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THE NATIVE BORN ISRAELI
(as depicted in the Contemporary Hebrew Novel)

by

AMIEL WOHL

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Professor Ezra Spicehandler

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INTRODUCTION

A. Preface

"To dwell in the deserts of Eretz Yisrael is more desirable than to live in the palaces of the Galut." So says an ancient Midrash, and so agreed a myriad of devout Jews through the ages, who had never known the truth of the Holy Land. Religion was the soil that nurtured the love of Zion. To Yehuda Halevi, Palestine is the "throne of the Lord", the land where God has revealed "to His seers and messengers, His Word and His Law." While beneath the faith lay an even more fundamental reason for affection for the Holy Land, and that, the ceaseless Jewish desire for a home.

Now history has turned and revealed the State of Israel and in it already live men and women who were nurtured on its soil even from the time of birth. How has this land formed its natives? What distinct personality types emerge?

We Jews of the Western Hemisphere have heard tell of a new sturdy, virile, tough-type emerging and being called Canaanites because of their lack of the usual "Jewish", sensitive qualities. And then we have seen that this new breed of Jews has inspiringly guarded and liberated its homeland. That they are dedicated to the land, heroic and self-sacrificing, has become a part of their legend. The Chalutz has become metamorphized into truly an inspirational being. One who is not held back by the economic and social systems which we usually blame for our own ills.

The labor state and the pioneering ideal all have their profound effect on the native born "Sabra", and these factors being the dominant ideals that differentiate the new state from others, the modern novelists in Israel finds them a ready background for the character types which he delineates. The purpose of this dissertation is to show the life-style and personality characteristics of the native born Israeli generation. Emerging will be several distinctive Israeli types. An effort is made to display certain new-folk characteristics. To show traits that may be peculiar to the Israeli. The influence of the Israel landscape, current historical developments and the Jewish religion will be adjudged. An attempt is made to study the level of maturity. The controls chosen are that the types discussed are native-born Israelis, ^{of European forebears} ~~European traditioned Jews~~ as seen through the eyes of two of the young and native born authors who are also of this same type, Yigael Mossenson and Moshe Shamir. Both of these are immensely popular in Israel today.

The study is done to give insight into the new generation who will and do ^{es/}influence the course of development in Israel today. The novels analyzed are a fair specimen of what is being read in Israel and have heretofore been little examined by the English language reader.

The influence of the collective life on the individual as discovered in the dominant idealistic labor movement are of a necessity an important factor in this study. This form is the most rooted and the most unique part of Israeli life. It is

the major task to shed some light on the enigma of the people in Israel, their aspirations, yearnings, foibles and propiagate development as displayed in the contemporary novel.

Now we begin to ask a few pointed questions. Are they Zionists? Do they speak of their holy tasks on the land and their obligation as generators of Jewish Culture? What are their feelings towards Christians and Moslems? Who are the most admired types? In what way might we characterize their philosophical beliefs? Are these the kind of people who can build a successful state? How do the native born contrast with the foreign born as depicted by the author? Do they show obligation and feeling for Jews of other lands? Are they a carnal or a spiritual people? What do they feel for one another? What of courtship and romance? What of parent child relationships? What are the forms of recreation? What is the attitude toward the state and commonweal? How do they feel about night raids and fighting? How do they feel about the land itself? What typically Jewish traits or references do we find? In what do they all seek security? What are the common hardships and ways of solving them or escaping from them? What are their pleasures? In what things do they seem to find the most satisfaction? What contributions are they making consciously or unconsciously to Jewish life?

and Criticism
 B. Synopsis of novels (with Critique)

Since the Israeli personalities will emerge from the authors' words as presented here, it is necessary to briefly present a synopsis of the novels examined and to ^{dissect} examine some of the outstanding characters who will speak in the later pages of presentation.

Mossenson's novel Derech Gever, the Way of Man, deals with the behavior and destiny of the inhabitants of a Kibbutz. It is a study of the problems of family structure on the Kibbutz. Yoseph Alon, is a deformed, disturbed individual whose problems are not helped by the Kibbutz. He turns to his author friend Nachum Gankin to help write the truth about Kibbutz problems. But Gankin would rather not turn the spotlight on the problems inside the Kibbutz.

Raphael ^{ver}Hoobar is an ordinary Sabra who does not desire anything but to live his life in peace; Rueben Bloch, an amoral Sabra, who has already adulterated a number of marriages, takes ^{up} after Raphael's wife. Raphael shoots Rueben and then must leave the Kibbutz. In Tel Aviv he has an affair with Atalya, daughter of Oppolton, a terrorist. Raphael is inadvertently picked up by the British, as a terrorist, of whose activities he is innocent but he confesses guilt under British duress. Numerous other types of Kibbutzniks and British prison camp scenes are presented. If we can discern a message in this novel, it is that there are situations on the Kibbutz which really should be brought to light so that they ^{might} be improved, and that they ^{is characters} live in an era and time which controls them rather than they it.

In Shamir's Tachat Ha-Shemesh ("Under the Sun") we have the saga of the Kramer family, from the wastes of Siberia to a village in the north of Israel. There is the struggle for existence against the land, the terror of the Arabs and the pointed contrast between the foreign generation and those Sabras who have grown up in the village. There is the quest and search, by all concerned, for the meaning of life. There are the studies of other families who comprise the village. Aaron, a direct man of action, is the Sabra son of Kramer. He is patriotic, passionate and direct. Balforia, the Sabra daughter, is pretty and vacuous but seeking meaning to life. She is from another family on the Moshava. Shlomele is the son of Solomon, the chief entrepreneur of the village. He is a "sissy" turned terrorist. The Kibbutz in the distance, over the hill from the Moshava, is a mark of contrast to the differing ideologies of the people. The novel spins around the careers and travails of various characters set against the background of the twenties in Israel. There is a great deal of material here for the sociologist but there is not too much of a novel story.

In Shamir's Hu holoch basadot, "He walked in the fields", the story is centered around the family of father Willie, mother Ruth and son Uri. Again in a Kibbutz setting, the problems of the typical Sabra nineteen year old boy unroll themselves. He is shown, as he fumbles to maturity, has a love affair and dies an accidental death in military training. The atmosphere and spirit of the Kibbutz is well delineated in this novel.

In Mossenson's Mi Omar ShHu Shachor, "Dear One Say That He is Black", we have the story of Abiather, a Sabra and the

rest of the men on constant vigil against Arab raids. Other types emerge in this communal village, where all must be constantly geared for defense against the enemy. Abiather has an unsuccessful marriage with his dissatisfied spouse Naomi, who is childless. Tsvi Friedman, because he is an outsider ^{living in} on the Moshava, is used as a scapegoat for the unsuccessful defenses they have been putting up against the enemy. There is an element of melodrama in the novel on this score. Lasek is a militant Sabra who is an undercover Haganah man and whose character is quite interesting. Abiather in the end is blinded by the Arabs but reconciled with his wife Naomi, who ^{had been} was trifling with Tsvi Friedman in the city.

Now these novels from a literary standpoint are not masterpieces, for it is a new generation of writers, not nurtured on any literary traditions, which is just beginning to make its influences felt. It is important that we notice these pioneer Sabra Hebrew novels because their school and influence will surely grow with the years. The influences of these Sabras is already felt in the Settlements and the Army. It is natural that they should be concerned with Socialism and the ideals of the workers. This literature that we here pursue is in some-wise interesting because it is an index as to the quality of the present generation and just what they are reading. These Sabras are probably more vital, than any other Jewish youth in the history of Judaism, because of the impress they will have on Jewish destiny. In a way all this is War literature and is written with fleeting haste rather than deep thought. They are too eager gathering impressions to analyze their material. ^{it} ¹

The Sabra
writers

They also lack an intellectual depth. It is obvious that this generation is just learning to write in its own style and idiom.

But ^{my task is} we are here, not for literary criticism, but rather to let the character types and their thoughts and problems present themselves.

^{I shall} We utilize some psychological terminology and structuring to better study the emerging personalities which we shall meet in these pages.

It is an important character as any person, and the understanding of its personification is necessary for an understanding of the Israeli himself.

The nature of the land is an integral part of the environment which influences and molds the character of the Israeli.

Primarily the land is home. Raphael Hoshbar, one of the tragic hero's in Hoshbar's "Derach Gevar" having escaped the British prison camp and approaching his Kibbutz experiences an almost inexplicable ecstasy because of the beauty of the land of Israel.

"Happy Day, once again to be home. Joy and pleasantness spreads through his limbs. He strides patiently and collected because of his happiness, and afterward he goes up over the hillock of sand, sand so red and yellow, and suddenly he is standing by the iron gate, and the tower of the white granary appears to his eyes, and the stable buildings, their roofs of red tile, and the hay before the dining room, stacked, its front..."

Such is the joy that the Kibbutznik feels when he sees what he has created from the land.

And there are times of the day, when the land assumes different guises, periods which these soldier-pioneer folk know

All passages from the novels quoted are translated from the Hebrew original by this writer. They are as literal as possible and when too complex, this writer may substitute a word or phrase of his own. No attempt is made to make them water-tight, for they would then lose some of their native force.

II. ENVIRONMENTAL FACTORS SHAPING PERSONALITY

A. The Land

The Holy Land. The Land flowing with milk and honey and a host of other glorious descriptive phrases have long characterized that varied countryside, by the eastern shores of the Mediterranean. Our modern novelists and their characters see the land as a dynamic entity living and breathing. In nearly all the novels, it is as important a character as any person. And the understanding of its personification is necessary for an understanding of the Israeli himself.

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through singular experience.

The dew and the night attain a somewhat sensuous quality.

"In the latter hours of the night, heavy dews were laid on the orchards, the dew rested on the wide and hairy branches of the vine, yet even amidst it were concealed many secrets...the dew naughty and damp spotted the seeds one by one with its glistening drops." (3)

Night has a soothing, almost narcotic effect on the Kibbutzniks, as many of them are aspiring for some individuality after the "collective" tensions of the day.

There is the living quality of the new dawn, of a new purposeful day on the settlement, a time they all know so well. But somehow the men and machines come in and disturb the tranquility and beauty which is the native quality of the land.

We read:

"The dark was on the orchard, with its scent and the fresh sweetness of the poured dew. Tractors went out from the yard, and dust came clinging with the dew on everything it found. The first dust, even before morning." (4)

Throughout we will note a theme of a nature beautiful in itself, but overwhelming and overpowering the men who try to use it or train it. Often the very image of man, on the natural horizon, seems to spoil its pristine beauty.

In an apt description of the day of the grape harvest on the Kibbutz, we see Yoozak, supervisor over the youth who do the job, because he has done it so long become one with the vineyard. He and nature have become one. This is the real way to tame and understand the soil of Israel. (5)

And then the summer is described as a dynamic, tiring, hot, crucible-like factor, that brings up all the desires and

flowerings, so that all are eager for the fall with its respite and introspection. Nature in Israel influences the behavior of man, even by the seasons. The summer has the power to scorch and yellow the land over and above man's skills of irrigation. (6)
Even the winds seem to have a living and a refreshing quality,

"They drove out on the road towards the hills of Ephraim and a wind appeared suddenly from the right, from the sea, which they could not see." (7)

A spirit of enthusiasm and excitement is prevalent, as men drive over the varied and suddenly changing terrain of Israel. This land of Palestine is eternal, it can and will go on without the need of any of them. Regarding a man living on the land,

"The soil senses nothing." (8)

The soldier defenders of the land, out many a night on ambush and guard duty, experience a mystic communion with the power of the night vision and the fresh air they breathe. As in the opening scene of "Dare One Say His Skin is Black." The night reveals all the animal odors, with a presentiment of doom and yet an exhilarating freshness. As they lie in ambush the very tranquility gives them a chance to muse and meditate on those eternal questions of the human race. The moon has meaning to those who lie in ambush.

"The night is great for the gods, and lonely nights are great even for the man." (9)

The same night in its coolness, and freshness makes a good terrain for lovers.

"The tranquility prevails, a world of contentment descended upon them." (10)

The very nature of the land seems to be the hope, no matter what its vagaries. As Naomi, fleeing from the tedium of the village, comes to the city for escape the symbol of the urban life is sad indeed.

"Noami raised her glance and saw the swallows alighting on the electric wires chirping in the city." (11)

Here is a symbol of utter desolation and sadness.

After a hard day's work in the pulsating life of the fields Abiather, who is anticipating a near suicide mission that evening, considers the promise that the land must hold

"And the harvest piles were stacked and the fields beyond the cowsheds stood in soft and good quietness, and coolness was commencing from the earth compromising in the air the quiet and repose. Then Abiather desired to slip into the stacks, to lie and to put his coat over his face, to close his eyes and to discern if there be reality to life, that the earth sinking in darkness roundabout is not treacherous and perverted with its ravines and valleys, that the enemy should not break forth from its midst to the village and kill babies and men." (12)

So the land itself has a somewhat "two-faced" quality. It is so good, yet there is always some danger from it.

As an integral part of life, on the settlement, is the nightly guard duty, men often acquire a sheer terror of the land after dark.

"In Naama they are going out now to the fields they are coming and taking weapons, they are going to their posts. They are tired to death, And so it is, night after night. From the day of my birth, the terror of this land has hovered over me." (13)

Man-made violence may break the spell of beauty on the land, but then a rare natural beauty returns to it even after a night of bloodletting and violence.

"And again he raised his eyes to the fields, a mullein sprouted at the top of the path, and at the top of its stalk sprouted its white flowers. In the valley are caroets of anemones and narcissuses, and in the swamp lands now are multiplying the yellow weeds. The soil breathes and is alive." (14)

All this has a narcotic effect on the man affected by the violence of the night before.

Trees seem to be noticed and adjudged quite frequently in the literature. Trees are a sign of bounty and blessing, something the people of the Yishuv have long endeavored to increase, and yet the land seems harsh and adverse in its treatment of so many growing things. As is noted in Shamir's "Under the Sun",

"The trees of Eretz Israel dry themselves up so fast in the climate, that there doesn't remain of them a remnant, until the end of their days in fire." (15)

There is always serenity about the bucolic village countryside, left alone, with its dusty roads, wagons, sands, and people going about their pastoral chores.

Yet when men try to tame the land, to plant and tend the soil it is a demanding chore.

"The soil was irrigated so many days; so that the moistness should be collected until its depths, a spongelike sand, cursed that knows no satiety." (16)

Then there is always the doubt whether such a crop, in this case, lemon trees, will ever really grow in that soil. It is always with great pride that they pass on their agricultural information on how to manage the difficult land to their compatriots.

No matter what the land, there is the love for it that pulsates through the youth as he thinks of the songs he loves.

