

Pinkes für die Festschrift von der G. Lit. un. Press. 17+2
J. Birnboym - "p's-jk" (G) 103 100 ✓
28-49

Introspektivism in I.Z. anthology

①

p's-jk 103

Albatros - fl. 1922 Warsaw. "Khalastre" ed. U.Z. Guentberg
regarded themselves as pioneers of "expressionism" in G.
also Khalatise - ed. P. Markish.

begin w/ proclamation and manifesto of "New Poetics."

Early poems in anthology.
Connection between proclaimed poetics and practical.
Difference between pre-I.Z. and after manifesto.

L. theoretical articles - Jan. 1920
selection of his early poems
Comparison w/ expressionist articles (Markish?)

G. - articles and selection of poetry.

Texts:

(1956) 'u 193/66 / 2N / 15 - selection prepared by G. himself.
under impression that later poetry was more important.
- Began w/ late and continued to early
- selections meagre, prejudiced against early experimentalism.

L - collection made by committee - very arbitrary. - "unfair to the poets"
"brilliant" in 20's - one of great innovators.
unlike G. did not "flourish" in later years.
p's-jk 103

(p's-jk 103 1918) : 0's 8's PP 8, 16, 12, 25, 77.
Typed pages)

Fr Y I - on free rhythms in mod of poetry.

Harvey Gross - Soundend Form in Modern Poetry - U. Mich pb

GLATSHTEYN

"1919"
"Homo"
"Tirtl-taybn"

2 included in I.Z. anthology
→ "they fit the theory"
Why was Homo excluded?

12/168626

I.Z. p 60.

Old taytsh word (טאָטש, תּאָטש) for טאָטש - masculine for doves.
priestly code specifies which sexes re: diff. sacrifices.

Would be encountered in first year of 737 -
this is just book studied (1971) ["imp. of law"]
→ Boy would encounter "physicality" of the word.

smuggling
calling = 1713726068

"פּערפּ / 15 / פּערפּ"

= first word "foreign"; "psy" jargon.
→ combined w/ ^{thought} memory = "anti-scientific metaphor"
treats פּערפּ. as organic thing w/ instincts ^{impulses}

(MASON)
repeated
impulse

→ first line indicates that poem will deal with st. intellectual / thrust upon mind "automatically"

Str: Intro + two parts. ("pseudo-stanzas")
repetition - convey haunting sound of word.

NOT EMOTIONS OF CHILDHOOD.

Irrational working of mind

Attitude toward memory:

not interested in evocation of childhood, or childhood consciousness
impressed by ENTB (→ so many such des's in y & H lit.)

→ how sand haunts mind

All happening in present

Rhythm is of ^{almost} absolute importance:
→ almost tonosyllabic.

more about this later

(can read it in verses - not just lines)

But "only seems to be in verses."

* → Bergsonian /w. James : rain of particles on consciousness.
awareness of world = acceptance of being impressed by stimuli.

"BRILLIANT" POEM

3

Miron -

- an intellectual poem which deals with the process of memory rather than content of memory

[cf. parts of Ulysses, To the lighthouse]

- same interest in the process of consciousness

[beg. of Portrait - words. - same time.

These poets were very aware of English / American literature.

Imagists, Joyce.

[cf. D. Jung - Russian; M.L. Halperin - German]

- emphasizes the physicality of sound -

word as combination of sound (excludes meaning)

- emotions are those generated by process of consciousness and objects of consciousness
(not direct feeling; objects evoking feeling).

- structure and rhythm are meant to materialize the process of consciousness through rhythm and sound.

1919 "

end of war

- Ukrainian and Polish pogroms

- rev. in Germany, Hungary

- after Rus. rev. - civil war.

- "Red scare" in U.S.

Apocalyptic excitement conveyed:

what is its nature? are above events implied?

- historical frame important

- consciousness: self-recognition, coherence w/ consciousness is impossible.

what is force?

Modern conception of consciousness at the time -

"Shower of particles" *

→ lately this shower has become intolerable → distinction.

read w/ of 1)
early
years:

1919
Homo
Arteriosclerosis
In a zuzign tog
shdot

- fafahn
- nivanas
- oyon mitvey

INTROSPEKCIJA

4

pp 315 / 278

- his particular - Jewish - part.
as a child from Lublin.

→ particle. (city poetry).

personal
system

" 75 - 78 1/2 78 "

" 78 / 79 79 " - can't escape experience (world is "closed system")

July 3, 1972

Kultur-Lige.

1918 - Kiev (Agyns-group)

Warsaw - new orthography

[Yivo orthography based on this]

1.7. = revolutionary orthography

(later novels in "Warsaw" orthography).

" 1919 " (cont.)

- Political etc. simply background

- inability of consciousness to cope - "bombardment"

"Salvation" is in a sense - way out of human condition

Destruction is Psychological.

Don Tirtltoyn - interested in states of consciousness
(kahn-developed-political sense).

5 sentences:

major thesis:

mind is being annihilated by modern life

- metaphor - 'pintle' on streets

- 78-79 1/2 : universe

crosses everything - disruptive

This is physical way that
... is broken

red-tongue (רָדוֹן? רָדוֹן?) color: fire, Comms., blood, poisons etc.

וְרָדוֹן רָדוֹן = beginning of projection: head explodes now from within (cf. extras) ether (redveils) (cf. שׁוֹרֵף רָדוֹן) (cf. red tongue)

Points reunited & reinterpreted:

Glatshkeyn's typical way of working: gather impressions (may amplify but metaphor). translates them into a vision

HERE:

manuscript → small dot in universe

* Homo

Melchior - Ecco Homo (from N.T.) → wider frame of reference

why wasn't this included in l. 2. ?

Primitive rhyme: folksong, idiom also internal rhymes (backhorisch, rhyming stries). alliteration.

רָדוֹן רָדוֹן
רָדוֹן רָדוֹן

References to animals - folkspoetry, mythology

2 years after "Second Coming"

Basic differences:

- Topic: fate of race not individual prophetic - even positive

"EACH POEM CREATES ITS OWN SPEAKER"

- PERSONA:

- IT, 1919: Jew with childhood, becoming something different → general Glatshkeyn persona

- Expressed here in use of language: no international jargon traditional Yiddish.

- PROPHETIC -

- no reference to main subject - rustic, rural world (w/ superstitions) → dichotic concepts

Uses this archaic, prophetic mode -

→ agnostic war w/ god.

[Bialik - ראשון עולם] pictures, landscape, animals

Expresses something not individual but racial.

on Albert
W/hj

Presentations:

P. Markish
I. Fejler

23 yrs. later - Greenberg - in Albatros

Expressionism -

began 8-9 years
earlier in
Germany, Russia.

- new order in the world → new poetry
chaos

- language - should be closer to spoken

- vs "false expressionism" of "untalented" poets.

- vs. idea of "limits" on poetry

- Topic free (not limited to Yiddish sphere).

concern for world

→ Major difference between them and inzikhista.

