Novels of the Contemporary Extreme

edited by
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15 On Human Parts: Orly Castel-Bloom and the Israeli Extreme

Adia Mendelson-Maoz

If you go out on the street and break a window, you'll be committing vandalism. If you break all the windows, you'll be making a statement. Castel-Bloom's shock waves shatter all the windows on the street.

(Naiger 132)

The Israeli writer Orly Castel-Bloom was born in 1960 to French-speaking Jewish Egyptian parents. She lives in the city of her birth, Tel-Aviv, with her two children. Since 1987, she has written ten books, including four novels. Castel-Bloom is a prominent Israeli woman author and in 1999 was described by a leading Israeli newspaper as one of the most influential women in Israel. She has received numerous prizes (the 1990 Tel-Aviv Prize; the 1993 Alterman prize; the 1994 and the 2001 Prime Minister's Prize). Her novel Dolly City was included in the UNESCO Collection of Representative Works.

Castel-Bloom is among the leaders of the poetic generation which burst onto the Israeli scene in the 1980s and 1990s. She has adopted the "new style" of contemporary Hebrew literature, characterized as striving towards a disintegration of a coherent world-view through a series of rhetorical devices which include shifting from an authoritative to an unauthoritative and unreliable narrator; using "slim" language, with a deliberately narrow vocabulary, a colloquial style and basic grammar; "flattening" the psychological and emotional complexity of the characters; dissolving borders between self and world and between the private body and its environs; relinquishing a clear and linear plot, and creating implausibility in the description of the fictional world. Her version of the "new style" produces an extreme poetics, which radically violates any harmony, unity and value, and provocatively raises social and political questions by building controversial relationships between the physical and the political. She impairs the world she builds and severely harms the human body in an act of terror, in parallel to the political situation. Since the borders between the self and the world are unclear, the political aggression defuses into the
In this chapter I wish to present Castel-Bloom's unique voice as a representation of the Israeli contemporary extreme, through a discussion of two of her most prominent works: her second, and perhaps most troubled novel Dolly City, published in 1992, which looks at motherhood and its role in the Zionist narrative; and her latest work, Human Parts, published in 2002, whose title hints both at the bloody result of a suicide bombing and at the fragmented lives of individuals in the story. My discussion will show how her extreme poetics is used to illustrate political perplexity, question core values, and raise harsh criticism during a critical time in the nation's history.

DOLLY CITY'S EXTREME

Dolly City is a difficult text, which takes place in a simulchronic world—a world made up of bits of cultural images, pieces of modern myths, and shards of decontextualized signs. Dolly the city does not refer us to some non-literary city, but to a twilight zone of Western futuristic urban-grotesque experience, which alludes to places that may be found in Tel Aviv, such as the Carmel market and Hilton beach, along with places from other parts of the world: the river Thames, water fountains that pee in an arc and a memorial called Dachau. Dolly city suffers from extreme weather. Sometimes scorching hot, at other times winter so harsh that “birds froze in mid-flight and fell down like a stone” (128).

The character of Dolly, the protagonist of the work, is a mother, a doctor, and an inverted myth of motherhood. Dolly finds a newborn child inside a garbage bag in a car, and decides to adopt him. She tries to protect the tiny creature from the harmful ways of the world out of desperate motherly care. But anxiety and aggression towards herself, the baby and other family members, dead and alive, lead her to perform scientific experiments on him, to cut him up in order to examine his internal organs, to dissect him, give him medication for diseases that he does not suffer from, and even to score his skin and flesh here and there, for kicks. The son survives this torture, grows up big and strong and enrolls in the Brutal Seamanship Military Academy.

Castel-Bloom's fiction takes Jean-Paul Sartre's justification for the attempt to “create a literature of extreme situations” — he claims that the present age “has forced us to reach, like itself, the limits” (quoted in Cumming 390–92) — and carries it further, creating a radical text which puts the reader in shock and emotional vertigo. Concurrently, Israeli scholars identify three aspects of Hebrew extreme poetics: a descriptive aspect (focusing on the extreme element in the plot, as the events related diverge from realism and fling the reader into a state of astonishment and incomprehension), a structural aspect (focusing on oppositional structures and principles, contradictory points of view or conflicting moral standards), and an emotional aspect (focusing on the response of the reader or critic who is anxious, emotionally lost, and perplexed) (see Rabina, Tsur, and Mendelson-Maoz).

