

# to the end of the land grossman

To the End of the Land Grossman: A Profound Journey Through Love, Loss, and Israel's Landscape

**to the end of the land grossman** is a phrase that immediately calls to mind David Grossman's deeply affecting novel, *\*To the End of the Land\**. This book, first published in Hebrew in 2008 and later translated into English, stands as one of Grossman's most powerful works, weaving themes of love, fear, and resilience against the backdrop of modern Israeli life and conflict. For readers seeking a novel that combines intimate human emotion with the broader canvas of national identity, *\*To the End of the Land\** offers an unforgettable journey.

## Exploring the Heart of *\*To the End of the Land\** Grossman

David Grossman, an acclaimed Israeli author, is known for his ability to portray the complexities of life in Israel while delving deeply into personal and universal emotions. *\*To the End of the Land\** is no exception. The story centers around Ora, a mother who embarks on a hiking trip across the hills of Israel to escape the anxiety of a looming military conflict that threatens her son's life.

The beauty of Grossman's narrative lies in the way he intertwines the personal with the political. The novel engages readers not just through its plot but through the rich psychological depth of its characters, especially Ora, who represents the universal fear parents feel when their children face danger. The Israeli landscape, vividly painted throughout the novel, becomes a metaphor for endurance and hope.

## The Emotional Core: Fear and Maternal Love

At its essence, *\*to the end of the land grossman\** captures the raw emotions of a mother's fear for her son. Grossman explores how this fear drives Ora to take action—her decision to hike across the country is as much about fleeing from her dread as it is about seeking peace and clarity. The novel gives readers profound insight into how love can motivate extraordinary courage and resilience.

This exploration of maternal love is nuanced and deeply human. It doesn't shy away from the pain of uncertainty or the complexity of family relationships, making the characters feel authentic and relatable. Through Ora's journey, readers confront the anxiety that war inflicts on everyday people, particularly families.

# **The Setting: Israel's Landscape as a Character**

One of the remarkable aspects of *To the End of the Land* Grossman\* is how the Israeli terrain plays an active role in the story. The novel's setting is not just a backdrop but a living, breathing presence that shapes the narrative and the characters' experiences.

## **Hiking Across Israel: A Metaphor for Life's Journey**

Ora's trek takes her through the rolling hills, ancient paths, and vibrant landscapes of Israel. These settings symbolize the endurance of a nation and its people amidst ongoing conflict. Grossman's descriptions are poetic and evocative, allowing readers to feel the heat of the sun, the rustle of the wind, and the ruggedness of the terrain.

This journey through the land also mirrors Ora's internal process of healing and acceptance. The physical challenges she faces echo her emotional struggles, making the landscape an extension of her psyche. For readers, this provides a rich, layered reading experience that combines adventure with introspection.

## **Historical and Cultural Context**

Understanding the historical and cultural context is crucial to fully appreciating *to the end of the land grossman\**. The novel is set during a tense period in Israeli history, with military conflicts looming and the pervasive threat of loss hanging over families and communities.

Grossman does not merely recount political events; instead, he explores how these events ripple through the lives of ordinary people. This approach humanizes the broader conflict and invites readers to empathize with experiences that might otherwise feel distant or abstract.

## **David Grossman's Writing Style and Literary Techniques**

David Grossman's prose in *To the End of the Land*\* is celebrated for its clarity, lyricism, and emotional depth. He skillfully balances narrative tension with reflective passages, allowing readers to engage fully with both the external plot and the internal states of his characters.

## **Use of Multiple Perspectives**

One of the novel's striking features is its use of multiple points of view. While Ora's perspective dominates, Grossman also weaves in the voices of other characters, such as

her son and close friends. This multiplicity enriches the narrative, providing a broader understanding of the impact of conflict and love from different angles.

## **Symbolism and Imagery**

Imagery related to the land, weather, and natural elements recurs throughout the novel, reinforcing themes of endurance, fragility, and hope. Grossman uses symbolism subtly but effectively, allowing readers to uncover deeper meanings beneath the surface of the story.

