

120) Berditchevsky: successful w/inner monologue - "typical  
confusion story of high-strung hero" -> Brenner, Grossman  
-> Bergelson (Hertz in [ח'ק'ר''])

Thousand end -> "authentic ~~is~~ language of  
myths" (Peretz did not succeed)

Broke from Mendele Heb trad -

features:

- 1) Internal monologue
- 2) Mythos -

New Hebrew fictional language created  
Psychy, intellectual analysis (Eliot) - highly conceptualized  
Direct reference to present events

=> molded into form of anti-novel

ב'ל'מ'א

Used early poetry (מ'ד'ר'א) not later expressionistic

Bergelson - ability to be short in description

ע'ל'ע'ק'ל'ק - description of pair: total new system of choosing  
details of description - "intense originality" - language -

~~syn. tax - adjective and adverb in syntax -~~

pushes noun as far as he can to build  
mountain of adjectives -> originality of noun

Elaborate details: 2 lines description of new part of town -  
window and beeper in town

"connecting reality" - tailors cutting & sun, sky

new combinations of new intensity of reality

Eye for synecdochic reality metonymy major  
in Bergelson's poetry

adjective

Arum Vauxhall - few words for each person

ל'ד'ל' 8'1'1' - 2nd part of ד'ר'ו'ר' פ'ל'א - פ'ר'ע'ל'ו'ק' ת'ו'ק -  
upon which every experience hinges

-> synecdochy

Opang - herowalking in street "פ'ל'ע'ד' פ'ר'א'ל'ו'פ'ל' פ'ע'ל'ע'ס"  
ד'ב'ל'ו' ד'ר'ו'ר' - description of man - also conveys state of mind - how HM <sup>sees</sup> ~~hurry~~

hated - part of description

Flexible system - inner thoughts not distinguished from  
reality

פ'ר'ו'ד'ל' פ'ל' - psych description of Mirele - not thru "honest interior  
monologue" but description of reality

New freedom of syntax - "so unnatural" - adv, adv,  
new possibilities "renovated rendering of reality"



Arure Vauxal

שקטתו נדל

Opening: "exceptional". known for direct openings (cf. N.A.)  
10 chapters & prologue = unusual

long descriptive introduction - supposedly exceptional.  
But: 1<sup>st</sup> part of N.A. a kind of prologue. 1-4 short  
2-3 main parts.

Intro - Vehel -> minor part Middle - imp. 2-3

Openg - story proper begins only in ch. 4 -  
דען פ'ר'ר' entire - nothing before there about him

Also AV - typical Bergelson - "camouflaged directness"  
impression of lushness - actually creates

long diagonal - Symmetrical - thru end determine beginning

Story proper begins:

after enumeration of passages - 2<sup>nd</sup> part of ch.  
(Prologue - 3 mentioned - פ'ר'ר'ו, פ'ר'ר'ו, פ'ר'ר'ו) - 1<sup>st</sup> Expos.  
6 mentioned here - פ'ר'ר'ו 5<sup>th</sup>

minor - פ'ר'ר'ו, פ'ר'ר'ו, פ'ר'ר'ו, פ'ר'ר'ו then פ'ר'ר'ו -

as if he forgot about him before - no sign of  
his importance in story - NOT EVEN LAST - least imp  
place in list.

[Story ends - B' decides to go back to his wife -  
his capitulation - to wife, symbol of his degradation -  
typical old-fashioned letter

last sentences create at end parallel to  
beginning - prologue

OPENING POINT: B decides not to go home

Even things allowed to go free.

B sees his own degradation in P -

Existential decision - rebellion - not to go home.

Story: what happens to rebel, how he's broken.

1<sup>st</sup> Ch: 2<sup>nd</sup> Exposition - necessary inf. set out  
begins w/ opening - then resumes to actum

Exactly one year -

2 UNITS - 2 ways of describing time

2<sup>nd</sup> Ch. - begins w/ A's building house - autumn  
housewarming

[End - wedding] A's sister (large girl) - exact oppos of פ'ר'ר'ו  
1) Beg Ch. 2 2) Her wedding

\*diag. story  
diagonal  
פ'ר'ר'ו etc  
favourite word  
ד'ר

EXACT  
PARALLEL



episodes in the  
lit. conquest of void  
in (19) lit

1966 - theme of the void - Eu. lit of 19 cent -

Dubrushin (Marxist) on Beqelson

B's decision & A's house: both decide to stay A.V. -  
parallelism between A - degradation of success  
B - "pt 2" - degradation of failure

9a

Prologue/chi:

Description: Mythological - activity, magic in landscape  
Importance of place: [V. = coming & going - instability - space]  
Unusual - "happens nowhere" - V. typical E. Eu. - not in town but way out - lonely  
Personification: 18:3 - 18:8 - V center - but nothing happens in terms of human life  
End of Prologue: symmetry w/ beginning  
Background - human values (child waiting for gift) - somewhere warmth, families

EARLY STORIES

Gold: "dead center" - most imp. adj. in story  
Ordeal of facing the void

[20:20 - can take it & not capitulate (except for marriage) - rebels against it anyway.

Don't take reality as it comes - pay price of facing the void. Brooks from culture - ruined, traditional forms → Hollowness

V - empty  
B's first evening - Grad does door - as tho one great hollow

Choice of theme of 6up Gold: ruddledawmer.

'straight' Hecht: hates it but does well. - Silken face - dark (anistocracy)  
nostrils constricted - "doesn't like what he smells"  
Not simplistic explanation of socio-econ. change - down

V, train: E Eu. lit - symbol of new - soc. Economy  
[Annakarenina: tree: hem, forest being cut  
interplayed throughout } train - begins & ends - (kills both time  
L's brother - mushroom. L = teal oak tree  
superficial intellectual.

New order - opposed to ptell - uproots people -  
lead over 1/2 life in nowhere of V.  
1/2k decides to live there - symbol of success  
(B as symbol of failure) H2k has to



Movement- background - but imp - B's meaningful gesture is not to go - accept reality of V disregard whatever is behind it.

Best & econ contents -  
People in V connected w/ nothing real

Prologue - "εἰς ὄρατα" - meeting of 2 merchants (12 '3) -  
way they see field: see nothing until talk comes to merchandise - cows which is all around them -  
no connection w/ nature - only Homo economicus

[Dubruskin - symbol of capitalism]

↑ But more: beginning magic, myth. description -

Benish

B: "paltry" - ugly, failure, full of hate -  
why is he protagonist? more than social, psych. (part of the nothingness) His 'glimpse of success' - earns 400 rubles - doesn't look so bad → build a house like A's.

Uncontented about B - on the way to success - responds to success and finally capitulates → minor A's

Unlovable - asks himself why - ugliness incarnated - thus has to face real void - at very bottom

[cf. Итзик - chooses his own destruction, nothingness - some sort of sombre terrible glory]

B - nothing of tragic - married 2<sup>nd</sup> wife, decided to stay at V - lost his money.

Cannot stand to be alone and must

cf. Itzik - has enough internal resources to stay alone - this doesn't - 2 girls - will return to his studies)

Story of the division of B's despair. 27/.

Intellectual - had studies - but thinking primitive, not of the German.



Basic level: EXISTENTIAL not social etc.

Humanity stripped - what happens - money & " - as story goes on loses more → prison - almost doesn't have feel anymore.

Dramatic climax - slaps plights - (shows how undramatic the story is)

How one feels when everything goes -

Prison - all is lost - theme of suicide first comes up - Itzik - but no one to be more than him (sp) so he can't do it



"Compromise rebel", finally capitulates. Minor terms - <sup>minor</sup> figure  
"Opt's out" -> N.A. - Maerle "has what it takes" -> Op-11-11  
182'16 187 - same topic - some more heroism

Prologue: [Beigelson meticulous w/ structural units - weighs  $\frac{1}{2}$  balances]

Frame:

Unit 1 Road - to (opening), from (closing) V

Unit 2 Description of V - building, G'p 60s, magic, expectation -  
no people mentioned - instead mythology

Meeting of passengers and people in V-platz -  
a. anonymous. Anaphores: ... otkn; #1 182'18...

(later identified)

understructure

Appearance of train - from hollow place,  
expectation grows - in middle of ch. train arrives -  
people, noises - so loud cannot hear Piny.

Train leaves - no even expectation gone - to quite  
quiet conclusion

style

Reason for understructure:

Unit 1 Description of V. [Count how many sentences  
begin with the coal subject]

Stylistic features: one big personification - all parts thus  
connected with "llk"; "182'18" - interrelated  
causally. (Helplessness - cannot reach top of slopes)  
Because roads silent so is V result of personification

Inverted sentences. Repetition

"Craze for adjectives" - in pairs or trios - heaped.

Subject almost subordinated to adv. (also thru syntax)

Adv, adv, connective prep. - became 'his mark'

in J.W still sometimes a weakness "translation"

thing to affectation

redundancy ← "o'lk Gw 182'18 llk 182'18 llk 182'18" [cf. Sh's couplets]  
makes 182'18 uness. ← "182'18 llk 182'18"

la translation

[NA - perfected - "hidden contradiction between 2 adv -  
thru they qualify each other so well"]

epithet



Fixes characters - terms of their existence static - cannot move or change  
→ belittles, narrows the scope of their life & movement  
narrows their humanity. Repetition



על

END OF STORY - Adv. host - trad. Ashes Hag.

Ab - most phys. desc - SMILE most imp - self-confidence, contentment. Cls, 8:15 - Success in business world Women - sexually successful (ironic - he is himself betrayed toward end) Derogatory: briny of Clara

Reaction of V. group (1) Sexual (2) Hered edelness.

Ab's return - smile - accepts V's evaluation on lowest level - sexual & commercial.

→ Smile reciprocated by B - p.15: 1st who des of B finished - B reacts w/ smile to Ab's dig. p.18: parallel to, 5th ques. same formula - B's weak smile. Also: failure an bus.