"And in the night, I wail, a greater love than I realize myself, of the little songs about in the

land wherein are nights, and Canaan and sheep and my Rachel, and the moonlight and the noise of the waves in the sea, camels their bells ringing in the desert... brother, land of my origin. Indeed these songs, I love, behold I shall wail them again, behold, my heart flutters within me to go out with the bells and walk with them, to the marked line, at the horizon, the mountains of Judah at the horizon...." (17)

Such is the ecstatic love for the spirit of the land felt by the youth.

The scents of the lands of Israel are truly memorable for any who have ever been there.

"In the days of the beginning of spring we stand and this white flower triumphs in the night with its sweet scent, especially in the nights." (18)

When the people can feel detached from the tension and the struggles which are part of their lot on the land, they really appreciate the beauty of the land, and the nights. The mood of Balforia changes from an horrendous revulsion of life and the land when she is high atop a balcony overlooking the vista,

"Beneath them was a scattered amount of sparkling in the distance, and in the west, the heavens descend towards the sea, the sparkling is the shimmering of the Arab fires and in the darkness are vineyard and orchards. Yes there is life in the night.. Crickets make pomp to ring out their name, and so do the frogs..while behold below, we have never seen farmers in discussion without hatred, while here above, it is possible to love, it is possible and there is no other way." (19)

Then the Land of Israel of itself is a rugged and elemental terrain, its whims and vagaries are not all known by its inhabitants, yet when they can get repose from the strife of their life they can bask and revel in the mystic, eternal beauties of the land. There is a fear of what terror lurks in the land, and with cause, but the hope and expectation is

that some day by their own diligence they might remove the terror from the heart of the land.

So the nature of the land is an important factor in shaping the temperament and character of the Israeli. It would cause him to be alert and virile, to fight nature's unfriendly guise while seeking a precarious living from the land. The heat would make him languorous and lethargic. Something of the Arabic civilization of "mektoub" -- it is written, a fatalism but in a positive way, to carry out his best is a part of his legacy from that land.

B. The British

Then we have noted how the environment presses on the Israeli to in some way account for his life-style.

"The press of an object is what it can do to,
or for the subject." (20)

Now we will seek to discern several other environmental presses, outside the ken of the Israeli's own group and personality relationships.

That the British Empire mandated Palestine from 1918 to 1947, of a necessity implies that they had their influence on the Yishuv. The average spectator can discern this in the organization of the Haganah, and all the governmental agencies, and in some of the physical mannerisms that some have affected. The British are the foes that pressed the common unity on the people of the land, and most likely they are apt to be the target of Jewish venom.

The mind, when it wanders from the mundane of its settlement existence, might dream of a more heroic existence, as does the unfortunate, twisted, Yoseph Alon in "The Way of Man."

"I am entitled to a holiday...I shall go out to hike in the mountains...I shall hike without destination, in order to find the road to myself. It is incumbent on me to do great deeds...to sink the shore patrol of the British..." (21)

In discussing different duties that they must perform as Haganah men, no matter how strong their political beliefs, they have no appetite for the sometimes internecine conflicts. But when it comes to the British, they would attack that duty with relish as

"I am ready to go tomorrow to kill the British." (22)

And those terrorists are completely unable to understand the Haganah's tempered policy against the British as one of them says when they are in prison camp together.

"And he (a Haganah man) came and turned me over to the British, and they murdered him (the Haganah man). When finally will you learn the lesson.?" (23)

Yet the pioneer patriots find the British prison camps hardly offensive,

"Never did they have time to themselves, just to refresh themselves with all their needs, to read in many books and to view games in the midst of tranquility...For men of work this was an unforeseen opportunity for a recap of strength. It seemed as if this were not a concentration camp...even the on-duty British sergeant participated in the games with enthusiasm." (24)

Here were luxuries, by an odd twist of events that the men had never expected; volleyball and sunbathing, all at the expense of the British.

Despite the general antipathy to the British overlords the question arises of what real quality are they?

"The Britisher does all things in faith for the Empire.. A prisoner is moved for investigation, to the Jerusalem prison or to the Jaffa prison and there pins are wedged into the fingernails, in the living flesh, or they put lumps of ice on his person for many hours...the end being that the prisoner is driven out of his mind.. there are Englishmen and there are Englishmen...The Englishman is a gentleman." (25)

Despite the fact that the Englishman is the symbol of ^{the} he who denies self rule, this gentlemen quality is admired, it causes a type of ambivalent feeling for this oft-noticed British, "proper" characteristic.

And in a climatic scene of "Derech Gever" Raphael, the central figure, though not guilty of terrorist activity, is led by the interrogation of an offensive Inspector Cleering, to deny nothing. No longer is there any ambivalent feeling about the "gentlemanliness" of the Englishmen. He realizes the true quality and outlook of the English. As Cleering speaks all is revealed:

"'Don't talk so much', a voice reproached him from the darkness -- Bloody Jew -- a foreign accent, a foreign voice. There was not in the voice hatred, there was in it a contempt, open and deep." (26)

And it is this contempt that teaches Raphael the lesson of Jewish history. He was a Sabra, who wanted to be left alone, to live as contented as possible, not to join the Brigade, the Palmach or anything, but during this interrogation he understood the Jewish dilemma.

"The world of the Jews and the world of the Gentiles hate each other and are angry with each other...the Inquisition in Spain, Pogroms of Chmilnitzki, the Slaughter of Hebron and Safed, the millions in Europe... a hundred thousand British soldiers are tarrying in Eretz Yisrael. A hundred thousand Jews urge President Truman to let them go up to Israel." (27)

The true nature of the considered Lords of Palestine was discovered by the prisoner, Raphael. He had in his pocket some literature printed by more militant groups which he hadn't even read,

"the ruling power in your homeland does not let them enter The Land, I make guilty the British power as a partner in the murder of the Jews of Europe." (28)

Raphael, although he need not incriminate himself, claims he agrees with everything in this pamphlet because he really does and his peculiar Sabra character makes him admit to it, because that is the honest way. As Cleering

"drew near his face to the face of Raphael, the odor of whiskey and cigarettes came from his face." (29)

Raphael wondered why he had never hated English domination more militantly,

"In what fool's garden of Eden, have I been all this time," (30)

he thinks. And Author Mossenson characterizes the British true view of their mandate in the climax and end of "Derech Gever"

"If they would give General Barker a free hand in this despicable land, you would all go up in blood and fire straightaway heavenward, except that there in our parliament (in London) are sitting bastardly Jews like you all, and they do not give us this free hand." (31)

So Cleering reveals anti-semitic intent.

The "Dr. Jekyll, Mr. Hyde" complexion of the British was nothing new to the Israeli. In Shamir's "Tachat Ha-Shemesh", set right after World War I days, there is already a presentiment of what is to occur with the British. The mother figure, Mrs. Kramer, tells her son Aaron, as the British are replacing the Germans in Haifa:

"the jam (preserves that the family made) which was good for the Germans, will be good also for the dogs from England...This hatred for the Englishmen she was to bear in her heart until the day of her death. Our Arabs are children. They do only what they are told. If they move it is a sign that someone told them to move. Who told them to move? The British. We must cut them off, for murderers, their hands and their legs." (32)

From an early time the English were accused of inciting the Arabs to action.

McDougall in his book "Body and Mind" states that before the members of a random crowd of people can constitute something in the nature of a group in the psychological sense of the word, the individuals must have something in common with each other. The higher degree of this mental homogeneity the more striking are the manifestations of a group mind. In McDougall's opinion, men's emotions are stirred in a group to a pitch that they seldom or never attain under other conditions. He explains that by the principle of direct induction of emotion, by way of primitive sympathetic response, a person surrenders himself to group passions and thus loses the sense of the limits of his individuality. (33) For this reason we may generalize somewhat about our Sabra types.

C. The Arabs

A nearly universal Israeli view of the Arabs, as held by these agricultural folk, will then emerge. Usually it is one of contempt and, or terror. The Arabs create part of that "scent" of the land, of which we spoke earlier.

"after an Arab wanders from his place his scent yet remains in it." (34)

Yet the old-style opinion, of the landholders of 1918, was that the Arabs would forever be loyal to their Jewish masters who employed them. The arrogant, old, entrepreneur-type Solomon exclaims, when told that Arabs are planning to attack them:

"Shaker (his servant) would walk for me, through fire and water. If you all (Jews) don't shorten my days, no Arab will ever raise a hand against me. That's right for me, for Solomon, for Hawaja, Abu Aslimin, they will go through fire and water." (35)

As the danger of an Arab raid grows more imminent on the now isolated settlement, the arrogant Solomon still refuses to be alarmed, he says:

"The Arabs in the neighborhood are ours. I have faith in them." (36)

And even more -

"Years of joint living are not able to be forgotten. Ours are the Arabs, our dear friends. They will not permit others (other Arabs) to touch us." (37)

There are some who mention good Arabs, but in the main the attitude towards them is just the opposite. Koolie, a direct Sabra type exclaims concerning the Arabs,

"Black dogs, I'll kill them all until the last one of them. To hell with the so-called 'Arab problem'. They are foolish dogs and it is a mitzvah to kill them. They are foolish snakes" (38) *mad*

And when the train service to the Moshava is discontinued, because of Arab trouble, we get an idea of the terror which the people feel at the mercy of the Arabs.

"And today also there will be no newspapers for us. In days like these we cannot depend on the train, we cannot depend on anything. It is necessary to be cautious, to be tense; yes, simply to be tense and wide awake" (39)

Shapira, a Jewish employer of Arabs, decides it is time to send his Arabs away. As he goes about this delicate business he is once again impressed by the filth and the sloth of

the Arab. The women do the work, the children stand around and gape. The Arab servant grovels before his master and Shapira muses:

"They are parasites; they lived here on the farm which was not theirs; they made a living and they existed; they gave birth and suckled...Everything is comfortable and easy for them. It is no wonder that they refuse to go. Elsewhere they'll have to think a little, they'll have to stand on their own two feet." (40)

But even as the Arab grovels before him, he has the presentiment of fear, terror and threat. The Arab's tact changes for the worse, as he demands money for an Arab mistress that Shapira had been keeping, for funds to keep the child that she had bore Shapira. So it is, even with the so-called "good and faithful Arabs", their mood changes, and the Jew feels sheer terror from even a friendly Arab, because is he not part of the hostile sea that surrounds him?

For as the terror mounts, they realize the horror that lies before them. The Arabs will use British guns, and they can hope for no police protection. They can count only on their own strength to stand up against the Arabs.

Out in fields, pitted against the Arabs, they can imitate them for decoys, they know their temperament and weaknesses. To the Terrorist there is but one answer to the Arab terror and that is Jewish terror. (41)

But the official ideology regarding the Arabs remains much loftier than the sentiments which most of the people feel most of the time. As in time of troubles a Kibbutz leader says:

"We still believe and I believe that this applies to all of us; this is of the deepest foundations of our movement, that there is a joint future in the land for

the two peoples, from the midst of brotherhood, of joint venture and of enthusiastic understanding." (42)

But Koolie, the direct type, sets the record straight on what the people really feel about the Arabs: that the ideal is far higher than the real feelings engendered by Arab actions.

The boy-man, Uri, remembers his early impressions of the Arabs,

"Arabs walking in paths and they are brothers of the donkeys and camels." (43)

And the sign that the Arabs were here is again animal, camel or sheep dung. (44) No matter who, what or where, the predominant thing is the terror which the Arabs arouse. Tsvi Friedman accidentally walks into an Arab barbershop and sits there in great turmoil as the Arab holds the razor to his throat. (45)

But even so, in the Sabra memory, is the recollection of better days with the Arabs,

"Past for them were the days that Abiather and Noami were riding on horses on the sabbaths and tarrying near Halil Selach (now the arch adversary) and he honored them with cups of bitter coffee, and placed pillows for them to lounge upon. He sitting opposite them with folded legs and talking about this and that...how to treat a horse that broke its leg... There were days that a man blessed other men who labored in the fields and he didn't care, who they were." (46)

So it is not with pure vengeance that the Jews go out foraging against the Arabs. It is tempered by memories of more placid times, when all could really live in peace. As Abiather stealthily draws up on an Arab village, in the night, he remembers biblical passage that assure the Israelites victory over their enemies, and it is this prophecy that he must

fulfill. To him the Arabs are like a house of Horrors, "A Laugh in the Dark" ala Coney Island. At once ludicrous and yet horrible. As he looks through the windows of the Arab village, they appear to him like donkeys chewing away at their suppers. In fact, he sees a donkey and remembers the Arab proverb that on seeing a donkey you will succeed in your task. So he is assured. Then he knows why he must kill them. They are more horrible than funny.

"I will kill them tonight, in a few more minutes, because they turned this land to a field of murder rotting with blood and hatred. I am not going to kill a simple farmer, but rather a murderer, who, by the way, also is a farmer. I do not harbor hatred for them. I hate the murderers that are among them. I will throw hand grenades through the windows." (47)

We have seen how three environmental presses effect the lives of the new Israelis. They are not entirely free to work out their destinies, as they would choose. The Arabs, the British and Nature are often hostile making demands on them. None of these things do the people see themselves entirely able to control.

III. INTERNAL FACTORS SHAPING PERSONALITY

A. Physical Being

We have heard how a new race of sun-bronzed, blonde, Jewish giants has sprung up nurtured upon the soil of the holy land. Now it is our task to examine the physical being of the Israeli. The primal urges of the persons. The physiques and naturally endowed temperaments. For these things are important in discussing the way they meet the pressures from the environment and the problems in everyday life.

The best type of body to have on an agricultural community is a sturdy one, that can do the rigorous physical work. If one is not so endowed, one feels deficient. As the deformed, slightly hunchbacked, Yosef Alon feels the nobility of physical labor is sham, because he can't do it. He feels like a slave working at Pithom and Rameses in the early days. In the shower on the Kibbutz you can sense the pathos of his self-pity.

"Yosef removed his clothes. He always felt a sudden fright and shame in the revealing of the nakedness of his body, small and fat and his short legs (compared to another) who stood at full height, tall, sun-bronzed, covered with white foam." (48)

Yosef Alon puts a great deal of emphasis on virility, because in him it is lacking. The land takes its toll. It demands that you be strong and yet whatever strength you have, it may sap it in the end. When a Kibbutz veteran is trying to reminisce, with a veteran lady worker, of a hill whereon they once made love, she cannot remember anymore, so has the work worn her down.