## **Why *\*To the End of the Land Grossman\** Resonates with Readers Worldwide**

Despite being rooted in Israeli culture and history, *\*To the End of the Land\** speaks to universal themes that resonate globally. The fear of losing a loved one, the search for peace in times of turmoil, and the enduring power of love and hope are experiences shared across cultures and borders.

## **Relatability of the Characters**

The authentic and nuanced portrayal of characters helps readers connect emotionally with the story. Ora's vulnerability, strength, and complexity make her a compelling figure, while the relationships depicted feel genuine and nuanced.

## **Exploration of War and Its Human Cost**

Many readers find Grossman's exploration of the human cost of war particularly moving. The novel doesn't depict war through grand political statements or action-packed sequences but through the quiet, painful impact it has on families and individuals. This perspective invites empathy and reflection.

## **Tips for Readers Approaching *\*To the End of the Land Grossman\****

If you're planning to read *\*To the End of the Land\**, here are some helpful tips to enhance your experience:

- **Take your time:** The novel's depth and emotional intensity benefit from a thoughtful, unhurried reading pace.

- **Consider the historical background:** Familiarizing yourself with recent Israeli history can provide valuable context but isn't necessary to appreciate the story's emotional core.
- **Reflect on the themes:** Themes of love, loss, and endurance invite introspection, so allow yourself space to ponder these ideas as you read.
- **Discuss with others:** Conversations about the novel can deepen understanding and reveal different interpretations.

## The Impact of *\*To the End of the Land\** on Contemporary Literature

Since its publication, *\*to the end of the land grossman\** has been recognized as a significant contribution to contemporary literature, both within Israel and internationally. It has won awards and garnered critical acclaim for its emotional honesty and narrative craft.

Grossman's ability to marry personal storytelling with broader societal issues has influenced many writers who seek to explore similar themes. Additionally, the novel's success has helped bring Israeli literature to a wider global audience, showing the power of storytelling to bridge cultural divides.

Reading *\*To the End of the Land\** is not just an engagement with a novel but an invitation to experience a profound meditation on life's fragility and resilience. It reminds us that even in the face of uncertainty and fear, the human spirit can find ways to endure and hope.

## Frequently Asked Questions

### What is the main theme of 'To the End of the Land' by David Grossman?

The main theme of 'To the End of the Land' is the impact of war on personal lives and relationships, exploring grief, love, and the search for peace amidst conflict.

### Who is the protagonist in 'To the End of the Land' and what is her journey?

The protagonist is Ora, a mother who embarks on a journey across Israel to escape the anxiety caused by her son going to war, seeking solace and understanding.

## **How does David Grossman portray the Israeli-Palestinian conflict in 'To the End of the Land'?**

Grossman portrays the conflict with deep empathy and complexity, focusing on the human cost and emotional toll of ongoing violence rather than political rhetoric.

## **What narrative style is used in 'To the End of the Land'?**

The novel uses a nonlinear narrative style, blending past and present events, memories, and reflections to deepen the emotional impact and character development.

## **Has 'To the End of the Land' received any notable awards or recognition?**

Yes, 'To the End of the Land' has received critical acclaim internationally and won several literary awards, including the Sapir Prize for Literature in Israel.

## **Is 'To the End of the Land' based on real events or purely fictional?**

While the characters and story are fictional, the novel is heavily influenced by real events and the ongoing realities of life in Israel during times of conflict.

## **Additional Resources**

**\*\*To the End of the Land by Grossman: A Profound Exploration of Love and Loss\*\***

**to the end of the land grossman** immediately evokes the powerful novel by David Grossman, an Israeli author acclaimed for his poignant storytelling and deep psychological insight. This book stands out as one of Grossman's most significant works, offering a deeply human exploration of grief, love, and the harrowing impact of war on individuals and families. As an investigative and analytical review, this article delves into the thematic depth, narrative structure, and cultural resonance of *\*To the End of the Land\**, while examining its place within contemporary literature and Israeli society.

