Bodies in the world, embodied selves, the land itself as a responsive body: these are the concerns that animate the fiction of David Grossman. This essay addresses the resonances of embodiment in Grossman’s fictional universe. By “embodiment” I mean to indicate both the contours of the child’s body and the configuring of the land as a political entity. Each is a “body,” either literally or figuratively. As such, the borders, surfaces, and orifices of both child and land are contested ground, subject to incursion and appropriation. David Grossman’s most recent novel, *To the End of the Land*, registers the traumatic impact of both of these encounters.

I bring to this study of narrative and embodiment the psychoanalytic concept of *Nachträglichkeit* that is associated with trauma. Commonly translated as “deferred action,” *Nachträglichkeit* indicates a later experience of falling ill that is the consequence of the mind’s inability to process the impact of an earlier event in the moment of its occurrence. And yet the temporal structure of *Nachträglichkeit*, caught between past and present, can also help to understand a more general feature of the mind, the idea that mental life involves a constant return to and reworking of earlier experience.

The concept of *Nachträglichkeit* draws attention to movements of the mind that involve both retrospection and anticipation from a position in the present. In this more general context, trauma indicates a *breakdown* in precisely the ability to move freely, mingling past, present, and future in one’s inner world of thoughts and feelings.
Within a psychoanalytic frame of reference, one could say that analyst and analysand work together to restore the capacity of mind for the kind of temporal reversibility to which the concept of Nachträglichkeit draws attention. As several recent studies point out, this temporal flexibility is crucial to psychoanalytic work, insofar as the moment in the present might open up the possibility of a different future through change in one’s relation to the past (Faimberg; Dahl).

Precisely this ability of the mind to weave together past, present, and future, drawing on events real and imagined, is central to literary experience. Literature is, after all, the imaginative domain that is not bound by the constraints of empirical experience, offering writers and readers alike precisely the ability to roam through time and space that quotidian life constrains and trauma interrupts. Acknowledging the damaging impact of trauma on the ability of the mind to move through time and space can make us more aware of narrative as a deeply rooted human capacity, one that is linked to Nachträglichkeit, the specifically psychoanalytic conception of temporality.

This essay works through the reading of a novel to understand narrative in just this sense of its connection to a central function of mental life, one that we may notice more through its negation or disruption than through its active exercise. In this respect, it is worth noting that the theoretical concept of Nachträglichkeit itself first arose in the context of illness and impediment, that is, in Freud’s work with patients suffering from symptoms of hysteria. Through the work of listening and verbal reconstruction, Freud came to see that the painful symptoms from which his patients were suffering could be understood as bodily enactments that represented unconscious repetitions of real and imagined scenes. “Hysterics suffer mainly from reminiscences,” he noted, recognizing the bodily symptom to be a dense text whose physical manifestations encoded memories and fantasies too overwhelming—to painful or exciting—to recall. The “talking cure” worked through verbal associations to sort out the layers of meaning that hysterical symptoms had accrued over time. Together, patient and doctor elicited events, feelings, and fantasies in the patient’s history and gave them place in an emerging life story. Indeed, Freud’s rueful remark that his case studies of hysteria read more like short stories than science might well be regarded as an unwitting insight into the scientific value of narrative understanding ("Studies" 160–61).

Understood as a disturbance in the patient’s experience of her own body, hysteria’s role in the development of psychoanalysis can serve as a useful reminder of the place of embodiment in narrative experience. At the risk of stating the obvious, stories give accounts of the disposition of bodies in time and space (an insight underscored by Aristotle’s observation that action, rather than character, is crucial to tragedy). The case in point for my inquiry is David Grossman’s most recent novel, To the End of Land (2010; translation of Isha borakhat mibesorah [2008]), a narrative text that calls upon readers to sort through temporal discontinuities as we piece together coherent histories of the embodied characters who engage our interest. This novel explores the potential for working out a post-political or post-traumatic relationship to land and body, in the sense of resisting the linear narrative of the political record and the determinism of personal histories. The difficulty or even impossibility of the
effort to bypass or evade politics in the present corresponds in some sense to the impossibility of ever fully undoing the traumata that inscribe the bodies of the novel's adult protagonists.

**Childhood**

In general, Grossman's fiction has always been attentive to the specific textures of childhood experience, defending the integrity of bodies and the child's imaginative universe against the incursions of family and state, while acknowledging the inevitability of demands for participation in political life. Through fictions that capture the tension between fantasy and embodiment, on the one hand, and the violence inherent in social and political life, on the other, Grossman's novels have expanded the limits of our capacities as readers to acknowledge the presence of childhood within his characters and in ourselves as well, childhood in a sense that accommodates fully the force of fantasy and the contingencies of embodiment.

The '67 Arab-Israeli War is the pivotal moment in the personal histories of many of the characters who inhabit Grossman's fictional universe, as can be seen in the 1991 novel, *The Book of Intimate Grammar* and, most recently, in *To the End of the Land* (2010). (On the biographical level, it is interesting to note that these were Grossman's own coming-of-age years.) Before turning to the most recent work, I'd like to comment briefly on the 1991 novel to indicate the place of the child in Grossman's literary imagination. Set on the eve of the '67 War, *The Book of Intimate Grammar* depicts an adolescent protagonist, Aharon, who simply stops growing in the months just before his bar mitzvah. Read by some as a novel of an artist in the making, a *Künstlerroman*, the novel ends just as the wildly imaginative Aharon, a would-be Houdini, is about to lock himself in a refrigerator on the eve of the Six-Day War (Brenner). This exploit is obviously suicidal, but at the same time works to valorize the private world of the child's experience, in opposition to puberty, which is defined as the point of access to the public stage of masculinity.

The pubescent Aharon lives as much inside his own fantasies as he does in the world around him, where his refusal to grow communicates resistance to a construct of masculinity that is inescapable at a moment of tense militarization. This case of arrested development thus reads as resistance to not only the demands for conformity that come from family, school, community, and state, but also to an internal impetus to join in real-life activity that is spurred by burgeoning adulthood (Eisman). In this context, Aharon epitomizes the experience of the body as an inescapable hell. This sense of entrapment is captured poignantly towards the end of the novel, when Aharon writes a message to himself on a little piece of paper and shoves it up his nostril. This action, which ends only in an embarrassing visit to the doctor in the company of his mother, suggests a desperate effort to break out of the circuitry that encloses him in his body, highlighting the urgency of the child's need to find an outlet and address his turbulent inner life. In this respect, Aharon is a relative of Kafka's hunger artist, a figure whose incipient art goes unnoticed by those who pass by, precisely because it is so intimately caught up in ordinary bodily processes. Both the hunger art-
ist and Aharon seek to negate those aspects of physical being—eating, growing—that are vital forces in the lives of others, but the passion, commitment, and even elegance with which each pursues his mission go unnoticed.

