

171

83 Transitional chapter - sense of time indeterminate - because of the long talk-chapters, there is a sense created of a great stretch coming to a close, whereas in fact there several last chapters have taken place only during the last month or two (summer?) of the stay in Y; and the duration of that whole stay is also unclear: one year? two years? Compare w/ Bakon biography
 Life stages + city changes: how to segment the presentation of a life? Reversing The great myth of outward growth - the by now long tradition of moving out, beyond, leaving home, is about to be flouted, the great rebel, the great truth-teller + questioner is about to go home - how to explain it? chapter in search of motives -

The "dangerous situation" he must get out of in Y: In what sense dangerous? to his integrity (tempted into drinking and other evasions)? to his future (he will remain cancelled out, neither religious or educated, merely a dropout)?

waiting for a new, third Liliendahl metamorphosis

Waiting for The Crisis (Krisis, O's 'op): by now a topos in this literature, esp. Liliendahl - even the ^{leantery} crisis referred to was not much of an ordeal, a rather matter-of-fact developmental state, long-anticipated + familiar - looking for some dramatic demarcation, movement + moment - ^{Admission:} absence of demarcating events - choice vs impulses

Wandering vs Training (where?) ~~for~~ his realism led him to reject Yudin's romantic ideas of wandering - the human situation, he knows, does not change w/ the scenery - return of the old unattractive desire for a university education in the West - The Berdichevsky pattern, which F had

ink test very black?

dropped out of an irrelevant + ridiculous to his needs -
 put up to himself as a kind of last-chance challenge
 to his worth - concerned about the integrity of this desire -
 84 is he really escaping or truly attempting to reach a goal?
 Rational choices: The problem of means - he has to make some money
 - 2 options: teacher in a village (painful prospect: isolation, no
 books, provincial stupidity) + settling for a while in S, the best
 financial arrangement (to go home again - impossible!) - ~~even~~
 The possibility didn't even occur to until it was raised by the
 letter from Ovadiah -

Ovadiah's letter reveals that he has become a kind of half-way
 provincial maskil, Zionist, teacher, very much within the
 convention of an evolving middle-class community, which
 has absorbed the new tendencies not just at its margins
 but at its center, as well ^{say, age, 18.3!} The highest and
 85 most ornate melikhah, in the end not very different from
 the pious-epistle dialect of F's father -

Foreshadowing of what has happened to S since F has been gone:
 yene: embourgeoisement + Zionism - Jacob Obedmen as one
 of the new men: merchant + Zionist -

[Chim struggles to convince F that both paths are bad + urges him
 to join him as a factory worker -] + F's father's letter as
 another discouragement -

The decision/capitulation to go home to S against all reason,
 against an acute sense of danger + regression -

Eros + blindness: 'Even now after a certain amount of time
 has passed since that departure, I cannot sufficiently properly
 clarify the principal factors that compelled me to take

That step, despite my constant awareness that it was forbidden to me to return to my parents home."

F6-87

The great blindness: as he denies its status as a motivating factor in his "analysis," he demonstrates its palpable centrality in his description on the next page of his first meeting w/ her - in fact he admits it in the next paragraph: the very fact of his attraction as a crux - "more difficult than probing a wound" - separation bet. "wound" and "affliction," i.e., between the hurt of loving & losing, the loss of an object which was once possessed - a heroic stigma - and between the humiliating pain of wanting but not having, of desiring from a distance, of not even being recognized by the object -
 * On any other subject he could be "objective" about himself, but not on this one

Errors as the great failure in sight is a wound of narcissistic

The failure of nothing happening - 1970 19718, i.e., an event which bears no significance in the reconstruction-
 understanding of a life - "It adds nothing to the understanding of my self" - gesture to Bendichovsky who built his novella on this notion of denial - the difference is that there error is the only subject which, because it is evaded, produces a work of total bad faith, whereas here, it is only a factor which, because it is small, is seem small - but crucial -

F6 Rahil: idealized object of fascination-obsession, stolen glances - detail of observation: ~~the~~ slightest charming gestures - description of a man enchanted, enthralled

Boussifi: now, like Chou, he moves from disdain to envy - his handsomeness & stylish gestures & good looks - same level of

* status of
ch. as last of the major
retrospective intrusions

metonymic envy - a kind of reflexive triangularity:
by looking at Boursif he realizes his utter loathsomeness
in the eyes of Rahil → leads to the ~~desire~~
realization of the desire for her - for a moment it is
made conscious + then suppressed.