## **Understanding To the End of the Land Grossman**

David Grossman's *\*To the End of the Land\** is a novel that transcends typical war narratives by focusing not on the battlefield itself, but on the emotional aftermath experienced by those left behind. Published in 2008, the book quickly garnered international acclaim for its lyrical prose and unflinching portrayal of trauma. The story revolves around Ora, a mother who embarks on a hiking journey across Israel to avoid hearing news about her son who is serving in the military during a time of conflict.

In this context, *\*to the end of the land grossman\** is not just a title but a metaphorical

journey encompassing fear, hope, and resilience. The novel's title reflects both the physical landscape of Israel and the emotional terrain navigated by its characters.

## **Thematic Depth: War, Grief, and Motherhood**

At its core, *\*To the End of the Land\** grapples with the omnipresence of loss and the fear of death in a country frequently at war. Grossman uses the personal story of Ora to illustrate the universal human experience of waiting and fearing the worst. The novel is a meditation on motherhood under extreme stress, as Ora's love for her son is intertwined with a paralyzing dread of losing him.

This theme resonates deeply with readers worldwide, particularly in regions affected by conflict. Grossman's approach to war is distinct in that he refuses to politicize the narrative; instead, he focuses on the internal emotional landscapes of his characters. This technique creates a powerful empathy that transcends cultural and political boundaries.

## **Narrative Structure and Literary Style**

Grossman's narrative in *\*To the End of the Land\** is complex and non-linear, skillfully weaving past and present through Ora's memories and reflections. This fragmented storytelling mirrors the psychological state of the protagonist, whose mind oscillates between hope and despair. The use of vivid, poetic language enriches the narrative, making the Israeli landscape almost a character in its own right.

The novel's pacing is deliberate, allowing readers to immerse themselves in the emotional depth of the story. Grossman's prose is noted for its clarity and intensity, balancing detailed descriptions with profound philosophical inquiries about life and death.

## **Comparative Context: To the End of the Land and Other War Literature**

When compared to other contemporary war novels, *\*To the End of the Land grossman\** stands out for its introspective focus. Unlike traditional war stories that depict battles and strategies, Grossman's work emphasizes the psychological and emotional toll on civilians. This places the novel in a unique position alongside works such as Tim O'Brien's *\*The Things They Carried\** or Karl Marlantes' *\*Matterhorn\**, which also explore the human cost of warfare.

Grossman's portrayal of Israeli society during times of conflict offers valuable insights into the collective psyche of a nation living under constant threat. This cultural specificity, combined with universal themes, makes the novel both regionally poignant and globally relevant.

# Pros and Cons of Grossman's Approach

- **Pros:**

- Deep psychological insight into grief and fear.
- Rich, lyrical prose that elevates the narrative.
- Non-linear storytelling that reflects emotional complexity.
- Focus on civilian experience provides a fresh perspective on war literature.

- **Cons:**

- Slow pacing may challenge readers seeking action-driven plots.
- Heavy emotional themes might feel overwhelming to some audiences.
- Non-linear narrative requires attentive reading, potentially limiting accessibility.

## Cultural and Psychological Impact

*\*To the End of the Land\** has had a significant impact beyond literary circles, influencing discussions on trauma and resilience in Israeli society and beyond. Grossman's exploration of the psychological burdens carried by families of soldiers sheds light on the often overlooked emotional dimensions of military conflict.

Psychologists and sociologists have praised the novel for its nuanced portrayal of trauma responses, particularly in how it addresses the collective anxiety experienced by societies under threat. This has contributed to a wider understanding of post-traumatic stress and the importance of narrative as a form of healing.