While in *The Book of Intimate Grammar*, the ’67 War supplies the impending denouement that is inescapable in the mind of the reader, in *To the End of the Land*, that war is the catalyst, responsible for imposing the opening condition of blackout not only on the adolescent protagonists, but on the reader as well. This most recent novel opens with 47 pages of dialogue in the dark among three adolescents, a girl and two boys, hospitalized just as war has broken out in 1967. Feverish and dizzy, cut off from all communication, they fear the destruction of Israel at the hands of its Arab foes, as they overhear a Cairo radio station broadcasting in Hebrew. Long a writer drawn to the imaginative lives of children, Grossman here imposes on readers the blindness and utter inability of these three young people to fathom what is going on around them. Reading the staccato dialogue of the opening section of this novel is like waking up in the middle of the night and not knowing where you are.

At the same time, the hospital isolation ward is also a fairytale setting where two of the three young people, Avram and Ora, decipher each other’s presence through words. (The third, Ilan, slips in and out of delirium.) In a magical moment, Ora strikes a match to see Avram and to show herself to him. Speaking in the dark, she finds herself able to tell Avram the story of the traumatic loss of her friend Ada, who was killed in a traffic accident during their elementary school years. Conveying the impact of seeing Ada’s empty seat in the classroom, the young Ora speaks for the first time of a loss that was never acknowledged in words, a loss that was subject to the fierce law of silence imposed by Ora’s mother, a survivor of the Shoah. In fits and starts, each of these adolescents is something of a therapeutic presence for the other, as when Avram suggests to Ora that they go to visit Ada’s parents together after they leave the hospital. Without having known her friend, he has taken on Ora’s loss and made it his own in a manner that enables him to help her confront it. Traumatic experience becomes a source of narrative magic, as Grossman builds this opening section out of losses that form the basis for connections through spoken words.

Shifting abruptly to the year 2000 and the adult lives of these childhood friends, Grossman leaves the reader to figure out who’s who and to piece together the events that occurred during their army service in the early 1970s. Only gradually are we able to figure out that Avram, assigned to military intelligence, was captured at the start of the 1973 Yom Kippur War near the Suez Canal. Bit by bit, we piece together the evidence of the physical and psychological torture to which Avram’s Egyptian captors subjected him for six weeks. Once we figure out who’s who in the present tense of the novel, it is profoundly startling to realize that the adult Avram, deeply traumatized and emotionally withdrawn, was once the youthful fantasist whose verbal flights of fancy appeared to be virtually unstoppable.

In the present tense of the novel, more than twenty-five years after the Yom Kippur War, Ora is married to Ilan, but living separately from him. She is the mother of two grown sons, the younger of whom, Ofer, has just signed on for an additional tour of duty, immediately following his release from the army. Deeply concerned for her son’s well-being, Ora finds herself engaged in a childlike form of magical thinking as
a defense against unbearable anxieties. Having convinced herself that if there is no one at home to answer the door it will be impossible for the army to deliver news of her son's death, she decides to stay away from home until Ofer is released from his extended tour of service. (Ora's effort to escape from impending bad news from the military mirrors suggestively the effort of Aharon, in The Book of Intimate Grammar, to escape the militarized world around him by closeting himself in a refrigerator.) Ora travels to Tel Aviv to collect Avram and to take him with her on the hike in the Galilee that she and Ofer had been planning to take. Avram is actually the biological father of Ofer but has had no contact with him or with Ora and Ilan and has led a marginal existence in Tel Aviv, still suffering under the traumatic impact of his 1973 capture and torture. In dragging Avram out of his surroundings to join her, Ora resolves to give him in words an account of the son he has never known.

**Trauma and Nachträglichkeit**

Much of the novel is devoted to the extended hike that Avram and Ora undertake, as if in order to repossess the land in its pre-political existence or to depoliticize the ground simply by walking on it—or for Ora, to escape from the real-life possibility of learning that her son is dead. Grossman demonstrates the greatest respect for the desire that motivates this impossible undertaking. We come to see that the hike that Avram and Ora take is about reclaiming a scarred body on several levels, that of the child, the adult, and that of the land—with embodiment on all these levels comprised of histories of appropriation, the often violent imposition of boundaries and borders. Particularly in this most recent novel, we sense a certain despair at large-scale political efforts to resolve territorial conflicts and a consequent turn to the personal as a pathway to finding common ground.

In fact, it is virtually impossible to read this novel without the awareness of its painful resonances in the life of its author. In a moving afterword to the novel, Grossman describes the weekly phone conversations in which his middle son would ask him about developments in the lives of the novel's characters. This son was to die before the novel was completed in a tank incident during Israel's second Lebanon war. This abrupting of real events into the fabric of the fiction poses starkly the reality of a loss that can never be undone, but it also deepens our experience of a narrative that communicates both vulnerability and resilience: in the concerns of parents for their children, as well as in the awareness of the precious and precarious link to childhood in the emotional life of the adult.

Acknowledging the brutality of politics and war, this novel looks to ordinary speech as the medium through which broken links might be restored, indicating the value of connection on all levels, including the author's communication with his readers. In the last line of the novel, Ora wonders at her sense of the land as something like the delicate outer layer or crust (klipah) of a living being, articulating the connection of body to land that subtends the fictional universe. Her comment does not depart from history, but indicates ever so slightly the possibility of altering one's relationship to traumatic histories on both the personal and the national levels.
To the End of the Land traces the historical scarring that marks individuals, families, and relationships, the scarring that is specific to life in Israel, to the experience of successive wars and the losses they bring. In this sense, the novel can be read as an extended present of the moment of speech that allows for recall and even mastery of traumatic histories. It’s worth recalling that the Greek root for trauma carries the meaning of a break or rupture. Indicating events that are unassimilable in the moment in which they occur, the psychoanalytic conception of trauma can be understood as “a failure in the system of representations constituting the psyche”—dementia (Hartke 271). Trauma disrupts those connections and movements of the mind that comprise the activity of thinking.

