

TOPICS

The nature of the void: absence, mind, or passions/needs

The erotic problem in post-Haskalah Heb. lit

↳ dramatic structure = progress of disclosure/release

Romantic-philosophical individualism + its disintegration: the inner critique
reality + role of other - intersubjectivity + 1st-person narrative

Autobiographic narrative: closeness in time, suspense as to motive,
confusion on learning

The new self, effacement of biography, Switzerland as Garden, cancella-
tion of Jerusalem -

↳ nightmare: forms of imag.

The new psychological narrative: events vs mind, rhythm, reverse

Conventional ideas about sexuality + love relationships + friendship

The unconscious: nightmare, need, obsession - meeting place of eros + power

Shame as condition + narrative motives

↳ sadism/vengeance

Religious structures + their return in displaced forms

Title of novella

Collateral areas:

1. scheme
2. 1st person + autobiog.
3. Mitz + Shyphor

* Band on B + Ahod Ha'am
Halhin
CJ

1. The great theme: Hebrew, Eastern Europe, fictive discourse
2. The five segments of the collective biography (1+4)
 - a. Lillienblum: transition / b. Feierberg: catastrophe + reversal / c. Burdichovsky: sexuality, erotic shame / d. Brenner: / e. Guerin:
3. The case of B - ¹⁸⁶⁵outline of career - 2 great moments + exception
4. The story:
 - > Prussia, self-conception, romantic loneliness, public career
 - Eden
 - > Switzerland/Berne: dream come true - brother-sister - her life + values - pride + crisis after his departure - nightmares
 - > Holiday: her behavior, tricks, collapse of will, obsession, religious projection - admission of physical need - ultimatum + separation
 - > Withdrawal, death of heart, misogyny, sadism, revision

5. Thence

1. the issue of eros
2. abasement & inadequacy & shame
3. the non-rational and the scuttling of the Hark. world-view
 - a. male-female relations
 - b. the system of the self } ^{sadism} psychologization, defense, denial
4. Nietzschean independence & illusion of new birth
 - a. personal history / effacement of biog.
 - b. Switzerland as garden / " " Jerusalem } earlier critique
5. Displacement of religious forms

B Formal issuer

- a. types of consciousness
- b. subject of narrative, c. the neurotic narrative
2. First-personal: shame, exposure, confusion, motive
3. allusion

day-before-yesterday but to the earliest state, joining
controversies with polemical theories -

C Eclipse of individual Autobiography

Cross-Themes

B on autobiography
confessional narratives: articles in M&A
re-read Nixon on "p/j/n"

Do "p/j/n"

survey + inventory of other early o/b narratives
Shomo Meisner

loneliness as category

review Nietzsche's, esp. on resentment

Chaim: lit. psychology of shame

shame as category

Self character: its milieu intellectually

Allen Yuter on Schopenhauer + will Schopenhauer

Campbell's books

N. Rotenstreich: "on shame" Rev of Metaphysics 19, 1 (1965)

P. Ricoeur The Symbolism of Evil 62

Existential psychology + wholeness of self

↳ narcissism

Mum - Death in Venice: Kohut: The search for the self 120 ff + p21-2
read more Turgenev!

parent + brother-sister relationships

Erikson: Childhood + Society: autonomy vs shame + doubt

p.15 (mine) ideas of sexual attraction + ethics

Arthur Schnitzler + the tale of love of late 19th-c Vienna

Oedipal issues in p/j/n vs incest issues in 1700 1677/8

B on the individual

Broth, Chutman, Genette on confesion + 1st p. narrative

Wal

Agassi's 1700 1822 on "remake" of 2nd; esp. Yael/

Narrative form: reliability of narrator, status at end of writing + relation to H, authorial presence in ironic allusions (e.g. 172 173/18)?
question of learning + changes in consciousness - how to locate stable norms of judgment in the text

Confession + audience - no explicit audience, no Harlowe - motives for self-revelation - (self-suasion of freedom + regained will + direction) - the role of the reader as the voyeur of this shame - shame viewed as shame narrated

^{to Haskealah}
Ego-Ideals + norms of experience: to what ~~and~~ cultural standard is the H always holding himself up to? role of reason, freedom, romantic aloofness-isolation, marriage as spiritual partnership - helpmeet, purity in relations, poverty, mind, destined role as great thinker-contributor

The unexplored world of the self: strategies of denial, neurotic repetition, varieties of need, obsession, erotic longing, depths of shame, sadism - eros as replacement for religion: the ongoing homology, but negative not orgasmic

Alan J. Yuter, The Problem of Character in the Fiction
of Micah Yosef Berdichevsky, NYU 1976

Nab Archetype 134; Female, 210 / 241 ft

See Fichman p. 196 מלך מלך (53) 7' 6" 2011

p. 143 re U.P.: "He [Elinor] needs a romantic love because his
intellect requires such a will-less companion, but his
willful masculinity renders such a relationship impossible."
Aliza Klausner-Eshkol Hashpa'at Nietzsche re-Schopenhauer
at M.Y. Bin Gurion (Tel Aviv: Dvir 1954)

253 ff First to argue for primacy of Sh over N

F = futschent #

Autobiography

Spengemann, William C. The Forms of A: Episodes in the Hist of a lit genre Yale 251 pp.