(perhaps Homo belongs rather to expressionists.)

Miron:

Expressionism & introspectionism basically very different -
though in Yiddish poetry they came together
and in a way complemented each other.

U29: Into are "educated but untalented
opponents of pseudo-modern poetry."

some

Basic resemblances:

potential (part of modernism everywhere)

distinction between art and life

as the basic provision for the existence
of art is FALSE - theoretically & in practice.

→ Hall for new REALISM in art.

on stream of consciousness (Eng. & Am.)

un. Surrealism

Immediate enemy is SYMBOLISM:

which brought to apex the idea that work of art
TRANSLATES reality into something quite different
- represent by something which generalizes,
makes it universal

Poet looks for correspondences between external (a psychic)
things and their symbols.

→ pictures represent them and more than them.

- ex. Neoclassic -

poetry presents reality in generalized way -
poet chooses form reality that which is
universal. → universal, eternal statements.)

met. m.

Much further in Symbolism -

to sublimates situation into poetic (general,
suggestive) → possibly not eliminate situation.

Remain of archetype.

Some went even further -

remain of musicality of sounds
ordering of sound & form (as opposed
to music)

(Hollander)
- proclaimed
poetics.

language totally different to those
used in speech.

Apex of idealistic theory of Art.

SENS. - vulgar as }
"aesthetics"

→ create perfect art-works which reflect, in a way, all
levels of reality but no level in particular.

Yeats - "greatest English Symbolist"

- golden nightingale
- poetics of the mask
 - alchemy (flesh → gold)
 - purged of anything personal
 - aesthetic situation free of this.

Modernistic - post-Symbolist - "tried to chase out Symbolists"

called for NEW REALISM -

contact between work of art & society, experience.

- all of Glatshagen
- lyrics (anthology and sheets)

Judgement of Di Yunge - (only 10 years - hasn't written best yet).

real
symbolist
better

"EXPERIENCE" → translated into "state of mind plus emotion" → FORM
st. real (once removed)

"set of poetic materials"
meter etc.

"Thomas"

Poetry as an artifice - "well-wrought", logical.
as opposed to life

(this criticism echoes Di Yunge on artiller & coffeehouse).

purest
shrew
tribal

= Alterman to Mirou:
expressionist like cook who throws in eggshells, etc.

Yeats -

mask not only ^{eternal} different material - ^{also} OPPOSITE
→ search for polarities to reach synthesis
"hardening"

T.S. Eliot -

objective correlative (article on Hamlet)

"shrewd man of the stock market"
("Dumping Milton")

- both a continuation of Neoclassicism (Pope, Dryden)
and Symbolism (Baudelaire)

Play fails because Sh. didn't find correlatives -
good poet never subjective, always finds something
outside to correlate.

Introspectivists -

- correlative is a lie
- can't be objective so be as subjective as possible
- Art should be an original extension of life.
- make experience ^{present} as directly as possible through poetry:
express, not translate

1974

"Стихотворение" * in Di Fraya Arbitra sh time ^{24th Gejor} ^{1.2.} "Cher Bloom" ^{Publ.}

Parody ("half-quotations") - vs. Some of Di Jungel (manikya...)

- rhythm -

'against the meaning' - "Стихотворение"

"soft lyrical mood"

- idea of "N.Ge"

expression of backstage life - falsely portrayed here ("flowering")

"PARODY is one of the major vehicles of change in literature"

(Yuri Tynyanov in V. Erlich's book in Russian Formalism)

American New Critics -

dealing w/ form led to emphasis on form, w/o hist. etc.

Best of Russian Formalists more sophisticated in this -
used hist. of lit. & change to "protect" formal analysis.

"1926 - Стихотворение" - dedicated to Kejelia
w/ his weaknesses.

"Стихотворение" in style of M.L. Halpern (not so much critical as trying to)

Q. American "stream of consciousness".

Joyce: symbolist, new realist met. (ex. Ulysses uses at least 15 techniques)

literary movement drawing from new definition of reality/consciousness.
19th c. "expression of reality"

HERE:

: Edw. exp. i Intro. rebel against "unrealistic" - "classical aesthetic" -

sublimation of experience into something "metaexperiential"
"distillation"

Differences:

U.Z. Greenberg → I.Z. "phoniness"
I.Z. → U.Z.G. "uncultured, irrelevant"

Expressionists -

no formulated psychological theory of experience (I.Z. begins w/)

→ necessary for
to become
Marxists
→ Radical
Marxists
(U.Z.G. 20's)

Experience for ^① Exp. (+g. Expr) is SOCIAL, HISTORICAL

not racial, national, etc. - individual

→ historical experience as individual sees it

(U.Z.G. - more fatalistic than P. Markish)

endless process of change - poetry should remain sensitive to it.

Intros. - writing "for the moment" -

expressing "historical shock" -

devising forms, antiforms for this purpose.

ex. re. urban experience:

- U.Z.G., P.M. -

harmony
"cyclical experience" of country
irrelevant - [18 1/2]

NEWNESS IS IN
SOCIAL, HISTORICAL
EXPERIENCE

tragedy happens in the city.

place of disintegration of culture → confusion.

= center of new culture

- I.Z. = similar - but difference in ?

complicatedness vs. simplicity

→ modern mode of human experience
calls for differentiation, complex

MORE
INDIVIDUALS

(Glatonberg "5 1/2 1/2" is dark fire etc. - from (Voices?))

seems to be history -

o. folksong - "no new, cliché". too long doesn't express life

o. Geny (→ even more so poet like Marger)

o. Rayzn etc. - "1/10" but GENERALIZED

2. Di yunge - stuck to externals of least interesting fog-bucks.
3. I.Z.

→ g. cannot judge anything ^{but} through ideas of I.Z.ists.

Miron.
I.Z.ists trapped themselves into extreme, arbitrary "individualism" -
"most of them outgrew it."

(Di yunge - through literary tradition (not exp of time) were
very attracted to Christianity -
ex. M.L. Halperin (from ex. Rilke).)

of Phenomenology: vs. "brackets" in experience - "channels"
to open wide field of all experience:
Miron - "of course this is impossible"

Labyrinth = their basic conception of what life in their day was -
complicated, all at once → "falls on you"
poet must give it expression -
not as it is in history, but as in your soul.
→ should express confusion, disharmony.
(p.b. I.Z. - "Int-izm" - "kaleidoscope")

U.Z.G. -
chaos - historical experience of generation. ("ר'נ")

Markish - uses plural in articles.
even re: psychic uses "realistic" image -
"fleet of airplanes over Himalayas"
(geog, soc hist. landscape)

I.Z. -
knew their psychology

Markish -
classical forms to express "prehistoric" existence ^{"only the weather changes"}
where nothing happens. (¹⁸⁸¹)
different to express modern experience (20/12, 1918)

Philosophy 522
(yad'e - till 2:30)

Try wednesday for 12 zikh

r next
time:

1923-	Rythm.	1920.
1928	Imp. un Expr	
1920	Poetische Ueskafung.	