## Adaptations and Reception

The novel's success has led to various adaptations, including stage productions and discussions about potential film interpretations. Critics have lauded *\*To the End of the Land\** for its universal appeal despite its rootedness in Israeli history and politics.

International readers and reviewers often highlight Grossman's ability to humanize

geopolitical conflicts, making the novel a recommended read for those interested in understanding the personal costs of war. Its translations into multiple languages have further cemented its place in global contemporary literature.

## SEO-Optimized Summary of Key Features

For those searching for insights on *\*to the end of the land grossman\**, it's essential to recognize the novel's unique blend of emotional depth, cultural context, and narrative innovation. Key features include:

- Exploration of maternal fear and love during wartime.
- Non-linear, memory-driven narrative structure.
- Rich descriptions of the Israeli landscape and social fabric.
- Focus on psychological trauma over physical combat.
- Critical acclaim for literary style and thematic complexity.

These elements collectively contribute to the novel's lasting significance in both literary and cultural discussions.

The interplay of personal grief and national conflict in *\*To the End of the Land\** invites readers to contemplate the cost of war beyond headlines and statistics. As such, David Grossman's novel remains a vital work for understanding the human spirit's resilience in the face of relentless uncertainty.

## [To The End Of The Land Grossman](#)

**to the end of the land grossman:** *To The End of the Land* David Grossman, 2010-12-07 Ora, a middle-aged Israeli mother, is about to celebrate her son Ofer's release from army service when he returns to the front for a major offensive. Instead of waiting at home for the 'notifiers' who could arrive at any moment to tell her of her son's fate, she sets off for a hike in Galilee, leaving no forwarding address. If a mother is not there to receive the news, a son cannot die, can he? Recently estranged from her husband, Ora drags along an unlikely companion: their former best friend and her former lover Avram, the man who in fact turns out to be her son's biological father. As they sleep out in the hills, ford rivers and cross valleys, Ora recounts, step by step and word by word, the story of her son's birth, life and possible death, in one mother's magical, passionate and heartbreaking attempt to keep her son safe from harm.

**to the end of the land grossman: Discrepant Solace** David James, 2019 Consolation has always played an uncomfortable part in the literary history of loss. But in recent decades its affective meanings and ethical implications have been recast by narratives that appear at first sight to foil

solace altogether. Illuminating this striking archive, *Discrepant Solace* considers writers who engage with consolation not as an aesthetic salve but as an enduring problematic, one that unravels at the centre of emotionally challenging works of late twentieth- and twenty-first-century fiction and life-writing. The book understands solace as a generative yet conflicted aspect of style, where microelements of diction, rhythm, and syntax capture consolation's alternating desirability and contestation. With a wide-angle lens on the contemporary scene, David James examines writers who are rarely considered in conversation, including Sonali Deraniyagala, Colson Whitehead, Cormac McCarthy, W.G. Sebald, Doris Lessing, Joan Didion, J. M. Coetzee, Marilynne Robinson, Julian Barnes, Helen Macdonald, Ian McEwan, Colm Toibin, Kazuo Ishiguro, Denise Riley, and David Grossman. These figures overturn critical suppositions about consolation's kinship with ideological complaisance, superficial mitigation, or dubious distraction, producing unsettling perceptions of solace that shape the formal and political contours of their writing. Through intimate readings of novels and memoirs that explore seemingly indescribable experiences of grief, trauma, remorse, and dread, James demonstrates how they turn consolation into a condition of expressional possibility without ever promising us relief. He also supplies vital traction to current conversations about the stakes of thinking with contemporary writing to scrutinize affirmative structures of feeling, revealing unexpected common ground between the operations of literary consolation and the urgencies of cultural critique. *Discrepant Solace* makes the close reading of emotion crucial to understanding the work literature does in our precarious present.