99 p.19: also after his own one good deal. Even in dream - visit to 128 parents: on train - smiles abit (2) Sexual - p.17 - girls. Tries to instigate Itz. k vs Ab - Itz. is unresponsive (his main char.) → ugly smile parallel - p.27 -; also - Itz. brother while B recuperating.

ex Ch.1: presents V group: list of people - seems regular - BUT each has function in story. Stromberg, Perl - mentioned only twice - introduced after Etz. her - successful. Later - as partner w/B, tries to swindle. B. - p.90. - remembers S.P. - #5

B himself about to start again - SP only one who started from nothing and succeeded. Preparation for sudden turn toward end of story. (bankrupt) H. H. Margolis: Daughter in love w/Itz. owes B. much money - preparation for H. Orel (cont. of H.)

Chaim ~ H. Shapiro: "some matter w/ Hurovsky" - preparation for later scene. "Deserves patch" - all he's missing - right before B's assault

⇒ EVERY DETAIL WORKS AS DEV. W'IN STRUCTURE OF STORY

Techniques re: B's past

הזכרתו של אב

Actually know very little - before

p.15. Brief statement by author - capsule of B's situation

97 p.25 w/Itz. k. Entrance of p's wife → erotic atmosphere. It reminds him. -

synch: p.15. Parallel: B's first wife - beautiful, wise - loved him tho he's ugly.

Ab. + pretty wife; peasant + pretty wife. INVOLVED TECHNIQUE

93 p.28: Alone in V. New home, old home: Introduced thru theme of House vs. Vauy. B has just chosen V. → 3 levels: 1) V = Gals

2) New house w/lock 3) Childhood house - גורלית

Tells about his past - to Clara - "continued context"

114 p.51-2 - 2 people who loved him - full of hate - chose him to stalk - 127 + MA. pertains to B's present - full of hate.



General Structure

3 Major Elements:

- 1 What happens to B: degradation - from decision to stay until final capitulation.
- 2 Outside human sphere: nature, weather, seasons - w/ik ground year
- 3 Parallelism:

Levi-Straussian chart w/ binary divisions.

Plan: B-Av. ; Lisak Uara Hz. Pe Hecht.

most imp

Prologue:

I  
Lisak's humil  
 by Rivn & Av  
 (B's future)  
 excluded from V group

II  
Homegoing - only human  
 feature in story -  
 family, children

III  
Hziik Boruch  
 "cold & clean"  
 B. vs

IV  
 Comis. looking  
 at Women -  
 "אָוויבן"

Ch 1

First: w/ B. - also 3rd  
 intell. forced to give up.  
 But: reaction diff. - to Av.  
 EQU -> "אָוויבן" vs "אָוויבן"  
 (B smiles)

Ch 2

B's decisions  
 Lis. is going  
 home - thru  
 Eli D's charity  
Humil.

Homegoing - B excluded -  
 his own empty home -  
 paper hollow V.  
 (also child home! home)

Visit of women -  
"אָוויבן"

Ch. 3

L's wife -  
 E takes up  
 collection -  
 hunt of B's  
 future

HECHT - not read -  
 not reading comics -  
 B, but not father.  
 contrast w/ Hecht is  
 parallel to B  
 contrast to B

|| Lisak's wife -  
 || Hecht's wife -  
 erotic play.

Ch 4

A's new wife - now has  
home - intimacy. Merchants  
 prep. V to home - playing cards  
 B excluded from side of V - ration -  
 to his home - "paral. res." - intimacy  
 while others are away from home

Biscold - Hziik swims  
 2x times a day. Both  
 hear Av. w/ shikse.  
 B excited - can. 1st wife  
 It. sleep - "אָוויבן"  
 doesn't begrudge B.

GRAND EPILOGUE  
 Av. w/ 1st wife  
 H's daughter  
 other girl  
 Elen Finkle  
 comes when  
 B is sick

Ch 5

B depicted - It. builds sled -  
 || M. Dreil - daughter + res. - B compares herself  
 0/14



Ch 6 Usak Home Itzik

Ch 7 E. gives B advice -  
B rejects it & is  
ruined

Y. brought home - play cards  
at As - (omis) (hint of affair)  
B again excluded - doesn't  
dare to enter

Ch 8

Clara noticed above

Town girl, It. sick  
at beg. all care for him.  
Then B sick - only It.  
& girl come, Its - above it,  
B - submerged

HBCMT:

Ch 9

B. recuperating - they smile  
at him from window

Its leaves - Volodyga -  
par. to Ch. 4. - lower  
than B - "dirty"  
(B: It/Y: B)

Ch 10

→ Poritz  
Av, Piv + B = now B  
in his place - humiliated.

Back from prison -  
wedding - B excluded  
has sons - goes home  
END  
→ BEGINNING

Wedding -  
shimmer of  
white dresses

Y Ed: 2 voices: 1) base - merchant - beast 2) fence (Ch 2 & 6) - humiliates B  
message from in-law

III. B tells Clara - V not for women

Noch Aleman: at least 3 weeks (→ Oct. 26)  
Short oral report on early reactions

Prologue - Epilogue

Ina T. St - J. Shore [vol. 1 - Kletzen. vor B. A.]  
Berlin  
"Ce le Silk Froel"

— d'j'ed & — j'ed N'p'N — p'j'ed



notes - B's past - how brought in  
in what order, form  
how it appears

- Der Toiber

-> Narrator as mover - he is Powerful Force

( Abr, S-A - also power of narrator - but difference - )

ADJECTIVES - ; repetition - syntax

Senses employed

externalized

NOT MANNER OF A SPEAKER -

Qualitative nature of adjective above - 'divine' -  
'fixes' everything

Masterly attitude - ubiquitous - dominates all -

\* Totally new basis for description in Y. lit.

At first - overdone - "wallows" - w/a vengeance

Sentences begin w/adj., adv - or pronoun.

Gives color, form, and lines - fixes them -  
never lets you forget them -

Wrote only a few monologues - unbelievable for Y. writer  
flakes a point of it - "Don't try to say it"

Voice is not the vehicle / instrument for which it writes

Old Man

9/29 Use of epithet: assertion of presence of omniscient author  
Narrows characters (-> satire)

ex. Pivnyak: Prologue (9/10) typical conformation of adj. / fixes character

1) Body: tall, hunched 2) Eyes: jesting

Says cruel words signifying others' downfall. (-> B's assault)

throughout: "10110 0712867811" not stressed - rather #1

[Yellowing teeth of merchants - synecdoche for their bestiality]

(71-2)

Because: leading up to B's assault [son: strong, not hunched -  
B sick w/fear] So: devel. of epithet leads to climax

ex B's second wife. p. 15: just desc - ugly (here: B "took downy 2<sup>nd</sup> time")  
07110, 07120 = phys. attributes. dev. throughout

91 p. 17: group of girls: B notices 2 red faces 2) tall & healthy - B's system sister  
-> "but stupid." Contrast: 07120 - 06110, 07110 - 07080

Also in parallel: B in prison: healthy shtritel maidlach. (137)

93 p. 19: nose added; clumsiness. Leclaire method - selection of details

p. 26 97 Visit: No reaction: to references to former wife -> 06110 - 1200, 07030

p. 53: chain of 4 adj = fixed phys. ( '3812 -> clumsy )

p. 44 - name just mentioned: A's wife Lana first named here too  
Opposites - par. dev. ; Also keats "K-S" wife.



(Ch. 6-7) leaves V → Drell - unsuccessful  
— Business w/ S. Peil - somewhat successful  
— emotional - proves to be illusion  
above success material unless artificial

V Parallel to 2. Second Crisis - (Ch. 8) -  
finan. activity → disaster  
earbox scene  
Sickness

VI "Rock-bottom" - all is lost - (Clara, \$, strength,  
mind) - Childish, weak. Accepts all.

218/52 278 V - complete exclusion  
Muovoi, prsu - Crushed

Then - "giving up" - turning point - <sup>3 weeks after Shavuoth</sup>

Environmental also follows above units - mingles.

2<sup>nd</sup> wedding: "Midsummer N.D" - shimmering

p. 30311

B's decision to stay & not go home - first hint of  
chill "עוֹרֵי הַיָּם יִרְדּוּ"

30-31  
p. 100

Home - V, light-darkness - פִּיחָא - afraid of cold.  
Society arranged around 2 poles (Home-U)  
B left in middle to care for night and melancholy

40-41 Begins with B's degradations. Parallels - 2 conductors  
106-107 w/ "eyes" = lanterns → Clara. [Turning point]

Balances human disaster with beauties of nature -

preparation } <sup>irony</sup> "peace of the week" B makes with reality  
for acceptance }

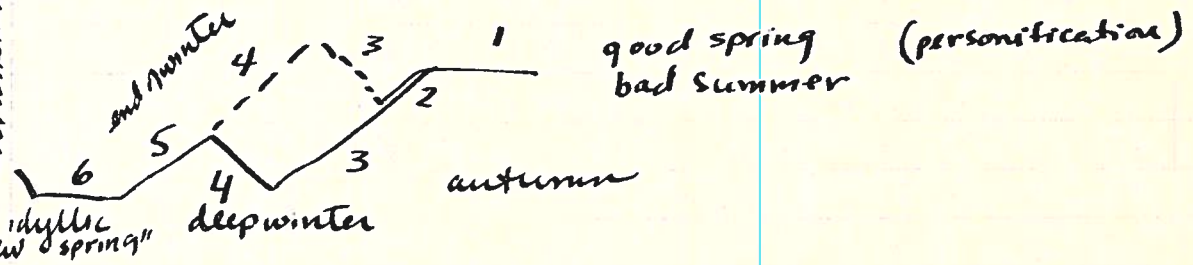


### 3 Elements of Symphonic Structure-

- 1 B. as outcast,
- 2 Nature-weather - V. within nature -  
 People are called "alkha" - people as <sup>creature</sup> signal of biological framework
- 3 Parallelisms - (mostly w/B)  
 Small units of plot

nature most emphasized here - overwhelming beauty

#### Structure of B's story:



I Exposition: very little about B. - foretelling by Illisms

II B's decision to stay in V. - (Ch. 2-3) Rebellion and Regeneration  
 [P. Lisak demolished - model for B - house vs V } main symbolic contrast]

#### 2 kinds of Degradation -

- 1) Financial - 6000 6000 600
- 2) Emotional-Sexual - repudiation of home  
 eye synecdoche, erotic review -  
 background of Ab + Shiksa, Itzik

III (Ch. 4-5) "ersatz section" - B finds 'home', 'ideal woman' - Clara enters -  
 - financial situation deteriorating -  
 B accepts it (melamed in a dorf)  
 - emotional -> 'understanding' w/ Clara -  
 idea of 'home' 'regained'

IV Opposite of 3 - Financial Defiance



"Prophet"

Max Norde: "attacker of decadents" (=Tolstoy, Ibsen)  
"Culture hero" in Germany of the time  
"Not the faintest conception" of what was going on  
"Zionism adopted him"

Here: 'caught something'

New boots (city) Schultz - desires M's boots

T sees. [Suggestion: the way they will use Esther]

'weak point' - incidence of real suicide

Dream: forgets when he awakes.