Within the extreme poetics Dolly City is a limitless grotesque, since the loss of emotional orientation is formed by an unsolved clash between the horrid and repulsive element and the comic element. The work demolishes the central myth of motherhood through a graphic description of the torture a mother inflicts upon her son. It seems, however, that the constructed fictional world incorporates this human behavior as a mere triviality. The nightmarish events are not highlighted, but quite the opposite — they have the same standing as everyday, normal narrative elements; as if a scene depicting a mother carving up her son’s body in order to count his kidneys was possible, justifiable and common. This meaningless cruelty, devoid of all critical awareness, is highlighted and emphasized through the virtuosic use of different language levels, surprising metaphors, and amusing situations.

But inversely, and precisely because of this trivialization of horror, Castel-Bloom's text should not be taken, in the words of Baruch Blich, as "permission to prefer anarchy, cruelty, disgust, a scattering of borders, randomness and a great deal of pointlessness in everyday behavior" (25). Nor is it correct to say, following Tzvia Ben-Yosef Ginur, that Castel-Bloom's decision to relinquish the concrete criticism of satirical writing in favor of the grotesque raises, but dashes, the reader's expectations of a subversive stance (356).

It might seem that Castel-Bloom's distorted and impossible worlds, with their collapsing oppositions between real and imagined, sanity and insanity, human awareness and robotic behavior, are devoid of meaning and values. Yet I would like to argue that in spite of the dismantling of hierarchies and dissipation of identity, these worlds display the lack of acquiescence which is a vital condition for any possibility of moral justification. The moral viewpoint of the work is constructed precisely through this ethical solemnness, this constantly rising threshold of sensitivity which characterizes contemporary culture — bombarded with images of atrocities without any explicit criticism — which creates a sensual and cognitive dissonance depriving the reader, temporarily at least, of judgment.

In light of this view, I claim that the presence of "body parts" in Dolly City from 1992 and Human Parts from 2002 — the obsessive preoccupation with the body and its organs; with sickness and death — is a powerful element in reversing the social system of values and norms. Perhaps in the spirit of Bakhtin, through the grotesque, non-individual, living, dying, fluttering body, Castel-Bloom mounts, in her unique voice, a critique of the contemporary Israeli experience.
DOLLY, THE “ULTIMATE” JEWISH MOTHER – CASTEL-BLOOM’S INVERTED SUBVERSION

*Dolly City* opens with a description of the goldfish’s demise. After its death Dolly, the narrator, fishes it out of the tank, slices it in strips (though it keeps slipping from her fingers on the kitchen counter), lightly cooks it and eats the pieces. Dolly gives symbolic significance to the act of cutting the fish:

Then I looked at the pieces. In very ancient times, in the land of Canaan, righteous men would sacrifice bigger animals than these to God. When they cut up a lamb, they would be left with big, bloody, significant pieces in their hands, and their covenant would mean something. (11)

The opening scene of the work creates the first connection between the bizarre events, Jewish history, and the covenant with the Lord. In ancient times, the founding fathers of Judaism were committed to sacrificial ceremonies. The sacrifices of antiquity were full of meaning. In the reality of Dolly city, the sacrifice becomes small, fake, distorted.

The theme of sacrifice stands as a foundation of the entire work, which has, to a large degree, a cyclical structure. The novel begins with the fish, continues with the lethal injection Dolly gives to her dying dog, and moves to her reaction to the baby she finds in the dog undertaker’s car. In this way the image of the fish, symbolizing sacrifice to God, is transformed into an image of the blood bond between the child and his God – specifically, the act of Jewish circumcision. Within the Israeli context, this image symbolizes the blood bond between the child and his country.

Together with the theme of sacrifice, motherhood stands as another foundation of the work, since Dolly, as a mother, has a fundamental role in the design of her son’s destiny in this sacrificial cycle. Dolly is a version of the “Jewish mother,” a version of the loving and overprotective “yiddisher mama,” who cannot let her son live his own life and wishes to protect him from all the harm in the world. But through her caring process, she also strives for “Jewish” justice. When Dolly discovers that her son is missing a kidney, she thinks hard to try and find suitable prospective kidney donors: “The decision to fly with the child to Düsseldorf, Germany, in order to obtain a kidney for him from a German baby, was made on purely moral grounds. I felt a sense of vocation” (50–1, my emphasis). Dolly seemingly wishes to perform a moral act, and therefore seriously considers how to save her son while doing justice in the world. Who is the required sacrifice? Who should be the target of revenge? How to do justice to the Jewish people? She comes to the realization that taking a kidney from a German baby is the right moral action, and even feels a sense of calling in this theft. Dolly arrives at the orphanage with her baby and succeeds in transplanting the organ into her son’s body. Upon her return to Israel, Dolly begins to be plagued by doubt and “opens up” her son again, only to discover that he now has three kidneys. Unable to tell the transplanted kidney from the original ones, she randomly picks one and tears it from his body.

