months and is lamented in over one hundred songs. The most popular song, however, was and still is H. Guri's 'Bab El Wad', sung then and now by the famous Israeli singer, Yaffa Yarkoni. Her recording of this song was released in the Spring of 1948, just prior to the establishment of the state (Hacohen 1993:telephonic conversation).[32] Guri's song narrates the tragic events of this battle:

Here I pass, standing by the rock,

a black tarred road, rocks and ridges.

Evening slowly descends, a light breeze blows,

The light of the first star coming from Bet Machsir.

Bab El Wad!

Forever remember our names.

Convoys broke through the road to the town,

On the sides of the road lie our dead,

The skeleton of iron is quiet like a mirror,

Bab El Wad!

Remember our names forever,

Bab El Wad!

On the road to the town,

Bab El Wad!

(*Shiron* 1963:2).

As opposed to *Halutz* folksongs, which suggest the realm of Innocence, and many Palmach songs, which evoke an embattled Innocence within the world of Experience, War of Independence songs such as 'Bab El Wad' delve fully into the realm of Experience. Indeed, the barren setting recalls one of the most influential of twentieth-century poems, T.S. Eliot's *The Waste Land*, with its 'heap of broken images' (Eliot 1963:63). A slightly positive note is introduced into the poem by references to 'a light breeze' and 'the light of the first star coming from Bet Machsir'. The positivity of the poem is also enhanced by the line, 'Convoys broke through the road to the town [Jerusalem]' and the battle appears to be progressing favourably, but then the narrator laments that 'On the sides of the road lie our dead', and he emphasizes the horror of death when he describes the remains of convoys of armoured vehicles generically as 'The skeleton of iron'. What intensifies the horror of the phrase 'The skeleton of iron' is that most of the

narrator's audience would have known that within the skeletal remains of the vehicles lay the charred skeletons of dead Jewish soldiers. Accordingly, the 'skeletons of iron', by a process of metonymy, can ultimately be seen to refer to the Jewish dead. Thus the 'quiet[ness]' ascribed to the iron skeletons is ultimately that of a graveyard, a wasteland.

Comparisons with earlier songs emphasize how dark and despairing 'Bab El Wad' is. Avigdor Hameiri's song 'Jerusalem' also describes ruins that are associated with Jerusalem, but these ruins are manifestations of the realm of Innocence replacing the fallen world - for from these ruins a new 'Golden Jerusalem' will emerge. In contrast, Guri's narrator depicts virtually unredeemed destruction *en route* to Jerusalem. So bleak is the tone of the song that it moves beyond Frye's sense of Tragedy into that most despairing of genres, Satire. The darkness of the song is also revealed when the sense of solidarity it conveys is compared to earlier Palmach songs. In the earlier songs, group solidarity is used to encourage Jews to even greater efforts against the enemy. In 'Bab El Wad', the sense of community conveyed by the plural pronoun, 'our', in the twice repeated injunctions, 'remember our names', is used to express a choric lament that could easily be applied to the victims of the Holocaust.

Because of the chaos and bloodshed in Palestine at the time, David Ben Gurion was urged to proclaim 'the state [of Israel], no matter what happen[ed]' (Sachar 1982:311). Accordingly, on May 15, 1948, the State of Israel was declared, with Ben Gurion as Prime Minister and Chaim Weizmann as President. Thus, amidst the darkness of the Arab pogroms, the battle for Jerusalem and other clashes, a new sense of light for the Jewish people was kindled: the journey quest-myth of the Jewish *Halutz* Seeker was realized in Israel. The archetypal transformation from the introverted helplessness Exilic Jew to the extroverted aggression of a warrior defending his own was now fulfilled. Despite the difficulties that Israelis knew awaited them, a surge of optimism, not evidenced since the early days of the

Halutzim, took hold of the Children of Israel. Reflecting the completion of the cycle of hope slowly being eroded by despair, only to return again, and Innocence being darkened by Experience, only to shine forth again, is expressed in N.H. Imber's 'The Hope' (Hatikvah), written in 1884, which was jubilantly sung throughout Israel. Later this song became the Israeli national anthem. What had for so long been but a hope - a yearning for Zion - was now a reality:

While every yet unchanged within his breast,

The inmost soul of Israel yearns,

And seeking still the borders of the East,

His loving gaze to Zion turns.

So long our hope will never die,

Yea, this our hope, through hundreds of years,

To be a free nation in our land,

The land of Zion and Jerusalem.

(*Shiron* 1963:1).

The foundation of the State of Israel was reflected through a new surge of diverse folksongs.[33] Many were 'directly related to the war and to the Israeli military forces' (Abramson 1989:541), but after several years of war and hardships, Israeli society was now opened to outside influences, and Hebrew folksongs adopted more international themes. Consequently, new sounds, new colours and a new feel were reflected in Israeli folksongs of this unique historical period. While folksongs were always derived from various countries, the difference now lay in the fact that Jews did not write from national ghettos. They wrote and sang as equals in an international scene. These songs obviously depicted cultural changes, archetypal transformations and the dominant positive tone of the Israeli society in 1948 -- a nation once again.[34]

ENDNOTES

1.   The Warrior archetype within us implies that we have 'the ability to fight, when necessary, for ourselves or others. The well-developed internal Warrior is necessary, above all, to protect our boundaries' (Pearson 1991:95). The Warrior myth is encoded in stories of heroes, who protect themselves as well as rescue and nurture people who cannot always defend themselves against the oppressor. Accordingly, in the context of the Palestinian Period, the mother figure mostly displayed an extroverted woman of action: the caregiver and Amazonian aspects of Self. Similarly, in the father figure, the Warrior as a protector and a caregiver was the dominant aspect of the male Self archetype in Palestine.

2.   When the Zionist settlers from Europe arrived in Palestine the Palestinians did not initially present a serious challenge. Hence, 'In Palestine, as in other places, the European view was that it was a territory waiting to be taken' (Beit-Hallahmi 1992:72). In fact, the European Jews who went in search of their New World had been influenced by a culture which displayed confidence in its own centrality.

3.   The tradition of practical left-wing Labour Zionism had 'tried to deny its colonialist nature' (Beit-Hallahmi 1992:98) and hoped to build a self-sufficient community and economy amidst the Arab majority. As opposed to this left-wing moderate attitude, the right-wing Revisionists led by Vladimir Jabotinsky (1880-1940) 'regarded Zionism as the instrument by which Jews would ... become bold, proud and militant' (Sachar 1982:184). Moreover, for Jabotinsky, Zionism 'is a colonizing adventure and therefore it stands or falls by the question of armed force' (Brenner 1984:78). For the Revisionists, Zionist colonization had to be either discarded or carried out even against the will of the Arab population. Because of Arab attacks however, both Weizmann (1874-1952) and Ben-Gurion from the left as well as the right-winger, Jabotinsky, pressed for an officially recognized Jewish defence force in Palestine. Consequently, Jabotinsky became the first commander of the Haganah (Defence) and 'for many circles of Jewish youth he became the very symbol of militant Zionism' (Sachar 1982:184). Inevitably, tensions developed between the Labour and Revisionist Parties were 'never to be dissipated' (Sachar 1982:188).