87 Closing speculation on motives for return - not in need of something.

A) Perhaps I had become indifferent (בזז-1/177) to every-
thing going on in my life; B) perhaps, because it is
forbiden - transgression, self-destruction motif

D'

The two omens of his coming: snake + cat - superstitions who comment
as openers

88 Parent's behavior is predictable; ~~to~~ I's own emotion (choking back
tears in the throat) is surprising to him if not to us -
scenic time, present - the beginning already of the unfolding of the
old patterns: father's impatience + anger, her complaints about
his role as a father + exaggeration of status distinctions -
stream of irrelevant questions about food + socks

inside + outside > their disjunction - Jer's constancy of appearance
as yeshiva boy - hypocritical - disassociated both in H and S

90 Jer's evasions of his father's request for intelligence about
himself, but when asked the direct question of whether he has
in any way continued his learning, he answers, no.

P P * Father's monologue: instead of anger, genuine disappointment, or
defense or advocacy of the way of Torah, something else
entirely: a kind of whining personal complaint which
again reveals the desire for personal status that underlies
all of his attitudes and behavior - he shifts expectations

very easily to a lower register - doesn't really care if her is learned; what matter is that his son achieve some power in the world (he is happy to switch the frame of reference from rabbinical learning to the new political Zionist activism) and that the son deliver him from his imprisonment in melandut -

- 91 Closure: mother's happiness & the neighbors - their scrutiny of her life, her moment of pride, declarations of assurance that her son ~~could~~ will never forget the tears she injected in him; she only regrets that her poverty has kept her from helping him more -

- 91 Zionist politics in Y: The scene has shifted from the dynamics of religion, observance, learning to the middle-class politics of Jewish national movements & varieties of Zionist ideology -- all within the context of an uninterrupted religious life - not separate from the synagogue but within it - This new configuration of forces, one which has "adapted" to the times, constitutes the order that now strives to co-opt her.

* From N to Y is a move from non-Jewish to Jewish ideological movements - shared feature: mostly talk, petty accusations & self-importance, evasions of the pain of existence

- 92 Change in Oradich: accommodation to the new moment, rather than resolute fidelity to the world of Torah & tradition, or courageous rebellion against it toward some new order, or her's choice: to leave the old but not join the new - religious but un-litigious, Zionist but cultural not political, later manner who nonetheless is making a "good" marriage

investment in her is substantial, if her ~~pre~~ exploitative)

Comedic presentation of father's venality (only patcher of sympathy): the intersplicing of his ~~self~~ - the old attack on ~~for~~ her for his refusal to deal w/ status distinctions, but of course, the real sin is his denial of his power to dispell vicariously the father's powerlessness

marriage plot:
its irony

- 96 The dowry: the father takes ~~his~~ his indifference to securing a sizable dowry (the last prospect he has for being worth something) as indifference to money + perhaps to his (the father's interests), and this may be true; however the overarching ~~draw~~ action here is the irony of the very issue raised by a dowry: marriage, a woman, and an arrangement of romance - it is not the issue of money that separates him from marriage to a woman.

20

very comic

- 77 Time pace: that first week + the second vol.* as the novel proper enters into the last 'at home' vol., temporal duration stretches out - how much time for her spend back in S before getting on the train? the attention to time is closer, the ratio to ~~etc~~ calendar time -

Change of tactics in father's rela. to son: conflict remains unchanged + father's goal the same, yet instead of criticism he now proceeds more softly, less frontally

- *Self vs Other, introspection vs observation, analysis vs dramatization: Sect III given over much less to tracking her's spiritual course; instead devoted, much more novelistically to the intersubjective dimension [cf Liliensblum +

be cause of blindness

Breuer's critique] - now the entanglement of the self
in the social field - diff. bet. Y & Z in this regard:
the compromising+entangling potentiality of the Jewish,
"at home" context is much greater than the ideological
posturings of the students in X - alone + not alone
 The problem here is the dilemma of action: what would
 constitute a meaningful act? he succumbs to the father's
pressure to resume his Talmud study, his friends
pressure him to say something about Zionism & he does -
For the father, there is only one act word: the
marriage -

98 Being-in-society: children's frenzied scatterings, mother's
 concern to offer them something, father's desire to be
 part of things -- yet Jer's own stone-like inaction -
interpreted as visibility -

