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Abstracts

THE JOURNEY

Tom Lewy

Tel Aviv University, Department of Theatre Arts

The Theatrical Event as a Journey

Three different journeys occur simultaneously during every theatrical event. The first is that taken by the spectators in real time and space. It begins with their entering the theatre, continues once they are seated in the auditorium, viewing the production and reacting to it both verbally and physically, and ends when they leave the theatre.

The audience participates simultaneously in a second journey, the imaginary one taken by the fictional characters in time and space as dictated by both playwright and director.

These two journeys enable each member of the audience to take a third one, which consists of personal associations, intellectual and emotional, which culminate in the creation of each spectator's personal experience.

This article deals with the various phases of each journey and the modes of interaction among them, and attempts to analyze contemporary theatrical forms from the point of view of the spectator's personal journey.

Dorit Tanai

Aviv University, Department of Musicology

The Journey Back to Ancient History: Monteverdi's *L'incoronazione di Poppea* (1643)

In this article I explore the multiple meanings of Monteverdi's opera *L'incoronazione di Poppea*.

Grounded on the *Annals* of the first-century historian Cornelius Tacitus, Monteverdi and the author of the libretto, Giovanni Francesco Busenello, transformed the original version of the Nero-Poppea relationship and marriage in order to convey a political message relevant to the Venetian audience of the mid-seventeenth century. The problem of interpreting this opera is therefore the recovering of its ultimate meaning as conceived by the composer and his librettist. The subversive journey back to Ancient Rome in order to reinvent it, turns Monteverdi's *L'incoronazione* into a complicated opera laden with political and moral content hidden beneath its stunning musical beauty. A survey of the political agenda of the Venetian *Accademia degli Incogniti* and its effort to protect the republican status quo at all costs, sets the context for interpretations that stress the social and political reasons for the celebration of the illegal and immoral love of Poppea and Nerone in this opera. The interplay between the historical version and the operatic version suggests possibility that Monteverdi's *L'incoronazione di Poppea* contains within it a virtual opera, absent and present, encapsulating the true moral message of the actually performed version.

Irit Ziffer

Eretz Israel Museum, Tel Aviv

Up and Down the Rivers of Babylonia – The Boat Travels of Mesopotamian Gods

Mesopotamia, literally "The Land between the Two Rivers," is the name given by the Greek translators of the Bible to the area geographically equivalent to modern Iraq, the land crossed by the Euphrates and the Tigris. These sediment-carrying rivers that reach the Persian Gulf, and which in spring overflowed their banks to create the alluvial plain and the marshes in

its south, together with their tributaries and ancient irrigation canals draining from one river to the other, made the land fertile and contributed to the growth of the first cities. The rivers and the marshes were an important resource of both food and reeds for building and construction. At the same time the network of water courses gave rise to shipping. Nautical know-how was already well developed in the third millennium BCE, as evidenced in both visual imagery and literature. The basic vocabulary for shipping is credited to fourth millennium inhabitants of the land.

Not only human beings traveled the water ways. On religious festivals, or when visiting their peers, statues of the gods were ferried in boats lavishly built of precious materials. The property of the gods could be displayed on their boats, which, when not in use, were stored in their temples. In their mythological voyages the gods traveled through cosmic subterranean rivers in their divine boats.

The present contribution traces the itinerary of the boat travels of Mesopotamian gods and their symbolic meaning from the third through the first millennia BCE.

Tirsa Kugler

Tel-Aviv University, Film and Television Department

“Life is a Journey” - Conceptual Metaphor as a Basis for Constructing a Global Meaning of a Cinematic Narrative: *Oedipus Rex* (1967) by Pier Paolo Pasolini

Cognitive studies have shown that metaphor is a fundamental principle of thought and understanding, rather than a mere linguistic and poetic device. My paper is focused on the use of metaphor not as a small scale, rhetorical means, but rather as a conceptual tool, helpful in organizing a global meaning of a narrative text. Moreover, I apply this tool not to a verbal, literary text, but to a visual, cinematic narrative that attempts to represent abstract ideas by means of concrete images.

Specifically, I examine a well-known ‘conceptual metaphor’ – “Life is a Journey”, and its contribution to the interpretation of Pier Paolo Pasolini’s cinematic adaptation of *Oedipus Rex* (1967).