Glatshreyn: "In a zunixn tog."

in y.6 but not Fun M.G. Mi:

WHY?

But - not more than theory; perhaps less.

Miron -

"exemplary" poem. (but not "excellent" - justified above)

BASED ON THEORETICAL MODEL.

1) Demolish convention:

"description of spring day"

→ explain why conventional did not take place (sun, sky, girls, etc.)

But - old man caught his attention

Since he is "heap of thoughts", subject to whims.

"Makes this point methodically" -

why only this made an impression on him.

How -

nature of experience (he plays a trick on him)

What is relation between "I" and experience:

Begins w/ conclusion -

" / 3 p / 3 d p / 3 j 3 s / 3 a 2 7 1 2 / 1 5 / 3 ' 1 2 "

... / 3 ' 5 2 2 6 p / 0 j 3 ' N 7 / 1 5 ...

a. "TODAY its the sun" - man of enumeration

b. Ques: " ? 6 p 1 p 2 1 ... 0 6 / 1 3 5 "

① ; ② - gathers impressions
③ recapitulates

(old man saying "cold turned up"; death in spring).

④ Concludes logically

(pity on girl - "both will die anyway")

old memory
explains
- why made?

Miron -

Too skeletal, ideological " - "written for this anthology"
[like plays of Sartre which shows "victims" to prove st. general]
Clearly out to prove a point -
methodological methodical.

Some elements of good poetry: construction; green color)

Arteriosclerosis *

Notice rhythm of 2 nd parts (before A)

Also "exemplary" (written for the anthology) Miron: this time
"extraordinarily
successful"
not state of consciousness as other poems. → much more than theory
also successful in shocking
audience.

- Topic not "poetic" -
foreign word; repulsive (death not in romantic garb)
deterioration of human machine

- use "singing" of poem to its utmost in this context
→ combination of these two discordant things is possible

- the vantage-point is simply the word A.
Or as "philosopher of the word" -
took it out of its context - musicality.
Wish is to "sound the word" (cf. Tirtl-toybn)

- rhythm connected with basic rhythm of human being:
heart-flow,
and this flow itself → disintegration.
→ Substantive sense as well:
rhythms of 2 bodies ① "pseudo-heroic"
② very bawdy
→ the same sense it comes to both

At end - both rhythms combined (repetitions of A)

1. 6. 8. 8. 8.

July 10, 1974

Legend: "mystic" idea of rhythm mushroomed "beyond all proportion"

* Shtot

City poem but no "description"

"... 7/10/74 "13" - synchrochone; indicates his only sense left is hearing

BUT doesn't get past technique
→ wisely left out of collections

Miron - poem is in a way playful.

Playing with projections - perception

one of basic modes of writing poem is systematic use of pathetic fallacy (J. Ruskin)

esp. Romantic nature descriptions.

[project himself - mood, etc - onto objects and "distiguers" them.]

(Pope) ex. to show tears - how landscape changes.

Classical - not too much; supposed to portray world objectively

no page not particular achievement here

"... 6/17/74 "13" -

projects something of himself; shows source of

much of P. fallacies → HUNGER = of persona.

no page not particular achievement here

1. 6/17/74
2. Tel. poles → his bones "light"
3. Eyes
4. Noise - how heard by starved person.

2. 1. In this state - push becomes momentous
2. "1/6/73" → tel. poles (thin)
3. Can only hear (tel. poles - noise received)

Visionary part

3. 1. Question: introduces metaphysical sense (tutor, natural or supernatural?)
2. Essence of his existence in the city: since the push, spins hysterically - "believes he's doing it of his own free will"
3. Sense of time (minute - seems like years).

Experimenting with the possibilities of projection - particular state of consciousness -

In roykh *

Also uses pathetic fallacy - but "a much better poem" [than shtet]

→ squints to make woman into child; also squinting.

Produced by poet intentionally in order to change perception

{ Critics - 1) Don't make any sense 2) just an intellectual game }

Here: also laughs at himself (reduces her to nothing → he's left, a nar)

Effective way of dealing with sexuality:

the kind that makes an object of the other

→ left with nothing.

Glatshsteyn's early poetry:

sexual relationships - described as a game in which

one or both partners destroyed -

minimized into a dot, or

maximized into a monster (18)

(later changed).

Here he treats himself with some humor.

"Intentional exoticness" (along w/avoidance of well-known Jewish)

Particularly Glatshsteyn -

- liked anything Oriental

- exuberant review of transition into English of Chinese -

wrote several poems on this model

ex. Folg ikh nokh

G. liked this - included in collection.

Sesame

INZUKH - fascination with sound -

Speaker: one caught in cave.

magic formula

(here also has its power)

Dramatization - of the well known situation.

Speaker - doesn't see in cave (closes eyes) or outside - (mistom)

1.2. - 1) exotic theme 2) "music of the word" - repetitions -> poetic existence
outside of meaning.

3) experiment - "association and suggestion" - word with

literary association → "follow the word" to find situation, etc.
"Reality portrayed - is consciousness in given situation."

Different from IZ -

q. looks for "objective" literary part -
shared by readers → comment.
(rather than "force idiosyncratic situation" on reader).

Here using literature → already one step between experience, expression.

Later -

used more literary references.
Some of greatest (also very personal)
in form of monologues/dialogues
(R. NAKHMAN...; Joy of Luksh)

Levelis:

read these:

- Robinson
- Thomas
- Joyce

Most famous
vill. by not found
in PORTRAIT

abirint - pre-I.Z.

most rhymed; all regular meters; some sonnets.
(later "outgrew" this particular way to do it).

Rondos -

① all of most difficult Renaissance forms
never tried before in Yiddish.
Some of best villanelles. "The house on the hill" - Robinson
L-607, 60

(Best is "Do not go gentle...")
Corona - 14 sonnets end/peg → 15 of these lines.

(H-Tschu 992 88; ENES)

② - Subway poems: prod. best examples of free rhythms.

Winter night sonet

one of better poems in so-so book
TITLE: esp. imp because not conventional in usual way
Italian sonnet. Winternight attitude - detaching himself
not nature or situation (190 92, 06/18/95 → meant to look incongruous)

away very IZ

Formal - "very good sonnets" - he is in command of sonnet form.
1851-1851

LABIRINTI - Leyelis

"In every way" - pre-In Zikh.

Regular rhythms - emphasized rhyming. ("a kind of virtuoso")

Yohogash - exceptional - experimented w/ free rhythms.

Yunge considered him parse + I.Z. enthusiastic.

Halpern ("N.Y." 1912.) always rhymes but sometimes veered on free rhythms - -

Israd of cont. of old Y. rimaster -

couplets of varying line lengths

2. Landoy (Later)

Perets - "regular" poetry - orderly - rhyme and meter

poetic dramas - more complicated 'mélange'

→ some kind of model for free rhythms in poetry.

