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A STUDY IN THE EVOLUTION OF S. Y. AGNON'S STYLE

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This dissertation is fondly dedicated
to
my wife Shirley,
without whose help and encouragement
this study might never have been completed

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TABLE OF CONTENTS

Chapter	Page
ACKNOWLEDGEMENT	7
PREFACE	8
I. INTRODUCTION	11
Agnon's Style, Its Importance and Influence	11
Previous Works on Agnon's Style	13
Agnon's Works, Editions and Styles . . .	16
II. REPETITIONS	21
III. REPHRASED REPETITIONS	29
IV. SUPERFLUOUS EXPRESSIONS	35
V. AMBIGUITIES	41
VI. SIMPLICITY, BREVITY AND CLARITY . . .	49
VII. BIBLICAL AND MISHNAIC PHRASES . . .	58
VIII. SYNTACTICAL STRUCTURES	68
IX. RHYTHM	81
X. STYLISTIC OBJECTIVITY	89
XI. SUMMARY	101

	Page
TABLES	103
APPENDICES	117
1. Repetitions	119
2. Rephrased Repetitions	121
3. Superfluous Expressions	123
4. Ambiguites	126
5. Simplicity	129
6. Brevity	132
7. Clarity	135
8. Additional Wording	138
9. Biblical and Mishnaic Phrases	140
10. Rarely Used Words	143
11. Parallel Structures	145
12. Chiasmic Structures	147
13. Stress and Emphasis	148
14. Logical Order of Syntactical Elements	150
15. Rhythm	152
16. Verbs at the Head of Sentences and Clauses	154
17. Prepositions, Adjectives and Adverbs Omit- ted from the Head of Sentences and Clauses	156
18. Truthful Representation of Events	158
19. Hebrew-English Transcription Table	161
BIBLIOGRAPHY	163

LIST OF TABLES

Table	Page
1 Number of Corrections in the Biblical Stories .	105
2 Number of Corrections in Volume III, "Meaz Umeata"	106
3 Number of Corrections in Volume IV, Sipurey Ahavim	107
4 Number of Corrections in KS-1	108
5 Number of Corrections in Volume VI, B'Shuva Vanaxat	109
6 Ratio of Corrections to Pages in KS-1 Accord- ing the Year of Appearance of its Volumes	110
7 Biblical and Post-Biblical Phrases Alluded to in the Opening of "Oreax Natah Lalun" .	111
8 Number of Biblical and Mishnaic Phrases and Archaic Words Omitted from Various Vo- lumes of KS-1	112
9 Number of Biblical or Misshnaic Phrases in Three Pages from Various Volumes of KS-1	113
10 Verbal Sentences (Sentences of Action) in One Page of Each Volume of KS-2, Chosen at Random	114
11 "B'otah Shaah" (At that Time), An Adverb Usually Put in the Beginning of a Sentence or a Clause, as Treated in Some Volumes of KS-2	115
12 Number of Adjectives and Adverbs in Two Pages of Each Volume of KS-2, Chosen at Random	116



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J.K.

*) Professor R. Levi has since passed away. May his memory be blessed.

PREFACE

This work is a study in the stylistic evolution of Shmuel Yosef Agnon, the winner of the 1966 Nobel Prize for literature.¹ The basis of the study is a comparison of the first edition of Agnon's collected works (1931—1952) with the second edition (1953—1962). I will enumerate and classify the corrections Agnon introduced in the second edition, and attempt to analyze them with a view toward deepening the understanding of Agnon's literary creativity. Hopefully, this will give us insight into Agnon's stylistic ideal which he reached in KS—2.² As in other studies of style, some subjectivity in understanding and analysis is inevitable. I have tried, however, to present his changes and their artistic purpose as objectively as possible.

Every clause, sentence, or cluster of sentences in a work by Agnon carries his trademark and is easily identifiable as "Agninic." It is not easy to define his (or anyone's, for that matter) style in preciset terms. However, as a result of this study it is hoped that a better understanding of the essence of Agnon's style will be reached.

References will be made to the Biblical and post-Biblical sources in trying to explain certain features of Agnon's style. His corrections number in the thousands, and for technical réasons not all can be shown here. Enough have been adduced, however, to illustrate their pattern. In each chapter dealing with certain groups of corrections, a few examples are cited

1. The linguistic and grammatical aspects of Agnon's style are the subject of a recent study by Y. Mansour, *Studies in the Language of S. Y. Agnon* (Tel Aviv: Dvir, 1968).

2. KS-2 stands for Kol Sipurey ("Collected Works") 2nd edition. See A. Band, *Nostalgia and Nightmare* (Berkeley and Los Angeles: Uuiversity of California Press, 1968), pp. 453—454.

in the text. The bulk of the example (between 20 and 40) are in the appendices. The selection was made by comparing each line of the first and second editions, and the most striking examples were cited. The remaining corrections, which are not shown word for word in either the text or the appendices, are marked by page and line at the end of each appendix and are grouped by volume number of the first edition.

Most books and articles encompassing the sixty years of Agnon's literary life³ deal with his monumental works mainly from the standpoint of the content and meaning. Surprisingly, very few critical articles deal directly with his style.⁴ This study is intended to contribute to a better understanding especially of the stylistic aspects of his works.

All quotations in the appendices will be in Hebrew. The examples in the texts, and the articles and books referred to in the footnotes, will be in English transcription. (See Appendix 19 for method of transcription). The examples in text will be translated only when it is essential for an understanding of the discussion. References to Agnon's writing will be made in parentheses in the following order: edition, volume, page, and line.

This dissertation represents to my knowledge the first attempt to compare Agnon's first two editions in terms of style mainly from an aesthetic and artistic point of view rather than in terms of linguistics and grammar which are the raw materials for style.⁵

3. The first story of literary importance "Agunot" was published in 1908. The pen name Agnon was derived from "Agunot" (his real name was "Czaczkes").

4. See Chapter III.

5. Cf. R. Wellek and A. Warren, *Theory of Literature* (New York: Harcourt Brace and Company, 1948), p. 177; S. R. Levin, *Linguistic Structures in Poetry* (The Hague: Mouton, 1962), p. 15; and A. Ben Or, *Lashon V'signon* (Tel Aviv: Yizrael, 1967), p. 4.

CHAPTER I

INTRODUCTION

Agnon's style — its importance and influence

Agnon's works are unique in Hebrew literature. In Agnon we find a truly epic writer for the first time in Hebrew literature. The subject of his works is Jewish life in all its phases during the last centuries. At the same time his work reflects the crises of modern life. Many of Agnon's critics and scholars compare him in this respect to Kafka.¹

Equally unique in Hebrew literature is his style. A. Kariv² describes it as combining the features of the Hebrew language of all generations and unifying them with his exceptional skill into a highly artistic style. Critics and scholars alike from A. M. Lifshitz³ to very recent critics are unanimous in their praise of his style. Its simplicity, clarity, and musical charm of his syntax, its structure and rhythm are all particularly stressed by D. Miron⁴ who is representative of the young critics in Israel.

Many of his contemporaries were influenced by him and some even imitated him: "A long line of Hebrew novelists from Kabak (in his last novels), Shenhar, Zarxi, Amixay and Apelfeld were influenced by him. Even some of the Palmax writers write in the Agnonic fashion, and some do it well and

1. M. Tochner, *Pesher Agnon* (Tel Aviv: Agudat Hasof'rim L'yad Masadah, 1968), pp. 81 ff.; B. Kurtzweil, *Masot al Sipurey Agnon* (Tel Aviv: Schocken, 1966), pp. 5, 72, 75, 85.

2. A. Kariv, *Iyunim* (Tel Aviv: D'vir, 1950), p. 42.

3. A. M. Lifshitz, "Shay Agnon," *Hashiloach*, XLV (1926), pp. 239—247.

4. D. Miron, *Haaretz*, Sept. 13, 1963.

some do it poorly."⁵ Many critics complain about bad imitations of Agon's style. Most important is the admission of one of the most promising of the young Israeli writers, A. B. Y'hoshuah, who states that "Agon's works are so powerful and dominant that the young writer must be influenced by him, like a huge magnet which attracts little pins. The real questions a young writer asks himself are whether and to what extent is he free from this tremendous influence."⁶

This tremendous impact of Agon's style on contemporary Hebrew literature is in one way very surprising. His main style, the Mishnaic⁷ style, draws heavily from religious writing like the Bible and the Halaxi⁸ and Agadic⁹ literature; yet the modern Israeli culture is predominately non-religious. The resolution of this seeming paradox lies first in the character of the classical style, which is both artistic and rich, and yet also reflects a living language in its simplicity and clarity.¹⁰ The other reason is that the classical style reflects many cultural values of the past and plays an important role in the development of culture in modern Israel and with a few modifications is capable of describing the crises, the conflicts, and the confusion of modern life. Some see in the beauty and religiosity of this language Agon's escape or shelter from the problems and miseries of modern life.¹¹

5. S. Kremer, *Rializm Ushvirato* (Tel Aviv: Agudat Hasofrim L'yad Masadah, 1968), pp. 142—143; D. K'naani, *Beynam L'veyn Z'manam* (Tel Aviv: Sifriat Poalim, 1955), p. 253.

6. A. B. Y'hoshuah, *Haaretz*, Aug. 2, 1968.

7. The Mishnaic language is also termed "L'shon Xaxamim," "L'shon Xazal," or "L'shon Hamishnah"; see M. Z. Segal, *Dikduk L'shon Hamishnah* (Tel Aviv: D'vir, 1936), p. 2.

8. The Mishnah and the Talmud and their Commentaries which interpret the legalistic parts of the Bible.

9. The Midrashic (Halaxi and Agadic) literature, and the Talmudic legends which interpret mainly the narrative but also the legalistic parts of the Bible.

10. M. Z. Segal, *Dikduk L'shon Hamishnah*, pp. 3—4; A. Veizer, *Mikra V'lashon* (Tel Aviv: Niv, 1965), p. 349.

11. B. De-Vries, "Vav Ham'hapex," in *L'Agnon Shay* (Jerusalem: Hasoxnut Hay'hudit, 1966), p. 77.

However, Agnon did not only have a great influence on modern Hebrew literature; he was also influenced by modern Hebrew language. His creative period spans the time from 1908 to the present day. These years were of tremendous importance in the development of modern Hebrew as a spoken language, bringing about the so-called "Israeli Hebrew."¹² The influence of "Israeli Hebrew" is noticeable mainly in Agnon's second stylistic period, according to H. Rabin.¹³ Rabin, a leading authority on the Hebrew language in all its stages and history, describes three phases in Agnon's stylistic development: a) Agnon's own style based on the folkloristic style of Xasidic and Mishnaic sources from past centuries (mainly vol. I-IV 1931); b) continuation of this style after his contact with the various levels of Israeli Hebrew, bringing about an enrichment of his language yet intensifying his aloofness (at this stage (b) there is no influence of modern Hebrew readily noticed in Agnon's work. mainly vol. VII of KS-1); c) the stage illustrated mainly in the works from and after "Sefer Hamaasim" (mainly vol. VIII-XI of KS-1) which does show some influence of the Israeli Hebrew. Vol. X (**Samux V'nireh**) and vol. XI (**Ad Henah**) of KS-1 remained unchanged in KS-2.¹⁴ This is true also of the great novel **T'mol Shilshom** which appeared in 1945, and in which only few and minor changes were made in 1953. All the editions after 1953 are only reprints of KS-2 with no changes. This would indicate that his style had reached its final form.

Previous Works on Agnon's Style

The first important article on Agnon was written by A. M. Lifshitz.¹⁵ Lifshitz considers Agnon's style as the perfection of

12. H. Rosen, **Haivrit Shelanu** (Tel Aviv: Am Oved, 1956), pp. 35, 72, 138.

13. H. Rabin, "Hanaxot Y'sod L'exeker L'shono Shel Shay Agnon," in **L'Agnon Shay** (Jerusalem: Hasoxnut Hay'hudit, 1966), p. 235.

14. However, a few changes were introduced in "Sefer Hamaasim" of Vol. X compared to its first appearance in Vol. VIII, 1941.

15. A. M. Lifshitz, **Hashiloach**, V. 45 (1926), pp. 239-247.

the style created by prominent Hebrew prose artists, such as Mendele, Bialik, Peretz, and Berdichewsky. He discusses Agnon's stylistic sources, Agnon's shaping of them, and interestingly enough also he adds an important discussion of certain stylistic effects and uses as rhythm, metre, parallelism, and rhymed prose for different artistic purposes. There is also some reference to changes in later versions of stories. However, Lifshitz's article is rather general and non-scientific, and its chief importance lies in its being first and in the laying of the foundation for better appreciation of Agnon's art.

In A. Band's book **Nostalgia and Nightmare**, the author devotes many pages to Agnon's style and also to some changes in "Agunot." He deals mainly with the sources of Agnon's style, which are the Bible, Mishnah, Midrashim, Hebrew literature of the Middle Ages and the rabbinical literature after the 16th century. Very little is said about the artistic values of Agnon's style. H. Rabin, in his two articles on Agnon's style,¹⁷ discusses in the first article (1958) the problems of translating Agnon's style which has so much of a classical, historical, and cultural character. In the other article he deals with Agnon's style and its relation to modern standard Hebrew, and describes his stages of development and his great impact of modern Hebrew language. Y. A. Zeidman¹⁸ deals with specific features of Agnon's style. He discusses the relation between style and content, observing that Agnon's Biblical style is most suited to love stories. He also discusses the alternation of Biblical and Mishnaic styles in one story¹⁹ and the impact of Israeli Hebrew on Agnon in his Israeli stories.²⁰ His comments on features as

16. A. Band, **Nostalgia and Nightmare**, pp. 54, 55, 62, 71, 91, 115, 142.

17. H. Rabin, "Hearot Balshaniyot Livayat Targum Divrey Shay Agnon," in **Yuval Shay** (Ramat Gan: University of Bar Ilan, 1958), pp. 13—25; H. Rabin, "Hanaxot Y'sod L'xeker L'shono Shel Shay Agnon," in **L'Agnon Shay**, pp. 217—236.

18. Y. A. Zeidman, "Sirtutim L'signono Shel Shay Agnon," **Yuval Shay**, pp. 49—59.

19. Agnon, "V'hayah Heakov L'mishor," KS—1, III, 75.

20. Like "T'mol Shilshom," "Givat Haxol," "Sh'vuat Imunim" and others.

idioms, repetitions, and descriptive measures are only marginal and partially relevant.

M. Goshen-Gottstein²¹ discusses non-normative grammatical forms found in Agnon's writings, and wonders whether some of these (like the inflection of non-Hebrew words) might be accepted in modern Hebrew. Though he does not deal with questions of style, he contributes to a better understanding of the problems involved in the study of Agnon's style.

the problems involved in the study of Agnon's style. B. De-Vries²² accepts the analysis of Lifshitz and goes further in analyzing the philosophical and psychological meaning of Agnon's Mishnaic style as a shelter and escape from the unsafe and torn world of modern man.

D. Sadan,²³ a prominent Agnon scholar, deals with certain aspects of Agnon's style such as Mishnaic structures and rhythms and with the Biblical sources of certain expressions. M. Tochner,²⁴ another scholar of Agnon, devotes his book to all aspects of Agnon's work, but only few lines to his style. These lines deal mainly with sources and Agnon's usage of them. He emphasizes Agnon's great influence on writers like Kabak, Zarxi, Shamir, and Yizhar.

Agnon's greatest critic, B. Kurtzweil,²⁵ who by his analytical and explanatory articles contributed more than any other to the understanding of Agnon's work, deals only indirectly with Agnon's style. However, his major contribution to the subject is of utmost importance: he shows that Agnon's short, quiet, and restrained style is like a peaceful body of water concealing depths of intense and stormy currents. This aspect of Agnon's style, intensified by ambiguities of words, is the very essence of Agnon's artistry in fiction.

21. M. Goshen-Gottstein, "Beyn Sifrut Mofet L'dikduk Normativi," in **L'Agnon Shay**, p. 63.

22. B. De-Vries, "Vav Ham'hapex," in **L'Agnon Shay**, p. 77.

23. D. Sadan, **Al Shay Agnon** (Tel Aviv: Hakibutz Ham'uxad, 1967).

24. M. Tochner, **Pesher Agnon** (Tel Aviv: Masadah, 1967).

25. B. Kurtzweil, **Masot**.

The most recent work of Agnon's language is by Y. Mansour.²⁶ In the fifteen chapters of his book, he discusses Agnon's language mostly from a linguistic-grammatical point of view. Mansour deals with punctuation, gender, number, tense, nominal and verbal sentence and Agnon's use of Biblical style. He also discusses some changes mainly in **T'mel Shilshom**. Mansour discusses also developments in Agnon's language and attempts to explain them. In certain cases he admits his inability to account for Agnon's changes and for certain grammatical forms used. As a first scientific study in Agnon's language, Mansour's work is of great importance.

Agnon's Works, Editions and Styles

Shmuel Yosef Agnon's literary biography begins with "Agunot" (1908), when he was twenty years old.²⁷ Eleven years of immature literary activity preceded the publication of "Agunot", and during this time he wrote minor works both in Yiddish and in Hebrew. This period has been dealt with by D. Sadan,²⁸ and A. Band.²⁹ His second literary period is the Jaffa—Jerusalem period between 1907—1913 during which he wrote "Agunot" in 1908 and "V'hayah Heakov L'Mishor" in 1912 — two works of great literary merit which began his fame. Sixteen stories comprising a 400 page volume were published in this period in two books.³⁰ These stories had many versions and changes in style (which actually would deserve a special study) until they appeared in KS-1 (1931). The 1931 edition is the point of departure for his study.

Agnon's first edition KS-1 of his collected works appeared in four volumes in Berlin in 1931. The other seven volumes appeared in the following years with the final one appearing

26. Y. Mansour, **Iyunim**, p. 2.

27. Agnon was born in Buczacz, Galicia, on July 17, 1888.

28. D. Sadan, **Al Shay Agnon**, pp. 125—154.

29. A. Band, **Nostalgia**, p. 2.

30. S. Y. Agnon, **B'sod Y'sharim** (Berlin: Schocken, 1921); **Al Kapot Hamanul** (Berlin: Schocken, 1922).

in 1952. Agnon's second edition (KS-2) appeared during the years 1953—1962, when he had already been acknowledged as an outstanding writer. Therefore it may be inferred that the changes Agnon introduced in KS-2 are not those of a beginner in search of his own literary and stylistic path (as in the years 1907—1931), but rather of an author who is trying to attain perfection.

The first edition KS-1 has eleven volumes; included in them are:

- | | |
|----------------------|----------------------|
| 1) Haxnasat Kalah | 1931 — novel, part 1 |
| 2) Haxnasat Kalah | 1931 — novel, part 2 |
| 3) Meaz Umeatah | 1931 — short stories |
| 4) Sipurey Ahavim | 1931 — short stories |
| 5) Sipur Pashut | 1935 — novel |
| 6) B'shuvah Vanaxat | 1935 — short stories |
| 7) Oreax Natah Lalun | 1939 — novel |
| 8) Eylu Vaeylu | 1941 — short stories |
| 9) T'mol Shilshom | 1951 — short stories |
| 10) Samux V'nireh | 1952 — short stories |
| 11) Ad Henah | |

The second edition KS-2 has only eight volumes:

- | | |
|----------------------|----------------------|
| 1) Haxnasat Kalah | 1953 — novel |
| 2) Eylu Vaeylu | 1953 — short stories |
| 3) Al Kapot Hamanul | 1953 — short stories |
| 4) Oreax Natah Lalun | 1953 — novel |
| 5) T'mol Shilshom | 1953 — novel |
| 6) Samux V'nireh | 1953 — short stories |
| 7) Ad Henah | 1953 — short stories |
| 8) Haesh V'haecim | 1962 — short stories |

After KS-2 all the editions are only reprints without changes whatever.

In the period between 1931—1953 Agnon's writing was mainly in his typical style, the Mishnaic, as it is found in Rabbinic and Xasidic literature of the last centuries. This style was crystallized and perfected during this time. However, Agnon also wrote fifteen short stories during this time in the Biblical style.³¹ The stories in this style in order of appearance

31. This style will be referred to as the Biblical style throughout the present study.

arē: "Axot" (1910), "Leylot" (1915), "Bimculot" (1917), "M'xolat Hamavet" (1919), "Nifl'ot Shamash Beyt Hakneset Hexadash" (1919), "K'dumot" (1919), "Xupat Dodim" (1919), "Bidmi Yameah" (1923), "Mishom'rim Laboker" (-924), "Geshem" (1924), "Kipurim" (1925), "Cipori" (1926), "Hayaldah Mametah" (1932), "Im Libi" (1941), "Eyney Leah" (1944).

In some Mishnaic-styled stories we find paragraphs in the Biblical style for various purposes as in "Hanidax"³² and "V'hayah Heakov L'Mishor"³³ and "Korot Bateynu".³⁴ Fifteen short stories and a few pages in three others in all the eight volumes of KS-2 (they all amount to approximately 6% of Agnon's work) prove that the Biblical style is definitely Agnon's secondary style. That this is so can also be shown in terms of number of corrections. The stories written in the Biblical style contain only 161 pages, and we find just 37 corrections (see Table 1) or about one correction per four pages, as compared to 3.33 corrections per one page in the Mishnaic-styled stories. (See Tables 2, 3, 4, 5, 6).

The relatively few corrections indicate that the Biblical style as it is found in KS-1 was in almost its final form and needed no further refinement for the simple reason that Agnon apparently did not intend to use it extensively in his future writings. This Biblical style is too poetic, too lyrical and imaginative, and too vague. It is suitable for love stories, as many of these fifteen stories are, but not suited to writings dealing with reality of epic proportions. Modern reality could best be described with the Mishnaic style, which is precise, clear, short, rhythmical and well structured. It is not surprising then to see the last of his Biblical-styled stories written in 1944 ("Eyney Leah"), nine years before KS-2.

The great majority of Agnon's stories and novels are

32. KS—1, III, 18, 27, 28.

33. *Ibid.*, pp. 77—79, 81—83, 90, 132—133, 137—138, 144—145, 146—147, 153.

34. KS—2, VIII, 29—30.

written in the Mishnaic style. In the later edition of these works we find thousands of corrections. The novel with the greatest number of corrections is **Haxnasat Kalah** (about 5:1, see Table 4). However, a clear indication of the ratio of corrections to pages in the short Mishnaic-styled stories in Vol. III is found in Table 2. We learn that the ratio is about 3.33 corrections per page compared with about one correction per four pages in the stories in the Biblical style or almost fourteen times as many.

A smaller ratio of corrections is found in the Mishnaic-styled stories of Vol. IV, see Table 3. The ratio is only one correction per page, still four times as many as in the Biblical-styled stories. This, in addition to the ratio of Biblical-styled stories to Mishnaic (about 1:15), proves again that the Mishnaic is the major style of Agnon and is the style he mastered and perfected.

Table 4 indicates very clearly that (with one exception, easily explained) the corrections gradually become fewer as we advance from the year 1931. The greatest number of corrections or major stylistic changes are found in **Haxnasat Kalah** and none in **T'mol Shilshom** (Vol. IX, 1945), **Samux V'nireh** (Vol. X, 1951) and **Ad Henah** (Vol. XI, 1952). The volumes which appeared between 1931 and 1945 show a gradual decline in number of corrections (see Table 6). It is clearly seen that, with the exception of Volume XII (which will be investigated further on), Agnon's major corrective work was devoted to Volumes I—III which center mainly around the religious life of the Jews in eastern Europe a few generations ago. Except for its literary and historical value, this subject is of little relevance to modern Israel. Agnon, whose style is faithfully intertwined with content, draws heavily from the Bible and post-Biblical languages in order to bring out the religious atmosphere of Jewish life of that period. Quite often each line and expression resemble very closely lines and phrases from these sources. This is true but to a much lesser extent of all his

writings. Unless one is familiar with this literature, one might miss the real meaning in Agnon's usage. It was therefore very natural for him to try to make the religiously centered works of Volumes I—III of KS-1 more stylistically suitable to the Israeli public which is, generally speaking, not too close in mind, spirit, and knowledge to the post-Biblical literature though it is quite familiar and absorbed with the Bible. The one exception to the trend of the gradually diminishing number of corrections is Volume VII, **Oreax Natah Lalun** (1939).

However, a few things must be borne in mind:

a) This novel appeared only eight years after Volumes I—IV (1931).

b) The atmosphere, although that of crisis and despair, is centered around Beyt Hamidrash. This makes the novel similar in mood and atmosphere to Volumes I—III (and thereby initiating there the many corrections for the purpose of modernizing it).

c) Unlike the works of Volumes I—IV, **Oreax Natah Lalun** is an autobiographical novel. This very personal novel deals with the most profound problems of Jewish life in modern times, demanding perhaps more stylistic attention than others.

d) Most of the changes are small, of only one or two lines. Only eighteen corrections are longer than one or two lines, but less than a paragraph in length; and only nine result in entire paragraphs being altered. No chapters were changed or added as is the case with Volumes I—II; and even so the ratio of corrections is still only 3:1, as compared to 5:1 in Volumes I—II.

Of the two styles (Biblical and Mishnaic) used in KS-1, the Mishnaic is clearly the dominant one and remains so in KS-2. This style, one may conclude, is considered by Agnon as the style most fitting to describe Jewish life in all its aspects in the modern world, and it is in this style which most of the changes occur.

CHAPTER II

REPETITIONS

Repetition is a well established stylistic device. In rhetoric' it can be very effective as an expression of stress, emotional tension, or excitement. For our purposes repetition is defined as the use of the same words in succession. The Bible uses repetition quite often for a variety of purposes. Examples:

a) To provide a psychological framework for the narrative: in the story of the sacrifice of Isaac, the words repeated twice, "Vayelxu sh'neyhem yaxdav" (Gen., 22:6, 8) stress the confidence and trust which Abraham and Isaac have in each other.

b) To stress importance: the phrase "B'ecem hayom hazeh" (Lev., 23:28, 29, 30) is repeated three times in the laws of Yom Kippur to emphasize the importance and solemnity of the day.

c) To stress and emphasize: God, in his words to Joshua at the beginning of the conquest of the land of K'naan, repeats four times the words "Xazak Veemac" (Jos., 1:6, 7, 9, 18).²

The Bible uses a great variety of repetitions of various forms which are characteristic of poetic or rhetoric styles. These literary and linguistic forms employed in the Bible have a didactic purpose which is often achieved by appeals to reason and emotion. Agnon's Biblical style follows the example of the Bible itself in this respect, as seen in the love story "Leylot" (KS-2, III, 390). "Vaereh et shem salsbilah **meir l'fanay** Vaesmax ki sh'mah **yair l'fanay**" (KS-2, III, 392, "lighting up before me,"

1. As in the Anaphoric structure KS-2, IV, 426, lines 14-24; KS-2, VII, 204, lines 21-27.

2. Gen. 17:7-8; Exo. 12:19-20, 34:29-30; I Sam. 1:17, 27; I Kings 19:10, 14; and many others.

repeated twice, marks excitement). "V'lo natati lah **min hap'-raxim asher** b'yadi, ki eyxaxah eten lah **min hap'rahim asher** l'salsbilah... vaekax et hashoshanah hazot vaeten otah l'ruxamah" (KS-2, III, 393). The repetition centers his mind on the flowers). "Vatikax Ruhamah et **hashoshanah** vatasem et **hashoshanah** al libah. V'elo mac'ah **hashoshanah** manoax" (KS-2, III, 393, "The rose" given to Ruxamah repeated three times, reflects intense emotion).

In Biblical language, especially poetry, but to some extent in narrative prose as well, repetitions are permitted. In contrast to this the Mishnaic language is basically prosaic and permits few repetitions. Repetitions occur mainly in Midrashic literature, which is sometimes quite poetic, for example, in the rhetorical passages.³ Mishnaic language is precise, simple, and clear, as it deals with matters of religious law and custom, ethical behavior in daily life, teachings, legends and morals, written for people of all levels of society and culture. Rashi's⁴ comment on the Biblical phrase which deals with the wording of laws is most appropriate. On the verse "V'eyleh hamishpatin asher tasim lifneyhem" (Exo. 21:1) ("And these are the ordinances that you should put in front of them"), Rashi writes: "As a table set and ready for a person to eat." Rashi's view regarding legal style should apply to any code of law, though one cannot always find this ideally legal style in the Mishnah and in other codes of Jewish law. Similar qualities are found in the style of the Agadic and Midrashic literature which tried to appeal to simple people in times of distress with the purpose of encouraging and comforting the miserable by telling them stories based on the world of the Bible. For the purposes of studying law and formulating it or for addressing people in distress and misery, the Mishnaic language with its clarity, simplicity, exactness and vividness serves well. Biblical language may be

3. N'darim 46b and many others.

4. The great commentator on the Torah (the five books of Moses) and on the Talmud.

(even in its narrative passages) poetic, rhetorical, and generally repetitious as a language of charismatic and nomothetic writings should be, especially when it is directed (as the five books of Moses are) to nomadic ex-slaves. The other books of the Bible employ a similar style, but this language had to give way to the Mishnaic for historic, linguistic and cultural reasons in the post-Biblical period. This language, with the exception of some poetic passages of the Agadah, lacks generally most of the poetic devices so typical of the Bible and allows very little repetition which tends usually to obscure, confuse, and complicate the syntax.

In KS-2 Agon's Mishnaic style carries basically this feature of non-repetition, but he knows how to use repetition effectively for literary purposes. The distinction between necessary as opposed to irrelevant repetition, is basic for understanding why Agnon introduced many changes in KS-2. Agnon sometimes disregarded this distinction in KS-1. The application of this principle led to a more effective and meaningful style in KS-2.

I will now illustrate the artistic repetitions from three different literary genres to show its use in expressing the humorous, the tragic, and the sublime:

1. **Humor.** In **Haxnasat Kalah** (KS-2, I, 24), we find the anecdote about the "man of truth," who was very careful not to answer "yes" or "no" to a question for fear that he might be wrong. This man was particularly careful not to say "no" when he was a guest at the home of a Rabbi and was served a dish of dessert. The dessert was offered to him again and again but being a "man of truth" he did not say "no." This anecdote is made up of two pairs of contrasting words that are repeated:

a) "Harav hakadosh mirozin" (The holy Rabbi of Rozin) and "Hosif v'axal" (he continued eating), i.e., "holiness-eating."

b) "Ish haemet" (man of truth) and "k'derah m'leah mirkaxat" (a dish full of dessert). These contrasting terms, hol-

iñess-eating / truth-desert, give rise to a ridiculous and satirical feeling. But the **repetition** deepens the ridicule by stressing it, creates the steadfastness of the "man of truth" as a real "man of principal," sticking to his "truth" (on a dish of dessert), and takes away the logical foundation of the term "man of truth" by limiting it to eating.

2. **Tragedy.** Hirshel, the tragic hero of "Sipur Pashut" (KS-2, III, 55), could not sleep since he was depressed and upset because he married a girl he did not love. He could not marry the girl he really loved because of certain social reasons. During one of his sleepless nights he wandered to the house of his beloved Blumah and walked around and around it. "Hirshel m'halex v'xozer laaxorav, m'halex v'xozer laaxorav maarix rucho um'kacer psi'otav, m'camcem psi'otav umaarix rucho" (KS-2, III, 192). When they face each other for a terrible moment; "Acuv acuv halev, acuv acuv um'vuyash." "Kol paam hayah tofes rosho v'coek mah ira mah ira?" (KS-2, III, 193), or "D'mumim d'mumim yar'du hag'shamin." Repetitions here reflect time standing still in his longing for Blumah, the hopelessness of his situation, and the feeling of despair in life's events over which he has no control. These are reflected again in the many repetitions in his imaginary dialogue with his wife upon his return (KS-1, III, 194-195). It shows also a total lack of communication between them; they do not listen to each other so they have to repeat themselves.

3. **Sublimity.** In the opening of the story "T'hilah" (KS-2, VII, 178) we read: "Cadeket hay'tah vaxaxamah hay'tah v'xinanit hay'tah v'anv'tanit hay'tah." With this four-fold repetition Agnon stresses the uniqueness of her qualities as though each was an entity by itself. On the other hand, the repetition unifies them all in one person "T'hilah." One can almost sense Agnon's excitement when describing such a great figure and understand his agitated emotional state, indicated by the repetitions.

In contrast to "hay'tah" (she was), we find many unjustified usages of "hay'tah" which Agnon dropped in KS-2. "V'otah

naarah shotah **hay'tah** velo **hay'tah** lixluxit k'motah." (KS-1, I, 75).⁵ This was corrected to "V'otah Rivah shotah v'lixluxit"; or "**V'hay'tah** mutelet kol yameha y'xidah b'veytah **v'hay'tah** marbah sixah," (KS-1, I, 89) in KS-2 the second "v'haytah" was dropped.

Other devices of repetition widely used by Agnon are:

a) Parallel sentences:

"Amad **zeh b'zavit zo v'hitpalel, v'zeh b'zavit zo v'hitpalel** (KS-2, I, 262). "**Kan neyrot** k'mispar anshey habayit, **v'xan neyrot** b'lo mispar." (KS-2, V, 262).

b) Stress and emphasis:

"Hi yash'vah baxalon **uv'gadeah hayu l'vanim**. B'xol et **hayu b'gadeah l'vanim**" (KS-2, III, 5). "Aval **xesed** zeh eyno matmid shemidat **haxesed** eynah mitgalet ela lifrakim" (KS-2, V, 263), "Acev acev yoshev lo yicxak" (KS-2, V, 264).

c) Imitating child speech:

"Zalgu eyneha shel hatinoket d'maot v'amrah mitox habxiyah, **ani eynei coraxat, ani eynei coraxat, ani omeret et haemet, ani omeret et haemet**" (KS-2, VI, 28; IV, 145, lines 13-14; VII, 98, lines 18-27).

d) Anaphora:

"**Axar kax** he'evira... **Axar kax** kiplah... **Axar kax** hidlikah..." (KS-2, VII, 204; IV, 426, lines 19-24).

e) Imitating natural occurrences:

"V'has'finah **niklaat v'holexet, holexet v'niklaat** k'mo b'xaf **ha-kelah**" (KS-2, III, 531). "Mah adam zeh **notel p'ri v'oxel, notel p'ri v'oxel**, kax ani" ... (KS-2, II, 237). "**Timrot** avak **uc'rorot, timrot c'rorot** vaxol" (KS-2, III, 365).

f) Imitating colloquial speech:

"**Davar exad** rabotay **davar exad hinaxtem hinaxtem** b'lo mas. Umahu? **Hamakel** rabotay, **hamakel**." (KS-2 VI, 281). "Afilu zikney hakloz am'ru, **yaeh yaeh. Maaseh y'dey oman, maaseh y'dey oman**" (KS-2, VIII, 291).

5. Other examples are: KS-1, III, 48; KS-2, VI, 129, lines 10-11; KS-2, I, 50, lines 27-42; KS-2, VII, 204, lines 21-27; B. Jurtzweil, *Mascot*, p. 249.

Repetitions of the type other than those previously described and analyzed are obviously a fault in any style. To attribute faults to **the** stylist of modern Hebrew literature may sound daring or even arrogant, such is Agnon's fame as a purist and perfectionist. Bialik, the prominent Hebrew poet, wrote in one of his dedications to Agnon, "L'rav Sagnon K'mar Agnon"⁶ (To a master of style like Agnon).

Yet despite the fact that his work was praised so highly by all, Agnon apparently felt that his style was not perfect. The very fact that Agnon did introduce close to 5,000 corrections in KS-2 speaks for itself. Some chapters, pages, and paragraphs are very different. This enormous undertaking by Agnon indicates his obsession with purity and perfection of style. This stems, by his own admission, from his deep reverence for the Hebrew language believed by him to be the language of God himself, as revealed to his messengers the Prophets and Sages of Israel for the purpose of formulating His divine scheme for a morally perfected world.