“Life is a Journey” is a basic cognitive metaphor that helps us understand the meaning of an abstract domain (life) by means of a comparison with a more

distinct, concrete domain (voyage or journey). The comparison generates a cognitive mapping from the concrete source domain onto the abstract target domain, revealing a set of structural correspondences between the two different domains.

My argument is that the use of an underlying conceptual metaphor may help the reader (viewer) grasp the abstract meaning embodied in a concrete story. If the basic metaphor is merely implied by the text, however, the reader may not become aware of its presence, and textual cues will be needed in order to make it more perceptible and encourage a metaphorical interpretation. The possibility that a conceptual metaphor may not be realized by the reader is especially acute in visual cinematic texts, where the referential quality of the photographed images tends to make the transition to abstract meaning more difficult.

I therefore suggest that the co-operation of a familiar conceptual metaphor such as “Life is a Journey” and of the signals of compositional and stylistic strategies that mark it, tend to increase the reader’s awareness of a global metaphorical meaning inherent in the text.

Analyzing Pasolini’s *Oedipus Rex*, I show how the narrative schema of the voyage and the poetic devices of the cinematic discourse participate in constructing the mapping from the literal, physical journey of the hero to the abstract, general concept of life and fate.

Mira Zakai

Tel Aviv University, the Samuel Rubin Israel Academy of Music

The Journey in vocal (classical) music

One work that the word “journey” in music immediately brings to mind is Schubert’s “Winterreise” (Winter Journey). The cycle takes us on the long and soul-searching journey of a poet on the threshold of death – with some pauses for rest along the road. Orpheus’ journey to the Underworld, to the land of the dead – in search of his lost beloved Euridice – is perhaps the most famous journey in the arts, a symbol of love and its tremendous power and complexity. Another journey, that of the Via Dolorosa of Christ, has received musical attention since the 13th century with Giacompo da Benedetti’s “Stabat Mater” (stood the Mother) – a text that has since inspired composers such as Pergolesi, Scarlatti, Vivaldi, Haydn, Schubert, Verdi, Rossini, Poulank, Dvorzak....

A different kind of musical journey takes us to distant, exotic or unknown places – M. Ravel travels to Madagascar, Beethoven to Scotland, Luciano Berio travels all over Europe and the Middle East with his “Folk songs”, Mozart looks smilingly upon the Turkish Harem in his opera “The abduction from the Harem”, and leads a pair of lovers through many difficult tasks and tests (both physical and emotional) in his opera “The magic flute”. Tchaikovsky deals with Jean D’Arc. Verdi chooses to look deep into human evil through a Shakespearean protagonist – Macbeth; and in Othello the Moore he finds a vehicle with which to paint the extreme emotional impact of desperate love and jealousy.

An important aspect of the musical journey is that of the performing artist. Comparing several recordings of the “Winterreise” by the famous singer Dietrich Fischer Diskau – each one at a different point in his life and with a different accompanist – takes us and him on a road of discovery and insight into his innermost artistry and growth.

Schumann’s cycle “Frauenliebe und Leben” (A woman’s love and life) takes us from love’s first awakening, through marriage and motherhood, to the unexpected moment of the lover-husband’s death. This latter cycle has been recorded by many wonderful singers: the great mezzo Janet Baker recorded it twice, more than twenty years apart – and one can hear the difference in approach and concept. The “young” interpretation leads us through the eyes of a very young girl falling in love in real time – here and now, growing slowly with the events of her love and life. The “older” rendition is sung from an adult and contemplative point in life, looking back and remembering, and this has a clear influence on the colors and the tempo of the whole cycle.

Listening to music, any music, is also a journey. The power of music takes us to the world of the composer, of the poet, of the story or the drama, and to the world of our own emotional reaction to all these – an exciting and enriching experience.

Dalia Rak

Bar-Ilan University, Department of Comparative Literature

The Autobiographical Journey through Time and Space: Haim Be’er’s *The Pure Element of Time (Havalim)*, Philip Roth’s *The Facts* and *Patrimony*

In his autobiographical novel *The Facts* Philip Roth indicates that writing an autobiography is like going on a journey. For him, this is a journey “to recover what he has lost in an effort to repossess life.” The journey consists of selected moments in his life from the early stages to the moment of fulfilling his destiny as a writer. A similar journey in space and time is also found in his autobiographical novel *Patrimony*.