For the most part, free rhythms contribution of In Zikhists

Structure of L.:

5 sections -

1) poems of self-analysis.

poems of self-analysis, love, satirical, parody, poems of sex

2) love poems.

"Romantic love" - foreign exotic women

3) poems of sex (as opposed to romantic love).

some openly satirical.

most deal w/ first person

some w/ sexuality of others -

"de-idealized, objectified"

Here: poems and blat both de-idealized, objectified, borned through id. w/ sexuality.

depersonalize

4. GfCe - "one step further into the world"

5. ofj"e"e"e" some translations, adaptations, musc. poem
Linger ("not very successful") on J. Harevi

"pik" as labyrinth -
love & sex are fantasies.

worthlessness, loneliness in labyrinth.

Winter-nacht sonnet

First quatrain - very regular -
each line is a unit in itself. 1&2 connected -
but separate units.
3rd line irreg (pik - rhythm vs. meter)

Second quatrain -
first and fourth regular.
NOT second and third -
pronounced enjambement.

First tercet - fairly regular

Second tercet -
4 syntactic units -
not occurring w/ regular meter -
unexpected placement
→ tension and variety in strict form of sonnet.

1 First part of octave & tercet -
postulates re: himself & world

2 Second part -
obscure poem, somewhat

I

sun vs. alpha (half-scientific)

↳ more generalized (biggest star in each constellation) (here = the sun) distances (also - not y. word - astronomical term)

שיר השירים - Schiller "Ode to Joy" (togetherness under g-d).

→ this sonnet is the exact opposite.

Here - no g-d only Alpha. ("accidentally" together) "spatial detachment"

II

"rik" - here also people detached. - ^{human} time, history
Qualifies by being specific.

III

last line - very emphatic (like line 3)

IV

softens - "elegiac tone"

Nocturne Adjektivn Etyud

Experiment with language - "quite funny"

Some ady. are original -

שיר השירים - שיר השירים, שיר השירים - שיר השירים

"more of an experiment than a poem"

שיר השירים, ke

(original version in Ophtybe)

L - concluding poem of 1/c section

1.2. - opening poem (only one from Labyrinth)

hints at. Goethe - Night-Song of the Wanderer ^{woods} → human presence
rhyme of 1/2 - 1/2 "find ru here"

Again - says exactly the opposite - no 1.2. ("...הכלל הראשון")

Begins w/ fairly regular metric line -

first stanza - by fifth stanza → cannot read to this way

Term paper - analysis of one poem / plus relation to I.Z. 1
- thematic - rhythm (see Hrushovski) - language
- what it do in terms of poetic ideology w/in I.Z. movement.

comparative of non-I.Z. 30 Cf: L. "Di more fun hundred" (reaction to 1905 program) ^{to 1910} Examination of one aspect of any of the collections, ex. thematic str. formal aspects
Hartish "bicycle" or linguistic-stylistic

"One of L's steps beyond L in L"

Also - only one in book with exotic, colorful images.
("decisive" in inclusion in I.Z.)

Last four lines -

"maybe better poem - lightly ironic"

→ "ironic repose" -
resignation
to Hell.
(which becomes
exotic places)

But for I.Z. -

liked suggestion

↑
"anti-suggestive"

→ purified poem of rationalistic, didactic element -
leave just juxtaposition

L - much more of a romantic. (than Glatshayn)
"vision" in romantic sense.

Biznes

Plot: (progresses in time).

"... 1916" END - seeks a kind of synthesis ~~to~~ between his
daydreams and his "business"

→ almost religious feeling.

seems to overcome cynical stage.

to see through "business" to archetypal
sexual figures even in this setting.

→ Business not really counteracting "religious-sexual"
part of life.

Very intellectual -

At first - somewhat objective (18 y old) → less (junge)

Afterward - "dismemberments" - disheartened.
"excents" (for breasts)

July 16, 1974

Eladèa INAU of this genre - experiments re: color. (cf. symbolists post-symbolists - effect of sensual stimuli)

Play of color and sound, repetitions

Notice: they both go to river (don't unite) to cast in jewels.

3 ἄλλο - ἄλλο (real vs. possibility)

Flow of "magical formula" → "solid sentence" - (kind of gloss?) "stops the magic"

De host mix deusa

shows he understands the danger of "prostituting" the language → chest and it.

In order to re-awoke it → doesn't get automatic, stays fresh.

Thus avoids possible pitfall (that he falls into later)

Experiment toward certain effect. 12 - let power of suggestions work.

stanza: 2 key words -

ἄλλο, ἄλλο. what he gives up - "empiricisms" - but not re: gold of E. River & center of religion.

L.'s poems on love fall into 2 categories

1) unattainable, romantic ideal

2) very concrete "unpoetic" realities of relations between people re: erotic, sexual matters.

(Cf. Labyrinth)

concrete psychological basis.

2 separate parts

L. managed to get romantic yearning into 1.2. scope - if not mingled, at least existed - along with psychological realism.

Cf. G. - more personal level, and more ironic.

De host mix deusa

1 Short pointed line - (begins later stanzas)

2 3 "j" - unexpected in poem of rejection develop false expectation.

} evokes attraction which was one there & still is

3 Simile - long lines

discordant opposition of rhythm → ends the way it begins.

Expectations (phys. and personal) vs. Cyprus

→ greater objectivity:

analyzes man - why, what will happen.

reprise = repetition of opening. imitates emotional movement. not development. always dead. 2 program - 11/17

3-4 years later - "one of L's best"

Sp'3 / p'low / is / of / s'V - 1924.

(49-50)

35 years old - "half a lifetime" (DANTE)
→ TURNING POINT

MEDIEVAL CONCEPT:

so $\frac{7 \times 5}{5 \times 10} = \text{half}$, $7 \times 10 = \text{mystery}$

What justifies this form?
How does he develop to original idea?

Medieval: forms; idea of life, cycle, numbers.

- 19 lines - 2 repeated 4 times → half of the lines
- these 2 should be strong and open to nuances
- rhyme must be interesting

Renaissance -

vehicle for pastoral Fr. Ren. poetry

19th Century -

nonsense poem or humorous light poem.
(good for exploding conventions).

STANZAS:

① 2 forms of imagery - systems

- 1) geometric - circle w/circle - abstract
- 2) organic - concrete



OVERLAP - since both have core ("circle" lived through → kernel remains)
thrashing = to get kernel out of shell -
(old way - go around w/animal).

② → 121783 - years did the thrashing.

- 1) ages mingled [?]
- 2) now reborn
- 3) "closer to eternity" (?)