**to the end of the land grossman: Walking the Land** Shay Rabineau, 2023-01-03 Israel has one of the most extensive and highly developed hiking trail systems of any country in the world. Millions of hikers use the trails every year during holiday breaks, on mandatory school trips, and for recreational hikes. *Walking the Land* offers the first scholarly exploration of this unique trail system. Featuring more than ten thousand kilometers of trails, marked with hundreds of thousands of colored blazes, the trail system crisscrosses Israeli-controlled territory, from the country's farthest borders to its densest metropolitan areas. The thousand-kilometer Israel National Trail crosses the country from north to south. Hiking, trails, and the ubiquitous three-striped trail blazes appear everywhere in Israeli popular culture; they are the subjects of news articles, radio programs, television shows, best-selling novels, government debates, and even national security speeches. Yet the trail system is almost completely unknown to the millions of foreign tourists who visit every year and has been largely unstudied by scholars of Israel. *Walking the Land* explores the many ways that Israel's hiking trails are significant to its history, national identity, and conservation efforts.

**to the end of the land grossman: Aqedah** Jean-Pierre Fortin, Heiko Schulz, 2025-01-27 The Aqedah, i.e., the story of the 'binding' of Isaac by Abraham, is a core text in all three Abrahamic religions and has been widely discussed in Judaism, Christianity and Islam for centuries. It still represents an intellectual, moral, and spiritual challenge for anyone who claims to be able to link morality and faith in God in a reasonably comprehensible way. The contributions in this anthology address this challenge from philosophical, theological and literary perspectives, by considering exemplary problems, epochs and authors pertaining to all three Abrahamic religions. The first part contains seven contributions exploring the epistemic and/or philosophical dimensions of the Aqedah. The second part contains nine essays on the (history of the) interpretation of the Aqedah from Israelite/Jewish, Christian and Islamic perspectives. The three texts in the third and final part discuss narratological issues and reflections of the problem within modern Hebrew literature. The volume complements and expands the existing scholarship on the subject, above all through its consistently interreligious approach and the inclusion of current philosophical and literary sources and debates.

**to the end of the land grossman: The Ethics of Storytelling** Hanna Meretoja, 2018 Against the backdrop of the polarized debate on the ethical significance of storytelling, Hanna Meretoja's *The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible* develops a nuanced framework for exploring the ethical complexity of the roles narratives play in our lives. Focusing on how narratives enlarge and diminish the spaces of possibilities in which we act, think, and

re-imagine the world together with others, this book proposes a theoretical-analytical framework for engaging with both the ethical potential and risks of storytelling. Further, it elaborates a narrative hermeneutics that treats narratives as culturally mediated practices of (re)interpreting experiences and articulates how narratives can be oppressive, empowering, or both. It also argues that the relationship between narrative unconscious and narrative imagination shapes our sense of the possible. In her book, Meretoja develops a hermeneutic narrative ethics that differentiates between six dimensions of the ethical potential of storytelling: the power of narratives to cultivate our sense of the possible; to contribute to individual and cultural self-understanding; to enable understanding other lives non-subsumptively in their singularity; to transform the narrative in-betweens that bind people together; to develop our perspective-awareness and capacity for perspective-taking; and to function as a form of ethical inquiry. This book addresses our implication in violent histories and argues that it is as dialogic storytellers, fundamentally vulnerable and dependent on one another, that we become who we are: both as individuals and communities. *The Ethics of Storytelling* seamlessly incorporates narrative ethics, literary narrative studies, narrative psychology, narrative philosophy, and cultural memory studies. It contributes to contemporary interdisciplinary narrative studies by developing narrative hermeneutics as a philosophically rigorous, historically sensitive, and analytically subtle approach to the ethical stakes of the debate on the narrative dimension of human existence.