4.   The Arabs were not savages, nor simple labourers, and would not be exploited. Furthermore, the immediate impact of a Jewish presence in Palestine, 'posed a threat to inherited Palestinian values' (Jayyusi 1992:15). Inevitably then, they attacked the Jewish settlers.

5.   The term 'nationalism' has been defined in various ways, one of which states that 'nationalism ... is a condition of mind, feeling or sentiment of a group ... speaking a common language ... and ... possessing a literature in which the aspirations of the nation have been expressed' (Snyder 1969:i).

6.   The left-wing Labour Zionist movement embodied the ideals of national redemption, as well as 'the redemption of men and society' (Shapira 1984:10). While most early Zionists saw an opportunity for the creation of a model society in the Land of Israel, the early settlers had several ideologies and 'the differences of opinion between them were deep and fiery' (Ganz 1995:236). It was the Labour Zionist movement that set the ideological tone for the State of Israel, which it then led when the State was proclaimed by Ben-Gurion in 1948. The Right-wing Revisionist movement in Zionism did not share the same values as the left, which promoted the creation of settlements, physical labour, agricultural and industrial growth. By contrast, the Right-wing approach, developed by Jabotinsky, embodied the ideals of toughness and militarism. It is not surprising therefore, that the Right-wing defence organisations - the Etzel and the Lechi, mirrored this militaristic stance. During the Palestinian Period, their military activities were contrary to the official policy of the Yishuv. However, 'if Begin's ruthlessness was responsible for the early British withdrawal, it was Ben-Gurion who brought the state into being' (Johnson 1987:526). While Begin opposed 'the Sternist-type assassinations ... he insisted on Irgun's moral right to punish members of the British armed forces in the same way as Britain punished Irgun members, whom the British hanged and flogged' (Johnson 1987:526). Consequently, Begin's Etzel retaliated in the same way. Because of ideological differences between left and right-wing policies, their attitudes towards defence naturally differed. Suffice to say that whereas the Haganah generally advocated restraint, the Etzel and Lechi displayed fanatic militancy towards the British authorities in Palestine.

7.   Alexander Zeid (1886-1938), a pioneer of the Second Aliyah, was one of the founders of the Ha-Shomer defence organization. In 1926 he moved to Tel Hai and thereafter to Shech-Abreik in the Jezreel Valley. Zeid, an archetypal Jewish defender of his land, was killed by Arabs while on guard in 1938. A statue of Zeid on horseback was erected at the site of his death.

8.   The Wailing Wall in Jerusalem is incessantly visited by tourists. CNN's Larry King expressed a universal Jewish

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sentiment when he said while he was praying with his brother at the Wall, he was deeply moved and felt as though he had come home. It has been expressed, however, that 'The Wailing Wall has remained the sorrowful symbol ... and ... this symbol of Jewish fate has been replaced by the landmark of Jewish civilization - the Watchtower. The Watchtower is the centre and symbol of hundreds of prosperous villages, farms and communal settlements in the country and it is their victorious bulwark against enemies. The pioneers proved that they can boldly face today's realities and no obstacle is too great' (Gradenwitz 1959:18).

9.   The British government had recommended the partition of Palestine and a Jewish state within a part of it. However, the Prime Minister, Neville Chamberlain, changed his mind because of the outbreak of further Arab violence. Consequently, when the Woodhead Commission suggested limiting the boundaries of the Jewish State, Weizmann declared that these boundaries were far too small. This response by Weizmann pleased the British, who then announced the impracticality of the partition of Palestine at all.

10.   During the Second World War, 'Anglo-Saxon elements crept into Hebrew songs at the time that the Palestinian soldiers were serving with their British and American "comrades-in-arms" ... therefore ... 'the folktunes of Israel were varied' (Gradenwitz 1959:14).

11.   When the early pioneers immigrated to Palestine, they had to physically reconstruct the land, so a sense of immediacy appeared in many of their folksongs. This urgency to 'seize the day', has been discussed in Chapter Two, where the present moment was stressed. This urgency to act, albeit for defence, was echoed in folksongs of defence.

12.   Three is a number with many connotations. It is the father, mother and child; the past, present and future; the Christian Trinity (Father, Son and Holy Spirit) and the Taoist Triad (Heaven, Man and Earth). Moreover, in folklore and fairy tales - the number three is often used. The Hebrew word for truth (emet) is made up of the first, middle and last letters of the Hebrew alphabet. The Kabbalah refers to the Tree - the Ten Divine Principles; the *sefirot* or Attributes of God. Within the Tree, there are three supernals (*sefirot*) and the highest Triad is Keter (the Crown - the *Ain Sof*); Hachmah (Wisdom) and Binah (Understanding). When Hochmah and Binah unite, Daat (Knowledge) becomes manifest. This Daat conceptually represents connection. In the lower Triad, which reaffirms the Highest, the Hod (Reverberation) can infer the Hero archetype. When the Hero marries the Princess (Malchut), a mystic child is born. In Judaism, in Hebrew and in the Kabbalah, the archetypal number three, has a multitude of meanings. It is not surprising that 'God's most sacred name, the Tetragrammation, YHVH is related to the past, present, and future tense of the Hebrew word "to be". This indicates that God is utterly transcendental and higher than the dimension of time' (Sutton 1991:11).

13.   Dave Marks' 'Mountains of Men' depicts the struggles of minors who dug into the earth in search of gold. While the first stanza suggests Innocence, this realm turns to a world of Experience. In man's greed to attain gold, people and the land were destroyed. Hence, in this context, the 'Mountains' imply Experience. This is so because these particular 'mountains' were not created by God but as a result of the exploitation of Mother Earth and of mankind:

                This land was barren
                The lions domain
                Here he was king
                Over all that he reigned
                Then came our fathers
                To dig in the ground,
                They left us something to show what they found

                They used to work here
                Young men and old
                Black man and white man
                Dug for the gold.
                Some made their fortunes
                While others just died
                They left us mountains to remember them by

                Chorus:-
                They stand in our country
                We see them and then
                We say its just dust,

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But its not - its Mountains of Men

(Young and Lang 1979:12).

14. This archetype of catastrophe was born out of an effort to transform and retrieve ancient and modern traditions, rather than out of chaos. When the culture of Eastern-European Jewry was destroyed after the Second World War, Roskies saw in certain poetry and paintings that group memory triumphed over apocalyptic despair. In a newspaper article, called 'Did killing Jews come naturally?' (Pick 1996:7), Hella Pick reviews a book written by Professor D.J. Goldenhager, entitled *Hilter's Willing Executioners: Ordinary Germans and The Holocaust*. In his book, Goldenhager 'claims to have discovered a new aspect of the Holocaust, namely that between 100 000 and 500 000 Germans were involved in the extermination project, and that many of these were "ordinary Germans", happy to respond to Hilter because anti-Semitism, and the convection that Jews undermined the German nation, was so inbred in the German psyche that killing came naturally' (Pick 1996:7). In response to this book, Dr Frans Auerbach, a noted South Africa educationist and human rights activist, expresses surprise and anger, and suggests that Goldhagen, while accurate in many key aspects, draws faulty conclusions because he ignores historical contexts again and again. Auerbach feels that Goldhagen is 'not looking at other murderous Nazi activities, except the killing of Jews' (Auerbach 1996:5). What both Dr Auerbach and Hella Pick actually contest are distortions of the *collective* German people, which are presented by Goldhagen in his book.