Besides this religious feeling that Agnon has for the Hebrew language, he also happened to be a writer in a period of constant change and advance in Hebrew in the land of Israel since the beginning of this century. Today we read the Hebrew of the early days of this century with a smile of forgiveness, and for the new generation in Israel it is sometimes quite difficult to understand. Such a change in a language is absolutely without parallel in history. Writing in the midst of this change, Agnon could not, of course, escape its influence; and he kept modifying his style in accordance with the new tastes, ideas, and culture being developed in Israel, and directed his writing towards the natural, simple but nevertheless artistic and meaningful style found in KS-2. For this reason he minimized the archaic lexicon, diminished classical idioms, omitted ambiguities and redundancies, and tried to do away stylistically with too obvious subjectivity in his descriptions.

6. C. N. Bialik, *Collected Works in one Volume* (Tel Aviv: D'vir, 1955) p. 386.

The changes in the KS-2 edition are obvious to the reader familiar with Agnon's work, but in this study I hope to show and outline the major trends of his changes that led to the perfection found in KS-2.

The repetitions of KS-1 are corrected in KS-2 in various ways: (The words that are underlined are those KS-1 forms which Agnon changed in KS-2. The source and the KS-2 replacement follows in parentheses. All example numbers refer to appendix 1.)

a) Use of synonyms:

"Lo hayom v'lo maxar aval yesh maxar **l'moxarato**" (KS-1, II 36, l'axar z'man). See also examples 6 and 16.

b) Replacing clauses with verbs:

"V'kirotav m'lem b'kaim **v'tolaim roxashim beyn hakirot**" (KS-1, I, 108, umarxishim tolaim).

c) Substituting adverbs of place like "here" and "there" for the second occurrences of place names: "Amad Nata v'natal acmo lixfar Oshni lo yactah shaah kalah ad shehigi **l'Oshni**" (KS-1, I, 69, l'sham). See also example 1.

d) Omission of redundancies:

"**V'im bati** lo bati ela l'vakesh" (KS-1, VII, 159) (dropped). See also examples 2, 5, 10, 11, 12, 14, 15, 18 and 19.

e) Rephrasing:

"**Shema racah laxzor. Shema racah laxzor? Vaday racah laxzor**" (KS-1, III, 143, Ki b'vaday bikesh laxzor el ishto). See also examples 3, 4, 7, 9 and 17.

f) Omitting what is obviously superfluous:

"V'hayiti toxen bareyxayim. Ba Ashk'nazi **l'veyt hareyxayim v'sak taun**" (KS-1, I, 114) (dropped). See also examples 2, 3, 8—13 and 18.

g) Substitution of pronoun for the name:

"Shekol acmo shel Rabi Yudil hayah m'kushar b'ecem hainyan, **sheilmaley Rabi Yudil**" (KS-1, II, 139, Sheilmaley hu).

h) Occasionally Agnon prevents repetition by changing the order of words: "Z'kufey komah **hayu v'hayu m'lubashim**

b'farvot naot" (KS-1 VII, 259, Uv'farvot naot hayu m'lubashim) thus the "hayu v'hayu" is separated.

The use of repetition is not prevalent, as a rule, in prose writing. Agnon's writings in the Mishnaic style are no exception. Even in the first four volumes of KS-1 (1931), repetitions are not common and corrections in this area are not frequent. From time to time Agnon displays his own creative personality by using repetitions for various stylistic purposes, as I have shown.

In the following chapter another form of repetition, the rephrased repetition, will be discussed.

CHAPTER III

REPHRASED REPETITIONS

In rephrased repetitions the writer repeats the thought in different words. The author takes a certain theme and rephrases it a few times in different lexical or syntactical forms or in different idioms. Sometimes, it is artistically very effective as will be shown, but at other times the repetition serves no obvious artistic purpose. Many of the redundancies were omitted by Agnon in KS-2.

Again it is worthwhile noting how Agnon treats this well known feature of classical Hebrew and of other rhetorical literature.¹ In descriptive passages mostly, Agnon will take a certain motif (such as studying the Torah or lighting Sabbath candles) and will elaborate on it with many different expressions in order to add power to the description.

But first we will examine some examples of rephrased repetitions from the Bible. In the poetic chapters of the Bible rephrasing can be found in almost every verse. Though it is less frequent in its narrative chapters, many examples can be found even in these: "V'yashavta imo yamim axadim ad asher tashuv xamat axiva. Ad shuv af axix mimxa..." (Gen. 27:44-45, Until your brother's anger will subside-rephrased twice). "Vayomer im shamoa tishma l'kol Adonay Eloexa v'hayashar b'eynav taseh v'haazanta l'micvotav v'shamarta kol xukav..." (Exo. 15: 26, And he said if you will obey the Lord your God and if you do what is right in his eyes, and if you listen to his commands and if you will keep all his laws...). In post-Biblical literature

1. N. Frye, *The Well Tempered Critic* (Bloomington: University of Indiana Press, 1963), p. 60.

rephrasing is scarce, but can be found in some poetic passages of the Midrashim: "Hiskamnu kulanu b'ecah axat, b'feh exad uv'lashon axat..." (Agadat Ester, we all agree unanimously--rephrased five times), or: "Shelo yomar adam:ekra sheyikrauni xāxam, eshneh sheyikrauni Rabi, ashanen Shehyeh zaken..." (N'darim, 62 a, a man should not say I shall study in order to be called a Sage—rephrased three times).

Rephrased repetition is found in Agnon's Biblical-style stories as one would expect, for example, "**Vaneshev baxeder van'daber d'varim rabim. Umeasher rabim had'varim asher dibarnu**" (KS-2, III, 399).² This type of repetition is not frequent at all in his stories written in the Mishnaic style. This is in accordance with the nature of the Mishnaic language as I explained in the previous chapter. However, here too Agnon in his own way uses rephrased repetitions very effectively on occasion. Less effective repetitions were omitted in KS-2, as will be shown.

At the beginning of the story "Sh'ney Talmidey Xaxamim Shehayu B'ireynu" (KS-2, VI, 5), Agnon keeps rephrasing words describing the total devotion of the people of the town to the study of the Torah. This wording demonstrates and reflects vividly and faithfully the dominant atmosphere of the Torah in their city. No less than nine rephrased expressions meaning basically one thing are used. The opening paragraph is taken up almost completely with a description symbolizing the atmosphere of this town that is filled with the desire to study and practice the Torah. To symbolize how devoted to Torah the town was, the first paragraph of this story is replete with references to Torah.

The same effective use of rephrasing can be found in another well known description of the arrival of the Sabbath in Jerusalem (KS-2, V, 261-263). The ritual of lighting various numbers of Sabbath candles in different ways in Jerusalem is de-

2. KS—2, III, 399. The other stories written in the Biblical style have many other examples.

scribed in no less than ten lines by rephrasing and making variations on a single theme. One can almost see the lights of Jerusalem on Sabbath eve, so effective is Agnon's use of rephrasing in this case.

Agnon does not use this means too often,³ and for good reason. As stated previously, the stories are written basically in the Mishnaic style which generally shuns repetition. Another reason is that when one takes a closer look and examines Agnon's style in detail, one sees that there are basic features generally opposed to repetition. Agnon is known for the brevity of many of his sentences. H. Rabin writes that "Agnon's language lacks many of the complicated syntactical structures found in standard Hebrew. His stories are made up of short sentences with more conjunction than subordination."⁴ Brief sentences and clauses are eypical of Agnon, especially when he describes action. Agnon's short sentences make him less inclined to use repetition of any kind, though one might suppose the opposite. Brevity is essential to Agnon for describing a reality in flux, a reality in action, as shown in Chapter X.⁵ In this respect Agnon's style again shows similiarities to the Mishnaic and Biblical styles. In the latter we find an abundance of action and brevity of expression. One chapter of the Bible suffices to describe the creation of the world. Each line in that chapter is replete with vital action; yet it is concise and to the point.

The Mishnaic style as well can encompass a world of ideas and vivid reality in a short line: "Al sh'loshah d'varim haolam omed, al hatorah, v'al haavodah, v'al g'milut xasadim." (Pirkey Avot, 1:2, The world is founded on three things; on the Torah, on service, and on charity). Agnon's inclination for brevity is well rooted in Classical Hebrew. The following cluster of sentences is a typical example. "Xazar hakol v'nishnah. V'ulam lo kol shir hayah ela kol d'varim. B'eyzo lashon? B'lashon sheey-

3. Other examples are: KS—2, VI, 53; KS—2, II, 405.

4. Rabin, *L'Agnon*, p. 233.

5. It is quite correct to say that in Agnon's style all features are interdependent and complimentary.

nah min hal'shonot shelanu. Bikashti lishol et Gamzu. Pakaxti et eynay v'raiti shekiso rek. Paniti l'xan ul'xan v'lo raiti et Gamzu. Amadti v'halaxti mexeder l'xeder v'lo m'cattiv. Xazarti v'yashavi. Yac'ah k'shishit shel shaah v'lo xazar. Hitxalti xoshesh shema ira lo davar. Amarti li c'rixin lirot mah ira lo. Higbati acmi mikisi v'yacati laprozodor v'lo macati et Gamzu. Amarti amtin lo b'xadri."⁶ (KS-2, VII, 387).

This brevity often takes the form of aphorisms, which Agnon favors. Sentences like: "Im raita adam shecarot baot alav b'dok oto bikreso" (KS-2, I, 24, If you see a troubled man check his stomach, i.e., his ways of eating). "V'im hameayim s'tumim, hapeh v'halashon b'lumin" (KS-2, II, 93). "Derex b'ney adam lishkoax et shecixim lizkor" (KS-2, VI, 262). "Shedarko shel av sheyesh lo gaaguim al banav" (KS-2, VII, 335). The use of aphorism is partly due also to the authoritative nature of a classical style. In almost every page of Agnon's work there is frequent use of aphorisms.

In a style such as this there is generally no reason for repetitions or rephrasing. Even in KS-1 we found relatively few, and in KS-2 there are almost none except for those used for artistic reasons. Redundancies, repetition, and rephrasing in Agnon's style seem incongruous and even contradictory. The exceptional cases of intentional rephrasing shown before tend only to emphasize the basic rule of non-repetition.

The lack of rephrasing is explained by the fact that Agnon's characters, with very few exceptions, do not speak in an every day manner in which repetitions are common. All of them speak the Agnonic language, regardless of their individual personalities, and this language is too classical and artistic for colloquial speech.⁷ The Rabbis and the simpletons talk the same language. One of the reasons for this is that Agnon himself is

6. Other obvious examples are: KS—2, III, 72, 382; KS—2, VII, 255; KS—2, VI, 56.

7. In rare cases we do find imitation of child speech: KS—2, VI, 28; KS—2, IV, 145—147. Or colloquial: KS—2, VII, 69. See also examples 11, 12, 14 and 18 in Appendix 1.

very often the main figure or the hidden narrator of the story or novel as in **Oreax Natah Lalun**, "Ad Henah", "Sefer Hama-asim" and many many others. Some critics even accused him of "stylization,"⁸ i.e. making his descriptions and characters seem somewhat artificial. An opposite view was expressed by Y. A. Zeidman concerning the style of **T'mol Shilshom**. "In this novel the language comes close to Israel speech."⁹ This statement seems inaccurate, for no one in Israel speaks in Agnon's language. Agnon's characters speak Agnon's words. M. Shamir, the noted novelist, correctly claims that Agnon remained faithful to himself and did not lower himself by talking down to the people.⁹ According to Shamir¹⁰ the gap between his cultivated style and the speech of the man in the street creates the impression of irony, which is quite characteristic of Agnon's writings.

Agnon himself said in his speech accepting the Nobel Prize that he writes with deep reverence for Hebrew, the holy language. No wonder that a writer who is a perfectionist like Agnon attempts to purify his style and tries to rid it of redundancies of various kinds. Redundant rephrasing is prevented in KS-2 by various means:

a) Substitution of a preposition for a clause:

"Sheexiluhu v'hishkuhu v'natnu lo kol miney maadanim She-baalam. Rauy laxem shetishm'u mah sheiro **l'axar sheaxal v'shatah v'hitaneg b'taanugim**" (KS-1, II, 116, l'axar kax). See also example 20 in Appendix 2.

b) Substitution of a verb for a clause:

"Hayah Rabi Yudil yoshev **v'tameah b'libo v'omer tameah ani**" (KS-1, I, 48, v'tohe).

c) Omission of redundancies:

"Emet shebau shadxanim ecel Rabi Yisrael Sh'lomo **v'asak imahem b'shiduxim**" (KS-1, I, 178). (dropped). See also Ap-

8. S. D. Goitein, "B'shaah Axat," **L'Agnon**, p. 28. L. Goldberg, "Shay Agnon Hasofer V'giboro," **L'Agnon**, p. 50.

9. Y. A. Zeidman, "Sirtutim L'signon Agnon," **Yuval**, p. 57.

10. M. Shamir, "Hatarmil Hakarua," **Yuval**, p. 85.

pendix 2, examples 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18 and 19.

d) Omission of the obvious:

"V'hahelex **natan yado al shixmo v'tafax lo**" (KS-1, III, 155, fafax lo hahelex al k'teyfav). See also examples 10, 11, 13, 21, 22, 23, 24.

e) Omission of colloquial speech:

"Am'rah ishti, im ken mah mah taaseh bo? **Mah ani oseh bo?** KS-1, VII, 572). (dropped). See also example 19.

f) Different wording:

"V'oseh kol ham'laxot ux'shehu oseh et m'laxto v'xozer l'veyto" (KS-1, I, 234, shamash hu v'xol tixot beyt hamidrash mush-laxot alav).

g) Simplicity in structure and in lexicon:

"V'lo ehyeh **nizkeret tamid b'didut sheani b'dubah kol hayamim**" (KS-1, I, 236). (dropped). See also example 8.

h) Widening the meaning of rephrased expressions:

"V'hu ashir gadol **v'yesh lo mamon harbeh**" (KS-1, II, 105, 109, muflag baashirut). See also examples 4, 11.

The corrections of rephrased repetitions constitute a very small percentage of the corrections in KS-2. They only amount to about one-third of the changes in true clear-cut word-for-word repetitions. Even as a means of artistic expression this type of repetition was used infrequently, perhaps because they are not as striking to the reader and are not as easily detected.

This concludes the discussion of corrections involving repetitions. The next chapter explores the area of expressions which, like repetitions, are superfluous from a logical aspect, rather than from the point of view of language.

CHAPTER IV

SUPERFLUOUS EXPRESSIONS

By superfluous expressions, I mean unnecessary lines which serve no meaningful or artistic purpose. A line like "V'raglexa y'xefot b'lo naalayim" (KS-1, II 109, and your feet are bare without shoes), Contains the superfluity "b'lo naalayim" (without shoes), because "y'xefot" means barefoot. This can sometimes also be considered a rephrasing, but the emphasis here is on logical or semantic redundancies rather than syntactical ones.

Finding any superfluous phrases in Agnon's writing would seem improbable, and a few hundred would seem incredible. When reading Agnon, one has the impression that each word is counted and perfectly placed. D. Tamar asks about Agnon: "Why is he a 'Sofer'?¹—because he counts each letter of his stories. He is the artist Ben Uri² and Rabi Elimelex Sofer" (the holy scribe) (KS-2, II, 407). Agnon is compared by D. Tamar to the main figure of "Agadat Hasofer" (KS-2, II, 131), also a holy scribe:

R'phael sits and writes and his Torah he writes day and night and he only stops for prayers in public and for saying the Kaddish. A talit of Micvah is spread on the pure table and its fringes hang down and touch the fringes of his little Talit, and on the Talit there lies a marked parchment and the parchment shines as purely as the sky.

1. Meaning both "writer" and a man who counts. "Sofer" came to mean scribe because the earliest scribes actually counted the letters and the verses in Scripture. Massoretic comments in the traditional text of Scripture preserve this classical tradition.

2. The hero of "Agunot," KS—2, II, p. 405.

From morning till evening the feather runs over the parchment, and black and nice letters appear sparkling over the parchment like birds on the snow on Sabbath Shirah. (KS-2, II, 139).³

Tamar is definitely right in this comparison but only if he had in mind the Agnon of KS-2. In KS-1, however, there were hundreds of superfluous items which were omitted in KS-2, as shown in Appendix 3.

As discussed previously, the style of the Mishnaic language is unadorned and to the point. Every word in this language is counted and precisely placed as in an ancient arc of stones. If one stone is taken out of place, the whole structure would collapse. I will illustrate this with one example from the Mishnah, that will shed light on Agnon's style. "Eyn omdim l'hitpalel ela mitox koved rosh. Xasidim harishonim hayu shohim shaah axat umitpal'lim k'dey shey'xavnu et libam lamakom. Afilu hamelex shoel bishlomo lo y'shivenu, vaafilu naxash karux al akevo lo yafsik,"⁴ or "Kax darkah shel Torah. Pat b'melax toxal umayim bim'surah tishteh, v'al haarec tishan v'xayey cār tixyeh uvatorah atah amel, im atah oseh ken, ashrexa v'tov l'xa, ashrexa baolam hazeh v'tov l'xa baolam haba."⁵ Besides the compactness and accuracy of structure, this language is rich in idioms and figurative speech like "mayim bim'surah" (measured waters), "shey'xavnu libam" (that they should direct their heart), "naxash karux al akevo" (a snake is wound around his heel), "darkah shel Torah" (the way of the Torah), many of which have become a part of modern Hebrew. One also finds here bright and clear thoughts of a sublime

3. "Shabbat Shirah" is the name of a Sabbath which comes in winter.

4. B'raxot, 5:1. "One should start praying only when one can deliberately concentrate. The Xasidim (pious men) used to wait an hour before praying in order to be able to direct their heart to God. Even if the king greets him he should not answer, even if a snake is wound around his heel he should not stop."

5. Pirkey Avot, 6:4. "This is the way of Torah. You should eat bread with salt, and drink measured water, and sleep on the floor, and live a life of sorrow and labor in the Torah. If you will do this, you will be happy in this world and in the world to come, it will be well for you."

nature expressed with brevity and simplicity and without superfluity.

To explain metaphorical inaccuracies of the Biblical language regarding God, we have the Talmudic rule "Dib'rah Torah bilshon b'ney adam."⁶ This means, according to the Jewish philosophers, that the metaphoric, imagistic, and picturesque language of the Bible about God should not be taken literally as the real attributes and description of God. The Bible intentionally personifies God in order to make it easier for simple people to grasp His might and magnitude. "Man cannot see me and live."⁷ Only the prophets and the philosophers can have a glimpse of the real God according to the Jewish philosophers. The Biblical language in this respect as in many others, is quite often not too accurate or free from confusing repetitious phrases.

Not so in the Mishnaic language. It does not deal with God directly as the Bible does. The Mishnah reflects a Weltanschauung which assumes a divine source for Scripture in general and for Jewish legal traditions in particular. But the Mishnah does not deal primarily with theology. It is a succinct summary of the legal tradition prevalent within the Palestinian Jewish community during the four centuries ending about 200 C. E.

The sages read the Bible with their own language categories and could not imagine that this holy book of God's words would contain one word or even a letter that was non-essential. Each dot, letter, and word must have some legal or ethical connotation. Thus the Midrash explains the words of the Bible instructing Abraham to take "et binxa, et y'xidxa, asher ahavta, et yicxak." (Gen. 22:2, your son, your single one, whom you love, Isaac), which contains three redundancies, by explaining that God was considerate and did not want to shock

6. Safra, Leviticus, K'doshim, 1. "The Torah speaks the way people speak." See also B'raxot 31:6).

7. Ex. 33:20, 20:16; Deut. 5:21; Isa. 6:5, Jud. 13:22.

Abraham by telling him bluntly "Go and sacrifice Isaac."⁸ The command "Lo t'vashel g'di baxalev imo," which appears three times in the Torah⁹ is explained by the Halaxah as three different commands. Do not cook, do not eat, and do not benefit from it; thence, there is no superfluity and all three are pertinent.

Those expressions of the Bible which are rephrased or repeated are treated with the utmost seriousness and are studied with very rigid formulas known as **Hamidot shehatorah nidreshet bahen** (the logical formulas for interpreting of the Torah). The best known are Rabbi Yishmael's thirteen categories for interpreting the Torah.¹⁰ All this is described symbolically in the story about Moses ascending to heaven and finding God "fastening crowns to the letters of the Torah" (M'naxot, 29), and God explained to him that he prepores it for one of the great sages of the Mishnah, Rabbi Akiva, "who will interpret even the crowns of the letters."¹¹ Some sages regarded the decorative figures of the Torah letters as meaningful. Agnon, who is himself a pious scholar of these sources, applies the lessons of rabbinic interpretation of Scripture to his own works, eliminating in KS-2 the superfluous elements.

The question of style and categories of thought arises here.¹² E. Auerbach¹³ shows how the Greek philosophy and Jewish religious thought are reflected in the Odyssey and in the story of Isaac's sacrifice, respectively. The well organized Mishnaic style with or no superfluity may reflect the faith of the sages—in an orderly world governed by an omnipotent, ethical God. This may also be true in Agnon's case. Agnon is a God-fearing individual, and his writings probably reflect his

8. Midrash Tanxuma (Gen. Vayera, 22); Yalkut Shimoni (Gen. Vayera, 22).

9. Ex. 23:19, 34:26; Deut. 14:21. "You should not cook a kid in the milk of its mother."

10. Safra, Leviticus 1.

11. M'naxot 37a.

12. H. A. Thorton, **Time and Style** (London: Methuen, 1962). E. Auerbach, **Mimesis** (Princeton: Princeton University Press, 1953).

13. *Ibid.*, pp. 3—19.

religious faith to some extent. An example of style reflecting such vision and faith is the opening of **T'mol Shilshom**. (KS-2, V, 1).

Superfluous elements are eliminated in KS-2 by various means; the most commonly corrected superfluity is the self understood one: a) for logical reasons, b) for semantic reasons, c) because it is self-evident, d) because it is stated previously by the author, e) because it is redundant in any other sense.

a) Logical reasons:

"Uxvar hitzilah haalmanah doeget livnah **shelo ba** shema xas v'shalom ero ason badereh" (KS-2, III, 273). (dropped). (And the widow started to worry about her son **who did not come**, lest something, God forbid, happened to him on his way). "who did not come" was omitted. See also examples 21 and 23 in appendix 3.

b) Semantic reasons:

"Haxenvanim **sheyesh lahem xanuyot**" (KS-1, VII, 223). (dropped). (The storekeepers who own stores.) "Haxenvanim" implies semantically "sheyesh lahem xanuyot" (who own stores). See also examples 2, 5 and 11.

c) Self-evident:

"Liminah shel delet xalon **kavua sham** arox vacar" (KS-1, VII, 76). (dropped). (To the right of the door a window is **fixed there**, a long and narrow one), "Is fixed there" is self evident and therefore superfluous. See also examples 6, 7, 10, 18, 19, 24, 25, 27, 28 and 29.

d) Statement made previously, and no further ones are warranted. "Ba ecel Rabi Yisrael Sh'lomo ush'alo **lo Rabi Yisrael Sh'lomo** mah tivo shel zeh." (KS-1, I, 193). (dropped). (He came to Rabi Yisrael Sh'lomoh and Rabi Yisrael Sh'lomoh asked him what kind of person this one was). Besides being an obvious repetition, it is clearly superfluous. See also examples 1 and 22.

e) Redundancies in any other sense:

"Am'ru aleah al Shprince Pesil shelo hinixah **otah ishah** lo

avaz v'lo bar avaz shelo sh'xatatu." (KS-1, I, 186). (dropped). (It was said about Shprince Pesil that **this woman** did not leave a duck or a goose unslaughtered). See also examples 4, 8, 9, 12, 13, 15, 16, 20, 26 and 30.

I have attempted to analyze part of the stylistic philosophy which may be behind the corrections of superfluous expressions by Agnon. Surprising enough, superfluities were much more frequent than repetitions in KS-1, as can be seen from Appendix 3. In this respect Agnon's style of KS-2 shows a very important improvement when compared with KS-1. Between 1931 and 1953 Agnon mastered the art of "The Sofer" (the scribe, or counter), making each word absolutely essential and inevitable in the best tradition of the Mishnaic style.

I will turn now to a different kind of stylistic fault which Agnon corrected in KS-2, the ambiguities.

CHAPTER V

AMBIGUITIES

In studying Agnon's works I found two types of ambiguities: a) The kind that is used effectively as stylistic means for artistic expression; b) The kind that is faulty, unintentionally causing confusion and uncertainty as to the meaning of a phrase.

Consider a sentence like "Shehayah sholeax matnat nisuin l'xol adam **shehayah lo sandak**" (KS-1, VII, 70, For he used to send a wedding gift to all those for whom he served as "sandak," (the person holding the baby at the ceremony of ritual circumcision). The underlined words can mean "to anyone who had a sandak," meaning to everyone, or "to anyone for whom he served as a sandak," the last being the meaning Agnon certainly intended to convey. As seen in his correction in KS-2, "Shehayah...l'xol adam sheuh alav hashalom hayah' lo sandak." (For whom he, of blessed memory, served as sandak). Thus the ambiguity disappeared.

The ambiguities of the faulty type, mainly on the lexical and syntactical level, were eliminated in KS-2 as seen in Appendix 4. However, a clear distinction must be made between the faulty² and the ambiguities which enhance the style. Agnon is a master in the artful use of ambiguity.

Ambiguity serves many purposes in Agnon's fiction:

a) It alludes to deep feelings of doubts and religious

1. Y. Peretz, *Taxbir Halashon Haivrit* (Tel Aviv: Masadah, 1952), pp. 21—22.

2. W. Empson, *Seven Types of Ambiguities* (Bloomington: University of Indiana Press, 1953), pp. 48, 176, 193—194; H. Rozen, *Havrit Shelanu* (Tel Aviv: Am Oved, 1956), pp. 57, 59, 61—62. Y. Peretz, *Taxbir*, p. 32; E. Rubinshtein, *Hamishpat Hashemani* (Tel Aviv: Hakibutz Ham'uxad, 1968), pp. 38—40, 159—160

frustration of a personal nature. In the story "V'hayah Heakov L'mishor" (KS-2, II, 61), M'nasheh Xayim, the tragic hero, suffers failure through complicated circumstances. Due to an incident involving mistaken identity, it is assumed that he has died. His wife, believing him to be dead, remarries and has a child. Upon learning of his wife's marriage he says, "Azavti et beyti, natashti et ishti, v'lo hishmati mimeni davar vaxaci davar, **ax et hanaasah eyn l'hashiv**" (KS-2, II, 81, lines 119—120). (But the thing done can not be undone). "Eyn l'hashiv," can mean both not to return himself, in the sense that he cannot return home, and can also mean not to undo what has been done, referring to the inability of God to undo and change M'nasheh Hayim's fate. In this way, his real death seems to him the only solution to his impossible condition. The reason for the employment of the device of ambiguity here (as in other cases) seems to be that Agnon, as a religious and pious man, is reluctant to state openly inner doubts regarding his basic beliefs. M'nasheh Hayim's fate, which represents the loneliness of modern man and the crisis of religion, is portrayed with more depth because the ambiguity adds philosophical dimensions to its meaning.

An obvious example of Agnon's doubts is the story "Pat Sh'lemah," (KS-2, VI, 143) from "Sefer Hamaasim," a collection of imaginative and dreamy stories of turmoil and personal frustration, reflecting in a Kafka-like way the miseries and shortcomings of modern man. In "Pat Sh'lemah," Agnon uses various kinds of ambiguities. The very name "Pat Sh'lemah," alludes according to Y. Levinger,³ both to a religious ritual and to erotic desires. Both are central motives in this story. More central is perhaps the ambiguity of presumably God's name "Haadon (. . .)" (The master . . .), the four periods standing presumably for God's four letter name YHVH, who, according to Agnon, "some scholars say," dictated to Y'kuti'el Neeman (presumably Moses) his book (the five books of Moses). This alludes to Agnon's doubts about the divine origin of the Five Books of Moses. Consequently, the authority of laws and commandments would be impugned. Interestingly enough, this work

3. Y. Levinger, "Hearot L'feyrush al Pat Sh'lemah," **L'Agnon**, pp. 179—183

5. Kurzweil **Massot**, p. 87.

of spiritual crisis, this unsteadiness of a previously held solid conviction, are reflected in ambiguous language, just as clear and unequivocal language seems to us an indication of deep faith in God's orderly world.

b) Ambiguities serve well in the allegoric stories as in "Haadonit V'haroxel" (KS-2, VI, 92), in which Agnon touches upon basic problems in the relations between the Jew and the Gentile, their different characteristics, and the problems of the assimilation of the Jews. Here we find a typically equivocal language used by Joseph, the Jewish peddler, who unintentionally became intimate with a Gentile lady. When to his horror he became aware of it, he shouted "Kamah nitraxakti!" (KS-2, VI, 101, How far away I went). Nitraxakti implies both physical and spiritual distance. "Im eyni **xozer** miyad hareyni avud." (If I don't return immediately I am lost). "Xozer" means returning, but is also a part of the idiom "xazarah bit'shuvah," repentance. By this Agnon expresses the dialectics of the relation between God and his people in history. By using the ambiguities, Agnon shows his reluctance to take a stand on matters beyond his judgement as an artist, though he is bothered by them as a Jew in the modern world. Ambiguous language can be found also in the allegoric and symbolic stories, such as "Ido V'eynam" (KS-2, VIII, 343), and "Ad Olam," (KS-2, VIII, 375), in which the world of antiquity is treated with nostalgia and longing as the anti-thesis of the emptiness of the modern world.

c) Ambiguity is used also for psychological reasons in a Freudian manner. Agnon's world is very often quiet and peaceful like the silent waters with storm and turmoil beneath them. "Sipur Pashut" (A Simple Story) (KS-2, III, 55-272) looks simple in its plot and characterization, a tale of frustration as a result of unfulfilled love. However, the misleading simplicity late return, all part of the typical Agnonic symbolism pointing in its ambiguities to modern man's distress and frustration. failing to open a door, losing a key, failing to enter a house, gives way from time to time to symbolic gimmicks such as

A typical example is blaming the "m'sharetet" (maid) for the key stuck in the door which prevents the Horowitzes from opening the door; thus they cannot return home. This is a typical Agnonic symbolic situation, particularly in "Sefer Hamaasim" (KS-2, VI, 103-249) but it is also found in other stories.⁴ "M'sharetet" (maid) is ambiguous here. It means the presently employed maid, but it can also refer to Blumah the previous maid, whom Hirshel loved. Hirshel's parents felt that Blumah was unsuitable for their only son since she was just a housemaid. The ambiguity is of a Freudian nature. Blumah is the real cause for Hirshel's miseries. Blumah is blamed for the stuck door which prevents the family from entering the house. (For Agnon the house symbolizes safety, security, and satisfaction.)⁵

Another ambiguity in the Freudian category is Agnon's treatment of Rabi Yudil's rooster called "Rabi Zarax," who symbolizes many levels of psychological meaning. As he crows at dawn, he symbolically marks the arrival of bright days for Rabi Yudil and his family with the finding of the treasure. (KS-2, I, 397-398). He is also a symbol of masculinity for his wife and daughters. This is alluded to also when Frummit, Rabi Yudil's wife, refers to him with the language of "The Song of Songs" (KS-2, I, 397).

d) Satire, a secondary aspect of Agnon's works,⁶ is another result of intentional ambiguity of meaning. The city of Jerusalem, mainly its extremely religious quarters with its typical characters, is reflected satirically in the description and activities of the dog Balak of **T'mol Shilshom**.⁷ His adventures are

4. KS—2, II, 105, 111, 123, 147—148, 157, 204. *Ibid.*, VII, 177—176. *Ibid.* IV, 76, 438. B. Kurzweil *Ibid* p. 65.

5. KS—2, VI, 170—181. "From Apartment to Apartment," pp. 160—169. "The House." B. Kurzweil, *Ibid* p. 63.

6. Dominant in "P'rakim shel Sefer Ham'dinah," KS—2, VI, pp. 250—287. The discussion in d and in e, although not manifested directly in stylistic terms, is nevertheless important, in my opinion, to the understanding of the place ambiguity occupies in Agnon's writings and its stylistic effects.

7. KS—2, V, 274—292, 297—312, 468—479, and more. M. Tochner, **Pesher**, pp. 71—72, 76—79.

seen through a human perspective. Isaac Kumer, the hero of **T'mol Shilshom**, paints the words "a mad dog" on Balak, and thereby causes the dog to be mistreated. The dog, while trying to find out why people hate him, helps man reveal himself through the dog's outlook on the world. Naturally this satire of a man's and dog's world interwoven is best served by ambiguity of identification of the human with the animal. Again, Agnon uncovers some of his pressing doubts about homo sapiens.

e) The final aspect of Agnon's ambiguity is in describing natural activities of human experience with implicit allusion to the mental and spiritual world. Some of Agnon's stories have obscure and enigmatic plots in the sense that all happen simultaneously in the physical world and in the religious and spiritual world as well. This originates in the Kabbalistic ideas of the Hasidic movements about the interconnection between the world reflecting the other. Two examples: the story "Maaseh Rabi Gadiel Hatinok" (KS-2, II, 416), tells about Rabi Gadiel, an almost invisible son of a Torah teacher, who is physically almost non-existent (a miniature Tom Thumb) and whose heroic deeds are out of proportion to his physical being. His strength is symbolic of Israel and of his spiritual essence. This ambiguity of person and character, physical and spiritual, is reflected in the line "V'hayah magbiah kolo ad shenau amot hasipim" (KS-2, II, 416, "And he raised his voice till the pillars of the house shook"), a clause taken from Isaiah (Isa. 6:4, "And the pillars were shaking from the angel's voice"). Humanity and divinity are both characteristic of Rabi Gadiel, as human and animal qualities were ambiguously combined in the dog Balak's personality. The image of the father in the story "Hamitpaxat" (KS-2, II, 256), is also ambiguous, standing for the boy's beloved and admired father and also for the redeemer of the world. The same can be said about "Bilvav Yamim" (KS-2, II, 485), one story whose meaning is found

on two levels, the natural (natural immigration of the Xasidim to Israel) and the supernatural (miraculous entrance by Xananyah). Those parallel both aspects of the Land of Israel, the secular and the holy. The same can be said for "Ad Olam."⁸

Finally, the ambiguity of names. Names like the renowned figure G'dalyah Klein (KS-2, VI, 221), (the big little one), which has quite a critical connotation, or "Raxnic" (KS-2, VII, 216), ("rich" in Yiddish, "nothing" in Polish), reflects his character and destiny, "Dr. Y'kutiel Neeman" (KS-2, VI, 144), "Adiel Amzah" (KS-2, VIII, 215) (God's people) according to M. Tochner,⁹ "G'mulah" (KS-2, VII, 354, the Sh'xinah—God in revelation)¹⁰ "Gamzu" (KS-2, VII, 354, Israel), and others. The ambiguity of names also carries the impression of irony and sarcasm, reflecting Agnon's hidden critical attitudes toward some of these characters.

All these examples of Agnon's mastery of ambiguity of symbol, images, and meaning are reflected in his style. Other ambiguities, the vague, the irrelevant, the stylistically obscure and confusing were omitted in KS-2, by the following means: (See Appendix 4).

a) More definite terms (like naming), "Amar lo Rabi Yisrael Sh'lomoh bo v'eten l'xa kos yash. Xazar v'natal et hatik **v'nixnas im baal habayit**." (KS-1, I, 164, axar Rabi Yisrael Sh'lomoh), (said to him Rabbi Yisrael Sh'lomoh come and I shall give you a glass of brandy. He returned and took the bag and entered **with the house owner** (after Rabi Yisrael Sh'lomoh), otherwise "house owner" might refer to a different person.

b) More exact wording and terminology: "V'siparti lo sherabi Xayim **masar** li k'tav cavaah" (KS-1, VII, 524, hifikid) (and I told him that Rabi Xayim **handed** me a will), (entrusted), which makes the receiver only kind of a guardian, but not the

8. KS—2, VIII, 315; M. Tochner, **Pesher**, p. 127.

9. **Ibid.**, p. 127; A. Band, *Nostalgia*, pp. 87—88.

