

Notes Brenner III

1. Gershon Shaked sees the novel as a parody of the Bildungsroman in which the hero's travels signify no gain in knowledge. See Le'ol' wotsa? [Bread End], (TA 73), pp. 81-82. Gila Ramraz-Ravid emphasizes the archetype of the guest, ^{underlying} the novel's premise. See YH Brenner vesifrut ha modernut [YH Brenner + Modern Literature], (TA 79), 45-50.
2. On the ambiguities of this title, see Ch. 4, p. 000. (Stack)
3. In a series of pathbreaking studies in the 1930s, Dor Sadeh applied psychoanalytic theory to Brenner's fiction. Sadeh brought examples, especially chapters of Du Witten, as descriptions of unconsciously motivated behavior. Sadeh sees the first-person form as an expression of the need to confer in public these hidden motives. The frequent daydreams, reveries, and rumination in Brenner's work provide portals to the unconscious. All articles published under the title, "Episodes in the Psychology of Y. H. Brenner," ^[Hebrew] Ahdut Ha'avodah, 3:1/2 (1931), pp. 103-16; Davar (Suppl.), 29 Kislev, 7 Shevat 1932; Mo'znayim (1933), nos. 55, 56, 57, 58, 59; Ha'olam (1933), nos. 30, 31, 32. For the purposes of this chapter Sadeh's most important article is "A Woman's Shadow" [Hebrew] in Davar (Suppl.), 9 Tyyar 1936, no. 22. In his depth analysis of 7's Sadeh sees the root of the problem in the mother's taking her son as a replacement for her husband's acknowledgment and affection. All women remind 7 of his mother, and men like Boris, who are sexual competitors, present themselves as versions of his father. 7 overwrought rationalizations for not returning home, ^{Sadeh argues,} reflect an inability to understand his both his ~~attract~~ inner needs and

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inhibitions. [Brunner's character appears a longing to return to return to the union of the world that would be waiting. greeted by the father! they wish, in other words, to return to womb, and it is the womb that is symbolized by such one grown on tunnels, sacs, and houses.]

4 See Sadan for the metamorphosis of his tale in *Isidrik* and *Meridie*. *Davan* (Suppl.), 9 Pyron, 1936, p. 5. Also compare Yitzhak Bachan, *Brunner's Laboratory* [The Yig 13] (TA 75: 2: 305)

5 On the word *davar*, "thing" in its several connotations, see Chapter 6, n. 00.

6 Bruner Kunzweil is the only critic to give full weight to the connection between *7's* form of faith and his artistic dilemma. Kunzweil seems uninterested, however, in the particular nature and structure of his dilemma. See *Isidrik* the *hagen* *even* *ka'absandi* [Set. V. 13 and the *hagan*] (De. 1973), pp. 285ff.

7 See Kunzweil, pp. 278-80, on vegetated-animal existence in *Bruner*.

8 Compare Kunzweil, pp. 252-53.

9 See Bachan for a good useful discussion of the interrelations among *Chaim*, *Isidrik*, and *Bruner*.

10 Such a story is being undertaken by Ariel Hirschfeld, your Dept of Hebrew Lit at the Hebrew U. to which I am grateful for conversations on this topic

11 Zennach sees Chapter Thirty-Three as representing ~~the~~ the first loss of *7's* childhood hope for becoming other and the acceptance of the failure of his return home (p. 135). *Bruner*-*Zennach*, follow Kunzweil, take

glucose

The chapters on the epistemic of F's fall into absurdity,
 the condition that must inevitably follow ^{existence as} ~~the~~ loss of
 faith in God (p. 52).

12. See Jeffrey Flech, Character in Context
~~whereas~~

13. p. 79

14. p. 142

15. Flech sees ~~this~~ F's writing meditations as a catharsis,
 which is a venting of the "nausea of nausea," that
 makes these related feelings possible ().