→ Line of v. = "Sp'3 ra'low" now emphasized (young-old)
(above - emph. on "now I'm 35")

parentheses → kind of ornament

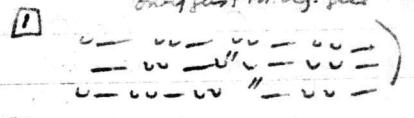
3 "Ways of life"

- 1) 216246 - geometrical imagery
- 2) "translates" - 50% of 1/4 of 1/4 of 1/4
- 3) → now past those mistakes

"enriched"

uses all ways to describe: only first 100 sq. feet

4 Break in normative rhythm. (dactyls - according to content



- 2) as above but "full" line is last
- 3) also 3 as above

resumes flow of "cycle"

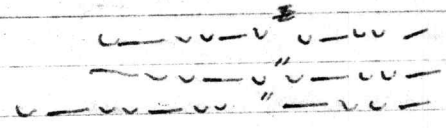
→

" 5th v " = 'show me'

→ not parenthesizes - VOCATIVE

5

1/2 N 6/3 - sperm (also = needs)
 good harvest - 1/2 50% of 1/4 of 1/4 of 1/4



→ biological - conception and birth
 → zoological

" 70% = spiritual.

" 5th v ... 7th v 1/4 v " - referring to his poems.
 now - shell etc OF POETRY

6

" - 0th v ... 6th v ... " = Adds religious.

(PAME - flower of white light at center of land = 6-1)

- 1) 2 separate parts
- 2) sent. divided in 2
- 3) most unified
- 4)

} all possibilities of rhythmic movement

At the time - regarded as more feat of virtuosity

Leyelis - Rondos...

IV-I # "Vako / 10

As a unit - some kind of progression → "other than usual interpretation"
 Usually - two first (esp II) most admired & ridiculed.
 → Leyelis known as "city poet" = rhythm, sound
 interpreted in "naïve mimetic way"
 did to some extent reproduce sounds & structure

But-

if seen as structure leading to last - more general meaning.

Rhythm = see Hrushevski:

- 1 Free rhythms w/ w regular verse
 - 2 "Dynamic"
 - 3 On verge of prose
- } difference essential
- I.Z. - NOT broken prose but new language.
 (2) farther from prose than even metric poetry)

I Free rhythm → very definite poetic unit.
 VERY IMPORTANT role of rhyme - (vs. stanza 9, 1.)
 pattern of rhyme is free - but sometimes repeats

Two functions:

- 1) connect a group of lines - a; d; A; c; g:
emphasizes the group.
- 2) Bridge a distance - a; f

I a: opening descriptive section - long lines (→ /s'c'p'j'v)
 emphasizes unity of these as first unit

II shorter lines - grouped 2-4.
 not description but "evocation" of reality
 of the thought of poet
 → last line - ironic touch -


not connected - stands apart from "beatic evocation"
 (not connected)

Creates expectation through trochaic lines
then not fulfilled → free rhythms.

II
free variation
on
trochaic
line

- line 1; 2 almost iambic.
"proclamation of freedom" = 0'5, 6j00
(close to iamb)
- 3 → anapest. "army" → marching rhythm.
- 4 → iamb.
- etc. → 12.

B
al "alone"
sup 7 sylls.
metrical
assent
form
pattern
not relating to
7 feet 2 head

- 13. no longer variation of line feet w/ dom. of iamb, ana, pndee
paemic. etc.
13-19 lines fall into two parts with
stress 2 end. 
- 20-22 three part

→ rhythm reflects / conditions structure of poem.
Cj does opening prepares for [DEFINITION]
B | evolution -
linguistic variation too (leans out article etc.)

LAST LINE:
Comment on social situation (why "276 206 1362")

II "Rush Hours"

'one of great cadenzas of Y. poetry' -
not repeating what was in I
"braids & weaves" in w/rhymes / half-rhymes / almost rhyme.
(→ apogee of experiment w/ assonance and half-rhyme in Y poetry)

"Nightmareish vision" of hand w/ dollars

→ social comment, vision:
this hell for this reason. (psychological)

TWO PARTS:

- (A) Don't know what to do - NO SPACE (Breaking rules)
dynamic "dormant"
- (B) Dynamic "Hand w/ dollars"
→ "imaginary savage struggle"
ends w/ vision of train as "ship of dead -
213 38616
people swallowed - tokens, knives

III

Only possible situation in which black & white so physically close.
"Egalitarian" (utopian?) character

only for a few minutes

Brings in love -

most personal kind of relationship → summarizes situation
part of subway scene - could only happen here
BUT - cannot be fulfilled.

IV

Written in quatrains - abba rhymes; mostly free rhythm
(plus those where "basic meter" is more regular)
free lines - rely heavily on alliteration, pattern of line
+ accentuated syllables

Sees girl wearing hat - pale turquoise w/ rose.
in full stanza 4 to talk about girl as girl.

At first - colors of her hat

→ l.z. poem -

external reality is stimulus to imagination.

Hat reminds him of Chinese vases. 物色物色 物色
one thing leads to another: Tao ← (suggestive)

3 - Coat

4 → girl. Why did she choose these colors?

essence = 158V

("Philosophical German")

5 - Accident?

→ "in itself a divinity"

4755 H2O2
hat
element
familiar
"Suzhou"

What is place of this poem in Subway series?

Girl is a foil (not real person) → evokes.

Gen expressions → exoticism

"SoS"

out of immediate sphere of J. life
(relicious or spiritual)

WHILE STREET more repr. than 12.

As one unit

1 Makes point of l.z. poet -

part of masses wall BUT can still seek
transcendental l.z. philosophy

(IV - internal life totally dif -

ex. rhythm of subway not here at all)

Cycle - reality to nightmare to hypothesis to idyl to

all these levels of existence possible

at some time time ON SUBWAY

2

I & II - "poetics of business" (Yung-harvest.)

also - internalizes
(metaphors of wavy wall)

III - mystical poem - closer to illuminable than Biznes.

to contrast with subway situation -

Kant - moving from physical to metaphysical

29

poetry based on psychic reality: assumption that
somewhere, all psychic realities are based on
some mystical truth

This is new element;

not IZ. in that unique experience per se
is most interesting.

Looking for something beneath that unifies,
gives meaning. → "REVELATION"
beyond psychological realism, so imp. to IZ.

Rosinos -

time is unreal

Different phases of life not so important -
even di generations

→ some center of supernatural, supermaterial,
metaphysical reality
which he strives to approach and express.

"Revelation" -

approached through experience - colors etc.

but must leap into "fourth dimension" ^{of} _{mind}

I.Z. -

began w/ demand for full, 3-dim. psych-poetry
(then parting ways - L and G)

Subvey -

good intro. to L.'s change -

starts in one place, brings us to another

N.Y. poems - Wall St., Man-Brik.