* Appearance-to-others/experience-of-self/narrative being:
 The stunning contrast bet. the social awkwardness of
 Jer in all situations, his vulnerability, his recurring
 selfishness, his "presentation of self" in the social
 world (~~which is~~ his own sense of self is often even
 worse, though not always) - all this, versus the wasteful
executive control of the narrative i.e.p. the presentation
 of others, as well as the retrospective insight -
 This is the paradox in most works of art, but here
 it is special because of the presumed absence of such
 order in an existentially legitimate form and because
 of the non-artistic-factory, self-referential artistic
 medium, and esp. the courage of the lone ^{construction} carver

* 99

Father's monologue: mon. as form + as dramatization of otherness
 [program of our Feilerberg's monumental-stereotypical father]
trust in speech as character

Father as Balzacian social climber - dreamer - observer:
 the unapologetic tactician w/ no resource of his own,
 longing for relief from his prolonged social disgrace -
 comic, pathetic obsession w/ a glorious return + a
 trouncing of his enemies - absence of any context
 - existence - through - language, like Sholem Aleichem's
monologuists

17 The mother's monologue

99 Twilight world of end of Shabbat: shades of יצד, space alive
 with ghost + martyrs, tales, exempla - tales of a rich
 brother + a poor brother, which reverberates w/ the story
 to come.

100 Deprecation of his own suffering + the arousal and admission
of sympathetic connections - afraid to the admission that
 there are hidden cords that bind him to life, and not
 just a blind will to survival, motivation, unthinking
 wave of empathy + sorrow, and then - - shame: breakthrough
into genuine empathy for the suffering of another, not just
 anyone, but the one for whom a rebellious child cannot easily
 feel - a parent.

The response of shame: feeling one's own suffering to be
 fake + complaining - there is a locus of real connection
 here that is not elsewhere - the empathy of text. It
 was ~~not~~ extended by the narrator not the character -

here there is a meeting for the first time -

The monologue: defense of the father as genuinely concerned -
her lifelong coping w/ his begrudging nature! her refusal
 to ~~trust~~ knuckle under - narrative of her breakdown - sickness,
 exhaustion, nerves, the disintegration of the household -
 recuperation, by God's grace - the chronicle of begging in
 which the hidden hero is the father, whose belated antisemitism
 is mobilized on behalf of the family against the world - mother
 prevents him from making a fool of himself - end of the
 tale: father's weeping, endless, unprecedented tears,
 - her interpretation: stems of empathy for poor children
 View of the father: mother's advocacy + tears of concern
 rather than ~~of~~ anger-impotence - Is she deluded?
 Is her perspective a sign?

counterpoint
 of chapters
 w/ final
 coming-together?

more entanglement: he is allowing himself to take on pupils,
 whom his father has to scare up - we don't hear about these
 decisions - Elimelech as trigger of the town householders
 [time: a saturday night - the next week?] - the local
 subscribers to P.S.N. - the interview is sort of interrogation in
 which the degree of Jer's modernization is going to be
 determined - society of men who preside over a changing order -
 over moderation which is really shippage - * although the
 fathers (like Jacob's + Jer's himself) make accommodations
 which they ~~act~~ wish to see as principled, all this is
 in fact irrelevant to the children, who are far beyond,
 who have or will slip away -

Elimelech as a reembodiment of the Bevir figure, who

demand obedience, enjoys his power & the ~~the~~ audience of
creator, the desire to bear the weight of his opinions, despite the
real fact of their impotence - manner of condescension,
indirect antagonism & scrutiny -

Malbim
7701N

Eli' melekh as figure of reaction: a man who stayed in his
youth (so he implies) but has come back to certain funda-
mental truths - Malbim as the ideal maskil - cooptation -
neo-orthodox reaction & cooptation as response to an earlier
naïve optimism & hopefulness - now a holding of ground -
philosophical - speculative justification for religion as
binding force over Jewish history -

104

Criticism of Zweibel as weak, sitting on the fence, compromised
- (my anecdote about the unbeliever whose only thought
was to get the goat of his townspeople by disproving an
unimportant superstition in the Talmud)

Comic irony of Jer's father's attempt to carry forward in a
situation he knows nothing about, while Jer understands
what Eli' melekh is talking about and how deep the gulf
in reality is - and Eli' melekh, for his part, admits
how "far gone" Jer is, behind all the persiflage and
banter - only the father remains comically blind

* olp'alc/ 7701N: better rebellion, deviant behavior, violation
of the commandments than apostasy in the theological-
cognitive sense - from that there is no recovery - that
is not negational-oppositional, reactive - something
much more serious - E. understands the crisis and
takes a true measure of ~~the~~ Jer.