"Everything is forgotten. He wished to remind her of the same hill, of those days, but he saw before him a woman that was wrinkled with labor and only her brown eyes preserved something from her youth." (49)

And yet this very work, that tires and saddens some, can also bring about the exhilaration, the healthiness that pours through the limbs of the young and the old when they are content with their lot, labor on the land. We see it in the exhilaration of the dance, after the labor is completed. (50)

There are some whose physical being fits the land better than did any ruddy Canaanite in ancient days. There is the extreme Sabra type, amoral, non-thinking, brutal, but adapted to the land by his physical bearing. This we see in the example of Reuben Bloch, the most obvious villain in Mossenson's "Derech Gever". Characterizing him simply, he is a big, strong, virile "stud", completely amoral and at the same time proud of his grossness and coarseness. He can farm and love, so he brags about the fact that he has had little education. He is full of braggadocio about those achievements which his mighty body can bring about. He is one of those big, healthy, jovial types, who is not sensitive, who goes through life, hurting all those who come in contact with him. Life is easy for him, he can take any rigors of the land in his stride. He is the "natural man" with strong passions. He is selfish and really cares only about his own pleasures. Reuben fits into Freud's pleasure principle perfectly. As the question is raised:

What do men demand of life and wish to attain in it?

Freud's answer is simple: they seek happiness, they want to become happy and to remain so. This striving has two aspects:

(1) to seek intense pleasure and (2) to try to eliminate pain and discomfort. That is to say, it is the pleasure principle which draws up the program of life's purpose dominating the functioning of the mental apparatus from the very beginning. But whereas Culture frustrates this pleasure seeking and causes conflicts and restraint, ⁽⁵¹⁾ it does not do so in the Sabra-type Reuben Bloch, who is the most physical and the least mental.

But the purely physical, animal side does not appear quite so blatantly in most of the other Sabra types. In the attempted portrait of the "average" agricultural youth, Uri, in Shamir's "Hu Holoch Basadot", we see a lad with the intense physical motivation to plunge into his work, to show how hard, well and long he can work and to seek his pleasures whenever he can. But the cultural factors of the Kibbutz weigh down his purely physical enthusiasm and cause in him severe tension, conflict and strain with which we will deal later. And when their physical being is not fit for the rigors of the agricultural life, they dream in vain of a more gentle life, of finery, poetry and perfume, as do many of our female characters like Naomi in "Mi Omar Shhu Shachor" or Balforia in "Tachat Ha-Shemesh". We have the picture of Atalya, a sickly city girl, caught in her own web of sensuality, yet with a stronger cultural and artistic nature.

But in the main, our characters are physically strong and determined, if not so, they could not stand up against the environment which is so pressing and unfavorable.

The fact that they are met with the naked land, that they have little time for the sophisticated inventions which other westerners pursue, gives them on the whole a seemingly more elementary view of courtship, sex and marriage. The moral fibre of the people is hard and fast, much like that of ancient Sparta, because it must be to survive. At the same time, the agricultural collective settlement which eliminates the financial and acquisitive tendencies of men, creates a family situation which is devoid of the desire to acquire material objects and comforts, or the responsibility of child rearing. The actual physical bond and pleasure derived from the marital companionship and embrace are the continually most important feature of the man-woman relationship. And if you eliminate the fear of economic privation, many more women might consider leaving their husbands and vice-versa. As a result, we will note that personality and physiology are the be-all factors in the marriage. *style*

On the Kibbutz this order of things will cause the greatest strain and stress on its individual members. And the tragedy of Uri, the boy-man in "^{a a} Hu Holoch BaSadot" is that he never understood what a "family" really was. There was no visible structure in the marriage relationship.

Much of the dress and superfluity of the courtship patterns of the middle-class society is missing, and so it is much easier for them to find simple, physical satisfaction in mating, at least in the initial stages.

In the moshava pattern, the village society, which is closer to our own, we see a decided family structure and a physical pattern of growth more like our own. This may be discerned in

Shamir's Tachat Ha-Shemesh, whose pattern inherits quite a bit from the East European village with a decided influence from the near-eastern culture in which the transplanted society finds itself.

A child of eight years, Moishele, views the village round about him. He thinks about how badly the Arabs smell, and how the old people smell in the synagogue, but yet he loves the old people and the mysteries of the synagogue. He is impressed by everything in the wonder of childlike curiosity.

There are other physical impressions; Fegela, a meritorious, hard-working, teen-age lass all of a sudden stops her diligence and wonders for what purpose does she do anything. All life is vanity and the most important thing, love, she has yet to experience. She wonders, for whom is she to perfume herself? Sex is a mystery to be explored in the self-understanding of their physical beings.

Physical desire is something of which the younger, native born generation is very conscious, as we discover with Balforia, a pert, saucy wench nearly obsessed with her sexuality. But of course, this is particularly normal for an adolescent in many cultures. No idealism or Zionism or religion of labor can blot out these adolescent aspirations and thoughts. Balforia in seeing a more experienced contemporary wonders:

"Zipporah stands there in a beautiful white dress, quite mature, her bust quite prominent...perhaps she is purer than I, maybe she doesn't lie with more than one man...a man shouldn't call her a whore." (51)

Balforia, whose devotion to sexual fantasy is great, considers herself more wanton than Zipporah, who the boys really know is

a sure thing." She is very ^{suspicious} of all her escorts, that ^{they are} taking her out only to conquer her, while at other times she ^{forces} the devil may care attitude. Finally, after days of desirable fantasy, she allows herself an embrace with Aaron because as she says, "I want freedom from fear". (53)

In the sexual embrace she sees for herself a liberation from her own desire. And once accomplished she knows that she no longer desires to go out just for its sake and that the sturdy Aaron must declare his honorable intent ^{next time}, before she will give in. As she says,

"Tomorrow, already I will not let him have it with such ease, the first time was just for the taste of the thing. Now I want seriousness and responsibility." (54)

Here we have something of the physical directness and healthiness of the Sabra. It is a healthy, fulfilled curiosity about sex with nothing really wanton to it.

We note the phenomenon in the village of boyhood gangs. We have their lusty deeds, their attempted "gang bangs". Their requirement for acceptance; that the members have engaged in some illicit play with a member of the opposite sex.

The son of Solomon, Shlomele, has become a terrorist. He was never permitted in the boyhood gangs. He could never "make out" with the girls and as a youth this disturbed him because he was never accepted by his peers. He was known "as one who had never lain". He was ashamed, as he thought,

"that you are not able to do what every wagon driver, and every Sepharadi, and every beast is able to do." (55)

To compensate for this he became the most lewd, foul-mouthed and corrupt boy in the village and so it was natural that in

manhood he attempted to show his virility by seeking notoriety and fame in terrorist deeds.

The Haganah men in moments of rest, when awaiting ambush and the like, find vicarious expression in tales about women, as do soldiers everywhere.

But the approach of the young to sex seems on the whole wholesome and direct. The young couple Hananyah and Dina have had "crushes" on one another for a long time. They meet in the fields one eventide.

"Why did you kiss me, Hananyah, there, in the signaling tower?" She felt something amiss, since a girl isn't supposed to feel lips rubbing on her lips, without refusing at first. "I don't know, Dina. Honest I don't. This was sudden, I didn't think, just a minute before that, that I would do it." And so the tryst progresses with a healthy release of passions pent up. But then Dina in her honest way asks, "You know, Hananyah, that when there will be light I will be with you. Here it is dark and it seems to me, that this isn't you, just like that some other fellow. You understand, Hananyah? You understand me? I sense it, but also I don't know if you love me really. If this isn't just like that. You understand, Hananyah?" (56)

This love is the real, natural exchange of affection. Nothing seems to be sordid or hidden. They are open and proud in their demonstrativeness. To Hananyah this tryst in the fields was no idle adventure, but serious business. And as he and Dina's brother Abiather slink out to do an ambush job, he feels he must tell Abiather that his intentions toward Dina are honorable and no idle trifling.

"If I don't come back, Abiather, you have to know: I was with Dina." And what does her brother retort (in honorable Sabra fashion?) "Are you starting to babble again? Dina is my sister. You love her? What do you know about women? You love Dina? Swell, but tonight (there is ambush business at hand)..." (57)

Here we have a direct honorable exchange between straightforward young men about love and marriage.

But once married, these people experience other problems, as do Abiather and Noami. She is bored by the desolation and rigor of the Moshav life, and after five years of marriage has gone childless. To Abiather this childlessness is the most vile thing of all. He expresses the sentiment that life is not worth living unless you have children. That the only reason you build the land is so that your children may know it and live on it after you. In a land so filled with terror, that you might be annihilated any minute, you must leave some tangible trace of yourself. So Abiather feels as he draws nigh to ambush,

"and this he understood only today. He was afraid lest there not remain after him any trace or remembrance....And he feared that there would not remain after him any thing, except the shadows...He wanted a creation that would call him father.." (58)

Ideologically it never crossed his mind that he was to die or be blinded (as he was) for the new Jewish national home. But what he wanted most to justify his being was some actual physical substance. This idea of the import^{and} of children comes back in a haunting refrain with every married couple in the novels. In addition to their own immortality achieved through the children, the idea is that the children are the true hope of the future.

We have examples of the escape from tedium or terrible problems into sexual abandon. In "Derech Gever", the fugitive Raphael falls into the arms of the senuous Atalya and in "Mi Amor Shehu Shachor", the childless Noami seeks comfort in the arms of the rootless man, Tsvi Friedman. But this type of

behavior is an exception to the rule.

There is nothing smutty or suggestive when Uri returns to the Kibbutz with as yet no permanent lodging, and his mother tells him, "Listen, Uri, approach Ethyl; she told me that she'll put you up at her place (her room)." (59) And when Uri has taken up with the new Aliyah girl, Mica, at the Kibbutz and hikes out with her and spends a night with her at an outpost camp, the men there don't think it unusual or scandalous. (60) The unwritten law of the Kibbutz is that once you take up with someone of the opposite sex, marriage or keeping house together will be surely forthcoming.

The physical being and pleasures are very important to the young Sabra Uri, as he considers, at age 19, just what is important.

Players "Seek girls and you will find them..and easy light-headed trips to the city..and ride on the tractors.. and go out with the gang once in a while. Smoke Pleirs (British cigarettes), and grow a moustache.. and guard your name and rights in the Kibbutz..so they'll think Uri, -- He is one of the most successful young men with us. Did you see him working? and he's a great guy too, just among us..and with the women..wow!" (61)

What they wear, as far as the latest style is concerned, is not at all important. Khaki is the standard garb, as are the trim, British-style moustachios. Nor do the men ever show any real consciousness at all of what drapes their physical beings.

Cleanliness and the shower stalls have a great fascination for our authors and an important and happy part of the daily ritual is the shower, wherein energy is restored, and laughs and comradarie are experienced. Moshe Shamir remarks that the

women's showers are cleaner than the men's. The men's hair can wave about recklessly and the undisputed leader of the men, from divers regions of Israel in the prison camp, is a gent named Amihud of whom it is said:

"Amihud stuck his hand in his pocket and brought out a comb. It was already many days that no comb had gone through the abundant wild-curling of his hair. And why exactly now was there importance that his hair should be combed." (62)

The women living in the settlements have a yen and an appreciation for the fineries and gentilities of the life which their environment has bade them forsake. As "Ruth took the garment, pressing it toward her nose, and smelling its scent with lust. Fine Arabian linen all and all" (63) or as the unhappy childless Naomi "was lying in her bed and leafing through her book of poems, she thought that in the white pages lodged another world, a world of flowers, of a field where they do not labor with rigor, of falling stars, and the sweet scent was like the narciss. She thought of her mother who wrote these poems, in a furnished apartment in the city...she stretched her legs from under the blanket and desired to drive away from her the shades of a day of labor, cursed and without end, of the scent of dung and cows." (64)

But to Naomi's mother-in-law, the silk pajamas, which Naomi wears, symbolize that other bourgeoisie way of life and Naomi's own barrenness, her void of children. (65)

The total picture that we get of the Sabras is one of health and sturdiness, but not of overwhelming virility. Beauty is natural in the women, although it is not striking. Comfort, fine clothes, exotic foods, sleek cars, etc., have no part in their society. They see and feel their beauty on the land.

They find culture in each other and in books or they are so tired from pure labor that they do not miss it. Physically they are passionate and direct. Emotionally they are volatile, though at times highly controlled. Of the social amenities they have little conception. The environment is pressing on them so, that they can only sense at their internal troubles, at their appetites, needs and desires.

What we have attempted to sketch above are some of the particulars of the physical being of our personalities and we have tried to show how this affects their life-style. Many of the things mentioned above are already becoming part of the tribal habits of the Israelis. Many of the things which we will discuss are nothing more than opportunistic modes of adjusting.

B. Jewishness

Another set of influences, which must in some way shape the lives of the Sabra, is the Jewish past. The cultural heritage of the old world. The Bible and the Talmud. It is from these that we would expect the Sabras to gain inspiration and distinction from other peoples. There are some people who picture the new Israelis as a very "jewish" people in the old East European sense of being Jewish.

There is much that they willfully reject of the old "jewish qualities", and yet there is some influence that pervades them. There are people who bewail the fact that the Israelis do not really practice Judaism, that they are atheistic. They would say that the new Israelis needs a dynamic, liberal Judaism as

we have it in the United States. But unconsciously and unceremoniously the Sabra may be evolving a great transformation into his own type of Judaism. On the whole they have little or nothing to do with formal orthodox Judaism. Nor does a merciful God or a just God have much to do, consciously, with their lives.

Yet, whenever times are tough or hectic, it seems that somehow the Sabra may think back to the days of his childhood when he enjoyed a festive sabbath. We find the melancholy Raphael, considering while in a British prison camp,

"And I saw in my imagination a twisted Challah between shining candles, on the sabbath nights, the hour at which mother used to bless the candles." (66)

We see our Sabra characters groping toward belief, purpose, but the Judaism that was, cannot envelop them. It has, perhaps unpleasant associations with the galut, ghetto-life, or it seems archaic. The zealous orthodox Jews have a record of no patriotism and are held to be useless and disgusting to the Sabra. God is never invoked. Nor do the Sabras ever talk about Him. Yet there is something of the Jewish heritage which definitely influences them.

They live with the Jewish sources. Nearly every Sabra character draws on this well of wisdom, at one time or another, to express himself. As when the terrorists find themselves together with Haganah men, who earlier had been turning these same terrorists over to the British. Ehud Rimon, a chief terrorist, draws a Talmudic parable for the enlightenment of his former Haganah captors.

"Not just because of Kamza and Bar Kamza was Jerusalem destroyed" (67)

And he continues to allude to the fact that a quarrel between Jews might destroy Jerusalem another time, even as it was in Roman times on account of the famous quarrel of Kamza and Bar Kamza.

The Kibbutz has a ritual that every guest must be properly welcomed, and why, because ^{isn't it} that what Abraham Avinu did at his tent in the ancient days. (68) As Raphael Hoobar is fleeing across the wastes and must lodge in the open air, overnight, during his escape from the prison camp back to the Kibbutz, he likens himself to Jacob and his dream from the Holy Writ.

