

9/2

Monographic & Historical :

from: Arum V. (1909) - 40 years of incessant publications
up to his arrest - (1949 - 1952 killed)
Yiddish Gyros - play in verse - 1940's
his only historical work

Historical - as station in artistic development - in
great continuity in Yiddish fiction
Artistic continuum.

Abramovitch - solved problems of Yiddish fiction at
beginning - laid foundations of tradition
Mendele - "great discovery"

Sh. Meichen - took it from there.
"In certain ways mis-handled it"

Peretz - next in line

Bergelson - "delivered Y. fiction from Peretz...
almost recreated miracle of Abramovitch
supplied Y. fiction w/basis for new art."

"Towering figure" in 20 cent. Y. fiction -
immediately recognized as such - Riger

Raw talent - abounding in Y. fiction -

Movement in same directions (אָפּגאַנג) - דאַרף זײַן
contemporaries

פּאַרעלעלע אָפּגאַנג
אָפּגאַנג אָפּ
אָפּגאַנג אָפּ
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2 camps of critics - Ashe & Bergelson
"Now there can be no comparison"

Organization of talent - incessant progression -
basic questions - Validity of Y. as artistic language -
Who are the readers of Y.?

Articles - 1961-1972 : examination of reading public in USA, Poland, USSR. Decided to become a Communist → Yevsek'tia as cultural institution.

Political & social questions always part of his art. Always ready to change

Others: "Great burst of talent ... then mismanagement" Repetition; surfacing sense of limits

Some mistakes - but never repetition. Thus - Succeeded in changing entire scene of Yiddish fiction

— What could be a valid form for the novel in Yiddish? (Also - Abr. - Sh. M. } own theories) Not answered. Back to pre-novelistic forms - monologue, epistolary. Not by Ashe - naively-written; never succeeded in novels

Bergelson - solved it - Best Yiddish Novel of the time - 181706 פּוּץ

Then - 20's - changed - painful development - changed form of novel - 1922 הייל → Marxist poetics. Soc Realist formula

His new formula - grandiose plan - 5 vol, autobiographical - wrote 2 first volumes - 1928-1929 פּוּץ Great & controversial achievement.

Enormous novel-socialist epic. MAJOR ARTIST OF THE TIME - dealt seriously w/ artistic problems and developed, changed

Attitude toward relationship between storyteller and imaginary reader. Basic problem of Y. lit.

Abr, SA supplied forms for this relationship - worked well for them; harmful for others. Problems: free of lit. from classical conventions. How could tone be changed w/o losing touch - w/ audiences etc.

Rigorous self-respect - Never repeated others' conventions

Social-Historical Aspect: attitude to contemp. Jew. society
Far-reaching analysis of Jewish society
(Not panorama - like Ashe)

* Stayed w/in personal experience - remained rooted in shtetl (same shtetl of fiction - Abr, St)

Some stories - Berlin, Copenhagen - immigration
LAST WORK - '2 P'22 - went back to childhood - shtetl
Still managed to analyze whole Jewish situation - dying of shtetl - war & revolution.

Survey of B's Development: Born 1884

I ⁽¹⁹⁰⁴⁻⁵⁾ 1909-1914 Self-contained - consciously "a stage in his devel."

עליונות - last station in this unit - thought he'd never write again (changed subject - able to go on)

Began to write - 1904-5 - could not achieve publication at first - Russian, then Hebrew, then Yiddish, Revolutionary

ספרים פרט - finally published privately in 1909
Wrote almost nothing during WWI

Productive before -

פרובותיות (1911-1913) - Yiddish, Hebrew, Russian, German
נאומים ופרטים } novelettes
עליונות }
עליונות - started in 1930

1913 עליונות פרט } tried to break former cycle of motifs - did not succeed
נאומים }
"Finished something" -

typical of B - knew that he had said all he had to say on a subject.

1922 - Berlin - 6 vol of stories - finished

Finished - 1920 - went to Russia - change

Article: עליונות פרט עליונות : disengagement w/ formal doctrines of Socialism in art

Intensive discussion in class

reports (1914) (1918)

II "1930-1930"

founded periodical - 1926 - Vilna - 2 issues - 2nd confiscated.

A decade to find his way - TURNING POINT 1926 - first issue published - 3 "77 - visited USSR

Artistic experimentation - 60-60 short stories - collections { 1927, 1928, 1930

verse - "2875"

autobiography - "512 502N"

monologue - "16/10/1928 12.11.3"

"looking for a way out of the short story"

not the artistic or social answer

"210 20/12/26" - young Sov. writer going to write great of novel - lacks denouement - because he still lacks real knowledge of new situation -

Reactionary Sov. society in USSR Tries to get his hands off them - ends being arrested - part of their corruption

Connected social, political, artistic problems of the time

1929 - published in book form - 1929 1/2 - Another "ending"

8 vol - Vilna works of second period - 1929 1/2, 1929 1/2, 1929 1/2, 1929 1/2

III Soviet Phase - 1930-1948-9

1933 - settled in Sov. Union - head of est'ment - mayor/writer of Sov. Jew. est'ment - Caupul - had to show the way - write according to the new doctrines - which he adopted