15. Although folksongs are rooted in universal psychological patterns, new versions of the same song constantly appear in different parts of the world. People in America, for example, can sing a so-called American folksong, which might be a Traditional Scottish ballad, but has been given a new feel, new words or a different tune. 'A folk song is actually a continuum of performances, each one varying in great or slight degree, and thus it lives, acquiring fresh material or losing bits of the old' (Lomax 1960:xxv). 'Aryeh, Aryeh' and 'My Bonnie Lies Over The Ocean' continue to be sung in Israel, because of cultural dispersal. A typical example of the cross-fertilization of folksongs appear in the Appalachian mountains in America, where 'Southern mountain folk-music is more British than anything one can find in Great Britain' (Lomax 1960:155).

16. This phrase is taken from Numbers 24:5, where the Children of Israel - the Warriors (soldiers) of the Lord, were blessed. The Hebrew Bible - the *Tanach* - is comprised of the *Torah* (Pentateuch); *Neviim* (Former and Later Prophets) and *Ketuvim* (miscellaneous writings). This phrase appears in the Torah (and in the Prayer Book), and alludes to the Balak-Balaam story. Balaam, who had attained the dignity of a prophet, grasped prophetic observations. Although Balak was a magician and soothsayer, he lacked the gift of prophecy. In short, the point of this story is that Balak's curses were turned into blessings for Israel. It is somewhat ironic that a non-Jew's curse, which turned into a blessing, is recited when Jewish people enter a Synagogue:

How goodly are your tents O Jacob,
Your dwelling places, O Israel.
(Numbers 24:5).

Y. Orland may have alluded to this Biblical passage in the hope that the Jewish soldiers would also be blessed in a harsh world.

17. The term 'Golden Age' is equated with the Promised Land, Innocence, a New Age of perfection and with Eden regained. These radiant states of being are epitomized in a recreated Golden Jerusalem, revered and loved by all humankind. It is not surprising that Blake's poem, 'Jerusalem', was set to music and has become almost a national anthem in England:

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark satanic mills?

Bring me my bow of burning gold:
Bring me my arrows of desire:

Bring me my spear: O clouds unfold!
Bring me my chariot of fire.

I will not cease from mental fight,
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land

(Sharp and Karpelis 1968:18).

In 'Jerusalem' is an embodiment of the entire universe, where all people and nations in the realm of Innocence can become co-creators of the Holy City in Eternity: a Jerusalem of Gold.

18.   When Italy bombed Tel Aviv and Haifa in 1939, a Jewish Brigade went with the British to fight in Italy. Then, in 1942, the British succeeded in halting Rommel's advance in Egypt. Near the town of El Alamein, a new defence line was established by the British and General Montgomery was appointed as a new commander. *Haganah* commandos brought the Palmach's first company to the Negev. These troops helped the British army to delay German armoured troops from advancing into the Middle East. Many of the Jewish troops were unarmed, so they fought with sticks.

19.   Although nighttime can infer peace, in this song, the imagery of breezes which rise, together with the closing of the eyes, probably to war, suggest dis-ease. Consequently, tranquillity, often associated with night, is subverted. Moreover, the repetition of 'night' and the 'holy trinity' of the three soldiers who have been needlessly sacrificed for their Motherland, reinforce the darkness of war alluded to in this song. In contrast to many Hebrew songs which commend the many Jewish heroes prepared to die for their country, 'Night, Night' has a satirical tone. Hence, what appears to be a lullaby, is, in reality, a protest song, where the speaker deplores the notion of glory and heroism of dying for one's country. Considering the serious message contained in this song, *how* it came to fruition is rather comical. Mr Noy told me that he, together with other writers of the time, including Mr Alterman, were sitting at the Kasit Restaurant. This restaurant in Tel Aviv is where the intelligentsia gathered, had coffee and engaged in much conversation. On this particular evening, Mr Noy recounted that Alterman had drunk too much, so he was writing and uttering the words 'Layla Layla' (Night, Night) in a slurred manner, understood at the time by nobody, including his wife. Yet, even in his drunken stupor, Alterman was inspired and thus came about a famous song.

20.   The Grand Mufti of Jerusalem, head of the Arab population, encouraged Arab terrorism. When the British attempted to arrest him, he escaped to Lebanon. But Arab 'Peace Bands' were organized in order to avenge their loved ones who had been murdered by the Mufti's men, so because of Arab feuds, the Arab Rebellion ended in 1939.

21.   In the midst of Arab-Jewish conflicts in Palestine stood Great Britain, which was not simply 'a disinterested arbiter but a Power with vital interests in the Middle East to maintain' (Zasloff 1952:xi). Jewish tradition and religious ethics. In addition, 'it was feared that a dissident minority, by their actions against the British, might jeopardize the future of the entire community' (Cohen 1987:1). This is, in fact what happened. Terrorist attacks reached a climax in 1944 with an attempt on Sir Harold MacMichael's life and then the murder of Lord Moyne in the same year. It is hardly surprising that the political future of the entire Jewish community was at stake. Although Churchill was sympathetic to the Zionist cause, he had 'warned that the terrorist campaign would cause him to cut off his support for the Zionist cause' (Cohen 1987:1). Thus, the Zionists were disappointed, but by and large, the Jewish terrorists were to blame. Consequently, a campaign, known as the *Saison* (hunting season) was launched by the Jewish Agency Executive. This campaign resulted in about eight hundred and fifty terrorists handed over by the Jewish Agency to the British.

22.   Numerous world folksongs have emerged from underground movements. I have emphasized that folksongs express universal themes, one of which is the theme of protest. Certainly, this elemental theme - that of protest - includes social and political oppression. Numerous folksongs, worldwide, like the Jewish folksong, 'Yomi, Yomi', express pain or anger experienced by women. In this song, the young girl's mother wishes to give her daughter shoes or dresses. However, the daughter replies: 'No, mother, no, you don't understand me' (Silverman 1971:24). Because this is a *shtetl* song of Eastern Europe, where children often conformed to the wishes of parents or of society, the girl in this song asks for a husband. Thus, in contrast to anger expressed in the Russian folksong, 'The Young Girl Was Married Off' (Otdavali Molodoo), or 'My Mother Chose My Husband', an English folksong, the girl in 'Yomi, Yomi' is not angry at the idea of an arranged marriage, but she does not want shoes or dresses. In the Irish protest folksong, 'The Patriot Game', written by Dominic Behan, anger is expressed by a member of

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the I.R.A. But, the rebel who tells the story, in contrast to Stern's 'Anonymous Soldier', expresses anger at his being 'part of the Patriot Game' (*Soodlums* 1982:76), whereas members of the Stern Gang were proud of their patriotism to their Motherland. Thus, contrary arguments on the same theme are not unusual in folksongs. More broadly, the song 'We Shall Overcome', by Horton, Hamilton, Carawan and Seeger, can be a union song of protest, or it can simply express group solidarity. In fact, Pete Seeger stated that 'for me the most important word in this song is "We"' (Seeger and Reiser 1985:193). During the Apartheid years in South Africa, however, this song was banned in 1965, because it was perceived as 'furthering the aims of communism' (Anderson 1981:112). Hence, at Folk Clubs or Folk Festivals, we were not expected to sing this songs. The Special Branch had a habit of raiding certain Folk venues to determine whether so-called subversive songs were being sung. While Bob Dylan's 'Blowing in the Wind' was heard in many parts of the world, his song 'was also under the scrutiny of the security police' (Anderson 1981:112) in South Africa. 'Young South Africa embraced the folk era just as passionately as the UK, the Americans and Europe, for we were ourselves living in a disharmony, hatred and violence. We dreamed and sung of breaking chains, building bridges, standing up to be counted, and sharing the bounty of our land' (Lindberg, 1994:CD). Not surprisingly then, Alterman's 'Night, Night' can be sung around a bonfire as a lullaby, or it can be used as a means of protest against the futility of war.