**to the end of the land grossman: *Sovereign Intimacy*** Laliv Melamed, 2023-02-28 In the early 1990s, Israeli television began dedicating Memorial Day airtime to videos produced by the grieving families of soldiers killed in the line of duty. When these videos first appeared, during a period of growing Israeli discontent with the occupation of southern Lebanon, they were widely perceived as a challenge to the state, reclaiming the dead from Israel's militaristic memory culture by resituating them in intimate domestic contexts via mediated commemorations. By tracing an emerging media system of freelance filmmaking, privatized television, state institutes of care, and grassroots campaigns, Laliv Melamed reveals how these videos nevertheless avoid a fundamental critique of Israeli militarism, which is instead invited into the familiar space of the home. These intimate connections of memory and media exploit bonds of kinship and reshape larger relationships between the state and its citizens, enabling a collective disavowal of colonial violence. In *Sovereign Intimacy*, Melamed offers a poignant and critical view of the weaponization of home media and mourning in service of the neoliberal settler state.

**to the end of the land grossman: *The Monarchy of Fear*** Martha C. Nussbaum, 2019-07-30 From one of the world's most celebrated moral philosophers comes a thorough examination of the current political crisis and recommendations for how to mend our divided country. For decades Martha C. Nussbaum has been an acclaimed scholar and humanist, earning dozens of honors for her books and essays. In *The Monarchy of Fear* she turns her attention to the current political crisis that has polarized American since the 2016 election. Although today's atmosphere is marked by partisanship, divisive rhetoric, and the inability of two halves of the country to communicate with one another, Nussbaum focuses on what so many pollsters and pundits have overlooked. She sees a simple truth at the heart of the problem: the political is always emotional. Globalization has produced feelings of powerlessness in millions of people in the West. That sense of powerlessness bubbles into resentment and blame. Blame of immigrants. Blame of Muslims. Blame of other races. Blame of cultural elites. While this politics of blame is exemplified by the election of Donald Trump and the vote for Brexit, Nussbaum argues it can be found on all sides of the political spectrum, left or right. Drawing on a mix of historical and contemporary examples, from classical Athens to the musical *Hamilton*, *The Monarchy of Fear* untangles this web of feelings and provides a roadmap of where to go next.

**to the end of the land grossman: *Knowledge and Pain***, 2012-01-01 Pain studies, both in exact sciences and in the humanities, are a fast-shifting field. This volume condenses a spectrum of recent views of pain through the lens of humanistic studies. Methodologically, the volume is an interdisciplinary study of the questions pertaining to the accessibility of pain (physical or emotional)

to understanding and of the possible influence of suffering on the enhancement of knowledge in private experience or public sphere. Undeterred by the widespread belief that pain cannot be expressed in language and that it is intransmissible to others, the authors of the essays in the collection show that the replicability of records and narratives of human experience provides a basis for the kind of empathetic attention, dialogue, and contact that can help us to register the pain of another and understand its conditions and contexts. Needless to say, the improvement of this understanding may also help map the ways for the ethics of response to (and help for) pain. Whereas the authors of the volume tend to share the view of pain as a totally negative phenomenon (the position taken in Elaine Scarry's *The Body in Pain*), they hold this view applicable mainly to the attitudes to the pain of others and the imperative of minimise the causes of another's suffering. They also consider this view to be culturally and temporally circumscribed. The volume suggests that one's own personal experience of suffering, along with the awareness of the seriality of such experience among fellow sufferers, can be conducive to emotional and intellectual growth. The reading of literature dealing with pain can lead to similar results through vicariously experienced suffering, whose emotional corollaries and intellectual consequences may be conveyed through artistic rather than discursive means. The distinctive features of the volume are that it processes these issues in a historicising way, deploying the history of the ideas of pain from the Middle Ages to the present day, and that it makes use of the methodology of different disciplines to do so, arriving to similar conclusions through, as it were, different paths. The disciplines include analytic philosophy, historiography, history of science, oral history, literary studies, and political science.