Like Roth, Haim Be’er too is taking a journey of his own in his autobiographical novel *The Pure Element of Time (Havalim)*. Be’er’s journey is based on mourning and departure from the world of the past; a departure comprised of sorrow, acceptance, reconciliation and contemplation of human destiny.

Both authors recognize the limits of words in portraying their life journeys. They struggle nonetheless to put their memories into words without losing a sense of credibility. They present the significant episodes and characters that influenced their lives and played a role in their growth. Both authors make use of the first person narrator, multiple points of view, and themes and experiences fragmentarily recollected. The usage of these poetic devices and techniques of fiction conveys the sense of truth and exemplifies their personalities. This article offers a comparative analysis of two renowned authors on their autobiographical journeys through time and space and unveils the devices and techniques they use to reveal the meaning of life.

SCHOLARS AND ARTISTS: A DIALOGUE

Tomer Lev

Tel Aviv University, the Samuel Rubin Israel Academy of Music

East Mediterranean Impressionism Stylistic Aspects in Ami Ma'ayani's Music

Ami Ma'ayani's works represent his generation's quest for Israeli, Jewish, and Mediterranean identity in art music. As the first generation of Israeli-born composers, Ma'ayani and his peers sought musical roots for the new society being built in Eretz-Israel/Palestine at the time. The Bible, its lost musical heritage, combined with the rich musical traditions of the Sephardi, Yemenite and other Mediterranean Jewish communities, were their prime source of inspiration as they attempted to synthesize Eastern materials with Western techniques in order to create a particular East-Mediterranean school of composition.

The emergence of the European avant-garde and its total reception in Israel of the 1960s put an end to the dreams for a local, separate, musical style in art music. Ma'ayani was one of the few who resisted avant-garde dogmas and tried to further develop the vision of a Mediterranean school. As the avant-garde had originated from the German mainstream in European art music, Ma'ayani strongly felt that in order to develop an alternative contemporary language, there was a true need to rely on alternative roots in European music history, external to the German-influenced mainstream.

These roots were found in the so-called Impressionistic style of turn-of-the-century Paris. This style gave Ma'ayani a solid aesthetic as well as technical platform for his own highly original synthesis of East and West, for which Nietzsche's ideas of "Mediterranean music" supplied him with the necessary philosophical background.

This article examines Ma'ayani's versatile stylistic sources in their above-mentioned historical, aesthetic and philosophical contexts, and evaluates its fusion into a highly personal musical style.

Ofer Ben-Amots

Tel Aviv University, the Samuel Rubin Israel Academy of Music

Joseph Dorfman

One of the most colorful and vibrant figures in Israel's contemporary music scene is the composer Joseph Dorfman. Born in Odessa, in 1940, Dorfman's activities can be depicted in five major domains: as a prolific composer who deals relentlessly with the creation of new music and whose contribution to broadening the contemporary Jewish music repertoire has been tremendous; as a musicologist who has researched primarily on Eastern European Jewish music in both the folkloristic and the artistic fields, focusing especially on the *St. Petersburg Society for Jewish Music*; as a devoted teacher, who established a new generation of composers and scholars in Israel and around the world; as a conductor, pianist and virtuoso performer, who appears regularly in Israel, Europe, and the USA; and finally, as music director and producer of international festivals of contemporary and Jewish music, who pioneered the establishment of Jewish music festivals and concerts prior to the downfall of the Soviet Empire, when such activity was still perilous. In 1973, after many hardships and numerous complications with the Soviet authorities, Joseph Dorfman immigrated to Israel. His life story, which begins in the USSR and continues in Eretz Israel, gave him his identity as a composer who writes from his Israeli-Jewish experience. What is it that makes Dorfman unique and separates him from other Israeli composers of his generation? To the native Israeli composer, the 'Jewish' identity is something taken for granted, while it is the 'Israeli' identity that must be molded. Joseph Dorfman, in contrast, fully accepted the concept of an 'Israeli' cultural identity upon arrival. It is then that his Israeli citizenship and identity enabled him to freely express his 'Jewishness'. This article delves into issues of human and musical identity, and explores Dorfman's life and work from his childhood in the Ukraine until his receipt of the prestigious Ahad Ha'am Award in 2004.