23. Annual Folk Festivals are held in Israel. At the Jacob's Ladder Folk Festival held annually in June or July, about eight thousand Anglo-Saxons who live in Israel sing traditional songs from the British Isles, as well as American, Canadian, South African and Australian songs, amongst others. I attended this festival in 1995 and was amazed by the variety of folksongs which were performed. One of the aims of the Israeli Folkmusic Society is 'the preservation and dissemination of the live performance of folk arts, especially music, with particular emphasis on English language traditions and their global roots, as well as the evolution of these traditions into a Hebrew/Israeli context' (Tzvi 1995:14).

24. This popular song 'Anemones' (Kalaniot), was written by N. Alterman in the 1840s and sung by a famous national and international Israeli singer, Shoshana Damari. In 1946, these wild flowers, red in colour, grew wildly in Tel Aviv and caused damage. But the words of the song praise these 'bright red poppies', which, like a sunset, burn brightly (Taharlev and Naor 1992:42). Many songs in the 1940s, however, were used by the Palestinian Jews as codes. In 'Anemones', for instance, the red colour of the flower was a metaphor for the red berets worn by the British soldiers. Members of the underground movements met in tiny rooms where they conspired against these soldiers and often children would stand on verandas or in the streets. Then, when British soldiers approached, they were told to whistle this tune, whereafter underground conspirators quickly dispersed. Once again, it can be seen how a folksong can be manipulated, in this instance, as a seal of secrecy to conceal clandestine behaviour.

25. Abraham Stern (1907-1942), whose underground name was Ya'ir, headed the Stern Group. He had studied classics at the University of Florence, where he 'had been decisively influenced ... by what he saw of Fascist tactics and of Mussolini's intense Anglophobia' (Sachar 1982:247). Thus, members of his group displayed an intense hatred towards the British, which far outweighed any other underground group, even the Etzel (IZL or Irgun).

26. The prolific Hebrew poet, journalist and songwriter Nathan Alterman (1910-1970), wrote a poem of praise to the fallen soldiers. Alterman's poem, 'The Silver Platter', suggests that these young heroes sacrificed their lives for the Jewish State. The first President of the State of Israel in 1948, Dr Chaim Weizmann proclaimed that: 'A state is not handed to a people on a silver platter' (Navon 1966:record). The young warriors who died, epitomized 'the silver platter/ Upon which the Jewish State was served':

> The earth grows still.
> The lurid sky slowly pales over smoking borders.
> Heartsick, but still living a people stands by
> To greet the uniqueness of the miracle.
> Readied, they wait beneath the moon,
> Wrapped in awesome joy, before the light.
> - Then, soon,
> A girl and boy step forward,
> And slowly walk before the waiting nation;
> In work garb and heavy-shod they climb
> In stillness. Wearing yet the dress of battle, the grime
> Of aching day and fire-filled night
> Unwashed, weary unto death, not knowing rest,
> But yearning youth like dewdrops in their hair.
> - Silently the two approach, and stand.
> Are they of the quick or of the dead?

Through wondering tears, the people stare.
"Who are you, the silent two?"
And they reply:
"We are the silver platter
Upon which the Jewish State was served to you".
And speaking, fall in shadow at the nation's feet.
Let the rest in Israel's chronicles be told.

(Rothenberg 1988:7).

27.   Because the Jews had lived in a hostile world, their condition was one of political powerlessness and despair. This despair, exacerbated by their submission to the will of their alien neighbours, resulted in the arousal of negative feelings, which included self-hatred. Because the Jews had been victims of Anti-Semitism and numerous pogroms, the Self and the group were under siege, so terrifying isolation gave rise to exilic archetypal responses, like feelings of powerlessness and self-hatred. The Nazi genocide obviously deeply heightened this negative Jewish sense of self-worth. In fact, this destruction of self-identity was one of the prime aims of Nazi ideology. Authors like Philip Roth, Isaac Bashevis Singer, Bernard Malamud, Yehuda Bauer and many others, portray feelings of impotence, powerlessness and self-hatred in the Jewish psyche. The negative responses mentioned here are pertinent to this study. The *Halutzim* were indicative of this way in which powerlessness can be transformed into empowerment.

28.   Unfortunately, despite numerous attempts to do so, I have been unable to find the Hebrew words for 'Song of the Immigrants'.

29.   In Israel 'the ancient and beloved "Hatikvah" is an irreplaceable song and a symbol of the Hebrew nation, yet a song entitled "Jerusalem of Gold" (Yerushalayim Shel Zahav) written by Naomi Shemer, has emerged as a kind of new anthem for the Israel of today' (Hacohen 1993:interview). This song depicts a 'Golden Age', implicit in clusters of imagery employed by the poet.

Mountain air as clear as wine,
And the scent of pines
Soaring in the evening breeze
With the call of bells ...

O Jerusalem of Gold and of bronze
And of light!
Am I not the harp
For all thy songs?

(Lindberg 1994:CD).

30.   Thousands of Jewish people reached their homeland, but this victory was accompanied by tragedy. In 1940, the refugee vessel *Patria* sunk in the Black Sea as a result of an explosion. Then, in 1941, survivors of the *SS Struma* were sent to Mauritius. Although numerous people drowned during this illegal *Aliyah*, Illegal Immigration persisted, before, during and even after the war ended, much to the consternation of the British.

31.   The Holocaust and the creation of the State of Israel, are 'archetypal symbols of one people's unprecedented destruction and revival' (Penkower 1994:iii). But Jewish survivors of the Holocaust could no longer react to other people's dramas, which had brought about tragedy and destruction for the Jewish people. Instead they would have to be proactive, put an end to their wanderings in Exile and return to the Land of Israel, where Jewish people were no longer the universal outsiders.

32.   On a research trip to Israel in 1994, I was privileged to have interviewed Mr Eliahu Hacohen. Mr Hacohen has thoroughly researched the development of Hebrew folksongs, from the first *Aliyah* onwards and together with his colleague, Dr Dan Almagor, has compiled numerous television and radio programmes about Hebrew folksongs. Mr Hacohen informed me that during the early years of the War of Independence, Guri's 'Bab El Wad' was the most popular song. Mr Yakov Orland assured me that this song was written at the outset of the war, prior to the establishment of the State. Thereafter, a famous Israeli singer, Yaffa Yarkoni, recorded 'Bab El Wad' which was released in April 1948. I have included Guri's famous Hebrew song because of its historical significance for this study, the human pathos which emanates from the song, and its immense popularity, both in the mid-1940s and

today.

