because of the erotic motif.

Lest one should think that In Winter is simply a belated version of B's Urvashi parab. In Urvashi parab: hero ~~is a latter-day~~: though his rescued afflictions are real: he has no knowledge ~~too~~ much worth subverting, which is why he is felled so easily. U.P. shifts from the cognitive to the erotic with no middle ground. In In Winter the psych. code represents a great achievement of self-knowledge + by extension of the tenuous social reality; represents, further, in the most impressive moment, perhaps, in the a-paradigmatic struggle for life in void - the evolution of an orientational ethics, modus vivendi. That this regime is vulnerable is not surprising - In Winter's greatness is that it ~~both~~ comprehends both the code + its vulnerability in a single act of mind.

A final introductory word should be said about the structure of the novel and the sequence in which these materials are put into play.

3 roughly equal parts - not indexed in text but clearly marked off + broadly arbitrary 1-10 pp. 1-45 (10/45) covers a goodly

A.) Part One - chps. 1 - X, covers childhood through the adolescent experience in the yeshivah - the Kibbutz (to age 16?) + in other places largely in ~~[illegible]~~, except for the journeys.

chp. 11-18, pp. 45-87

B), C) 19-36, 87-130 (18/43)

8/42 → place + home

- importance of return + the unnaturalness of the return

- The transformation:
  1. cog → psych: Part 1 + 2, applied to
  2. diff. milieus, supposed to be diff.
  - that's the point
  2. psych → eros: Part 3: the return

- justification for proceeding by parts
- how 3 codes are manoeuvred in each