His work with hysteria enabled Freud to understand that language offers the medium through which traumatic events in the past might be revisited in words and integrated into personal history. From the start, then, Freud carried out a form of “memory work, the re-establishment of associative links” that allowed for reintegration of painful memories (Baranger et al. 115). The term Nachträglichkeit describes this sense of psychic temporality, in which the subject revisits events from the past at a later date (Laplanche and Pontalis 112). Freud first used Nachträglichkeit in a more determinist sense to indicate the impact of past on present in the delayed reaction to a trauma that could not be absorbed in the moment in which it occurred. Nevertheless the resonances of the term allow for a reading that is hermeneutic as well, moving retrospectively from the present to interpret and understand the past (Laplanche 261). As Laplanche and Pontalis observe, we can think of “deferred reaction” not only in terms of the painful experience of an unwilled return to painful events, but also in the sense of a process through which the subject is able to “rework” his or her earlier experiences and to gain “access to a new level of meaning” (112). It is in this broader sense that Nachträglichkeit indicates a central principle of mental life.

Faimberg joins the argument for an enlarged concept of Nachträglichkeit, finding evidence in accounts of Freud’s clinical practice that indicate his awareness of its hermeneutic potential. Similarly, in a recent reconsideration of the concept, Gerhard Dahl emphasizes the importance of the two time vectors at work in Nachträglichkeit in order, for example, to understand the ongoing mental work of processing “significant early affects, for which no ideational representative exists” (740). Observing that “symbols and metaphors bridge the gap between the cognitive present and a significant but nameless past,” Dahl highlights the function of language and cognition in creating the potential for thought and perhaps mastery (741).

Laplanche takes après-coup, the French term for Nachträglichkeit, and translates it into English as “afterwardsness.” And indeed we might think of language itself as a function of afterwardsness: the ability to use words and to reflect on experiences and objects, including the self, generally comes later than the experiences themselves. Drawing on Nachträglichkeit in this sense of temporal reversibility, I suggest that we consider literary experience as the occasion for something of a muted return on the reader’s part to the locus of desire, or the pain of loss, and even trauma, in order to claim those spaces for memory and imagination.

If childhood is marked inevitably by loss, literature is then the occasion not so much for recovery as for the reconstitution in words of a facsimile of what it is that
has been lost. In one of his essays, Grossman writes “that at ten I discovered that
books are the place in the world where both the thing and the loss of it can coexist”
(“Books” 13). Bringing his observation into a reading of To the End of the Land, one
feels that Grossman is both the youthful, pre-1973 Avram, spinning tales in the dark,
infatuated with his own imagination, and Ora in the present moment of the narra-
tive, the one who holds everything—family histories and secrets—in her body, on
the model of pregnancy. So too, in turn, the novel offers readers opportunities for revisit-
ing their own early losses through the resonances of aspects of personal histories in
the lives of the novel’s characters.

Insisting on the centrality of Nachträglichkeit to psychoanalytic process, Dahl
underscores Freud’s deep appreciation for the impact of experiences that occur so
early in life that they are experienced only as “affective traces” without ideational
content. His observation is suggestive for the ways in which literary experience links
affect “to metaphors or symbols” (740) and might prompt us to expand our sense of
what happens in narrative experience to include the resonances of unconscious or
pre-linguistic experiences in teller and listener, writer and reader. Verbal narrative,
like the speech of an analysand, carries traces of experiences for which there were no
words at the time.

Without going so far as to characterize reading as traumatic, then, we can ac-
knowledge that literary experience evokes in readers echoes of their own unresolved
or unassimilated losses, allowing for a kind of temporal reversibility through par-
ticipation in the scene of representation. In this respect literature is a form of remi-
niscence, an anamnesis of earlier scenes. In taking this position I am responding to
recent work on trauma and literary studies that explores the nature of trauma and
examines how it enters into literary experience. Greg Forter makes the case for a kind
of traumatic textuality that produces in readers a paralysis of cognitive abilities, as,
for example, in the effort on first reading to decode the violence and secrecy of family
history in Faulkner’s Absalom, Absalom! Suzanne Radstone disagrees, rejecting any
attempt to equate literary experience with actual trauma or to characterize subjectiv-
ity itself as inherently traumatic. She argues for greater reflexivity on the part of critics
and readers in place of claims for empathic identification.

Richard Kearney offers something of a middle ground, using Aristotle to un-
derscore the necessary tension in literary representation between being true to the
“essence” of events (poieisis-mimesis) and “true to the singular details of the empiri-
cal facts themselves (anagnorisis-mimesis)”; he draws our attention to the productive
tension between the verisimilitude of poetic truth and a sense of fidelity to the histori-
cal record (64). Let’s keep in mind that Aristotle argues for the superiority of tragedy
as the form of mimesis best able to stimulate in an audience feelings of pity and fear
and the purgation of those emotions. The experience of these powerful and painful
feelings, together with their release, comprises the pleasure that is specific to tragedy.
Implicit in this claim is the awareness that the stuff of tragedy—incest, patricide, vio-
lence between siblings—will provoke powerful emotional resonances in viewers who
have not themselves carried out those actions.

I am arguing for the value of the concept of Nachträglichkeit as a way of thinking
about the movements of a reader’s mind forward and backward in time in a manner
that mingles the events that are represented in a literary text with the resonances of real and imagined events in the reader's own life. In this respect, Jean Wyatt makes a strong case for the ethical value of Nachträglichkeit as a factor in a reader's experience. Looking at narrative structure and temporality in the fiction of Toni Morrison, Wyatt discerns two different uses of Nachträglichkeit: on the one hand, as a shaping force in the way that characters experience time, and on the other hand, as a pedagogical strategy to enlist the reader's participation through the use of belated disclosures that cause a reader to reconsider and reevaluate the reliability of different narrators. Wyatt highlights Toni Morrison's use of "belated knowledge," her phrase for Nachträglichkeit, as a strategy in the novel Love to make the reader aware of his or her unwitting complicity with patriarchal assumptions concerning gender. Similarly, in approaching To the End of the Land, I suggest that Nachträglichkeit is a strategy that operates both for characters and for readers, giving each separately the potential for becoming aware of the grounding of recurrences in the rhythms of events as they are filtered through the minds of characters and, in turn, as they resonate subjectively within readers.