33.   As a consequence of the Anglo-Saxon presence in Palestine, the song 'Hava Nagila', amongst others, was sung by British and American soldiers who served in Palestine (Noy 1994:interview). A cross-fertilization of songs naturally occurred because of the many songs people brought from Europe, the East (Yemen) and Mediterranean influences.

34.   An Irish folksong, 'A Nation Once Again', was written by one of the founders of the Young Ireland Movement, Thomas Davis (1814-1848). It reflects the patriotism of its author and his great friends Daniel O'Connell and John Mitchel:

> When boyhood's fire was in my blood
> I read of ancient freemen.
> For Greece and Rome who bravely stood
> Three hundred men and three men.
> And then I prayed I yet might see
> Our fetters rent in twain
> And Ireland long a province, be
> A Nation once again.
>
> A Nation once again,
> A Nation once again,
> And Ireland, long a province be
> A Nation once again
>
> (Seeger 1964:12).

A folksong was written by S. Shalom when the State of Israel was established. Archetypal imagery in this song depicts Innocence, Spring and youth - a New Golden Age for the Jewish people. The words of this song crystallize the quintessence of the *Halutz* journey quest for their new world in the State of Israel: a Nation with a Homeland:

> Before the eyes
> of my wandering people,
> Our State has appeared
> As a divine revelation.
>
> You are the harp of our song,
> The dwelling-place of
> our redemption --
> The State of Israel!
>
> (Hughes 1960:24).

CONCLUSION

Historically, folksongs of the Palestinian Period reflect the *Halutz* journey quest myth to establish a New World in the Holy Land. The *Halutz* journey began when idealistic Jewish heroes made a conscious choice to attain a new sense of identity in their ancestral homeland. Psychological exilic feelings of powerlessness had to be overcome, so the *Halutz* heroes took a leap of faith into the unknown, in an attempt to transform passivity into action. It is natural that this ascent towards Zion - Jerusalem within and without, or, the socio-political milieu of a nation about to be reborn, is expressed in folksongs. The overarching need to physically reconstruct the Land of Israel therefore gave rise to an abundance of *Halutz* folksongs. It is hardly surprising that these folksongs recounted the idealism, optimism and the sense of urgent purpose that were needed to transform a barren land into a fertile Garden: Eden regained. These songs mirrored the local atmosphere of Palestine, specifically the collective unity and solidarity of the Jewish settlers. With the establishment of numerous agricultural settlements, the *kibbutz* ethos was largely a central theme in songs which depicted the physical reconstruction of the land. However, these 'songs of toil', which optimistically stressed collective activity, gradually yielded to the more pensive 'pastoral', where the Land itself was idealized and personified as an extension of Self. When Arab violence on the Jewish settlers was intensified from 1936-1939, Hebrew folksongs became more militant in tone, as 'marching songs of defence' emerged. The impingement of the Second World War, coupled with strife in Palestine, added a strain of pessimism and poignancy to Hebrew Palestinian folksongs. Yet, the dominant tone remained positive. Folksongs of Jewish self-defence organizations reflected a somewhat naive idealism. However, a more militant face of idealism was later presented, particularly in folksongs of extremist underground right-wing movements. With the political establishment of the State of Israel in 1948, yet another era in music emerged and folksongs mirrored this new joyous season. But after the State of Israel was established, poetry and folksongs reveal changes - the 'collective' gave way to greater introspection and to universalism. Thus, nostalgia for the romantic

'Golden Age' of Innocence and togetherness of the *Halutz* and Palmach youth set in. While the *Halutz* dream to create a New World was idealized by some poets after 1948, others mainly reflected external international events. Certain poets and songwriters, disillusioned by continuing battles and cynicism, reacted by giving up writing songs. Haim Guri, poet and songwriter of the Palmach, stated that 'elements of satire and irony have replaced the lyrical pathos that categorized the songs of pre-State days' (Shashar 1978:24). This new trend is outside the scope of this dissertation, but is mentioned specifically to make a distinction between the idealism of the Palestinian Period from subsequent ideological trends.

This study has primarily attempted to indicate - through an analysis of relevant folksongs - how the psyche of a people was transformed by a yearning for and a working towards the building of a Jewish Homeland in Eretz Israel. Because folksongs essentially express the soul of a nation and mirrors its mood, its analysis leads to an understanding of the origins of modern Israeli society. In contrast to melancholic folksongs which had been sung in the Diaspora, a new spirit of hope and courage emanated from, and was reflected in, quintessential pioneering folksongs. This does not imply, however, that all 'Diaspora' folksongs were necessarily mournful. In contrast to general passivity and introversion of Jewish people in the Diaspora, a change in emphasis occurred: the *Halutz* seekers were essentially active. The introverted archetype of the psyche was transformed into the protective warrior archetype. Expressions of exilic isolation and alienation in *Galut*, gave way to a new sense of belonging and regeneration in Palestine.

In terms of Northrop Frye's archetypal approach to literature, Jewish experience discussed in the first chapter has a largely Autumnal feel; yet there are resonances of Spring. Chapters Two and Three imply a cyclical move towards Innocence - Spring and Summer, Comedy and Romance. While the dominant feeling is positive, Chapter Four has elements of a return to Experience - Autumn, Winter, Tragedy and Satire. Therefore, symbolically, the upward movement of the wheel

of human experience is described with elements of the downward cycle being included towards the end of the period. This is so because while people still hoped and fought for a Jewish homeland, violent clashes were experienced with Arab opponents. News of the Holocaust also precipitated a more sombre mood. However, this catastrophe actually helped to promote the establishment of the State of Israel. Hence, the seeds of Spring were sprouting in the darkness of Winter.

In the course of this study, I have gained an appreciation of the roots of Modern Israel, because, as art is an expression of life, shifts in cultural atmosphere and social changes can largely be revealed through the folksong genre. Folksongs revealed both light and darker aspects and reflects the dualities of this dramatic period in Jewish history. It is natural that moods of despondency and rebellion might have been expressed in this time of Israel's struggle for liberation. But, in the path of the Jewish Seekers, others came who journeyed into their past; to their ancestral Land and found participation in the miraculous light of Jerusalem rebuilt. Despite harsh opposition and elements of despair, this was largely an age of Innocence and Light, a Jewish New World in the Land of Israel.