Malbim: far from being the compleat maskil, he was a

central figure in the battle against Reform in central Europe - scourge of the Reformers as chief rabbi of Romania in Bucharest, yet the tide were turned and he was overthrown by the authorities - his commentaries ~~off~~ on the Bible took ^{on} the Reformers on their own grounds: language & logic by showing the truths of divine revelation through these principles -

105-7

Chez Obedman - Morde Shumler (father of Jacob):

precise in his observance but desires to be presentable to the authorities - ~~hates~~ contemptuous of the new Hellenism but approves of learning Russian as an aid to business

E

Rahel: again sighted as paragon of beauty - blond Chekavian beauty - desire to travel abroad & escape the tedium and noncommittal of provincial life - Borsif as her champion - figures alighting in Jer's world from a different one -

106

Conversation: characterizations of Jer from her perspective: vegetarian, ^{loner} ~~loner~~, lost-strange idealist, dependent on Borsif for instruction - a weak, peculiar man

bottom

enigmatic explanation of conflict as gloss on "I can't stay any longer" - "I would have been happy to stay there for ever if some 'thing' (228) was in a diff. situation - what is the 'it', ~~the~~ 'he' - it can't be governed; it arouses in him a great desire to be concealed in the darkness outside -

* The penis, the member? The unnameable? The first liberalization/embodiment of desire - the first admission of desire-potency rather than absence & impotence -

E

107

Speech to himself: stop this foolishness - you shouldn't be feeling anything - you a Yeshiva-bor who know not

and cannot - get a hold of yourself so you don't become a laughing stock, a comic hero; you've read too many novels & simply have gotten ideas

[reading fiction; too many novels - in real life the same situations become comic]

107 Hero as peeping ~~the~~ Tom: runs back to look through her window - heart pounding, sense aroused, thrilled, thoughtless, ecstatic - and then the feeling of dread, condemned man, - and then: admission of his submission to her, the cancellation of his will, she can do whatever she wishes w/ him - full acknowledgement
Sequence: abandonment to desire → gratifying + dread → acknowledgement of situation.

* Voyeuristic desire as only mode of expression -
- error which is only one-way - the demand of invisibility, non-recognition by other & others
Shame of being caught: is he caught? Bursif as witness, as discloser of his shame - comic resolution, complete w/ father's stupid question about Rabi'l's good looks

173 Letter to Chaimowitz: self-judgment; I should be hanged ^{injustice}
E Vegetal days; no thoughts, analysis, or introspection; daily visits (sometimes twice-a-day) to the Obedman house

108 «הוא נשקט ונשקט» - kind (illusion) of tranquillity - his anxiety & sorrow stilled, mitigated - what is unheard & understood: being nourished by her presence - he is living in a kind of rapture of passive intake of her presence - That reverence has erased the dimension of inward

headline
summary

Judgement + scrutiny - * exchangeability of eros and interiority? eros only in the limited sense of unilateral desire, the presence proximity of the gaze + proximity - filling in, nourishment

108-110

2

The provincial Zionist follies - Jacob's ecstasy of self-importance over getting a letter published in a Hebrew periodical - much heroic triumph featuring the Correspondent as Hero striking a blow for the cultural Zionists of the town - [~~For the~~ Jer has now fallen into the web of being a player in these follies]

109

2

Portrait of Gad - pampered class of bourgeois youth went a path through all the alternatives of traditional education, gymnasium preparatory, & Zionism, who committing themselves, taking any chance, turning their bridges, facing any contradictions - Zionist politics as a pastime for this class, a vehicle of self-reinforcement, a bit of rebellion but mostly a wave of paving their disengagement w/ tradition - an approved rebellion against the fathers -

the domestication of rebellion - no real challenge and no real resistance -

E

Jer: שקט באה לך יותר מכל שום דבר אחר - return to serenity, while the key to that serenity is conveniently unmentioned

110-112

With Boursif

2

The sufficiency of her presence, and even the quieting of the hated-envy of Boursif - the passive consumption is enough - little consciousness of his condition, but he has become a kind of domestic animal, a lap dog,

which accepts its submission-humiliation benignly -
he doesn't mind sitting & listening to Boursif make
 love to her w/ his clever banter & his courtly wit

- 111 Boursif's monologue: momentary attempt, condescension to
 respond to Jacob's "great idea" [= Zionism] on the part of
 a man who never takes ideas seriously at all, who
 does not live on that level at all - his "serious" response
 is to dismiss the whole idea as laughable, beneath
 serious thought - shit-danut yes, but the idea of
 bringing about a national renaissance is absurd, and not
 even sad or tragic - with the promise of a Nietzschean epigram