Igor Galperin

Tel Aviv University, the Samuel Rubin Israel Academy of Music

Noam Sherif

Noam Sheriff (1935) is one of the major composers and conductors in Israel. His approach to music can be defined in many aspects as formed by logic, tradition and symbolism. Three languages, three international spheres – Hebrew, German and Russian contribute to his creativity not only as a composer, but also as a conductor. This is reflected in his affinity to such composers as his teacher, one of the founders of Israeli music, Paul Ben-Hayim, as well as the Germans Bach and Hindemith, and the Russian Stravinsky.

The music of Noam Sheriff constitutes a major document of Jewish culture, expressed in forms that are familiar to the West-European listener. This has enabled huge interest in the music of the composer not only in Israel, but also in Europe. Using three distinctive works by Sheriff "Gomel le Ish Hassid", "Mechae Hametim" and "Psalms of Jerusalem", as an example, and attempt to illuminate the major features of the composer's style.

Noam Sheriff, however, is not only a composer. Sheriff as conductor and public figure, also plays an important role in the musical life of Israel.

Noam Sheriff, the person and the musician, is inextricably intertwined with the life and history of the Jewish people. His skill, talent, powerful intelligence, and philosophical perception of the world, allow him to confront cultural/musical problems and to solve them at the highest professional level. The products of his creativity will undoubtedly remain forever as a beacon among Israeli and world Jewish culture.

Nitzan Ben Shaul

Tel Aviv University, Film and Television Department

Fellow Traveler: The Cinematic-Political Consciousness of Judd Ne'eman

This study traces the evolving cinematic trajectory followed by Israeli filmmaker Judd Ne'eman in his political films, revealing the characteristics of the evolving political consciousness of a large group of Israeli artists, academics and left-wing activists whom

I call the 1980's Israeli "Fellow Travelers". The political consciousness and criticism of this group was characterized by a strict moral judgement of the Israeli occupation of the West Bank and Gaza Strip territories. However, its moral altruistic stand and vague call to change reality was contradicted by the dead-end pessimistic viewpoint found in the stylistic configuration evolving in Ne'eman's films and in the films of others, and consisting of recurrent compositions and figurations whose interrelations evoke notions of claustrophobia, violence, threatening encirclement and suspicion. In his last film "Streets of Yesterday" (1989), Ne'eman directly addressed the ongoing submerged conflict between the group's moral altruism and its dead-end conception of reality. Having reached this limit, Ne'eman's vision seems to have shattered. He discerned historical trajectories that would only come to fruition years later, stopped making films, and began to dedicate his energies to research and teaching.

Tom Lewy

Tel Aviv University, Department of Theatre Arts

Edna Shavit

Edna Shavit began her theatrical career serving in a military entertainment unit (LAHAKAT HANACHAL – 1954). Between 1955-58 she was a leading actress and a member of the artistic committee of the avant-garde theatre Zira. She stated her directorial work as a student at the Department of Theatre Arts of Tel Aviv University (1959) and has since directed a total of 91 productions, in all the Israeli theatres and theatre schools.

The 28 classical plays that she has directed range from Sophocles to the modern classics, Chekhov, Ibsen, Strindberg, and Tennessee Williams. In most of these productions she succeeded in expressing each play's modern significance not by creating artificial elements of "here and now", but through a unique personal theatrical language for each production.

She has directed 20 avant-garde plays (Beckett, Ionesco, Arrabal). She herself performed the role of Lucky in the first Israeli production of *Waiting for Godot* and over the following forty years she has directed a number of different productions of the play. She contends that "the difference between my *Godot* and the others is that in mine hope and joie de vivre are dominant within the situation of total despair".

Edna Shavit has also directed a number of satirical cabarets, among them *You and me and the Next War*, Chanoch Levin's first play (1967); the anti-clerical play *Status quo Vadis* (1973); and *Malinki* (1995), the only Israeli play to deal with the Kafr Kassem massacre.

She is the first woman director to have worked on a permanent basis in the Israeli theatre. Due to her directed few crowd-pleasing or commercial works, most of her productions have aroused controversial reactions among critics and audiences alike. As an acting coach she rejected the American "method acting" of being oneself on stage. For Edna Shavit theatre's aim is to make us – actors as well as audiences – understand the other, the stranger, and not only ourselves.