Because the Jewish Seekers' aspirations can be expressed in archetypal terms, their hopes and the implications of their hopes should not be simply confined to Jewishness: they ultimately express deep human urges which have been peculiarized in the Palestinian Mandate. We may have moved beyond those pre-Independence Jewish Seekers' senses of Eretz Israel, and many of their folksongs may strike us as naive, but if any understanding of contemporary Israel - and indeed ourselves - is to be gained, we cannot afford to neglect the stages of Jewish culture and state-building expressed by these songs. Their motifs arrestingly capture a sense of what it is to be assertively Jewish, in one's own land, reinforcing the solidarity of a common culture. The archetypical urges and tensions revealed by the folksongs may also be useful in the comprehension of all processes of

nation building. Whatever our orientations to Zionism may be, they are glib unless we have fully encountered the original meaning of what it is to be prototypically Israeli, as delineated by Jewish folksongs of the Palestinian Period. These folksongs test our sense of life, both in the individual and national senses and, in so doing, deepens it. Perhaps by an understanding of the joys, tensions, sufferings and commonality that is archetypically conveyed by the Jewish folksongs of the Palestinian Period, we can reach towards universal human connections and ultimately build up a sense of the brotherhood of nations in which uniqueness as well as fellowship is intimated.

COMPLETE LIST OF SONGS

The songs are listed according to the chapters in which they appear in the text. If I am unsure as to the author of a song, the word 'unknown' will appear in brackets.

I   INTRODUCTION
(ENDNOTES)

NAME OF SONG	AUTHOR	PAGE NUMBER
Summer	Denver, J.	21
From A Distance	Gold, J.	21/22
Smoke And Dust	MacColl, E.	22
Streets Of London	McTell, R.	22
Deep In Love	Anonymous	22/23
The Rose You Wore For Me	Carnahan, D.	23
London Talking Blues	Taylor, J.	23

II   CHAPTER ONE
(ENDNOTES)

NAME OF SONG	AUTHOR	PAGE NUMBER
Carrickfergus	Traditional Irish Song	48
Curragh Of Kildare	Traditional Irish Song	48
Shoals Of Herring	MacColl, E.	49
Sweet Thames Flow Softly	MacColl, E.	49
An Eriskay Love Lilt	Kennedy-Fraser, M. and Macleod, K.	49
Podoloy Had A Son	(Unknown)	50
To The Bird	Bialik, H.N.	50/51
Gather Me Under Your Wing	Bialik, H.N.	51

III   CHAPTER TWO

NAME OF SONG	AUTHOR	PAGE NUMBER
Up The Mountain Side	Kipnis, L.	54
Go Up To Conquer	Berger, M.	56
Return To Zion	Zunzer, E.	58

IV   CHAPTER THREE

V   CHAPTER FOUR

IN ENDNOTES

APPENDIX B
Hebrew Folksongs in Text

The songs are listed according to the chapters in which they appear in the text.
The Authors and song-writers of the songs appear in the Appendix A.

CHAPTER 1

To the Bird
אל הצפור

שלום רב שובך צפורה נחמדת
מארצות החום אל חלוני
אל קולך כי ערב מה נפשי כלתה
בחורף בעזבך מעוני

Gather me under your wing
הכניסיני תחת כנפך

הכניסיני תחת כנפך
והיי לי אם ואחות.
ויהי חיקך מקלט ראשי,
קן־תפילותי הנידחות.

CHAPTER 2

Up the mountain side
העפילו

אל ראש ההר אל ראש ההר
הדרך מי יחסום לפדויי שבי
מעבר הר אין זה מכבר
רומזת לנו ארץ צבי.

העפילו! העפילו!
אל ראש ההר העפילו!

Go up to Conquer
עלו לרשת

עלו לרשת בראש מורם
מן היבשת אל הים
פלאי מולדת ביד עובדת
הים נגאל יפרח נמל.

Return to Zion
שיבת ציון

מה זאת עיני תראינה!
כיונים תעופנה,
יוסף ובנימין, על דלתותי שוקדים:
ראיתי את־לא פיללתי,
בני אשר גידלתי,
מחמדי, יקירי, את אמם פוקדים:

Bring the Bricks
הבו לבנים

הבו לבנים, אין פנאי לעמוד אף רגע
בנו הבנאים, אל פחד ואל יגע,
קיר אל קיר נרים, לקראת מכשול
ופגע.
כלנו נשיר, המנון בנין ארצנו,
במקום אתמול יש לנו מחר
ובעד כל קיר,בהנף בניננו
עתיד עמנו לנו שכר.
הבו הבו לבנים,
כפר מושב וקרת,
שירו זמר הבונים, שיר בנין ומרד.

On hill, in Vale
בהר בגיא

בהר בגיא בירק ירק שדי
הידד, הידד נריע
בקול שאון נשירה נרון
הידד, הידד נשמיע.
חזק ואמץ, ענן כבר נפץ
אורה תזרח עלינו,
עתה היום, היום רב לחלום
גדול גדול כחנו.

Who will build a House
מי יבנה בית

מי יבנה, יבנה בית בתל־אביב?
אנחנו החלוצים נבנה את תל־אביב!

Halutz, Build!
חלוץ בנה

הי, הי, הי נעלים
בלי סוליות־נעלים,
והאבן צורבת את הרגלים,
צורבת, צורבת, צורבת.
מקהלה:
אין דבר, אין דבר,
חלוץ בנה, בנה ירושלים, בנה!

Blue is the sea
כחול ים המים / שיר העבודה

כחול ים המים,
נאוה ירושלים.
אורים השמים
על נגב וגליל.
השמש אורי לנו, אורי,
המחרשה, עברי עבורי,
חרשי בתלם וחזורי,
עד לילה, ליל יאפיל.
שיר, שיר עלה־נא
בפטישים נגן, נגנה,
במחרשות רננה,
השיר לא תם, הוא רק מתחיל.

Shir Eres
שיר ערש

נומי, נומי ילדתי
נומי נומי.
אבא הלך לעבודה
הלך, הלך אבא.
ישוב עם צאת הלבנה,
יביא לך מתנה.

Here in the Country
פה בארץ

פה בארץ חמדת אבות
תתקימנה כל התקוות:
פה נחיה ופה ניצור
חיי זהר, חיי דרור:
פה תהי גם השכינה שורה,
פה תפרח גם שפת התורה.
נירו ניר, ניר, ניר,
שירו שיר, שיר, שיר,
גילו גיל, גיל, גיל
כבר הנצו ניצנים.
נירו ניר, ניר, ניר,
שירו שיר, שיר, שיר,
גילו גיל, גיל , גיל,
עוד יבואו זרעונים.

As Evening Falls
בעוד ערב יורד

איש צועק על דוכן: ערמונים קלויים ⁻
ומלבה גחלי אש במניפה של פח.
איש חי הוא. נגזר מארצות החיים
וכסה אדמת פולין ושב־וגת.

The Winds Chant
רוחות הים מזמזמות

רוחות הים מזמזמות
והגלים שרים, הומים.
הים זורק פה יהלומים.
אל השמים, השמים.
במרחקים תועה ספינה,
מפרש לבן כעננה.
היום יפה
כל מנגינה
שבעתיים, שבעתיים.

Artsa Alinu
ארצה עלינו

ארצה עלינו.
כבר חרשנו וגם זרענו
אבל עוד לא קצרנו.

CHAPTER3

From the Summet of Mout Scopus
מעל פסגת הר הצופים

מעל פסגת הר הצופים
אשתחוה לך אפיים:
מעל פסגת הר הצופים
שלום לך ירושלים!
מאה דורות חלמתי עליך,
לזכות, לראות באור פניך!
ירושלים, ירושלים,
האירי פניך לבנך!
ירושלים, ירושלים,
מחרבותיך אבנך!