2 Jacob is crushed & loses his composure w/ shouts of the
 vilification: Assimilator! The Boursif perspective as the
 ultimate threat and one that inhabits a different
 conceptual & aesthetic plane - it is the response
 which declines to grant seriousness to the whole drama,
 problem, tragedy & makes it all simply petty & ridiculous
 (very diff. from the narrator's satire of Zionist politics) -
 the perspective, which is non-ideological, which declines
 to take act this seriously - and as a figure, B is left
 alone, i.e., not analyzed, and allowed to be a kind
 of cartoon figure, one lifted from the pages of Russian
 lit., a bad copy of it

- 112 In her room is alone, the observer - ^{pressed} on Zionism
 himself, he mumbles, refuses to commit himself
 Rahil mocks him and/or Boursif - In remains unruffled

ε * «וְכֵן יִשְׁכַּח» - dr. ends

10

- 112 Tightening of plot or entropy? What seems meandering and unconstructed, is in fact very plotted, all hinging on the erotic question

* Motiver (II): on the question of whether his interest in Rahil is his motive for returning, it can be seen how that is plausible because of the issue of absence/void - in H. I. holds himself aloof from entanglement in the ideological follies of student life and endures theedium of vacuum - it is erotic need that invades this space

- 113 The unfit goose as synecdoche: raised for profit & pride only to be disqualified as impure, gone wrong - at least the mother is in touch w/ the pathos of the loss, which is real - the goose & the golden egg (3 liters of oil!) - while the father is refuses to accept the loss, wants to convert it to gain
 «B» «C» as metaphor: chance, no one's "fault," literally, torn & dismembered by a wild beast, became insane

- * 114 What is so comical, pathetic, yet not sympathetic about the figure of the father? Aside from his venality & his selfish motives, the very ineffectuality of his efforts coupled w/ their careless fabrication, and all the while his self-assurance about his knowledge, as a man, of the working of the world - something of the Shalom Heiden's Menahem-Mendel: always ready w/ a new deal, a new angle, a new way of packaging J. carelessly readjusting his expectations, transfixed by visions of bourgeois honor & ease for himself through his son -

P+E

J. & Rahil as bride and groom: the father's great misreading

of her - he sees in both a falling away from the tradition and assumes that the two are therefore of the same kind, whereas in fact their paths & motives could not be more disparate: assimilation vs struggle - and at the same time, he is in love w/ her, perhaps because of that difference, because she is non-Jewish & as if taken from a Russian novel -

17

112

Narrative pace: series of short chapters chronicling the ~~the~~ twist & turns in the outcome of the father's plan, as if this were a novel of ^{domestic communal} intrigues, à la Trollope's Barsetshire novels about the provincial church - modest "events" & plot-thickening developments, which all-in-all are beside the point

Father & Son: The father presents a counter case of the array of arguments adduced by Jer.: 1) I want to travel abroad, 2) I haven't gone up for the army yet, 3) I am not yet presenting myself for marriage. - ~~realization~~ realization that these are all pretexts & rationalizations. There is in fact no real ~~real~~ reason aside from the one real reason: he wants her in a way unadmitted to himself & in a way that is totally ridiculous: he is impotent & she is far beyond him

Complexity of this last section: the levels of irony & action:

1. Jer's unconscious erotic needs & fantasies
2. the father's marriage campaign
3. the politics of enlightenment & reaction in $\mathbb{Z}$
4. the question of Jer's future

- 116 The compromising, deconstructive complicity in his own situation: He secretly wants what his father wants for him + what, according to his own values, he should on no account allow himself to want -
 Chin's letter + the father's suspicions of love affairs in it - sowing the seeds for the final break

[7]

116 levels of imaginative activity:

- 1) reveries of togetherness: travel to Switzerland, journeys, her presence awakens his dormant creative energies
- 2) The look: the chance encounter in the street, his fascination, obsession w/ her hair, figure, clothes, gait, his anonymity, his silence

117 1 3) The dream: 3 scenes

I Journey w/ family + Ovadia + Kleinsterin - long, loud trip. all exit at station except for him - Father yells: Batters! get out + find favor in the eyes of prospective brides! His answer: Not on your life! I'm going to Germany w/ her, where there is F. Nietzsche w/ his mustache like Boursif's

II I'm alone in the stationhouse so wracked w/ sadness that my eyes are dry - I take pride in my refusal to weep - but in the corner my mother sits + weeps while she plucks feathers