Energized by the principle of recurrences in mental life, To the End of the Land explores ways of resisting the linear narrative of the political record and the determinism of personal histories. How is one to acknowledge those histories without being absorbed into continuing them? The hike that Avram and Ora take epitomizes this effort, insofar as they come upon and take note of graves, historical markers, boundary lines, but in no apparent order. They ignore the signifying value that these markers possess in the present, designating ownership, property lines, political divides. In this respect, their project continues from the effort of Aharon, the adolescent protagonist of The Book of Intimate Grammar, to break out of the conventional circuits of social and political life: a project of anti-information in the information age. We perceive Ora's resistance, for example, when she and Avram have to cross a highway filled with speeding vehicles; Ora immediately perceives the busy roadway to be part of a larger network that serves as the conduit for bad news, precisely the kind of communication that she left home to avoid (End 213–14; Isha 246). (This is a negative instance of communication, in Hebrew tikshoret, a word whose three-letter root, k-sh-r, denotes connection.)

Words

Pursuing a different sense of communication, one that engages shared histories of embodiment, Ora offers to Avram the abundance of her memories of the son, Ofer, that she conceived with him, but whom Avram has never known. She imagines that she is keeping Ofer safe from harm by weaving his story in words. This memory work in words constitutes the novel's response to trauma. Ora's stream of speech evokes the felt presence of Ilan (whom she married), Adam (her son with Ilan), Ofer, Avram, and the cumulative histories of their lives. Because Avram has been so damaged by the severity of the physical and psychological torture to which he was subjected, the depiction of his disconnection, placed in contiguity with the richness of Ora's memories,
produces a novelistic text that manages to hold in suspension the component parts and functions of the human subject in relation to its significant others.

Nachträglichkeit thus names the principle of mental life and the narrative dynamic at work in *To the End of the Land*, in the recuperative efforts of the characters themselves, but also in the reader's labors to piece together the histories of those characters, figuring out the relationship of *fabula* to *sjuzhet*, and perhaps even in the emotional resonances of those labors in the reader's own history of embodiment. Given the activation of all these levels of representation, experience, and memory, I am drawn to read the novel as a rich elaboration of Michael Eskin's argument for the ethical dimension of literature in its concern for the "human person in all of its relations, facets, and intricacies" (Eskin 585). In particular, Avram's brokenness in the wake of trauma brings into bold relief the psychic structures that otherwise hold us in place, however imperfectly they may do so. Ora's memory work and Avram's profound disconnection from his own body open the way to recognizing the function of embodiment as the substrate for language insofar as language is the medium that allows for connection between one person and another.

This complex awareness can be felt in the novel's intimate record of feelings and sensations from within the body and from the external world: smells, touch, the strangeness of one's own body and that of another person. In this respect, the novel acknowledges the role of the child's body, of infantile sexuality, in the formation of subjectivity. By infantile sexuality I mean to indicate the sensations and fantasies that derive from early experience and form the basis for unconscious mental life. Within the intimate spaces and tactile encounters of the earliest stages of life, dramas of lack and satiation, intrusion, penetration, taking in and giving out unfold. Who is doing what to whom? Subject or object? Active or passive? The interior of the child's body, the body surface as interface, body parts interacting and impinging on other bodies: all of these constitute the significant dimensions of the young child's bodily experience. It's in this sense that Freud ("Ego") observed that the first ego is a bodily ego: early fantasy and experience inscribe the contours of the child's body, giving meaningful shape to embodiment.

Novels use strategies of indirection to make readers aware of the continuity or persistence of childhood into adult life, as in the depiction of the disruption of that continuity. Narrative strategies of non-linear recurrences, movements back and forth in time, are representational techniques that are mimetic both of mental life in general and of the subject of trauma in particular. In *To the End of the Land*, Grossman indicates the effects of disruption of emotional continuity in Avram and in other characters as well. For example, the abundance of memory work that Ora carries out in the present moment of the hike gives us a basis for drawing a connection between her account of the painful period of symptomatic movements and obsessive rituals that her son Adam went through as a young child, on the one hand, and, on the other, the adult Avram's 25-year-long practice (up to the present moment of the narrative) of brushing the fingertips of one hand with the thumb of the other, a ritual that he must perform in order to hold himself and his world together. Both the child Adam and the adult Avram suffer from a painful compulsion to carry out physical actions whose symbolic meanings appear to be unavailable to themselves and to us as readers.
It is true that the retrospective, hermeneutic direction of Nachträglichkeit opens up the liberating possibility of bringing experience into words and thus into historical time. And yet, only by recognizing Freud’s pessimism regarding the intractability of behavioral symptoms that represent unconscious reenactments can one take the measure of the psychoanalytic commitment to the possibility of change in relation to a traumatic history. To the End of the Land is striking in the depth of its appreciation for the resistance to intervention that fuels traumatic repetition and sustains unconscious reenactment. Insofar as the analytic concept of Nachträglichkeit draws our attention to repetition as a structural feature of mental life, it deepens our understanding of the role of necessity in narrative economy as the grounding for causality.

In the instance of Avram, it is only late in the novel that we learn why it is that he is continually brushing the fingertips of one hand with the thumb of the other, and it is a horrifying glimpse into the “chambers” of a mind occupied in appeasing, begging, and bartering with sadistic torturers. The five chambers, memorialized by each of his five fingers, are five rooms of memory that he cannot enter, but that he must sustain; his obsessive ritual pays obeisance to the walled off chambers of memory (cf. End 217, 522–23; Isha 249, 574–76).

In the case of the young Adam, neither his parents nor a series of child psychologists are able to penetrate the surface of the child’s compulsive behaviors. Consistent with this novel’s ethics of mutuality, it is Adam’s younger brother Ofer who frees Adam of his painful rituals through his gentle insistence on “sharing” them with his brother, without even knowing what their meaning to Adam might be. In effect, Ofer takes on Adam’s symptoms one by one and, in doing so, frees his older brother from their painful hold. By contrast, the emotional situation of Avram, the traumatized adult, remains unresolved. When we finally do get to go inside the mind of Avram, late in the novel, we gain some insight into the meaning of hand movements with which we have long been familiar as outside observers. (We also learn that it was only with enormous effort carried out over time that Avram was able to reduce the chambers of memory to five, countable on the fingers of one hand.)