10. **Ibid.**, p. 111.

legal beneficiary of this will, as might have been implied in "masar." See also examples 7, 22, 27, 28, 31, 32.

c) Omission of misleading grammatical elements: "V'nish-tataxti m'lo gufi ad shekafcah shenah alay v'kavlah et eynay" (KS-1, VII, 98, and I stretched myself out until sleep came and tīd my eyes). In KS-2 the text is: "V'nishtataxti m'lo gufi. Kafcah shenah alay..." Thus, "until" was omitted in order not to mean that the "stretching" lasted until sleep came. Agnon also divided this sentence into two separate sentences and the ambiguity disappeared. By the use of punctuation Agnon cleared up an ambiguity also in examples 8 and 14.

d) More normative and modern use of grammatical elements: "Gabay beyt hamidrash **kara oto maftir**," (KS-1, I, 97, The official of the synagogue **called him maftir**).¹¹ "Called him" might mean named him "Maftir" while Agnon obviously meant called him to perform the ritual of "Maftir." Therefore he corrected it to "Karah lo l'maftir" (called him for "maftir"). See also examples 1 and 2.

e) A more logical or natural order of syntactical elements: "V'tox k'dey diburah baah **lirot et haxidush b'eyneha**" (KS-1, I, 105, and while she was talking she came to see **the news with (in) her eyes**), which might mean, to see something new **in** her eyes, which obviously is not what Agnon meant, or to see with her own eyes the new thing, which Agnon did mean. In Hebrew the preposition "b" can mean "in" or "with," however in KS-2 he changed the order of the words to "lirat b'eyneha et haxidush" and this cleared up the ambiguity. See also examples 5, 6, 23 and 29.

f) Additional wording. This involves the majority of ambiguities: "Kol hakelim shel egoz" (KS-1, V, 136, all the furniture of nuts). "Shel egoz" (of nut) may mean belonging to one named "Egoz," or as Agnon truly meant, made of nut-tree wood. Therefore Agnon corrected it to "Kol hakelim shel ec egoz heym." (All the furniture was of nut-tree wood). See also

11. The last to be called to the Torah on Sabbath morning services.

examples 3, 4, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 24, 25, 26, 27, 30 and 32.

Ambiguities in the artistic sense are very definitely Agnonic and one of the trademarks of his art¹². One should read Agnon with a sensitive ear for the inner thoughts, hidden meanings, and the ambiguous expressions. One of the appealing qualities of Agnon's writing is the demand it makes on the reader to be alert and to detect the subtleties in his work. A direct result of corrections for preventing repetitions, superfluities, and ambiguities are simplicity, brevity, and clarity, to which we turn in the forthcoming chapter.

12. One of the main by products of ambiguity is irony — a definite trademark of Agnon's works.

CHAPTER VI

SIMPLICITY, BREVITY AND CLARITY

Simplicity

Simplicity is generally regarded as a virtue of any style. Great literature is usually marked by clear and simple style.¹ Complicated syntax results in vague language, and it frequently covers emptiness of thought and content. Great ideas can often be expressed in simple language. The chapters of the Bible, the Mishnah, the Midrashim, or the writings of Plato are typical examples. "The ancient sages knew a forgotten secret of the use of language. This is the ability to talk simply on the most sublime subjects and to talk sublimely on the simplest subjects."² Matters of ethics, morals, and human dignity are formulated in very simple language in Pirkey Avot (The Ethics of the Fathers), one of the well known tractates of the Mishnah. "Al tadun et xaverxa ad shetagia limkomo" (Pirkey Avot 1:2, Do not judge your friend until you are in his place). "Kol sheruax hab'riot noxah heymenu, ruax hamakom noxah heymenu v'xol sheeyn ruax hab'riyot noxah heymenu, eyn ruax hamakom noxah heymenu." (Pirkey Avot, 3:13). (He who is beloved by people is beloved by God and he who is not beloved by people is not beloved by God).

Agnon reached a peak of simplicity in the style of KS-2. This was partly achieved by omission of vagueness, ambi-

1. S. Maugham, "Lucidity, Simplicity, Euphony," in **Modern Essays on Writing and Style** (New York: Holt Rinehart and Winston, 1969), pp. 250—258.

2. E. Shteinman, "Xazut Kashah L'omanut Halashon," **B'xilot**, II (1952), pp. 64—65.

3. "Simple Story" note that this title symbolically indicates the goal of great Writing-simplicity.

guities, repetition and rephrasing as we have seen in the previous chapters. Even his artistic and very meaningful ambiguities are formulated in extremely simple language as can be seen in the chapter on ambiguities. Examples of extreme simplicity can be found in any page of any volume. Typical examples are in the openings to "Sipur Pashut" (KS-2, III, 56), or "Bidmi Yameha" (KS-2, III, 5):

Bidmi Yameha metah imi. K'vat sh'loshim shanah v'shanah hay'tah b'motah, m'at v'raim hayu y'mey sh'ney xayeha. Kol hayom yash'vah babayit umin habayit lo yac'ah. Reoteah ush'xenoteha lo bau l'vakrah v'gam avi lo hik'dish et k'ruav. Dumam amad beyteynu bigono, d'latav lazar lo niftaxu. Al mitatah shax'vah imi ud'vareha hayu m'atim. Uv'dabrah k'mo nifr'su k'nafayim zakot vayoviluni el heixal hab'raxah. Mah ahavti et kolah.⁴

Simplicity is also noted in the opening of **Ad Henah**, (KS-2, VII, 5), an autobiographical story about the author in Berlin during World War One.⁵

Simplicity is characteristic of Agnon and is one of the signs of his art. His stories, plots, ideas, philosophy, and style need no artificialities to provoke any false impression of greatness. His writings are made of life and reality themselves with their natural and supernatural aspects making the sublimity and the depths of human nature appear natural. Every page is a clear testimony to this. However, some lines in KS-1 are not as simple in style as Agnon wished them to be, and they were corrected and simplified in KS-2, as is shown in Appendix 5.

Simplicity was perfected in KS-2 by various means:

4. "In the midst of her youth my mother died. She was about thirty one years old when she died. Few and bad were the days of her life. All day she sat at home, and she did not go out. Her friends and her neighbors did not come to visit her, and my father too did not call his friends. Silent stood the house in its sorrow and its doors were not open for strangers. On her bed my mother lay and her words were few; and when she spoke it was as if wings were spread and led me to the hall of blessing. How I loved her voice!"

5. In its simplicity we are reminded of Heminkway's **A Farewell to Arms**.

a) Use of prepositions instead of clauses:

"Im hayah shabat o yom tov." (KS-1, III 289, If it was Sabbath or a holiday.) This was made simpler by writing "B'shabat o b'yom tov" (On Sabbath or on a holiday). See also examples 6, 25, 30.

b) Use of adverbs or adjectives instead of clauses:

"Beyn harotev labasar nixnas adam exad **um'lubash hayah k'ley derex.**" (KS-1, I, 159, Between the soup and the meat entered a man **and he was dressed in street clothes**). (... m'lubash k'ley derex.) (... dressed in street clothes). See also example 13.

c) Use of a word instead of its definition or its meaning:

"Hayah sham **adam exad ish lec.**" (KS-1, II, 86, There was one man, a comical person). To simplify it Agnon wrote "Hayah sham leycan exad." (There was a comedian.) See also examples 2, 20, 21, 22, 26 and 28.

d) Omission of superfluous expressions:

"**Natal nata sh'tey z'rootav** v'hinixan al k'reyso." (KS-1, I, 44, Nata took his two arms and put them on his stomach). It is of course much simpler to say "Hini ax Nata sh'tey z'rootav al k'reyso." (Nata put both his arms on his stomach). See also examples 3, 10, 11, 12, 16, 17, 27 and 29. Similarly omissions of rephrased expressions (example 7) or ambiguities (examples 10, 23, 27 and 31) bring about much more simplified sentences.

e) A more natural and logical syntax:

"V'xanut g'dolah haytah lo b'tabur hair shel arigin v'shel malbushim." (KS-1, VII, 192, And he had a big store in the center of the city, dealing in materials and clothes). It is much simpler of course to say "V'xanut g'dolah shel arigin haytah lo..." (And he had a big store of materials...). See also examples 1, 17 and 29.

f) Omission of archaic idioms and expressions, not always familiar to a modern reader: "Roceh adam likanes imo b'sixah **afilu hu omed alav** kol hayom kulo lo y'shivenu." (KS-1, I, 173, If a man wishes to start a conversation with him, even if he

hovers over him all day he does not answer him). "Omed alav" (Gen. 18:8) and "lo y'shivenu" (B'raxot 5:1) are Biblical and post-Biblical idioms. A simpler form of this sentence is "M'vakesh adam l'daber imo eyno meshiv lo." (If a man wishes to speak with him he does not answer him.) See also examples 2, 3, 4, 15, 18, 20 and 31. Sentences of a similar nature resulting in obscurity and vagueness were simplified in KS-2 as examples 5, 6, 14, 19, and 23 clearly show.

Brevity

Irrelevant and lengthy sentences are considered a fault in any style. Agnon is definitely aware of this in his writings. Consider the sentence "K'shehayu m'subin bisudah she'asah ba'al hamalon b'yom shehixnis et b'no labrit." (KS-1, I, 151, When they were sitting at a festive meal which the hotel owner made on the day his son was circumcised). This was corrected by Agnon to "K'shehayu m'subin bis'udat milah." (When they were sitting at the festive meal following a circumcision), or "V'lo hayu m'dabrim b'otah shaah zeh im zeh k'lum." (KS-1, III, 315, And they did not speak to each other at that time). Agnon corrected it to "Yash'vu k'exad mitox sh'tikah," (They sat together silently), which is, of course, shorter, and at the same time expresses their feelings better.

Technically speaking, brevity is a direct result of other corrections such as omission of repetition, rephrasing the superfluous as I have discussed in the previous chapters. However, brevity as brevity is typical of Agnon, for it is one of his trademarks, and for a very good reason. Agnon's outlook on the world is basically a dynamic one. He sees action and animation almost everywhere. His basic sentence is a verbal one, that is, its predicate is a verb. The nominal sentences are a minority in his writings. His basic verbal sentence is full of action, and is almost a miniature plot in itself. "Halaxnu ecel taxanat haxashmadiyot. Baah axat v'hay'ta m'leah. Baah sh'niyah v'amarnu linsoa bah. Altah Dinah lakaron. K'shealiti

axareah amar hanahag kol ham'komot t'fusim. Yar'dah v'himtinah imi l'axeret." (Ks-2, III, 471). Such sentences replete with action must be brief, sharp, and as concise as action itself. Even descriptions of inanimate objects are made with verbal sentences rather than with adverbs and adjectives. (See page 116). Almost each of Agnon's sentences is a small picture of a wider scene. His sentences combined make up a complete scene of wider and deeper dimensions.⁶ This is one of the reasons of his relatively short sentences, particularly in describing action.

With few exceptions,⁷ Agnon's heroes are not verbose. They speak very little to each other, and when they do they speak abruptly and to the point. "Am'rah Raxel l'Raxnic. Shamati sheorxim bau ecl'xa. Niana lah Raxnic et Rosho. Shaalah Raxel, mi hem? Amar Raxnic, anashim meiri. Am'rah Raxel, v'otah naarah mi hi? Amar Raxnic, bito shel hazaken hi. Shaalah Raxel, yafah hi? Amar Raxnic, davar zeh taluy b'taam." (KS-2, VII, 238).⁸

Brevity of sentences gives way to Agnon's artistic and presumably intentional ambiguity. Laconic lines and dialogue tend to hide real meaning and to allude to inner unspoken thoughts. This is particularly true of the stories of the second stratum (see page 75) which brings out crises, conflicts, and frustrations of a personal nature on various levels of meaning. This has, however, a clear symbolic implication towards man in general.

Lengthy sentences without apparent artistic effect are done away with as seen in Appendix 6. This was done in a number of ways:

6. Other examples are KS—2, VI, 216—220, 312—313. All are descriptions in terms of action. More examples can be found in virtually every page of Agnon's writing.

7. Freidah from **Oreax Nctah Lalun**, is very talkative. (KS—1, VII, 104, 317—326). Her troubles, miseries and suffering make her talk, exactly the opposite of Rabi Xayim, another tragic figure from this very gloomy novel. The tailor's wife is also talkative, *Ibid.*, pp. 79—84.

8. Other examples are KS—1, VII, 353—354; KS—2, VI, 57, 225, lines 24—31; *ibid.* VII, 248, lines 19—31, 249, lines 1—8, and others.

a) Use of a word rather than its meaning or definition:
"V'lo od ela sheeyni yodaat." (KS-1, II, 76, not only this but I do not know if...). A better way of saying it is "T'mihatni im...." (I wonder whether...). See also examples 3, 7, 9 and 12.

b) Combination of sentences to avoid redundancies:
"Harakevet am'dah. Karati l'sabal. Ba v'natal et m'talt'lay" (KS-1, VIII, 251, the train stopped. I called a porter. He came and took my things). Agnon shortened it to "Karati l'sabal v'natal et m'talt'lay." (I called a porter and he took my things). See also example 31.

c) Omission of superfluities:
"Mah asah oto cadik? Natal kol dinarey hazahav..." (KS-1, II, 159, what did the righteous one do? He took all the "gold dinars"...). A much shorter way is to say (natal oto cadik kol dinarey hazahav...) (The righteous one took all the "gold dinars"...). See also examples 1, 21, 23, 27, 30 and 31.

d) Use of pronouns rather than repeating the noun:
"Higati ecel beyt hamidrash. **Raiti shebeyt hamidrash meir.**" (KS-1, VII, 166, I arrived at the synagogue. **I saw that the synagogue is lit up**). Agnon shortened it to "Raiti shehu meir." (I saw that it was lit up). See also example 17.

e) Subordination of clauses:
"V'lo zaz misham ad shenitxam'mu yadav v'raglav. L'sof natal sefer v'yashav..." (KS-1, VII, 148, and he did not move from there until his hands and feet warmed up. Finally he took a book and sat down...). By subordinating the second sentence to the first brevity is achieved. "Mishenitxam'mu yadav v'raglo natal sefer..." (After his hands and feet warmed up, he took a book...). See also examples 15, 22, 25 and 30.

f) Use of various syntactical elements instead of a whole clause: "V'ramaz b'ecbao k'lapey haxalon **shebeyt hayayin hexadash nirah mitoxo.**" (KS-1, IV, 142, and he pointed towards the window **through which the new wine shop was seen**).

Agnon shortened it into "K'lapey beyt hayayin hexadash." (Towards the new wine shop). See also examples 6, 14, 18, 24, 28 and 29.

g) Use of the inflected possessive form, in contradistinction to the more usual periphrastic form in modern spoken Hebrew. "Zeh hashulxan hatahor shelo." (KS-1, III, 237, zeh shulxano hatahor).

h) Simplicity (examples 4, 12, 20). For prevention of rephrased expressions and bringing about shorter and more concise sentences, see examples 2, 8, 10, 13, 27 and 30.

Clarity

Whenever ambiguity is not used by Agnon for alluding to inner psychological and philosophical conflicts, unequivocality of expression is one of his imperatives. Obscure and puzzling style demands too much of the reader in mental effort. It prevents the reader from devoting his attention to matters of concept, meaning, and art. After all, style and language are only means, though they are vital means, for artistic and conceptual expression. They are not an end in themselves. Clarity is the result of simple, unambiguous, unrepetitious language. A style like Agnon's, sifted of the superfluous, the archaic, and the irrelevant classical idioms, becomes pure and clear. Such is Agnon's style in KS-2, having been thoroughly and conscientiously corrected by the author, as I have shown.

In practice all these features are interwoven and mutually supporting, and dependent, and it is very difficult to isolate stylistic features which can be considered as causes or effects in a matter as personal as artistic expression. The whole invisible personality of an artist is the creative force behind his style. The separation of this united force into different factors, features, and trends is an unfortunate necessity of analysis in this kind of study.

I found many obscure and vague sentences, clauses, and

phrases in KS-1 which were omitted, corrected and clarified in KS-2 by the following means, as shown in Appendix 7 as well.

a) Additional words, phrases or even clauses:

"Kol z'man shelo ba axer l'soxrah areyhu yoshev." (KS-1, III, 261, as long as nobody came to rent it **he is sitting**). To make this sentence clearer Agnon corrected it to "...yoshev hu le b'xanuto." (...he is sitting in his store). See also examples 4, 5, 6, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22, 23, 24, 25, 26, 27 and see also Appendix 8.

b) More natural and logical order of syntactical elements:

"Im eyni toeh bishvat yaxul shanah zo k'mo shenidpas baluax." (KS-1, III, 247, im eyni toeh xal hu hay'rid b'shanah zo b'xodesh shvat k'mo shekatuv). See also examples 11 and 13.

c) Different wording:

"Aval sh'mo yitbarax **maca axeret l'tovah**." (KS-1, II, 22, but God may he be blessed **found something else for its good**). This vague and difficult to understand sentence was changed to: "...maca siyum axer l'sipur hamaaseh." (...found a different end to the story). See also examples 20, 21, 28 and 29.

d) More modern language:

"shk'var hikiru shelo kol moax **sovel zeh uval'u kol inyan l'acomo**." (KS-1, VII, 175, yaxol litpos et kol hapilpul kulo merov xarifut"). See also examples 2, 3, 6, 10, 13, 21 and 28.

Agnon's style can be termed simple only within its own mental and spiritual realm. Even after Agnon's corrections in KS-2, one can feel its simplicity only if one is familiar with Agnon's stylistic sources. While his generally brief sentences are well established in Classical Hebrew, they are also a result of stylistic perfection in other respects. At the same time they reflect Agnon's perception of reality. All stylistic effects of course, are of no use if, for obtaining them, the author has to sacrifice clarity. Agnon is very much aware of this problem and many of his corrections in KS-2 involved additional wording for the purpose of obtaining clarity. Expressions which

might have been quite clear for the audience of 1931 are not so for the audience of KS-2, in 1953. For example, "Hak'hilot m'xalkot beynehen etrog exad xatixah likhilah xatixah likhilah." (KS-1, VI, 10, the congregation divided among them one etrog,⁹ a piece for each, a piece for each). The reason for this would escape a modern reader, and Agnon correctly added "...k'dey l'haalot al libam zexer hamicvah," (To bring to their heart the memory of the commandment), thus making the sentence clearer. Despite all the corrections and changes, even today, because of the classical nature of his style, some find Agnon's writings rather strange and remote.

9. A citrus fruit used in some of the rituals of Succot.

CHAPTER VII

BIBLICAL AND MISHNAIC PHRASES

The "decorative style" (the one which frequently uses Biblical or post-Biblical idioms) was very often employed in Hebrew literature even as late as the Haskalah period. To a great extent, this style can be seen in modern Hebrew literature as well, and of this Agnon is a prime example. As a prose writer, he frequently employs phrases taken from the poetic language of the Bible. Both the poetic and the narrative styles serve as sources in this regard. Many poetic forms such as the parallel sentences (see pages 88-93) or rhythm (see pages 102—111), are incorporated artistically in Agnon's prose giving it a quite intensive poetic charm, feeling, and spirit. B. Kurtzweil, in his **Masot**, refers to Agnon as "The Poet". Many other poetic features of Agnon's writings are explained in Chapter VIII.

Some parallel phrases recognizable by their wording and form are found repeated in the Bible itself. Expressions like "Hataxat Elohim anoxi" (Gen. 30:2, 50:19), appear twice. So does the expression "Tihyenah l'rosh Yoseph ul'kodkod n'zir exav." (Gen. 49:26; Deut. 33:16).¹

Biblical expressions are found in the post-Biblical language in spite of the great difference between these languages. Sometimes they are not easy to identify because they are so absorbed in the Mishnaic language. For example, "L'shalem tashlumey nezek **b'metav haarec.**" (Bava Kama 1:11, quoting Exo. 22:4).

1. In Deut. the first word of this expression is changed to "Tavotah." Other examples are: Gen. 29:17, 39:6; Exo. 15:2, Isa. 12:2; Psa. 118:14; Deut. 32:1; Isa. 1:2, Deut. 32:9, 13; Isa. 58:14. A. Ben Or, **Lashon V'signon** (Tel Aviv: Yizr'el, 1967), pp. 132—133.

"Umaaxiiln oto lexem car umayim laxac." (Sanhedrin 9:5, quoting Isa. 30:20).

The Hebrew poets and writers of the Makamot² of the Middle Ages were especially fond of Biblical expressions. In that way they showed their great admiration for the Bible, and displayed their artistic virtuosity and superiority in using it over contemporary Arab poets. In the beginning of modern Hebrew literature³ through the "Haskalah Period" (the period of Enlightenment)⁴ poets, authors, essayists, thinkers, and translators turned to the Biblical language for lexicon, syntax, and style for various social, national, and spiritual reasons.⁵

Biblical expressions are found in the style of some of the greatest figures of modern Hebrew Literature such as Mendele, Axad Haam, Bialik, and in many of their contemporaries. Because Agnon is absorbed in the Biblical and post-Biblical spiritual and linguistic world, it is no wonder that he continued in this tradition of decorative language. However, a master stylist like Agnon cannot be expected to be satisfied with plain and ordinary usage of classical idioms. His level of artistry is capable of more than that. In order to understand Agnon in this respect, we must differentiate between "direct usage" and "indirect usage" of classical idioms. By "direct usage" we mean using expressions exactly as they are found in the Scriptures. In "indirect usage", the phrase is only partially identical to the classical phrase. Agnon imitates the phrase partially, either in its form or its wording. The indirect usage is not easily identified, and one needs to have great knowledge of the Scriptures to be able to find a resemblance between Agnon's lines and Biblical or Mishnaic idioms.

2. Rhymed and rhythmical prose of great linguistic virtuosity usually for satirical and comical purposes. The great Makama writers were Y. Alxarizi and Imanuel Haromi.

3. The end of the 18th century (from about 1782) in Germany.

4. From about 1782 in Germany and then during the 19th century mainly in Russia and Galicia.

5. A. Ben Or, *Toldot HaSifrut Haivrit Haxadasnah* (Tel Aviv: Yizr'el, 1959), pp. 35—36. Y. Klozner, *B'ayot Shel Sifrut Umada* (Tel Aviv: Masadah, 1956), p. 119.

It can generally be stated that the direct usage of classical idioms by Agnon is found to be gradually diminishing as we advance from KS-1 of 1931 (see Tables 8 and 9) towards KS-2 of 1953—1962. This is not surprising as Agnon gradually finds his own stylistic way and must adjust to the taste of new generations of readers.

However, the "indirect usage" remains a basic feature of his style even in the last volume of KS-2 **Haesh V'haecim**, 1963. It is a powerful and most effective way to deepen the meaning of a line and to give it religious and classical dimensions. Here is a typical example. In part of the opening of **Oreax Natah Lalun** (KS-2, IV, 7, lines 13—20) we find fourteen allusions to Biblical and post-Biblical phrases (see Table 7). Five of them are taken from the High Priest's service on Yom Kippur,⁶ the most solemn and religiously exciting and moving ritual. Part of the opening paragraph is replete with the feeling and emotion of Yom Kippur. Agnon uses the central phrases from the High Priest's ritual service quite explicitly to describe secular activities of the Gentile train clerk Gumovyc (who we are told has an artificial left hand made of rubber!) This is quite a daring stylistic gimmick by a man as deeply religious and pious as Agnon. Agnon must have felt that his return to Shibush (Buczacz, Agnon's birthplace) is of the utmost importance to his spiritual integrity. Facing his birthplace, his spiritual origin, gives him an opportunity to reexamine his beliefs and, perhaps, like the High Priest of Yom Kippur, to revitalize his faith. This hope turns into a terrible disappointment, for the Yom Kippur he finds in Shibush is a grotesque scene, only a blurred shadow of the moving and spiritual experience of Yom Kippur in his youth (KS-2, IV, 13—17). All this is suggested in the opening lines by the Yom Kippur phrases used to describe a secular and trivial scene.

6. Table 7 (1, 4, 5, 10, 11, 12, and 13). The novel begins with the words "On the evening of the day of Yom Kippur I left the train..." Yom Kippur is a very important theme and motif in Agnon's writing, for many stories center around it — see "Im K'nizat Hayom," Volume VII, and Pi sh'nayim," "Ecel Xemdat," Volume VI, and others.

Another example of lines alluding to classical phrases for deepening of meaning is in the opening lines of **T'mol Shil-shom** "Kish'ar axeynu anshey g'ulateynu b'ney haaliyah hash-niyah hini'ax yicxak Kumer **et arco v'et molad'to v'et iro v'alah** l'erec Yisrael livnot otah mexurbanah ul'hibanot mimenah" (KS-2, V, 7). The phrase "**Et arco v'et molad'to v'et iro,**" alludes clearly to the verse "Lex l'xa mearc'xa ummimoladt'xa umibeyt avixa el haarec asher areka" (Gen. 12:1, Leave your country, your motherland, and your family, and go to the land which I shall show you). These are God's words to Abraham and are the starting point for the history of the Jewish people. This gives a definite historic and religious perspective to Isaac Kumer's (the hero of the novel) immigration to Israel. All the adventures in this novel take on a much deeper meaning with implications toward the supernatural destination of the return of the Jews to their land.⁷

Agnon's indirect use of classical phrases is found whenever a deepening of meaning or emotion is warranted. Here are some examples: Close to his death Agnon's father appoints his closest friend Rabi Yaakov Moshe (KS-1, VII, 278) to be the guardian of his sons. With deep emotion Agnon writes "V'af b'moto shel aba **lo nifrad** mimenu." (And even when father died he did not part from him). "B'moto... lo nifrad" (II Sam. 1:23) is a phrase taken from David's eulogy on the beloved Saul and Jonathan whose deep love Agnon found similar to that of his father's and Rabbi Yaakov Moshe. Another example is: Agnon's admiration of the pioneers in Buczacz (KS-1, VII, 339), is expressed by using a phrase "Aval xen alumim shoxen hayah al habayit **v'al keylav**" (But a charm of youth was dwelling on the house (of the pioneers) and on its contents). The phrase "V'al keylav" (Exo. 25:9) refers to the ritual articles and tools of the Tabernacle. It is quite daring to compare the pioneer's tools to the Tabernacle's; but such was Agnon's reverence for

7. Other examples are: KS-2, II, 258, lines 1-5, 487, lines 6-20; KS-2, I, 7-8; and KS-2, VIII, 8-10.

these devoted youths (he himself had been a pioneer) and their activities.

Agnon's phrases are deeply rooted in classical Hebrew, so much so that sometimes they are built in the form or in the rhythm of Biblical phrases⁸ without using the actual wording. The effect of such usage is the same as the use of the classical idioms in their own wording. Rabi Yudil's trips are often described in the form "Vayisu m'... vayaxanu b'..." (Nnm. 33:5-37, And they traveled from... and camped at...). "Yaca Rabi Yudil mizalozic v'nasa likfar... umikfar... likfar..." (KS-2, I, 100). Rabi Yudil's trips are taken on the order of a great Rabbi just as the Israelites travelled in the desert obeying God's command. The sentence "Hexatan lo maca aba? Im mazal tov lo am'ru lah? Ki madua lo kib'lu mimenu p'risat shalom" (KS-2, I, 382—383) is written in the form and rhythm of a verse in Jeremiah (Jer. 2:14).⁹ In this way Agnon perhaps tried to relive the great historical experiences of the Biblical world.

Many of the "direct usages" (Biblical or Mishnaic phrases used in their original or very close to their original form and easily recognizable) Agnon gradually omits many of them as his stories move further away from the atmosphere of piety and religiosity generally characteristic of Volumes I—III of KS-1. G. Moked¹⁰ points out that from a social-religious point of view Agnon's writings can be classified into three categories or social and spiritual strata. This classification will give a better understanding of Agnon's stylistic development in general and his omission of classical idioms in particular.

The first stratum is the layer of total trust in God and deep faith in his ethical guidance and rule. The religious elements permeated every level of society and the individual feels secure within its spiritual world. The main work of this stratum is

8. A. M. Lifshitz, *K'tavim* (Jerusalem: Mosad Harav Kuk, 1953), II, 221; D. Sadan, *Al Shay Agnon*, pp. 157—159.

9. Other examples are: KS—2, I, 383, lines 2—7; cf. Lam. 2:12; and KS—2, III, 256, lines 29—31; cf. Ecc. 3:2—8.

10. G. Moked, "Sh'loshah Pirkey Agnon," *Moznayim*, XXIII (1967), 13—14. See also Shamir, *Yuval*, pp. 84—85.

and partly **T'mol Shilshom**, (KS-2, V), reflecting the period of the eighteenth and the beginning of nineteenth centuries. The second one is the stratum of symptoms of crisis and loss of faith ("Sipur Pashut", KS-2, III; **Oreax Natah Lalun**, KS-2, IV; partly **T'mol Shilshom**, (KS-2, V), reflecting the period of Haskalah¹¹ and the crisis in Jewish religion, the physical suffering as a result of the pogroms,¹² the miseries of World War One and the secularization brought about by the Zionist Movement. The individual in this stratum is rebellious and the traditional social structure is in turmoil and is beginning to collapse. In the third stratum we find a totally new society with the typical symptomatic problems of confused and tormented man in the twentieth century, particularly after World War One. The central stories of this division are those of "Sefer Hamaasim", which describe the ever frustrating and lonely image of man, and resemble the immoral and irreligious frightening world of Kafka.

The greatest number of Biblical and Mishnaic phrases are found in the first layer which consists mainly of volumes one to three of KS-1. This is to be expected, as the world described there reflects the Biblical and post-Biblical cultures. Agnon's style in these volumes is based on the Rabbinical and Xasidic¹³ style of the 17th—18th centuries. Here the classical phrases are frequently dominant. (See Table 9). Most of the classical phrases omitted are from Vol. I—III.

Some examples are:

a) "Emet **shelo exad bilvad hizmino leysev imo ela she-kamah baaley batim amdu l'hazmino**" (KS-1, I, 233), is formally based on the line from Passover's Hagadah¹⁴ "Shelo exad bilvad amad aleynu l'xaloteynu ela..." and Agnon purposely used this line as the whole chapter from which it is taken is about

11. See footnote 4.

12. The worst pogroms happened in Russia in 1881-2, and in 1903 (The Kishinev Pogrom).

13. The religious half mystical movement begun in 1740 by the Baal Shem Tov.

14. The book used in the seder ritual at Passover.



Passover. However, in KS-2 Agnon changed it to "Shekamah baaley batim bikshu mimenu leysev imahem..." (That some householders invited him to "recline"¹⁵ with them...) and thereby modernized it.

b) "Lamah l'fi sheadam xayav lismoax bameh shemuxan lo **v'hol ham'shaneh yado al hataxtonah...**" (KS-1, I, 249). "...V'hol ham'shaneh..." is a Talmudic phrase (Bava mecia 76a) dropped by Agnon in KS-2. He thus avoids using a direct Rabbinic phrase upon which many a modern reader may frown.

c) "Hamatxil patax **Adon Olam** (a morning prayer) **uvaal Shaxarit** (cantor) hitxil **Hamelex** (Sabbath morning prayer) v'adayin Efraim lo ba. Kol haam **m'xaven libo l'avinu shebasha-mayim** (B'raxot, 5b) v'ani v'xami **cofim** (Psa. 66:7) badelet." (KS-1, II, 21). This passage includes five classical terms and phrases which might well be unfamiliar to modern readers. Agnon changed this to: "Lo day shelo hishkim l'veyt hakneset ela afilu litfilat shaxarit lo ba" (Not only did he not come early to the synagogue but he did not come even to the morning services. More examples are found in Appendix 9.

The second layer, generally Volumes IV—VII, describes Jewish life after it was affected socially and spiritually by the Enlightenment, by the physical suffering in the pogroms and World War One, and by the spirit of Zionism and the new life and new Hebrew language in Palestine. This necessitated some adjustments in Agnon's style, which are reflected by a similar number of classical idioms (see Table 9). The story "Binareynu Uvizkeyneynu" of Volume IV describes satirically the first activities of the Zionist in Agnon's town. The atmosphere is naturally Zionist, quite different from that in Volumes I—III. Fewer classical phrases are noticed, and therefore few are omitted: "Mah omar umah adaber, Elokim maca et avoni" (KS-1, IV, 145) is basically a Biblical verse (Gen. 44:16), omitted by Agnon in KS-2. "Givat haxol" of the same volume is

15. "Hasavah" (reclining) is one of the symbols of freedom celebrated on Passover.

one Agnon's Palestinian stories, and has no more than a handful of classical phrases and even many of these were dropped. "Kamah hayah mitaneg al **havel piah** (KS-1, IV, 202), "havel piah" is a Mishnaic idiom (B'raxot, 119b), which was changed to "sixatah" (her conversation). Interestingly enough when Agnon returns in **Oreax Natah Lalun** (KS-1, VII) to an atmosphere resembling the one of Volumes I—III, classical phrases become more frequent. See Table 9, and Appendix 9. Here they are still relatively few, but Agnon nevertheless omits even some of those: "V'afilu **hay'hudi halaz**" (KS-1, VII, 58), which is a Biblical form (Gen. 24:65), is corrected to the more modern "Oto hay'hudi" (that Jew). Another example is: "Macati kama b'ney adam **shepagati bahem** bayamim harishonim." (KS-1, VII, 212). "Shepaagti bahem" is a Biblical term (Gen. 28:11) meaning to arrive at a place or to meet someone. This might be confused with the Modern Hebrew "pagati" b'" (I hit someone). Agnon omitted the term in KS-2 and wrote instead "Shelo raiti otam..." (Whom I have not seen...) Another example is "V'im eynam inyan l'xan ten otam inyan l'makom axer" (KS-1, VII, 228), which is a Talmudic phrase (Kidushin, 42a), that is generally unfamiliar to a modern audience, and Agnon therefore deleted it in KS-2.¹⁶

Finally, in the third layer, Agnon is definitely drawing from Israeli Hebrew, although basically he remains in the realm of the Mishnaic style. The number of Biblical and post-Biblical phrases is the smallest in this section (see Table 9).

Only a few easily recognizable classical phrases are found in the works from Volume VIII of KS-1 (**Eylu Vaeylu**) and on. But there are many more indirect ones. Biblical and Mishnaic phrases are assimilated in the style; yet despite this fact the style seems to be unified. This is one aspect of Agnon's stylistic art, the ability to amalgamate linguistic elements of

16. Other examples: "...v'kovesh eynav meinyanav" (KS—1, VII, 151) (dropped); "v'kovesh eynav" (Sanhedrin 196); "Poresh hu micuso" (KS—1, VII, 215) (dropped); "Poresh m'" (Kidushin 66b).

the various strata of the Hebrew language into one unified style: "**Uvxen shirah lanu** kol nigun sheatah roce." (KS-1, IX, 359), "Shirah lanu" is Biblical (Psa. 137:3) "**V'lo zaz mexab'vo** ad shehoshivo l'fanav" (KS-1, IX, 211), "V'lo zaz mexhab'vo" is Mishnaic (Bamidbar Rava 12). Other examples are: "D'varim harbeyh yesh birushalayim **lo timaley ayin merot.**" (KS-1, IX, 331). "Lo timaley ayin merot" is Biblical (Ecc. 1:8). No omissions or corrections are found from Volume IX on, which would probably indicate that this stylistic practice was satisfactory to Agnon and was in its final stage of development.

In spite of the assimilation of classical phrases throughout Agnon's works, including the later ones, there is a clear trend of gradual lessening of the obvious classical phrases, from 1931 and on. This is clearly reflected in the number of omissions of classical idioms as seen in Table 8 (the number of classical phrases omitted from the various volumes of KS-2). Those were omitted in order to modernize their style and to make it closer to the new generation in the land of Israel. The omissions of classical phrases reflect the style of the particular volume. The more classical its style, with an abundance of Biblical and Mishnaic phrases, the more omissions can be seen, as Table 8 indicates. To supplement our findings, Table 9 shows the number of classical phrases consisting of at least two elements of the original phrase in three pages taken at random from each volume. This may serve to indicate clearly their frequency of occurrence. The greatest number of those are found in Volumes I—III, as expected. From that point they diminish and dwindle gradually. This tends to confirm Moked's (see pages 74—75) division of layers and Rabin's corresponding theory of three stylistic stages in Agnon's works (see page 3).