III Desolation - on train, conductor asks for my ticket - the Rabbi tells Ovadia that one can't travel w/o a ticket - conductor is half ^{the} Rabbi + half Boursif - he complains that he cannot move, he is paralyzed, his feet planted in ~~concrete~~ ^{plaster}, bound in curly mounds of earth (play on words: sexual organs)
 O' kar k'z' - play of green flog who tells him to

travel on alone - your note ~~prevents~~ holds things up -
 I grab him but, lo, it is her - Brunsif demands the
 ticket + ~~gives~~ hits him on the head; I try to pick ~~him~~ myself
 up but collapse...

Again (as in Bard.), dream w/ no interpretation

Lines of significance: all parts linked by journey theme:

I Jan refuses to get out of the carriage + waiting - ^{proceeds on}
 to Germany ^{with her} II he is derailed ^{at crossroads} left behind, bereft, shithen,
 proud in his refusal to cry III stuck to the ground + immobilized -
 conductor demands + hits (Brunsif) - no ticket

willed movement vs injured stasis

rela. to action: concerning the detour to S on the way West, the
 deeper reality of abandonment, the impaired retreat by the
 more successful in life, being kept back

pre-shadowing of final scene on train

Absence of interpretation as sign of the blindness of the text at
this point; all feeling + no insight, the sleep of inquiry
and analysis -

DD

117 Informational chapter about the marriage "plot" - The
 deterioration of ~~the~~ Overdia's + the Robb's situation + the
 reaction against western learning in the town - an
 frustration for father -

5

118 need to return to the Obedman home; despite the rationaliza-
 tions, he cannot resist seeing her + he finds the scene
 of the successful + ~~the~~ beautiful sitting at leisure
 and amusing themselves

8

convergence

conductor =
 ticket agent
 in station?

The Act (its genesis + meaning)

The impulse as Thought + its analysis - considers the all the pleasure + the the ridiculousness - anguished over the fact that he lacks the strength - curses himself for his excess of premeditation + analysis - self-attack for lacking the will to actualize his own pain, though contemptible → shame over need to gain release from his neurotic agitation -

inner monologue
cycle of

but overcome!

119 The * putting down of Chaimowitz: Borsif provides the occasion - his response is possible only because the attack is against Chum + not himself - Chum as embodiment of innocence + idealism, even if he is not

120 synecdoche: his laugh, his golden bottom (+ the forelock of his head)

The night same afterwards: heavy darkness, windows as eyes, all the familiar buildings filled w/ activity, life in all its variety - slice of life - existence in its extensivity - yet in the midst of all this, his act: the miserable insult of man-worm by man-fly

triangulation:
like a mediator
of desire not object
of desire.

what degree in
economy of the
narrative is this
+ a climax?
what level
the plot?

Significance of act: 1) an act of protest, defiance, refusal to buckle to bare superiority, act of self-worth, or 2) act of self-pity, self-indulgence, loss of control, ^{sexual} jealousy

Acts + Significance: This gesture gets parsed in several ways and accumulates meanings as the narrative progresses

Worm-Fly (terrors a bit off): image from Darwinistic struggle for survival - at the low end of the chain of being, even among the creeping crawling creatures, there is a hierarchy of servant + master, predator + victim - the circuit is predetermined - the fly will be eaten - his protest is not out of strength or real possibility of eluding his fate, but out

of the infamous motives of resentment, humiliation
 120 Father's resentment: now his great projects, his great expectations, are dead with no hope - "Chim's father, the ex-clerk who lives only in the past - the full megalomania + grandiosity of his fantasies - tragic & reality - to great shipping tycoon who receives a news that his whole fleet has been lost - for as his merchandise

121 Mother: loyalty, defence, consoled by his declining to carry on Shabbat and to go out as girls, like the more vulgar young men in town; counsels to abide the father's reproaches in silence - the great, underlying fear that prevents too much harshness: the prospect of his leaving home hard for his 20 rubles mo.