Boots - should be polished

no presence = "אין נוכחות" (אין נוכחות)

Something good to eat - (connected w/improper sexuality)

"כח צדק" (כח צדק)

אין נוכחות

אין נוכחות

אין נוכחות

Person lying surrounded by others -

- 1 When T falls
- 2 Esther comes to him as he lies on bed
- 3 Esther lies dead and T stands looking
- 4 Young doctor standing over him
- 5 Peasant
- 6 Final death

- Not only Technical brilliance

- Capacity to reproduce world of ארץ ישראל -  
information - diagonal technique -  
thru T. } diffused in original way.

- Last chapter - only 5-6 lines thru T -  
other sources: (People going to fair, doctor, et. al)

- Omniscience - 3rd person dialogue -  
deliberately keeps aloof from T's stream of consciousness



- 1 Most <sup>information</sup> absorbed thru T
- 2 Duality - mind and outside mind → T
- 3 T almost 'left out' - consciousness very tiny part of structure.

Story of sinking - losing contact w/world - hearing worsened -

Told to sue Bik:

- 1 Yost - T still answers - cleverly - laughs
- 2 Young Shneyderuk - "? d'k'k' >rofil" - not there
- 3 Young doctor - "pikha 2" - total silence  
→ beautiful nature - T = "only pulse left" -

poetic distance of author  
nowhere near consciousness of T.  
(which is just about gone)

Balance: dwindling of T's communication  
B → T as point in vast nature  
"indirect monologue"  
"object of observation"

→ Man facing VOID

10/12

① 282/6 287: not "all-imp" overture to B.

② thematically not innovative (cf. A.Y.: re-trying to portray people torn from social context. maybe first time in YIDDISH LITERATURE. - not of Hebrew lit: "too indus'tic" - metaphysical  
→ B as disciple of Heb. writers of the time - esp. Gnessin (Gnessin in YIDDISHER VELT - Nizer - Vilna forlag.)  
stylistic & thematic connection w/B

③ Its importance: treatment of theme  
artistic-technical achievement  
banal subject → "1<sup>st</sup> variation in discommen." - facing of void. then lit. not congenial to this view of void.  
Still primitive version: ① still uses physical crippling factor  
experiment: does not call for empathy - symbol of (→ total) loss of communication.  
② level of consciousness of protagonist low  
later - much higher level of consc. - even in Idv. phase. facilitated "aloneness" theme.



act-tech: "most of his tricks" - there: dev. & overcame point of view of T as center.

Also: parallelism, synchelochy, etc.

Kletzkin vol 8

1927-8

PLAY: attempt to confirm "rev" nature: understood how it must be turned upside-down:

1 insisted on not calling it "D.T." - exploited  
2 levels: contrast: how. ← / p'ille / ille / p'ille / ille → classes

staged: Moscow 28

$\delta_{IN} = \text{G. / } \delta_{22} \text{ ?}$  : obvious shift of center (not D.T.) -  
→ symbolic meaning = machine of society - exploits and kills. -  
D.T. throws himself into mill to stop it.

2 Intro'd other elements: "populated" - cast of 30-35.

3 Everything explained on every level - no mystery.  
es. T's fall: prepared for in advance - (old cable)

4 ADDITION: element of grotesque -  
centering around f. rel. in commercial f. life - "p'ilk"

Orches Tra

Question of empathy - artistic? successfull?  
philosoph. - metaphys. -  
to dev. theme

→ Accumulation & Repetition: (T. too short?)

Places: ① town, society: decomposing - "choric quality" -  
"town talks", society reacting  
② where: people stripped of soc. aspect -  
→ ① comm. econ - T.  
② or person nakedness

→ succeeded in regard to stage effect  
All over world - "in tune with the times"

Not "artistic betrayal" - original story left intact





1907 222/6 282

pub. 1910

דין-הא + falling. [MIDRASH-after 2nd Hurbu prophecy → fools]  
[New Test: Baptism of St. John-whisper]

\* Pathetic fallacy - J. Raskin - descriptions falsify conditions of real world to express attitude or emotion

Here: trembling of world - when he sees Esther dead.

No explanation: Old woman: sitting near Esther & lamenting - "it's there"

"Made much of" [By Marxists] refused by publishers

Dubrushin - long chapter [M. critics begin w/ Der T]

Had to find early 'Marxism' - "visiting card" - to become part of Soviet Yiddish ediment.

Briansky - פ'רשן זיך און פ'רשן זיך פ'רשן זיך

Beginning - decline of J. ~~prolet~~-boom.

Der T. = expresses hate for nouveau-riche -  
yon' has same enemy as prolet.

Play - later reinterpreted with Marxist themes

First work of very young writer - then went on to discover himself - A.Y. - 'real grand debut'

Plot of worker's daughter's seduction: banal (in Y lit - esp. of the time. Sh. A - פ'רשן זיך) <sup>conventional</sup>

Interp: USSR, Poland, US: after Der. T. went wrong - not detached - "warm Jewish heart"

IMPORTANCE: technique not banal.

[No juvenilia] Most of the artistic features of his (early) style.

But - his main debut = Arum V.

"Bergesonian" -

synecdochy - פ'רשן זיך

Direct beginning - Mendel + Schultz (2 sexual hunters) T. looks out



שני פתח א

שני פתח

1911-12  
Pub '13  
(Kletzkina  
Vina)

1909-1911: wrote novel - not pub'd - אבן-אבן -  
Ms. not extant - know thru letters.

B's, "Proclivity to delay" in publication  
After short & brilliant: לעג'ינג (1909 - D.T., 1910 - A.V.) -  
set up major novel as goal - only N.A. survived.

1913 Published: received by almost all as great success of  
Yiddish lit.

Immed. followed by N. Meisel's short  
( 'terrible' ) monograph - rare for Y. lit.  
Now almost all conceded to B. worth. Even  
שני פתח = אבן, אבן-אבן { in Heb. - best & most severe J. critic  
of the time. } בולקין; +7 trans into Heb. - serialization

Brenda:

Critics - 1913

שני פתח = אבן = "grey eminence" of Y. criticism of the time  
אבן-אבן = young but influential - 'best years' -  
ed. of Y. or Velt; Der Pinkhas 1st  
schol. almanac devoted to Y. studies as such.  
אבן-אבן - didn't like it - "pages from M's diary"

Positive: awareness of uniqueness. (artistic) (thematic)

- אבן-אבן: comparison to Chekhov - Knute Hampson -  
- short terse sentences → paint people  
- boring sequences  
- challenges apathetic reader - to face void  
- Mirele - autumn - "knows too much, feels too little"  
- plot not principle - "shadowy mood"

אבן-אבן: - reader must search for motivation

- Mirele - 'above everything' - 'אבן-אבן'  
- unifying force of novel - "the passive" (?)  
- motivation: M. conscious of decaying arist. status  
- R. Gedaliah: limited for M to remain center  
influence on M: inherits אבן-אבן  
but not spiritual - tradition  
→ 'real tragedy', Fatalist: decaying of aristocracy - 'waiting'  
- 'lost father & child' at same time.



מירעל: M as historical figure - נאך פ'רע - "eternal wandering Jew" in modern tragic situation - 'Preposterous'

'Spun from critic's own yarn'

BASIC-? (Imp of article)

1) Why Mirele? as topic for big novel  
2) Why does reader react to her as fitting part of heroine?  
- Novel as a form vindicated  
How does she support the novel? (cf. Madame Bovary) provinces: wasteful life

N's answer: 'far-fetched' = Mas a Horowitz.

Heb: מירעל

(burnoose) - Burnos מירעל = everyday overcoat

"מירעל" - 'drummer' - מירעל-מירעל

מירעל מירעל

מירעל: descendants of Ashk. aust. [16 cent: מירעל .סע  
[("סע") major scholar - מירעל מירעל 'ye -

A factor: M mentions 'Ashk' origin once - 'on way down' - intermarriage.

'Nonsense'

מירעל-מירעל = "I. Remars. sense" - 'utmost limit'  
indication of N's ideological bias -

to vindicate praise of pessimistic novel - leading to nothing - pessim. destruction, degeneration.

Tries to force novel into hopefulness.

"Nationalistic dialectics" - used in crass way

Art. comp of tsh & B: palm weeping willow

N: begins w/series of questions - not to answer - imp. in themselves.

Cold reaction - couldn't like B.

Don't look for any sig. beyond immediate psych. reality of novel. (NOT NAT'L SYMBOL)

Objections: different from classic Y. lit. - interesting, new - out of mainstream

(N - tries to force - arbitrarily - B into 'great tradition')

CONSIDER:

- How does she hold novel together?

- ABBA: structure - prolog, 2 maj pts, epilogue.

Does not begin & end w/ M as focus -

epil. - prolog.

time overlap

WHY FLANKING PARTS? WHY BEGIN w/ Velule? How does it intro. novel?

Symmetry quantitative

final. reb. // rebellion / part  
lets marriage surrender - betrayal  
him



10/26

Title:

used 3 times in text:

p. 82 ① last & first part: V. realizes engagement is really over.

② Ch. VII - <sup>pt. 2</sup> more casual, <sup>general feeling</sup> M. comes back - impression of her house.

③ part 4 - after Reb. G's death

N.A. motif has different levels.

Moments of impasse.

Most of characters "at an impasse" at end.

Y - 2<sup>nd</sup> engagement annulled

(reflection of M's failure of marriage)

Sh. Zayd - life also ruined

Hertz - from beginning

N. Heller - ruined financially, emotionally

Mirele - more complicated

all different levels

Overall structure

Time

little over two years -

begins early summer - ends in fall of second year.

also - know a little about 4 years before.