Agnon's rich vocabulary is drawn from the classical sources of the Hebrew language. But vocabulary is the least stable part of any language, and modern Hebrew has never adopted some of the older terms.

In KS-1, Agnon employs terms which are rarely used in modern Hebrew (see Appendix 10). For example, he uses

"marcin maot" (KS-1, VII, 45), a phrase found in Tosefta Bava M'cia 14:6. This expression would not be intelligible to the typical young Israeli, unless he uses an unabridged dictionary, because the lexical item "marcin maot" is not used in modern Hebrew. In KS-2 Agnon changed the term to "notnim maot." Without changing the meaning, he thus removes an archaism and adds to the clarity of his writing.

CHAPTER VIII

SYNTACTICAL STRUCTURES

Syntactical structures are the arrangements of sentences, clauses, and expressions, and the way in which they relate to each other. Structural syntax is a vital part of any style, particularly in as highly artistic and classical a style as Agnon's. Any style must draw its strength also from sources other than the purely lexical or grammatical. Words alone without the help of structural devices can never adequately and fully express complicated matters of ideas and feelings. Poetry, therefore, uses its various poetic means to convey as faithfully as possible the poet's feelings and ideas. Prose cannot rely on poetic devices such as meter, rhyme, exact rhythm, sounds, and metaphors. One of its most important means is the various kinds of syntactical structures which add power to the meaning of words and expressions. A typical example is Agnon's lines from the opening of "Bidmi Yameha" describing the approach of death to a young mother. "Kol hayom yash'vah babayit/umin habayit lo yac'ah, reoteah ush'xenoteah lo bau l'vakrah/v'gam avi lo hikdish et k'ruav. Duman amad beyteynu bigono/d'latav l'zar lo niftaxu." (KS-2, III, 5).¹ This cluster of sentences is built upon parallel clauses. Each taken separately is quite clear and meaningful; however, the parallel structure in which one sentence repeats and approves and corroborates the other: (a) creates the atmosphere of total despair with no hope. All the sentences proclaim the same thing, the same verdict, the same fate. Thus, the arrival of death is inevitable. (b) Successive

1. All day she sat in the house, and the house she did not leave. Her friends and her neighbors did not come to visit her, and my father also did not call guests. Silent was the house in its sorrow. Its doors were not opened for strangers.

parallel symmetrical and steady sentences may even resemble a march and create the illusion of approaching death. All this is accomplished by means of structure and form, adding force to the Biblical language of which the style of this story is made.

In the stories written in the Mishnaic style this structure device is equally effective. "Or eyneah xesed v'raxamim/v'kimtey paneah b'raxah v'shalom," or "Shem'or paneah shalom/v'xibat k'olah naxat" (KS-2, VII, 178).² This parallel combined structure is much more meaningful than each sentence standing alone, because it creates the feeling of harmony in T'hilah's personality, a feature emphasized by the structure.

Structure helps to create a real and vivid atmosphere of idyllic peace and spiritual serenity in the following passage describing the arrival of the Sabbath in Jerusalem. "Nistalku panim shel zaam/v'xol lashon rakah v'tovah/umikol bayit umikol xacer m'irim nerot harbeh/v'xol hair kulah domah lipaltrin sheitrum b'nerot uv'panasim" (KS-2, V, 262). The first part of the parallel structure tells how peaceful and kind people become, while the second part tells about the life of the city. Thus is created a harmony between people and the city, between internal peace and external appearance of brightness, between the physical and the spiritual, the secular (people) and the holy (Sabbath candles ritual). Another example is: "Yom exad maniax R'uven y'sod l'veto v'yom exad maniax Shimon y'sod l'veto" (KS-2, V, 448), showing by its parallel structure the continuous building of a city. Naturally, rhythm, too, is strongly felt in the above examples.

Structure is the very essence of language. According to Humboldt³ language originates in thought but operates in time. Therefore, being expressed in time, it then takes on the sen-

2. The light of her eyes was grace and mercy and the wrinkles of her face, blessing and peace. Also on page 197: The light of her face is peace and the love of her voice is satisfaction. See also KS—2, VIII, 241, lines 1—3.

3. N. Rotenshtreich, "Kavim Litfisato shel Humboldt Balashon," **B'xinot**, VII (1954), 19—24.

suous forms of sound and structure. Thought and sensuality (sound, structure) are the fundamentals of any language. To this must also be added emotion and pathos which can add certain features to the patterns, molds, and forms of thought.

Agnon's style can very well corroborate Humbolt's theory about the nature of language. Structure in a variety of forms and functions is fundamental in his style. Agnon's style in this respect, too, is deeply rooted in classical Hebrew. Agnon's sentences are often formed in various ways which are reminiscent of the poetic Biblical language and of rhetorical passages in the Mishnaic literature. A sentence like "Hexatan lo maca aba im mazal tov lo amruh lah? Ki madua lo kib'lu mimenu p'risat shalom?" (KS-2, I, 382-383). This sentence is structurally biblical (Jer. 2.14).⁴ Other examples are: (a) "Mah b'hemeh zo goah v'eynah m'dakdeket kax hu poeh v'eyno m'dakdek," (KS-1, I 83), a Mishnaic one (N'darim 37a); and (b) "K'shem shebeyt hakneset hayah male anashim/kax hay'tah ezrat nashim m'leah nashim" (KS-2, VI, 75), (Y'vamos 65b, P'saxim 22b).

Stylistic structures as found in Agnon's writing can be classified into two kinds: (1) those which generally originate in thought and logic; and (2) those which mainly originate in feeling and emotion:

1. Some of these structures which originate in the dialectics of thought:

a) Comparison:

"Ux'min xatoteret yocet miktefav k'adam shehitinu alav masoy v'eyno makpid." (KS-2, VI, 182, and a kind of a hump stuck out from his shoulders as if someone put a load on him and he does not mind).

b) Contrast:

"Dxuyah hi hay'xolet/aval haracon xay." (KS-1, VII, 329, The ability is limited, but the will lives).

4. Another example is: "...et l'saxek im ishto... v'et..." (KS-2, III, 256, Time to play with his wife, and time to... time to...). (Ecc. 3:1-8).

c) Logical argumentation:

"Kol darey olam nivr'u min heafar/v'xeyvan sheyamutu kulam atidim leafar." (KS-2, VIII, 149).

d) Causative relation:

"Mitox shenizkarti milah sheshamati b'yalduti/nizkarti mah sheirani b'yalduti." (KS-2, VIII, 154).

e) Contrastive parallelsim:

"Olamot neelamim nexesafim/un'tivot neelamim bidmamah." (KS-2, VIII, 17).

f) Chiasmic parallelism (see Appednix 12), "Shenitkaah harakia/v'nitkarshah haadamah/v'cinah bokaat v'olah." (KS-1, VIII, 199).⁵

g) Combination of a) and e):

"Ani asiti panim soxakot v'af hu asah panim soxakot/ela mitox s'xoko nikar hayah sheeyn hadavar xalak" (KS-2, VI, 193).

h) Stress and emphasis:

"V'aflu atah nixnas l'veto raev k'baxur y'shivah/atah yoce savea k'gabai c'dakah" (KS-1, I, 165). Some of these aspects may occur in combination.

2. Some of these which originate basically in imagination, feeling, and emotion are:

a) Play on words:

"Axshav **nizdalzel Vaizel**/v'adam eyn zoxer et **Adam**/v'af et **Gordon gardu** milibam/v'xol **peh poeh** let man d'falig/sheeyn m'shorer kiBialik" (KS-2, V, 256).⁶

b) Rhythmical and rhymed prose:

"Beyn kax l'xax heviu lishpaltalder basar **vayayin**, kilah kol asher l'fanav k'heref **ayin**, ufakad l'havi lo **od** ki raev hu m'**od**, ki meaz alah al **habimah**, lo taam kol t'**imah**, rak heelah zeah k'**dov** umeav yehemu k'**tof**." (KS-2, V, 179, See also pages 103-104.

5. The structure is: predicate: subject/predicate: subject/subject: predicate.

6. Other examples are from KS—2, V: p. 10, lines 9—10, 24—25; p. 20, line 14; p. 26, lines 7—8; p. 35, line 2; p. 41, 13; p. 46, line 4, p. 59, line 18; p. 90, line 8; p. 98, line 3; p. 204, line 30; p. 255, line 11; and KS—2, VI, 144, lines 13—14.

c) Anaphonic repetition:

"Axar kax kip'lah et hamixtav... **axar kar**... axar kax... axar ..." (KS-2, VIII, 204).⁷

d) Clusters of phrases borrowed mainly from the Bible to describe moments of great excitement and high emotion:

"Bamartef afel hi yoshevet... k'met v'lo sham'u kol xatan. Laavihen yom'ru ayeh xatan, b'hitatfan b'yagon b'hishtapex nafshan el xek imotan. V'atah Elohim asita." (KS-2, I, 383). (Ġam. 2:12).

e) Alliteration:

"Gerhard greyfenbax v'gerdah ishto..." (KS-2, VII, 343).⁸ "Dr. Ginat, **G**amzu u**G**'mulah."⁹

I have explored Agnon's major trends in syntactical structures and forms which originate in thought and in emotion and in language artistry. A great part of the corrections in KS-2 can be explained by Agnon's desire to perfect these structures and to improve them in other ways, like obtaining better order of syntactical elements for the purpose of stress or logic, the construction and form of his sentences. Those corrections fall into four main categories: (1) parallelism; (2) chiasmic structures; (3) stress and emphasis; and (4) more logical and natural order of syntactical elements.

1. **Parallel Structures.** Parallel sentences or clauses are found very frequently in Agnon's work. They are characteristic of the Biblical language, and to a lesser extent of the post-Biblical language (mainly of the poetic passages of the Midrashim). Here are a few examples from the Bible: "Haazinu hashamayim vaadaberah/v'tishma haarec imprey fi/yaarof kamatar likxi/tizal katal imrati/kis'irim aley deshe/v'xir'vivim aley eysev" (Deut. 32:1-2). In the Mishnaic style: "Yihyu m'zonotay m'rorim k'zayit un'surim b'yadaxa/v'al yihyu m'tukim kidvash ut'luyim

7. Jer. 4:23—26. See also: KS—2, V, 261, lines 23—28; KS 2, I, 77, lines 5—8, 20—22 and p. 382, lines 26—28.

8. Kurtzweil, **Masot**, p. 325; Tochner, **Pesher**, pp. 120—125.

9. Those are some of the characters from the story "Ido V'eynam," KS—2, VII, 343. Other examples are: KS—2, VIII, 315, lines 1—3, and p. 316, lines 17—20.

b'yad basar vadam." (Eruvin 18b). Agnon's prose frequently incorporates poetic Biblical phrases and Biblical poetic devices of which only a few are mentioned in this chapter. (See also page 69). Agnon started as a poet and became a narrator, displaying in his prose style many stylistic features characteristic of poetic language. Also his linguistic legacy is, as shown in each chapter, the Hebrew classical scriptures which have some poetic characteristics even in the narrative passages. No wonder that Agnon's style is quite often an amalgamation of prose features and poetic devices. Such a style seems most appropriate for depicting the problems which have far reaching philosophical and religious implications for the state of modern man and, in particular, the modern Jew.

Parallel sentence of clauses besides having a purely poetic nature, create in Agnon's writing also the following effects: (a) rhythm; (b) balance and symmetry; (c) atmosphere of harmony; (d) decisiveness and determination of ideas or events.

a) Rhythm, i.e. in a contrastive sentence:

"Yoshev lo hexatan b'vayit male kol tuv v'lomed torah mitox osher, v'hakalah yoshevet b'dirah carah vaafelah v'kimat naf'xah nafshah meraav" (KS-2, I, 382).¹⁰

b) Balancing of sentences or clauses:

"Im paga bo akum-berxo/v'im berxo-anah amen al hab'raxot" (KS-1, II, 46). "Davar nishkax/v'davar nizkar, ux'shem shet'mehim al hashix'xah/kax t'mehim al haz'xirah" (KS-2, VIII, 154). "Haxalonot p'tuxim l'xol ruax/aval hadelet s'gurah um'sugeret" (KS-2, III, 387).

c) Atmosphere of harmony:

"Eylu matilin shemen b'neyrot shel z'xuxit/v'eylu matilin yayin adom l'tox hashemen l'shem noy" (KS-2, V, 261). "Kacav molix parah min hak'far v'hu m'tayel imo. Roxel over mimakom l'makom v'hu m'halex imo" (KS-1, II, 46).

Harmony is reflected sometimes even when sentences are parallel in the syntactic structure alone, but not in their

10. Y. Mansour, *Iyunim*, pp. 161--162.

meaning. "Ruax boker nash'vah. Hailanot hefixu reax shel tal. Shomer halaylah neor mish'nato v'halax l'veyto. Haparot yac'u lirot basadeh. Baxurim am'du baxuc Kol paam nift'xah delet . . ." (KS-1, IV, 100). The structure of all the sentences except the last is subject/predicate, while the structure of the last is: adverb/predicate/subject. It therefore tends to disturb the idyllic impression of the whole paragraph. In KS-2, therefore, Agnon corrects it to "Delet nift'xah (subject/predicate), and thus the harmony is preserved.

d) Decisiveness and determination in idea or events:

"Yod'ey sefer sag'ru sifrethem uvaxurim shav'tu min'ginatam." (KS-2, II, 7). "Kol hayom yash'vah babayit umin habayit lo yac'ah." (KS-2, III, 5). Agnon, being aware of the effectiveness of the parallel structure, tries to perfect it in KS-2 as the examples in Appendix 11 show.

Agnon's corrections for the purpose of improving parallel structures are shown in the following examples:

a) "**Aval adayin** laxluxit shel boker hay'tah kayemet/v'ruax shel tohorah shar'tah al hair kulah" (KS-1, VII, 17). By dropping the words "aval adayin" (But, still), Agnon makes the two clauses of this sentence perfectly parallel, subject/predicate and so on, and thus conveys a more harmonious atmosphere of the Yom Kippur morning. See also examples 2, 4, 6, 11, 15 and 18 in Appendix 11.

b) Agnon corrects non-parallel sentences for the purpose of stress and corroboration. For example: "uKraindil Charni am'rah shek'var higia z'man s'girat haxanut, shek'var kal'tah regel min hashuk/**ul'koneh eyn l'kavot od**" (KS-1, III, 82). The clauses "shek'var . . ." and "ul'koneh . . ." are constructed adverb/predicate/subject/object and object/subject (missing) /predicate respectively. In KS-2 Agnon corrects the second to "V'eyn l'capot od l'shum koneh," thus makes both clauses parallel and strengthening and affirming the lack of hope expressed by Kraindil Charni for customers. See also examples 9 and 17.

c) With some corrections clauses are made parallel and

thus fit the contents better. "Raah hakacin/**shemaxshavto altah lo yafeh**/amar b'libo . . ." (KS-1, III, 336). These clauses are constructed: predicate/subject/**subject/predicate/adverb**/predicate/subject. Agnon corrects the middle one into "**Shealtah lo maxshavto**" (predicate/subject). He thus turns it into a syntactically parallel sentence which matches better its content, the idea of the success of the officer. See also examples 5, 7, 14 and 19.

d) Sometimes a correction aims at improving the parallel structure for the sake of its logic: (1) "Umi shenishmato aculah mimira katuv bim'komo/ (2) af parnasato m'zumenet lo bim'komo/ (3) umi shenishmato aculah meot **axeret sheb'otiyot hapasuk**/ (4) eyn parnasato m'zumenet lo ela bamerxakim" (KS-1, I, 73-74). The clauses (2) and (4) are perfectly parallel, while clauses (1) and (3) are not. Logically, though, they should be totally parallel, or else the sentence will not be as striking. Agnon corrected clause (3) to "Umi shenishmato aculah meot **shel mikra sheol bim'komo**" which now becomes perfectly parallel to clause (1), and thus makes the argument logically more plausible.

e) Another interesting example is quoted in example 8 of Appendix 11. It shows a correction which results in a structure of clauses a, b, c, d, in which a is parallel to c, and b is parallel to d. This conveys syntactically a confusion which is really the contents of this very sentence.

Parallel structures are quite frequent in Agnon's work. However, his corrections in this respect are few, in all only 42 in KS-2. The reason for this lies presumably in the nature of the parallel structure which is rather an intuitive type of stylistic expression and not very often subject to reasoning or logical analysis.

2. **Chiasmic Structures.** The two structures most frequent in Hebrew rhetorical literature are parallelism and chiasmus. Chiasmus (from the shape of the Greek letter chi-x) is the contrastive structure "subject/predicate/predicate/subject," or a si-

milar relation between other syntactical elements. This structure gives the sentence elegance, symmetry, rhythm, tension and excitement. We get the impression of conflicting elements confronting each other and this gives rise to the feeling of tension: "Afilu im nomar eyn kan: mofet/toxexah: yesh kan." (KS-2, IV, 187).¹¹ Use of chiasm in Biblical Hebrew poetry, generally serves to relieve the sameness occasioned by the constant word-order in the parallel clauses, and nothing more. Sometimes, however, it also signifies tension and emotion. The following verses, for example, are all taken from stormy chapters full of excitement and emotional tension. The Bible provides many examples for chiasmic structures: "Sham'u/amim yirgazun/xil/axaz yosh'vey plashet." (Exo. 15:14); "Vayanuu/ amot hasipim mikol hakore/v'habayit/yimale ashan" (Isa. 6:4). There are many more.¹²

Many corrections in KS-2 are for the purpose of perfecting some sentences by building them into a chiasmic structure, as seen in the following examples:

a) A measure of tension and excitement is indeed added to them, "D'xuyah hi/hay'xolet/aval haracon xay" (KS-1, VII, 329, The ability is limited, but the will lives). The structure is predicate: subject/subject: predicate, and here it spells also decisiveness.

b) Kevan shebaah hamilxamah naf'lu/habaxurim baxerev/uz'kenim metu baraav." (KS-1, VII, 41, When war came the young fell by sword and the old died of hunger). In this case it adds tension to the sentence describing the miseries of war.¹³

c) The chiasmic structure fits well with the logical structure of the following sentence: "Af al pi shehamalbush/kacar//nitlakdu bo/kol haxesronot shemanu cadikey hador b'malbushim." (KS-1, I, 82, Despite the fact that the coat is

11. S. Ullman, *Language and Style* (New York: Barnes and Noble, 1964), p. 104. S. Ullman, *Style in the French Novel* (Cambridge: Cambridge University Press 1957), p. 8.

12. Prov. 2:2, 4; Ps. 29:5, 8; Gen. 1:5; Exo. 15:14-15.

13. This phenomenon is very noticeable in Lamentations for obvious reasons.

short, it has in it all the defects that the righteous of the generation saw in clothes).

In the following examples Agnon apparently intends to dramatize a feeling of determination: a) Hag'shamim tip'xu al panav/b) v'zeah bich'cah migufo/c) **aval hu lo hini'ax et m'komo**" (KS-1, V, 187). By changing clause c, to "V'et m'komo lo hini'ax" Agnon creates the following sentence structure a subject: predicate: object/bsubject: predicate: adverb/**cobject: subject: predicate**. Clause c, is contrastive in its structure to a, and b. The chiasmic structure thus says it more decisively (The rains hit his face/and sweat emerged from body/**but his place he did not leave**). See also examples 5, 7, 9, 10, 11 and 13.

Some corrections tend to outline contrastive clauses: "Afilu im nomar eyn kan mofet/**yesh kan toxexah**" (KS-1, VII, 242). Agnon corrected it to "Toxexah yesh kan." (A scolding there **is** in it), with the structure subject: predicate as compared to predicate: subject of Eyn kan mofet." (There is no miracle here). The contrast is thus reflected also in the syntax and is therefore more striking. For other examples see Appendix 12, numbers 1, 4, 6, 8, 11 and 15.

Not too many corrections for maintaining a chiasmic structure are found. In all the volumes of KS-1 there are only sixteen corrections. This corresponds to the findings in the previous chapter of corrections for the improvement of parallel structures. The reasons given there for the scarcity of these corrections are valid, I think, also for corrections involving the chiasmic structures.

3. **Stress and Emphasis.** According to Hebrew syntax the stressed element in a syntactical structure is put before the other elements.¹⁴ Many corrections were made in accordance with this rule, for which see Appendix 13. Here are some examples:

14. Peretz, *Taxbir*, pp. 60, 62, 115.

a. "V'xi **xaser b'veyti** k'lum" (KS-1, I, 235, Do I lack anything in my house?). Agnon corrected it to "V'xi b'veyti **xaser davar**" (Does my house lack anything). By stressing "**my house**" Agnon adds emotion to Sarah Leah's reminiscence about her past when her husband was alive and she was well off. See also examples 1, 2, 4, 6 and others.

b) Importance and urgency are apparently Agnon's purpose in the following correction: "**Rabi Yudil emor viduy** z'evim baim." (KS-1, I, 134, Rabi Yudil, says the confession [before death], wolves are coming!). Being frightened to death, Nata, Rabbi Yudil's coachman, thinks first about possible death approaching and the need for confession. It is probably more natural for Agnon to correct it to: "**Emor viduy, Rabi Yudil**" (Say the confession Rabi Yudil...). See also examples 3, 5 and 26.

c) One way of achieving stress is to start a sentence with the stressed element in the syntactical form called "Mishpat Yixud" (outlining sentence). "Mahu oto esek shehishkata bo kol mamonenu?" (KS-1, I, 71, What is the business in which you invested all our money?). In order to stress satirically and ironically "the business" Agnon corrected it to "**Oto esek** shehishkata bo . . ." (This business in which you invested . . .). See also example 20.

d) Putting syntactical elements at the head of a sentence stresses them and at the same time de-emphasizes other elements and delays their appearance. Thus a measure of tension is added. "Rabi Xayim haya mutal b'lishkat haecim shel beyt midrashenu hayashan." (KS-1, VII, 516, Rabi Xayim was lying in the wood storeroom of our old synagogue). Agnon corrected it to: "B'lishkat beyt Midrashenu hayashan . . . hayah Rabi Xayim mutal" (In the wood storeroom . . . Rabi Xayim was lying). The misery of the sick Rabi Xayim is stressed and also dramatized by first describing the poor and miserable conditions of a sick and troubled old man, and then revealing his name—Rabi Xayim, a noble, learned and once respected Rabi, a victim of ungrateful people.

Agnon thus uses structure quite effectively for artistic purposes. The parallel sentences or clauses are effective in conveying mood, atmosphere, stress, and rhythm. The chiasmic structures express tension, excitement, determination, and contrastive statements. Structure is important for achieving stress and emphasis. Logical and natural order of syntactical elements are instrumental in avoiding obscurities and ambiguities, and are essential for clarity and simplicity. Agnon is aware of this as his corrections in KS-2 clearly show.

4. **More Logical and Natural Order of Syntactical Elements.**

Ideally a perfect sentence is one whose structure reflects as closely as possible the natural and logical processes of thought or occurrence that it expresses. Perhaps with this in mind, Agnon made the following corrections:

a) "Kol shem'vakesh laalot **oleh afilu im om'rim lo al taaleh.**" (KS-1, VII, 507). (He who wishes to immigrate [to the land of Israel], immigrates even if he is told not to immigrate). Agnon corrected this to: "Afilu im om'rim lo al taaleh-oleh" (Even if he is told not to immigrate he does immigrate). This is more logical and also matches the sequence of occurrence. See also examples 5, 19, 23 and 24 in appendix 14.

b) A more plausible arrangement of syntactical elements: "V'yam Kineret holex l'sham shehakadosh barux hu m'xab'vo yoter mikol hayamim." (KS-1, VI, 65). This Agnon corrected to: "V'yam kineret shehakadosh barux hu m'xab'vo... makif otah." (And the Sea of Galilee, that God likes more than any other sea, surrounds it). The adjective clause "Shehakadosh..." was put after the subject "V'yam Kineret" where it logically belongs. See also examples 1, 2, 3, 5, 6, 8, 10, 14, 15, 16 and 17.

c) Some structures are corrected to avoid ambiguities: "Xazar haikar v'hitgared b'fadaxto." (KS-1, VII, 340). This can mean "The farmer returned and scratched his bald head," but what Agnon really meant was "The farmer again scratched his

bald head"; so he corrected it to: "Xazar v'hitgared haikar b'fadaxto." See also examples 7, 9, 11, 18, 20, 21 and 22..

d) In some rare instances a faulty structure gives a meaning which is the opposite of the one intended. The following is an example: "V'lo natu axarey haxasidut kaavoteyhem." (KS-, VII, 236, And they did not follow the Xasidism as their fathers). This can mean that their fathers also did not follow it. But Agnon meant the very opposite and corrected it to "V'lo natu kaavoteyhem axarey haxasidut," meaning that contrary to their fathers, they did not follow the Xasidism. See also examples 11 and 13.

In concluding the discussion about structure and its stylistic functions, it is worthwhile mentioning that structure is a basic element of rhythm. An epic writer like Agnon whose style has so many elements of classical Hebrew must naturally be aware of the importance of rhythm, as will be demonstrated in the next chapter.

CHAPTER IX

RHYTHM

Rhythm in prose is one of the most difficult and controversial problems in stylistic analysis. As stated by Wellek and Warren:

The artistic rhythm of prose can be described as an organization of ordinary speech rhythms. It differs from ordinary prose by a greater regularity of stress distribution, which, however, must not reach an apparent isochronism (that is, a regularity of time intervals between rhythmical accents).¹

The general impression of regularity and periodicity is usually strengthened by phonetic and syntactical devices: by sound-figures, by parallel clauses, antithetic balancing where the whole structure of meaning strongly supports the rhythmical pattern.²

Usually the rhythmical unit in prose is the paragraph, or a cluster of sentences, for only the aphoristic sentence is rhythmically self-contained. The following paragraph from Agnon fits, I think, the above description of prose rhythm: "Ruxot m'nashvot/v'eynan poskot/s'arah g'dolah/yesh baolam. Hapanasim dolkim b'koshi, v'eynam m'irim afeylato shel halaylah. Avak mitamer v'oleh umaaleh imo c'rorot. Timrot avak uc'rorot timrot c'rorot v'xol. Kovao kimat sheparax meal rosho. Eyxah yece laxuc b'lel sufah vasaar" (KS-2, II, 365). An almost precise iambic meter makes this beautifully phrased and sentence-

1. R. Wellek and A. Warren, *Theory of Literature* (New York: Harcourt Brace and World Inc., 1949), p. 166.

2. *Ibid.*; and W. K. Wimsat, "Style as Meaning," in *Modern Essays on Writing and Style* (New York: Holt Rhinehart and Winston, 1969), p. 42.

balanced paragraph sound like poetry. As stated before (See pages 69, 89), many passages in Agnon's prose have many poetic characteristics. Of them rhythm is perhaps the most obvious. In many pages such patterns, expressing the calm and epical narrative, are very noticeable.

Agnon's prose rhythm deserves a special study. In this chapter, I will only point to some aspects of rhythm in order to understand Agnon's corrections in this area. A brief outline of various aspects of rhythmical devices Agnon uses is now in order. Agnon's rhythmical awareness is fully indicated by the following rhythmical forms, which he employs extensively: (1) Rhymed and Rhythmical Prose; (2) Parallel of Sentences; (3) Folkloristic Poems; (4) Aphoristic Sentences; (5) High-spirited and Rhythmical Sentences; (6) Rhetoric *Passeges*.

1. **Rhymed and Rhythmical Prose:** Agnon, following the Hebrew Makamah writers of the Middle Ages, uses this type of prose for the purpose of humor, satire, expression of joy, or sorrow. I shall give one example of this device, one which illustrates humor: "V'haish baal hamicne**fet**/im mazleg shel xazan**im**/n'imato notef**fet**/k'shir ur'nanim/umoteax et g'rono/k'lapey kono/ufolet kol tey**vah**/b'fan**im** m'tukot ub'fan**im** shel ey**vah**/v'hakol om'd**im** al ragaley**hem**/b'ruax n'xe**ah**/umoxim meal p'ney**hem**/im dimah im ze**ah**" (KS-2, VI, 245-246). For other possible usages see KS-2, VI, 235, lines 19-29 (satire); KS-2, I, 234, line 19, p. 235, line 16 (expression of joy); KS-2, I, 8, lines 12-14, 20-24; KS-2, II, 116, lines 3-4 expression of sorrow).³ This rhythmically rhymed prose is an effective means of intensifying Agnon's, as well as the reader's, participation in the crucial moment of narration. It adds spirit, gusto, and emotion, usually found in poetry, to an otherwise prosaic event and stresses it, thus making it more memorable and vividly recollected. However, all this is gained at the expense of some artificially and subjectivity in the narration.

3. Other examples: KS—2, I, 349, 350, 351, 382, 383, 388, 396, 400, 405; KS—2, V, 178, 287, 288, 346, 581; KS—2, VI, 59, 60, 235, 242, 243, 245, 253; and KS—2, VII, 111, 337, 340.

2. **Parallel Sentences.** (See pages 88-93) Parallel sentences, aside from other things, are a rhythmical phenomenon, and are mostly rhythmically conditioned. "K'tinok sheomed shabat im x a s h e x a h umitnaxem/sheadayin nishtayrah k'cat min haorah, kax mitnaxem hayiti b'divery raboteynu haaxronim sheadayin nishtayrah kcat min hatorah" (KS-2, VI, 224), or "kan sh'ney neyrot k'neged zaxor v'shamor/v'kan asarah neyrot k'neged aseret hadib'rot." (KS-2, V, 262). More examples are found in Appendix 11.

3. **Folkloristic Poems.** These are quite natural in a basically folkloristic novel as **Haxnasat Kalah** (The Bridal Canopy). This novel is a treasury of short stories, anecdotes, jokes, fables, proverbs and morals, which center around an adventurous plot of folkloristic characters and people, whose variety makes up the whole spectrum of society. These poetic pieces, many very long, look quite natural in such a literary surrounding. Such poetic pieces are: "Shirat Haotiyot" (KS-2, I, 418-467, The Song of the Alphabet Letters); The songs of "Zamarey Brod" about Rabi Yudil's adventures (KS-2, I, 281-282, 332-333, 352-377, The Song of Brod's Singers). Others are: "Zlotchov's Song" (KS-1, I, 104), "The Merchant's Song" (KS-2, I, 225-226), "The Song About the Jew and the Robber" (KS-2, I 286-288), "Rabi Yudil's Daughter's Song" (KS-2, I, 214-215), "The Song of Balak" (KS-2, V, 309-310, "The Song of the Congregation Clerk" (KS-2, III, 71), and others.⁴ With these poems, Agnon continues the poetic writings of his youth from the period preceding his prose work.⁵ They clearly manifest Agnon's inclination for rhythmical language.

4. **Aphoristic Sentences.** The aphoristic sentences, found in abundance in Agnon's work, are often very rhythmical and tend to strengthen the impression of the musicality of his style. "S'xorah c' r i x a h limud/uc'rixah havxanah/uc'rixah shimush

4. KS—2, I, 213; JS—2, III, 411, 435, 440—441, 422; and Agnon's own poem of his youth, KS—2, IV, 205—206.

5. D. Sadan, *Al Shay Agnon*, pp. 125—154.

b'eseke" (KS-2, I, 121), almost an iambic meter. "D'varim eylu shet'xilatam s'xok v'kalut rosh/sofam maxov lev umadk'rot xerev" (KS-2, II, 93).⁶ These aphorisms have parallel type sentences. Others have different structures, like: "Xesed asah h a k a d o s h barux hu im yisrael/sheafilu bizman shezoxrim g'dulatam v'tifartam shel yamim sheavru/eyn hanefesh/yocet maxamat caar v'gaaguim" (KS-2, VIII, 291).

5. **Rhythms of Pathos and Excitement.** Those rhythms are born of pathos and cause a feeling of elevation and excitement of an unusual nature. "Itim uzmanim hayu lanu, shehayu lanu avot uz'kenim, shof'tim um'laxim, giborim uvaaley xalomot, xozim un'viim, anshey k'nesset hag'dolah v'xashmonaim, tanaim vaamoraim, s'voraim ug'onim, n'gidim un'siim, rabanim upos'kim, paytanim um'shor'rim, shehirbu tifartam shel yisrael v'kidshu shem shamayim baolam" (KS-2, VI, 224, There were days when we had patriarchs and sages, judges and kings, heroes and dreamers, men of vision and prophets...). Other examples are found at the beginning of stories⁷ which, in their emotional rhythm, give the tone to the whole story.

6. **Rhetorical Passeges.** Rhetorical passeges are found from time to time in Agnon's writing. A good example is the narrator of **T'mol Shilshom** praising, to the Rabbi of Shibush, the spirit of sacrifice and dedication of the Jewish inhabitants of The Land of Israel (KS-2, IV, 426). He employs the anaphoric repetition "O shema hu mitkaven" (Or perhaps you mean).⁸ Another example is in the tempo of increasing emotion in "Kax bashanah sheavrah v'kax lifney sh'tey shanim v'shalosh shanim v'lifney eser shanim v'esrim shanah ushloshim shanah v'xax atidah hi laasot ad biat hagoel." (KS-2, VII, 205, So it was last year, and so two years, and three years ago and ten years ago and twenty...).

6. Y. Karmel, "Nusax V'signon," **Gilyonot**, IV (1934), 317.

7. KS—2, I, 7; KS—2, V, 7; KS—2, II, 405; KS—2, VI, 5, 288.

8. Other examples are: KS—2, I, 8, 321, lines 6—10; KS—2, IV, 133, lines 6—17; KS—2, V, 262, lines 3—8; and KS—2, VII, 104, lines 21—28.

Other clusters of sentences are less conspicuous rhythmically but nevertheless are well organized in balanced structure consisting of various numbers of clauses, and this often invites and sometimes even forces a rhythmical reading. These are structures of two balanced clauses (KS-2, IV, 7, lines 3-4), or of three clauses (KS-2, VIII, 142),⁹ and so on. The stylistic effects of all these rhythmical devices are many.

As a breathing rhythm for reading an epic narration in flowing time—the reading of it must be related to time, which is the essence of rhythm. "Esrin shana/asak Adiel Amzeh b'xeker taalumot Gumlidta/shehay'tah ir g'dolah/gaavat goyim acumim/ad shealu g'dudey hagotim/v'asauah areymot afar/v'et amameah avdey olam" (KS-2, VIII, 315). One can also feel in the paragraph a iambic meter which is quite precise.¹⁰

Agnon's reality is extremely dynamic therefore his sentences are mainly verbal. He prefers verbal clauses to nominal clauses and even to adverbs or adjectives (see Table 10). Rhythm is vital in such a style, for it animates the descriptions by adding a dimension of time, time intervals which are the essence of rhythm. "Ad sheba Eliyahu hanavi zaxur latov/uvavat b'oto rasha/v'hoci et Rabi Gadiel/mitox meav shel oto rasha/v'carar oto bixnaf adarto/v'hevio l'xamey T'veriah/ur'xaco sham/v'sax oto b'shemen zayit zax/ut'valo binharey naxaley afars'mon/v'hilbisho kotnot or/v'hixniso lim'ara axat mim'arot hacadikim/v'hayah yoshev v'lomed imo" (KS-2, II, 419).

Even descriptions of inanimate objects (which are generally short and not too frequent in Agnon's writings) are formed with verbal sentences with rhythmical patterns to make them vivid and animated: "Xag hapesax avar/haxamah nitbacrah barakia/v'xol meymey bicah nityab'shu. Af habicaot hag'dolot/

9. On the logical aspects of the number of clauses see: W. Weathers, "The Rhetoric of Series," in *Contemporary Essays on Style* (New York: Daine, Scott, Foresman and Company, 1969), pp. 21—27.