It is Avram’s traumatic history that we piece together, to be sure, and not our own, and in fact, the novel ends without any assurance that Avram will ever be able to free himself from this grip of the past. So too, we never really learn what it was that produced the child Adam’s painful symptoms. And, on a related note, we follow Ora, late in the novel (End 392; Isha 438), as she recalls how she once thought of mimicking her then young son Adam’s facial tics, his increasingly severe symptoms, to show him how he looked and to snap him out of his troubled state. Ora remembers that she was only able to stop herself from mirroring Adam’s facial contortions back to him when she recalled that her mother—the Holocaust survivor who would lock herself into her bedroom to beat herself against the wall—did exactly that to Ora as a child, mimicking her daughter’s facial expressions in the period following her friend Ada’s death.

Grossman explores the realm of painful compulsive behaviors in a manner that is specific to the lives of his characters, the severely traumatized Avram in particular, but his portrayal of symptomatic actions and behavioral tics opens out more generally into an appreciation for the small, seemingly meaningless rituals of everyday life that are so general a feature of mental life. This depiction of the lives of individual
characters, along with the thematic resonances and parallels between them, adds up to something like a novelistic rendition of the psychopathology of everyday life. We respond to the thick texture of involuntary gestures, behavioral tics, without fully comprehending their meanings; readerly comprehension is partial, discontinuous, and continually evolving.

Avidav Lipsker points out that this is a novel that seeks to return to the condition of speech, both private speech within the self and intimate speech between two persons. In this respect, the hike that Ora and Avram undertake constitutes an extended activity of historicizing, carried out through the medium of the spoken word. The novel traces the slow and incomplete recovery of linguistic capacities in Avram through his relationship with Ora and with the land. Consider, on the one hand, Ora's recollection of Ilan's comment about the post-traumatic Avram: “He just turned himself off and he's sitting inside himself in the dark” (End 201; Isha 233). As Ora recalls it, Ilan was taking note of the utter evacuation of a sense of self in Avram. And on the other hand, note the moment in the village in the Galilee at the start of their hike, when Ora watches Avram holding a baby and looks on as the baby uses its mouth to explore Avram's hand. With exquisite attunement, Ora thinks of this moment as representing the baby's first story to itself (End 175; Isha 205). Through her point of view, the narrator describes the baby's gentle exploration of the adult's palm as “the kiss of another human's inner being” (End 175; Isha 206).

Ora is the vehicle through which this rich and complex perspective is worked out. Her maternal awareness and capacious emotions make it possible to bring together acute observation of an infant's development of interiority through oral exploration of the world and the question in the narrative present of whether the traumatized subject, Avram, can ever recover some of these same capacities. Avram has suffered disconnection from his own interiority, the inner sources of fantasy and desire. The juxtaposition of Avram with the infant thus underscores the opportunity for the fictional imagination to explore the earliest recesses of subjectivity, when words are not yet available for bringing feelings and sensations into awareness.

While the manifest subject of this novel is not childhood, as it is in so much of Grossman's earlier fiction, it is very much the body of childhood experience—and its reverberation in the present via the workings of Nachträglichkeit—that is at stake for the novel's protagonists. The baby's use of its mouth to explore the world around it offers us an important image in this novel that is so caught up in oral expression. Orality provokes profound resonances if we think of the role of the mother's voice in response to her child, a pre-linguistic attunement conveyed in “sound, pitch, melody” (Rizzuto 295), a kind of mirroring that precedes the visual mirroring of faces. Ana Maria Rizzuto highlights the function of the maternal voice in the formation of the human subject when she points out that “the prosody of the human voice in the context of maternal care and relatedness is the earliest internalization of the mother as an object” (290). Connecting this early developmental function of speech to the later “potential of speech, interpersonal or internal, to reorganize the meaning of past subjective experiences,” Rizzuto highlights the reparative and even transformational value of speaking and identifies it as a “nachträglich reorganization of an original experience in the present relational moment with a real or internal interlocutor” (295).
Her observations can deepen our sense of the ways in which this novel uses the representation of speech, the medium of sounds and rhythms, to adumbrate forms of relationship that go beyond the signifying functions of words.

**Wireless**

Towards the end of the novel Avram is stunned to hear from Ora the story of Ilan’s attempts to reach him in 1973 just before his capture by the Egyptians. In this extended account of Ilan’s desperate efforts to rescue his friend, we hear what Ilan heard as he was stuck on a beleaguered outpost near the Suez Canal and picked up on outdated wireless equipment the one-way radio transmissions of Avram, severely wounded, lying in a ditch on an abandoned post not more than one kilometer away. Placed almost at the end of the novel, this rendition of Avram’s wireless communications in 1973 and his utter ignorance of what was going on around him brings to mind the opening section of the novel, where we listened to the feverish speculations of three children in the dark in a hospital ward at the outbreak of the 1967 War as they overheard an Arab broadcast announcing the destruction of Israel. In 1973, the wounded Avram can only send out messages; he cannot receive and thus has no way of knowing what is actually happening. His messages mix pleas for help, curses at the lack of response, and crazy fantasies, verbal constructions familiar to Ilan as he hears them in 1973, and to Ora as well when Ilan described them to her twenty years later on the morning just before Ofer’s birth.

It is surely significant that the imaginative excesses of the adolescent Ilan and Avram found expression in a passion for writing radio sketches—wireless communications—that they shared with Ora, their constant companion. (It’s also worth noting that Grossman had a career in radio as a child and has written about the importance of radio in Israeli culture of the 1960s.) The concept of the radio sketch makes tangible the child’s urgent desire to articulate the fertile confusion of his fantasies and to find someone who will receive his communications. In this respect it calls to mind the powerful forces of fantasy and curiosity, as well as the impassioned drive to find a listener, that energize the child protagonists of Grossman’s earlier fiction, most poignantly Aharon, the protagonist of *The Book of Intimate Grammar*.

In Avram, Grossman has gone further than ever before in delineating the brute encounter between politics, the state, and war, on one side, and the vulnerability of the child’s body as the wellspring of creativity, on the other. Central to this representation is the concept of the radio sketch as imagined by the adolescent Avram and Ilan in the 1960s and approximated so painfully by the wounded Avram as he lay in a ditch in the days before his capture in 1973. The radio sketch both concretizes and metaphorizes the importance of a technology that allows one person to communicate with another. Avram’s radio communications, up to the very moment of his capture in 1973, convey to readers the vulnerability of the imagination in a world that is, at best indifferent or, at worst, as brutal as the treatment of Avram was subsequently to receive at the hands of his Egyptian captors. That captivity thus reads as an extreme formulation of the vicissitudes of the real world to which the child’s imaginative life
is inevitably subjected. (To my mind, this also suggests the broader resonances of this novel that is so specifically Israeli in its textures of experience.)