Dolly contains the history of the Jewish people: “I wandered from field to field . . . like the Israelites wandering from place to place throughout the long years of exile” (109). Her world is committed to history – this commitment is part of Dolly the mother, and grotesquely, becomes part of her son’s anatomy. Thus, in a scene of possible covenant and possible binding, Dolly determines her son’s calling through his body:

The baby was still lying on his stomach. I put him to sleep, even though I still didn’t know where I was going to cut . . . . I took a knife and began cutting here and there. I drew a map of the Land of Israel – as I remembered it from the biblical period – on his back, and marked in all those Philistine towns like Gath and Askelon, and with the blade of the knife I etched the Sea of Galilee and the Jordan River which empties out into the Dead Sea . . . . drops of blood began welling up in the river beds cutting across the country. The sight of the map of the Land of Israel amatorishly sketched on my son’s back gave me a frisson of delight . . . . my baby screamed in pain but I stood firm . . . . I contemplated the carved-up back: it was a map of the Land of Israel: nobody could mistake it. (44)

Through the carving act, Dolly exchanges the circumcision (“Brith”) undergone by every Jewish baby, when the foreskin is cut, with another, explicit “Brith” – not between the boy and God, but between his body and the map, his body and his national destiny. From Dolly’s end, this embodies the full identification with the idea that the Jewish mother raises her son so that his body may serve the military’s national aims, first among them the defense of Israel’s borders.

Carving the map of the Land of Israel in blood on the boy’s back is an act of subversion on two narrative levels: first, it presents the image of the map and its violent context, and second, it establishes long preoccupation with the founding myth of Isaac’s binding. In the political reality of Israel, the map is an authoritative expression of established facts. The map supplies a direction, a description and presentation of the past, and strives to give blueprint directions for the future. The map of the Land of Israel includes various effective and historic borderlines. It supplies a visual representation which, by nature, is removed from details and violence. By carving the map of the Land of Israel in blood on the boy’s back, Dolly explicitly expresses the human body’s inclusion within irredeemable national aspirations. The act of determining the son’s destiny by carving the map of the Land of Israel on his back is in essence the first step on the road to bereavement. There will always be someone who will remind Dolly that “your child may die in battle” (146). Indeed, Dolly is very much the “ultimate” Jewish mother, who nurtures her son and
worries about his life and health only so that he may give that life for his
country.

On Israel’s first day of independence, the following words were written in
a governmental proclamation:

Today, Israel will remember with pride and veneration its sons and daughters,
who endangered their souls in battle, and through their young, pure and
brave lives have bestowed freedom on their people. Israel will consecrate
their memory; will be blessed with the brilliance of their heroism, comfort
the bereaved parents who lived to see their sacrifice accepted. (quoted in Maoz 111, my
emphasis)

The 1948 war, which took many lives and brought about the founding of a
Jewish state, led to the establishment of a ritual of the fallen, designed to
unite the Jewish community in the Land of Israel into one body which would
include a place of honor for the fallen soldiers and their families. The heroiza-
tion of the fallen was part of the amalgamation of the sacrifice myth, by
which the fallen “by their death, have given us life” – meaning that those
living in Israel are alive thanks to the soldiers who have endangered them-


But as the political consensus began to unravel, and the collective’s
position to weaken, the discourse surrounding the founding myth of the binding
has become increasingly critical. Thus, for instance, the poet Yitzhak Laor
calls upon the Biblical Isaac not to trust his father and to refuse to be sacri-
ficed for a cause that is not only unheroic, but also immoral. In one of his
extreme poems, Laor turns to the Hebrew mother, who is destined for
bereavement and asks her to “tear his flesh / harm his eyes, break his thighbone /
anything so they won’t take him” (Laor 121). Dolly does tear her son’s
flesh, but she does not act out of the motive suggested by Laor. Laor wishes to
har