However, her support erodes over time in the face of the father and her neighbors -

122 פ'ר'ר - 'ה'ר'ר'ר: younger sister to younger brother on the grounds of 'ה'ר'ר'r illustrate by example of a hen placed on duck eggs; the ducklings grow up and swim on the river while the adoptive mother is beside herself on the shore; can't bring them back - can't herself reach them

This is the situation of the mother, blocked from both directions; the fledgling as alien, a different species, though unacknowledged; the tragic situation of the mother - her descent into self-pity -

25

122 In the reign of apathy - no plans, energies, ambitions known he has to get out of it but cannot imagine it -
 Strange feeling of always being who he is, and both in

The part and never offers: loss of contact w/ Chum -
loss of contact w/ himself + his desires - what does
he want, need

123 Primary dream material that now emerges (as in ch. 28) as
his desires are stirred + his options for external action are
closed down - moving toward ~~the~~ zero point beyond
intellection + conscious analysis - the emergence of un-
conscious material

Dream's relation
to sonic & imagery
toward image

Dream: I am in a filthy sack, sand on my face + stones weighing
down my arms + legs - I break out of the sack + my father's
striker me from above - I am a fly sporting (p.s.) on the
cheek of that ~~girl~~ young woman - she takes hold of me and
clips my wings - ~~the~~ the pain resembles the pain I felt as a
child when I saw Gehinnom in my dreams - 70 ice stairs,
I climb down one by one - everyone mourns me

- caterpillar → moth structure, a failed metamorphosis
- dismemberment - ~~and~~ castration by woman / ↳ father's resistance to his change
- regression, falling back in, damnation, childhood fear of
fatal loss of salvation, death announced + lamented

«לֹא יָשָׁן אִישׁ מֵעַתָּה» The prospect of madness raised
but declined (as in 120/121) - this is the state Hahuman
is left in in 278 - but here it is not the end -

13

The expulsion scene, the stolen letter, the challenge + the lie
Extraordinary mixture of comedy + pathos:

* The orchestration of multiple frames of reference -

Throughout the last third of the novel there are at least
two frameworks in which the plot events find very

different meanings: 1) The inner spiritual drama of Jer as conscientious opposing protagonist; 2) The world of the parents, S., and their values; and perhaps 3) The unconscious of the hero, accessible only to the N

- 124 The expulsion scene brings them together as it underscores their vast divergence: Jer. is in fact incapable of relating to women, despite the stirring of his desire, and instead the parents accuse him of relations w/ the most pathetic + wretched of women, who has lost her platonic companion (apparently fleeing arrest) and who elicits sympathy as a fellow lost soul rather than romantic interest - Jer. pleads to what ~~he~~ is in fact truly, at this point, the only form of love he is capable of: nonsexual empathy & fellow feeling
- 125 And now he in fact dies for them

23

Last four chapters + the closure of the novel: mix of materials (diary entries, letters, narrative, dialogue); shifting time frame; contradictory statements; play w/ open forms + veering away from socially dense plot events -

Expectations generated by expulsion scene at end of ch. 32: liberation, new directions, departure for West, return to H, "taking hold of his life," transcendence of home milieu - The journal entries of Ch. 33: what is the time of their writing? The assumption seems to be that we have jumped forward to the present time of the writing - we are in the village where he ends up as a teacher, in that winter ~~the~~ (or perhaps a year later) in which the

novel ends (shown in the middle of nowhere) - window into a different kind of writing, the kind that we encountered in the aside & digressions: lyrical, self-reflexive/reflective, epigrammatic, inconclusive, (self-dramatizing,?) heavy w/ self-indulgence? Is this the same mode as the self-analysis earlier on? How seriously are we to take this style? Is it a hint of the narcissism that was transcended to write the novel that now returns to its source? And what of the symbol of winter?

125 * The question continuation of a life-story, the "future" - writing & argumentation - when the story of a life should be broken, concluded, stops being worth telling - Death aside, human biological life has no inherent points of interruption & closure; in imposing a pattern of significance on that flow, telling selects markers events & moments of consciousness as markers, boundaries, points of beginning & ending

The novel problematized the question of closure - Does the story end where it does because: 1) some "truth" has been realized, an achievement of at the level of consciousness? 2) or some action has been taken: the insulting of Boursif, the break from both S & H, etc.; the simple fact of survival & the avoidance of madness or suicide? 3) or, most radically, a deliberate arbitrariness, a pretence of courage, simply cutting it off at this point because the narrative time has bumped into the present «/» 28» - empty notebook pages w/ no events, no future yet to fill them up -

formula:

The ~~topic~~ of authenticity ^(#3) in ironic tension w/ the convention of novel reading (#1/2)

- 125 Metaphor of drama: it ends, plays come to a close, yet there will be/can be sequels - a true ending (biological death) will come sometime in the future - what will be in between?