A little child can understand current events if they explain them to her by the bible stories which she knows and loves. (69)

The Authors too, like to turn a biblical allusion for their descriptive purposes. Shamir says:

"There was in him at the same time something of the pedantry of a Nazirite wholly dedicated to his Torah." (70)

When Willie, who is stationed with the British in the land of Egypt, writes home, he describes it as "still the land of the ten plagues." (71) While the boys are out on a reciprocal raid against the Arabs, they feel a resemblance to Joshua the Son of Nun. (72)

When a child comes from Tel Aviv, where his Sabra parents are probably non-practicing-religious Jews, and goes to the Village to see his grandmother, where Jewish customs are still practiced, he feels a real sense of mystery and awe. He never fails to see the synagogue and it has a mysterious attraction for him. He enjoys his weekend ritual there of taking a bath in preparation for the sabbath, and his eyes shine when he

actually sees the old people in the synagogue. He notices with relish that his grandmother bakes special cakes for the occasion. He loves it.

"All of them get up and say together, Amen. Then this is Sabbath eve..And a holiday. Really a holiday. Then this should truly be a holiday. And something like this is really wonderful, great, just like this, with everybody. A holiday like this. A Sabbath, wonderful, wonderful.. Sabbath eve, happy, no shouting, inside light and festivities." (73)

Shamir in his discussing the faith of the village understands and can deal with many orthodox concepts such as "Mookste" and the like. (74) His portrait seems friendly, almost wistful, and he is a Labor party man. These people from the old country, the Kramers, that have the faith seem admirable. Their children do not have it but perhaps the wide-eyed wonderment and astonishment that the boy Moishele shows, indicates that the children will return to the customs of the faith. Then you would have a phenomenon not too unlike the American one, where the grandchildren return to the grandparents' faith, although the second generation omitted that faith.

However, many of the original settlers to the Yishuv were anti-religious and deliberately forsook all faith and passed this attitude either advertently or inadvertently to the children. As says Golda,

"You ought to know, that I am not from those, who guard the tradition, even though I am a Jewess and I never would seek to flee from that. Neither do I intend to have for my husband a Kosher kitchen, and if my soul desires hot tea on Shabbos, it shall be possible to light the kettle. I am a modern woman, a student at the Institute in Riga." (75)

There are many other elements in Israel creating a religious base for the country. It could not be otherwise in

the eternal land of pilgrimage. Yet these religious elements never became the ones who were dominating the politics of the country, rather the labor idealists were. Since they were in the positions of the most command they were most emulated by the youth who are also more predominantly weaned on this labor ideal.

But a background of faith in the land does of necessity make some imprint on the Sabra, as does the heritage of Jewish customs and folkways.

The author Shamir, in giving us a flashback to Siberia, pictures it as a living place, not just a great snow bank. There we see the familiar wandering, petty Jewish merchants, oppressed and living only through illegalities. We discern anti-semitic Jews who are very bad, but even in the "modern" Jews a feeling for the tradition which is stronger than their reasonable selves appears at certain times of the years, such as Chanukah and Yahrtzeit. The pogroms that were in Europe are as living realities to Shamir and so perhaps to the Sabra mind. (76)

Any of those things which bind the Israeli to his past make him happy and give him a sense of belonging. Sturdy Aaron says:

"I know the agony of this land of mine. I know it better than any Arab that was born here together with his fathers hundreds of years ago. Why? Because I was born here together with my father, three thousand years ago." (77)

He feels he has a continuity with the Hebrews that were on the land, the gap of the centuries is easily closed. So it is also that each Sabra shows a rare fondness for the findings of the

archaeologist. This identifies him with his ancient Jewish heritage, of which he is very proud.

As he grows up, he cannot help but notice the rigid sabbath and burial regulations that are kept in his village, and the line which divides the Sepharadim from the Ashkenazim both socially and religiously. That girls are disparaged as an inferior breed can also be noted by the Sabra villagers as they grow up and watch the traditionalists.

The Revisionist can also utilize the Jewish past and its traditions for making his points. He seeks to incite the people to blood and tears against the common enemy, because this will be the mystic travail that must precede the coming of the Messiah. (78)

"Upon us has fallen the time-honored guidance of the Shechina of Israel, And we shall be as the offering of sacrifice, We the Hebrew youth of the land, The Betar youth, the Tel Chai...the new man, the new woman, the new beauty, the new blood, the new type of Jew." (79)

The Jewish religion is bandied around and its traditions used to justify the haranguer of crowds. Some circles are purposely anti-religious. Gedalia complains about the policy of the Gymnasium which his daughter, Balforia, attends in Tel Aviv.

"On the first train, a lonely Jewess sits between Arabs on the Sabbath, at six in the morning and she journeys and she comes to Beer Joseph. Gedalia spoke for two days on the pronunciation of the Sabbath and on the 'Chootzpa' of the teacher that causes pupils to remain there for the Friday night meal at the school. How can they call that 'Kabbalat Shabbat', they ought to call it 'Chavallat Shabbat'." (80)

Shamir paints a despicable portrait of Solomon, the bulwark of the village, both religiously and entrepreneur-wise. He is

gross. He is money hungry. On his death bed, a horrible scene is presented. Solomon curses his wife in the supposed presence of his dissolute son. Now this Solomon is the Jew of the other vintage of the other time. And he, in the novel, is the cause of much trouble by his recalcitrance which we shall go into later.

But what a mystery the old faith has with its personages such as the Shochet come to the village. All is agog. To the little boy Moishele, the ritual slaughtering is the most attractive and yet most abhorrent thing imaginable! ⁽⁸¹⁾ And of what fascination are the Sepharadim to Moishele! At once mysterious and ominous. He had heard stories about how they poisoned matzos; of the charms and spells they had in their homes, of the Arabian-nights-like atmosphere of the Chacham's house. To the innocent, the Shochet represents life and death. How all powerful he must be to know who shall be slaughtered and who not! ⁽⁸²⁾ The religious image has meaning for the small boy.

This is life, but he does not understand its part in his life.

There are the more intrinsic Jewish characteristics that come to the fore. Their common labor on the land, in moments of reflection, allows them to realize that they are a band of brothers bound. In the prison they experience real love and camaraderie, the one for the other. ⁽⁸³⁾

There, in the camp, Raphael churns around the pros and cons of being a terrorist and realizes that there can be no moderation when six million of our brothers have been slaughtered the world over. We Jews have a common foe and we must strike out against it. There is that bond of a common destiny

uniting all Jews, but then he thinks against terrorist activity that "Israelites, are, after all, merciful ones the sons of merciful ones."⁽⁸⁴⁾ And the terrorists to make right the nobility of their cause claim themselves to be the rightful descendents of the Maccabees and Bar Cochba.⁽⁸⁵⁾ These same men believe that the extent of brotherliness among Jews will stretch to the point, that English Jews will emulate their terrorist activities in Palestine and blow up Englishmen and installations on the British Isles.⁽⁸⁶⁾

We see a concern, even on the agricultural settlements, with the proper burial customs.⁽⁸⁷⁾ But we have the non-religious, or so-called anti-religious sentiment of an Abromov concerning traditional burial,

"It is possible that you are right, said Abromov, but they say: Know from whence you came and where you are going, and you use for this material of black cloth. And in reality, why? Because in general, they bury men this one on the side of this one, in a communal grave yard. A barbaric custom, I say. I would want to be buried in my courtyard, in my soil, without neighbors." ⁽⁸⁸⁾

From the pen of Mossenson comes a very interesting character, who could very well be a symbolic figure of prophetic religion. He appears to be a non-violent type, a composite of Ghandi and A. D. Gordon, the spiritual father of the Kibbutz movement. His name is Shlomi, symbolic enough, and he walks about in a prophet's cloth, with a pruning hook girded to his belt. He was want

"to walk about in the village by himself and for himself, and he had no taste for murder in the night to the light of the stars. And he was agrieved on the murderers even as he was on those murdered by their hands." ⁽⁸⁹⁾

"The people look at me as if I am a clown. But I am not destined to kill any man. I feel only compassion for the universe which pours out manlike creations that do not know themselves..." (90)

Abromov answers this prophetic figure with popular talk,

"Listen Shlomi, you act as if only the world of the spirit, by itself, held dominion in the world. This is nonsense. Only those who struggle, shall come out victorious at the end of the battle."

And the spiritual Shlomi counters,

"But if you would contemplate awhile, perhaps there are those who do not crave for victory. The conscience or the ethic acts by the inner truth and not by the outer situation of history." (91)

While men are fighting in the fields of Naama, Shlomi is making parables. (92) It is the Hebrew prophet reincarnate.

But even as Abromov had earlier predicted, this prophet type was killed in the night raid.

"The horse ran free and Shlomi ran to grab it, and then he met with Arabs. He tried, that Shlmazal, to defend the horse with his pruning hook but the Arabs shot the horse and him." (93)

They do not fully comprehend the environment round about them, especially when it seems hostile to them. They do not have any way of placating it. That is, there is no uniform religious rite. Instead, they deal with each situation in a direct way, with their own resources, but always there is the belief in themselves, and their peoplehood. When many deaths occur on the Kibbutz, it might be due to Divine Retribution. (94) Inspiration is found from national heroes rather than religious figures.

There are religious feelings, but they are not concretely developed or directioned. We see on every Kibbutz and Moshava that although some do work, the sabbath has a special flavor, a unique air about it. Although more than half the people may

be working,

"the sabbath is a day of playthings. Fathers and their children congregate and also the evening is not like all the other eveings, but like the evening of motze-shabbat." (95)

There is a consciousness of the past tradition as when Uri hears of a death; he thinks immediately of rending the clothes. (96) Yet when the young profess curiosity about the synagogue, the oldsters might answer like this: "I never was there," said Aunt Golda. "You mean you really want to go to Pray? Among girls of your age group, you won't even find one your age." (97)

The Sabras have ideals, which we shall discuss later, and live Judaism although not in the ordinary sense. They have a distinctive distaste for orthodox Judaism but have no uniform faith of their own. The Jewish religion and folkways of the old world certainly have influenced their lives and modes of expression. Of traditional "jewish" habits, or characteristics there is no self awareness. Nor is there the traditional Jewish sense of humor. In Israel the people are no longer marginal. They cannot view their society by straddling the fence that surrounds it. Rather they are completely involved. They are not "bookish" or intellectual in the Jewish sense. They are really like the creation of a Jewish peasantry, but with a high cultural appetite and an idealism of lofty themes. The memory of Jewishness is still too fresh in the people to permit them to be simple farmers. Their Jewish ancestry has made them rather complex farmers.

The land, the Arabs, the British, Jewishness and their own physical being all form the Sabra together with the in-

fluence of the settlers on the land who came from without. It is true, that all that Israel represents idealistically are the products of the labor of those voluntary pioneers who came and conquered the land. Their influence on the Sabra generation is considerable. The Sabras first come into their own as soldiers in 1947-48. This date is probably the watershed in time that sets the new generation apart as one to be seriously contended with as a contributing and vital force in Israeli life. And as the years turn this influence will become more and more pronounced. The ^{dominant} predominant Jewish cultural group, holding dominion in Israel, are the East European Jews or more particularly Russian Jews. Much of what their culture was in the old world has been transplanted to the holy soil.

The Sabra will make his contribution to Judaism. He has the advantage of dwelling in an environment which is naturally correspondent to the Jewish calendar. His Sabbaths, festival and holy days are all marked by a natural marking and cessation from labor. He has the Hebrew language as his native tongue and can therefore move about with ease in the religious source materials. He learns his history and his lore in the required secular schools. The drama of the Bible and the fusion of the divergent Jews of many lands fire his imagination in creative work. He cannot help but make an important contribution to Jewish life. With a little more time and rest from the struggle for life that confronts him, he will produce works with great significance for the Jewish religion and for Jewish culture.

C. Unique Traits

The Israelis possess certain distinct traits and behavioral patterns. It will be attempted to let word pictures bring you a little closer to the manner in which some of the traits which are more "peculiarly" the Israelis present themselves.

One of these phenomenon is the concern for the total structure and not of its parts. The weal of the system is important. By all means it must be kept from breaking down. The health committee on the Kibbutz is upset and worried because they permitted a man to go to town to see the doctor, but he didn't go because he was too disturbed mentally. Now the health committee is worried, not about the patient's health, but that the work committee will find out that they sent a man to see the Doctor and that he didn't see the doctor, and so he could have been working. The problem is work wasted.

"How are you able to act like that? There must be something wrong with you. You had a turn (to see the doctor) and you kept quiet. Why did you seek to journey to the doctor? Simply, you wasted money and working days for the kibbutz." (98)

And Yoseph, the patient, considers to himself, after agreeing to make up his work time by laboring on the sabbath.

"You can't take a single step without everything being illuminated, and the road paved for complete equity. Order must be." (99)

Here we have that tenacious Sabra trait to be completely equal, methodically and mechanically correct, so that an individual might really suffer in their drive toward absolute justice.

In the same way that they become intent on making a system work properly, they are determined to listen avidly to whatever culture comes their way. In few places in this world will you find men in a prison camp, all of them enraptured by poetry. They all sit and drink in the words of Alterman's poetry, and the words of this poet, as read by a performer, stir them to heroic thought. (100)

Only in Israel will you find tractor drivers who discuss philosophical problems. They take pride in their disregard for many of the courtesies and comforts that many men would think to be important. Hardship and privation are a badge of honor. One oldtimer surveying the modern Kibbutz says with nostalgia,

"There was a time when we did not shut ourselves up in private rooms, each man to his own corner. Once we were wont to all sit in the dining room together as one big, good family." (101)

But this very lack of privacy and feeling of worth from it, is condemned at a later time.

The teen-age girls are like girls in other lands, although they may fall unconsciously into certain idealistic tasks like training on the Kibbutz. They have flighty interests in men, sex, and gossip and scandal. Tamar, an adolescent, works with the older women of the kibbutz with little diligence and enthusiasm, and she gets excited only when they talk about a play which is being presented on the Kibbutz. She says,

"I heard there are scenes of love in the play." "Well, naturally, also there is kissing," they answer. (Tamar, the teen-ager, then gets "carried away".) "Really? That's wonderful! Tell me, with whom?" But unable to pick up any inside "dope" on the people's lives, "the red haired one got up from her place, her small buttox in her brown work pants, like two slices of ripe fruit, moving about from side to side in her mincing and pleasurable walk." (102)

It is the typical teenager, not different from the average teenager elsewhere because she is an Israeli.

Abilities and skills of men are noted and recognized as their best features. Men are known for what they can do.