Ora recalls how Avram told her once, in their youth, how all of his writing started from the immediacy of the physical body, its secretions, sensations, muscles, but when she asks him if he's written in recent time, he responds, “I’m done with words,” indicating graphically a broken connection (End 247–48; Isha 282–83). As much, if not more, of a fantasist as the youthful protagonists of the earlier novels, Avram’s experience of torture has severed his access to the mobile body of infantile fantasy. He has lost touch with that fantasmatic body.

Dirt

Avram’s connection to his own body breaks at a particular moment in his captivity, when his captors objectify him most completely. Avram is literally treated as dirt by his Egyptian captors, when they subject him repeatedly to live burial, each time in a hole in the ground that he himself digs. Any sense of human connection is finally severed for him in the moment in which he perceives the lens of a camera in the hands of the Egyptian officer who bends down to photograph him at what Avram fully expects to be the moment of his death. The camera lens functions not to connect two people, but to objectify one at the hands of the other. The particular sadism of the moment is a function of the ingenuity with which his captors both treat him as dirt in the act of live burial and remind him that he is human in the officer’s act of photographing him. Whether they are aware of this or not, Avram receives the full meaning of their actions, as we see in his relinquishing his hold on his own humanness in the moment. He does not want to live in a world where people carry out so brutal a negation of human connection.

But notice that Avram recalls his experience of being buried alive during an early and decisive moment in the hike that he and Ora take, as he watches Ora clawing her way into the dirt and sees that she is burrowing into the dirt in order to speak to the dirt about Ofer. In pulling her out of the dirt, Avram takes on the role of recipient of Ora’s words and her memories (End 159–63; Isha 190–95). Through their actions, both Avram and Ora are carrying out the work of redeeming abjection, redrawing the limits of corporeal being in order to accommodate an experience of self in which boundaries and orifices are neither clean nor cleanly demarcated. In Kristeva’s usage, the term abjection offers a way of naming that which is expelled—abjected—in order to establish and maintain coherent selfhood.

Kristeva develops the concept of abjection in order to draw attention to that which is cast off—dirt, bodily excretions—in the process of forming the self as a bounded entity. This conception of abject corporeality can be found in Ora’s intermittent awareness of the ground as a body that is teeming with life (e.g., End 177, 214; Isha 208, 246). (Just so, in Ilan’s extended account of the 1973 War, the desert is described as roaring, “like a massive injured beast that lurched up and died down with every strike” [End 499; Isha 551].) Clearly this depiction of the land as a living body made of dirt has profoundly political implications, giving precedence to the ground
as animate body—to the abject corporeality of the ground, we might say—over the political claims of groups to possession of the land as a clearly defined entity. An ethics that begins at the site of the body extends to the topography of the earth’s surface.

Avram’s recollection of his own live burial as he watches Ora clawing her way into the earth makes us aware that the moment in the present is both parallel to and a reversal of the moment in the past. Avidav Lipsker notes that Ora’s action, narrated over the course of four pages, constitutes a kind of rebirth, and thus a counterpart to Avram’s living death at the hands of his captors. The novel performs the quite wonderful acrobatic feat of holding these two moments side-by-side in the narrative present, without losing sight of their distance in time from one another. In effect, this is an achievement of Nachträglichkeit, summoning up, diachronically, the scene from the past during a synchronic moment in the present so that it offers to Avram and to the reader (but not to Ora who doesn’t know about the live burial) an uncanny recall of the past.21

While Ora does not know what happened to Avram in Egypt, her own action to which Avram bears witness (and from which he eventually rescues her) offers its redemptive potential to Avram and to the reader as well. Ora plays a key role in marking out an alternative to the masculine realm of politics and war (as Gluzman, “Im lo tehiyeh,” has observed). Almost a cliché of maternal feeling, including the ability to enter into another person’s experience, Ora spells out an ethical alternative to the aggressive defense of boundary lines and borders. Her sensibility exaggerates and thus italicizes a rather stereotyped view of feminine intuition and empathy in order to highlight forms of connection that give insight into others and, in the sense of a philosophical conception of Eros, animate the universe.

What is redemptive is mutuality as it is experienced in relationship, precisely the kind of connection that the Egyptian officer perverted in the act of photographing Avram. As followed in the narrative present by the moment in which Ora observes the infant using its mouth to explore the soft interior of Avram’s hand, this section of the novel epitomizes Grossman’s vigorous and open-eyed encounter with the data of human experience. This is the poignancy of the representation of communication, tikshoret, in this novel as an interactive process. Repeated concern with forms of communication, tikshoret, draws together the threads of an evolving ethics in Grossman’s fiction, grounding the ethical value of mutuality in recognition of the embodied selfhood of the other.

(As a satirical or even bitterly humorous aside, we see evidence of the reverse in a conversation that Ora overhears between two young hikers who are talking about the invention of systems for biometric identification that would eliminate the need for any contact between soldiers and Palestinians at transition points; “tikshoret beli maga,” “communication without contact,” one of them calls it, while the other describes a new form of technology that he originally called “zihui biometri lema‘avar,” “biometric identification for crossings,” until he realized that the acronym for it would be “zevel” or garbage [End 412; Isha 461; translation modified].)

As for communication (tikshoret), think back to Aharon in The Book of Intimate Grammar, who shoves a written message up his nose in an abortive attempt at communication from within the prison of his body. The message festers in his nostril and
causes an infection rather than eliciting the response of an addressee, internal or external, that he seeks. It foreshadows ominously what looks to be Aharon’s final action. In his intention to lock himself inside an old refrigerator, Aharon treats himself—as if he were like the piece of paper he shoves up his nose: a potential piece of communication, condemned to rotting inside a container. This is live burial of another sort, the kind that occurs when the subject cannot find an addressee who is capable (the Hebrew word is “mesugal”) of receiving from him the terrifying knowledge of his own embodiment. The ethical challenge of communication concerns just this question of the extent to which one can ever express fully a recognition of embodied selfhood in oneself and in others.