Rosinos Ros

Inzikh began with the demand for full, three-dimensional psychological poetry
In "vazko, kelyes, too approaches revelation through experience, but leaps
into the "fourth dimension" at the end.

by 24, 1974

In Fraye feeren

- "Harlem zuntik" - 14-15
- "Ovenit broyt" - 22-23
- "Spitol -"; "Zilbershtetn" 42-44
- "Avishag" 49-50
- "Freynide" 77
- "Isu may 200" 86-88

in mayn
antsn 194

Credos -

- "fun unzer yokh"
- "Shini mayk"
- "Shomer"
- "Mayshe Keyl's kol"

Fabyuskind's togbutsh

do papers from these
"journal" poems.

N.Y. poems -

more traditionally Yiddish in vocabulary
than Rombs - "more foreign looking"

"Vol strit"

I

- Dismisses history
→ ע'פ'פ'סב = abstracts concept of צעף (=continent)
- Dismisses earlier ^{concept} contrasts of power
ע'פ'פ'סב צעף ⇒ for money (gold)
→ He rules people ^{thru} their own striving for \$.

II

RELIGIOUS:

Wall street depicted as a temple.

- idols are skyscrapers
- "hearts" - no surf + - cold, shimmering (→ gold)

out
- 703, 55

III

Not organic - (like ^{ancient} religions)
Outward - "serious"
Behind - "yongel"; hysterical laughter

Two voices: I WALL STREET ITSELF - lines w/ accentuated syllables
II-III Some one who describes it - more regular, closer to metric
voice of a God vs. voice of a worshipper

Classical poetry - Pythia - goddess who speaks for gods
Poet - who puts this in context

"Manhattan-brik"

I & II (5-6)
- long lines (w/ 5-7 accentuated syllables)
short lines (2-3 " ") RHYMING
(only one internal rhyme)

III different -
internal rhyme, alliteration - half-rhymes etc.
"More playful"

ODE -

I Description
II "Invocation to the muse" - Canal St, Bowry -
to mediate between himself & patron's bridge -
III Asks if he is worthy to sing praise
IV No - bridge itself is poet.
conclusion - (y. last parts of I, II)
direct reference to classical nature -
NY among our world capitals.

lines 1-2: balances dark & light
bridge balances - w/ its beauty - st. us by (Bowry etc.)

Also begins w/ ugly → balances.

Magnificent beauty grew out of financial necessity

Historically here too.

RONDOS - Animation of life and sens. of poet in mystical terms

II "condensed - difficult"

Traditional form of Rondo; "turns back on itself"

Meter:

iambic hexameter w/ caesura = Alexandrine line

Suggest classic, order (Fr.)

(A)

line 3 -

moves caesura (4/2)

5 -

(1/5)

ONLY 1 & 5 rhyme masculine -

others muted - enjambement

(B)

line 6 - 2/4

7 3/3

8 2/2

|c' = accentuated rhyme

(C)

Use of Alex. much more classical - simpler -
no enjambement; caesura

Like sonnet -

intellectual, proposes thesis

→ dialectical in form

(ITALIAN sonnet)

statement - VOLTA - counters statement

(A)

1 Begins w/ strong polemic

2 - Argument - (conclusions in rhythm)
(in terms of metaphor) (follows argument)

3/4 = space vs. time.

Person moving at which seems absurd

(B)

Continuation - no difference in line.

Geometrical imagery

= phantoms → reaffirms thesis

(C)

Volta -

(rather than argues)

now amplifies - tone no longer polemic.

Blunt - tells himself to shut it out one tone

past = פֶּתַח

→ פְּתוּחִים: Cabalistic reference to G-D
source of his idea - mystical, religious

Mikhail Likhin - "head of Y. avant-garde" Modernistic

Modernism / experimentalism in Y. poetry ended
with Holocaust.
→ more communal & simpler forms.

(now - knapitovs - sci)

I BASIC METAPHOR:

going back to the spring (ancestral & spiritual)
refinement (ablutions implied) = confession:
takes one to past.

גִּבּוֹר - woman

St. corner: one cannot see the other.

מִיָּדָה = recalls "full pails" of water carrier. יָדָה יָדָה

Images:

river

st. corner - buckets

tabula

scales

Sustained in tone - and imagery -
spring → river → buckets → scales.

tabula: confession to refine - not to conceal anything (יְהוָה אֱלֹהֵינוּ)

Metric / Linear pattern very similar to I:

not polemic - but still VOLTA

A. PROPOSES idea - confession as way to kval

B. explains

C. Mod emotional - brings in woman
who will respond w/ emotion

III

Meter:

opposites of others

A. 2/3
 3/3
 3/3
 4/3
 3/3

B. 3/3
 3/3
 3/3
 3

C. 3/3
 4/2
 4/2
 2/4
 6 (?)
 3

various "different things"

V.II

A "21A/16 219 / 15 200 / 16 a = unemp. matters.
 Divides - ephemeral & basic stanzas
 image: heart as field where some plants "take"

B "Definition" of the one important thing -
 very unlike everyday

foreign words - 878
 for this rhyme

not to come

C VOLT: → conflict between one "hallowed word" of mystical experience and "other voices"

This Rondo is TRANSITION - refers to what will come.

main idea of first 2 poems
 1) intellectual - negation of some
 2) work for purification & unity

→ second part:
 tubal part - draw > both good; paid accepts and rejects.

Portraits of his Godfathers.

Haishtejn

Fun mayne gantser mi-

Credos - 311
 316
 325
 327
 270
 277
 279

284
 296

MONDAY

37-25
 37-25

2 20N

10 C="C 119"
 C="376" 10

325
 327
 270
 277
 279

July 29, 1974

- Experimental form
 - poet undergoing mystical transformation } does not fall
 } back on of but
 } uses
 } foreign trad.

Rondos

Re: ancestors -

emphasis on sexual relations

Miron. "these are the weakest" -

repetition of rhyme becomes hollow. (or worse?)
 after casualness of verses.

If we regard entire cycle as erotic confession

(he isn't loyal to one he addresses (?))

understands sexual access & wildness in general in relation to post.

Like Ullanille -

comes to point where he can order universe

- can face death - above time

- come to lessons of love and sex.

- body impulses

- as continuation of past and its antithesis
find his own voice

IX

Renaissance atmosphere -

beloved one embodies religion & new

Platonic idea of religious synthesis

Lajolis -

theme of revelation (Beatrice, Laura) and souls. -

choice of form & applied Ren. motifs.

XI - etc = push (cf. burning bush at end of X)

XIV

Conclusion not justified by argument

Rings a bit false

(here close to "Gates of Paradise" of Ren. -
 didn't really earn it)

Bleter

first 6 lines -

description → iconographic

leaves shine - "confidence", spiritual
so they hang in air

181165-15

religious connotations -

man thrown into void -

(support)
can only feel see ~~leave~~ feel as whole
when he ~~see~~ feels confidence

spiritualness and religiosity implicit → "exquisite poem."

Etjud - experiment, exercise in certain languages; abstract intellectual

"Exact opposite of above" (which is objective correlative-symbol)
Here - direct intellectual address (to Divinity?).