FROM DOLLY CITY TO HUMAN PARTS – FROM THE ANATOMY
OF THE BODY TO THE ANATOMY OF DEATH

This is how the writer and intellectual David Grossman described the “Israeli
situation” in 2003:

In the last three years, the citizens of Israel are living in a reality in which people
are being blown apart, whole families are instantly killed in cafes and shopping
malls and buses... Children who are not allowed to watch horror movies on TV
see the most explicit horrors on the nightly news.... it seems that for many
Israelis, to be an Israeli today means to live within a never ending dread of calamity
and dissipation, in every aspect. (Grossman 178–9)

Human Parts, described as “the first Hebrew novel written during the time of
and about the intifadah, with its objective reality updated to the level of army
radio news flashes” (Livne 28), is perceived by many to herald a change in
Castel-Bloom’s writing style. This is her first novel written in the third
person – narrated by an external narrator – and which takes place in an
undisguised Israel. It is her first work which may be gleaned for concrete
events and plausible characters.

The world of Human Parts is the world of television, media, and the
evening news. The narrator turns time and again to the news, opinion, and
gossip sections of the daily papers, in order to keep us up to date with
whatever is going on. The text describes the crazed reality of Israel, which has
apparently become a sort of Castel-Bloom-esque distorted-reality. However,
the work still retains a connection to Castel-Bloom’s extreme poetics. The
tragedies in Human Parts take on apocalyptic proportions. As in Dolly City,
the Israel of Human Parts encounters extreme weather. After seven years of
drought an extreme winter hits the region, with temperatures dropping to
around 0°C, and snow even threatens to fall on the coastal cities. But “not
only was the sky falling – the ground was trembling too” (6). Due to the
security situation and the collapse of the Oslo accords, the Palestinians carry
out daily shooting attacks and suicide bombings which leave many dead and
injured in various degrees of seriousness. All the news broadcasts open with
descriptions and pictures of human body parts scattered on the road after
the daily attack, and with the accounts of eye witnesses, who always begin by
saying “suddenly I heard a boom” (7). The Israeli policy of restraint, together
with the weather, weaken the citizens' immune system and make it difficult to fight the "Saudi flu," which kills one of every four who succumb to it. The hospitals are full of patients and terror victims, the undertakers are buckling under the workload, and the crematoria begin to bury the dead in levels, one on top of another.

Castel-Bloom's text refers to the current situation but magnifies and accentuates it, in effect constructing Israel as a war zone and a natural disaster area, where catastrophe takes on metaphysical proportions. The use of the Hebrew calendar and the fact that many events take place in Tel Aviv, in streets named after prophets (many of them prophets of doom), link the described apocalypse with Jewish history. In this sense, *Human Parts* style is similar to that of *Dolly City*.

The preoccupation with death replaces the preoccupation with the body in *Dolly City*, but in fact it continues *Dolly City* critique of the banality of horror, which is a result of norms taken to extremes. First, all the pains of poverty, disease, and death in the work are described with a hint of parody. The descriptions of death and dying are pathetic, despicable and laden with clichés: the characters see themselves and their lives through the television screen and try to recognize "a good story." Second, in both works the characters lack critical awareness. Dolly unequivocally accepts the social norms, and due to her simplistic thinking even gives them an anatomical expression. The characters in *Human Parts* are likewise -- they are media-controlled robots who internalize the consensual framework of debate.

It seems, therefore, that the shift from *Dolly City* to *Human Parts*, which was written about ten years later, cannot be described as a movement towards realism, just as it cannot be seen as the relinquishing of *extreme poetics*. Yet, the recognition of the similarity of style within these two works illuminates the fundamental difference between them: *Dolly City*’s Dolly tries to defend her son from the harmful ways of the world. She also tries to fix the entire community, as well as the physical world around her, "the whole world, was sick and the whole burden was on my shoulders" (*Dolly City* 72–3, my emphasis). Dolly constantly finds herself in a ceaseless process of repair -- she hurts her son and tries to save him, tries to strengthen him and simultaneously harms him. The uncompromising repetition of the mending process is always unsuccessful -- every healing is another operation which leaves a scar.