Kritzenman, Lawrence D "Auto: Readers & Texts" *Dispositio* 4 (1979): 117-21 [Rev. art] re Lejeune

P99.D55 10

* Ryan, Michael "Self-Evidence" *Diacritics* 10, ii 2-16
on ~~the~~ Philip Lejeune

PN2.D52

Sprinker, Michael "Fictions of the self: the end of a
[F 69] 321-42 1980 list

PNB0.64 *

Buck, Willis R. Jr. Reading Auto Genre 1980 Winter
13(4): 477-498

Elbaz, Robert From Confessions to Autobiographies
DAI 1981 Feb 41(8)

de Man, Paul "Autobiog as de-facement"
MLN 94: 919-30

B1.M6

Goodwin, James "Narcissus & Auto" *Genre* 12: 69-92
Gasché, Rodolphe ed. Aut & the Problem of the
Subject MLN 93, iv [Spec. iss.]

* Francis R. Hart, "Notes for an Anatomy of Mod. Auto." *NLH* 1 (1970)
495-511

William L. Howarth "Some Principles of Auto" *NLH* V (1974) 365-81

* Eugene Vance, "Augustine's Confessions and the grammar of selfhood;"
Renasc. 6, pp. 1-28

Candace Lang [Auto in the Aftermath of Romanticism
[re Olney & Spengemann] *Diacritics* Vol. 12, pp. 12-16

Bendichovsky in 27 Dec. '89 7 Feb 1928
"11'072'2'016.11 24/11/89"

A. The Revolt

The Poles burst on the scene, B as their leader, powered by connection with vitalist theory of history + culture - assault on the the teetering edifice of Haskalah deism + rationalism - critique: book (not just Talmud) on nature + spirit - collective over individual - power in togetherness and generality [not human sexuality + specific ideologies ~ to Nietzsche] Not rejection of membership in people, not assimilatory, but cry for renewal/transvaluation with people and in Hebrew

B. The Problem of ^{Jewish} Art and its Subject

If the immediate past + present of Jewish society represent the antithesis of vital life, and if that life still lies, precariously, in the future, what is then left really for the Jewish writer to write about? Mendelsohn satire and the naturalism of the Gens for school out for him on temperamental ground - opposition was not of the resentful-antagonistic sort - needed nourishment ^(enemy) not a long term solution [evolved in stages] 1) Hasidism - movement which, rewritten in his image, could be seen as a vehicle for some of the vitalistic and non-rational impulses B valued; 2) Portraiture: gallery of originals from world of shtetle who represent the quirkier, non-normative side of Jewish life - life studies - 3) Major fictional activity: short stories + more ambitious forms: novella + novel which strains toward epic - projection into this canvas of play of tragic, vital forces, across generations, fate, impulse - re-enchantment but not by sacred force - myth ~~mythic~~ time, not-naturalistic - emphasis on evocative symbols rather than inner descriptions - distanced past both in time + space, 4) Historical scholarship - all the while activity in orientalist - reaching back not to the vague

1. Simultaneity of *alman* *ajts* + *pi'ot* *anes*

most radical critique + most explicit nostalgia/loss

2. Contradictions of his ^{position +} moment: (1) radicalization of Hashalah yearning for a new life via Schep + later Ntche - deepening polemic which turned history on its head, yet (2) melancholy awareness of the poetry of what was -- had to -- become lost - counter-Hashalah horror of Hasidism, especially if Has. could be understood as the embodiment (retroactively) of newer values

3. Taught, lyrical, intense, these polemics leave B nowhere to go, pushed to the edge; dilemma as writer at turn-of-century - solution: separation of discourse into narrative prose fiction and ^{scholarly} historical research - ~~both involved a backing away~~ ~~in historical writing~~ from the present moment - historical writing about the counter traditions + later anthologizing

4. ~~the~~ artist-fictionist dilemma: not the ancient past but the "day-before-yesterday" past - E. Europ. life of pre-modern era refashioned + reimagined as battling with the force of passion, non-rational impulses, contents bet. powerful + weak + ~~not~~ the world of social institutions, class difference, or piety + learning - rejection of Mendele + the Nachalakh Itahadash

In neither was critique lost but displaced/transformed by withdrawal from the present

5. 1899-1900 as the year in which the polemic ceases and the turn to the past begins in earnest - yet just at this pivotal ^{junction} moment, there is a moment in which the present is held within the grasp of fiction - moment where ^{authentically} intensity of confrontation is intense - sustained only briefly - but produced several story texts whose significance lies in a) their telling in the past about aspects of our theme, and b) their influence on contemporary Heb lit, esp. Brenner - this was Bend. for them

But what of the present?