"Galim looked at Chayim's belly, that had changed with the running of the years into a really fat belly, but which nonetheless did not interfere with his being the best among the dancers during the holiday times." (103)

They are brash and sure of themselves. Mossenson, the author, makes an erroneous quote of Benjamin Franklin, saying "Rebellion to Tyrants is obedience to God." Actually it was Thomas Jefferson who said it. (104) The Sabras claim a certainty, a cockiness about their viewpoints, whether they are right or wrong. They are devoid of good swear words, and there is no occasion where profanity is present, even though the novels, here examined, are attempts at "earthiness" in writing. They dig into Jewish tradition and say to "Azazel" as their only method of swearing. Suggestive remarks, sounding much like translations from various Americanisms, seem to creep in the language. There is one occasion where the boys employ some dirty limericks. Romantic literature and movies have an influence on the Sabra mind. Balforia gains romantic zeal for her affair with Aaron from a novel she reads. (105)

Another type of Israeli, who is more or less admired by the others along cultural lines, is like a certain Abraham, Ruth's boy friend. He is an "arty" gentleman, a deep thinker, interested in reading, who repairs to his room and shuns the society of the other Kibbutz members. He says,

"Listen, Ruth, the songs of the negroes from America. In their slang. It is difficult, but interesting to the point of wonder. Listen how they make love." (106)

Now do they show a love for any European country, and in discussing Polish brutality towards the Jews, after the War, Willie claims that the Poles are much worse than the Germans. (107)

There is a real participation and love in the cultural group activities which play an integral part in their lives. As new youth aliyah groups come to an established settlement, they begin almost immediately trying to integrate them into the song and dance routines which are so typical of the Israeli culture. (108)

Then at the culmination of the youths' training in the village they put on a dramatic performance, another very popular form of Israeli expression. (109)

There is almost a sensuous pride when they talk about their diesel machinery and tractors and all the wonders of a mechanized age. It is as if they realize that their forefathers knew nothing about machinery and they know and therefore are superior. They have not as yet become accustomed to their power over the machine, so it still has the tremendous attraction of novelty and near-magic. (110)

Any technician, agricultural scientist, or mechanic is greatly admired in the Israeli society. The bourgeois Jewish family pattern of Europe is extremely difficult to understand, for (111)

someone like Uri grown up on the Kibbutz.

And if this love for the strength of the machine can be transferred to the realm of men, an admiration of physical strength and determination can be discerned. Uri, when in the military training camp, can think of nothing more admirable and pleasurable than the drill and training of his men to a near Spartan discipline. (112)

In their attempts for assertiveness and feelings of largeness and importance they attach great distances to the points in the land, although in reality the points are close and the land is small. They allude to the seeming distance between points with pride.

In looking back in retrospect, Ruth remembers that she conceived Uri without formal wedlock, but there is no sense of shame or moral scruple attached to that. She went on to live with Willie on the settlement as do couples who are married more formally.⁽¹¹³⁾ And this seriousness in the physical relationship affects itself so that they can remark with pride, that there is little venereal disease among the younger generation.⁽¹¹⁴⁾

In the overall picture they are aggressive, admirers of practical strength, and culturally attuned. They are provincial in that the presses of their environment make them more dedicated and centered around their own causes, disregarding other world problems. They have not the time for the luxury of waste and abandon in play or in work.

IV. PERSONALITY MANIFESTATIONS

A. Social Interaction

There has been much talk of the greater opportunity for a real brotherhood of men in the near classless society that the agricultural community provides. We will endeavor here to show briefly how they socially interact. We find no blind or bland love of their fellow laborer; rather what affection there is comes out of a sense of duty. There is a desire for friendship but this seems to cause the individual to retire from the group which seems to create stresses and strains in social relationship.

The sturdy Aaron, who is the "heroic Sabra type" as passionate as he is towards his girl friend Balforia, and zealous and chauvanistic towards his military duties, has the same feeling of worthwhile devotion and loyalty towards his mother, who he feels has worked so long and so hard in bringing up the family. He realizes that the mother was the guiding force and binding factor of the family for years. (115) And this feeling of devotion to the parents, even on the agricultural settlement, is one of a loyalty. These youthful Sabras realize that their parents have brought about certain things and worked hard so that they, the Sabras, might have a brighter future.

But when one leaves one's family or one's immediate ideological group, that is to say a Kibbutznik views other aspects of his society, then all is black. In discussing relationship with a nearby village for common defense, it is said,

"It is impossible to stand this type of thing any longer, that the farmers (Jewish), and their Arabs and their orchards, and their sons and their daughters and their soil and their districts are all in league together against us." (116)

And the village speaks of the Kibbutz and keeps reiterating the point,

"We shall have nothing to do with the Kibbutz whatsoever." (117)

What great affection the men do feel for one another is brought about by struggling against the common enemies; that is the earth, in carving out and creating a happy agricultural yield, and the enemies, the Arabs and British, who would make more difficult their lives. It is this duress that brings all the different types together. In the prison camp, Nachum Gankin, the author type, observes,

"The night was sweet and good...and he delighted to hear the song of a hundred men...There was an air of good friendship...practical strangers leaning on each other, without any formal permission, each as if he were your brother and flesh of your flesh. From a healthy instinct, the congregation sang songs agreeable to everyone. Men of 'Lechi' and 'Etzel' did not sing just their songs. So it was also with the men of the Haganah and the Palmach, and members of the Kibbutzim, none of them brought up any song where there was a possibility to arouse wrath..." (118)

The constant group living on the settlement brings about a desire to be alone, and to seek consolation with other single people. As Ruth, with her husband Willie gone on one of his innumerable missions, feels the need for companionship with a one, Abraham, a cultured bachelor on the settlement. But as soon as her son Uri returns, she no longer feels the same need for this extra-confidential arrangement with Abraham and so her ardor cools towards him.

Nor is this need for the night with its graciousness for individual being, or the confidant type of arrangement felt, when there is dedicated work about, like at a harvest time, or when they are all dancing happily at some festive time.

There are those who find their greatest joy when in the quiet of their room, reading or contemplating, and away from it all. (119)

And Ruth, when she is having her tryst with Abraham, because she has a highly esteemed veteran status on the Kibbutz, cannot carry on an affair above board. What goes on in the Kibbutz in interpersonal relations is everybody's business.

The happiest time on the Kibbutz is when the parents can revel with their children and forget the loneliness that they can feel in the midst of a crowd; even in the dining room of the Kibbutz. (120)

It is this consuming loneliness, that no communal settlement can resolve, that leads Willie to do work with the Youth and then to enlist in the British legions when he feels that his wife's trifling with the cultured bachelor Abraham will make him lose face.

"Difficult days pass over a strong man. He was fearful from the bachelorhood (that might be his) and even more from the compassion of the public." (121)

So he hastened to enlist and be sent to Egypt.

People may be united in communal agricultural endeavor but that does not make them brothers automatically.

"Behold you labor, and behold you reap the fruit of your labor, and then you turn to the fellowship of the children of men and they are distant, this one from this one, even more than the distance of the stars the one from the other." (122)

And yet we see the phenomenon of two comrades kissing each other in a burst of joyous emotion. (123)

For some, their dedicated lives mean that the normal husband and wife relationship may suffer; they feel they must do certain things. Lasek the busy Haganah man,

"His life was turned between love and between deeds. And she (his wife) had to take his deeds and his life just as they were, with no protest and no interference. There was no way of knowing when he would return to the house, to the little room, at which hour from the hours of the day and the night...and if he went out for just a minute, there was no telling when he might return, or if he would return at all." (124)

This Lasek rather thrived on this type of life, for there are many of the Sabra generation who would rather be doing than thinking, whether it be because of excitement or dedication to a national ideal or just an attempt to master their environment. In these cases the interpersonal relationships come last and duty comes first.

The Sabras, by definition then, are not simply a "happy band of brothers joined" but many other factors and facets of their own personality and environment hold influence upon them. Nor does the newcomer find himself welcomed entirely. They are cordial, but it is a long time before the outsider becomes an insider.

B. Self-Love

The Sabras, like other people, possess self-love or ^{a desire for} ego-enhancement. We shall see how much of an imprint it makes on their personalities and how sovereign it is in their natures. Pride, self esteem and narcissism enter the picture. How much

unabashed self-seeking is there in the Israeli personality? To love oneself sufficiently is also necessary for mental and physical health, and this too we shall observe.

There is the healthy surge of self-confidence that occurs in these people. They think that they can do anything, even carve out new worlds. The healthy Kibbutz, outdoor atmosphere helps this feeling of well-being and confidence. As Ruth feels her powers,

"First of all you can do anything that comes up on your spirit. It is possible to waste time - yea! A million minutes and each one is clear and full - yours! yours with whomever you wish, in whatever place you wish! to love even until the expiration of the soul, to tease, to go with the gang until the mountains of darkness.." (125)

Or as Uri feels on the dawn of manhood,

"his life was given in his hands...the horizons were very open, and permission was given, nobody will be telling him what to do anymore." (126)

This leads to egocentricity sometimes as Balforia is upset when her village is cut off by the Arabs. Not because of the mass danger of murder, but because it will keep her from going back to Tel-Aviv on Monday to see her English teacher-boy friend, Feigin.

There is the intoxication of the seventeen year old girl, arriving home in the middle of the night in a tender, with a boy friend. Confidence and hope are the keynote of her conversation with her father Abraham.

"We decided to come, I and Ephraim. He brought me in the tender...We danced over at Giva and we decided to come and pay a sudden visit...Ephraim is an officer in a Palmach class. He's a real doll. He works with radar in Haifa...You'll get to know him, father...He's wearing short pants, brown ones and

a white shirt...and this is terribly becoming on him...but we have to still journey to the Galilee. I forgot to tell you that he is Froyka, a member of the Kibbutz Regavim in the Galilee..Oh, papa, this is really spooky. I am journeying to meet his parents. They are veterans. I am terribly curious to meet them." (127)

Such is the exuberance, the oozing joy and impulsive self-confidence of the young Sabra. The father and daughter exchange words in a very uninhibited way.

Aaron, the sturdy young Sabra, wastes no time in making his desires felt for Balforia, or in expressing his confidence in what he can do in the world.

"Balforia, I need you. I want you...you are mine.. I want you, which means I get you..."

On the Arab problem:

"They say that the Arabs are our enemies....From my side, I would be able to live with them in peace... It's necessary to know how to negotiate with them... Not everyone is experienced like Haroon (yours truly)."

And on life in general, Aaron's aspirations:

"I want everything...I want to be floating on the light of the moon, or floating on the dew, to be a tree and no more, to be a pasture for horses... to sustain all this world...I am not able to stand to the side. I have to be in everything...I by myself am a unique creation. Earth? Arabs? Places where I have not yet trod? Behold for me they are waiting." (128)

Of course, there is a structure to the society which must stop short the ego-satisfaction, yet we note yearnings for its expression on the part of the Sabra ego, without the super-ego's thwarting. Uri passes a tent.

"There in the tent is a woman. He was sure of that with the strength of the joy of sudden freedom... the tent-flap was ajar...and suddenly a shadow got up and arose in the midst of it...a dress or a sheet rustled...she returned and sunk in bed...don't be a fool, take her...the first words aren't important. Wisdom today isn't important." (129)

This same Uri, believes himself important enough to be judged on his own merit, he ^{not} doesn't think he needs his father's reputation. (130) He is a show-off to gain attention. The others judge him.

"Look how he shows off with the wagon. Look how he wears his shirt open and hanging out... And between you and me, this is coquetishness of the worst order...all he's lacking is to grow a moustache." (131)

In Uri's quest for self-expression, he hates to think deeply. (132) And the Sabra seems to rather act than to think. As Uri has approached manhood, he thinks it is high time that he get a room of his own. It isn't ^{not} just for him to sleep in a tent with other men, no matter what the shortages are. (133) But in the military, where Uri can express himself, where all is spit and polish and orders, Uri feels good. He is happy with himself because he feels that he is really serving a higher cause. (134) Uri's trouble is that he loves himself and his own prowess too much to realize that he has any obligation at all to Mica, his Kibbutz girl friend, who is heavy with his child. The army calls; Uri is glad he can relieve himself of the responsibility of Mica and go out on his own again. He is not yet ready to share his love with anyone. But one of the cardinal points of this particular novel seems to be that no one ever informed Uri what a family life is or what its responsibilities are.

When a loss has hit home, there is no talk about causes, loyalties or ideals. There is only the deep personal hurt such as Abraham Fein manifests after the Arab raid on his

cottage. (135) Lasek, the Haganah leader of direct and dynamic action, has great respect for his own abilities and work, but little patience with some of the old timers who come in off the settlements to seek solutions for their security problems. Lasek is the new, military breed-Sabra, everything and all for the military and the state, and yet he has pangs of conscience that he cannot show his wife more attention. A dagger sticks in his heart when he wonders whether or not she will wait for him a second time, if the British catch up with him and put him in prison. (136)

The bonds of blood, of parent-child relationships transcend all else. In the early days of the Kibbutz, the first child that was born died, and all the members felt a joint sense of rebuff, chastisement and grief when the attending physician asked them, how they could possibly expect to bring children into the world under such inadequate and primitive conditions. (137)

A crisis is then created on the Kibbutz, when Ruth takes her first born to the city, away from the Kibbutz, no matter what its cooperative ideals, and no matter what the implication is for other expectant mothers, that the Kibbutz is not safe enough to bear and take care of children.

"What's all this babbling, all this high loftiness of ours? What's all this Kibbutz - just between ourselves - in comparison to (the babe) Uri, the love of Uri." (138)

She will go to Tel Aviv, where there will always be doctors on hand.

In the times of trouble, through which the people live, there is a necessity to prove your heroism. Koolie hates himself because he put his buddy Yankele in the driver's seat, and so the Arabs shot this substitute instead of Koolie. He grovels about in the dust after the shooting, and his thoughts keep turning, as to how can he return alive to the Kibbutz uninjured with his dead comrade. He thinks,

"Easily enough, you are able to shoot so many bullets more in Yankele and then to say there was terrible gun-fire, by the same token, you can shoot a bullet at yourself, in the arm for instance, and then of course you'll be a hero." (138)

He considers making everything look more heroic than it is.

Aaron professes the attitude of most younger generations, that the oldtimers are really botching up the situation. If Aaron was in charge, he would certainly fix everything so it would be right. (139)

They have great confidence in their physical abilities as Balforia, after submitting to Aaron's advances, believes that she now has gained control over him. (140)

There is a pride in what they have accomplished and when struck by the enemy their backs are up and arched. When the British strike suddenly at the settlement, and round up secret Haganah men, the thing that disturbs the Rosh, Abraham Galin, is that the children were not led away by the women, but permitted to witness the indignity their fathers were suffering, the bayonets pushed in the backs and the other British tactics. (141)

When someone engages in behavior which deviates from the group concept, and only for his own well-being, he is

hotly criticized. Raphael escaped from the prison camp, returned to the Kibbutz elated, and received this as a greeting:

"You escaped, that's a fact. You didn't take counsel, and you didn't gain permission for it, that's a fact. Whatever setup ever allowed anybody to behave in any way that came to his head. And don't you think, that if, let's suppose, you were killed by chance, in the hour of your fleeing...that there would remain after you two children without any one to support them..." (142)

And so the Kibbutz continues to chastise him very severely for his "selfish" act of escaping from the British camp.