**to the end of the land grossman: Israeli Culture and Emergency Routine** Avner Dinur, Irit Ronen, Vered Weiss, 2024-01-08 Israeli Culture and Emergency Routine: Normalizing Stress exposes the ways Israeli "emergency routine" leads to perpetual stress and trauma and explores how these conditions are overwhelmingly present in the cultural production of Israeli art and literature. The nine chapters engage with a variety of Israeli cultural artifacts, including poetry, prose, film, and graphic novels, and cast a wide temporal net, reaching from as early as the 1960s to 2019. In doing so, this collection sheds light upon the ramifications of the constant stress of the Israeli emergency routine on academic and cultural discourses and alerts readers to the effects of the physical world on the formulation of world views within social and political realities.

**to the end of the land grossman: Building a City** Sheila E. Jelen, Jeffrey Saks, Wendy Zierler, 2023-08-15 The fiction of Nobel Laureate Shmuel Yosef Agnon is the foundation of the array of scholarly essays as seen through the career of Alan Mintz, visionary scholar and professor of Jewish literature at the Jewish Theological Seminary of America. Mintz introduced Agnon's posthumously published *Ir Umeloah* (*A City in Its Fullness*)—a series of linked stories set in the 17th century and focused on Agnon's hometown, Buczacz, a town in what is currently western Ukraine—to an English reading audience, and argued that Agnon's unique treatment of Buczacz in *A City in its Fullness*, navigating the sometimes tenuous boundary of the modernist and the mythical, was a full-throated, self-conscious literary response to the Holocaust. This volume is an extension of a memorial dedicated to Mintz's memory (who died suddenly in 2017) which combines selections of Alan's work from the beginning, middle and end of his career, with autobiographical tributes from older and younger scholars alike. The essays dealing with Agnon and Buczacz remember the career of Alan Mintz and his contribution to the world of Jewish studies and within the world of Jewish communal life.

**to the end of the land grossman: The Courage of Composers and the Tyranny of Taste** Bálint András Varga, 2017 All-new interviews with 33 of the world's leading composers—from Adams and Crumb to Gubaidulina and Rihm—give unique insights into the creative process. Bálint András Varga is perhaps the world's most respected interviewer of living composers. For *The Courage of Composers and the Tyranny of Taste: Reflections on New Music*, Varga has confronted thirty-three composers with quotations carefully chosen to elicit their thoughts about an issue that is crucial for any serious creative artist: How can one find courage to deal with the sometimes tyrannical expectations of the outside world? The result is an imaginary roundtable at which we encounter

fresh, revealing, previously unpublished statements from such world-renowned composers as John Adams, Friedrich Cerha, George Crumb, Sofia Gubaidulina, Georg Friedrich Haas, Giya Kancheli, György Kurtág, Helmut Lachenmann, Libby Larsen, Robert Morris, and Wolfgang Rihm. Also represented are composers who are becoming more prominent with the passing years -- Chaya Czernowin, Pascal Dusapin, and Rebecca Saunders -- as well as conductor-composer Michael Gielen, festival director Nicholas Kenyon, and music critics Paul Griffiths and Arnold Whittall. In *The Courage of Composers and the Tyranny of Taste*, composers and other insightful individuals comment on choices made, traps avoided, unforeseen consequences, proud accomplishments, occasional regrets: the whole range of experiences central to artistic creativity. Bálint András Varga is the acclaimed author of *György Kurtág: Three Interviews and Ligeti Homages*; *Three Questions for 65 Composers*; and *From Boulanger to Stockhausen: Interviews and a Memoir* (all available from University of Rochester Press).

**to the end of the land grossman: War Lives** Nitza Ben-Dov, 2024-11-15 Since the nation's founding, Israel has existed in a state of near perpetual warfare. Despite this, Hebrew novels that deal with the experience of contemporary conflict are surprisingly rare. In *War Lives*, Nitza Ben-Dov argues that Israeli writers employ the freedoms granted by fiction to challenge the heroic myth of war. She suggests that these writers do so not only by turning inwards, towards the home front and the psyches of individuals marked by post-trauma, but also by unsettling the relationship between historical fact and fiction, between purported reliability and representation. Through close readings of a range of novels by authors such as S. Y. Agnon, Yehuda Amichai, and Amos Oz, Ben-Dov foregrounds war as a coordinate from which Israeli novels are driven and to which they return in equal measure. While each chapter focuses on a different theme—from mourning to battleground camaraderie to vengeance—Ben-Dov's literary analyses demonstrate how these canonical works afford an in-depth view of the symbiosis between civilian and military life, the comorbidity of life living under the constant threat of war.