Mirele - wanted to become engaged at 17 - (not traditional early marriage). (V-22)

M studied in תלמוד p. 160, 101p. Gave it up.

1 year before: N. Heller → סורב. M sent him away.

Some time before - לפני w/ Lipkes

[beg. ch. 1 - "began again to go around..."]

Import of broken engagement: better to marry and divorce

→ 6-7 months of narrative continuity

varying degrees of continuity at various points

Part 1

- Harvest: went very fast.

Strange warmth - red light - V. sees Rebel going for money

1722 - 15/10



end of first part - already cool - POINT OF CHANGE

Part II Short overlapping - then quickly to winter  
Long chapters of winter.

2 feasts:

1. Tarabay's = ילקוט - "Jewish Christmas" -  
degree of assimilation of family (boys home from school)

2. Knas-mol - 'seemingly' more Jewish  
Hasidish, traditional, on surface. Actually = almost  
the same [later - Z's gatherings]

Part II - Descriptions of spring - quick  
ends Sat. after Shavuos. - T's wedding

Part III Elul.

3 months skipped over.  
Hear: month before, M. capitulated.  
also: M resumed contact w/Heller. People talking.

Lengthy description of autumn.  
Most of part III here. (Elul)

M "loses herself."  
Second long part (Heshvan) abortion.

Winter - almost no description.

Part IV Time arrangement different. Sketchy.  
Reb. G's death. Cold, storms (skipped in part III)

-> Erev Pesah break window.

-> Erev Shavuos hipky healed  
M comes. til Tish' B'Av

Hertz stays 9 days. Breaks her heart

M. must leave.

LAST CH.: Hipki's comes to town  
V takes room in hotel near Vauxhall



# Focus - Point of View

"Orchestration of focal points" crucial, who knows, who doesn't know.

More than one element: even w/in major

Duality

{ M vs chorus of towns (1st part)  
Zayd's (2nd part)

Not even one ch. dominated by M. pt of view

Also - chorus of intelligentzia vs. M's acceptance of S.Z.

M's point of view - introduced late -

Technique:

## PART I

1st part - M there; but V's viewpoint

Beginning - "seeming directness" - "15" - name

"18" - talks about V's parents - "prepares formula, then reneges on it." Places V. - e'c"δ (father vs. mother; earlier/later)

V's name mentioned for first time by V. His surname - 1st ch. of 2nd part.

➔ "Diagonal" technique of Bergelson

e'c"δ = genteel, respectable. V's father's standard. <sup>passive, silent - to retain it</sup>

e'3'10 = (not J.) aristocracy

money + aristocracy

{ e'3'10 = e'3'10 = N. Tarabay. V's ideal

V - tries to jump from <sup>6"p60/70</sup> of mother to e'3'10 "Mail call," newspaper - V's naivete - bour. capitalism.

Begins at lowest intellectual level.

See M 3 times :

- 1) comments on V's beard
- 2) smiles from Lipkes' carriage
- 3) hear about M's comment on V's learning

## PART II

Nearer to M.

Objective description - of Reb Q. in home. Who chooses not to know "something"



Diagonal presentation of Reb G's ruin - its effect on M

Then - 1-2 chapters. Lipkis - asks M. about what she thinks about father's ruin.  
L → M. egoistic, selfish. Reflection of Lipkes' feelings.  
Reb. G → to tragic figure. M "doesn't care"

Don't really know what M thinks.

Parallel - L with V of first part. counterpart

Close but external view of M-

1 Carriage scene -

1) V's pt. of view - insulted. Sees M with L. as competition to him. M. actually cold (not even sisterly)  
2) L's view pt - afraid she knows about cholent and coat. Insult to him.

M goes near V's house - makes L very jealous

Then: after M's visits to Ak. Shatz, Herz → continuity of Mirele's consciousness

Only Herz not as much attracted to M. as row of others. With flaws.

of Lessing re: Helen of Troy.

∴ Story begins as attraction of M. not with M herself.

Then no need to explain this attraction later

Also - phased out toward end.

ENDS - Hertz' visit to M's parents' home, M not there.  
Bs' talking about her.

Part III

Begins w/ M  
But ends - Hertz' visit. Z. family.  
M. & Heller - described from his vpt.  
then Montshik, S.I., Z-chorus.

Part IV

Rob. G's death - V's pt. of view. (M seemingly unaware)  
M comes - 2 ch. - how town reacts



IV

Last 2 ch. - w/o M.  
Last ch. - V & L - threads picked up again.  
Letter - "typical indirect way" -  
h. finds it unfinished (not to him)

Gneissin =

Synechdochy - M's "sad blue eyes" - romantic symbol of attractiveness.  
opposition - Hertz - green, small - lit up suddenly from w/in by ironic spark (opposite of M.)  
S.Z.'s father - "laquered" - shiny & no depth  
Old Jew w/ SZ to Warsaw - rede

SZ - eyes not mentioned  
Montske - connected w/ Reb. G.

M. thinks about her eyes only once.

=> "בגלל עיניו של משה" - B's device - indirect.

Y: thinks of her eyes. } M's sphinx quality  
L: confronted w/ eyes }  
Old Z = sees M for first time - notices eyes & pale face  
Rus. officer in streetcar - M. going to Heller

"M falls in love with herself" - thinks she's free - on train home  
more detail thinks about how she looks to other - her eyes, body.

Part 3 - Montz. - "burning dreamy eyes" etc. more elaboration -  
blue shadows underneath, lashes

After H. leaves - "לפניו של משה" under eyes.

=> Repetition, elaboration  
-> almost martyrdom: deep blue eyes => deep blue <sup>steebus</sup>

Erich:

"Technique overcame history" - esp. earlier works.

"symphonic composer"

- Taking people under the arm - 'protection'  
S.Z. takes M. rejects pharmacist  
Lubashitz. Mont also rejected by M. after operation - M has to lean on arm.



- 1 Why begins w/ Velvel
- 2 What is love story?  
 How is love described/treated.  
 "Classical pattern upside down" -  
 M does not marry n-riche -  
 falls in love before, breaks when father loses \$  
 → Manaiqe to נ'אד. whom she hates
- 3 Place of sexuality.
- 4 Dreams
- 5 Letters
- 6 "נ'ק'א נ'אד" - aim, reason for life
- 7 Place of reason. [H<sup>erz.</sup> understands. M. can  
 get to reason, נ'ק'א נ'אד, through him]

Far. Shtet - 3 weeks

|         |       |                |   |
|---------|-------|----------------|---|
| Monday- | 11:30 | Philosophy 407 | ✓ |
|---------|-------|----------------|---|



11/2

פרוזה: only one beside N.A. so intensely concentrated on one hero. Bildungsroman - child who tries to understand the world. Artistic problems: difficulties & achievements intense.

Indirect Beginning:

N.A. - took care not to be left alone w/M. - devices to put her into context; use of other characters. To show her attractiveness most effectively.

Also: judgement. critique of Mirele. part - her own judgement of herself. Other judges also necessary though less than just (husb does not begin & end w/M.).

היחסים - pejorative. dwelt about on by Lipkes. (אניגמה). First part: R.G. knows his היחסים - therefore delayed in taking back money. developed thru-out -

Lipkes - היחסים and עיניו עמוטות - sarcasm (less than human) riddle - he can't fathom her behavior. also: calls V. a buffalo; חילוניות.

Climax: HERTZ. "last word about M." -

- 1) Sarcastic: קטן-הלבנות קטן-הלבנות
- 2) אהבה
- 3) אהבה: M. herself accepts it
- 4) In unfinished letter to Max. at end: יום-טוב

Also: contains wide social panorama. J. bourgeoisie of the time. First part: presentation of J-u-ridhe

- 1) Very new - אהבה
- 2) אהבה
- 3) אהבה
- 4) אהבה

Typical economic conditions, אהבה.

Standing between old feudal Russia - R. Geel. - Zayd., Tarab: into new industry (molasses, sugar, brandy) Economic explanation of R.G.'s ruin, prosperity of others

Panorama: visual - countryside, sketch big farm. Portrays texture of Jewish middle class.



# Metaphysical problem: facing the void

First part: presentation of V. sexual significance

Critics "nouveau-riche" - not really a rep. of r.e.

also: *אם יסופו*  
 Zionists - best figure "Farmer" "Strong"  
 M. harsh judge of everyone - even father, the only one she loves. quick to detect stupidity & hate it.  
*אם יסופו* - at everyone else seems, to themselves, stupid in her presence  
 Liptes, Shmuel, N. Heller.

## NOT HERTZ.

V - not trying to be wise. (stupidity vs. goodness)  
 - "only good person in novel." Never said anything vs. her, understands her the rightness of her point of view.

M comes to *סופו* -

double pattern - M. trying to get into *sh* house.

V - engagement called off - tries to exile himself  
 M - tries to get close. House attracts her (L. angry)  
 imposes herself. Climax - in fourth part.

Another pattern in first part -

V. wants to exile himself and see her.  
 goes to town and comes back.

Part 4: V in study. M. comes in. V leaves; M. notices - writes note to him. - in his pocket = the physical touch between V & M.

Understands his goodness.

According to her own ethic: accepts what she tries to teach herself to accept -

Lives with the void. Model of acceptance of disillusion in decent way.

(cf. Ak. *shat* - seems to accept disill.)

First part: How one accepts n.a. state.

at first - V. has illusion - loses them

(<sup>1</sup>M <sup>2</sup>Math. <sup>3</sup>Tarb.'s assurances)

Tarb: comes to sell his daughter. V never goes & tries

<sup>1</sup>loves H. <sup>2</sup>Saw her once - *פ'ו* "badness about her"



Understands that all is finished - trip to graf  
Understands how things are.  
Member (not rep) of class despised by B -  
but an attractive human being.  
not grabbing, greedy as others in class.

END: hires room in V. where M. had stayed.  
→ forest

Appreciated and understood by Mirele.

Others: flaw - cannot accept things.

Sh. Layd: doesn't understand.  
doesn't "behave" [Hemingway: be gracious.