Egotism of statement is a strong trait of the Kibbutznik; they are almost all self-important, as evidence a statement of Chayim Kandal:

"Nu, Get up and eat something. I brought you the food; that is sufficient. I, Hayim Kandal, brings -- then one must eat." (143)

Each man believes his name carries great importance.

We see a distinct sense of pride in their achievements and of confidence in themselves. Whatever selfish inclinations to evil they possess are for the most part overpowered by the community customs, and the dramatic duress of the times in which they live. There is much self-love in their personalities but it is ⁱⁿ no way sovereign. In most cases there is a certain level of maturity because their egos are involved in abstract causes and loyalty. (144)

C. Idealism

Clearly and distinctly we do not find much ideology in the formal sense. We hear no pious pronouncements, or crying out against a perverse world. We hear hardly any Zionist

thought. There is no charge for social justice. From this evidence we might conclude that they have no idealism. The truth may be that they do not, or cannot, or have grown tired of verbalizing that idealism. They are concerned with living their unique kind of idealism, but we shall have to evaluate this more thoroughly later on.

What evidence do we have of the ego involvement with ideal causes and loyalties?

Yoseph Alon (the man of many sorrows, suffering mental disturbance, unsure whether he or the callous Reuben Bloch sired his wife's children; treated harshly by the committees of the Kibbutz) wonders just how far does the personal obligation to the settlement go. "Indeed we are obligated to each other. But how far does this obligation go." (145) He feels that they are certainly not living up to the ideal, as regards him. He grows more bitter against the Kibbutz, feeling that their idealism is too idealistic, and that they have no care or concern for the personal welfare of an individual part of this ideal experiment.

We have evidence of this living idealism, when some of the Kibbutz members are carried off to prison by the British. The rest raise their voices in spontaneous song to give hope, courage and promise to those being whisked away. Partisan differences can be buried because of their feeling for the greater ideal. As when the Haganah men turn over the arch-terrorist Ehud Rimon, he thinks he should kill these foolish Haganah men who turn him over to the common enemy, the British, but then he considers that they are only misguided. He pities his captors. (146)

We have noted above how the Kibbutz members were incensed at Raphael for his escape from the camp, because they felt all must be equal even in their opportunity to escape. (147) The young Sabras can gather idealism from their parents, who were more outwardly imbued with it. The boys greatly admire their mother Golda. They remember that in the early days of the Moshava she attempted to open a store to sell refreshments to engineers and other workers who were coming to the sandy wastes. It failed because her idealistic heart made her unwilling to accept money from other pioneers. She had them drop the money in the Keren Kayemet box. (148) That the Kibbutz members are forever incensed with the dwellers of the village, because their goal is Parnasa is understandable. (149) These same workers bear a grudge against the "capitalists" of the village who employ labor, because it clashes with the new society that they are trying to build. (150)

Idealistically, the Kibbutznik feels

"There is no opposition basically between the Arab masses and the Zionist movement in its development. There is no hatred between the Jewish worker and the Arab worker." (151)

And this credo despite constant Arab harassment.

And again we notice their feelings against those who would make their living privately;

"They are not farmers. They are merchants who save workers in order to create merchandise and to sell it. They are Effendis." (152)

And on labor: the man who works the hardest is to be the most admired. (153)

Nor do they labor for their own benefit alone. Everything is future oriented on the settlements. They work, so that the land will be better for the next generation, so that they will have more. Uri the boy-man realizes this and feels he owes a tremendous debt to his father and the other men who have labored and built for him. (154)

Mica, Uri's girl friend, is a youth-aliyah girl who has suffered through the European D.P. camps. She is also a "hard core" case and does not adapt at all to Kibbutz life. She is a problem, but the people have infinite patience and understanding for her. (155)

So great is the dedication to the parcel of land whereon they live, that Tsvi Friedman, the rootless man, comments that all the Moshavniks are tied to the umbilical cord of the village, and this is a bond which they would hardly want to break. (156)

Each settlement automatically knows that its responsibilities are greater than its own security and that if another settlement is in danger they are duty bound to come to its assistance. (157)

Lasek knows his Hagana duty to the State is all encompassing, and that when he finishes one bit of work, another will take its place. He knows that his home life will have to wait. (158)

They indicate idealism but it is far from a verbalized crusading zeal for a better nation, a better world; a heart pouring out with sympathy for the depressed peoples of human-

kind. They show no idealism on the larger canvas. But maybe these things are felt so strongly, that they are ingrained and need not be advertised and are being lived.

We note the range and extent of ego-involvement in thoughtful ideals. The member of the Kibbutz is so trained to think of the commonweal that it becomes frightening and very hard for him to conceive of possibly deserting the Kibbutz, of going to live on his own elsewhere. It is obvious that the lecherous Reuben Bloch is getting ready to make a play for Shoshanna, wife of Raphael Hoobar. Abraham Galin, the Rosh, seeking to avoid the trouble he knows will come from this, suggests that Raphael leave the Kibbutz. But Raphael can only think collectively, so he says, "Me? Why? Everything is okay for me around here." He cannot think in terms of his own personal dilemma. If things are generally good on the Kibbutz, they are good enough for him and he can remain there.

"Abraham Galin did not want to solve difficult personal problems. Rather than be concerned about the afflictions of a man it is necessary to worry about his livelihood, of the fields of labor and of the vegetable patches, of the chicken coops and the garage - and on Saturday night you must arrange a general meeting. It is necessary to turn from the heart the burning eyes of Raphael Hoobar." (154)

Abraham is much too busy with his manifold activities to allow himself the luxury of even thinking about the problems of the family on the Kibbutz. Yet his moral nature will not allow him to listen tranquilly to the dissolute talk of his fellows. Menahem says to him at the dining room table on the matter of Shoshana, wife of Raphael.

"It's no wonder that Rueben Bloch is bound after her; I wouldn't turn it down either. What's your opinion? And Abraham Galin, who was still musing on the words of Raphael Hoobar, lifted his deep eyes to the other and walked away disgusted from him without saying a word." (160)

Their labor ideology makes them feel that other labor parties in other countries would work with them and transcend whatever other aggrandizing motives their nation might have.

"We are interested in the help of England. Our struggle is arrayed not against England, but against her government, the government of the White Paper. The moment that the White Paper is scrapped, and I believe in a possibility like this, - the hour when the British Labor Party shall ascend to dominion, behold then there will be no reason for any basis of adversity with the British." (161)

No matter how matter of fact they may try to be about their idealism, or how studiously they avoid it, there are always those higher or more poetic souls who will reimburse them with a sense of mission from time to time, as Matatyahu (the top Haganah man of the district) says:

"We will fight with our fingernails, since we have no weapons and with our hands and we will give up our souls with the dearest price.' And they look at him like a holy man because he inspires them, he tells them of the heroic deeds of the Warsaw Ghetto, he connects them with the greater doings in the land and their part in it all. He inspired them so they are more ready for the every eventuality that their lives demand. A man of the Kibbutz he was, for a day of work was considered in his eyes as a holy office." (162)

Another leader says:

"There are aims wherein the strength of the minority is better than that of the majority. Were Moshe Rabenu to ask the people if they wanted to be redeemed...it would always be the minority walking before the camp." (163)

By the pen of Matatyahu, all the men send a joint letter

back to the Kibbutz, from prison. They are in the camp. A hunger strike is in process, the situation is very difficult, the sanitary conditions are impossible.

"Here are boys, born of Israel that have set themselves aside for settlement..At eight o'clock there burst from the mouths of 2,000 Jews the mighty song of Hatikvah...One of the prisoners wrote on the wall: Don't be despondent! Here we will build a Hebrew village by the name of the Prisoners of Zion! A mighty spirit rousing itself is to be seen here. We will stand strong to the test, and our spirit is good upon us... How are things at home?...and here sit hundreds of members, whose will is pulled to continue our work! Every man among us, his heart and his thought is turned to his home corner, that he could exercise labor and sweat and love abundantly...for him and for his sons after him and for any Jew that shall escape from the vale of death and be joined to us. But there is no escape or respite from the question: Why? Why have we no right to live in this world as free men? How is this world able to speak on the rights of the man to live a life of freedom, to stand like this on our blood?....But we have no salvation outside of ourselves. With our hands and with our iron wills we shall raise up for ourselves a new house - and let the difficulties and stumbling blocks that shall be before us, be what they shall be..Behold you must continue to build and to labor on your soil..Proud and straight all of us stand on this, the second day of our decreed strike of silence and hunger, and we continue to embroider our dreams, a dream of a mighty life..." (164)

Herein we find the ideal theme with its finest nuances. But for the most part, it is never mentioned, never spoken of and never comes up. Yet they do wonder how true the idealism and how correct it is. Nachum Gankin, when shown the letter by Mattatyahu, questions the basic truths of such bland idealism.

There is always the haunting doubt that all the idealism is a false dream.

There is a compulsion to work. There is no time to waste. Tamara, on training at the Kibbutz, finds the work so tedious and unrewarding that she can bear it no longer and walks away, leaving two veterans, Sima and Shoshana, to finish the work. But nary a word of complaint does one hear from their lips. (165)

Even on a day of tragedy, when the lecherous Reuben is murdered, the Kibbutzniks have little time to sit and wonder. They have tremendous guilt feelings, if they avoid their work. And an exchange of conversation between two members shows this:

"It's a pity on the half of a work day that went to waste."
 "You are right." (166)

We noted before the group loyalty, the honesty to which they adhere is high. When Raphael was picked up by the British police, and after a tortuous interrogation he really believed everything on the terrorist leaflet that inadvertently was found on his person. He is ready to die rather than incriminate other Israelis who are not even of his same political persuasion. (167)

style
you mean?
physical
torture

Yet thoughts of heroic idealism fail many others at crucial times. Koolie, when his friend is killed by an Arab raid, thinks of nothing; he is bent only on justifying himself for his self considered cowardly behavior.

When the chips are down, Balforia, a carefree lass, feeling only her physical attraction, and being rather insipid and intent on her own pleasures, feels that she must

help her boy friend Aaron in every way in the office when the security system goes in operation against the Arabs. There is no time for her love affair to go on with Aaron at this particular juncture. She wants only to help.

There are those like the mystic Shlomi, prophet-like in his refusal to fight and Motke, brother of Aaron, who will fight under no circumstance. Motke wants only to be left alone in his pursuit of agriculture. (169)

Because a man is absolutely dedicated to serving the "cause", it does not liberate him from the barbs of his fellow-men or immunize him from the sadness of certain human entanglements. Willie, who is forever serving Youth Aliyah at the expense of his family and self, still loses face with the Kibbutz because his wife Ruth is taking up with another man. He must flee with the British brigade to Egypt temporarily to avoid embarrassment. (170)

There are those who shun the glories of work on the national scene, as Beaverman tells Uri that there is too much beauracracy and bungling in the Kibbutz system. Too many people trying to do too many different things. There is a housing shortage, because they (the national movement) are always insisting on bringing Youth groups in for work and the like, when there isn't even ^{not} adequate space for those who have labored long and hard on the settlement. Beaverman goes on saying how he could have been a big man in the national movement, but he thought that glory for its own sake was sham. So he just stayed loyal to his own work on the Kibbutz, and that is the best cause. (171)

Willie comments on a Yossel and other "city dwellers" that they live in freedom, abandon and license, selfishly dedicated to no good cause. (172)

When Uri gets his orders to report to the army, after just returning to the Kibbutz following a two year hitch at an agricultural school, he does not question the justice of it in his own mind, nor can he fathom how his girl friend, Mica, can question the orders either. How can she ask him to stay with her in the face of his orders? Of course, Uri has no understanding of psychology or another person's feelings. She says:

"Uri, say that you don't want to go."
 "Good, we will speak openly. You want it that way. And therefore it is not true that I don't want to, and also is not true that, sure I want to go. It is not a question of desire at all. We go because it is necessary to go. All the sons of the settlement are going..and I will not proclaim that behold, I am afraid and soft-hearted...I cannot agree that someone else should defend me, or you, and give his life in my place." (173)

He knows his duty. He does not think about it. He is loyal to his land. ^{The Sabras} They feel they have a duty to the common good. And what's good for the land is good for them, and this seems to be the foundation of Sabra thought.

They are idealistic with no excess verbage and theory. They show a blindness in many of the areas of human relationship. They seem to know what their general purpose in life is; and that is to work for the good of the land.

D. Conflict

Now we will attempt to adjudge the force of the propriate striving of the Israeli towards his goals and ideals. Amundsen, the great Polar explorer, had one domi-

nant passion, to discover. The obstacles seemed insurmountable and all through his life the temptations to reduce the tensions engendered were great. But the propriate striving persisted. While he welcomed each success, it acted to raise his level of aspiration, to maintain an overall commitment. Not only did he maintain one style of life, without ceasing, but this central commitment enabled him to withstand the temptation to reduce the segmental tensions continually engendered by fatigue, hunger and ridicule, and danger. (174)

The Israeli must keep in tune with his destiny and ideals, if he is to remain healthy personality-wise. We will continue to observe the way his mind works. There are ways and means of circumventing the problems that beset them. They can deny the problems exist, repress them, form certain reactions to them or rationalize them.

Nachum Gankin, the author, would rather not think of the tragic figure of Yoseph Alon, of the unhappiness that the Kibbutz life has put upon this malformed body and soul. (175) He does not want to go and do the actions which would be necessary to remedy the situation and so he will be as comfortable as he can be by ignoring the whole situation.

Rueben Bloch justifies his desires for extra-marital relations, by saying that statistically most men go and get what they want when they want it. (176) The issue of morality does not exist for this Rueben.

Yoseph Alon displays a real psychotic nature when he sees this same Rueben, whoⁿ he thinks may have sired his wife's children, and who has the physique and carefree nature that

Yosef wishes were his. He sees Rueben, naked in the shower, a virile looking brute. Yoseph has the strange desire to feel his skin and form. He realizes that he is in love with Rueben, but at the same time has a fierce desire to kill him. (177)

Nothing except his self-oppression has any meaning for the sad Yoseph. He solves his problem by committing suicide.

Can we blame this on the Kibbutz?