A. 1930'S

B. 1940'S - ethnic groups allowed freedom of expression - then abruptly stopped "ה' פיוט - plays in verse

1) Began 's פיוט - "endless epic" - back to turn of cent. - regard as "grand Marxist exercise" -

reexamination and new analyses of past. - old Jew. society Enormous portrait of dev. of Jew. society

2) New genres -

Fictional reportage - daily life of Jews in Sov. Union Birobidjan - ביִרֹבִּידְזְאָן

Short stories - collections: 1938 - אַרְבֵּעַ פִּקּוּדֵי אֶרֶץ אִשְׂרָאֵל
41 אֶרֶץ אִשְׂרָאֵל
43 ... אֶרֶץ אִשְׂרָאֵל
47 אֶרֶץ אִשְׂרָאֵל

(?) אֶרֶץ אִשְׂרָאֵל - First part of 's פיוט (600pp!)
הַיְיִטְּוֹת הַיְיִטְּוֹת
פְּנֵי אֶרֶץ אִשְׂרָאֵל

EDITIONS =

אֶרֶץ אִשְׂרָאֵל - 1922-3

אֶרֶץ אִשְׂרָאֵל - 1929-30

Buenos Aires - אֶרֶץ אִשְׂרָאֵל 1961 - 4 vol. → late 20'S - פּוֹת אֶרֶץ אִשְׂרָאֵל

Works of 30's-40's never collected - Soviet editions (אֶרֶץ אִשְׂרָאֵל)
Stories of 40's - Buenos Aires - 1949 - first volume of collection

1961 - Moscow - אֶרֶץ אִשְׂרָאֵל - entire פּוֹת אֶרֶץ אִשְׂרָאֵל } אֶרֶץ אִשְׂרָאֵל

אֶרֶץ אִשְׂרָאֵל - אֶרֶץ אִשְׂרָאֵל - entire אֶרֶץ אִשְׂרָאֵל

FOR NEXT TIME : אֶרֶץ אִשְׂרָאֵל אֶרֶץ אִשְׂרָאֵל
Then: אֶרֶץ אִשְׂרָאֵל אֶרֶץ אִשְׂרָאֵל
1 paper-entical
2 אֶרֶץ אִשְׂרָאֵל

19 century - Monologue - spoken quality of language -
writer came to impasse when it came
to wider panorama -

Abr - never finished 'עגיל אפך פארע

S-A - failed - פרייע יוד, זעלבשט

Peretz - revolutionary way - First major Y writer -
didn't want intermediary -

=> published his first works under his own name
Persona - of the writer himself (not combination
of traditional Jew & modern Eur. man

PERETS

{ On Mendele & S-A - 2 articles Read: : פֿרעזין }

New framework - author, words, language
not a part of the people: 'ש'ס & פֿ'ס זאגן
"ע"ש" גארט אפ'ן '16 אפ'ן " &

Didn't try to maintain balance between Jew and Europe -
wrote from all points of view - uses many voices
The shorter the better - maintains one voice perfectly for a

=> Solved short base nothing - avoided question by "jumping
from one mask to another"

Not basis for later development

His influence - major disaster for Y. literature -
no workable solutions provided

Bergelson - Y. lit. can exist w/o classic "intimacy"
New audience - philosophical question: different
starting point - in well-rounded novel

9/14

Mendele - being talked to and manipulated as readers - into certain position by rhetorical position he takes - has a certain point to make.

Description of Tun. in MBHS - theme: reaction of town to outsider - brought to absurd. Not purely mimetic description - always a storyteller present -> satire

Self-conception of Tun. = center of world; rhetorical accumulation brought to climax.

Then - change of place -> interviewer
Catalogs people, objects. Species of absurd people

Sholem-Aleichem - hard to find description of shtetl - as a whole.

Monologues, סיפורי סיפורים: accumulations during speech - events described. Chap. 2 From Yoid: vantage point purely rhetorical -> Voronka is best place in the world

Number of other points brought out. On Mendele model.

"Not as well constructed" - doesn't build up to climax - just accumulates - not as sophisticated - end not totally satiric - make fun not explode reality

Peretz: עצור 113 113 - who is speaker? Monologue of melamed - but unlike S-A (where character is surely there) -

Classical method of presenting reality in Yiddish fiction torn apart - monologue pushed to the limit. Bilder - taking young boy for walk at night - description of evening / description of shtetl. Quick changes of mood - "zigzagish" - romantic to financial
(Contrast of wooden (אויס) and brick (אויס)).

Also stands between reader and shtetl

Rhetorical position not fixed but volatile.

Explored "reality to its end" - destroyed old method - essential for Bergelson later.

But no "unified vision". Between "supposedly authentic monologue" and mediating figure (S-A, Mendele) -

Modern person talking about shtetl - paid for by artistic unity. Influence disastrous disciples failed

Also in Hebrew. but minor there (Abramovitch - mayor there too)

[Bergelson: helped Y lit. to overcome P. influence]