10. See also: KS—2, VIII, 204, lines 21—25; KS—2, IV, 134, lines 9—16; KS—2, V, 70, lines 1—5.

am'du b'lo mayim/Had'raxim bik'shu tafkidan/uvaaley agalot yac'u laderex." (KS-2, II, 489) (The holiday of Passover has passed. The sun got stronger in the sky and all the waters of the swamps dried out. Even the big swamps stood without water. The roads wanted to fulfill their duty and the coachmen went out on the roads.) Or, "Xama naah um'tukah barakia vaadamah sh'xorah m'vacbecet mitox hashlagim. Haolam mitxadesh v'hair mitnaah. Beyteynu meir v'xelav m'cuxcaxim v'reax karpas um'rorim nodef b'xol habayit, v'aba m'lubash kitl lavan al b'gadav hash'xorim." (KS-2 II, 239).¹¹

The Bible, even in its narrative chapters, supplies many examples of highly rhythmical passages. A classical example is the opening of the book of Genesis (Gen. 1:1-5).¹² The Creation is depicted in all its splendor and greatness not only by means of solemn phraseology, but also by means of a definite rhythmical pattern. Very rhythmical are also the chapters dealing with the sacrifice of Isaac (Gen. 22) or the opening chapter to the book of Job. The rhythm in these chapters, as in many others, is instrumental in bringing out the moods of deep faith, confidence, etc. In the Mishnaic literature we find the story about God himself mourning the destruction of the temple, told in a similar rhythmical style (Eyxah Rabah 1).

Rhythmical narration is very notable in chapter 96 of **Oreax Natah Lalun**, describing the dying Rabbi Xayim (KS-2, IV, 397, lines 2-11). In contrast, joyful words are equally vivid and playful as a result of rhythm especially when rhyme is added to the description of the wedding procession in **Haxnasat Kalah** (KS-2, I, 400, and others).

Corrections for the improvement of rhythmical structures are found in Appendix 15. The following are a few basic examples to illustrate the trend:

11. See also: KS—2, VI, 228, lines 1—2. *Ibid.*, 231, lines 12—14.

12. Other examples are: KS—2, II, 440—441 (The opening of "Haminyan"), pp. 144—145 (The end of "Agadat Hasofer").

a) Lines of a poetic nature are occasionally corrected for rhythmical purposes. In "Agunot" when the love between Ben Uri and Dinah is blossoming but has no chance of fulfillment, Agnon writes: "Beyn acey hagan hareyu shoxev v'xolem et xalomo al kinor shenit'ku nimav v'al manginotav sheparxu mimenu (KS-1, III, 340). This is quite a rhythmically clumsy line which Agnon corrected to one with unstressed and stressed syllables following each other: "Beyn acey hagan/shoxev Ben Uri/K'xinor shenitku nimav/ufarxu manginotav," (Between the garden trees lies Ben Uri as a violin whose strings were cut and tunes gone). A regular beat can be felt which also conveys mood, feeling and inner thoughts which words alone cannot do. See also examples 3, 9, 10 and 12.

b) In some corrections Agnon imposes rhythm to add determination and decisiveness to a line: "**Shelo** tivat b'yisurim **v'shet'**kabel otam b'aavah" (KS-1, I, 125, Do not despise suffering and take it with love); this line Agnon corrected to: "Al tivat b'yisurim v'kabel otam b'aavah." The imperatives "al" and "v'kabel" add decisiveness, of course, but so does the improved rhythm of the well balanced and symmetrical clauses. As a result this aphorism becomes much more striking. See also examplets 6, 8, 11, 13, 14, 15 and 16.

c) Proper breathing rhythm is very important in epic narration. Agnon is well aware of this and accordingly corrects some lines: "Zeh shaah umexecah sheeir hayom **aval adayin** laxluxit shel boker hay'tah kayemet v'ruax shel tohorah shar'tah al hair v'al xorvotaha" (KS-1, VII, 17). "Aval adayin" (but still) spoils the otherwise quite rhythmical sentence. Agnon drops it in KS-2 and gives this sentence the following shape: "Zeh shaah umexecah sheeir hayom. Laxluxit shel boker..." and one can read it with the breathing rhythm of the narrator. See also examples 4, 5, 6, 7 and 13.

Agnon is definitely aware of the effectiveness of rhythm. I have outlined some basic features of Agnon's rhythm inas-

much as they explained his corrections in KS-2. This leaves still a great deal undone. Agnon's prose rhythm requires a basic and scientific study as far as its elements are concerned. The existence of a rhythm is admitted by all Agnon's scholars and is felt in any page and passage of his works. One expects it in a style as classical and highly artistic as Agnon's. In the final stage of this study one wonders about the aim intended by the corrections outlined in the previous chapters. This aim or goal seems to be the creation of a style capable of shaping as faithfully and as objectively as possible the reality as Agnon sees it within the realm of the Mishnaic language.

CHAPTER X

STYLISTIC OBJECTIVITY

All the features of Agnon's style such as brevity, clarity, accuracy, simplicity, and others are not goals in themselves. Their significance lies mainly in enabling Agnon to shape his unique worlds with utmost fidelity and faithfulness.¹ Agnon strives for a style which will most adequately and convincingly give life and reality to his thoughts, ideas, outlook, images, figures, and personalities. The personages must look natural in their performance and have credibility of character and action. They must change and develop themselves by their own powers without the obvious interference of the author. The character must speak by themselves according to their own nature and must not act like puppets whose strings are pulled by a hidden puppeteer. In other words, they must be objectified. Subjectivity or artificiality will lessen the credibility of the description, dialogues, monologues, and so on. This aim seems to be Agnon's purpose in introducing further stylistic changes in KS-2. They are as follows: (I) Beginning sentences or clause that describe action with a verb; (II) Omission of prepositions, adverbs, and adjectives from the beginning of sentences or clauses; (III) Minimizing adjectives and adverbs; (IV) Minimizing punctuation; (V) Truthful descriptions (as far as psychology and logic of occurrence are concerned).

Agnon as an epic writer is, for the first time in modern Hebrew literature, objective and unbiased in his approach to his subjects, to reality, and to his characters. Generally speak-

1. See also Chapter VIII. Minimizing classical idioms adds no doubt to a more natural and truthful expression.

ing no didactic or polemic purposes are present in his writing. He is truly an epic artist, trying to present with the utmost credibility of literary expression Jewish life in the last three or four generations. Therefore, he must also have a style which will best serve this purpose of generally unbiased writing. Agnon tries by all means to avoid stylistic subjectivity. He tries through his style to prevent, as much as possible, depicting reality through his own categories of perception. By minimizing prepositions, adjectives, and adverbs, etc., only little of Agnon's own sentiments for the things described is revealed (see Table 12). He attempts in his style to let reality "speak for itself", as it were, without his "intervention" and without displaying too much his personal feelings. By starting sentences of action with a verb (and the great majority of Agnon's sentences are verbal, see Table 10), he avoids indirectness in relating occurrences (see Appendix 18). Such are also the effects of limited punctuation (see pages 123-124) and truthful descriptions (see pages 124-127), matching better the logic and nature of a psychological and physical world.

All this adds impressively to the totality of artistic expression which marks Agnon's unique genius.² He is interested particularly in maximum stylistic objectivity for two reasons. The first is that his Mishnaic style is highly classical in nature and artistic in character. These features tend to create the impression of artificiality and stylization. The second is that Agnon's presence is very much left in many of his novels and stories; about one-third of his writing is clearly autobiographical,³ and in many others he is one of the central figures⁴

2. This concept of the function of language and style is not Agnon's invention. It is the center of a very interesting esthetic theory developed by E. Fenolosa and discussed in D. Davie, *Articulate Energy* (London: Routledge and Paul, 1955), pp. 36—37.

3. Like *Oreax Natah Lalun*, *Ad Henah*, and stories like those of "Sefer Hamaasim" Afar Erec Yisrael, "Givat Haxol," "Bayaar Uvair" and many many others.

4. Tochner, *Pesher*, p. 249; L. Goldberg, "Hasofer V'giboro" in *L'Agnon*, pp. 47—61; G. Shaked, "Hams'aper K'sofer," *Hasifrut*, I (1968), 17—35; H. Golomb, "Hadibur Ham'shulav," *Hasifrut*, I (1968), 251—262.

speaking and describing in "Agnonic language". These two central and basic characteristics of his style tend to diminish the ability of reality to speak for itself. Agnon is the one who speaks for it and "stylizes" it, so to speak. To minimize the impression of stylistic subjectivity, Agnon uses various means to make his style more objective. Here is an example of such objectivity of description: "Amadti mimishkavi upataxti et hadelet. Macati adam omed um'mashmesh bam'cilah laxacti b'kaftor haxashmal v'heeleti or Nexb'u milay b'fi merov t'miah" (KS-2, VII, 353 (I rose from my bed and I opened the door. I found a man standing and touching the bell. I pressed the button and turned on the light. I could not speak from amazement)). In this passage no trace of subjective description such as adjectives, adverbs, etc., can be found. This example is quite typical of Agnon.⁵

Most of Agnon's stories and novels narrate action. In this respect, too, Agnon is following the Bible, which is replete with action. Even metaphysical spheres of the Bible and the post-Biblical world are full of action. In Agnon's writings this is reflected in his stories about the natural and physical world as well as in stories of spiritual and mystical nature. A book whose contents is made up of dreams and imagery is called "Sefer Hamaasim" (KS-2, VI, the book of deeds). It is symbolic of all his writings.⁶ Every thought, feeling, impression, occurrence, and event in Agnon's stories and novels takes the form of activity reflected in verbal sentences. Any trouble, problem, or suffering, like those of Rabi Yudil's (**Haxnasat Kalah**), M'nashe Xayim (V'hayah Heakov L'mishor"), Tircah ("Bidmi Yameha"), and T'hilah ("T'hilah"), pushes the hero into ad-

5. Other examples are: KS—2, VI, 54, lines 1—6; 62, lines 19—21; 170, lines 1—10. KS—2, VII, 5 lines 1—21. KS—2, VIII, 319, lines 1—9, and many others.

6. This is worthy of a special study. However, within the limits of this study, this stylistic phenomenon is relevant here only inasmuch as it explains Agnon's corrections in KS—2.

venture or action.⁷ Unfulfilled or prevented action is often the source of misery to many of Agnon's characters.⁸ Scenes like the entering of the Sabbath in Jerusalem (KS-2, V, 261-263) are naturally described in verbal sentences. But even where tranquility might normally give the impression of immobility, even there Agnon's short verbal sentences and clauses put life and spirit into the narrative and make it dynamic and animated. "Ruah boker nashvah. Hailanot hefixu reax shel tal. Shomer halaylah neor mish'nato v'halax l'veyto. Haparot yac'u lirot basadeh. Baxurim am'du baxuc v'raxacu et p'nehem b'mey hab'er. Delet nift'xah vaanashim halxu lit'filat shaxarit" (KS-2, III, 293, A morning wind blew. The trees blew a smell of dew. The night watchman woke up from his sleep and went home. The cows went to the pasture. Young men stood outside and washed their faces with water from the well. A door opened and a woman went out to the market to buy food, and men went to morning prayers).⁹ Every sentence is action — even the trees blow a smell of dew! Table 10 gives a picture of the number of verbal sentences in a random page of each of his volumes. The verbal sentences are overwhelmingly more numerous (about four to one). Here is a typical example of a passage that incorporates the five means of attaining objectivity mentioned at the beginning of this chapter:

Yashavnu v'saadnu s'udat hacohorayim. Merov oxlin umashkin eynei zoxer mah axalnu umah shatinu. Axar birkat hamazon amad Xemdat min hashulxan v'tiyel arukot uk'carot. Natal maxzor v'hafax bo. Natal c'loxit shel tipot v'heriax bah. Mile tevato tabiki v'nitatesh. Badak et hakitl uf'shato al mitato. Irer et g'rono b'mashkeh, uva v'yashav v'hini'ax rosho al hashulxan v'nitnamnem. Axar shaah

7. This is also the situation in **T'mol Shilshom**, **Ad Henah**, "Sefer Taxlit Hamaasim" (The Moving Train), "Sefer Hamaasim" "Bilvav Yamim," and many others.

8. As in "Sefer Hamaasim," "Sipur Pashut," "Agunot," "Afar Erec Yisrael," "Agadat Hasofer," "Sh'vuat Imunim," and many others.

9. Other examples are: KS—2, IV, 7—9; 174, lines 11—14; KS—2, V, 24, lines 12—28; 25, lines 1—17; 30, lines 12—22; 32, lines 1—14; KS—2, VI, 54, lines 1—6, 11—26; KS—2, VII, 220, lines 1—25; KS—2, VIII, 308, lines 1—11; and many more.

kalah ninar v'yaca l'makom sheyaca. Natal yadav uverax asher yacar. Beyni beyni natan k'li hashao kolo. Amar Xemdat, hayom eyno omed v'adayin yesh lanu asiyot harbeh lifney bo yom hagadol v'hanora. Ribono shel olam, halvay shet'raxem aleynu v'al tabit el raat libeynu. Tol sidur v'nelex l'hitpalel Minxah. (KS-2, VI, 73).¹⁰

Agnon, the author, though one of the characters, is hardly noticed in this passage. The reality of Erev Yom Kippur can be felt as an objective entity through almost all of our senses. The sentences begin with verbs because activity is the essence of this (as well as in most of Agnon's works) paragraph. There are only a minimum of adverbs and adjectives, very few punctuation marks, few classical idioms, and brief sentences.

1. Beginning sentences or clauses that describe action with a verb.

In chapters depicting action Biblical Hebrew and Mishnaic Hebrew have a tendency to place the verb at the beginning of its clause. The Creation chapter in Genesis is a good example: "Vayomer Elohim... Vayivrah Elohim... Vayar... Vay'varex... Vay'xul hashamayim..." (Gen. 1:2, Said God... Created God... Blessed God... And was finished the sky...^{11, 12} The sentences that start with a verb convey more naturally and directly action itself, undisturbed and uninterrupted. Agnon follows this tradition of the classics as they convey actions faithfully and without too many auxiliary elements. In the following examples the verbs are underlined: "Hitah Hirshel rosho... Nat'nah Cirl... Natan Hirshel... Cimc'mah Cirl... Silkah Blumah... Nixn'sah Cirl... Hibitah Blumah... Hirgisha Cirl... Am'rah Blumah... Am'rah Cirl... Nianah Blumah... Nitbon'nah Cirl..." (KS-2, III, 58). Further examples¹³ show that this is a general phenomenon in Agnon's writings.

10. See also KS—2, VI, 75, lines 20—30; 76, lines 1—28.

11. Other examples: Gen. 40:1—12; Exo. 4:18—31; 22:1—12; 24:1—18; 32:1—35. Lev. 16:1—16; 26:3—12; Num. 20:7—29; Deu. 21:1—5 and 28:1—25.

12. K'tubot 62b, Yoma 87a, Baba Batra 9b, Xulin 105b.

13. For example: KS—2, I, 166, 167, 168, 169; KS—2, II, 222, lines 1—9; KS—2, IV, 9, lines 1—10; pp. 42, 191; KS—2, V, 33, lines, 12—20; 39, lines 8—14; 121, lines 9—25; KS—2, VI, 73, lines 9—28, and many others.

Following the tendency to place verbs first, Agnon emends some passages in KS-2. While Y. Mansour in his book on Agnon's language (not style), classifies certain phenomena of word order but avoids any theories, explanations, or references to artistic reasons, I will attempt to explain some of the corrections in KS-2 on the basis of their stylistic effects.

In his emendations Agnon attempts to increase the objectivity of his style by the following means:

1. Firstly, as stated, he changes the word order so that sentences, mainly in passages of activity, will begin with a verb. For example: "V'hexasid xazar l'vet midrasho" KS-1, II, 99, And the Xasid returned to his synagogue). This was changed to: "Xazar hexasid l'vet midrasho". (Returned the Xasid...). The placement of verbs at the heads of sentences is used by Agnon for various artistic purposes as the following examples show:

a) "A more direct presentation of a feeling (joy) is accomplished by Agnon with the correction of the following line: "Samax hakafrim... **v'Rabi Yudil samax, v'nata samax** v'susav samxu" (KS-1, I, 46). Agnon corrected it to: "Samax... samax Rabi... v'samax..." the first three clauses start with "samax" (rejoiced), which aside from being stressed, gives the impression of rejoicing more directly and vividly. See also examples 1 and 4 in appendix 16.

b) For the sake of giving continuity to the sequence of actions, Agnon corrects the following line: "Laylah exad nitnamnem. **Umitox sh'nato shama...** nitorer v'raah... nitxalxel... v'caak miyad nitalem harav" KS-1, III, 347). This Agnon corrects to: "Shama mitox sh'nato" (verb/...). By giving this clause the same structure (verb/...) as the other clauses, Agnon maintains the flow of (syntactically) uninterrupted action. See also examples 6, 14, 15, 18, 21, 26, 27, 30 and 32.

II. **Omission of prepositions, adverbs, adjectives, etc., from the beginning of sentences or clauses.** With these corrections Agnon apparently tries to avoid "expressing opinion" about the action taking place and to minimize his "interven-

tion" in the process of depicting the actual happening or occurrence. Sentences like: "**Miyad** hoci hakabran" (KS-1, I, 25, immediately the undertaker took out), or "**Ad sheanu om'-dim** hivrik barak" (KS-1, I, 29, as we were standing a lightning bolt struck), begin with adverbs which are omitted in KS-2, apparently because the actions they describe are more naturally reflected without them. A bolt of lightning is striking enough by itself. It is more effective if it is allowed to manifest itself without the mediation of unnecessary words. At the same time, omitting the adverb enables also Agnon in the above cases (as in many others) to put the verb at the head of the sentence and thus to strengthen further the authenticity of the action. "**Derex k'nisato** hiniax Kalman yado..." (KS-1, II, 31, upon his entrance Kalman put his hand...). By dropping the adverb the sentence begins with a verb: "Hiniax Kalman yado" and the action is directly given. A typical example is the adverb "b'otah shaah" (at that time) which was generally omitted at the beginning of sentences or clauses when no meaningful purpose was served. Table 11 indicates a gradual omission of "B'otah shaah" from the heads of sentences, as in the case of other odverbs.

III. **Minimum use of adjectives and adverbs.** Another means of achieving objectivity of style is the minimizing of the number of adjectives and adverbs. In this way Agnon seems to let reality "speak for itself" as it were, and it is thus presented as objectively as possible, without reflecting too much Agnon's own feelings.

a) Agnon drops from the beginnings of sentences adverbs which have no real meaning and which hinder the directness of description. The underlined were dropped by Agnon: "**B'otah shaah** shaxaxti..." (KS-1, II, 19, **At that time** I forgot...), "**Miyad** amad hexatan..." (KS-1, II, 170, "miyad" means "immediately"); however, it has no meaningful function in this example. The same can be said for all the examples in Appendix 17.

b) Words like "aval" (but), "k'var" (already), "k'she-" "b'shaah she" (as, when), "she-" (when, as) "amnam" (real-

ly), are dropped when they perform no function of meaning. This is true of: "**Aval** p'amim hayah kore" (KS-1, III, 47), "**Uk'var** shalax hamalxut l'tofso," (KS-1, VI, 34), "**K'sheshama** hag'vir kax" (KS-1, II, 62), "**B'shaah** sheeynam y'xolim" (KS-1, I, 15), "**Keyvan sheba** laylah hu shoeh" (KS-1, V, 137) "**Omnan** lifamim lafat oto haracon" (KS-1, III, 152). The omission of these words does not affect the meaning of the sentences themselves and at the same time their removal has a great impact on the style as a whole. It does away with generally useless elements, ensures that the opening of sentences or clauses will be as striking as possible and impresses the reader with a reality unmarred by superficiality or unnecessary medicacy of linguistics elements.

I think that it is worthwhile showing at this point opposite stylistic attitudes. U.N. G'nessin¹⁴ is recognized by his frequent use of adjectives and adverbs. So is the contemporary writer S. Yizhar. Not so Agnon. We find in his writings many paragraphs totally without adjectives and adverbs (see Table 12). Even descriptions are done without, or with very few, adjectives or adverbs. For example only one adjective, "y'rukah" (green) and one adverbial phrase "k'yated hat'kuah" (like a stake) are found in the eighteen lines of description in KS-2, VI, 7, lines 24-29; and 8, lines 1-13.¹⁵

Instead of adjectives and adverbs Agnon uses mainly descriptive clauses made up of subjects and predicates. "Komat beyonit" (His height is average). "K'teyfav r'xavot upanav m'rubat." (KS-2, VI, 7, lines 24-29; 8, lines 1-13).¹⁶ (His shoulders are wide and face squared). These are adjectival sentences not adjectives. The difference is fundamental for an artist like Agnon, for it reflects his philosophy

14. Ben Or, *Toldot*, II, 387—398.

15. Other examples: KS—2, VI, 52, lines 7—22; 54, lines 11—26; 55, lines 1—2; KS—2, VII, 7, lines 1—12; 35, lines 14—28; 216, lines 1—6; 217, lines 3—31; 292, lines 24—30; 293, lines 1—2; KS—2, VIII, 93, lines 23—31, and many others.

16. *Ibid.*

regarding function of language and style. Language, according to Agnon, seems to imitate the physical and mental worlds. Structure and logic are stated in terms of subject-predicate as seen, for example, in classical logic. The outside world is an animated one, a dynamic one. Everything acts or reacts. Rabi Pinxas, the subject of the above description, is a person with a soul and mind which are in a constant state of activity. If one would contemplate his own mind, he would realize that this is so. (Rergson's philosply come in mind in this con-
nẽction). Therefore, sentences and clauses are more natural means, than single words as adjectives or adverbs, for describing personalities and even inanimate objects. See Table 10 for the number of verbal sentences in one page of each volume chosen at random.

IV. Minimum use of punctuation. Punctuation is an integral part of any style. It indicates structure and rhythm, and gives clues to other syntactical features. In Agnon's writings little punctuation is found, the ones found are mainly the period, the comma and sometimes the question mark. All others like the semicolon, exclamation mark, quotation marks and the question mark to indicate wonder or amazement, are almost totally absent.¹⁷ Some examples are: "Omer Yicxak l'acmo nireh haadvar shecarix ani leyred l'yafo" (KS-2, , 333, Said Isaac to himself it looks like I ought to go down to Jaffa). "Caak Gorshikin v'amar sheker malkov sheker" (KS-2, V, 386, Gorshikin yelled and said lie Malkov lie). "V'xi kal b'eneysa yakiri l'farnes ishah" (KS-2, V, 446-447, Is it easy in your eyes to sustain a wife). "Amar Rabinovic ela mah, shema k'tayar bati" (KS-2, V, 447, Said Rabinovitch what have I come as a tourist). One reason for this is that Agnon follows, in this respect, the Rabbinical and Xasidic writings, which use only the period and the comma.

B. Shachevitz, in his article on Agnon's punctuation,¹⁸ is not satisfied with his explanation and sees tension and excite-

17. For developments in Agnon's punctuation see: Mansour, *Iynim*, pp. 52—53.

18. B. Shachevitz, "Pisuk Bizmano" in *L'Agnon*, pp. 281—288.

ment between the inner turmoil of the story and the outer serenity of the language. Agnon, according to Shachevitz, is being purposely inexplicit in his punctuation to "starve" the reader, and in this way to increase his excitement. All this is certainly correct but it only partly explains this phenomenon. I feel that little punctuation fits perfectly into the whole picture of stylistic efforts to relate reality with a minimum of linguistic interference. Agnon seems to maintain that the purpose of his style is to let reality "take care of itself" without the intervention of a cumbersome, clumsy system of artificial auxiliaries, of which punctuation is a part. The logic and structure of events and occurrences themselves are more striking when "naturally" presented and directly related.

V. **Truthful descriptions** (As far as psychology and logic of occurrence are concerned).

For the same purpose of conveying reality more adequately and faithfully, are correctioss for a more truthful representation of events and characters. By "truthful" I mean being faithful to the logic or psychology of occurrences in the physical and human worlds. Quite a few corrections were made by Agnon in KS-2 for his purpose. He writes, for example, "Yarad Nata min haagalah..." (KS-1, I, 65, Nata went off the wagon...), when his horses lost their way and wandered, causing himself and Rabi Yudil to be frightened. But this does not reflect adequately their true feelings. When he corrects it in KS-2 to "Kafac v'yarad Nata min haagalah..." (he **jumped** and went down from...), then he is more truthful to the real feeling of a coachman in these circumstances. Another example is in the intimate atmosphere of friendship among the early pious immigrants to the land of Israel. We find the line, "V'nixnas od exad shenishtakax sh'mo" (KS-1, VI, 16, And another one entered whose name was forgotten). The verb "shenishtakax" is both in the passive voice and also is impersonal. This spoils somewhat the personal feeling of these "nilbavim" (the ones beloved) to each other. Agnon changed it to "sheshaxaxnu sh'mo" (that we or I forgot his name —

Agnon himself is one of the symbolic figures of this story) and this conveys more personal relations and mood, to suit comradly the atmosphere of the story better.

Agnon is definitely aware of the importance of truthful descriptions. Most of his love stories, for example, were written in the Biblical style, because it suits love stories best. This is in the tradition and the spirit of "The Song of Songs".

In KS-2 Agnon improves the fidelity and truth in some of his descriptions by various means:

a) Change of indirect speech to direct speech:

When Mrs. Zomer pleads for something to help her daughter in her distress (hard labor); "Shatxah marat Zimer et yadeah k'negdi **ubik'shah sheeten lah oto** sefer Yadav shel Moshe" (KS-1, VII, 552). Agnon corrected this to "V'am'rah b'vakashah mimxa ten lanu et hasefer..." (And she said I beg you, give us the book). The mother's feelings are thus directly conveyed and are much more moving. See also example 16 in Appendix 18.

b) Change of lexicon, when a more fitting word is used: "Beyn shamayim laarec **coveax** of laylah" (KS-1, VII, 370, Between sky and earth a night bird screams). The scene described is a peaceful one and so "screams" is an incongruous verb. Agnon corrected it to: "is heard" and the idyllic atmosphere is preserved. See also example 8.

c) Corrections for a better characterization of human nature in general, or of a particular person. "Ilu banu l'saper kol maasey **tokpo ugurato**" (KS-1, I, 75), If we would have tried to tell his great and heroic deeds). Referring to a righteous, loving, and compassionate man, like Rabbi Moshe Leib of Sasov, Agnon's characterization is more truthful when he corrects it to: "Cidkato" (his righteous deeds). See also example 6, 7, 10, 12, 14, 15 and 16.

d) Agnon tries to be truthful to the general trend of thought or to the prevailing atmosphere of the story: "Baderex m'cao y'hudi" (KS-1, II, 30, On the way a Jew found him). However, the whole atmosphere of **Haxnasat Kalah**, from which

this lien is taken, is faith in God's guidance with nothing left to chance. Therefore, Agnon corrected it to: "Rabi Yudel bikesh sham adam v'hakadosh baruch hu shalach lo y'hudi". (Rabbi Yudel looked for an ordinary man and God sent him a Jew). See also examples 2, 3, 5, 17, 18, 19, 20 and 21.

e) More truthful expression of speech in a highly emotional circumstance is achieved in the following correction: "Amar lo neherag. Amar lo mi neherag? Amar lo Pesach M'lamed neherag" (KS-1, IV, 100, He said to him he was killed. He asked him who was killed. He said to him Pesach M'lamed was killed). Agnon corrected it to "Amar lo neherag. Mi neherag? Pesach M'lamed neherag." By dropping the 'amar lo' (he said to him) the last two times, Agnon conveys more directly the excitement and shock of the people reacting to the terrible news. See also examples 4, 9, 11 and 13.

f) Occasionally measure of truth is added by using an indirect classical phrase. For example: using a phrase taken from David's eulogy over Saul and Jonathan, Agnon better expresses a deep feeling of love and admiration. See page 73.

Objectivity of style is an admirable ideal, especially when it is attempted within the realm of a classical language. Agnon strives for a style which is simultaneously classical, artistic, personal and yet objective. Although he does not always succeed in achieving this goal, he nevertheless sets a real example for a future Hebrew ideal literary style.

CHAPTER XI

SUMMARY

I have analyzed in this study close to five thousands emendations and changes introduced by Agnon in KS-2. For the first time to my knowledge an analytical comparison of style has been made between Agnon's first edition of his collected works of 1931-1952 and his second edition of 1953-1962. During these years Agnon's narrative art, particularly his style, were tremendously advanced, culminating in masterpiece such as **T'mol Shilshom** (Volume V), **Samux V'nireh** (Volume VI), **Ad Hena** (Volume VII), and some stories of **Haesh V'haecim** (Volume VIII).

Agnon's style of KS-2 is still basically Mishnaic as in KS-1, but is much perfected, purified, and modernized. In this study I have outlined the basic features of this style as perfected in KS-2.

We have seen that Agnon's Biblical style did not undergo significant changes in KS-2. His fifteen stories written in this style remain virtually unchanged from KS-1. Only thirty-seven minor changes were introduced in his short stories of 161 pages in KS-2. After "Eyney Leah" of 1944, virtually no stories were written in this style. This fact indicates clearly that Agnon's main style is the Mishnaic one, the style in which ninety-four per cent of his writing was done.

Agnon's Mishnaic style underwent most of the changes. Some were minor, but others were quite extensive covering paragraphs, pages, and even chapters. The obvious purpose of such changes was to perfect the style and to make it match the standards and taste of modern audiences, besides reflecting development of Agnon's own concept of Hebrew and style.

The first goal of stylistic perfection was reached by omission of faults like repetitions, rephrased repetitions, superfluities and ambiguities which are not artistically relevant. We have seen that Agnon makes use of all these devices for valid artistic reasons. However, I have demonstrated that he is aware of their limitation. Hundreds of corrections in each of these categories prove this. All these omissions resulted in a higher degree of simplicity, brevity, and clarity.

The goal of modernizing his style was reached by omission of Biblical and Mishnaic phrases, archaic lexicon, and by improving syntactical structures and rhythms. Yet Agnon's writing remains in the realm of the Mishnaic language which is quite suited to the general cultural development in modern Israel. The values found in this style which basically remains Mishnaic are very much appreciated as national and cultural assets in a young and dynamic country, which is striving for a self expression in terms of literature, language, and culture.

Both these achieved goals resulted in an even higher degree of stylistic perfection. Agnon's style in KS-2 is capable of depicting reality with a high measure of objectivity. This was achieved by short verbal sentences, mainly in passages describing activity. (Action, we found, characterizes generally Agnon's concepts of the outer world, both physically and spiritually). He uses a minimum of adverbs, adjectives, and punctuation marks in descriptions. This method is intended, apparently, to convey stylistic objectivity and fidelity in expressing Agnon's external and internal worlds.

In this work I have recorded, analyzed, classified, and evaluated many of the most representative changes and corrections made in Agnon's writing so that his stylistic achievement in KS-2 can be better appreciated.

TABLES

Table 1

NUMBER OF CORRECTIONS IN THE BIBLICAL STORIES

Story	Pages	Corrections
1) Bidmi Yameha	63	9
2) Xupat Dodim	23	4
3) Leylot	16	1
4) Kippurim	12	2
5) Cipori	10	1
6) Bim'culot	7	3
7) Nifl'ot Shamash Beyt Hakneset Hayashan	7	10
8) Axot	5	3
9) M'xolat Hamavet	6	2
10) Mishom'rim Laboker	2	0
11) Im Libi	2	0
12) K'dumot	1	0
13) Geshem	1	2
14) Hayaldah Hametah	4	0
15) Eyney Leah	2	0
	<hr/> 161	<hr/> 37

* Including half pages.

Table 2
NUMBER OF CORRECTIONS IN VOLUME III
"MEAZ UMEATAH" (1931)

Story	Pages	Corrections
Hanidax	60	147
V'hayah Heakov L'mishor	84	157
Beyt Hakneset Hagadol	4	12
Xavit shel Rabi Yoxanan	3	29
Maaseh Haez	4	6
Xerev Dobish	3	2
Or Torah	4	5
Maagley Cedek	7	18
Maaseh Azriel Mosheh Shomer Hasfarim	8	5
Maaseh Ham'shulax Meerec Haw'doshah	12	16
Agadat Hasofer	17	39
Agunot	15	42
Maalot Umoradot	25	47
Yatom V'el'manah	6	38
Shas shel Beyt Z'keni	5	6
Sh'ney Zugot	10	19
Hashanim Hatovot	13	9
B'rit Ahavah	4	28
Maaseh Rav Yosef	5	19
L'vav Enosh	10	40
Maaseh Rabi Gadiel Hatinok	6	2
	<hr/> 265	<hr/> 886

The ratio between correction and pages in 886:265, or about 3.33 corrections to each page.

Table 3
NUMBER OF CORRECTIONS IN VOLUME IV,
SIPUREY AHAVIM

Story	Pages	Corrections
Binareynu Uvizkeynenu	97	111
Ovadiyah Baal Mum	24	36
Givat Haxol	48	37
	<hr/>	<hr/>
	169	184

Only the three stories listed above are written in the Mishnaic style. The others: "Bidmi Yameha", "Axot", "Kippurim" and "Xupat Dodim", are in the Biblical style.

The ratio is about one correction per page.

TABLE 4
NUMBER OF CORRECTIONS
IN KS-1

Vol.	Pages	Corrections of 2-3 Lines*	Corrections of More Than 3 Lines*	Full Pages Changed	Chapters Changed	Added Pages
I	295	1500	20 ¹	10 ²	2 ³	20 ⁷
II	209	750	25 ⁴	9 ⁵	1 ⁶	
III			See Table 2			
IV			See Table 3			
V	289	199				
VI			See Table 5			
VII	579	1350	18 ⁸	9 ⁹		
VIII	294	80				
IX			No changes			
X			No changes			
XI			No changes			

1. Pp. 64—65, 66, 173, 174, 175, 178, 179, 180, 181, 183, 184, 185, 189, 194—195, 233, 234, 284, 293.

2. Pp. 88—89, 91, 166, 168—169, 170—171, 176—177, 244—245.

3. "Lesunakh," p. 214; "Hanistarot V'haniglot," p. 195.

4. Pp. 16, 19, 20, 21, 22, 23, 30, 31, 59, 82, 87, 90, 91, 104, 105, 106, 119, 143, 145, 158, 162, 165, 166, 212, 218.

5. 28, 29, 45, 58, 60, 67, 85, 97.

5. Pp. 28, 29, 45, 58, 60, 67, 85, 97.

6. Maase Xotev Ecim, pp. 69—75.

7. Pp. 58 (5 pages), 60 (3 pages), 85 (12 pages).

8. Pp. 121, 173, 208, 212, 216, 217, 238—239, 262, 310, 337, 340—1, 451, 480, 529, 550, 560, 567, 571.

9. Pp. 228—9, 230—1, 231—2, 278, 448—9, 471—2.

* Approximate.

Table 5
NUMBER OF CORRECTIONS IN VOLUME VI
B'SHUVA VANAXAT, 1935

Story	Pages	Corrections
Bilvav Yamim	85	86
Haminyan	4	3
Taxat Haec	16	10
Hahadlakah	3	4
Shab'tay	5	6
Hap'rutah	4	7
K'neged Otam Shekov'im...	2	0
Al Hash'xitah	3	1
Al Even Axat	4	2
Haadumim Haxamim	3	2
Had'rashah	4	0
Xavat Daat*	6	10
Minalim	3	1
Sipur Naeh Misidur T'filati	14	2
Hamitpaxat	15	21
	171	155

* Changed to "Haeca" in KS-2.