Accept fate  $\frac{1}{2}$   
code of nobility -  
grace under  
pressure.  
keep decency  
though in hell

- M. tells him of end. He cries. She leaves.  
Opposite: tells all, becomes center of house

- <sup>Tries to</sup> Accepts idea of divorce. tries to compose  
noble words, to appeal to her.  
Cannot accept it after all. FoDlish  
Antithesis of Velvete. Good!

Montschik:

knows how to accept. doesn't impose himself on her

N. Heller

malaigus M when she rejects him - cannot accept.

Mirele:

Behavior - ~~does~~ she accept?

→ starting point. Why is she heroine of major novel?  
If she doesn't change, learn, just a victim

Pathfinder. won't settle for any solutions offered, more than  
temporarily. [not harmonious like V - changes  
and matures]

Also - not she hasn't Hertz' wisdom. - he  
gives her only generalizations. Demands



## 3 books -

- 1 Woman in middle ages
- 2 Turgeniev - mentioned in conversation w/ Hov. being noble - going to monastery. M. claims she won't accept
- 3 Matchmaker - Lieports Cultur-Geschichte. Sign of intellectual - 90's

enlightenment from him - mirage  
 not Ak. Shatz - superficial way  
 no. Laysd.

Rebel (as well as victim) has enough resources to  
throw herself into the nothingness

Though N Heller seems to be her choice -  
 but even at 17 she realized he's not  
 for her.

"Stands higher" than that feeling.  
 N.H. presented as sexually attractive. Dark, etc.  
 (all girls in shtetl like him)

M falls back on him after marriage; then  
 rejects him again. Breaks his heart again.  
 He's on a par with <sup>her</sup> him only biologically.

But her spiritual side -

- גפ'ר גר? : life of the spirit
- at first she thought it was love
  - then doesn't know

Wants Hertz to tell her what גפ'ר גר? is.

B's characters - all say no.

What is value & meaning of their rejection?

- 1 Marxist - criticism of bourgeois society. (not earlier novels).
- 2 גפ'ר גר? : thorough need for authentic life.  
 M. rejects all which is not authentic. even biology (her abortion) at first accepts, then rejects.



Thron

~~27~~

20b

Theme of kept women:

Rožanski

'posle' Steg dnik - on good terms with  
stories: woman from provinces - prompts Samuel → H

2 "natural outlets" - suicide or whore.



[Paper given by me]

MIRON:

על פי המחבר ב 1/10

11/9

See also legs - (Burman)  
sexual connotation (Fradunkle)  
(Fis-loshu)

laundry

Froyke (Ch. II)  
End someone talking to  
same old soye

Elisha - relies on law to help him

"Hardness & brightness of final perfection"

Burman - loses Manya  
(then other losses of women by men)

Bergelson shuffles them - kind of card-play

Burman - only success is sexual  
Elisha - not tall enough; B is

Physical atmosphere -

Violence - also:

people touching each other - obscene

- Both Burman and Froyke penching M.R.
- Froyke used to grab Burman by etc.

INDECENCY

BUT

A.V., N.A. - struggle had some meaning

No one character at all significant - except on

social plane; and as indication of coarseness.

Is there any transcendence of coarseness?

Archtypal  
Classical situation:

children of a Jewish community going out into  
big world, coming back Institute charge.  
Antagonism bet town and themselves  
inevitable.

Don't abuse by J. community - "about it"  
Town ~~about~~ → conflict

\* -> To show that confrontation is  
utterly meaningless

(author usually on side of new; sometimes  
not - always some ideological meaning)

N.A. - seeking of M. had meaning

Not here.

Bergelson play up old situation of  
conflict - really very hollow innerly  
Simple, basic hatred. w/o  
any redeeming feature. No content

① Burman - steep climb on sexually <sup>occasionally</sup>

② Frajer - petty thorn metalty

③ Elisha - whil to be a sense the  
best of them

Underlying uniformity - coarseness  
indecent life & physical existence.



Narrowing of Bergelson's vision?

Also in some other stories of this time -  
also "Perfect"

What it has to say is limited.

Beginning of the end nearly B -

at ~~no~~ <sup>top</sup> ~~artificially~~ no room for improvement -  
meaning of vision shrinking

He himself acknowledged it -  
might be his last <sup>while writing</sup> Opera -  
work

Josef Shur  
↓

In a fantastic Trayt : not shel ; p bou -  
but <sup>by</sup> modernized Town - Kiev -  
[Chagall] J. Capitalists. Culture  
Couldn't complete it -

FS. virtuosity. even great improvement  
on Mich. Aleman.

(of Baynest - more pathos)  
withering

Here: art is perfect, heart is someone  
shavelled

See also /Kw/c/ E - masterly artistry in  
construction + depress

not significant consciousness of  
the void  
(Burman - low level)

Nart - Opgang - "last macabre flower"  
perhaps most exquisite  
end of early B. -  
triumphant finish to first  
period.

then - 1925 J/12/11  
1926

1917 11/10 1917 11/10 1917 11/10 1917 11/10  
1917 '11/10



Nov 30 1933  
Dec 7 + (Sov. Arch.)  
14, 21 1933

11/16

### Opgang

Begun 1913 - published 1920. "longest gestation" up to then.  
only other so long - part 2 Sagnu Brieper (1932-40) 1945  
(never finished part 3) [1945]

### Title

"Departure" "sale" (stre) "exit" (theatre - 3 f)

Suicide - major theme. "intentional departure"

"Motto" - Ezekial. - vision.

Thorn to court of Jeweled - sees idolatry - pagan symbol.  
ordered to dig into wall. sees highest people & idolatry.

Relation to story: characters not abominable -  
not "suffocating decomposition" of f.s.

"Celtic openness" -

Forner → more than character of merchant.

When daughter declares 8 f n o k p.

Dresses not marrying family -

father decides not to debase himself (-make a fuss)

BUT - Death is the only way out

Life is wall - man digs - finds door

(vs. usual quotation of Ezekial) against context -  
not door into abominable world - but  
door out of it. Abomination ≠ society, but  
the human situation.

### Door motif:

metaphysical

Ham H angry w/ K. - who smokes (behind door)

8 f n o k p - recognition

discussion of "how to step out"

Most metaphysical story. main interest: philosophical  
question - what is life? what value.

Or - once recognize absurdity of human condition  
→ suicide as extreme protest

10/3/37

1) literal - 0 2 1 1 6 p for - decides not to talk  
anymore (for months)

2) 1 8 1 8 2 2 - verbose, laquacious - bohemian -  
vulgar, fulminates. "Master of invective"

3) 1 8 2 7 3 1 6 - lives life of protest - quarrel

11/2/37

187-213



w/ got

H.M. - philosopher  
H - riddle. What was the meaning of his death? Supreme protest & resignation

Group who accept -  
סוף סוף: does have vitality - rechannels and accepts (loved סוף סוף - hatred to her father and his world) -> Dressler; Melech.  
Conclusion: total acceptance -> engaged w/D

little chain around H.M.  
סוף סוף - holding baby  
shopkeepers

סוף סוף סוף סוף - "almost Christian", religious acceptance. annihilation of self-will.  
End - goes to H.M. thru-out; resigned

H - link connecting protest and resignation - can be interpreted as protest or resignation.

Nowhere else - such a clear expression of S's existential philosophy (NA. object not mentioned - just סוף סוף "center".)  
H.M. - verbalizes clearly his version of human situation  
Only story concentrated around question of suicide. (Mentioned - AV, NA.)

Sturm und Drang - latest beginning of theme of suicide as "existential" problem.  
throughout 19<sup>th</sup> century literature and philosophy.  
Is suicide valuable, meaningful?

Influence - Doest. - Davids. "Central document" re: suicide. Camus drew on it.







bright. / contrast "autumnality" of nature background  
up to now.

Why -

Philosophical meaning - needs lucidity -  
(not fog, can't see). Seeing thru -  
brightness = intellectual clarity (not  
autumnal melancholy) but seeing thru -  
finding door in wall.

Center -

rela. bet. H. M. and M.  
Living: came to finish some important thing -  
? (S) = suicide. Before - must investigate  
M's action - must understand.  
Conducts research and writes - Joseph's -  
Explanation of M's (and HM's own)  
suicide.

We see M. from every possible direction but  
his own. (See, qul, H.M.) Small units of evidence  
- Coochman - found M "just standing" in station.  
"Beautifully artistic process of filling in"  
Quickly learn that it's suicide -  
But never fully understand it.  
Quest which is never fulfilled.

HM -

M - light (to great distances) understanding  
silent smile - enigmatic (rep. of statue)

Relationship bet M. & H.M.

1 Names:

Melech - 'king' - refers to <sup>certain</sup> austere, noble quality  
שׂוֹמֵר שְׁמִי = 'life' - vital - even in quest for death  
לֹא נִתְּנָה לָּהּ יָדָא לְמָוֶת - does not resign.

2 aspects of one person



(Esther F. - sees thru. HM) <sup>as potential suicide,</sup> also

Other Characters -  
say they do ~~not~~ resemble one another - behavior  
portrays "dialectical entity" - tension.

Starting point - actual chronology -

HM - red-haired - comes from small places. (R. 9000 - almost shot)  
father intell. - lost his money.  
↑ HM inherits → mathematician  
M - blond - mother poor widow - <sup>קטנה</sup> - <sup>קטנה</sup> - dancing place  
(set up where muddy - owner took money)  
Sister - <sup>פארמאצוט</sup> - pharmacist.  
M - pharmacist?

- Both <sup>גראבופר</sup> - in Kiev.

2 versions of their activities - emphasize dif. things  
A) <sup>אנדר ג'ו</sup> - introducing H.M. to Chavca P. -  
describes his own "rev. days." - speaking to us.

[Saw H.M. everywhere - approved of him -  
M & HM both looking for answers - <sup>אנדר ג'ו</sup> <sup>אנדר ג'ו</sup> <sup>אנדר ג'ו</sup>  
(Prayer - more thing in life)]

Dr. G. - stopped listening to his own speeches,  
→ HM must have seen thru it - decided it  
wasn't his answer

B) <sup>ג'ו פ'ק</sup> - also says: juvenile versions of  
their existential philosophy - Agreement -  
Common ground of H.M. & M. -

Central image: <sup>גרוני</sup> w/ bell -  
social level - capitalist world as seen by socialist  
But their central meaning - the basic human  
situation. They are <sup>אנדר ג'ו</sup> Outsiders

Philos. connection w/ Y. B. -  
once <sup>אנדר ג'ו</sup> - quarreled w/ G. -  
[Doesn't even go to H's funeral - "אנדר ג'ו" <sup>אנדר ג'ו</sup>] Agnostic.  
He is 3rd <sup>ג'ו</sup>.