מעל פסגת הר הצופים
שלום לך ירושלים!
אלפי גולים מקצות כל תבל
נושאים אליך עינים.
באלפי ברכות היי ברוכה!
מקדש מלך, עיר מלוכה!
ירושלים, ירושלים,
אני לא אזוז מפה!
ירושלים, ירושלים,
יבוא המשיח, יבוא!

And Perhaps
ואולי

ואולי, לא היו הדברים
מעולם, ואולי?
ואולי לא השכמתי עם שחר לגן
לעבדו בזעת אפי.
מעולם, בימים ארוכים ויוקדים
ארוכים ויוקדים של קציר.
ממרומי עגלה עמוסת אלומות
לא נתתי קולי בשיר.
מעולם לא טהרתי
בתכלת שקטה, ובתום,
של כנרת שלי,
הוי כנרת שלי,
ההיית או חלמתי חלום?

There, the Mountains of Golan
שם הרי גולן

שם הרי גולן, הושט היד וגע בם
בדממה בוטחת מצווים עצור
בבדידות קורנת נם חרמון הסבא
וצינה נושבת מפסגת הצחור.

שם על חוף הים, יש דקל שפל צמרת
סתור שיער הדקל כתינוק שובב
שגלש למטה ובמי כנרת,
ובמי כנרת משכשך רגליו.

The Legend of Lake Kinneret
על שפת ים כינרת

על שפת ים כינרת
ארמון רב תפארת
גן אל שם נטוע
בו עץ לא ינוע

מי גר שם רק נער
כעוף בדמי יער
לומד שם תורה הוא
מפיו של אליהו

הס גל לו קולח
כל עוף הפורח
עומד ושומע
תורת אל בולע

Song to the Negev
שיר לנגב

השמעת איך בנגב
ארץ מול שמים
מתפללת רגב רגב
הבו לנו מים.

מים, מים, הבו מים
כי צמאנו מים.
כי צמאנו מי ירוונו
מי יתננו מים.

Song to the Sharon
שיר לשרון

שישי אדמת השרון,
נוף עינות מים וים:
שוב בך כל רגב ירון
שוב בך פרחה תקות עם.
מקום שם מאות בשנים שיממון,
מות קינן.

The Lamb and the Kid
שה וגדי

שה וגדי, גדי ושה, יחדו יצאו אל השדה.
עם צהרים, אל מעין רצו לשתות מים.
אחד לבן, שני שחרחר, עם תלתלי אזנים,
פעמונים מצלצלים על צוארי עדיים.
אל המעין רצו עדרים, אל המעין רצו עדרים.

Rise and Walk the Land
קום והתהלך בארץ

קום והתהלך בארץ
בתרמיל ובמקל,
וודאי תפגוש בדרך
שוב את ארץ ישראל.
יחבקו אותך דרכיה
של הארץ הטובה,
היא תקרא אותך אליה
כמו אל ערש אהבה.

Song of the Emek
שיר העמק

מה, מה לילה מליל?
דממה ביזרעאל.
נומה, עמק, ארץ תפארת
אנו לך משמרת.

Garden of Nuts
אל גנת אגוז

אל גנת אגוז ירדתי
לראות באבי הנחל
לראות הפרחה הגפן
הנצו הרמונים.

CHAPTER 4

Song of the Youth
שירת הנוער

שירת הנוער שיר עתידנו
שיר התחדשות בנין ועליה
מן הגולה ינהרו אחינו
ארץ מולדת קמה לתחיה.
מי זה חולל הפלא, ארץ מולדת?
זו ידך, ידך היא הנוטעת
זו ידך, ידך היא הזורעת
כל עוד הנער לנו במולדת
קום גם יקום חלום עם ישראל.

We'll Build our land
נבנה ארצנו ארץ מולדת

נבנה ארצנו ארץ מולדת
כי לנו לנו ארץ זו
נבנה ארצנו ארץ מולדת
זה צו דמנו, זה צו הדורות.
נבנה ארצנו על אף כל מחריבינו
נבנה ארצנו בכח רצוננו
קץ עבדות ממארת
אש חרות בוערת,
הוד אחוה מזהרת ,
בנו יסעירו הדם
צמא חרות, קוממיות
נצעד בעוז לקראת שחרור העם.

Song of the Palmach
שיר הפלמח

מסביב יהום הסער
אך ראשנו לא ישח
לפקודה תמיד אנחנו תמיד
אנו אנו הפלמח.
ראשונים תמיד אנחנו
לאור היום ובמחשך
לפקודה תמיד אנחנו תמיד
אנו אנו הפלמח.

Song of the Watchman
שיר השומר

מעל המגדל סביב אשקיפה
עיני תגמע מרחקים.
ארץ רוגעת בדמי הליל,
הוי שומר־מה מליל?

חליל רועים ירון,
גולשים עדרי הצאן.
מה לי ומי לי עוד כנען?
רוח מים הומה
בין שבלי קמה,
מה לי ומי לי עוד כנען?

סהר עלה מן ההרים,
העמק עטה ערפל.
אי־שם נוגות התן מילל,
הוי שומר ־ מה מליל?

Hanita
חניתה

מה מלילה בחניתה?
בחניתה מה מליל?
חושך באשר אביטה,
הרג רב בישראל.

Song of the Platoons
זמר הפלוגות

את זמר הפלוגות נשיר נא למזכרת,
אפל, אפל הואדי, המשמר, הכן!
הלכה, הלכה, פלוגה בלילה בשרשרת,
הלכה פלוגת שדה לאש ולמגן.

חכי לנו, ארצי ,במשעולי הריך,
חכי לנו בשדות הלחם הרחבים!
את שלום המחרשה נשאו לך בחוריך ־
היום הם לך נושאים שלום על הרובים.

פלוגה ־ עלי, עלי בהר,
פלוגה ־ כבוש תכבושי!
במקום שם איש עוד לא עבר,
שם יעברו הפו״שים.

למען אם ובן ואב
הסוללה נקימה:
פלוגה, לא תם, לא תם הקרב,
פלוגה ־ צעוד קדימה!

On the Hills of Shech-Abreik
על גבעות שיך אבריך

אדמה, אדמתי,
רחומה עד מותי.
רוח רב חרבוניך הרתיח
ארשתיך לי בדם
שאדם ונדם,
על גבעות שיך־אבריך וחרתיה!
א־ חרתיה!

כי צוּוּני חרות
האדם הפשוט
על גבעות שיך־אבריק וחרתיה!
א־חרתיה!

Song of the Legions
שיר הלגיונות

צבא, צבא, מה טובו אהליך!
צבא, צבא, מה רבו חיליך!
צעד, צעד, גאה ורם קומה
בשיר המגנים על החומה!

ארצי, ארצי, שאי שלום בניך!
דמנו לך, חרבנו לחייך!
בבוא היום, לבנו לך נכון
קדמינו, אס, בשיר הנצחון!