TABLE 6

RATIO OF CORRECTIONS TO PAGES IN KS-1
ACCORDING TO THE YEAR OF APPEARANCE
OF ITS VOLUMES

Vol.	Name	Year	Ratio of Corrections to Pages (Approximate)
I-II	Haxnasat Kalah	1931	5:1
III	Meaz Um'atah	1931	3:1
IV	Sipurey Ahavim	1931	1:1
V	Sipur Pashut	1935	1:1.3
VI	B'shuvah Vanaxat	1935	1:1
VII	Oreax natah Lalun	1939	3:1
VIII	Eylu Vaeylu	1941	1:3.5
IX	T'mol Shilshom	1945	0
X	Samux V'nireh	1951	0
XI	Ad Henah	1952	0

TABLE 7

BIBLICAL AND POST-BIBLICAL PHRASES ALLUDED TO IN THE
OPENING OF "OREAX NATAH LALUN"

KS-2, IV, 7

1. ערב יום הכיפורים אחר חצות ערב שבת עם חשיכה (מכילתא דר' ישמעאל, פרשת בא, טז).
2. ועל כל תחנה ותחנה ועל כל גל וגל (יבמות, קבא.).
3. ידי ריתתה על לבי דרתיה ידיה (בבא בתרא, קסז.).
4. כנגד בית הנתיבות כנגד בית קודש הקדשים, מכילתא דר' ישמעאל, מצורע, פג, ט).
5. בא לו הפקיד בא לו כוהן גדול (יומא, א—ז).
6. שנקרא שמו ויקרא שמו (רות, ד 14).
7. שניטלה שמאלו ניטל עוקצו (סוכה, ג ו).
8. ועשאוה גומי עשאוה גל של עצמות (שבת, לד.).
9. עמד מלוא קומתו ויפול מלוא קומתו (שמואל א, כח 20).
10. והניף בסודר שבידו ומניפין בסודרים (יומא א—ז).
11. שם שבוש יוצא מפי בן עירי שם המפורש שהוא יוצא מפי כוהן גדול (שם שם).
12. יודע להגות את השם הזה ההוגה את השם באותיותיו (סנה. רין, יא 1).
13. בכל אותיותיו ראה מספר 12.
14. לאחר שהוציא שם שבוש מפיו ראה מספר 11.
15. ועמד לשלח את הרכבת שלח את עמי (שמות, ה 1).

TABLE 8

NUMBER OF BIBLICAL AND MISHNAIC PHRASES AND
ARCHAIC WORDS OMITTED FROM
VARIOUS VOLUMES OF KS-1

Vol.	Pages	Name	Year of Appearance	Omissions Phrases	Archaic Words
I	295	Haxnasat Kalah I	1931	60	23
II	219	Haxnasat Kalah II ¹	1931	30	17
III	354	Meaz Um'atah	1931	73	34
IV	295	Sipurey Ahavim ²	1931	19	3
V	289	Sipur Pashut	1935	6	2
VI	182	B'shuvah Vanaxat	1935	Less than	10
VII	579	Oreax Natah Lalun ⁴	1939	42	31
IX, X, XI ³					

1. A great part of it is folkloristic poetry. This is the reason for the relatively small number of omissions.

2. Most of it is written in Biblical style.

3. Almost no changes have been introduced in these volumes in KS—2.

4. Explained by its size (also 26 lines per page) and its contents. The story centers around Beyt Hamidrash (The Synagogue), though in an atmosphere of crisis and despair.

TABLE 9.

NUMBER OF BIBLICAL OR MISHNAIC PHRASES
IN THREE PAGES* FROM VARIOUS VOLUMES OF KS-1

Vol.	Name	Year of Appearance	No. of Phrases
I	Haxnasat Kalah I	1931	39
II	Haxnasat Kalah II	1931	47
III	Meaz Um'atah	1931	47
IV	Sipurey Ahavim ¹	1931	19
VII	Oreax Natah Lalun ²	1939	11
VIII	Eylu Vaeylu ³		
IX	T'mol Shilshom ⁴	1945	9
X	Samux V'nireh ⁵	1951	7
XI	Ad Henah ⁶	1952	9

1. Most of this volume is written in the Biblical style. However, these pages happen to be from "Binareynu Uvizkeneynu," written in the Mishnaic style.

2. Its pages contain 26 lines, as compared to 24 lines in Volumes I-IV.

3. The greatest part of it is "Sefer Hamaasim," reappeared in Volume X "Samux V'nireh," 1951.

4. Its pages are of 31 lines.

5. Its pages are of 31 lines.

6. Its pages are of 31 lines.

* Pages 99, 100 and 101.

TABLE 10

VERBAL SENTENCES (SENTENCES OF ACTION)
IN ONE PAGE* OF EACH VOLUME OF KS-2,
CHOSEN AT RANDOM

Vol.	Number of Sentences	Verbal	Other
I	43	34	9
II	65	63	2
III	63	49	14
IV	58	42	16
V ¹	60	40	20
VI	52	42	10
VII	51	43	8
VIII	55	45	10

1. Page 201; page 200 was not full.

* Page 200.

TABLE 11

"B'OTAH SHAAH" (AT THAT TIME), AN ADVERB USUALLY
PUT IN THE BEGINNING OF A SENTENCE OR A CLAUSE, AS
TREATED IN SOME VOLUMES OF KS-2

Vol.	Name	Omitted	Left Unchanged
I	Haxnasat Kalah I	14 ¹	6 ²
II	Haxnasat Kalah II	9 ³	15 ⁴
III	Meaz Umeatah	12 ⁵	9 ⁶
IV	Sipurey Ahavim	3 ⁷	2 ⁸
VII	Oreax Natah Lalun	2 ⁹	2 ¹⁰

In other volumes this adverb is unnoticed:

1. Pages 36, 37, 48, 61, 65, 67, 93, 101, 115, 168, 223, 236, 238.
2. Pages 134, 213, 238, 289, 289, 291.
3. Pages 19, 29, 34, 36, 67, 74, 74, 75, 156.
4. Pages 27, 29, 34, 38, 40, 50, 54, 83, 83, 140, 150, 151(4), 156, 158, 160, 164.
5. Pages 37, 37, 41, 56, 69, 211, 215, 272, 273, 274, 333, 339.
6. Pages 15, 148, 216, 240, 242, 242, 273, 308, 351.
7. Pages 121, 145, 249.
8. Pages 112 and 126.
9. Pages 123 and 568.
10. Pages 49 and 177.

TABLE 12

NUMBER OF ADJECTIVES AND ADVERBS IN TWO PAGES*
OF EACH VOLUME OF KS-2,**
CHOSEN AT RANDOM

Vol	Number of Words (Approximate)	Adverbs and Adjectives
I	510	8
II	480	12
III	540	5
IV	530	9
V	440	9
VI	530	16
VII	550	15
VIII	540	10
	<hr/> Total 4120	<hr/> Total 84

The adverbs and adjectives are only about 2% of all the words in these pages, and this is typical.

* Pages 174—175.

** In this respect, no change at all is noticeable from KS—1.

APPENDICES

GUIDE TO USE: All examples of corrections are grouped by volumes of KS-1. The underlined words were corrected or omitted in KS-2, as the case may be. The page number of KS-1 will then follow. Then, if the repetition is omitted, the word הושמט will follow; or if it is corrected, the new text will be placed thereafter in parentheses. Following citations of text omitted or emended, additional examples will be given without textual quotation but grouped by volume and marked according to page and line.

APPENDIX 1

REPETITIONS

כרך 1 הכנסת כלה, (שירוכין)

1. עד שהגיעו לפרילסק וכשהגיעו לפרילסק יצאו ריקם. למה לפי שבפרילסק אין אף יהודי. (עז). (שאין שם אף יהודי).
2. חזר רבי יודיל והלך אצל אותו צדיק. אמר לו אותו צדיק. (קלח). (הצדיק).

כרך 2, הכנסת כלה, (נישואין)

3. ואותו בית של גוי היה ואותו גוי מזרע ישראל היה. (לז). (ומזרע ישראל היה).
4. כשהיה רואה אדם מישראל היה רץ כנגדו כדי ליתר שלום לאדם מישראל וכשהיה אדם נותן לו שלום... (מו). (וכשנתנו לו שלום).

כרך 3, מאז ומעתה,

5. תלה עיניו באותו כתב... ראה רבי אביגדור את גרשום שהוא מסתכל באותו כתב. (מא). (הרגיש רבי ואביגדור בדבר).
6. אפשר לדחותו גם למחרתיים ויש מחרתיים שלאחר מחרתיים. (קמג). (לאחר זמן).

כרך 4, סיפורי אהבים,

7. אם... סימן שיש לאהבתנו קיום ואם צל עובר אורח הוא סימן שאין לאהבתנו קיום. (רכה) (סימן שאהבתנו עברה כצל עובר).

כרך 5, סיפור פשוט

8. הניף כובעו בימין כאילו היה עובר לפני שרים. בכל היער לא היה אלא הוא ואילנות, שנראו לו כשרים ואדונים. (רכה). (הושמט)
9. וגציל ופייביל עומדים לפניו ומשמיים לפניו. (רמו) (וגציל ופייביל משמיים אותם).

כרך 6 בשובה ונחת,

10. והספינה התחילה מהלכת והולכת. (עב). (הושמט).

כרך 7, אורח נטה ללון,

11. ולענין יחוסו אין כיחוסו. עד היכן יחוסו מגיע. (רעז) (הושמט).
12. ואם רוצה שנמסור לו את המפתח. הרינו מוסרים לו את המפתח. (כו). (הושמט).
13. ועשה מה שעשה. אך הוא עשה כמה דברים. (רע). (הושמט).

14. והולך אצל סוסו לראות... הולך לו חנוך אצל סוסו. (רטו).
(הושמט).
15. הרעב מציק והולך... עד שכבש את כל הגוף. כיון שכבש את הגוף כולו. (קכג). (הושמט).
16. היום קצת ומחר קצת ואין קצתם מתעצב על קצתם. (לב).
(ואין אלו מתעצבים על אלו).
17. בקשתי ממנו שילך עמי למלון לסעוד עמי. (תב). (אמרתי לו נלך למלון ונסעוד).
18. וקרא את שם הילד על שמי. ומה טעם קראו על שמי, מפני... וקראו את שם הילד על שמי. (תקסא). (כדי להראות לי חיבתם לפני ירוחם).
- כרך 8, אלו ואלו,
19. ועדיין היתה הנפש מבקשת לומר עוד, ומאחר שהנפש היתה מבקשת עשיתי רצונה. (קלא). (הומט).

Additional Examples

- יד 22, יז 8—9, ל 19—23, לח 19—20, לט 17—18, מא 22—23, מח 15, נא 1, נו 12, 19—20, סה 15, 17—18, עג 16—17, עד 22, עה 19—20, עז 9, צג 10—11, קיא 1—2, קיד 20—21, קכג 6—7, 8—9, קכה 22—23, קלז 13—14, קסח 18, קנה 11—12, 15, קעב 9—10, קעג 22—23, קפז 17, קצז 19, רלה 22—23, רצ 5—6, רצה 14.
- כרך 2, הכנסת כלה, (נישואין)
- יז 1, כ 3—5, כג 7—8, נ 2, עז 11—12, צה 9—11, קסו 20—22
- כרך 3,
- מא 18—19, נב 2—3, ק 2, קנו 18—19, קצז 9, 12, שטז 18, שמב 3—14.
- כרך 4,
- רכד 8—9
- כרך 5,
- לב 7—8, מב 11—12, מג 21—22, פג 11, קסג 5—6, רלד 19.
- כרך 7,
- מא 6—7, מג 10—11, נה 4, 7, ק 6, קיא 8, 12, קכב 9—11, קכא 8—קכב 2, קכג 5, קלג 13—14, 15—16, קלד 10, 12, קמח 2—3, קסא 10—11, קסג 3, קסו 11, רה 20—21, רז 18—21, רטז 5—6, ריט 9—10, רכז 19—20, רכה 16, שלט 24, שמו 10, שמח 3—4, תקיט 16, 18—19, תקמז 4, 6, תקעב 13—14.

APPENDIX 2

REPHRASED REPETITIONS

- כרך 1, הכנסת כלה, (שידוכין)
1. כל מקום שאדם מישראל מתפלל בכוונה שם שערי שמים פתוחים לתפילתו, כל שכן אם הוא מתפלל במקום שהתפללו בו צדיקים. (קלז). (הושמט).
2. הכסת שאינה זזה מכרסי מיום שיצאתי מבראד נמצאת מיותרת ושוב אין לי כל צורך בה. (קמט). (הושמט).
3. אמרו העיניים ואפילו אתן עומדות מה הועלתן בעמידתכם אם אין אור. (מח). (הושמט).
- כרך 2, הכנסת כלה, (נישואין)
4. בוא וראה אפילו עשיר כזה אינו יחיד בעשרו ויש עשיר כמותו. (קט). (ויש כמותו עשיר בעשירות).
5. עד שלא יצא מבראד היו כל הבריות שווים בעיניו כאילו אין חלוק בין אדם לחברו. (מב). (הושמט).
6. והתקינו עצמן לקבל פניו של המחותן. אף הכלה... עמדה לקבל פני מחותנה. (קמט). (הושמט).
- כרך 3, מאז ומעתה,
7. אילו הייתי אני יושב באותה חנות הייתי מכניס ממון הרבה וגונז אוצרות קורח. (שכ). (מתעשר כקורח).
8. והריהו שוכח אפילו שחתן הוא וכלה יש לו. נזכר בה אינו נזכר אלא מתוך עגמת נפש. (מח). (נזכר בארוסתו אינו נזכר אלא מתוך עגמת נפש).
9. שלא מדעת שכשך בידו הקלושה בחול ואנחה קשה נפלטה מפיו, נתאנח ואמר... (שטז). (הושמט).
10. וכל מי שמתאוה לקרות דבר מליצה ודבר שירה נוטל את הגליון וקורא. (רנה). (הושמט).
11. השמש הצית את האור והדליק את הנרות. (לה). (השמש הסיק את התנור והדליק את הנרות).
12. פעמיים הייתי עושה את תפילתי רחמים ותחנונים ופעמים הייתי מתפלל בנגון ובשמחה. (רצה). (הושמט).
13. וכך אמר אמנם משל נאה משלת ידידנו אבל אומר לכם הדבר עצמו מובן... (שיט). (אלא שהדבר עצמו מובן...)

- כרך 4, סיפורי אהבים,
 14. ולא עוד אלא הכרה זו שהיא מכירה שהיא חוטאת ועוברת עבירה... (קלט). (הושמט).
 15. ואכיר כי יודע הוא את מחשבותי. ואומר בליבי אתה יודע כי ידעתי כי יודע אתה את צפונותי. (מ). (הושמט).
 16. ואמר איך אישן בני? ושפשף את עיניו והוסיף איך אשים שינה לעיני. (קמד-ה). (הושמט).
 17. מה זה חמדת שדברים משונים כאלה עלו במחשבתך והרי מימך לא הרהרת הרהורים משונים כאלה. (קצח). (הושמט).
 18. נטל האדמוני... על ברכיו לשברו. וכמעט שנתפרקו ארכבותיו של ראובן בשעה שעמד לשברו. (רלח). (הושמט).
 כרך 5, סיפור פשוט.
 19. והריהי כאילו היא מרחפת באוויר. (קסז). (הושמט).
 20. זוהי אחת התמיהות שיש לתמוה עליהן, אבל הוא אינו מתמה על תמיהות כגון אלו. (מב). (עליה).
 כרך 7, אורח נטה ללון,
 21. אדם כזה אינו ראוי לבתי. נמנע מלתת לו את בתו. (נו). (הושמט).
 22. שמתוך שהארכנו בדברים עבר היום. היום יצא והחמה נסתלקה. (תסט). (הושמט).
 23. ובא וישב עמי. משישבנו סיפרתי לו... (תקעג). (הושמט).
 24. הגיע זמן תפילה של מנחה. קמנו מן השולחן והתפללנו. אני התפללתי... (שמח). (הושמט).

Additional Examples

- כרך 1,
 יב 19—20, כו 10, סה 20, ע 2, קיא 22—23, קמו 21—22, קסה 2—3, קפ 2—3, קפד 23—24, רפא 4—5,
 כרך 3,
 לט 14—15, מו 11—12, סו 4—5, צה 3, רמ 17—18, רצו 16—18, שיו 5, שלג 6, שמב 17—18.
 כרך 4,
 קכט 17—18, קלט 10, קנה 16—17, קנו 8, רכד 9—10.
 כרך 7,
 רטז 5—7

APPENDIX 3

SUPERFLUOUS EXPRESSIONS

- כרך 1, הכנסת כלה, (שירוכין).
1. חשב בדעתו שמתו בנותיו בבתוליהן ועשו להן במיתתן חופה שחורה. (ע). (הושמט).
2. אמרו לו אי אתה נוסע עד שתתן לה גט פטורין ותגרשה. (רמג). (הושמט).
3. הכיר מתוך סעודה זו שלא נסתיימו בה מעשיו של הפרנס והוא עתיד לעשות עוד טובות הרבה עם הבחור. (קעב). (הכיר מתוך אותה סעודה שלא נסתיימו בה כל טובותיו של הפרנס עם הבחור).
כרך 2, הכנסת כלה, (נישואין)
4. לא פסק צחוק מפיו, ולמה היה צוחק? מפני זמר של רבי יודיל. (צג). (הושמט).
5. ורגליו יחפות בלא נעלים. (קט). (הושמט).
כרך 3, מאז ומעתה,
6. ואפילו הוא יושב כל היום בבית המדרש ונותן כל נפשו בתורה. (סא). (הושמט).
7. שפתחיו ודלתותיו מרובים כל כך. (קעב). (הושמט).
8. אפילו בשעה שאין בעל הזמר לפניו זמירותיו דובבות בלבו ואומרות שירה מעצמן. (קכו). (הושמט).
9. אמר לי יודע מר מה שאני אומר לו? אמרתי לו אדרבה יאמר לי מר. אמר לי שמא מרמזין... (רצט). (הושמט).
כרך 4, סיפורי אהבים,
10. חלבון מצאה בו. וכיוון שראתה כך עמדה ונסתכלה במצופים. (רמג). (הושמט).
כרך 5, סיפור פשוט,
1. דירתם שבאו לדור בה של שני חדרים היתה. (קלו). (דירתם היתה שני חדרים).
12. והריהי כאילו היא מרחפת באויר. (קיו). (הושמט).
כרך 6, בשובה ונחת,
13. הלכו ונסעו והגיעו לכפר אחד. (כו). (הושמט).
14. אפשר לא הציצו עליה ולא נטלוה. (קעב). (אפשר לא נטלוה).
15. והספינה התחילה מהלכת והולכת. (מד). (הושמט).

כרך 7, אורח נטה ללון,

16. אותו אדם, דניאל ב"ח, גבוה וצנום. (יב). (הושמט).
17. ריח של פוידלה חמה שהטמינו בתנור ונתבשלה שם המתיק את האויר שבבית. (יז). (הושמט).
18. ומרצים מעות לידו של פקיד ומבקשים פתק נסיעה לטריסט והוא נותן פתק נסיעה. (מה). (הושמט).
19. משם יוצאים לנמל ועולים לספינה. (מה). (הושמט).
20. נתבלבלה דעתי עלי. (נד). (הושמט).
21. אלף דרכים הייתי בודה לי לילך בהם פעמים לשם הליכה ופעמים לבקש את המפתח, שעדיין הייתי מצפה שאמצאנו. (ק). (הושמט).
22. וידיו של חנוך צוננות ומצטננות, אף גופו קר, שכבר היוצו הדם. (רטו). (הושמט).
23. מתוך כך לא נראתה נפש חיה חוץ ממני. (רכג). (הושמט).
24. וגנן חל חל חל, נתרגש כל הצבור והקשיבו מתוך התפעלות יתרה. (רמב). (הושמט).
25. וקוטפים לתוך הסלים. נוטלים את הסלים ומביאים לבית אריזה. (רנד). (הושמט).
26. אמר התינוק... אמרה אמו של תינוק אם כן אמור לנו בני. (רצו). (הושמט).
27. שתייתי מכוס וואמרתי מעכשיו... (שב). (הושמט).
28. כל אימת שמצאתיו עמדתי עמו וסיפרתי עמו. (תקמט). (הושמט).
29. מהלך אדם בינוני מבית הכנסת לבית הערכאות רבע שעה. ואם הוא רץ מגיע לשם בפחות מכך. (תקנג). (הושמט).

כרך 8, אלו ואלו,

30. אבל מאהבת המקומות הקדושים לא קבעתי לי מקום אלא חזירתי על כל בתי כנסיות ובתי מדרשות שמתפללים בהם. (קלה). (הושמט).

Additional Examples

כרך 1,

- יא 18, יד 22, יט 16, כד 8, כה 14, כה 14, כו 5, כז 3, לו 21
 לט 21, מ 20, מד 5, מח 19, נא 1, סח 3, סט 2, ע 2, עא 23, עב 24,
 צ 8, 12, 22—23, צא 4, צב 15, צג 4, 10, 11, צז 22, צט 1, קז
 3—6, קח 6, קיא 15, קיג 7, קטו 3—4, קיח 5, קכג 7, קכד 17, קל 3,
 קלז 13—14, קלח 14, קמד 14, קמו 21—22, קמח 22—23, קמט 2—4,
 קנ 8—10, קנא 14—15, קנד 15, קנח 16, 17, 19, 20, קס 15, 24, קסא 13,
 קסה 14, קע 4, קעב 20—21, קעו 5, קעח 8—9, קעט 20, 24, קפד 13,

קפד 13, קפה 4—5, קפז 19, רא 6—7, רבא 19, רלג 10, רלו 21, רעב 20, רעד 12.

כרך 2,

י 20—25, יג 15—16, יח 17—18, כ 7—8, כג 5—6, כט 4, נ 2, ס 2, עו 11—12, צב 5, קב 17, קז 9—10, קמא 19, קמח 9, קנג 3—4, קנט 10—11, קסו 20, 22.

כרך 3,

יר 4—5, ל"ה 3, לו 20, ל"ח 21—22, מא 18, 19, מג 13, מוח 10, מט 15—16, נג 11—13, נו 15—16, סא 18—19, סד 4, 20—21, עו 20—21, פ 15, פו 6, 15, צב 13, קא 13—14, קב 8—9, קי 19—20, קיב 18—19, קיד 12, קטן 1, קיז 8, קכו 22, קכז 24—קכח 1, קלד 13—14, 12, קלה 3, קנב 15, קנה 1, קנו 18—19, רלט 1, רסה 9, רסח 8—9, רסו 13—14, רעד 1, 13, רצו 15, רצט 9, 21, שיג 10, שלא 20, שלג 6, שלח 9, שמא 19—20.

כרך 4,

קלז 17, קלט 6, קמ 19—20, קמא 3—5, 9, קמג 11—14, 17—18, קנג 18—19, קנו 6—7, קסד 17—18, ריט 12, רכג 1, רכד 9, רנד 9—12, רנה 1, רנח 2—3, 11—12.

כרך 5,

ט 19, קטו 4, ר 18, רו 5, 13, רטז 12, רכה 11, רמו 9, 12, רעח 18, רפה 9.

כרך 6,

ל 16, 18.

כרך 7,

יא 17, כו 18—19, מא 7, מג 21—22, נ 11—12, נה 5—7, נח 6, סא 4, עב 24, 26, פה 8—9, פח 26, קא 14—15, קז 12—13, 17, 23, קי 16, קבא 18, קכב 5—6, 9—10, קכג 21, קכז 11—12, קמא 20, קמט 5, קנא 22—23, קסב 18—19, קעד 26, קפב 8, קצה 19—20, רג 2—3, רה 20—21, רז 18—19, רטו 15—16, רכח 11—12, רלו 13—14, רמא 3, רמב 26, רמד 9, רנ 8—9, 15, רנד 21—23, רצד 8, ש 3, 13, שיא 7, שלו 13—14, שמג 19, שנו 5, שעו 21, שצג 11—12, תיט 12—13, תנה 12, תנוז 1—5, תסח 2, תסט 3—4, תקא 11, 20, תקי 18—19, תקמו 10, תקמז 11—12, 1—3, תקנו 19—20, תקסא 24—26.

כרך 8,

רנה 18—19, רנז 5—6, רעג 7, 10.

APPENDIX 4

AMBIGUITIES

כרך 1, הכנסת כלה, (שירובין),

1. הקפדתי על חברי שלא יצא כנגדי. (קיה). (לקראתי).
2. אדרבה דומה עלי שהעולם צריך להצטער מתוך רבוי אכילה.

(קכו). (על).

כרך 2, הכנסת כלה, (נישואין),

3. ראה לפניו אדם אחד והוא מחזיק חפץ בידו והוא דומה לקיתון של יי"ש והוא אומר פה אל פה אדבר עמר. (לד). (ראה לפניו אדם וחפץ בידו והחפץ דומה לקיתון של יי"ש...).
4. עמד רבי יודיל לפני רבי יודיל ואין זה יודע שעומד לפניו זה ואין זה יודע שהוא מתבקש כדי שיתגלו גדולות ונפלאות מאלה. (קט). (שהוא מתבקש, כל כך למה? כדי שיתגלו...).
5. ובקש מקלמן שיציע לו קצת תבן. (לג). (ובקש קצת תבן לה-ציע לו).

כרך ג, מאז ומעתה,

6. שמשו של תמוז... ותכס את האהלים שפרשו על פני השוק ברצי כסף. (קכא). (ותכס ברצי כסף את האהלים...)
7. שנים הרבה היתה אשתו נוסעת לארץ הגר לאכול ענבים בשעת בשולם. (רמט). (רגילה היתה... לנסוע...)
8. אל תוך קורי העכביש אשר תטוה השממית על הקמיע שם אצל המטה שנתנה לה. (רלב). (שאצל המיטה. זה הקמיע שנתנה לה).
9. ולא היה אדם שמצאו עד שחזרתי אני לשם, למה? (רסח). (ומצאתי, למה?)
10. הרי נתנה לי אמי לחם. (רצו). (הרי שנתנה לי אמי לחם).
11. היה אומר לבני ביתו שאם יבוא המבשר העירו אותי מיד וכן מעשיות של צדיקים שהאמינו... (שכז). (ובכן היו מספרים מעשיות של צדיקים...)

כרך 4, סיפורי אהבים,

12. בא ההגיון ואמר שלא תרגיש. (רמט). (בא ההגיון ואמר לו ישנה היא ואינה מרגישה ולא כלום).

כרך 5, סיפור פשוט,

13. ובשעת ישיבתם בודקים מומיהם של בני העיר ונותנים להם שמות וכינויים של שחוק. (עא). (ובשעת ישיבתם נותנים לבני העיר...)

14. מה אענה למינה לכשתשאל היכן היית אצל בלומה. (קפח).
 (מה אענה למינה לכשתשאל היכן היית. אענה ואומר לה אצל בלומה).
 15. כדרך השמחים שמקבלים שמחתם ואינם שואלים. (רט). (כדרך השמחים שמקבלים שמחתם ואינם שואלים מה טעם הם שמחים).
 16. ברם לבו הגיד לו מה שלא עלה על דעת אשתו. (ריט). (ברם לבו הגיד לו שהדבר יוצא מידי פשוטו מה שלא עלה על דעת אשתו).
 17. כשאתה מחסר לילה אחד העתון קמוט והכסאות מפוזרים. (רעד). (כשאתה מחסר לילה אחד בבית החבורה אתה מוצא העתון קמוט והכסאות מפוזרים).
 כרך 6, בשובה ונחת,
 18. והשרים נסעו לאותו כפר. (קמה). (הכפר)

כרך 7, אורח נטה ללון,

19. כשם שהאריך בבכייה בחרוז זה כך האריך באנו עמר מתוך שמחה. (כט). (כך האריך בקול ובשמחה בחרוז אנו עמר).
 20. אבא אפשר אחר כל הצרות שבאו עליך אתה אומר כן? אלא מי יאמר כן... (נא). (אמר רבי שלמה אלא מי יאמר כן?).
 21. שהיה שולח מתנת נישואין לכל אדם שהיה לו סנדק. (ע). (שהיה שולח מתנת נישואין לכל אדם שהוא עליו השלום היה לו סנדק).
 22. עדיין לא הבשיל שכלי כדרך הבחורים שבורחים ממה שיפה להם ורצים אחר מה שאין יפה להם. (צה). (ונהגתי כמנהג הבחורים...)
 23. חזר האכר והתגרד בפדחתו. (שמ). (חזר והתגרד האכר בפדחתו).
 24. משכתי בעול כדי למצוא את לחמי עד שלא הספקתי לאכול לחמי. (שפב). (עד שמרוב יגיעה לא הספקתי לאכול לחמי).
 25. יש צדיקים במדינה זו שבנו להם בתי מדרשות שמשבתחים ואומרים. (קל). (והם משבתחים ואומרים...)
 26. וברוך השם שהכול נעשה לטובה אלא שקשה עליה צער ההריון. (תמז). (וברוך השם שעשיותיה עלו יפה, אלא שקשה עליה, על רחל, צער ההריון).
 27. סבור הייתי שהוא נושא על ליבו את רשיונו. (תקסז). (סבור הייתי שהוא מתכוון לומר כתב רשיונו טמון על לבי).
 28. האור שהיה מבהיק על ראשיהם של מתפללים בלילי יום הכפורים לא הבהיק על ראשיהם של אלו. (יד). (האור שדרכו להבהיק...)

כרך 8, אלו ואלו,

29. לא היו ימים מרובים עד שאותה ריבה נפטרה ומתה. (עג). (עד שנפטרה ומתה אותה ריבה).
 30. נצטער להניח את הכר שלמראשותיו שהיה של נוצות. (עז). (נצטער שהוא צריך להניח את הכר...), (כלומר לוותר עליו ולא לשימו).
 31. נהגתי כבוד באכסניא והתפללתי כמותם. (קלה). (נהגתי כבוד באכסניא והתפללתי כפי סדר תפילתם).

32. ולא מצאתי ולא נכשל כלולה כמטבע שטבעו בברכת המזון.
(קלו). (ולא מצאתי זכר לשתי תיבות אלו של ולא נכשל).

Additional Examples

כרך 1,

יג 4—6, טו 21, טז 18, כה 8—9, כו 2, לג 20, מב 5, מז 5, סה 13,
סו 12, עה 14—15, קכו 14, קלז 12, קלח 12—13, קנג 13—14, 20, קסב
21, קעג 7, קעד 23—קעה 2, קעה 5, 10—11, קעז 1—3, קעט 23, קפג
11, 19, 24, קפד 5—6, 7, 14, קפז 20, קפט 19, קצג 13, 16, קצד 3, רכא
22, רלה 23, רלז 21, רמד 4—5, 17—18, רמו 14, רעג 1, רפב 8, רצה
12, 18.

כרך 2,

כט 4—5, לא 9, לג 18—19, פו 13—14, ק 23, קא 17—18, קסא
17—18.

כרך 3,

יג 23—יד 1, נא 20, צה 3, קמט 5—6, רעד 12—13, שכז 7.

כרך 4,

קכט 18, קנז 8, רלו 13, רמז 10, רנד 15.

כרך 7,

כא 25—26, עב 13, עט 12, קו 15, קמו 8, קנד 26, רכט 26, רלא
18—19, רמה 11—12, רס 17, שיז 10—12, תמז 24—25.

APPENDIX 5

SIMPLICITY

כרך 1, הכנסת כלה, (שידוכין)

1. ...שנתחרשה בשתי אזניה והיה הדבור קשה עמה ביותר. (ס).
(קשה לדבר עמה).
2. באותה שעה נפלו לו הרהורים בלבו אמר מה אומר... (עג).
(שאל רבי יודיל את עצמו מה אומר...).
3. למה נזכרו תחלואיו של נטע? כדי ליתן פירוש היאך היה רבי יודיל פנוי לדברי תורה, שכל הימים שהיה נטע חולה היה רבי יודיל מצוי אצל ספרי... (קכה). (למה נזכרו תחלואיו של נטע? לומר לך שכל זמן שהיה נטע טרוד בחליו היה רבי יודיל פנוי לדברי תורה).
4. ...ולא עוד אלא שהוא מיטיב לך ולא עוד אלא שהסיבות שפעמים מתגלגלות מזה אין אדם תופס בתפיסה ראשונה. (קסה). (...ולא עוד אלא שפעמים מתגלגלות ובאות לך הימנו כמה טובות).
5. נטל הבחור את הכוס בנחת ובירך ושתה קצת ושחה וזקף כתפיו למעלה והבליע את שפתותיו ופלטן כצנועים הללו שמודים על הטובה לא בדברים. (קסד). (נטל הבחור את הכוס בנחת ובירך שהכול ושתה קמעה והעמיד את הכוס והרכין ראשו כנגד בעל הבית דרך הודיה).
6. זכור אתה ימים ראשונים בשעה שעדיין לא נתקנו הדרכים. (קכט). (קודם שנתקנו).
7. אמת שלא אחד בלבד הזמינו ליסב עמו אלא שכמה בעלי בתים עמדו להזמינו. (רלג). (שכמה בעלי בתים בקשו ממנו ליסב עמם).
8. כל אותו הזמן היתה נסיעתו בלא רבי יודיל קשה בעיניו. (לד).
(קשה היה בעיניו לנסוע בלא רבי יודיל).

כרך 2, הכנסת כלה, (נישואין),

9. הלך אצל האבסניא ונתן לו שכר דירה ומזונות. (י). (פרע יציאותיו במלון).
10. ראה לפניו אדם אחד והוא מחזיק חפץ בידו והוא דומה לקיתון. (לד). (ראה לפניו אדם אחד וחפץ בידו והחפץ דומה לקיתון).
11. עמד אחד ונטל ספר בראשית והיה מהפך בדפים עד שהגיע לותקח רבקה... (פה). (עמד אחד ופתח לפניו ספר בראשית בפסוק ותקח רבקה).
12. כיון ששמע רבי יודיל את קללותיה נתבהל ביותר. (צב).
(נתבהל רבי יודיל מקללותיה).

כרך 3, מאז ומעתה,

13. אבל הואיל והחשיך לו בדרך ואותו היום ערב שבת היה נטל כילו. (סג). (אבל הואיל והגיעה חשכה של ערב שבת נטל כילו...)
14. אבל כל שמקדים ואוכל לפני סעודה זו כהוגן... (קטו). (ואוכל כל צרכו קודם שיכנס אצל אותו עניול...).
15. וכי רבותא לומר תורה אלא עיקר קנין תורה על ידי מעשים טובים. (טו). (לא אמירת תורה חשובה אלא לעשות ולקיים כל דברי התורה).
16. וההלך נתן ידו על שכמו וטפח לו מתוך חיבה יתרה ואמר. (קנ). (טפח לו ההלך על כתפיו ויאמר לו...).
17. וכשבא ליריד כל סחורה שהציעו לפניו הסיח עיניו הימנה. (רמו). (וכשבא ליריד הסיח עיניו מכל סחורה).

כרך 4, סיפורי אהבים,

18. וכמעט לא ישנתי כל שהיא. (קמו). (הושמט).
19. ויותר שהיה מחזיק בקב היה מחזיק בצוקריות והן נמקות בידו ועסיסן זולף. (רנח). (התחילו הצוקריות נמקות ועסיסן התחיל זולף).
20. לסתותיו חשוכות שער. (רכ). (לסתותיו חלקות).

כרך 5, סיפור פשוט,

21. ניענע לה בראשו ואמר הן. (מא). (הסכים עמה).
22. כל מי שנכנס לביתו וגדליה אינו מכירו דומה היה בעיניו כמי... (קיד). (כל זר שנכנס אצלו רואה גדליה אותו כאילו...).
23. הירשל אינו רואה את המפה הלבנה אלא את השחור של השולחן שאינו מכוסה. (מג). (הירשל אינו רואה לא את המפה המכסה את חצי השולחן ולא את חצי השולחן שאינו מכוסה).
24. עיפות שהיתה בי גרמה שלא אפתח פי. (קו). (עיפות שהיתה בי בלמה את פי). (כרך 6, בשובה ונחת, קו).