Renounce the world - (not cap'ism, social order)  
entire physical universe. (look at stars)  
[Reference to real comet - 1910.] Starry Skies







"as devd not storekeeper." Gloss on job. - ~~not a storekeeper~~  
 "counts" - job, devd. also.

to H.M. - "leave people alone" - must be  
 beyond life but interested

the answer of H.M. - negates because he's part of  
 world - not devd!

Sense of pictures of absurdity of life.

③ Vision of empty house. (= life, absurd.)  
 H - wait for ~~opportunity~~ death.

→ M. in agreement - but decided it's not worthwhile  
 to fight world -

Real mute protest must be invisible  
 (→ gradual self-annihilation). (E. then sees).  
 "To let the children sleep"

Death as tragic but not condemning entire  
 structure of life -

H.M. disagrees - must slam door

Philosophical ending

Dichotomy tactical not strategic

Open renunciation & remain private & invisible.

Disagreement -

meaning of mute protest:

- only means in stronger protest -
- or should it really be silent

Symbolical act of resignation - H.M.  
 - M. private act of salvation

More than philosophical -

gallery of gales

structure of / (entire)

descriptors - fair, nature.

11/30  
opgan 9

no agreement  
as to the  
meaning of  
protest

Final clarity: pessimism  
art of representation: society & nature

Life is a prison; the more sensitive and philosophical  
search for a way out -

Melech: private deliverance  
H-M: dramatic symbolic action - <sup>the supreme humanistic</sup> act of deliverance  
They attribute demonic qualities to each  
other.

Metaphysical question - asked not in void but  
in social and personal space.

[H.'s 2 love affairs - H Poizner, E Kadis (= "formal")]

HM: comes to Rakitne w/ intention of preparing  
his own suicide.

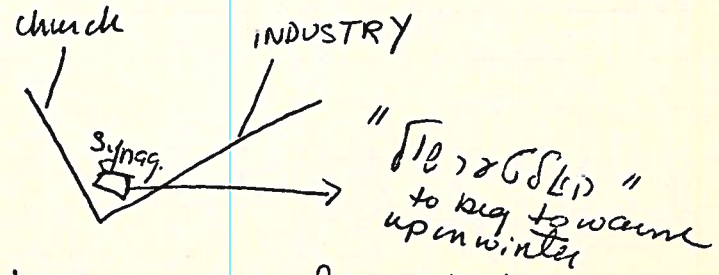
ENDING: we don't know what will happen.  
but: metaphysically, the world is doomed  
(though other aspects are considered)

Structure - Prologue and 4 parts

Each part takes the metaphysical theme  
one step further in development.

Each contains the structural element  
of movement.

Space: town built  
on 2 hills



Now Rakitne:

Semicircular market place - center = Poizner's store.  
(Chava = Queen) Intellectual center - gancl. of store



Prologue: M's funeral - sets tone -

For weather :

- 2 times becomes almost autumn-like
- prologue [ M's sister ]
- spectacle

In between - "falsely idyllic"

Prologue :  
Ch 1-3

1. Ber : provides information about M & IB's protest



M's sister - precursor of HM's long visit  
different purpose - she trying  
to investigate

ENDS - coming of H.M.

At first - just <sup>hear about</sup> see him not see him

Unit I  
4-8

Investigation -  
HM of M's life & death in Rakitne

First thing - visit to father's house.  
(not overtly connected w/ invest.)

Tews guest - 32 year old  
→ interim monologues w/ old man as  
representative of eternity  
→ demon-like figure  
Symbol of the absurd

Experience negates everything.  
Symbolic encounter with death.

Also

First time -  
catches glimpse of H.P. [just glimmers. She  
represents LIFE <sup>②</sup> consciously accepts life  
- married  
- stays w/ father

272  
HM goes four times from forest to old town:

- 1 On the 2<sup>nd</sup> day of his arrival - early morning - to look for his father's house - finds just rotting boards. Meets Old Jew
- 2 Meets 'o"o - old relative (gives her \$ → talk)
- 3 To meet Zalken to sell inventory of drugstore; at achsamish [where Praeger lives - as a Bohemian (his protest) - wants the market]  
HM. Meets Hanke on way to Fair
- 4 To see old friend Fishel (wife knows all gossip)

→ HM & M are first to leave "Variety Fair"

(Hanke doesn't understand HM's reference)

Paradox: Love affair / feeling that life is ending

END of Fair:

H. P. decides to marry Dressler

Weather begins to cloud up

End - spectacle - SYMBOLICAL

(as meeting w/ old Jew, fair - rep. of life)

Also: humor (provinciality)

literally the end for HM

[I.B. Singer - קרובים שוב - a ball fulfills a symbolic function]

PARADOXICAL END.

[opening was well received by the critics]



Investigation: thru H.L.  
(Roman) motif. Unwilling has to tell HM  
about complicated complex of love affairs.  
Info on M's life in Rome being gathered.  
Knows - at end of unit - preparation  
for Unit 2 -

Unit 2

Discussions - challenges Melex.  
must Write it all down  
before suicide - not private matter. - must be documented

Ch. 9-12

→ HM leaves town - back to forest - M's presence & dialogue  
→ 2 dialogues (first preliminary)

Going down to Pessie : turning point

Poizner: antithesis of HM - does something  
~~HM: leaves~~ Movement - to ask Maege to  
leave town to avoid scandal.

H.P.'s circle : discussion

Dr. G : symbolizes acceptance (after rev. beg.)  
(even of wife's leaving)

Antithesis of Praeger.

Social interview w/ metaphysical :

H.M. introduced to H.P. by Dr. G.

→ can be more concrete in second dialogue.

Why - to let Poizner remain complacent?

accusation of Satanism

Unit 3

13-17  
used for metaphysical purposes

2 unifying elements:  
Love story: H.L. and to H.M.  
dream & climax (confession)  
Fair:  
end of life = 3'01 58/13

# סידורת ה'ד'ן

~~1925-7~~ 1925-7. Bergelson had decided to align himself w/ Communists. This was the first artistic result. [Begin '26, published '29]

Criticism: biased.

Communists (in and out of USSR): considered it a "higher development" - way back to life from ה'ל'נ'ע'ן = /א.

Others: (those who praised his early works) "sell-out" -> propagandist not artist

B took his Communism seriously, so his art must serve it.

DID NOT change style, attitude, grasp of reality

→ Artistic debacle or new start?

In evaluation: WHAT CHANGED? WHAT IS THE SAME?

but not comparison w/ earlier works -  
ARTISTIC CHANGE OF COURSE.

MAJOR NEW INTEREST: dialectics of history - (no more metaphysics) What is historical about the behavior of individuals?

→ Simplification of problem of characterization (to point of shallowness)

ex. Ch. I - describes and characterizes the two. Andreyev: "physical" char.

→ Importance of everyone's past - how it influences their dealing w/ history [not the 'void']  
social and spiritual sources of people - (before their communism) - that of which they are products -> influences their behavior

NOT Metaphysical justice - various versions of ה'פ'ד'ן = ה'פ'י'ן - in terms of messengers.



Filipov : WHAT IS HIS PART IN HISTORY? saints ↑ day

until end don't know about his past ("B'day")  
→ why he sacrifices himself [doesn't know his own b'day → let it be October] Higher Justice

Bergelson → Ability to understand - accepts concept on more than rhetorical level → abstract. As explanation of behavior

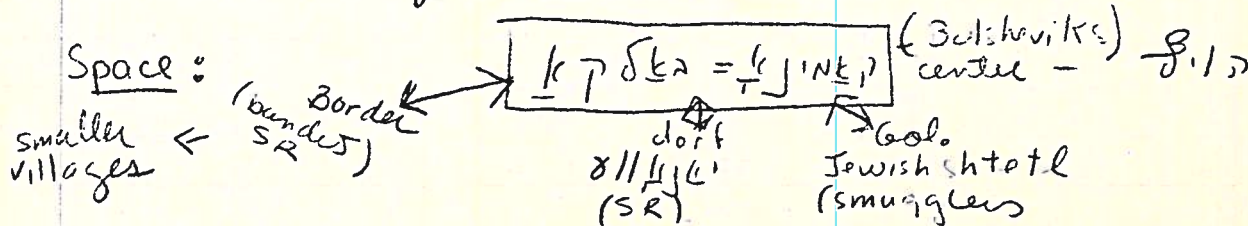
2 aspects of behavior: the objective (historical) is the more important including crudest dogma - (most have prolet. background to be true Communist)  
BUT: → FANTASTIC ARTISTIC USE - becomes dramatic focus.

PART I : elements vs F. 1) Communist's (trio; his predecessor was thrown out)  
2) Golichovke (smugglers) 3) Yanove (S-R)  
These elements prepare for attack in

PART II

"Gor' pof'ice" - one can justify oneself but there is a higher purpose (history)

Central points: 1) Y. Spivak; conversion, explanation and resurrection  
2) How people face death [Y. S., Pinye. V., R. Giron Kemberger, Blondinke (= essence of sexuality.) contrast w/ Sofia P (SR leader)  
F. himself: SACRIFICE.



Movement: crosscurrents, Some always moving (cf. Dr. B - vs. his own will) Not uphill or downhill movement

12/7

During Communist period - "Соцреализм" -  
Marxist poetics.  
By early 30's - binding on all.  
Developed during twenties

Opponents: Formalists

Socialist Realism in literature & Art -

1971 Progress Publishers

Written during 20's - 30's  
1933 - Congress "decided" <sup>idanol</sup> ~~different~~ <sup>60's</sup> ~~different~~ <sup>LUNATCHARSKY</sup> (Commissioner of Education)  
leaves out ~~negativ~~ period [days of Stalin]

Trotsky - "Literature and Revolution" (Chf.)  
W. Communists (Lukatch; Americans and English).  
Caldwell; Bernard Fox; Arnold Kettle -  
Introd to the English Novel.  
Thompson - (Aeschylus)

Began in German - Max & Engels.  
Then W. Benjamin, Lukatch.