The feeling of malaise is present in *Human Parts* as well, characterized by an apocalyptic image of all-present death, a feeling that we are in the middle of a history about which Castel-Bloom herself had said she "hopes that this is not the history of the last generation of the Jewish People living in the country" (quoted in Livne 29). But unlike *Dolly City*, *Human Parts* no one tries to overcome or conquer history. There is not a single attempt, however desperate or ridiculous, to mend or save. Each of the characters tries to survive in his or her personal life, to take refuge from the hailstorm, to walk warily on the street and avoid any gathering which might prove fatal, to quietly bury the dead and happily receive the media attention and the state’s condolences and money if the death was a result of a terrorist attack. Thus, if in *Dolly City* the heroine’s innocence leads her to try and mend what was broken, *Human Parts* is dominated by grey, hopeless passivity -- nobody wants to fix anything. In fact, no one has "a desire to live" yet no one has "any alternative either" (55).

CASTEL-BLOOM’S MAGIC -- SHOCK TREATMENT

Castel-Bloom, who started writing at the end of the 1980s, burst onto the center stage of the literary scene like a welcome breath of fresh air. From the get-go it seemed that she, aspiring to give a shock treatment to the most intimate myths of today’s Israeli citizens -- both as human beings, as Jews and as Israelis -- answered a social cultural need (Gurevitz 287, 303). Gadi Taub, who belongs to Castel-Bloom’s biographical and literary generation, asserts that her success stems from her ability to connect with an existing sense of disintegration:

It documented an important, if paradoxical, sentiment. On the one hand Israelis, especially young ones, still carried with them the feeling that Israeliness is stifling ... On the other hand there was fear. Fear of disintegration. Castel-Bloom’s sarcasm, which is both iconoclastic and riddled with twitches of hysteria ... expressed that as well. Those who felt that the things which made Israel into a stressful collective are falling away, yet there is nothing to take their place, found in Castel-Bloom a clear expression of their feelings. (Taub 2000, 98)12

To continue Taub’s thoughts, it seems that in the move from *Dolly City* to *Human Parts*, Castel-Bloom continues to describe the oppressive sensation of Israeliness, which moves from moral decay to great fear, and thus continues to act as a bare, objective mouthpiece for the situation. Thus, during the early 1990s, years of economic prosperity and optimism regarding the peace process, she writes *Dolly City*, aiming her critical arrows at the younger, morally corrupt generation; in the early years of the new millennium, years of economic recession and political crisis, years of bereavement and terror, she writes *Human Parts*, turning to the same generation who does not strive for a solution, who prefers to look at everything through the media’s big eye and lets fear turn itself into a puppet on the historical and political stage.
NOTES

1 Along with other writers, such as Edgar Keret, Gadi Taub, Uzi Weill and Gafi Amir, as well as Yuval Shimon and Avraham Heffner.

2 On the new style in Hebrew Literature, see: Hever (1999) and Balaban.

3 On art and terror, see Lentricchia and McAuliffe.

4 Dolly City was published in Hebrew in 1992. It has been translated into Dutch (1993); French (1993); German (1995); English (1997); Swedish (1998); Greek (2000); Italian (forthcoming). All quotations are from the English, only page numbers have been given.

5 Published in Hebrew in 2002, and translated into English (2003); French (2004); German (2004); Italian (2003); Portuguese (2003). All quotations are from the English, only page numbers have been given.

6 Philip Thomson presents the grotesque as a middle state, where the reader fluctuates uncertainly, unable to decide between the horrid-terrible element and other elements which do not coincide with it. When the reader chooses one emotion or the other, the grotesque ceases to exist (7).

7 See Adi Ofir. The creation of constant disruptions in the text, and the neutralization of its authoritative dimension, can lead the critic towards the test defined by Robert Eaglestone (104–5), based on the philosophy of Levinas – the will to create a constant subversion as the only way to enable active reading and criticism.

8 Mikhail Bakhtin sees the grotesque body as part of the carnival experience, where humor creates "a second reality outside the official realm." This experience leads to a disruption and inversion of the hierarchical order and is therefore capable of voicing social criticism (194–5, 200).

9 In the Hebrew, the word "B'rith" means both circumcision and (divine) contract.

10 In this sense, I accept the idea that: "The territory no longer preceded the map, nor survives it. Henceforth, it is the map that precedes the territory" (Baudrillard 76). See also Hanan Hever (1999, 152–3 and 2000) and Benedict Anderson (163–85).

11 Mazo (111–33). See also Dan Miron's study on the poetry of the War of Independence (especially 325–9). On the tendency to attribute aims and wishes to the dead, according to ideology, see Anderson (198–9, 206).

12 See also Taub's A Dispirited Rebellion.

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