Narrative Anatomy

In To the End of the Land, the role of language as the medium through which this recognition can be articulated finds something of a parallel in references to the physical activity of nursing. Nursing or suckling breaks boundaries between bodies. It is an activity that punctuates the narrative on a literal level and in potent physical metaphors as well. Grossman highlights some incongruous nursing couples for us: the Arab woman who nurses the grown child Yazdi, but also the mud of the riverbank that sucks at Ora’s legs: Ora “climbs up the opposite bank through deep, doughy mud that enfolds her feet and sucks at them with its quivering lips” (End 130; Isha 163–64). Thinking about the size her breasts used to be, Ora recalls that they have suckled two children, as well as the mouths of many men, although she immediately corrects the number of men to four (End 177; Isha 208). The traumatized Avram is described as “sucking at” Ilan and Ora until they are no more than “shells” or husks (klipot) (End 187; Isha 219; translation modified). Ora recalls her experience of nursing Adam (End 191; Isha 223; see also Isha 474). Towards the end of the novel, Avram joins Ora in her sleeping bag and, with a sense of long-sought return, Ora feels like a she-wolf with many udders and nipples, at all of which Avram is nursing (End 468; Isha 520–21). Similarly, Ora must cultivate the cracks in Avram (End 179; Isha 210) through which she can discern traces of the young man animated by fantasy that he once was.

Cumulatively these references depict a primal activity that resists location in a particular developmental stage or dyadic relationship. The verbal flow of storytelling, the stream of speech that is in so many ways the subject of this novel can thus be likened to nursing, an action that nurtures the individual who is its object but is also mutually sustaining for both participants in the activity (each of whom is simultaneously active and passive). The somewhat clichéd maternal sensibility of Ora—the mother writ large—is the literary vehicle through which Grossman draws the reader into this circuitry.

The land and Ora exemplify important capacities to take in and to give out in the porousness of their surfaces, that is, in the ability of each to register the experience of an other without reflection or even words. Through Ora this capacity comes into language and offers itself to the reader. In the novels of Grossman’s that I reread recently, I found myself moved by his use of the word “mesugal” (“to be capable of”)...
in the consciousness of many characters, as a way for them to acknowledge their sense of their own limitations, but also to indicate the extent of their capacity to take in and absorb their own experiences and those of the people with whom they come into contact. Characters are constantly thinking of themselves as “mesugalim” or “lo mesugalim,” capable of incapable of taking in and absorbing images, memories, and experiences, their own and those of others. We realize that this receptivity—the ability to receive another person’s story or to recognize one’s own—is really an active capacity.

A further, rather startling indication of how important this kind of active receptivity is to Grossman may be seen in the precise delineation of the physical circumstances of speaker and listener that frame the telling on two separate occasions of one important story, specifically, Ilan’s account of his 1973 efforts to find Avram and of Avram’s one-way wireless communications. Ilan originally communicated the entire story to Ora on the morning of Ofer’s birth, as they lay in bed together. Ilan “emptied the story into her spasmodically,” thinks Ora twenty-one years later when she realizes that she is about to do exactly the same to Avram (End 472; Isha 525). I am struck by the physiological resonances that are evoked by this vivid depiction of speaking as the involuntary act of “emptying into” another person something one has held inside oneself for a long time. Similarly, it is surely significant that on the morning of Ofer’s birth, Ilan also enters Ora physically: he “entered her” and “was inside her with all his force” and she “took him inside her” (End 500; Isha 553). So too, twenty-one years later, Ora finds herself involuntarily compelled to tell the very same story to Avram, to “empty” it into him in turn, just after he has joined her in her sleeping bag and they have refound each other physically in the act of intercourse. Intercourse is the word that describes on all levels this kind of penetrability, the active capacity of one person to receive what the other has no choice but to discharge. And it describes as well the urgency of the writer’s address to his readers, an act of narrative discharge for which we become the container, only to discover in the aftermath of reading that it is the fullness of our own embodied subjectivities that we are holding.

Going further in this examination of the narrative anatomy that Grossman so deftly constructs, it becomes clear that the involuntary discharge of contents kept inside to the point of bursting holds associations with the action of evacuating the bowels. And in fact, this section of the novel addresses bowel function repeatedly in recounting the situation in 1973 of men at war, who see themselves outnumbered, at a loss, and undefended by their own army as enemy tanks approach. Several soldiers describe to Ilan the horror of listening helplessly to wireless transmissions from abandoned bases: “You hear it all,” one soldier tells him, “right up to the last minute, right up to when they shit themselves. Live broadcast”; and soon it will happen to us, notes another soldier (End 475, 476; Isha 529). Shortly after, for one moment, Ilan forgets everything that’s going on around him—the war, the noise, the lost Avram—as his entire being becomes concentrated in the action of his emptying bowels (End 478; Isha 531). And so too, Avram, wounded and waiting to die, wonders out loud in his one-way wireless stream of talk how it is that his bowels continue to have so much to discharge (“meshalshel” is the vivid Hebrew verb for this involuntary action; End 497; Isha 550).
Trauma and Nachträglichkeit in Grossman’s To the End of the Land

Taken cumulatively, the suggestive resonances that link these various actions—speaking, nursing, having sex, defecating—add up to what might be called a physiology of narrative. In the precision of Grossman’s depiction of each of these human functions, whether it be defecation, sucking, genital activity, or using words, it becomes evident that the vital actions of giving out and taking in are linked and grounded in a history of the infantile body. Acknowledging fantasies and sensations of the infantile body so primitive as to verge on the cloacal, it is the achievement of Grossman’s fiction to enlarge our perception so that we can perceive that full history of embodiment as the force that animates his characters. Speech finds its grounding in the functions that sustain embodied life. Whether they are intentional or involuntary, these vital bodily functions are interrelated and mutually energizing. They comprise sentient being and supply the physical substrate for narrative experience in all its aspects. (I’m drawn to wonder speculatively whether the very movements of mind that the concept of Nachträglichkeit comprises find their origin and ground in the rhythms of bodily being.)

Ultimately Grossman’s project in this novel is to render an account of bodies, not so much as objects of representation, but as they are lived. This conception of embodiment gives place to fantasy as a significant dimension of experience. It also acknowledges that one can never completely enter into the experience of another living being. While the novelistic presentation of recognizable bodies remains a central organizing feature of our reading, it is supplemented by the effort to render the experience of the body as it is lived. This is a new figuration of the body, only in the degree to which it emerges as a central preoccupation of this novel.

In sum, the narratological complexity of To the End of the Land is a function of the writer’s awareness of the impossibility of isolating an event or feeling or sensation from a whole complex of memories, fantasies, and sensations that may be incommunicable, but are also inevitably intersubjective, a function of encounters in the world. The investment of the fiction in the possibility of one person’s openness and receptivity to an embodied other is therefore predicated on mutual recognition, but that recognition is also limited in the awareness that one can never fully know another person or oneself.