S-Realism  
Coy. in Soviet Union - limited view.  
→ dogma to which most artists conformed.  
including Bergelson

What does "-realism" mean? - "understood and accepted" ? [concentrated on Soc.]  
vs. "Bourgeois realism"

LUNATCHARSKY:

W. Eur. criticism: mostly re: novel. [poems = "flights of fancy"]  
(Bour. realism)  
realism = produced through direct contact w/nature. in service of man. "tendency to know truth about environment".

Bour. lit:

vs. aristocratic of past - ~~bourgeois~~ realism -  
society & psyche  
4 stages -

1 Progressive realism: Fielding, Richardson etc. 18 cent.  
Civantes - made fun of upper class. tried to make



bour. ide that of oppressed class

2 Mere realism: Balzac, Dickens. oriental on environment - draw pictures of reality - no ideology  
actually: concentrated on proletariat

3 Pessimistic realism: Flaubert - finds reality disgusting [EARLY BERGELSON?]

4 Naturalism - "degraded form of realism" - task of drawing scientifically true picture but lacks scientific method (i.e. Marxist) Zola  
Statt

- Declining "bourgeois realism"
- Reactionary.

Socialist Realism: Different

① Itself active - not mimetic - not mirror  
strives to reshape world (cf. progressive boey - NOT QUITE).

② Equipped w/ Marxist science: approach truth and reality on new bases - understand everything in time - "dialectical development"

In progression - diff. conclusion than form in isolation.

First: what is the piece of reality to be presented?  
what place does it have in time (past & future)?

Above = dogma.

- some interesting thing

→ not just depict reality - idealize - present details in context of rev. struggle.

→ Romanticism? yes. [Gorky - "let. above reality"]

Bour. vs Soc. Romanticism:

↓  
oriented towards past - to criticize present

→ oriented toward future

2x Filipov: ideal. Author "borrows from future"

Bergelson: had part in forming Soc-Realism

Y. Spivak: major figure - revelation (almost religious) conversion. [from hardened SR → Comm.]  
 FACING the void. - (new framework) -  
 after his arrest.

How is Bergelson's art changed?

Central change: occupied primarily with history. Calls for answers (also to metaphysics) New framework.

Major str. & thematic: People facing death  
 [F - mortally ill]  
 { Deeper: P. } entire novel related to <sup>death of</sup> P's father  
 [entire <sup>1/3 of</sup> novel] detailed description of slow death.

"  $\delta\delta > \delta\delta\text{IN}[\delta\delta\text{I} \delta > \delta\delta$  " : Hist. phenomenon  
 even greatest metaphysical problems must be  
 approached w/in hist. orientation.

M. h D: major work where B. changed his course.  
 $\delta\delta > \delta\delta\delta$  : in terms of power  
 historical justice  
 movement

→ change in ordering of narrative process.

"Plot of action" : much movement, conflict.

Structure - clear, simple, classical  
 "satisfying"

Around two narrative movements - 2 groups of 12 chapters



2 movements - (in musical sense):

3a

Ch. 1-72 - up to conversion of Y. Spivak  
- F's question - "you are a worker?" -  
Y S left helpless.

Climax

When he bandages F - answer no → conversion

Ch 12-24

Consummation: sacrifice of F.  
execution of 2 women

Both movements lead to death:

Analogues

I last section of first move. - death of R. Aaron L.  
near-execution of Y S.

II Death of F himself  
Execution of 2 women

Both move towards K.B. -  
where all is understood

I Panorama of places → concentration on K.B. → conversion  
II G. - small villages (not mentioned in first part)  
→ ends on K.B. as center.

Moves from peripheral des. onto center.

Movement I: 3 sections of 4 ch. each -

Ch. 1-4

Exposition: elements of opposition -  
disorganization - centrifugal hist.  
elements. - pulling society apart -  
submit it to "particular and small  
interests".  
Partial, arbitrary justice

Other justice - overriding (F  $\frac{1}{2}$  K.B.)

F. almost not seen:

be little, fight him.  
Hear his voice. Silhouette; presence.  
(Centralism suspended)

Forces - historically -

- 1 Weak elements w/m Com. - Andreev, Agur; Pinke  $\rightarrow$  good
- 2 Blondenke = white, old regime. Repulsive - successful. Radiates sexuality; also mysticism and religion - comb. of saint & whore. Full of vitality ["real artists"] - endows enemy w/ positive forces to overcome] NOT MORAL (phys, mystical)

9  
4 SR : Sofia, Y.F. (finally = main enemy)

Babitski - central figure in I; rarely in II  
combination of all:

Bl. writes him letter (was idealist - Tolstovitz - spent time w/ Sub-like her father)

- 5 Golubevke - represented by Sh. Voltzes in sects ~~II~~

Knows SR. - but not apart of them.

Approach K.B w/him -

see F. for second time - see details of his behavior

Central binding-together element in structure.  
Why Babitski? [called only to dying?]

now disenchanted w/ everything - complete skeptic.

"Wiseest person" in part I:

knows all about SR; overhears all; cunning.

Smile (skj = G.oe) - "he knows what to do" - detach oneself but keep contact w/ everybody.

Just to know that Bl. is pastkud's de.

[who claims she wants to leave because she cannot give alms - 2 types of poor people: those who curse and those who bless]

Importance of B :

- 1 Attitude - stillly enables him to connect w/ all



sectors (Yanov & Filipov) - "kind of a reuter"  
2 Only person in position to contemplate nature of Filipov:

\* Both parts re: passion of F. - as side -  
1) historical sense  
2) religious: opposes and illuminates 1)  
"Hero w/ Messianic tyke" -> sacrifice  
"Saint" of the revolution. (Does he have sins?)  
[Bl can't seduce him. what about other temptations]

=> Must understand, gradually, that process of narration = process of identification of nature of F.

Part I: intellectually observes F. - presents his nature as saint of rev. thru eyes of others

Part II: story of his sacrifice - gives meaning, mythological power to results of part I.

Ch. 1-4: periphery:  
G, Y, prest;  
Bl, Andrei, S.W.  
[last par. ch. 4 - no reference to F - description]

Ch. 5-8: [Yanov ~~appears~~] Begins to assert people - becomes more active presence - G. is afraid

Ch. 6 - appears in G. ["like Wagnerian hero"]  
BETWEEN PERIPHERY ~~and~~ and K. B.  
(F stays in inn - tells smugglers he can't tell them)  
Journey to K. B. of Babitski - thoughts.  
Rationalizes.

Ch. 6: New sickness - specific to F - "obscure" or /5 side  
B. travels on wagon; sees Kamens. Balkn.  
"Ruined monastery" -> new saint occupies this place  
Kind of ascetic in monastery

Title-words appear for the first time : end of Ch. 6.  
→ mention thru R. B.

continued:

B. confronts F. "Every detail imp" -

"also different"

- cheap clock - reality different in presence of F. [like "sick peasant"] = HISTORY. (Alarm-clock)
- also heart; stillness hard as F. = ח'3/18(118) ח'3/12 17
- B → identifies w/ Filipov.

3rd Section: B not so imp.

Y. Spravak } all face death and fare  
 P. Vayl } F as Angel of Death  
 A. Lemberger } what is their attitude?

3 different descriptions -

- 1 Y.S. - thorough psychological analysis - dead
- 2 P.V. - very much alive - tho he faces death
- 3 A.L. - also full of force - old by physically strong - described thru ritual. Hasidish lish in prison.

→ can talk only after his conversion  
Interest in PAST : origins of 2 protagonists -

social & family origin very important  
Cannot detach themselves from origins.

→ "self-evident entity" - old Jewish merchant -  
F is messenger of Gd's vengeance

Christian imagery: LAST SUPPER - gives bread [Host] with Dignity

BUT - for money.  
→ Ambivalent nature of departure  
(more ambivalent than Bl.)  
Jewish ethos + material wealth

P. V. - "parents are his undoing" - almost kill him post-ben. J. family.  
Picture of them : P. hates them. - "natural Cist"



Y - must learn the the hard way  
P - "momentary fall from grace" like Poretsk  
rejected J. mc. family intuitively.  
still sentimental (= his great danger)

YS - false background:  
background for decision of conversion { strong grandfather - not rejected  
mother - earned authority of Y's father  
- F doesn't debate ideas of SR -  
asks for Y's origin - who remembers  
of father and litigious w/ Poretsk. -  
Poretsk Y cannot answer ->  
confession  
realization: F as true face of  
revolution

Technique - "fails" in a way

[P = most thorough study of origin in Y. literature]

Y's conversion:  
1) childhood reminiscence -> separated by death  
2) conversion  
pastorale of R' Aaron -  
not debased  
combination of power, faith and  
money.

Part II: figure of peasant

Sofia & Bl. = see peasant as shalich  
different interpretations:  
↓ = Jesus.  
For both: kind of erotic  
image: both have  
imaginary intercourse  
Both wrong came for food for Am'yon

attraction of  
deep Russian  
peasantry  
(SR idea)  
semi-religious  
populism

Shows - populism & mysticism is nonsense  
also: A. Lemberger

vs. true side - Filipov

Physical passion w/in framework of <sup>rev. ly</sup> mysticism = bourgeoisie

Rev. kills: F, A. Len., others.

Acceptance of side = artistic structure.  
Through figure of Filipov.

Why SR? How is their ideology wrong?

- anti-Semitism
- peasantry is their basis
- Sofia - daughter of priest -  
Their error: religious not rev belief in  
peasant  
F's grandmother - religious - he rebelled against

Problem of religion:

Rev. wants to occupy place of religion  
[Initiated by Gluck; other writers]  
Berg; dev's & turn different religious channels -  
Sofia, Y. S., Reb A. L.

