**Donkeys in a Dandelion Field**

The Nakba in Hebrew literature according to four representations: ***With His Own Hands*** by Moshe Shamir; **"Trifles"** by Yaakov Orland; ***Unrepentant: Four Chapters in the Life of Amos Kenan*** by Nurith Gertz; and **"A Treasure in Bissan – as It Occurred, Because It was Told to Me and as It Will Occur"** by Zvi Ben-Dor Benite.

**KEYWORDS:** Nakba, Shamir, Gertz, Orland, Ben-Dor Benite

**Abstract**

Nakba is the term used by the Palestinians to refer to their war against Israel in 1948. It is the inverse, alternative name for the war known in hegemenous Israeli culture as the War of Liberation, the War of Independence, or the War of Sovereignty. For the Palestinians it is a Nakba, a catastrophe – war, deportation, and exile. In this paper, I wish to examine depictions of Palestinian Nakba in Israeli literature.

I will present four representations, differing in genre, time of publication, and familiarity in Israeli society. In terms of genre, I will discuss two novels (both biographic memoirs); one lyrical prose poem; and finally, a short story. The works also differ in terms of their levels of canonicity. The two novels stand in the center of Israeli literary canon. By contrast, Orland's poem is less well-known, and Zvi Ben-Dor Benite's story practically unheard of. The first three works propose a coming of age process of sorts: From a centralized focus on the collective self and the nullification of the other, as manifesting in Moshe Shamir's *With His Own Hand*, through learning to listen and be shaken to the core by the suffering of the other, the enemy, as is the case in Yaakov Orland's "Trifles", to admission of guilt and responsibility for the Nakba, as experienced by Amos Kenan and documented by Nurith Gertz in *Unrepentant*. Ben-Dor Benite's "Treasure in Bissan" is not situated on the same timeline as the other three works; its ending takes place at the end of days and it is not anchored in our familiar, empirical reality. Nevertheless, all four works weave themselves, one after another, into a chronology of reconciliation.