All Roads Lead to Rome
כל הדרכים מובילות לרומא

כל הדרכים הן מובילות לרומא . . .
ויתכן ברומא נפגש.
זוג מאוהב, שני סברס מכנען. . .
עושים טיול שלא עשו אף פעם
אל שער ־ טיטוס בחצות הליל!
זוג חילים דוקא מארץ ־ ישראל.

A Letter from Mother
מכתב מאמא

שלום לך, ילדי, שלום מאמא
את מכתבך קבלתי, בני הטוב

אתה כותב לי שקבלת סרט
ושלקורפורל אתה מתאים
אינני מבינה מה זאת אומרת
אך אם זה טוב, אשלח לך סרטים.

ואם בשבי טנקים יש לקחת
אל תעשה את זה בבת אחת

Night, Night
לילה לילה

לילה לילה, הרוח גוברת
לילה לילה, הומה הצמרת,
לילה לילה, כוכב מזמר
נומי נומי, כבי את הנר

לילה לילה, עצמי את עינייך
לילה לילה, בדרך אליך,
לילה לילה, רכבו חמושים,
נומי, נומי, שלושה פרשים

לילה לילה, אחד היה טרף,
לילה לילה, שני מת בחרב
לילה לילה, וזה שנותר
נומי, נומי, את שמך לא זכר.

Between Borders
__בין גבולות__

בין גבולות בהרים ללא דרך
בלילות חשוכי כוכבים
שיירות של אחים מבלי הרף
למולדת אנו מלווים
לעולל ולרך שערים פה נפתח
לרך ולזקן אנו פה חומת מגן.

אם השער נעול אין פותח
את השער נשבור ונפוץ
כל חומה בצורה ננגח
וכל סדק נרחיב ונפרוץ

Folks' History repeats itself
__רבותי ההסטוריה חוזרת__

רבותי ההסטוריה חוזרת
שום דבר לא אבד, לא נשכח.
עוד נזכור, תחת גשם עופרת
איך בסוריה צעד הפלמ״ח.

אל־עלמין, אף אותך לא נשכחה,
עת אל שדות הדרום הרחבים
אל הנגב פלוגנת נשלחה
עם מקלות כתחליף לרובים.

יריות בקהיר עת נשמעו
עת מבית אייס האסון,
אל העיר חברינו נקראו
וקורא להם שם - ״הסזון״

ומסימת הסבתא לנכד
ויושבת כפופה למולו:
כן, הכושי יכול כבר ללכת
כי הכושי עשה את שלו.

The Finjan
הפינג'אן

הרוח נושבת קרירה,
נוסיפה קיסם למדורה,
וכך בזרועות ארגמן
באש יעלה כקרבן:
האש מהבהבת,
שירה מלבלבת,
סובב לו, סובב הפינג'אן . . .

האש לקיסם תלחש:
אדמו כה פנינו באש
אם לנו תגבורת תותן
מכל בדל ענף שבגן,
כל עץ וכל קרש
ישיר אזי חרש,
סובב לו, סובב הפינג'אן . . .

Dudu
דודו

הערב יורד עלי אופק בוער,
רוחות בצמרת הרטיטו,
ואנו סביב למדורה נספר
על איש הפלמ"ח ושמו דודו.

איתנו הלך במסע המפרך,
איתנו סייר הוא בגבול,
בקומצזיץ היה מזמר, ועוד איך,
איתנו סחב מן הלול.
הגישו פינג'ן והגידו,
היש עוד פלמחניק כמו דודו?

Bab El Wad
באב אל-ואד

פה אני עובר, ניצב ליד האבן
כביש אספלט שחור, סלעים ורכסים.
ערב אט יורד, רוח ים נושבת
אור כוכב ראשון מעבר בית-מחסיר.

באב אל-ואד,
לנצח זכור נא את שמותינו,
שיירות פרצו בדרך אל העיר.
בצידי הדרך מוטלים מתינו.
שלד הברזל שותק, כמו רעי.

The Hope
התקוה

כל עוד בלבב פנימה
נפש יהודי הומיה
ולפאתי מזרח קדימה
עין לציון צופיה.
עוד לא אבדה תקותנו
התקוה בת שנות אלפים,
להיות עם חפשי בארצנו,
ארץ ציון וירושלים.

Jerusalem of Gold
ירושלים של זהב

אויר הרים צלול כיין
וריח ארנים
נישא ברוח הערביים
עם קול פעמונים.

ירושלים של זהב
ושל נחושת ושל אור
הלא לכל שיריך אני כנור.

If we are thrown down
אם הופלנו

אם הופלנו, לא נבהלנו,
על כל פטריה וסטרומה שוב נקומה
אם נשברנו, עוז הגברנו,
עוז הגברנו, ונגביר.
כי זאת הארץ,
זאת, אחרת אין.
ובה נחיה ולא ניתם אחי.
ובה נפקח, לא נעצום עיניים,
כי חי עוד, חי עוד, עם ישראל חי.

מה טובו אהליך יעקב משכנותיך ישראל.

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5.   FESTIVALS

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Dullstroom
1995   Culture Vulture Society. Dullstroom, South Africa.

Folk A-Go-Go
1996   Produced by Starfolk Promotions.   Hill High School.
                                 Johannesburg, South Africa.

Folk Festival '69
1969   Directed and produced by Keith Blundell at Deutsche Schule.
                                 Johannesburg, South Africa.

Folk Festival: Old Routes and New Directions
1970   Produced by S.A. Folk Music Association.   Sandown Arts
                                 Theatre, Johannesburg and Conservatoire of Music, Pretoria,
                                 South Africa.

Free People's Concerts
1960s - 1970s   Directed and produced by David Marks.   University of the
                                 Witwatersrand, South Africa.

Jacob's Ladder Folk Festival
1995   Produced by M. Vinegrad. 7-8 July. Haon Holiday Village,
                                 Lake Kinneret, Israel.

Mini Folk
1967   Produced by Kevin Lee. Library Theatre. Johannesburg,
                                 South Africa.

Splashy Fen
19'94 - 1995   National Festival of Folk and Acoustic Music. Produced by
                                 David Marks, Third Ear Music. Underberg 1994 and 1995.
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1967   Directed and produced by Keith Blundell.   Civic Theatre.
                                 Johannesburg, South Africa.

6.   FOLK CLUB VENUES

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Bruma Flea Market World	1995. Johannesburg, South Africa.
Bryanston Organic Market	1995/6. Johannesburg, South Africa.
Buskers Folk Club	1980s and 1990s. Johannesburg, South Africa.
Cecil Sharp House	1994. London, England.
Copper Kettle	1969/70. Johannesburg, South Africa.
Fat Franks	1981. New York, USA.
Mc Ginty's Folk Club	April 1996. Johannesburg, South Africa.
Nite Beat Folk Club	1960s and 1970s. Johannesburg, South Africa.
The Rainbow Room	1981. Mill Valley, California.
Ramblers Folk Club	February and March 1990-1996. Boksburg, South Africa.
Tel Aviv Folk Club	1995/6. Tel Aviv, Israel
T.J's Folk Club	1990-1996. Sans Souci Hotel. Johannesburg, South Africa.
Troubadour Folk Club	1960s and 1970s. Johannesburg, South Africa.
Troubadour Folk Club	1969. London, England.