To my mind, this awareness of both limitation and possibility is most intense in the section of the novel that takes in the traumatic disruption of connection (Avram in 1973 speaking into a broken transmitter) and affirmation of connection in Ora’s later account of that time to Avram and to the reader as well. Ora communicates the story that Ilan told her twenty years earlier as he physically entered that portion of her body that was shortly to supply passage in the other direction for the birthing baby. Her private recollection of the physical circumstances surrounding that earlier moment of receptivity, passage, and transmission serves to underscore our awareness of the embodied dimensions of narrative experience.

Going further, this extended account of Avram’s voice over the transmitter, as overheard by Ilan, related years later to Ora, and then transmitted to Avram and to us, speaks powerfully to the violence of war and the politics of human life: it acknowledges what can be broken while attesting to the tenuous and yet resilient constructions in time and space that constitute human subjectivity and narrative experience.
“The human voice?” Ora asks Avram [End 495; Isha 547]. Just so, in the Sinai in 1973, Ilan imagines everyone, on both sides of the canal, listening to the voice of the wounded Avram as he lies in a ditch, spinning his wild fantasies [End 492; Isha 544]. To acknowledge narrative as one vital function among others is central to this novel’s ethical project.¹²

Grossman redeems Avram’s desires (which are also, of course, his own) in the temporal density of a narrative moment that carries everything—Nachträglich—with it. The principle of Nachträglichkeit offers to narrative a way of conceptualizing the dynamic coherence of a moment of speaking that embodies the past in the present, even as we remind ourselves that it indicates not only a hermeneutic move from the present to interpret the past, but also the painful determinism of a past that imposes blind repetition on the present. Inasmuch as this central tension informs Grossman’s narrative, it grounds the effort to bring the psychoanalytic conception of Nachträglichkeit into narratology without diluting the full force of its place in mental life. In sum, the principle of Nachträglichkeit speaks to the many ways in which individual experiences and fantasies can never fully be extricated from the recurrences in time that give them shape. As importantly, the very concept of Nachträglichkeit acknowledges the shared ground of memory, experience, and fantasy that makes possible our reading of the novel.

Endnotes

1. This novel has a place in the history of responses of male Jewish writers in Europe and Palestine/Israel to stereotypes of the male Jewish body. Towards the end of the nineteenth century, new forms of anti-Semitism revived an image of the feminized male Jew that derives from the middle ages. In response, Zionist theorists, Max Nordau in particular, promoted the value of physical labor in creating a new “muscle Jew.” More recently, the work of Israeli writers, including Grossman, gives evidence of resistance to the constraints of this construction of masculinity. See Hoffman, 1997 and 2010, Presner, and Gluzman 2007.

2. The Hebrew is longer, over seventy pages, suggesting that some abridgement has taken place, as Alan Mintz noted in a review of the translation. The Hebrew also lacks the headings for each major division of the novel that identify the year.

3. For a study of POWs in the Yom Kippur War and their treatment upon their return, see Gavriely.

4. Laplanche and Pontalis observe that the kind of experience that undergoes this deferred revision is one that was “impossible in the first instance to incorporate fully into a meaningful context. The traumatic event is the epitome of such unassimilated experience” (112). See also Birksted-Breen, and Eickhoff.

5. Faimberg notes that without some conception of an “already there,” the operation of Nachträglichkeit would not be different from Jung’s conception of an adult’s fantasy that is retroactively attributed to a moment in childhood (1225).

6. D. W. Winnicott’s essay, “The Fear of Breakdown,” helps to understand these movements of mind. He observes that “clinical fear of breakdown is the fear of a breakdown that has already been experienced. It is a fear of the original agony which caused the defence organization which the patient displays as an illness syndrome” (104). And further: “It must be asked here: why does the patient go on being worried by this that belongs to the past? The answer must be that the original
experience of primitive agony cannot get into the past tense unless the ego can first gather it into its own present time experience and into omnipotent control now (assuming the auxiliary ego-supporting function of the mother [analyst]). In other words, the patient must go on looking for the past detail which is not yet experienced. This search takes the form of a looking for this detail in the future” (105).

7. Psychoanalysis explores the history of the meanings that bodily surfaces, borders, and interiors acquire in the earliest years of life. Infantile sexuality can thus be thought of as a history of the semiotic body, a history of the meanings the body acquires over time, rather than as a history of the body that is independent of semiosis. See Litowitz; Hoffman, ”Psychoanalysis.” In referring to the body of the child’s earliest years, I mean to indicate the realm of infantile sexuality as a potent mix of fantasy, wish, and actual experience (Erreich).

8. Psychoanalytically, “causality and this temporality … sustain the possibility of a specific therapeutically … the same retroactivity that acted in the constitution of the traumatic situation can also be used, through interpretation, to undo what it has constituted, to reintegrate the elements of the traumatic situations into new temporal dynamics” (Baranger et al. 116).

9. It is interesting that Grossman chooses to depict something like obsessive-compulsive disorder or Tourette’s syndrome, in which the meanings of symptomatic behaviors can resist all efforts at interpretation.

10. Lipsker argues that Grossman is after a specific kind of orality in this novel (Ora’s speaking, as opposed to the young Avram’s literary fancies), suggesting that the novel reads as if Grossman would prefer to whisper his novel into the ears of each member of his intended audience rather than have them read it. As such, Ora represents an un-literary or anti-literary impulse: the wish to locate oneself in everyday ordinary speech.

11. Compare this with Rizzuto’s observation concerning the analyst’s address to the analysand: the analyst addresses “a you in its diachrony of feeling from childhood to the present and its synchrony of dialogical and transferential affect” (316).

12. So too, on the morning of Ofer’s birth, as Ilan tells Ora the story of his efforts to find Avram in 1973, Ilan recalls his feelings of connection, watching from a distance as a downed Egyptian pilot was embraced by friends. Twenty-one years later Avram tells Ora that it was precisely this sense of intimate connection to the lives of others that absorbed him in his intelligence work in 1973; assigned to monitor radio transmissions, he found himself drawn to the personal aspects of the messages he intercepted, as when he realized that two Egyptian wireless operators were in love with each other and slipping private messages into their official communications [End 495; Isha 547].

Works Cited