Dafna Ben Shaul

Tel Aviv University, Department of Theatre Arts

The Narrator's Role: On the Theatrical Creator Ruth Kanner

In this article on the theatrical creator Ruth Kanner, my role is that of a narrator, thus leaving my own traces on the story told. The article outlines Kanner's professional start as an actress (in the early 1970s) and as a co-creator in a women's group, her theater-directing studies at Tel Aviv University (in the early 1990s) and her role as a teacher (to this day), as well as her recent works. Following her professional narrative back in time reveals an electric journey, but also clearly formulated modes of operation that become increasingly elaborate as they are assimilated into her works. The role of narrator is an apt characterization of Kanner herself. Already in her early works, she implemented an epic outlook that has since developed into a work model named "story-telling theatre". The tension between direct dramatic realization and telling is inherently built into this model, serving as Kanner's constant aesthetic aim and requiring her comprehensive involvement in all stages of creation. The structuring of this tension is manifested in a multi-disciplinary search for ways of telling (leading also to products that are not theater in the ordinary sense); a search for means that deconstruct and exhaust all aspects of the subject, while reflexively emphasizing theatrical expression itself. This stance is also related to her inclination to choose materials

not intended for the theater, mostly literary, involving a need to transform narration into theatrical presentation. Another aspect of the relation between showing and telling is her ability to focus on the actor's action as a means of extracting the narratives' dramatic essence, while also finding a 'scientific' interest in the movement syntax *per se*. This is in accord with Kanner's association with 'otherness' and her need to operate in alternative frameworks, as well as with her alternation between fields and frameworks, allowing her greater artistic freedom.

Shimon Levy

Tel Aviv University, Department of Theatre Arts

Joshua Sobol

Joshua Sobol is one of Israel's leading playwrights, and a highly acclaimed critical voice on the intellectual and art scene. He is one of the best known Israeli artists outside of Israel. This article discusses some of his major plays, and focuses on the typically Sobol emphasis on critical ideological issues in Israel's history. Sobol's drama deals predominantly with key notions in Israeli identity: Jewishness versus Zionism, the holocaust, Israel's wars with the Arabs and the Palestinians, Apocalyptic sensitivities and secular-religious matters.

Esther Grabiner

Tel Aviv University, School of Architecture

Architect Zvi Harel

Architecture is a multi-disciplinary activity, and has included in its guild painters, sculptors, musicians, playwrights, protectors of nature, mathematicians, and engineers. Zvi Harel, as a painter, sculptor and scenic designer is a modern example of this fundamental and broad concept of the profession of architecture. In his physical work, as in his polemic declarations, he places architecture and so his output as a whole firmly in the category of Art.

After completing his studies at the Technion (1975-1980), and working in the offices of Pr. Leopold Gerstel and Ram Carmi, Zvi Harel opened his own office in Tel-Aviv in the mid 1980s. These years saw

a new degree of polarization and tension in Israeli society, characterized by protest and criticism of the collective ethos, superimposed on deep-rooted ideological, social and political issues. Zvi Harel's work both expresses and breaks through these issues in his aesthetic creed and in the incorporation of elements of performance in his exhibitions and in his architecture, and in his idiosyncratic use of materials. This paper focuses on one salient aspect of his wide-ranging output, the expression of an idea or memory of a pictorial image as the genesis of his creation.

The foundation stone of Zvi Harel's work is the architectural sketch, which, in its calligraphy, blurs the fine line between pictorial fantasy and constructed reality. This dialectic between idea and reality is a two way street, his sketches and drawings expressing both architectural ideology and spaces, which simultaneously are conceptual, pictorial, and sculptural. His point of departure is sometimes the verbal metaphor, sometimes ethical conflicts and sometimes political or social criticism. In his work he

may tell a story, present different cultural approaches, deconstruct, or stage a performance, but above all he *creates*.

It must be emphasized that because of the dual artistic and technological nature of architecture, this paper does not, and indeed cannot, cover many important aspects of his work. These include the technical and social significance of architectural elements and details, their response to time, and the value of provocation within the urban fabric. His use of *collage* expresses on the one hand, a pluralistic approach, negating the tradition of patronage, and on the other hand is paradoxical in its blurring of the identity of its source materials. Another issue is the architect's moral right to express his ego at the expense of the essential nature of function or materials. All this poses the fundamental dilemma as to whether buildings should ask questions or provide solutions, whether the architect's primary obligation is to himself or to Society.

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