Sima, a spinster, who once enjoyed life, now turns in anger on the Kibbutz because it has sapped her strength and wrinkled her face. She tells the younger women

"In another ten years she'll (a pretty young woman) look like us...In physical work one ages extremely fast. When I came to the Kibbutz, I looked quite different." (178) Sima has become hard and sullen, but she never fails to do her work. Her answer to the Kibbutz is bitterness.

Atalya who seduces the fugitive Raphael, speaks like Rueben did in rationalizing her physical display of affection. She likes it and lots of people do, what other consideration should there be. (179) Raphael is happy about the liaison because it soothes his frayed mind, disturbed since he slayed his wife-stealer, Rueben Bloch. Atalya, because as an invalid, it gives her physical expression.

Invariably those who have no real education like to boast of the fact that they can do practical things and that this is what is important. So some of the Sabra types we could term as anti-intellectual. Whether or not they are conscious of any deficiency in this regard is hard to tell. But none of them ever engage in any near erudite discussion.

Shlomele, the terrorist, is glad yet guilty that he had done his violent deeds against the Arabs. On the very same evening of his violence, his mother is waiting in his room for him, to tell him that his father is moribund. He finds justification for his terrorist deed in thinking that his father, Solomon, was wounded by the Arabs, and therefore his deed is justified as one of blood vengeance. Now he feels, should a court sentence him, he could face this trauma with equanimity. ^{sub} That Shlomele is seeking acclaim in the terrorist groups ~~is~~ because he was rejected as a child and young adult around the village, where he was always considered a weak "ne'er do well". Now he was in a position to show everybody. When Shlomele discovers that his father, Solomon, head of the Village was really wounded by a blow from a Kibbutz member and not by an Arab, he must get blood revenge and this time against the Kibbutzniks who ^m he terms as nothing but rotten "Marxist murderers". (180) As he keeps a night vigil at his father's death bed, he can think only in terms of blood revenge. (181) style

Conflict appears constantly in Uri, who is making the always difficult change from boyhood to manhood on the Kibbutz. He is never sure exactly which role he wants; he has returned to the Kibbutz which he left as a boy ⁽¹⁸²⁾ and now he wishes to be considered as a man, yet he considers terse

"It is strange mother, it must be acknowledged... I don't feel right with my hands; I don't know where the place for everything is, with what to work things out and with what not to, what to get angry about, and what not to. As I was planning to return home (to the Kibbutz) I was full of happiness. What did I think? A member of the Eng.

Kibbutz, all the adult privileges, all the responsibilities, all the honor. Really, a new crossroad...~~There were to me~~ mixed feelings. Suddenly all the problems are before me...and without mercy...I don't have anyone to lean upon for support." (183)

The farmer, living on the land pursuing the only true ideal in his own imagination, has nothing but condemnation for those who would believe that ^{they} could live in the city. They are all money-grabbers, after only their own pleasures. (184)

So whatever attraction the city dwelling might have for the Kibbutznik, he can accuse that other way of life of being unrighteous and unholy in contrast to his righteous and holy life. Shamir gives us a depressing picture of Willie's old mother in the city; the apartment is gloomy, there is a stench from the outdoors, all seems boring and deadly and dingy and dusty. (185)

How much better, from this description, would it be to grow old on the Kibbutz.

Yet when this type of defense, against the easier life of the city, is not up, we can discover our characters doubting the purpose of life on the land, thinking of an indulgent, carefree life in the city as does the unhappy Naomi. (186)

Tsvi Friedman, a city dweller, come only recently to the Moshav is a convenient scapegoat. He is not accepted for the sole reason that he is a city dweller. Tsvi, feeling that his rejection is due to his being a city dweller, feels a complete and sorrowful depression. Both he and Naomi have a tryst in the town where they have both fled in escape from their own depressed selves. Abromov discovers the business between Tsvi and Naomi, having come to her flat to inform her that her

husband Abiather has been blinded on a night raid. But he cannot blame the incident on any depravity of theirs, but rather he ^{on} blames the very rigor of the land, which they must consciously avow as worthwhile or else be lost. "This land sucks up all the love from us." (187) He goes on bemoaning the terrible vanity of it all, the struggle against the odds of the environment, which seem insurmountable at times. They all feel like giving up sometimes. Yet whatever trouble they get into with themselves, whatever devious means they may attempt to avert the tensions, whatever the environment may force on them, whatever the toll of privation may be, the flame of hope of a better life transcends despair.

Most of them feel stifling of themselves and have some criticism for their fellows, and their settlements. Nathan Hankin and Joseph Allen feel themselves above attending the Kibbutz meetings where all they do is squabble and haggle over the same issues week after week. (189) Their fellows may be that way, but they are not. To them how insignificant is their task, they feel it is central for the welfare of all. They can feel this importance by attending committee meetings. Committees, committees, committees. The Kibbutz is made up of committees, the self-worth of a Kibbutz member extends as far as he is most important, even in committees. (190)

Each member of the Kibbutz explains how he has no privacy for his secrets. After three years in the Kibbutz, the Kibbutz knows their secrets, what he does for the case. Joseph Allen has been in a Kibbutz for three years.

V. SELF AWARENESS

A. Self-image

That the Sabras and Israelis have an idealized self-image of themselves is certainly true, they need it in order to go ahead with zeal, in their difficult situations. On the one hand this idealized self-image may be compulsive, compensatory, and unrealistic, blinding its possessor to his true situation in life. On the other hand, it may be an insightful cognitive map, closely geared to reality and defining a wholesome ambition. The ideal self-image is the imaginative aspect of the proprium, and whether accurate or distorted, attainable or unattainable it plots the life course. (188)

Most of them feel sterling of themselves and have much criticism for their fellows, and their settlements. Nachum Gankin and Yoseph Alon feel themselves above attending the Kibbutz meetings where all they do is squabble and haggle over the same issues week after week. (189) Their fellows may be that way, but they are not. No matter how insignificant is their task, they feel it is central for the welfare of all. They can feel this importance by endless committee meetings, "committees, committees, committees. The Kibbutz is made up of committeemen, the self worth of a Kibbutz member ascends as one is most important, even in committees." (190)

Each member of the Kibbutz complains about the lack of privacy for his secrets. Often they think that others on the Kibbutz know their secrets, when in reality this is not the case. Yoseph Alon has lived in shame for a long time believing

that everyone on the Kibbutz suspects that Rueben Bloch sired his wife's children. When he furtively confides this to a friend, he is surprised that his friend never heard such a story. (191)

They exaggerate their importance to the total of world Jewry, believing that all that has to be done is begin terror in the land, and then surely the Jews in England will use terror, there, on that land. (192)

Balforia, the handsome young woman, imagines herself to be wanton with no justification, merely because she has fantasies in that direction. She is not aware that it might be quite a natural thing and it bothers her somewhat. She thinks life is so tedious. But she realizes that all the future lies before her, that she need not be depressed or despondent. This transformation occurs when she compares her own estate with that of her contemporary, Tsipporah, a blind wench. (193)

Shlomele's image of himself was one of inadequacy, because he was jibed at for not making conquest of girls. He decided first he would be as lewd as possible, and then to really prove his virility and masculinity he became a terrorist. He envisions a screaming headline as to his terrorist deed in the morning paper; the night after its commission. He waits up as an actor does for the reviews of an "opening night." He is terribly hurt and disappointed when it does not appear. (194) He imagines the public acclaiming him for his deed.

"With men like these all the nation is blessed... There will be strikes and demonstrations to save me...Multitudes with signs and flags..there will be clashes with the police...interparty strife

will cease...It is necessary to save him...it is possible to put pressure on London. But I shall refuse...London shall make supplication...I refuse. We shall walk in blood, if there is need, until the knees in blood, if there is need...In the newspapers...If there is an expression of the Messiah in our days -- this is that expression...The redemption of Israel has found the one who can do it.. the valiant one, without assistance or aid of any kind...born of one of the Moshavas in the land... Shlomele." (195)

He lives on the allusions and has no real concept of himself. *allusions*

Other young Sabras have strong physical desires toward the girls who ^m they feel they must accomplish for a sense of achievement and manliness. (196) These same boys experience not just bravado or a sense of self-importance but also humility; they realize that the world will get along very well without them. What happens to the individual is not really important for the coming shape of things. (197)

Uri has deserted Mica, not even returning to the Kibbutz on furlough. When driving by the Kibbutz and thinking he might stop on his way to the post, he loses the courage to face his burden of Mica heavy with his child. He loses all self-respect, -- being dishonorable is not easy for him. "Only now did he realize the depth of his own being, until its abomination." (198) If we can discern an idealized self-image, it is one where the individual is strong and brave and can handle the environment. They are for the most part aware of where they fall short of the mark.

B. Motivation and Striving

As the state of Israel is entirely oriented toward the future, of more and better things to come, it would be wise

to examine the strivings of our Israelis. They are busy leading their lives into the future and so we will notice their interests, tendencies, dispositions, expectations, planning and problem solving as well as intention. What motivates them to action; for what purpose do they live?

Life takes its toll of human effort and poses deep problems as to how best adapt to the conditions that are, in the society. The Kibbutz idealism is never in question to its members as opposed to other systems of ideology about in the world. But there is the pressing problem of how to adjust to the mass ideology. You have a certain amount of personal integrity which you wish to guard from the group. You are constantly afraid they will intrude on your personal life. So we discover with the unhappy man, Yoseph Alon. He needs a vacation to cool his fevered mind, but the Kibbutz can see things only in terms of absolute equality. They cannot seem to be able to understand that the deranged man needs help and instead they feel that if he should get a vacation then everyone will need a vacation. (199) The group mind influences the individual and in some cases it makes judgments for its members. Like the army it makes decisions for you, so later you find yourself deficient in that respect. When Raphael, during his domestic troubles, is considering leaving the Kibbutz, it is very frustrating for him since he does not know what he wants to do or where to go. (200)

The Kibbutz does not demand the same standards for all its members, if they have some outstanding talent. Nahum Gankin is given a special room and additional time to do his

creative writing. In this way the individual is able to develop separately from the group, but only if he shows some outstanding creative trait.

The Kibbutz demands a certain performance from its individuals. The members must be self-reliant and able to do their work. In the early days of the Kibbutz, Ruth was an attractive, flighty young woman very dependent on others, but the Kibbutz with its Spartan rigors transformed her into a very independent and self-reliant person. (201)

Some of the members of these group settlements seem to be depressed by a limited horizon as far as their individual development is concerned. They feel a tedium, a boredom. As Tsvi Friedman speaks,

"and you stand a short minute and you see men walking, and it seems to you for a short minute, that they are moving marionettes across from you...and you tarry on your place and you ask: For what is all this? Master of the World. And how is it that it is detached and dimming my life." (202)

The life is rigorous, it enslaves the man. It is monotonous, as Hananya tells Dina in a moment of reflection,

"I want to leave here. The farmers have established farms; they have built houses. They have labored with rigor until they have established all these, but the great spirit or wind that bore them hither, it is no more...They are sunk in details and -- details of details -- and the man is forgotten. At supper a spirit of desolation hovers about. After a day's work, a man doesn't care to do anything else except sleep, or to make a count of how many litres of milk. A man who stands by while his grey hairs sprout, it's possible that he likes it that way, but I am young and I seek a life of desires round about me, a more violent spirit, more happinesses and not to be entrenched behind a garden bed of cucumbers and that be the total vision...simply it is not good for me here; the young have an old breath already...and to what do the youths aspire and yearn?...perhaps a bicycle, to ride on it to town, to a play or love making..but that's all?" (203)

The group living does not provide for that variety which is the spice of life. Fegela sees her life on the Moshava thusly, "a world of life from day to day, of no dreams and no enchantments..of days of work without end..a hated world that the heart seeks to flee from it." (204)

The impetus to action that our Sabra characters feel is the call to courage and heroism. Yosef Alon is easily convinced to walk into the first aid compound, and be picked up during a raid by the British. In this way he replaces another man more vitally needed for Kibbutz work. (205)

They behave with pride and passion. Raphael, his pride wounded, his honor at stake, sees no other way and so while changing the guard with Reuben shoots him. (206)

These are men of action. Again and again the children are painted in a bright hue, and consciously the present young generation knows that they are building for these purer creatures, even as their fathers built for them. The simple mother Shoshanna wonders how Sima, old spinster that she is, goes on working. What can a spinster have to look forward to on the Kibbutz? (207) It is the Sabra who can act and not quibble. Aaron takes over the joint command between the Kibbutz and Moshava when there is great danger and much bickering. Aaron the Sabra moves to action (208). Abiather wants to go and kill the Arabs simply because they deserve it; he doesn't want to rationalize or think about it. He feels other Jews, non-native born, are too complex and confused. They are the mixed up people.

C. Self-Insight

They can take stock of themselves. They have some self-insight and objectification, although events are still too dramatic; the environment always too pressing to really allow them a wide berth of self-insight. There are stumbling blocks, they realize, in their way of life. Yosef Alon accuses Nachum Gankin of not writing the truth of the Kibbutz. It is an interesting exchange. He says the author has a responsibility to do so.

"It is upon you to lay bare the problems, to reveal them, to color them. But it seems to me that you are afraid, Nachum. You don't want to stand, suddenly lonely, isolated, and all the rest are of the opinion exactly like you... you have to tell things as they really are...not because there is more to stigmatize here than in any other place, but rather in order to liberate many men from the nightmare...and to stand them on their feet and not on illusions whereon there is no real foundation...if you write another hundred books on shepherds and cowherds and on nursemaids in the nursery, and how all of them are pure, and how in all their hearts there is only work -- you are lying...The truth is in the struggle of man with himself...until the decision...concerning himself, if to live or to die.. It is necessary to fight against the Kibbutz -- for the sake of the Kibbutz." (209)

Nachum Gankin feels the remarks of Yosef keenly and wonders whether they are right or not; he meditates on these thoughts,

"I would be a complete fool if I would listen to his advice and put my head in a collar of sorrows, and write truth for truth's sake. Who needs the truth? Perhaps girls in the Seminar, up to the age of seventeen when they are becoming soft with weeping or crying until they wet their own pants. We are grown-up men...maybe he is right...But I will tell him, my friend, we are the generation of the desert, our children shall not be quite so mixed up...They shall not push everything to the depths as we do...and therefore, why should truth be written? In order to give material to the

dweller on the corners in the city, and to the gossipers, of the wide open lips that they may say: Look and see, behold it is the holy beyond holy, Kibbutz! I am not obligated to show up the evil, exactly,...Should I make from this an ideology of changing values? The man in the Kibbutz is not better and no worse from men everywhere else on the face of this stormy globe, except that here, the framework prevails upon the man not to be evil." (210)

That they are imperfect in their idealism is no reason to criticize or forsake it, and being keenly aware of themselves they can see the discord between the lofty ideals of Zionism and the workings of the day-to-day Kibbutz. They have that much insight into themselves. Alon brings out the tragedy of a man who died of a simple snake bite because of the inefficiency, indifference and laziness of the Kibbutz medical staff. The incident is reported.