Coin - 024
Geometric - 101127
Intellectual - 60711271127 }
}

"non-judish" abstract nouns -

1"p'0>8, 6"pe'low, 6"p'1271

Language of abstractions = opposite of spoken judish.

6"p'1271" = wants to investigate nature of Gd

man's only chance for intellectual knowledge
about Divinity involves Div. curiosity
about man

(J. H. Mahaval poetry) -
G-d will meet you halfway.

GLATSHTEYN: 15788 8" 50

HARLEM: ZUNTIS

(cf. Shirhashivim) heart awake → hand on doorknob.)

The consciousness reflected in the words changes all the time -
without fan warning -
intentionally overlaps. → "web of consciousness" - some haziness
along w/ this - different stylistic elements

Experimenting with states of consciousness -
but here, not limited unconsciousness of poet -
poetic persona playing with other consciousness
→ range of moral - fictional consciousness
and interest in "cheap literature"

1 Begins w/ involving reader w/ question -
fooled into wrong answer → given right one by poetic ^{persona}

About to describe Harlem -

example that it can change

Language: not spoken y. - LITERARY SPEAKER.
alliterative; almost "too fluent" "like a fish" ^{organized} _{in terms of} _{sound}

2 From buildings to people -
"0863d 8' 123d" - [from English "purple patches" ?]
and weaves it into a metaphor.

Very literary in expressions etc. → very much above the scene
(viewing etc.)

3 Language: at first seems to be art - 11 des. - fishermen.
no longer metaphorical comment - more "story-telling" type.

→ consciousness of Leon - may see or be the fisherman (voyeur)

Bridge - also may be part of scene (clothes line ?)
Primary meaning - created by looking intently

Amalia - as L. dies - her ^{or} Amalia herself?
- 067777 - his exclamation → don't pull down shade
old w/ trk (sing w/ trk & music instr.) L & A.

- $\frac{p}{s}$ $\frac{g}{s}$ $\frac{1}{16}$ - no $\frac{p}{s}$ at all (either)

→ now $\frac{p}{s}$ looks

5 "Literary commentators" → quotation from cheap romance in "Shomer-language"

6 "Not capital^{gloss}(ball) but window" - literary commentators - see and judges her

7 Another quotation from Shomer juxtaposed w/ pornography (copy)

8 Literary person - language (alliteration)

of Emily Elliot

Comparative expository } pathos

195, 1974

"משכ' לייס קאל"

גערט'ס געטען

"הקול קול יצק"

אזערעך פון נע"ב ו' אומפאלסן "אויסצולייבן"

גאטעטען: (אזערעך און געטען) : זייערע זיך, אומגליק

גאטעטען: געזעטען - "די ציי קווי-אמעס" - אומגליקע זיך, אומגליקע זיך

נע"ב'ס געזעטען (ע"ב: 17 און 18)

זייען און געזעטען

(נע"ב - ע"ב 13 זיך / געזעטען : ע"ב)

די אומגליקע זיך = אומגליקע זיך

געזעטען = אומגליקע זיך

(farthest Phoenician colony) many places on TANNHET faraway, very rich : ע"ב

2 lines - just sets up scene/delusion, second breaks it.
Dance: suggested by rhyme and rhythm

Written 1934 -

after H.'s sudden death -

"probably the most traumatic death in J. poetry"

→ many poems written out.

Est'd J. poet - young, best in 40's - outwardly athletic figure.
First major death in Am. J. lit. figures - major theme.

Glatshtryn & insikhts ^{didn't} particularly liked ^{Halperin} by ~~the~~ ~~insikhts~~.
later - both changed & matured -
end of 20's - 8V60 2/23/50 's

"Moyshe Leyb's Kol"

"pseudo-poem" by M.H. - his voice unperson
through "medium" of another poet.

H's poetry -
number of masks - close to see figure here.
differentiated from voice of (H himself) ^{narrator}

→ here a continuation of the duality -
H & figure, plus Glatshtryn
here - tries to recreate H poetry. (4. other poem -
315 64304 -
H is obj of des.
G = direct personal
tone
almost essayistic)

Rhyme:

simple, folksy, not euphonic (not full repeated)
→ "somewhat strong rhymes of H"

(G breaks this form w/ typically G-lines)

Pseudo-story -

H not g. element. "bittersweet" - happens in one night

Figure -

a poet; in Tarshish - legendary → readers not supposed to know it.
combination of Golden age, EK-VELT
and very real, vulgar & gaudy place
(perhaps America)

Golden cage -

modifies and defines role of poet -
not leader, prophet or even normal -
but ornaments, want pleasant
sweet melodies (F. what, H waste).
vertical - 6 1/2 1/2 6 1/2

(Miron) East Side comes -
"185 /c'725 72 ... ob'p'60'60"

Poet must beautify 727'10 -
"sing up another reality"

(→ Ballos complains to publisher)

Figures answers -
1855 - fruitcake (old-fashioned - 18c.)

Part 7 glatshteyn's interests in literature
as a topic for poetry

- early parody on di Yunge
- not parody though there are some
parodical elements -
rather a tribute of love.

Amke Levine

"(727'10 /15 2'20V '3" (1920, pub. 1921)

erbach)
TECHNIQUES

L. evolves poem through feeling of anxiety, insecurity -
- "Relief" - description not of events but very significant
Biblical (vs. epic - details all described)
→ "Biblical style" - parallel lines "...//k"
- vagueness - abstract not concrete nouns.
→ "insecurity"
- addresses nature - "promontory, forest"
personifies -
- more depersonalized; to animals.

Shows ordered world & its destruction.

Rhyme & meter -
also builds structures to destroy them.
sections of regular rhyme & meter -
also high poetic language -
in contrast [Homeric similes]

Crescendo effect - G-d descending from 7 levels of heaven.

July 31

(from Shava Zucker's notes)

Harlem zuntik

Rhyme: more at beginning
naive - no attempt to be brilliant,
unexpected, interesting.
euphonically conventional
→ emphasizes literary quality of
opening section; tends certain an:
dertsaylenish - rhymes of gramoter
not lyric poet

Defines autonomous function of poet who starts the description:

Through rhyming, poet is immediately distanced = naive poet of shtimmung who describes the Harlem streets. (pushma n n. voice) ≠ Glatshkeyn

Toward the end -

a bit more reassuring - also somewhat disillusioning; freedom of life.

Typical in Glatshkeyn:

intense interest in structure of consciousness (people now lead their lives in fantasy)

1923 - Harlem black area but not like today

Oventbroyt

Knife - phallic symbol
(ג'ב'ס'ע = פ'ב'ס'ע / פ'ב'ס'ע = ג'ב'ס'ע)

oventbroyt = symbol of sexual intercourse

here no shifting of vpt. as in Harlem zuntik situation has its own autonomous psychic interests.

Avishag

Ballad - dialogue. (answers of country girl to King David on sleepless night)

-> she can't really converse w/ him.