The winter state: all motion arrested, feelings + desire slumber (death or hibernation) - desolation/test after the great agitations of experience

- 126 Desire + narration: desire: the ability to envision a future, to experience one's needs, to strive ~~to~~ toward a different state of existence + to transcend the limitations of self + what is available from the world - to arrive at a state in which no change can be imagined, and if no change, no significance + no writing -

The diary entries seem to be written upon the (almost) completion of the writing of the story, not, of course, as he arrives at the village; he has used his time in solitude there to recount his life + now, rather than feeling "filled in" + solid, he feels frozen -

Hahman, Eli'imelekh, Jer. > point of ending in ~~the~~ emotional death w/ no prospects - external situation that admits of no cure

- 126-27 Declining suicide: he lacks the strength for that measure - there will be no liberation for him - he has the rest of his life on his hands, it will not disappear, it has to be handled -

127 The naming the void; what is there against him, over him? What can he curse? the Devil, the void (p. 128) - he leaves that to the conventional novelists - rejects dramatised + demonized + eternalized stances of evil - instead:

Parable The image of the sack: sack tied at the top w/ a few drops of honey ~~put~~ - a few worms lick the honey while multitudes do not succeed in reaching it, ~~and~~ blindly getting each other - blood spills, others scatter, but the sack remains sealed -

parable = dream

Again p. 128 w/o p. 129: reality/world as mystery ~~into~~ at a few crumbs that only a few can enjoy + which many others are maimed in the process of reaching - again, the survival of the fittest, but here goal is attenuated, seal sack

128 Sack parable, continued: my head is pressed to the ('u>>') wall, end, northernmost part of the sack and exploded explodes - his heart being sawed through w/ the complaint: why didn't they sharpen + polish the knife properly? "Who is drinking my brain?"

T3

Brief return to H

Rivka Lerner a double of the Narrator, w/ a difference: she is a woman, more vulnerable (abused by her landlord, defamed by her sister) - one of the weaker fish in the sea, a species not fitted for the struggle in the world -

His suffering/her suffering: he is strong + in control compared to her + her ordeal - putting his experience in perspective

129 The desire for Her cannot be stilled, its deconstructive energy evermore - what begins ostensibly as an expose of Riha's disadvantage at the hands of fate compared to the privileged Rashed Rahil Moeseyna, turns out instead to bear witness to his being absorbed, once again, into her the field of her exultance

173 Problem!

Chapter of epiphany, redemptive incantations, dy Mirnib (?), welcoming embrace of future: no sun, feeling - eschewing of the knives of introspection & analysis - reading for more enabling suffering - obstacles, loneliness, wandering

15 The wanted tip - the arrest by an outside force mistaken for a Jewish merchant seeking business in the village

3 Codes: Cognitive: Zionist politics
 Psychological: Parents, not self
 Ethic: Rabi'l
 → realistic incident + dream

Cognitive Code

→ as transformed [point-of-view no longer of childhood -
 new spirit - new standard of worth - players: Ovadia's
 his ~~the~~ change - Abud Itai'amis to ~~us~~ protest. Zidurite ^{Library}

degree of
 accommodation

→ Eli'melekh + hero ^{Jacob, the correspondent} Rabbim

Obedman family: father + son + Rabi'l + Gad? p.108

Bernsif - father + son

The Rabi' has withdrawn from scene; his spiritual power in retreat

- 7 in all of this: N = Y: the parallel: same set of seductions
 essential gravity - everyone wants him to champion his cause -
 - his dream persists - externally he is blank - could be any bodies
 - why is he letting himself be dragged in? - pupils + need
 to carry favor - entanglement
 - Interrogation by Eli'melekh - true eye
 - question of why?

years gone, changed scene = ^{no longer religious (Rabbi's disappearance)} eth. perspective - setting imposed
 by characters + their dispositions

The spiritual authority of the rabbi - ^{ambivalence} (real presence) banished + drawn into
 party squabbles - traditional authority of the T'ad-Katzin also
 gone - ^{not} hierarchy of learning + money changed for money +
 something else - morphology - 3 camps

3 of 4
 54-Mark 15
 bechamsh
 Zantac 2
 Reglan 4
 sidone 2

Free, 7218012, 1/2

Autobiography an absorbing sub-fervent epistles, memoirs, etc.

* Sholem Aleichem: '5220 18'02 - first-person novel in Hasidic

* Check Moshe Lelli on Avigdor

Sholem Aleichem in Epistle Henri B... on impotence ~~per~~ Rousseau

Change conversion to ~~Hebrew~~ to Christianity

* Ben-Ami Feingold on Lilienblum