כרך 7, אורח נטה ללון,

25. כיון שהגיע קצה של המלחמה. (לט). (אחר המלחמה).
26. ואמרתי לעצמי הרי אני... (נד). (וחשבתי שאני).
27. בא אדם אחד דומה לדניאל ב"ח ואינו דומה לו שדניאל ב"ח קיטע... (נד). (אלא שזה קיטע...).
28. ושאר כל הפירות שאומרים הציונים עליהם שהם נאים. (עד). (שהציונים משתבחים בהם).
29. הלכנו ומצאנו את המסגר עומד בבית הועד גורדוניה. (קכו). (הלכנו לגורדוניה ומצאנו את המסגר).
30. ומי מתוך שבקש לראות מה צדיקים עושים. (רמב). (כדי).
31. ועכשיו שאני צריך לא לזה ולא לזה בא לי בהיסח הדעת. (תקעא). (חזר ובא).

כרך 8, אלו ואלו,

32. ונצטערתי על שגרמתי לו לזקני אותו עלבון. (קעה). (שגרמתי עלבון לזקני).

Additional Examples

כרך 1,

יח 2—3, לה 16, 17—18, נט 18—19, סה 2—3, 16—17, סו 21, עו 9, פז 9, צ 5—6, צח 7—8, קיא 2—22, קיג 12, קטו 9—10, קיז 3, 23, קנג 13—14, קנו 20—22, קעב 7—8, קס 9, קסא 14—15, קסח 4—5, 16—21, קעב 4—7, 12—13, קעד 9—11, קעח 23—קעט 1, קפ 9—12, 18—21, קפה 18—21, קפה 18—19, רמו 14, רנד 16—17, רעג 1, רפז 5—6.

כרך 2,

כא 22—24, כג 7—8, סב 23, עו 10, סח 3—4, קסא 17—18.

כרך 3,

מב 5—6, מח 19, נ 17—18, נג 11—13, נו 13—14, נח 20—21, סד 2—3, סה 14, סו 4—5, פג 15, פו 6, צה 12—13, קא 12—15, קמג 22—23, רסה 7—8, 22, רעב 17—18, רפו 20, רצו 16—18, שטז 10—11, שמב 1, 20, שמג 7.

כרך 7,

נ 18—19, סד 13, סה 4, עב 13, עה 22—23, עז 7—8, פו 12—13, פז 10, צח 1, צט 3, קבא 1—9, 24—25, קבג 8, קכו 1, קלד 3, קלז 21—25, קמח 1—2, קפו 1, קצ 7, רטו 23—24, רכ 13—16, רכב 8—10, רכה 9, 16—17, רלט 20—21, רמו 23, רפג 5—7, רצח 23—24, שיב 17—18, שכג 16, שמב 4—5, שסה 21—22, שסט 11—12, שפב 13, תנ 23—24, תנא 1—2, תקיא 14, תקיב 6, תקטז 17—18, תקמט 10—11, תקנד 4.

כרך 8,

קלו 24—25, רלז 23.

APPENDIX 6

BREVITY

כרך 1, הכנסת כלה, (שידוכין),

1. הרכין כתפיו יותר ועיקם את אצבעותיו על גב הגמרא. (צ).
- (הרכין כתפיו ואחז בכל כוחו את הגמרא).
2. ובשעת הליכתו היה עומד פתאום ומסתכל כלפי האדמה. פעמים הרבה היה מסתכל לאחוריו ומתכוץ. (קד). (ודרך הילוכו היה עומד פתאום ומסתכל בקרקע ומתכוץ).
3. כשהיו מסובין בסעודה שעשה בעל המלון ביום שהכניס את בנו לברית. (קנא). (כשהיו מסובין בסעודת מילה).
4. השיב הבחור ישר כוחו, אין כבודו צריך לטרוח בשבילי. (קסד).
- (השיב הבחור איני כדאי).
5. ...ורשאינ רצונו של בעל הבית שיהא משרתו מצוי אצלו בשעת סעודתם. (קסה). (...ורשאינ הוא מתבקש בשעת סעודתם).

כרך 2, הכנסת כלה, (נישואין),

6. היה שם אדם אחד איש לץ. (פו). (היה שם ליצן אחד).
7. אמרה אשתו של רבי יודיל לרבי יודיל... (קמא). (שרה דינה).
8. שנים שהיו בעיר אחת שם האחד יוסף בן שמעון ושם אחר יוסף בן שמעון. (קו). (שני יוסף בן שמעון דרים בעיר אחת).

כרך 3, מאז ומעתה,

9. נענע הרב בידו כאדם שאומר אין בכך כלום. (יד). (נענע הרב בידו דרך רצוי).
10. והריהו שוכח אפילו שחתן הוא וכלה יש לו, נזכר בה אינו נזכר... (מח). (נזכר בארוסתו אינו נזכר...)
11. זה השולחן הטהור שלו. (רלו). (זה שולחנו הטהור).
12. ולא היו מדברים באותה שעה זה עם זה כלום. (שטו). (ישבו כאחד מתוך שתיקה).
13. הייתי מכניס ממון הרבה וגונו אוצרות קורח. (שכ). (הייתי מתעשר בקורח).
14. הואיל והחשיך לו בדרך ואותו היום ערב שבת היה, נטל כיליו. (סג). (הואיל והגיעה חשיכה של ערב שבת).

כרך 4, סיפורי אהבים,

15. דבריו של מר נוטקיס מוגזמים היו במקצת. הריהו קובל שמחשבותיו מתנוונות והולכות משום שאין לו חברים ובאמת אין הדברים

אלא תמוהים. (קנו). (דבריו של מר נוטקיס שהיה קובל לפני... באמת תמוהים היו).
 16. אוהב אני להטיל שקדים ביין אדום מפני שהמראה יפה לעין. (קמב). (שקדים מקופלים ביין אדום יפה לעין).
 17. זוהי אחת התמיהות שיש לתמוה עליהן, אבל הוא אינו מתמה על תמיהות כגון אלו. (מב). (עליה)

כרך 7, אורח נטה ללון,
 18. הפלגתי עיני מהם ונסתכלתי ברקיע. אמרתי לעצמי אביט ואראה אם... (טו). (לראות)
 19. הנרות הגיעו קרוב לקצם. (כט). (הנרות נתקרבו לקצם).
 20. ומה שחשבתי נתקיים במלואו. (נג). (וכך היה).
 21. באותה שעה ראיתי פתאום את הספר. (קכג). (נגלה לפני פתאום הספר).
 22. איני אומר שכל אנשי החבורה ציון משחקים בשחמט ומשיחים בעניני המדינה. יש יושבים ומספרים בדיחות. (קלג). (חוץ ממשחקי שחמט וחוץ מן המשיחים בעניני המדינה יש מספרי בדיחות).
 23. עמדתי ונטלתי כמה גזרי עצים והוספתי לתנור. (קמח). (עמדתי והוספתי עצים לתנור).
 24. אם יודעים כיצד מעוררים רחמים. (רה). (לעורר).
 25. משרבו הימים נפטרו... ואף הוא נפטר. נחלקה מלכותו... תפס הבכור... (רלה). (משנפטר הקטובי תפס הבכור...)
 26. ...ומי מתוך שבקש לראות מה צדיקים עושים. (רמב). (כדי).
 27. ...ושנית מפני שהוא אדם נוח ודבריו נוחים ואינו מיגע אותך. (תנא). (ומשום שאינו מיגע אותך בדברים).
 28. לא יצאה שעה קלה משעה שעמדה ודברה עמי וכבר הספיקה. (תסג). (בשעה קלה הספיקה).
 29. לאחר שמסרתי את המפתח של בית מדרשנו הישן. (תקסב). (לאחר מסירת המפתח).
 30. ולא עוד אלא שדבר דברים הרבה, הוא שיצא ידי דבור בנענוע ראש התחיל מספר והולך. (תקכג). (רבי חיים שהיה יוצא...).

כרך 8, אלו ואלו,
 31. נטלו הרב בידו וזימנו לביתו. הביאו הרב לביתו וערך לפניו שולחן. (סו). (נטלו הרב בידו וזימנו לביתו וערך לפניו שולחן).

Additional Examples

כרך 1,
 יב 5, יג 6—9, 12—13, יד 22, פ 2, 12—13, 20—21, צח 4, ק 4—5,
 קיא 22—23, קטו 9—10, קיט 4—6, 11—12, קכ 10, קכא 8—9, קכה 15—18, קלז 14, 21—22, קמא 15—16, קנב 9—10, קנג 16—18, קנח 15—17, קס 24, קסא 14—15, קסד 5—8, 19—22, קסד 23—קסה 3, קסה 4—6, 13—14, קסז 20—21, קסח 4, 16—18, קעב 5—7, 9—11, קעג

9—10, קעה 23—24, קעו 3—4, קעט 5—6, 20—22, קפ 5, קפא 8—9,
 19—20, קפב 1—5, 22—23, קפה 2—3, קפו 20, קפז 1, 22—24, קצז 13,
 18—19, רלג 10, 12—13, רמד 4—6, רנד 16—17, רעג 1—2, רצה 14.

כרך 2,

י 23—יא 1, כא 16—17, כב 1—13, כד 8—9, סא 19, עו 7—8, פה
 7—8, צב 16.

כרך 3,

מא 19, נח 11—12, קא 12—15, רסה 7—8, 9, ש 22—שא 1, שיז
 7, שיט 23—שכ 1.

כרך 4,

ריח 12—13, קט 11—14, קצט 10—11, רנה 21—22, רלז 22—23.

כרך 5,

מא 10.

כרך 7,

לט 1, נ 11—12, נד 23, סג 24, עז 7—8, עח 4, ק 1, קז
 11—12, קיט 19, קכא 1—9, קכג 5, קלג 16—21, קלז 22—25, קמח 1—2,
 קסג 3, קפג 7—8, רטו 23—24, רלט 9—12, רכה 15—16, 18, רנד 21,
 רעז 7, 20—22, רעח 21, רפג 5—7, תנא 7, 15—16, תסז 17—19, תעא
 3—7, תקכב 19—20, תקנו 19—21, 24—26.

כרך 8,

סט 22—24, רנה 22—23, רסז 6—7.

APPENDIX 7

CLARITY

- כרך 1, הכנסת כלה, (שידוכין),
1. נטע היה עומד ומובלע באדמה. (לד). (נטע מובלע באדמה היה).
2. גם כי אלך בגיא צלמות לא אירא, אלא מה אני מתמרמר כי אתה עמדי, שצערי נוגע לשכינה. (לה). (כלומר ששכינת עוזר היא בצער).
3. והאור קבוע ועומד ואינו מתרחק וכל יותר שהגיעו אליו הגיעוהו. (סח). (וכשנתקרבו נתקרבו).
4. אך מה ישתולל לב אנוש מפעולות הזמן. (קצח). (מה ישתולל הלב מפעולות בני אדם ותחבולותיהם).
5. אמר רבי זכריה תמיהני אם יוצא ידי חובתו בחנוכה בשמש של שעוה אלא הוא מדליק שמש חי. (רלב). (בחנוכה ספק אם יוצא ידי חובתו בשמש של שעוה אלא הוא מבקש להדליק שמש חי).
6. והמשיך בכוח מחשבתו שאותה אישה תחזור לבקשו שיסדר אצלה. (רלח). (והיה יושב ומהרהר בלבו הלואי שתחזור על אותם הדברים שאמרה).
7. שכל פגעי הזמן לא העבירו אותו עני מלקבל הכול באהבה. (קז). (...אינם מעבירים אותם על דעתם ומקבלים יסורים באהבה).
כרך 2, הכנסת כלה, (נישואין),
8. והתחלתי מתייקר באפרים. (ר). (באפרים גיסי שזכה להיות שליח של צבור שכזה).
9. שבימי חמיל ימח שמו נהרג ר' מאיר אביהם. זה ברח לצד אחר וזה ... (סא). (...וברחו הם על נפשם. זה ברח...).
כרך 3, מאז ומעתה,
10. ואף מנשה חיים אמר נסיון נסיון מילא, חס ושלוש שיש תשות כוח למעלה ונפסק השפע העליון. (ק). (כל המשפט הושמט).
11. אבל מעומק לבו נאנח לראות בניו של הקב"ה בשבת קודש בכר. (יד). (נאנח על בניו של הקב"ה שבבגדים שכאלו מקבלים פני שבת קודש).
12. היה עומד על סולמו של ארון הספרים ועולה בסנסני החכמה. (לט). (היה עומד... וקורא בספרים ועולה בסנסני החכמה).
13. והיה בוכה מתוך רחמים בלי שום פתח חרטה שחיפה על אשת נעוריו. (קנג). (על אשת נעוריו שחיפה עליה בעוון).

14. אמר פנים חדשות. (שיב). (אמר פנים חדשות אני רואה).
15. ...שיצא רבי יוסף מבית מדרשו לבייתו וישב בבית. מכתב שלחו לו... (שכד). (... מה טעם? מכתב שלחו לו...).

כרך 4, סיפורי אהבים,

16. הסטודנט גולד קרא ביס כלומר עוד הפעם. (קז). (כלומר זירז אותה לחזור על אותה מילה).
17. נטל שפחה פולנית ששימשה אצל יהודים... והביאה לפניו ולחש לו בת שוחט. (קכ). (בת שוחט היא).
18. והלכתי אצלו שיעכב את זילבר מלעשות מעשה. (קכ), (והלכתי אצלו לדבר עמו שיעשה מה שיעשה ובלבד שיעכב...)
19. שפתו התחתונה מכונסת לתוך פיו. (קפד). (...כאילו הוא כועס).
20. עמד וקרא שייני סריל, שייני סריל כדי לידע מיד שהיא אינה שם. (רנח). (שהיה סבור ששייני סריל היא אלא כדי לידע בברור שלא שייני סריל היא).
21. כיון שגחה ליפול. (רזל). (גחן להרימו וכשגחן כמעט צנח ונפל).

כרך 5, סיפור פשוט,

22. יסורי מוכיחין לי שאעפ"י שגופי חולה נפשי בריאה. (רט). (שיסוריו הוכיחו לו שאעפ"י שגופו חולה נפשו בריאה, שאילולי נפשו בריאה כלום היה מרגיש ביסורי הגוף).
23. החדר השני לא היה משמש כלום, ועל להבא שכרוהו, שאם ירצה השם יהיו צריכים לו. (קלו). (שאם יזכו לבנים יצטרכו לו).

כרך 6, בשובה ונחת,

24. ונתיראתי לצעוק... ושלא ינקרו עופות טמאים בלשוני. (קעב). בקשתי לצעוק ולא צעקתי כי יראתי שאם אפתח פי יבואו עופות טמאים וינקרו בלשוני).

כרך 7, אורח ללון,

25. — אימתי, בני. בואי אמא ואלחש לך. (ש). (שאלה אותו אמו, דבר זה אימתי היה? אמר התינוק, בואי אמא ואלחש לך).
26. אף ירוחם... ומה עלה לו בסופו. (שלח). ומה היה בסופו לסוף חזר לכאן ומדבר בגנות הארץ ויושביה).
27. הרי כל אותם הם רעיון ולא סתם בני אדם. (תסג). (הרי כל אותן הבריות...).

כרך 8, אלו ואלו,

28. ולא מצאתי ולא נכשל כלולה כמטבע שטבעו בברכת המזון. (קלו). (ולא מצאתי זכר לשתי תיבות אלו של ולא נכשל).
29. אעפ"י שנשים פטורות מבית המדרש לא נמנעה מלישב שם. (עה). אעפ"י שאין דרכן של נערות בכך לא נמנעה מבית המדרש אפילו יום אחד).

Additional Examples

כרך 1,

יט 23, נה 12, פט 2—4, צב 1, קז 18—19, קיב 24, קכו 14, קלא 11, קע 5, קפה 2—3, קעח 20—21, קעט 15, רכא 10, רלא 21—22, רלג 11—13, רמז 19—20, רצה 18.

כרך 2,

כה 19, כז 24—כו 1, כח 22, לא 10, לו 23, לט 22, מדר 20, ס 9, 16—18, סב 18, סב 18, סו 23, סח 17, פו 16, צא 21—22, קג 14, קה 3—4, 9—10, קו 15, קח 11, קיד 1—2, קמב 19—20, קמג 2, קמה 22, קמח 2—3, קסד 14, קעג 1—2, קעד 2—3, ריח 3.

כרך 3,

יב 20, יד 13—14, כג 16, מט 8—9, נא 5, ס 24—סא 1, סז 7, עז 21, פג 20, צט 7—8, קב 17, קיב 15, קנ 14—15, קנד 11, קנה 17, רלו 10, רמ 6—7, רמו 11, רנח 22, רסא 11, רצו 16—18, שטז 19, שמד 1—3.

כרך 4,

קכו 4, 5, קנה 10, קסו 21, רכד 19, רלמ 19—20, רנג 17, רנד 15, רנח 5.

כרך 5,

קיד 7, 12, 9, 19—20, קפג 10, קפז 1, קצה 13, רי 6, רכט 15, רלג 5, רמז 13—14, רעה 19, רעח 2.

כרך 7,

י 14, כג 19—20, סו 26, סט 11—12, עה 22—23, עח 8—9, קכב 7, קכג 24, קנג 15, רלח 20, רלט 23—26, רצט 1—10, שה 3—4, שכח 18—19, רסב 2—3, רעז 23—26, תסג 6—7, תפז 20, תקטו 7—8, תקמט 11—12, תקנו 19—20.

כרך 8,

עד 15, עה 4—5, עז 1—4, פח 4, קלה 10, קעה 15, קצ 20—21, ריב 10, רכח 16, רלא 19—20, רנא 8—9, 12—13.

APPENDIX 8

ADDITIONAL WORDING

- כרך 1, הכנסת כלה, (שידוכין),
1. הנרות דועכים והולכים. קול מציץ בחלון. (צב). (וכך היו יושבים עד שהתחילו הנרות דועכים והולכים. ונשמע פתאום קול מציץ בחלון).
2. נגע בו בקצה מקלו ואמר טול ולך עמי. (קסד). (טול טליתי ולך עמי).
3. זהו שאמרו חכמים (ברכות ז') גדול שמושה של תורה. (קסז). (...שנים שהיה משמש לפני תלמידים בישיבה נתנו לו ריח תורה).
כרך 2, הכנסת כלה, (נישואין),
4. שרבי יודיל נתנון לוי היה ועשו המדפיסים סימן לכבודו, שהלוי יוצק מים לנשיאת כפיים. (קמב). (שרבי יודיל נתן זון לוי היה ושלטם של הלוויים קיתון, שהלוי יוצק מים על ידיהם של הכוהנים לנשיאת כפיים).
5. רבי יודיל... רצונך ליתן את פסילי... לחתן הלז... שתק רבי יודיל ולא אמר כלום... (קסו). (...שלא ירד רבי יודיל לסוף דעתו של הברדחן שלא הכיר רבי יודיל אותו מנהג...).
כרך 3, מאז ומעתה,
6. חשבנותיה ועיניה נמצאים מכחישים אלה את אלה. (פג). (... היינו החשבון חשבון והחנות ריקה).
7. שלא כרכו עליה שנה זו עטיפין של חורף. (ל). (...מחמת הסחת דעת מחמת מחלתה של אידילי).
8. כי אמר אנוח מעט ואחליף כוח. (קמז). (...ולא אבוא אל ביתי כאיש אשר אבדו עשתונותיו).
9. עשה עצמו כאילו לא אירעו כלום. (רמו). (...שאם היה מתפרסם שאבד ממנו היה מאבד שמו ומפסיד את נאמנותו בעיני הסוחרים).
כרך 6, בשובה ונחת,
10. הוציאו ערימה של איצטרובלים מסינריהן להניחם תחת הכר... (ל). (כדי להעריב עליהם שנתם בריחם הטוב).
כרך 7, אורח נטה ללון,
11. השפילו הבחורים את עיניהם. (שלח). (...ולא אמרו כלום).
12. אף ירוחם... ומה עלה לו בסופו. (שלח). (ומה היה בסופו. לסוף חזר לכאן ומדבר בגנות הארץ ויושביה).

13. וסוף שני ימים הגעתי לנמל של טריאסטי ומצאתי את אשתי וילדי. (תקסו). (...שכיוונו את היום ובאו, כדי שנכנס יחד בספינה אחת ונעלה יחד לארץ ישראל).

Additional Examples

כרך 1,

יב 2, לז 21, מו 2, מט 10, ס 12, סה 11, 14, סו 12, 20, עט 23, פ 4, 11, 14, פב 22, פז 20, קח 8, קלה 23—24, קנב 4, קנה 3, קסח 19, קעד 6, 9, 11, קעה 24.

כרך 2,

כא 4, 8, פו 16, כט 17—19, מג 13, פז 20, קמ 13, קמו 13—15, קסב 24, ריח 3—4.

כרך 3,

יג 24, כג 16, לט 3, נט 4, עז 21, צד 22, צט 6—8, קיד 10, קכט 14, קמה 17, קנב 13, קנד 11, קנה 17, רלו 10, רמ 7, רנח 20, רסא 17, רע 23, רפח 9, רצט 2, שטז 8, שיח 19, שכז 3, 24, של 22.

כרך 7,

יב 17, כו 23, לא 13, נא 21, 23, סא 26, סד 14, קטו 5, קלב 12, קלד 3, קמא 5, קנה 4, קעג 10, קפב 7, קצא 1, ריב 6—7, ריג 1, ריז 7, רכ 12—13, רכט 26, רמא 23, רמו 21, רעז 4, רעח 3—4, 9, רצ 6, רצז 21, רצט 1, 4, 5, ש 18—19, שד 26, שה 3, שי 26, שכז 14, שכח 19, של 11, שלז 21, שנג 13—14, שפד 26, שצ 10, תו 9, תיח 13, תכא 7, 19, תסג 6, תצב 7, תקד 17, תקיז 9, תקכב 1, תקכו 11, תקכו 2, 3, תקכט 13, תקנ 1, תקסז 23, תקסח 1, תקסט 14, תקע 17.

כרך 8,

יא 7, מט 9, עט 17, פד 6, רלו 23.

APPENDIX 9

BIBLICAL AND MISHNAIC PHRASES

כרך 1, הכנסת כלה, (שירדוכין),

מקראיים:

1. מעשי תקפו וגבורתו. (עה). מגילת אסתר, י 2.
2. והחכם עיניו בראשו. (צה). קוהלת, ב 14.
3. מאין תבוא. (קיא). איוב א 7.
4. תפילתו עולה כתמר. (קלז). שיר השירים ז 9.

משנאיים:

5. מודה אני על האמת. (קיה). אבות דרבי נתן, לו.
6. למה אתה מלבין פניו כל כך? בבא מציעא, נח.
7. היה דורש דבר זה כמין חומר. (עד). מכילתא, משפטים ב.
8. אפילו הוא עומד עליו כל היום לא ישיבנו. (קעג). ברכות ה א.

כרך 2, הכנסת כלה, (נישואין),

מקראיים:

9. הריק חמי את חניכיו. (כב). בראשית, יד 14.
10. שלא ידע בשכבו ובקומו. (כג). בראשית, יט 33, 35.
11. אמר בלבו ימים ידברו. (קח). איוב, לב 7.
12. ברכב ובסוסים. (קמו). תהילים, כ 8.

משנאיים:

13. צהבו פניו של חמי. (טז). נדרים, מט:.
14. אעפ"י כן אינו יוצא בעטרה. (יט). שבת, א 3.
15. אין ביני ובין נטע אלא... (יג). אין בין... ברכות לד:.
16. הסוסים הללו. (כו). ספרא, בחוקותי, ב, ג.

כרך 3, מאז ומעתה,

מקראיים:

17. על שולי הצלוחיות וכלים מכלים שונים. (פז). אסתר, א 7.
18. ...בימי חרפי בהלו אור נר... (קמא). איוב, כט 3—4.
19. הלילה הזה ליל שמורים. (קנ). שמות, יב 42.
20. ומנשה חיים היה עזר כנגדו. (קנד). בראשית, ב 18.
21. הבוקר אור וגרשום... (נא). בראשית, מד 3.

משנאיים:

22. מנענע בראשו על האי שופרא דבלי. (לח). ברכות ה:.
23. ומנסה חיים עלה בכבש. (קג). ספרא, נדבה, ז, ח.
24. והדלת נפתחה לרוחה. (קט). פרקי אבות, א, ה.

כרך 4, סיפורי אהבים,

מקראיים :

25. אזכרה ימים מקדם. (קמו). תהילים, קמג 5.
26. זאת אומרת... וזאת אומרת... (רלז). מלכים א, ג 23.
27. מה אומר ומה אדבר, אלוקים מצא את עווני. (קמה). בראשית, מד 16.

משנאיים :

28. הלכה לחוד ומנהג לחוד. (קמד). תענית כא :.
29. ואין לו חתימת פאה. (קסז). בבא מציעא, לט :.
30. הלואי שירבו כמותו בישראל. (קלג). שבת, ל—לא.

כרך 5, סיפור פשוט,

מקראיים :

31. כל בני החבורה יושבים כבראשונה. (עד). ישעיהו, א 26.
32. עד שאמו מזרזתו כי ילך וישוב. (קלז). דברים, כ 5.

משנאיים :

33. חיבה יתרה נודעת לו. (קסז). פרקי אבות, ג, יח.
34. קצץ עמהם שכר. (רכח). תוספתא, בבא מציעא, ג, כא.

כרך 7, אורח נטה ללון,

מקראיים :

35. נפשי נבהלה. (תקכג). תהילים, ו 4.
36. ...שפגשתי בהם בימים הראשונים. (ריב). בראשית, כח 11.
37. היהודי הלז. (נח). בראשית כד 65.
38. נפתח רחמה ופרכס העובר. (תקנר). שמואל א, א 5.

משנאיים :

39. ולא כיוונה לבי כנגדי. (מג). ברכות, ה, א.
40. נתנה בי אשה אחת עיניה. (רכו). סנהדרין יא.
41. ...חוט לתוך קופה של מחט. (צה). בבא מציעא לח :.
42. אם אינם ענין לכאן, תן אותם ענין למקום אחר. (רכח). קדושין, מב.

Additional Examples

כרך 1,

- כג 24, נ 17, נה 12, סא 24, סב 1, סה 5, 16, פב 15, פח 6—7, צא 9—8, צב 18—19, צז 2—3, צח 7—8, צט 13, 18, קד 23, קיג 14, קטו 4—3, 10—9, קיז 6—7, קכ 10, קל 3, קלה 21, קלו 22—23, קלז 16, קמב 7, קמג 8—9, קמד 14, קמז 15, קמח 22—23, קמט 7, קנ 11, קנג 11, קנז 24, קסז 3—4, 8, 12, קסח 5, קסט 19—20, קעב 2—3, 5—6, 8, קעה 23, קעח 24, קעט 21, קפ 2—3, 23, קפב 2—3, קפד 2, קפה 4—5, 19, קפח 1—2, רכא 8—9, רכד 3—4, ועוד ועוד.

ברך 2,

יג 10—11, טו 14, טז 17, יח 17, כ 16, כא 23—24, כב 8, 13, סו
22—23, ע 5—6, עא 5—6, עו 3, צא 21—22, קב 24, קג 14, קז 9—10,
קטז 19, קכג 18—19, קמו 11, קמט 11, קנז 18—19.

ברך 3,

ט 16, כה 11—12, לח 12, לט 17, מדר 20, מח 12, מט 17, נג 15, ס
2, סב 22, סד 20—21, סח 2—3, 15—19, עז 21, צד 10, צה 2—3, צט
7, ק 2—3, קא 8, קב 5, 6—7, קי 91—20, קיג 7—8, קיד 12, קכא 17—
18, קכב 4, קמב 1—2, קמג 23, קמד 11, קמט 13, קנו 19, קנח 14, קעב
7—8, קעג 4, קעו 22, קפב 24, קפד 17—18, קפז 19, קצא 8, קצג 22,
קצו 17—18, רד 24, ריג 18—19, רטז 1, רכב 6, רמד 7, רמט 22,
רע 23, רעד 17—18, ש 22—שא 1, שיח 2, שכא 7, שלח 9, שלט
20—21, שמ 10, שמא 3, 10—11, 24, שמב 1, 16, 20, שמג 7, שמד 19,
שמו 19.

ברך 4,

צה 11, ק 19, קי 7—8, קלג 5, קמב 9, קנט 9—10, רב 7, רכה 2—3,
רלג 22—23, רנג 7, רנח 3.

ברך 5,

פג 16, קסז 15.

ברך 7,

יט 3, כה 6, ל 14, מט 7, נ 18—19, נד 24—25, נו 14, סו 24, עב
24, פב 16—17, קיא 10—11, קמה 14, רטו 25—26, ריז 10, רכ 12, רלב
3, רלז 20, רלח 13—14, רלט 11, רמא 8, רנד 23, רסב 11—12, רסח 19,
רעח 18, רפט 24—25, שט 19, שלז 24—שלח 1, שעט 26, תיה 17, תמז
24, תקטז 14, תקסז 11, תקעו 19.

APPENDIX 10

RARELY USED WORDS

כרך 1,

1. מדדין. (שולחים). (כב). אסתר רבה א.
2. פירש. (הוציא). (פא). ישעיהו, סה 2.
3. נתעטף. (לבש). (פז). תוסתפא, פסחים, א, כה.

כרך 3,

4. מחדה. (משמח). (רו). שמות, יח 9.
5. פירש. (יצא לדרך). (קכא). בבא מציעא, יא, כו.
6. נסכרו. (נסגרו). (קנא). בראשית, ח 2.

כרך 4,

7. יקטרו. (יעשנו). (כא). מלכים ב, יב 4.
8. כתף. (סבל). (קא). כלים, כו, ה.

כרך 7,

9. מרצים. (נותנים). (מה). תוספתא, כלים, בבא מציעא, יד.
10. גייסים. (אנשי צבא). (קסג). סנהדרין צח: ועוד ועוד.

Additional Examples

כרך 1,

- ט 10, יח 19, כג 24, כה 8, 12, לג 20—21, טו 16, סז 13, צא 3, צב 19, צז 2, צט 18, קי 20, קיג 7, קיד 9, קנב 3, 5, קסה 3, 12, קעה 6.

כרך 2,

- יא 14, 17, יד 12, יח 24, כג 11—13, כה 1, כו 24, לח 23, טט 1, פב 6—7, צב 18, קא 16, קו 23, קמו 1, קסב 5, קסו 4, 11.

כרך 3,

- יד 7, מח 8, סא 13, סד 3, סח 12, צב 13—14, קיב 16—17, קיח 18, קלט 22, קלז 10, קמד 2, 4, 20, קנ 10, רלה 5, רמב 17, רל 10, רלג 1, רלט 2, רנו 11, רסא 1, רעב 17, רצו 16, שלג 11, שמ 4, 13, שמא 6, שמב 1, שמג 24, שמז 17.

כרך 4,

- קלד 22, רנו 8.

ברך 5,

רמו 9, רפט 10.

ברך 7,

כד 20, לב 1, מו 14, נח 17, נא 14—15, צח 1, צט 3, ק 2,
קו 18—19, קמז 19, קעו 1, רטו 21, ריז 21, רכב 10, רכו 9, רנד 11—12,
23, 107 3, רסט 23, 24 רפג 24, רפ"ח 4, שח 17, שכו 2, 8, תנא 2,
תסג 2—3, תקטן 16, תקנג 7.

APPENDIX 11

PARALLEL STRUCTURES

- כרך 1, הכנסת כלה, (שידוכין),**
1. והוא שרוי בלא מנין ובלא אשה / ומלבוש קצר הוא לובש. (פב).
(ולובש מלבוש קצר).
 2. הוציא רבי יודיל תועלת... / ועשה בביתו של רבי אפרים...
והעניים חזרו לעיר והביאו עמיהם... (קנב). (וחזרו העניים...).
 3. ונטע היכן היה?... / אלא נטע טרוד היה ביסוריו. (קנב). (אלא
נטע טרוד ביסוריו היה).
- כרך 2, הכנסת כלה, (נישואין),**
4. לפי שתליתי בטחוני בבשר ודם / המקום תלה כנגדי אורות
תעתועים. (קב). (תלה המקום).
 5. אומרת האשה למרים... / ומרים משיבה... / אומרת לה השכנה...
(רלד). (משיבה מרים).
- כרך 4, סיפורי אהבים,**
6. רוח בוקר נשבה. / האילנות הפיחו ריח של טל. / שומר לילה...
הפרות יצאו... / בחורים עמדו... / כל פעם נפתחה דלת / ואשה יצתה...
ובני אדם הלכו לתפלת שחרית. (ק). (דלת נפתחה).
- כרך 5, סיפור פשוט,**
7. אמת שדברים אלו בקטנותו אמרו לו וכבר... / אלא חקוק היה
ציור זה בלבו. (פט). (ציור זה חקוק היה בלבו).
- כרך 6, בשובה ונחר**
8. באותה שעה עמד בי לבי / וארכבותי התחילו מרתתות / ועיני
נתעממו / וכל העולם נתבלבל עלי. (קפב). (באותה שעה עמד בי
לבי / והתחילו ארכבותי מרתתות / ועיני מתעממות והולכות / ונתבלבל
עלי עולמי).
 9. אבא היה לבוש איצטלית שחורה של שיראים ושטריימיל של
צוביל על ראשו ואמא היתה לבושה שמלה שחורה וכובע של נוצות.
(קעח). (אבא שטריימיל של צוביל על ראשו ואיצטלית שחורה של
שיראים היה לבוש ואמא היתה לבושה שמלה שחורה וכובע של נוצות-
הפרת התקבולת, מטרתה להבליט את דמות האב ולהוסיף מתח למשפט).
- כרך 7, אורח נטה ללון,**
10. כשם שהאריך בבכייה בחרוז זה / כך האריך באנו עמך מתוך
שמחה. (כט). (בקול ובשמחה בחרוזו אנו עמך).

11. אבל עדיין לחלוחית של בוקר היתה קיימת / ורוח של טהרה שרתה על העיר ועל חורבותיה. (יז). (הושמט).
12. ...שלא פתחתי את החלון... ולא שאלתי... אלא עליתי... וכיביתי את הנר... ונשתטחתי... עד שקפצה שינה עלי וכבלה את עיני. (צח). (קפצה עלי שינה).
13. לסוף נתרגלו רגלי בהליכה, אבל נפשי לא נתרגלה. (ק). (רגלי נתרגלו, נפשי לא נתרגלה).
14. בשבת שהקב"ה פורע הוצאות השבת פטור אדם משעבוד הפרנסה ומעול אחרים. (קסא). (אדם פטור).
15. עתים אתה סבור שירדו חלונות למטה ועתים סבור אתה שהארץ הגיעה אצלם. (ר). (שהגיעה הארץ אצלם).
16. ואצל מי נסעתי אני? קל לשער, אצל היהודים שם. (שסב). (נסעתי).
17. אמרתי לה עניות אינה חרפה, אבל צרה. (תקיד). (עניות היא צרה).
18. וישבנו וסיפרנו זה עם זה כל מה שעלה על לבנו וכל מה שניתן ללשון לדבר. (תקסז). (והיינו יושבים ומספרים כל מה שעלה על לבנו וכל מה שעלה על לשוננו).
- כרך 8, אלו ואלו,
19. אמרתי אפשר אני קטנן של תלמידים עומד ומשנה מן המנהג התפללתי כמנהג שלהם. (קלד). (צרפתי תפילתי לתפילתם והתפללתי כמנהג שלהם).

Additional Examples

- כרך 5,
רלא 22, רסח 8, רעז 23.
- כרך 7,
י 13—15, כח 9—12, מא 16—17, סג 5—6, מג 7—8, עה 20, עט 8—9, פה 15, צב 9, קכג 6—9, קכט 26—קל 1, קסו 1—2, קעג 10—20, רלח 10—20, שיב 17—18, שנו 3—4, תע 13—15, תעג 21, תקז 25—26, תקנה 21—תקנו 5.