**to the end of the land grossman: Philosophy and Theory in Educational Research** Amanda Fulford, Naomi Hodgson, 2016-06-10 *Philosophy and Theory in Educational Research: Writing in the margin* explores the practices of reading and writing in educational philosophy and theory. Showing that there is no 'right way' to approach research in educational philosophy, but illustrating its possibilities, this text invites an engagement with philosophy as a possibility – and opening possibilities – for educational research. Drawing on their own research and theoretical and philosophical sources, the authors investigate the important issue of what it means to read and write when there is no prescribed structure. Innovative in its contribution to the literature, this edited volume enlightens readers in three ways. The volume focuses on the practices of reading and writing that are central to research in educational philosophy, suggesting that these practices constitute the research, rather than simply reporting it. It is not a prescriptive guide and should not be read procedurally. Rather, it is intended to illustrate the possibilities for this kind of research, and to suggest starting points for those pursuing research projects. Finally, attention is given to the ways in which conducting educational philosophy can be educative in itself, both to the researcher in writing it, and to its audience in reading it. With contributions from international scholars in the field of educational philosophy, this book is a valuable guide for practitioner-researchers, taught postgraduate and doctoral students, and early career researchers in university education departments. Academic staff teaching research methods and seeking to introduce their students to philosophy-as-research without wishing to offer a prescriptive 'how to' guide will also find this book of particular interest.

**to the end of the land grossman: Bound For the Promised Land** Milton C. Sernett, 1997-10-13 Discusses the migration of African-Americans from the south to the north after WWI through the 1940s and the effect this had on African-American churches and religions.

**to the end of the land grossman: The Virginia Quarterly Review**, 2010

**to the end of the land grossman: The Man Who Sold Air in the Holy Land** Omer Friedlander, 2022-04-12 SHORTLISTED FOR THE WINGATE PRIZE 2022 'In these wise, capacious, achingly

beautiful stories, Omer Friedlander maps the hidden geography of the human heart like a young Chekhov' ANTHONY MARRA 'A beautiful debut by a deeply humane writer. Every story is a vivid world unto itself, intensely felt, and often revelatory' NICOLE KRAUSS A divorced con-artist and his young daughter sell empty bottles of 'holy' air to credulous tourists. In a bombed-out Beirut radio station, a Lebanese Scheherazade enchants three young soldiers with her nightly tales. Ahead of a school 'Show and Tell', two brothers kidnap a Shoah survivor from a supermarket to pose as their grandfather. An Israeli volunteer at a West Bank checkpoint mourns the death of her son, a soldier killed in Gaza. From the limestone alleyways of Jerusalem to the desolate Negev Desert and the sprawling orange groves of Jaffa, Omer Friedlander's stories are fairy tales turned on their head by the stakes of real life, where moments of fragile intimacy mix with comedy and notes of the absurd. Casting his eye, not on the region's conflicts, but on the hopes and failures of its people, *The Man Who Sold Air in the Holy Land* is at times darkly funny, at others quietly devastating.

**to the end of the land grossman:** *Land, Labor and the Origins of the Israeli-Palestinian Conflict, 1882-1914* Gershon Shafir, 1996-08-19 Gershon Shafir challenges the heroic myths about the foundation of the State of Israel by investigating the struggle to control land and labor during the early Zionist enterprise. He argues that it was not the imported Zionist ideas that were responsible for the character of the Israeli state, but the particular conditions of the local conflict between the European settlers and the Palestinian Arab population.

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