He is concerned, powerless

S.H. - may be waking dream (vs. Swiss)

Her response - difference in repair -

shows his unrest is int'lly stronger.

Interest in power (not so typical of G)

also - sat. (ballad), use of dialogue; no imagery.

plays w/ idea that P. was great poet.

Shini mayk

Cycle of poems on gangster.

S.H. - not very imp (just 12 blocks)

funeral elegy - approached solemnly

inadequate American sentimentality to gangsters - here ironic.

"Bronze coffin" - very expensive, not Jewish. (gangster funerals very elaborate)

This is place of Jewish king -> tongue-in-cheek eulogy of J. poet.

Cycle:

structure of elegy

1) how everyone mourns (nature itself thunderstruck that he's dead & not buried yet)

undermining of parable.

synecdoche (bord, sheytl) - sym. of trad. J-kajt.

2) his background - how he came to be - (father teacher H. not Khumash = "Ben mitve lessons")

poet now on roof of parents' house:

comparison to Moses at Pisgah - sees kingdom before him.

(here = Shimmy neighborhood)

3) rhetorical cadence - questions (as if too overwhelming, only dead man knows) -

4) final. inevitable but (radically) alone - look

courage to come

Gl. does great job creating voice of speaker.
→ bard of gangster and neighborhood himself.

Parodies sentimentality of gangster cult.

|| "At last - I - am. gangster for I - am. poet to write about."

g. 7, 1974

(Di mayse fun di hundert)

1937. Fabyus lind tseu fabyus lind

" 711 13, 712 13 "
| 6008 6, 7, 8 } 8012

HUNDERT

Historical basis - communal suicide of group of survivors.

Thron: doesn't deal w/pogrom itself. (not even metaphorically)
[cf. Markish: renders physicality of pogrom]

Story of genesis in reverse (travesty).

Beginning - allusion to

גאון " (גאון) יתן להם ימים ושלום " " ... ויהיה שבתון ... "

shake - genesis

→ recreates nature scene (tho not exactly idyllic.

1) medrashic - aggadic -

G-d annuls sh. of heavens, destroys angels, (hosts) breaks covenant → dissolves (evaporates) himself

2) Communal suicide - פ"ע
→ "world falls apart"
PE-chaos

2 figure + figure of poet (cf. Job)

Philosophical reaction to pogrom as possibility
in human existence
(not concrete, historical reality)

"... ע"פ פ"ע" = ל"פ פ"ע -
harvest of Millennium
Messiah w/ פ"ע

Markish -
impossible to "tell story of pogrom" - too much distance, safety, "literariness"
just "splinters" remain.
instead → overwhelm w/ reality of pogrom itself. (not "realistic")

Lezels -
wants to develop epic tone -
shows significance of pogrom in universal context
→ anti-myth (genesis)
Must echo language of Genesis; Apocalyptic
mechanism.

not always happily blended"

1) elevated epic tone
(past & eschatological future) ^{simplest}
".../11c"
combines episodes small narrative units
2) pathos - → "pseudo-simplicity" supplies much of the power of the poem
(present tense)

Job - long address to nature -
warning of what is happening now.

Mun -
this doesn't succeed - ...

α. rhymed "dramatic" passages.
Miron: "out of place", also formally
should have remained on level of table
w/o that pathetic apostrophizing

Fabyus Lind Jewish name in early 1840s (→ Straza)

↓ c. 1855 - from Latin - "candle."

Miron: most important collection L. published
Considered it himself a very central work -
long introduction, discussion of career

Seems more personal than any other - diary etc.
but modified (name radically changed)

early 20's - F.L. poem on Rondos.

Togbuth

35 days.

Ideal In Likh form. (most I.T. of L's collections)
poetry not separated from life -
as diary, to contain all possible
forms, tones, themes.

Sometimes there is a continuation -
Feb. 5. → 6. (but very different in tone, str.)

Jan. 27 - Feb. 28 - seems arbitrary (emphasized by dates)

Jan. 27 -
Intro. - justifies "diary" of poetry

Feb. 10 -
tired of words

Feb. 16 -

Feb. 17 - F.L.'s Kingdom

Feb. 25 -
2 portraits

Feb 26 -
"River of My" -
periodically but seriously
(poet as voice of nationhood - Lacout)

Feb. 28.
"FL hates war"

Theme - meaning of art
poetry to artist

I Jan. 27, 8, 9 -
Introduction - intensely personal, "existential"
juxtapose 2 major techniques -
27, 28 dynamic free rhythms
29 highly formalized "rounded" form

28 & 29 - two poles of L. phenomenon.
28 - virtuoso technique
"linguistic embodiment of erotic impulse"
inner rhyme
alliteration
one of most physical poems in Y. -
"87'5'11"

29 - sees himself in mirror looks like father -> Death
first part -> what happened.
second " -
father uses lucky light to appear to son,
secret (is life, death)

Rounded = mythical.

Basic theme of loneliness

II Jan 30 - Feb 3

Deals w/ enviro - social/political

Tone - closer to everyday conception of reality

Jan 30 - (Mum & I + particularly like) poets. mlem.
conventional message about NY.

Jan 31 - Feb 1, 2, 3

Feb 1, 3 - Fables - "almost prose"

Jan. 31, Feb 2 - "ditty" - ballad w/o story
(Brecht & Kaiser, Eisler - Song [Zong])

Feb 2 - political loneliness. SATIRICAL
(L - anticommunist socialist - then not pop. stand)
"anti-march"

Feb 3 - first half:
"interesting uses bad rhymes" -
renders crudity in rhyme, image,
meter (end-stopped)

III Feb. 4 - 6

political; national differences on more
personal level - dif. techniques

Feb 4 - political but more personal

IV Feb 7 -

Feb 7 - theme of personal loneliness

Feb 8 -> ditty. last line unexpected -
"poetic" touch

Feb. 11 -

"Take 76" on wisdom poem. anapest
18c. or classical -

Feb 12 - romantic

Feb 19 - Ballad - 3/4 iambic
21 - Subway ca - sonnet

L - later nat'l list (after WW II) (50)

Feb. 24 - שירי ארבע - שירי ארבע [Arise]

Israel -

Papernikoff
Sharon

(early - 20's, 30's)

יוסף חיים בן-ציון - Y. Friedman

לנוער פון א' other -
40's.

But no analytical style - NO SKILL - cont't

Glatshstein

שירי ארבע -

pop seem to
change from
internal to
nat'l poet

Sharon

deeper (above is vulgarization)
noted - wrote 2 "etc"

יוסף חיים - goes to see
dynamite

יוסף חיים -

summer resort near Kuzmin

יוסף חיים בן-ציון → NY

(never written)

examined his life → new tendencies,
attitudes

dev'd in later poetry.

→ major poet of wisdom - not playful
(also what happened in his life)

change of his poetry

Last imp. collection 1960 (after G.Mi) שירי ארבע 1963, 1975, 1978, 1980
Holocaust poems - some manuscript of poet's life.