APPENDIX 12

CHIASMIC STRUCTURES

- כרך 1, הכנסת כלה, (שידוכין),
1. בזמן שרבי יודיל מתחיל בדברי תורה / שור אתם יכולים לבשל. (נט). (יכולים אתם לבשל שור...).
 2. הזמן יכלה / והדברים לא יכלו. (סד). (ולא יכלו הדברים).
 3. תרנגול אחד היה מתגורר בביתו של יהודי. / פרנסתו היתה מצויה... (עח). (היתה פרנסתו מצויה).
 4. שכל אור אעפ"י שהולך ממקומו / נשאר רישומו. (קלז). (רישומו נשאר).
- כרך 2, הכנסת כלה, (נישואין),
5. ומובטחני שעשייתי עשתה רושם / ואשתי ובנותי יודעות. (י). (שעשתה עשייתי).
 6. וכשהפורענות באה לעולם / הצדיקים כובשים אותה. (כו). (וכשבאה הפורענות).
 7. גוי מזרע ישראל היה / שאבותיו נשתמדו. (לז). (שנשתמדו אבותיו).
 8. ודברים פשוטים בעיני אחרים / היו בעיני תמוהים. (צא). (תמוהים היו בעיניו).
 9. והנה שני אנשים נצבים עליהם / ומטפחת אדומה בידם. (כרך 3, פו). (ובידם מטפחת אדומה).
- כרך 4, סיפורי אהבים,
10. אכלה משהו / מיד משתעממות כליותיה. (רט). (כליותיה משתעממות).
 11. גופותיהם סמוכים זה לזה / ולבותיהם נתונים לאחרים. (כרך 3, שמד). (סמוכים הם זה לזה / ולבותיהם רחוקים זה מזה — המבנה התחבירי המתקן הולם יותר את הנפשות הקרועות של הגבורים ויחס הנגוד שביניהם).
- כרך 7, אורח נטה ללון,
12. עיניו הקנמיות הבהיקו / וכמין לחלוחית נראתה בהן. (סה). (הבהיקו עיניו הקנמיות).
 13. שהרקיע נתכה והאדמה נתקרשה / וצינה בוקעת ועולה. (קצט). (שנתכה הרקיע ונתקרשה האדמה).
 14. ושאלני אם נאה דרש / ובמה נאה דרשתו בעיני. (ריז). (דרשתו נאה — המבנה הוא איפא, נאה דרש / דרשתו נאה).
 15. נינערת משנתה / ישנים התינוקות. (רפז). (התינוקות ישנים).

APPENDIX 13

STRESS AND EMPHASIS

- כרך 1, הכנסת כלה, (שידוכין),
1. הרי הייתי ניעור כל הלילה. (רט). (הרי ניעור הייתי כל...).
 2. והסוסים עומדים בשלג ואינם זזים. (עב). (ובשלג שני הסוסים...).
 3. הואיל ואינו יכול לסבול את הבושה לפי שהיא למעלה משלושים שנה. (עה). (שכבר היא למעלה משלושים שנה ואינו יכול לסבול את הבושה).
 4. שצורתו של רבי יודיל העידה עליו שהוא תלמיד חכם. (קיד). (שתלמיד חכם הוא).
 5. אלא נטע טרוד היה ביסוריו. (קכב). (אלא נטע טרוד ביסוריו היה).
 6. נטל את המזלג וחתך בסכין כלים אלו נתנו מסיני (קעב). (מסיני נתנו).
 7. כאילו הוא שליחו של מלך. (נו). (כאילו שליחו של מלך הוא).
- כרך 2, הכנסת כלה, (נישואין)
8. כמעט רחפו כל עצמותי מצנה ועדיין אני רצוצה. (עו). (רצוצה אני).
 9. תלה רבי יודיל עיניו וראה שזה אינו נטע והוא משונה מנטע. (יג). (שבאמת אין זה נטע ומשונה הוא מנטע).
 10. אלא מה הוא עצם הענין. (קלט). (אלא עצם הענין מה הוא?).
- כרך 3, מאז ומעתה,
11. אם אין כאן מעשה כשפים יש כאן גג של בית. (קעה). (אם מעשה כשפים אין כאן...).
 12. והואיל והיו עייפים מן השרב. (שטו). (ויגעים היו).
 13. אלמלי היה מכתב מליצה זה בידי חייר שהייתי אוצר לי אוצרות קורח. (קיט). (אוצרות קורח הייתי אוצר לי).
- כרך 4, סיפורי אהבים,
14. וכי כל הסיפור הוא תולדות המחבר. (קצד). (וכי תולדות המחבר הוא הסיפור).
- כרך 5, סיפור פשוט,
15. לפני רגע הייתי כבד כעופרת. (רו). (כבד כעופרת הייתי...).

- כרך 6, בשובה ונחת,
 16. כל העיר שבני אדם נאים דרים בתוכה היא נאה. (יח). (נאה היא).
 17. אע"פ כי כן שתקה ולא אמרה כלום שלא לבישה. (קנג). (אלא שלא לבישה שתקה ולא אמרה כלום).
 18. אם אין כאן מעשה כשפים יש כאן מעשה החמה. (קכג). (אם מעשה כשפים אין כאן יש כאן מעשה החמה).
 כרך 7, אורח נטה ללון,
 19. עוד אדם אחד היה בעיר שהייתי משוך אחריו בקטנותי. (קכח). (שבקטנותי הייתי משוך אחריו).
 20. עדיין לא ידעתי גואל זה מי הוא שמתברכין בו. (קכח). (גואל זה שמתברכין בו לא ידעתי מי הוא).
 21. מה אותו אדם מספר. (קלג). (אותו אדם מה מספר).
 22. באמת לא ידענו מה אנו חסרים וזה היה עיקר חסרוננו. (רכג). (עיקר חסרוננו היה שלא ידענו מה אנו חסרים).
 23. אפילו אם נאמר אין כאין מופת יש כאן תוכחה. (רמב). (תוכחה יש כאן).
 24. אבל הוא שומר מצווה? (שלב). (שומר מצווה הוא).
 25. אתה שואל דבר שידוע מעצמו. (טיט). (דבר שידוע מעצמו אתה...)
 26. למה לא בא אהרון? (תעג). (למה אהרון לא בא?).
 27. ומה צריכים היו נותני הצדקה לעשות?. (רנט). (ומה היו נותני הצדקה צריכים לעשות?).
 28. בני אדם אלו... זקופי קומה היו והיו מלובשים בפרוות נאות. (רנט). (ובפרוות נאות היו מלובשים).
 29. אע"פ כי חסר לי אותו פלג תפוז שציפיתי לקבל מידך. (קיג). (אעפ"י כי אותו פלג תפוז שציפיתי לקבל מידך חסר לי).
 כרך 8, אלו ואלו,
 30. גם המיה זו לא היתה המיה של צרה. (רפד). (המיה של צרה היתה).

APPENDIX 14

LOGICAL ORDER OF SYNTACTICAL ELEMENTS

כרך 1, הכנסת כלה, (שידוכין).

1. נכנס נטע בזעם ותפסו לרבי יודיל בגלימתו שכבר היה נטע מתירא... וזירזו שיעלה על העגלה. (יד). (תפסו נטע לרבי יודיל בגלימתו וזירזו שיעלה על העגלה, שהיה נטע מתירא...).

2. והיה הדבור קשה עמה ביותר (ס). (והיה קשה לדבר עמה).

3. אותו כפר מהלך שתי שעות מן העיר (פז). (מהלך שתי שעות מן העיר לכפר).

4. בתערובת, הט"ז, נעלם מעיניו דבור מפורש בתוספות. (קעד). (הט"ז בתערובת...)

כרך 3, מאז ומעתה

5. ויספר לו את כל המעשה אשר עשה איש האלוקים אמש לבית המזיגה אשר בא מן העיר. (יח). (הושמט).

6. על כל השולחנות פרוסות מפות לבנות ופרוכת משי תלויה על ארון הקודש שעשאוה משמלת חופתה של איידילי ע"ה. (מב). (על כל השולחנות... ופרוכת משי שעשאוה משמלת חופתה של איידילי תלויה על ארון הקודש).

7. שמשו של תמוז... ותכס את האהלים שפרשו על השוק ברצי כסף. (קכא). (שמשו... ותכס ברצי כסף את האהלים שפרשו על השוק).

8. תקפה אותו מחלה שמתה בה אמו עליה השלום. (סג). (הושמט).

9. רבונו של עולם הנה הוא עומד על הבימה עטוף בטלית עם כל המתים. (רעד). (הנה הוא עומד בין המתים. הנה הוא עומד על הבימה...).

10. הביאוהו לבית ר' אחיעזר וגדולי ירושלים תהו על קנקנו פה מפיק מרגליות ותארו כתואר מלך. (שמב). (...לבית אחיעזר. תארו כוואר המלך ופיו מפיק מרגליות).

כרך 4, סיפורי אהבים,

11. מנשה חיים אדם כשר היה אלא שנולד במזל רע, הלואי שירבו כמותו בישראל. (קלג). (הושמט).

12. קול דברים שמע, הנה הוא בא בר אבהן זה. אפשר מתנת דרשה באת לדרוש. וקולה של בעלת הבית היה. (רנו). (קול דברים שמע, קול של בעלת הבית...).

כרך 5, סיפור פשוט,
 13. הירשל טרוד בבגדי חתונתו. אינו מספיק לאכול פת שחרית
 עד שבאים החייטים למדרו. (קכב). (עד שהחייטים באים...)
 14. אעפ"י שמצאתי לי היתר להסתפר הייתי מתיירא שמא יקפיד
 הלכה לחוד ומנהג לחוד. (קמד). (הושמט-מקומו אחרי „להסתפר“).
 עלי.

כרך 7, אורח נטה ללון,
 15. וחנות גדולה היתה לו בטבור העיר של אריגין ושל מלבושים.
 (קצב). (וחנות גדולה של אריגין היתה לו).
 16. התגרניות נצטמצמו בבלואותיהן וצנה לחה התחילה טופחת
 ועולה. עיניהן הקטינו ודממה שרתה על השוק. הבאר קילחה פתאום
 מימיה בקול. (רכו). (התגרניות... והקטינו עיניהן ודממו שפתותיהן ודמם
 השוק. נתנה הבאר פתאום קולה ומימיה קילחו אלו על אלו וצנה התחילה
 טופחת ועולה).
 17. ואני הרי איני אלא גרור אחריי לשעה קלה. (קכב). (ואני הרי
 איני גרור אחריי אלא לשעה קלה).
 18. עדיין לא אמרת לי באיזה כפר היית ואצל מי היית שם וכבר
 הגענו לבית. (שסג). (כבר הגענו לבית ועדיין לא אמרת לי...)
 19. עלה בדעתי פתאום לילך לחבורת גורדוניה. נטלתי רגלי והלכתי
 לשם ראשית כדי... ושנית... כשהגעתי... (רצג). (הושמט).
 20. ולא גלה מי הוא עד לפטירתו. (קצו). (ולא גלה עד
 לפטירתו...)
 21. עדיין לא ידעתי גואל זה מי הוא שמתברכין בו. (קכח). (גואל
 זה שמתברכין בו לא ידעתי מי הוא).
 22. לא היו ימים מרובים עד שאותה ריבה נפטרה ומתה. (עג).
 (לא היו ימים מרובים עד שנפטרה ומתה אותה ריבה).
 23. והם לא השגיוח במעשיו והשגיוח במתנותיו. (רצג). (השגיוח
 במתנותיו ולא השגיוח במעשיו).
 24. פנחס אריה בן הרב אדם חדש הוא בשבוש, אעפ"י שנולד
 בשבוש. (שלג). (אעפ"י שנולד בשבוש אדם חדש הוא בשבוש).

Additional Examples

כרך 1,
 יג 4—6, כא 7—8, כה 8—9, 10—11.
 כרך 3,
 סב 21—23 (מקומו ב-18), צה 2—3, קי 19—20, רסא 11—12, שכז
 19—20.
 כרך 7,
 רלח 6—7 (מקומם ב-12—13), תסח 11—12 (מקומם ב-7).

APPENDIX 15

RHYTHM

כרך 1, הכנסת כלה, (שירובין),

1. אמרה לו מה אותו עסק שהשקעת בו כל ממוננו. (עא). (אמרה לו אותו עסק שהשקעת בו כל ממוננו מה הוא).
2. וכשמוציא רגלו אחת רגלו שניה נבלעת, והוא מוציא רגל זו ורגל זו שוקעת. (עב). (מוציא רגל אחת רגלו שניה שוקעת, מוציא רגל זו, רגל זו שוקעת).
3. זכור אתה ימים ראשונים בשעה שעדיין לא נתקנו דרכים. (קכט). (קודם שנתקנו הדרכים).
4. וכבר היה רבי אפרים מצטער על ידו של רבי יודיל שמתישין אותה ולמחר אינו יכול להחזיק כף. (קנג). (וכבר היה רבי אפרים מצטער של שמתישין ידו של רבי יודיל ולמחר אינו יכול להחזיק כף).
5. הבין המשרת שאותו קבצן יסעוד על שולחנו של בעל הבית ושאין רצונו של בעל הבית שיהא משרתו מצוי אצלו בשעת סעודתם. (קסה). (הבין המשרת שיסעוד הקבצן עם בעל הבית והבין שאין הוא מתבקש בשעת סעודתם).

כרך 2, הכנסת כלה, (נישואין),

6. אעפ"י שחמי נחשב לעשיר אעפ"י כן אינו יוצא בעטרה שלא יגער בו טובי העיר. (יט). (אעפ"י שחמי נחשב לעשיר לא היה מעזי לעטר את טליתו בעטרה שלא יגער בו טובי העיר).
7. וכבר בקש רבי יודיל לילך אלא שבאותה שעה נפל לתוך פיו מאמרם ז"ל שאמרו בשבת... (סז). (וכבר בקש רבי יודיל לילך לו, נפל לתוך פיו מאמרם ז"ל שאמרו בשבת...).
8. אמרו עליה על שפרינצה פסיל כשהשיאה את בתה לא הניחה עוף בשבוס שלא שחטתו. (קסא). (אמרו עליה על שפרינצה פסיל שלא הניחה עוף בשבוס שלא שחטתו לנשואי בנה).

כרך 3, מאז ומעתה,

9. שמטה מנוחה ראשה לאחוריה כדי שתבין זלאטי שאין שיחתה רצויה לה ונתנה בשיר קולה, אולי ינוחו מורשי לבה ורווח לה. (נג). (הושמט).
10. פתאום עמד רפאל באמצע הבית. אפשר אותו שיר שהוא משורר לכבוד סיום הספר הזה כבר שמע. (רמ). (פתאום עמד רפאל משתאה על אותו הנגון שניגן לכבוד סיום הספר, לפי שהכיר שכבר שמע את הניגון, אבל לא ידע היכן שמע...).

11. וכשבא ליריד כל סחורה שהציעו לפניו הסיע עיניו הימנה.
(רמו). (וכשבא ליריד הסיע עיניו מכל סחורה).
- כרך 4, סיפורי אהבים,**
12. וכשהיו זרועות הבדידות מלפפות את חמדת היה חמדת יוצא
מחדרו. (רכג). (וכשהיתה הבדידות מלפפת אותו היה יוצא מחדרו).
- כרך 5, סיפור פשוט,**
13. הגשמים טיפחו על פניו וזיעה ביצבצה מגופו, אבל הוא לא
הניח את מקומו. (קפז). (ואת מקומו לא הניח — סיום נמרץ יותר
בקצבו).
- כרך 6, בשובה ונחת,**
14. אעפ"י כן שתקה ולא אמרה כלום, שלא לביישה. (קנג). (אלא
שלא לביישה שתקה ולא אמרה כלום).
- כרך 7, אורח נטה ללון,**
15. אם רוצה הוא לילך לשם הרשות בידו. (יא). (הושמט).
- כרך 8, אלו ואלו,**
16. באותם הימים אותו בית מיוחד בבתיים ונאה בבתיים. (רנא).
(באותם הימים אותו בית מיוחד בבתיים היה ונאה בבתיים היה).

Additional Examples

- כרך 1,**
- עא 15—16, פב 22, פו 19, קז 18—19, קיא 15—17, קלא 11—12,
קלז 22—24, קמב 7, קנה 3—4, 12—13, קנז 1—3, 22—23, קנט 17,
קסה 4—6, 10—13, קסז 3—6, 23—24, קעב 4—5, רכא 19—20, קעח
24—קעט 1, קפ 21—22, קפג 9—10, קפה 4—6, קצז 15—17, קצח 16.
- כרך 2,**
- יח 4—6, כא 22—23, לא 7, מר 12—13, עז 4—5, צו 5—6, קסה
3—1.
- כרך 3,**
- יז 2—5, מב 5—7, סב 16—18, סו 4—5, סח 19—20, צט 7—8,
קא 12—15, קמר 11—12, קנט 3, רנד 19, שיב 19—20, שטז 9—11, שלט
10—12.
- כרך 4,**
- קפב 10, רכד 8—10.
- כרך 7,**
- י 13—18, כא 20—23, מג 8, נה 8—9, סג 11—12, צ 1, קד
26—קה 1, קכג 6—9, קלג 23—24, קעג 10—18, רכו 6—8, רנט 14—16,
שכה 7—8, שיח 2—4, שלט 24—26, שנז 3—4, תמו 23—25, תקטן
15—24, תקמא 21—24, תקעא 3—5.

APPENDIX 16

VERBS AT THE HEAD OF SENTENCES AND CLAUSES

כרך 1, הכנסת כלה, (שידוכין),

1. פניו הוריקו ולשונו התריסה כנגד שיניו. (כה). (הוריקו פניו והתריסה לשונו).
2. ושמע עני מספר לחברו שבתו הגיעה... (עה). (שהגיעה בתו).
3. שלמה יעקוב נותן אצבע על הפסוק. (צא). (נותן שלמה יעקוב).
4. פתאום קרעה המית שוט את האויר. (צג). (קרעה פתאום).
5. ... אבל ראובן לא החזיר לו שלום. (נקד). (ולא החזיר לו ראובן שלום).
6. והעניים חזרו לעיר והביאו עמהם... (קנב). (חזרו העניים).
7. ... מיד ידעו הכול שלסונקה ברחה. (רטז). (שברחה לסונקה).
8. ועכשיו שרבי ישראל שלמה תקן... (ריז). (שתקן רבי ישראל...).

כרך 2, הכנסת כלה, (נישואין),

9. והחסיד חזר לבית מדרשו וישב... (צט). (חזר החסיד).
10. והחתן ישב בבית מלא כל טוב. (קמג). (יושב לו החתן).
11. ... שרבי יודיל למד ממנו שני דברים. (קסג). (שלמד ממנו).
12. והכלה סיבבה את החתן. (קע). (סיבבה הכלה את החתן).
13. ודברו מה שדברו והזקן בשר לו... (קעב). (ובישר לו הזקן).

כרך 3, מאז ומעתה,

14. גרשום עמד... ונטל... וכיסה... (מו). (עמד גרשום).
15. גרשום שכב... בין הכרים. (נא). (שכב גרשום).
16. קריינדיל טשארני ובעלה הסבירו לו פנים יפות. (פ). (הסבירו לו קריינדיל טשארני ובעלה...).
17. רפאל קם והלך לקראת מרים ושחה לפניה. (רמג). (קם רפאל).
18. ורבי יוחנן אבא מקבל עליו הכול באהבה. (רסד). (מקבל עליו ר' חנן אבא...).
19. ראה הקצין שמחשבתו עלתה לו יפה. (שלו). (שעלתה לו...).

כרך 4, סיפורי אהבים,

20. הופמן הביט בבתו הקטנה ופניו נתמלאו אורה. מרת הופמן... ואמרה... (קלב). (הביט הופמן... ונתמלאו פניו... אמרה מרת...).
21. כשבדקה האחות את השתן שלו חלכון מצאה בו. (רט). (מצאה בו חלכון).

22. הריהי שוכבת בבית נקי. (קצח). (שוכבת היא).
 23. וכיון שגחה ליפול. (רלז). (גחן להרימו, וכשגחן...)
 24. התינוק החזיק בכל עשר אצבעותיו. (רמא). (החזיק התינוק).
 כרך 6, בשובה ונחת,
 25. באותה שעה עמד בי לבי וארכבותי התחילו מרתתות ועיני נתעממו וכל העולם נתבלבל עלי. (קפב). (והתחילו... ועיני מתעממות ונתבלבל...)
 26. וההר התחיל מתמוטט ואיברי עמדו להתפזר. (קעב). (התחיל ההר מתמוטט ועמדו איברי להתפזר).

- כרך 7, אורח נטה ללון,
 27. עיניו הקנמיות הבהיקו... (סה). (הבהיקו עיניו הקנמיות).
 28. שקודם ימות המלחמה נעשתה עירנו... ובעלי עסקים שבעיר בנו להם אוצרות של סחורה. (קל). (ובנו להם בעלי עסקים שבעיר...)
 29. רוח של צנה באה. (קמ). (באה רוח של צנה).
 30. ולבית הכנסת אחר אינו הולך... והוא מקבל את השבת בביתו. (קסא). (מקבל הוא...)
 31. יום אחד השכמנו וראינו שהרקיע נתכהה והאדמה נתקרשה וצנה בוקעת ועולה. (קצט). (שנתכהה הרקיע ונתקרשה האדמה...)
 32. עוד הכריז שכל הקהל יתקבצו. (ריא). (שיתקבצו כל הקהל).
 כרך 8, אלו ואלו,
 33. לא די שפקיד זה מעל בשליחותו. (קכא). (לא די שמעל...).

Additional Examples

- כרך 1,
 יד 16, לז 18. מג 7, מב 14, מח 10, עה 15—16, פב 18, צא 22,
 צב 1, 3, צג 7, כג 2, 5—6, קסה 24, קסח 4, קעב 2—3, 8—9, ריג 15,
 רכג 23, רסב 18, רפד 17.
 כרך 2,
 כד 24, כו 13, לב 2, לו 23, לז 12, לט 22, מו 16, סט 5, צו 5—6,
 צט 16, קב 3, קסג 14—15.
 כרך 3,
 לט 15, נב 4, נג 4, פא 23, קמח 2, רלד 9, רלה 5, רמג 14, רעב 11.
 כרך 7,
 לח 1, עה 6, קד 26, קלח 19, קמח 22, רנד 11, שיב 17, תפו 10.

APPENDIX 17

PREPOSITIONS, ADJECTIVES AND ADVERBS OMITTED FROM THE HEAD OF SENTENCES AND CLAUSES

כרך 1, הכנסת כלה, (שירובין),

מיד הן באות ומתעטפות. (ט); יודע אתה מה שאמר. (יב); כל ימיו של רבי יחיאל... (יט); הנה אשתי המליטה בן. (כ); היתכן? אדם שלמד תורה. (יט); כיצד, נזדמן לו. (כא); מיד הוציא הקברן. (כה); עד שאנו עומדים הבריק הברק. (כה).

כרך 2, הכנסת כלה, (נישואין),

דרך כניסתו הניח קלמן ידו. (לא); אבל רבי יודיל לא הקפיד. (נט); מיד עמד החתן. (קע).

כרך 3, מאז ומעתה,

באותה שעה אחז גרשום. (לז); פתאום קפץ מעל מטתו. (מז); כיון שראה מנשה חיים כך אמר... (קכז—ח); באותה שעה פשט אביו. (רעג); פתאום נתנה קולה בבכיה. (שמב).

כרך 4, סיפורי אהבים,

מיד נטלתו דודתו בידו. (קיב); באותה שעה אמרתי. (קכא); מיד הרכנתי ראשי. (קנז); באותה שעה פחו עליו יצרו. (רמט).

כרך 5, סיפור פשוט,

אבל הירשל אינו כתינוק לחטא. (לו); כשגציל בא כיסיו מלאים. (רעד).

כרך 6, בשובה ונחת,

בשעה שעמדתי בתפילה שמעתי. (יא); דמומות ישבו הנשים וסרגו. (לד). (יורבות להן הנשים וסורגות); באותה שעה משתוקקים. (נב); מיד הסכימו עמי חברי. (קה); פתאום הרגשתי בעצמי. (קפג).

כרך 7, אורח נטה ללון,

שעה קלה אחר כך יצאתי. (קכג); והריהי מלמדת את הסוכן. (שעג); אותו זכריה רוזין. (תלב); אבל אל ייסרני אלוקים. (תלו); אבל רוב שנותיו. (תפה); אבל פעמים מהרהר האורח. (תקלב); והריהו עומד בשוק כשהוא סמוך. (לח); קרוב לאילנות עומדים בחורים ובחורות. (רנד).

Additional Examples

ברר 1,

יב 2, טו 21, לא 1, לז 5, לט 18, מד 12, מח 8, נג 12, נד 9, סא 7, סב 4, סז 19, עא 23, עה 15, עו 22, פג 8, פד 13, פז 24, קא 1, קטו 6, קיח 22, קלה 6, קנד 15, קנח 6, קטו 24, קצד 1, ריג 1, רלד 16, רלה 23, רלו 5, רמב 7, רמד 1, רמט 2, רנז 9, רס 24, רסט 2, רעב 23, רעה 6, רצה 11.

ברר 2,

כ 2, כא 3, כז 7, כט 22, לד 4, לו 4, לז 22, לח 4, 5, לט 1, 22, מט 24, נב 2, נד 21, סב 23, עד 7, 13, עה 7, צב 4, קג 18, קה 17, קז 7, קט 10, קכז 10, קמג 14, קמח 9, קנו 6, קסא 16, קע 20.

ברר 3,

יד 5, טו 18, כד 9, לז 7, לט 15, מא 16, מ ג 3, מו 2, מז 22, מח 4, נא 20, נד 15, נו 17, 18, ס 2, סא 18—19, סז 3, סט 5, צב 13, קטז 21, קבא 2, קכז 24—קכח 1, קמב 11, קמד 2, קנב 21, קנט 3, קעה 4, קצח 22, רז 22, ריא 12, רטז 22, רלט 23, רמג 13, 14, רסא 8, רעב 16, רעג 1, 2, 18, 22, ש 22—שא 1, שיב 13, שכו 5, שיח 8, שכו 3, שלג 9, שלט 1, 12, 13, שמ 13, שמא 24, שנא 13.

ברר 4,

ק 5, קנז 16, קסו 7, קצח 9, ר 17, ריח 12, ריט 12, רכג 3, רלד 21, רלה 5, רלז 13, רמג 21—22, רמט 22, רנה 22.

ברר 5,

עז 1, 17, קלה 12, קעה 1, רס 10, רעח 18.

ברר 6,

קיח 7.

ברר 7,

יב 12, יז 22, טו 14, יט 11, כח 9, לט 1, סא 19, סד 13, סו 25, עב 13, עח 3, צג 26, צח 7, קי 16, קכג 21, קמח 2, קנא 16, קצג 1, רלז 24, רלח 22, רמד 9, רעז 23, שט 19, שיב 17, שלג 4, תנא 7, תנה 12, תסג 12, תע 13, תקיט 18—19, תקבא 1, תקלו 16, תקנב 22, תקסו 14, תקסח 20, תקעא 6, תקעג 23.

APPENDIX 18

TRUTHFUL REPRESENTATION OF EVENTS

- כרך 1, הכנסת כלה, (שידוכין),
1. ירד נטע מן העגלה. (הס). (קפץ וירד מן העגלה — שהרי אבדו דרכם והם שרויים בפחד).
 2. והיא לא די שאינה נרתעת הימנו אלא נוגעת בו. (צא). (דומה שהיא נוגעת בו — הגבור חי בעולם הדמיון).
 3. וישב על הכסא וקלט את ריח הכרים והכסתות. (צב). (כנגד המטה — המטה היא במרכז מחשבותיו).
 4. לא הספיק לעלות על המטה עד שנשמע קולה של המחותנת שהיא בוכה. (צג). (קול בכייה. חס ושלום שאירע דבר על ידי כך נוצרת מתיחות שהולמת את אוירת הקטע הזה).
- כרך 2, הכנסת כלה, (נישואין)
5. וישב לפוש והביט לתוך אמת המים... (כט). (...והביט היאך המים שותתים והולכים להם, פורשים ממקום חיותם ומקלחים לכאן ולכאן. התאור האידאלי מהווה נגוד בולט יותר להגשת הפחד מהפריץ המצליף. בכך מובלטת יותר גם אמונתו בחסדי ה').
 6. מה עשתה פרומיט? נטלה סינר מלא אדומים והלכה לאכסניא... וזרקתם לפני בעל האכסניא. (קנט). (...נטלה את בנותיה וחזרה עמהן לביתה והצניעה את אוצרותיהן... — קולע יותר לאמת הפסיכולוגית).
 7. וישבו לפניו ופלפלו עמו בתורה ובחכמה עד שנתרפטו שפתו-תיהם. (קסו). (ואמרו לפניו פלפול גדול והבליעו בתוכו קושיא עצומה... שפטיל שהיה עיף מן הדרך ומן השאון ומן התענית לא עמד מיד על אותה קושיא — הולם יותר את המסיבות).
- כרך 3, מאז ומעתה,
8. ימות הקיץ הנאהבים והנעימים באו. השמש מאירה לארץ ולדרים עליה ברחמים. (מח). (הושמט).
 9. ויזעק זעקה גדולה ומרה קריינדיל טשארני. (קנא). (...הוי קריינדיל טשארני קריינדיל טשארני).
 10. אמר לה לא לחינם הסיח בן אורי דעתו ממך... מעשה ידיו הסיר לבו ממך. (שלט). (אמר לה מה את סבורה, מי הדמים קולו של בן אורי אם לא ארנה זה. עם שהוא מדבר עמה דחפה ונגעה בארון — הולם יותר את אוירת „עגונות” שבכ”ס—1).
 11. והתחילה מיבבת וצועקת: רבונו של עולם הנה הוא עומד על הבימה עטוף בטלית עם כל המתים. (רעד). (...הנה הוא עומד בין

המתים. הנה הוא על הבימה עטוף בטלית — החזרה „הנה הוא” קולעת ביותר).

כרך 4, סיפורי אהבים,

12. והיה מסתכל הרבה בזוגיות של אותה תמונה. (רט). (אם...אם אין אם זוכרים באיזו תמונה... זו תמונת החתן והכלה לרמרנדט — בכך הוא הוגה).

13. עמד חמדת ואמר אם צלו של אילן הוא סימן שיש לאהבתנו קיום ואם צל של עובר אורח הוא סימן שאין לאהבתנו קיום. (רכה). (סימן שאהבתנו קבועה ועומדת ואם... סימן שאהבתנו עברה כצל עובר — פתטי יותר).

14. למה לא יראה אלוהים בעני אמתו וזכרה? (רסג). (האדון האלוהים — היא חושבת במושגי אדון-עבד).

15. ויספרו צללים דבדותך. מהר מהר יאכלו את סעודתם והלכו אל חדר משכבם. (רסג). (ביגון ובדממה — כל האוירה היא של בדידות ויגון).

כרך 5, סיפור פשוט,

16. מהרהר הירשל בלבו אילו מתה מינה הייתי מבקש את בלומה שתנשא לי. (רעו). (אפשר היתה בלומה מתרצית להנשא לי — הרי הירשל פסיבי!).

כרך 6, בשובה ונחת,

17. ונקיה היתה כבשעה שהוציאה אבא ממלתחתו. (קעט). (ונקיה היתה כבשעה שנתן האבא לאמא — שהרי זה פרט מרכזי בספור זה!).
18. ונכנס עוד אחד שנשתכח שמו. (טז). (ששכחנו שמו — הרי האוירה בספור זה היא אישית ולבבית ביותר!).
19. נענה רבי שלמה ואמר כשעליתי... בא אצלי השטן... (נו). (משה — אותו ר' משה שדבר קודם לכן; ע"י כך מובלטת יותר עקשנותו).

כרך 7, אורח נטה ללון,

20. האור שהיה מבהיק על ראשיהם של מתפללים בלילי יום כפור. (יד). (האור שדרכו להבהיק... על ראשי עם קודש... — ע"י כך מובלט יותר הנגוד שבין יום הכפורים הנוכחי לבין יום הכפורים בימים שעברו).

כרך 8, אלו ואלו,

21. כל אותה שעה לא זזו המכתבים מנגד עיני. (רכג). (אם... המכתבים שמסר הד"ר נאמן בידי לשגר אותם בדואר — שהרי זה מרכז הסיפור).

Additional Examples

כרך 1,

יא 8, קלד 14, קנא 23—24, קנח 14, קפג 9—10.

כרך 2,

יג 10—12, טז 20—יז 2, כח 23—כט 1, לא 1—4, מג 15, לג 16, סז 14—18, פז 2—11, צח 13, קז 22, קיט 20—21, קח 22—קט 2, קמב 5, קמו 1—19, קמז 1—13, קעג 2, קמז 17—20, ריח—ריט.

כרך 3,

ט 14—16, טו 1, טז 20, מז 11—14, נב 2—3, נד 19, ס 2, סב 15—16, צה 12—13, קיג 7—8, קכח 16—17, קמב 14—קמג 11, רעד 12—13, שיח 23, שלג 15, שמחה 23—24, שמב 19—20.

כרך 4,

פד 10, ק 11—18, קמה 20.

כרך 5,

ט 6, יא 21, יד 20—21, מג 19—23, סה 16, עז 1, קיד 4, קיד 19—20, קכג 4, רב 4, רג 1, רח 17, רעו 4, רעז 1.

כרך 6,

ט 11—12, טז 6, עט 12, פז 11—12.

כרך 7,

יז 17, כא 23, כה 6, נד 3, סא 26, פב 16—17, קח 17, קט 4, קיא 9—12, קפב 18—19, רח 2—3, ריב 6—7, ריז 7, רסב 14—15, שלב 14, שלז 23, תסח 25—26, תפו 26, תקטז 22—23, תקב 4—5, תקנג 10, תקנה 23, תקעא 4—5, תקעו 19.

Consonants

HEBREW-ENGLISH TRANSCRIPTION TABLE

APPENDIX 19

f	פ, פ	t	ט	o	א
p	פ	y	י	v	ב
c	צ, צ	k	כ, כ	b	ב
k	ק	x	כ	g	ג
r	ר	l	ל	d	ד
hs	ש	m	מ, מ	h	ה
s	ש	n	נ, נ	v	ו
t	ת	s	ס	z	ז
		u	ע	x	ח

Vowels

a	קמץ, פתח,
o	חולם, חולם חסר,
i	חיריק, חיריק מלא,
u	קובוץ, שורוק,
e	סגול,
ey	צירי,
—'	שוא נע,

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Joseph Kaspi was born in Ostrolenka, Poland on July 10, 1926 the son of Sarah Kaspi and David Kaspi. In 1934 he immigrated with his family to Israel. He completed his work in Moriyah High School, Tel Aviv, Israel, in 1944. He entered the University of Jerusalem of Jerusalem, Israel in 1949. In 1948—1949 he fought in Israel's war of independence. After the war he continued his studies and in July 1950 he received the degree of Master of Arts with a major in Hebrew Literature from the University of Jerusalem. During the following years he was employed as a teacher in various high schools in Tel Aviv. Between 1952—1954 he wrote several articles on literature and philosophy. They appeared in the periodicals: "Urim," "Haxinux," "Masah" and in the newspaper "Haaretz." In 1956 he graduated from the officers school of the Israeli army as a second lieutenant. In 1957 he came to Canada and was employed until 1965 at the Hebrew Teachers Seminary of Montreal, and in various other Hebrew schools. In September 1965 he entered the Graduate School of The University of Texas at Austin and was a teaching associate in Hebrew. In 1957 he married Shirley Tennenhaus of Montreal. Three children were born: Cyril in 1958, Terry in 1960, and Victoria in 1967. In 1919—1970 he will be employed as an assistant professor of Hebrew Literature at the College of Jewish Studies and at Roosevelt University in Chicago, illinois. Presently (1970-72) he is an associate Professor of Hebrew Literature at the same college whose name has been changed to Studies and at Roosevelt University in Chicago, Illinois. Presently (1970—72) he is an : associate Prfoessor of Hebrew Literature at the same college whose name has been changed to Spertus College of Judaica.