"I am dying, I am dying, save me. I will die. Save my life! This man, that passed over all the terrors of the war, and the concentration camp to exiles in Siberia in addition to this, was bitter in weeping, and his cries split the air of the night -- but no man would listen to him. No man. The Kibbutz was asleep. The Kibbutz was prepared, for the morrow, to continue to fulfill the historical charge which Zionism and Socialism had commanded it." (211)

Alon returns again to this theme that the truth must be told. "This is a matter of conscience. We love the Kibbutz -- and just because of that, one shouldn't be afraid of telling the truth." (212)

They realize that the Kibbutz is not utopian and that many problems, especially in the area of human relationships, have to be worked out. Even as we may blame our society for some of our shortcomings, so do they. Abraham Galin sees

Rueben dancing with Shoshanah, wife of Raphael, at a communal party. Knowing Rueben and his past record, Abraham can see adultery coming. He knows the evil consequences that an act like this will bring on the Kibbutz community. Yet there is no way of stopping an occurrence like this one, should it happen. He thinks,

"We live too pressed and close together. If there were a courageous heart in Raphael, he would get up and take his family and go to another place... he would take her from the arms of Rueben Bloch, who does not feel the derision of other humans and is not shamed at all. One who becomes ashamed does not sin quickly...but this one who does not feel shame at all...." (213)

And then Abraham is approached by Raphael and he feels that he ought to counsel him. He thinks,

"How to open...and besides, this is really none of my business. It's in the private domain...How many cleavages in the different families...in the running years...It is possible that also the life of Raphael Hoobar shall follow their suit. What do I know about him, who sits so nearby? Absolutely nothing...Sometimes it is better an up-rooting from one place and a planting in a new place. The family is the basis. The family is the friendly material upon which the entire society is built. From it branches out everything." (214)

Raphael finally begins to talk,

"It's breaking up; look around you. It appears as if there is no framework...There is no need to call this one by name or that one by name. And therefore what holds the family together? I would say: the children, joint worries, joint possessions and acquisitions, the pleasures and the honors that the two partners of the couple feel for each other. The children, as you know, are trained by women who work in the children's house. Joint worries over real things don't even exist....Joint ownership or acquisition is the province of the committee on apartments. And so, what's left for us, the mutual pleasures and honors...and my opinion is that on one day,

everybody's strangulated desires shall burst forth and any kind of a dam shall be swept away, in the great tempest...They shall not permit us to continue our lives...there is something to change in the very foundation." (215)

Galín considers the statements and decides that the Kibbutz structure does make it more difficult for the family, because it takes away some of the individuality and strivings of the couple. If the person does not make a good pleasurable adjustment with his partner, and if he does not fear public opinion or have any other scruples, he will experiment with other partners. So it really is a problem which that society creates and therefore ponders. Of course they realize that they have no monopoly on the problem of adultery and that other groups and society structures have the same problem.

The people in Israel have a strong party bent, that is, they are very much concerned about the workings of their particular political allegiance. However, in a place where they begin to mix with their compatriots, they see that party allegiance must surely come after the national unity and not before. This strength of party allegiance and feeling in Israel today is a cause for divisiveness and trouble. They realize that Yemenites, Sephardim and other party members usually considered a caste apart are at least all equal in the struggle against the common enemy.

The Sabra, born to the land, not a Zionist in the outward sense, needs to be reminded just what Israel represents. He might understand some of the irony of the situation of how so many who never cared for Zionism in their native lands found refuge in Israel, while so many Zionists never got there

and were murdered. As one D.P. described the dilemma with sorrow, "I was found worthy to see it (the Land) and my father (the good Zionist) was not found worthy to see it."

However, a feeling and interest for the Jews outside the land is hardly mentioned in the Sabra thought. That they are charged with forging the link in the two-thousand year chain of Zionism is not even considered. Yet they are conscious that they are doing important work and they cannot understand how the rest of the world can be so crass and cynical, when what they do seems so important to them.

As we have noticed already, they are so intent about creating the form of their new society, that there is a void concerning the internal details. As Abraham Galin muses on the sad life of Yoseph Alon,

"In every society in the world, there are these Alons, except with us it is forbidden to let them fall, to drop, to disappear. We are grown up enough in order to establish a settlement wherein there are other meanings -- and yet we are not grown up enough to watch over the man. That means we lack a sense of proportion. And if we utterly neglect it, we also utterly neglect true action. Yes, therefore, I hate those who decree a decree of pedantry wherein a man is not able to stand. What do I know about the pains and chastisements of Yoseph Alon? Nothing. We live side by side. Once we decided we will be a big family, and the heat of the shining rays in our midst shall be knit for all together. Nonsense... There are souls who have not found for themselves repair... his life is our responsibility... his lot... and he goes and loses himself... It is a slap at the character of our lives." (216)

Sima, another veteran of the Kibbutz, feels this lack of unity and feeling for one another... Yoseph Alon's suicide brings these thoughts on,

"I believed in the Kibbutz as one big family, but it is self evident, that only in time of burial are we united, when the destruction is great and presses and there is no other refuge. But in the daily life...We are joined only for destruction.." (217)

She continues to philosophize on the trouble with the Kibbutz,

"We have abolished as much as possible; many worries of livelihood...education of children, sick-care... the central core of the creative spirit is merged but we have opened the door very wide to a struggle from another category, the struggle concerning happiness, the winners of it are those who are not broken, the ones ready to sacrifice others on the altar of their own happiness." (218)

They have insight into their problems but no solution.

A resurgence of a new liberal, Israeli Judaism might aid in solving many of these internal problems.

Fegela bored with the coarseness of existence in the Village, looks to the Kibbutz as the place of great idealism. She wants an ideal, she had aspired to synagogue attendance for faith but had been discouraged. She has a crush on Koolie of the Kibbutz, but he in a fit of pique, struck down Solomon, the chief old man of the Village. To Fegela this is a destruction of her ideal; the Kibbutz. She had thought that the Kibbutz was different. "Koolie was her whole faith, gathered in him was a possibility of a new chance and it was as a restorer of her soul. And here came Koolie and with a blast of his fist shatters this for you before your own eyes. Vanities: Still the same world, still the same arrogance.. It (the kibbutz) is no different from them, it is no better than them, -- just like the rest." (219)

She continues to Koolie: "You killed an old Jew... how many times have pretty Gentiles destroyed old Jews with one blow. This was a Pogrom...a little one perhaps, one man,

that's all...but he was a rich farmer and you a worker, but this was a pogrom." (220)

The tragic courtship of the boy turning man, Uri and his abandonment of his girl friend, Mica, when she is with child; his subsequent accidental death at the military training grounds, while illustrating with bravado how to pull a grenade for a frightened soldier -- brings home to the parents, Ruth and Willie, who have had a poor marriage, that the Kibbutz really does not show, by example, the young just what the family structure ought to be. What the responsibilities are of the men toward the women. To Willie the tasks of State were much more important than the family. To Ruth, her own area of companionship and pleasure was most vital. Both the parents have come around to the idea that the family is the important unit that it must be built and that it is truly the basis of the better society. That Uri doesn't know how to act toward Mica is the parents' fault, even on the Kibbutz. Uri's questions about the meaning of life, his gropings for himself and his true identity are void of any real direction beyond the one thing he knows -- his duty to the State.

"And you see...that from the guilt feelings of our own two lives...that which we sowed, he (Uri) shall reap....and behold it is clear that he has no idea how to act in his life, just see how he has arrived at that juncture with his Mica." (221)

Willie freely admits that their example and the education on the Kibbutz have not equipped him (Uri) for life.

But Willie is confident that Uri's generation will do better with the institution of marriage and family on the Kibbutz.

"This generation is not so bound up with sexuality as our generation. Just the opposite; they perhaps are better than we are. But they have not had experiences enough and they have not seen enough. This younger generation understands that upward from 99 percent of their time the man and the woman pass in a joint life of two human beings, near this one to that one, and not just male and female, coupled this one with that. Our family, the veterans of the Kibbutz, are entering now to a new rung. A big directional change in the family life. It is acclimatizing itself better. It is acquiring, if it is possible to speak thus, a type of new citizenship right. Already people are not ashamed to sit together actually, at meals...and a meal of the whole family is a festive occasion. Did you see it on Seder night? At the same table fathers sitting with sons, and not only sons, but the extended branching out of the family...and just on a simple sabbath morning, when the little ones enter with their parents to the dining room, there is no greater delight...and this cementation of the family is only able to benefit the Kibbutz." (222)

These veteran Kibbutzniks realize that the family must be strengthened and are happy to see signs in that direction. Whatever the idealism, they feel that the dear ones, the family, the children are the only link with posterity. To live with the continuity of abstract ideals seems to make no impression on them.

Since Uri is accidentally dead, Mica, without knowledge of this, has gone to the city to abort her unborn child. To Uri's parents this would be horrendous. Willie is driving half-crazed to the city to preserve her and the unborn babe.

"He knew the whole truth. And this child is the only thing that shall remain to us from Uri - and this awful feeling filled him and left no room for fear, for pains, or for trembling. Only this thing, the child that shall be left for us is from Uri, only to restrain Mica, to clutch her, and to save the child - because it is the only thing that remains for us from Uri and only this..." (223)

The Sabras are practical men; their main dilemma is a rationale for being...the meaning of life. Whatever idealism they catch is from the older generation who will speak, while the Sabra wants action and doing.

That there is violence and bloodletting does bother the veteran non-native borne sons of the land. Abromov at first will not admit that murders on the land phase him. There are so many of them and it is a common occurrence, but when he reflects a moment, he is aghast at his own crassness and wonders how they all can talk about deaths like a commodity of wheat. (224)

In the midst of death, economic privation, raids, and bad feelings, the veteran Abromov can still keep his idealism. He at least tries to console Abraham Fein who lost his family, by an Arab raid, with a Zionist speech. (225) The Sabras could not verbalize their hope and comfort in such phrases. Even the old grandmother Vishnafsky expects that better days and times will issue forth from all their travail and labor. (226) The veterans echo a statement felt by all Israelis on the ultimate outcome of their struggle against the Arab.

"They (Israelis) shall win because they are more faithful, and they are more acquainted with the layout of the land and with the weapons; they love the place and they have no where else to go or procure." (227)

Aaron, the Sabra type of direct action, has no patience for philosophizing in time of crisis; all he knows is that we need more guns and men and then we will win. (228) While Kramer, a veteran on the moshava, Aaron's father has a more

sensitive attitude as reflects the land.

"Eretz Yisroel needs men who will give it a little understanding, a little well considered knowledge.. That which you receive in the synagogue you do not receive in any other place: the unity of the children of Israel. It is well that I do it here, and I am from the most orthodox in doing the commandments...no man has solved for me the riddles of being...A Jew must be a Jew. In every place this ought to be the basis for everything." (229)

Although ideological differences may differentiate the children of Israel, the one thing that should and can bind them alltogether is the common Judaism. Appolton, the old history teacher from Tel Aviv turned extremist, is very idealistic with all the knowledge of the Zionist idealists at his fingertips. He tries to inflame the Sabra with his ardor and has this to say as a word of criticism.

"I am startled at you, young man...behold you are like unripe fruit; you are going about in the world without knowing from whence you came and where you go...you still don't know who you are or what you are." (230)

The Sabra cannot think deeply, or at least does not, in these pages, but he acts courageously and valiantly and he understands an obligation to duty and the state. In fact he thrives on the times of trouble and they fill up his life. As Hananya tells his sweetheart, Dina, during their tryst under the stars, "That all the time that there will be action and that they kill men, the youth is able to find his plan and purpose. He will go with a stout heart to whatever is requested from him. He will lie in ambushes, he will risk his life, endanger himself. But in the hour that our lives will be tranquil and they will enter into a regular course - what shall we seek then?"

The Sabras, although influenced by the veterans, aware of Zionist and socialist ideology, need a new direction for their quest on a land to which they were born. Their thought is as yet an enigma as they are not in command of government or labor in Israel. They have shown their skill and determination in the area of the army where they have done wonders. What the future will bring for them, will be interesting to see.

Lasek of the Hagana cannot comprehend how any Jew could serve patriotically in a foreign country. He tells the story of the Italian Jewish officer who was reviled and forced out of Italian service because of his Jewishness and his answer to this outrage was to commit suicide for the love of Italy. (231) The way the Jews feel in the Galut is incomprehensible to the Sabra, even though a type like Lasek is not provincial in the sense that many of the people living on the land are. A Sabra like Lasek has been in Italy, in prison and with the Brigade. He has been around. He is no rough country bumpkin. Yet the Sabra does not understand the feelings of any foreign Jews.

The Sabra is not a very humorous fellow; he cannot look at himself very readily and laugh. There are a few sad attempts at humor in the books, but on the whole they feel an utter seriousness about themselves. They are all "heavies" as characters. They are not light hearted and spritely but very grim-faced and determined about the very urgent and pressing situation at hand.

What about
Use?

It is only the children who seem to see through and beyond their parents. Who seem to wonder and marvel at life. The children are attracted to the old religion. They are puzzled by the sadness and grimness of so many of their elders. They rejoice in the beauty of their environment. In all the novels the authors seem to point to the children as those who will be more free, who will be everything that both the Sabras and the Veteran generation would be together.

One would expect despair as the sum total of novels about a troubled area like Israel, but each novel ends with the hope and the confidence that the future has bright things in store for the people.

Perhaps when they positively conquer their hostile environment, they will solve their internal problems and live lives of rich creativity.

No attempt was made to draw absolute conclusions through the analysis of the materials consulted because they of a necessity are only a small sampling of what a really thorough study of the Israeli personality would need.

We rather suggest certain directions which the life-style of the Israeli seems to follow.

He lives an ideal. He is a man of action. He is determined to succeed in his national struggle. He is imbued with the Jewish values as they grew from the land and from the sources. His way of life is still in the experimental stage and he has not had the leisure to reflect upon his ultimate purpose and destiny. He has not had the opportunity to reflect upon his ultimate purpose and destiny. He has not had the opportunity to reflect upon his ultimate purpose and destiny.

VI. SUMMARY

This dissertation has endeavored to give the American reader some insight into the character of the native born Israeli. The controls for the study were that the authors of the contemporary Hebrew novel had to be native born Israelis. The thousand and some pages read had to deal mainly with the problems of the native born Israeli generation as set against the settlement-agricultural background.

Certain sociological and psychological materials were utilized to give some semblance of organization to the translated passages employed.

The author of this thesis having sojourned in Israel and read widely on the subject may have inadvertently colored some of the material to his own prejudice.

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