Conclusion: only true proletarian is in  
service of objective justice of history

Dialectics of novel itself:

rev. on its way - former naturalistic; two-rep. of her.  
no true proletariat among them,  
dev.ish - Marfushka's dance - senseless (rev. w/o Feljket)  
Deaf-mute: also devilish

"Most unpalatable part" - "wholesome Socialist  
sexuality" - Pinke and Bassie. - see 6



How eye of Bassie (not Sh.V.) -

1) SR - young

2) Rich - Bergovsky

ENDS: Pinks talking to rev; Bassie

vs morbid sexuality of Mantua / Blondinke

Berg: "not w/ peasant"  
critical view of village.

SR = "pseudo-socialist priest"

F: from city, mines, vs. religion → sacrifice

Artistic manipulation of Marxist / Bolshevik  
ideas in artistic role.  
wholehearted acceptance - inspiration (?)

12/21

Penek - Sam DnieperAutobiographical novel as project of ~~the~~ "mature" novelist -S.A. - began age 35 - 1834 - 7/21 18/15Abc. - late 90's - 08/11 27 20/15Berg - 1928 - after publication of Midos he'Div -

'29 - MD started

also some chapters of B.D.'32 - Penek published <sup>(1<sup>st</sup> and out of USSR)</sup> (2<sup>nd</sup> party - '36)40 - Second part 12/1 8/11

"third part probably was never written"

46-8: working on new novel - chapters published in Heimland -

"16/8/11" "113" "115"

Zionist theory: B. became ashamed of projectSecond part - artistic & ideological problems  
formidable - perhaps he couldn't  
foresee them - (1905)

Penek: 80's - 90's

↓  
coming closer to present -  
tide toward first revolution

Third part - 7 W.W.I, rev, present.

Had to conform to more hard-line paradigm  
of ideological and historical interpretations.Penek: "written with enormous élan" -  
artistic power and ideological prowess -  
tool to penetrate into web of tradition  
Jewish life - and expose it.Regarded as B's final commitment  
to Marxism, Soc-realism,  
his role as Yiddish Writer in USSR.  
(Actually - didn't settle in Sov. U, until  
after publication of Penek).



Most controversial:

- bourgeois critics: bewailing "degradation"  
(Niger, Mizel, etc.)

- Sov. critics - Litvakov, Punetz. -

In between - Bund critics -

Kazdan - "equivocal position" \*

Not M.H.D. but B.D. considered final concersion.

M.H.D. - "applied his art to the revolution itself" - historical inevitability and justice. Atmosphere described w/ great skill - various groups

Both groups of critics considered this not final

B.D. - goes back to traditions of Y. lit - shtetl, traditional J. education, all modes of traditional Jewish life -  
→ "the final commitment"

Duality:

2 aspects -

1) Direct continuation of the mainstream of Yiddish fiction (more than M.H.D., N.G.)  
Reminiscent of S.A., Abr.

2) Definitely the new stage in the development of Yiddish fiction

Above happens often in novel traditions: new trend closely tied to past.

Bildungsroman -

first time for Bergelson

follows dev. of hero in society -

its conditions on him

"One of most direct D-roman in Yiddish"  
 Also → tradition of European novel -  
 not modern (Dickens, Fr. masters)

Also -

genuine reflection of his new Marxist  
 poetics.

(As in MHD) Question of origin & dev. → ALL-IMPORTANT.  
 Social background -

→ Marxist - novel of origins and development  
 rather than situation.

to explain situations -

interpret them historically and socially

In response to criticism of installment  
 public appearance of *Ben Moscow* - 1930:

- 1/סליפ קול גריל קליק - conflict
- 2 World is capitalist - believes work to be indiv. creation
- 3 J. people: gate in working-class, small-pour. -  
 not in lit. til now  
 ס'גראדא קליק ק'ס ק'ס
- 4 Working-class in America far from lit.
- 5 Martyrdom of J. - not to money -  
 must portray life
- 6 Sov. lit. most imp
- 7 He himself helps in rebuilding of world.





Problem:

Bug. wants P. to achieve an intellectual distance from his medium.

Revelations - learning -  
religion, sex, class struggle.

Young boy ~~see~~ reveals truth - exposes current notions of contemporary Jewish society - formidable task for a child -

- See through everything  
- Approach truth as mature Bug. sees it - "formidable artistic task"

"More sensitive" Soviet critics - realized that B. was trying to do a lot.

Perhaps B. is too "impatient" - more believable if slower?

Precociousness of P. not completely convincing:

"Problem w/wide esthetic ramifications and implications"

Here: Did. B. pretend to recreate a childish world from within?  
Is it presented as what Penek saw, felt and understood at the time?

Generally: basic problematiz of bildungsroman - always begins with childhood.

Tolstoy: Childhood, Youth, Adolescence  
Dost.: Raw Youth  
Gorki: Autob works.

"Grand presentation of childhood"



What is it meant to convey here?

- "As he saw it later..."

Not recapturing and explanation of past  
in highly intell. way (Past)  
Not protagonist telling his own story  
(D. Copperfield)

Here -

parts which have nothing to do with  
Penck's consciousness -

Ch. 20

M. Levine coming home to settle - in pain -  
important turning point -  
P. does not know about it - "could never  
know"  
only story teller does.

"What Penck knows is only what he sees" -  
- face of father  
- strange myth of creation

Also: outside of P - told by novelist

15E Chapters - presentation of father  
and mother

Ch. 2 - explains behaviour of mother -  
"suppressed sexuality"

even character of children conditioned by loveless union -  
S. di G: "raving symbol of femininity"  
others (except Penck) - failures

P - regarded from the start as  
a sexual punishment

Reminder - that this is reflection of thoughts, consciousness of mature protagonist

p. 362

15:9.

Two versions of Yom Kipur - peasant (15:8) traditional

Penek - in between:

sees fleeing peasant  
compares versions and comes to certain conclusions

→ Complicated amalgam of different layers -  
"composite presentation of traditional Jewish society" -  
through intervention of mature P.

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Also - end - Penek's talent of seeing things through the eyes of others.

Preserves memories - for later writing  
not B=P

but - recounts childhood as seen by himself as story-teller

"Mixing of summers" → 12-year-old

"unreliability" of memory -  
→ chronology not objectively reliable

Still doesn't explain everything -

Modern Hebrew Fiction:

ספרים

- metamorphosis - Inquisition (Ge → Hebrew)  
description of Madrid:

339) city w/ prostitutes



Particular artistic structure of book -  
not direct recapturing of past -

Penel's precociousness should not  
be judged in terms of "believability  
of character" - not B's primary  
goal.

Elsewhere: children - "recapture of childish  
experience" -

"H'evan of 11/25" -

no social-historical overtones -

other things - friendship w/ Baruch

[cf. Shmulek der Yosum. in 21: 28/5]

"Web of stories" - F. initiates child into

world of free imagination -

typical for this genre.

Did not try to do this Penel -

OPPOSITE:

not interested in childish vision

[few times - money from unan]

How a child becomes an adult -

learns the truth - nature of Reality

in each category:

Even geographical -

- earth revolves around sun

Sexual, etc.

\* SUBJECT: ACT OF LEARNING

- P feels the process of learning -  
Rosh Hashanah

- Sees something new  
contrast w/ traditional learning -  
Meaningless -

1) first time w/ Sh. D.

2) Returns from <sup>ד'י'ס'ט'ר'י'ק</sup> grows old according to what he sees

3) Interview w/ Shaul

Also absorbs reality in <sup>novel</sup> sensual way -  
metonymic way of remembering thru detail  
[but novel is not directed in this way]

But rather - intellectual -  
drawing conclusions, seeing through.

Point of view: Child as seen by mature storytelling.

Chronological structure -  
also equivocal and strange

Ch. 1-2 - Penek 7 years old

Ch. 3 - " older - 8 -

First important section -

P. experiences his father's illness,  
brother-in-law's death - several weeks

Conclusion of section - S.d.g. enters -  
"in regal manner" - sends father away  
Detailed description of her confrontation  
w/ Nachman

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Ch. 8 - "...ד'ן ג'ר'ס '156"

"Chronological hiatus." - actual time not ~~there~~

clear - "Chronological white spot"

further - seems to be direct continuation  
of chronology - painter etc.

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Ch. 15 - mixing of summer  
Ambivalence.

→ over 11



→ almost 13 at end of novel

Actual chron. w/in novel - "deceptive"  
less than a year

Slow summer

שׁוֹמֵר יָמִים פִּינִי

Winter

- central description

Feb - father goes to Kieu -

only has view months left  
roads now good - hard snow - time to  
do business (esp forest) and he  
no longer can.

Encounter w/ Brustonetski (partner) -  
talks about cousin

Erev Pesach

- ends.

B - master at blurring chronology and  
make up another chronology.

Careful indication of weather -  
various connections -

- Sees sun in morning
- before R h S - "farewell of the summer"
- Tzom Gedaliah - change in air - (Penek → slave)
- First day → Shlomo-David

Careful indication of weather - calendar  
Compact chronology

[cf. Motl. P dem Hazns : "Marxist version" - ]  
Important diff :

only summer

שׁוֹמֵר יָמִים פִּינִי - on sea -

rite de passage -

SA eliminated chronology in order  
to incorporate summer attitude -

destructive shield - to be explained  
as something pleasant, welcome [death of father → death of winter]

Terms  
of  
Myth

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Penek : Divided between summer and winter - with פיקול סיני as axis

How did B. structure this "capsulated" version of childhood. - deeper question.

First half - continuously summer-like - (3-4 years)

"one long winter"

B. had to apply structural techniques to longest novel - +30 characters - had to concentrate it and endow it with perfect structure.

Shoshki - house vs backstreets - P. as balance of scale

↑ this principle of movement contained in each unit

### Structural Pattern:

5 units -

difficulty - emphasis on concentration

#### I Prologue:

Ch. 1-3

exposition of Penek's initial situation.

P's consciousness not major topic here - emphasis on objective situation

Ch 1 - P vis-a-vis father

"most problematic relationship" - PIP

central figure in his world -

his death makes novel meaningful.

Ch. 2 - Mother - regards P as punishment

Ch 3 - Shtetl. - "פ'ול סיני" PIP

→ P. left alone by father (intellectual, merchant, not int'd in history)



shetel as much a 'stepmother' to P as his natural mother. - hostile - Artistic vision not sentimentalized cruel  
Disowned by everybody

Father: "1/25 Bin. or Grill Grill 'P."

→ so P. can become so conscious - left to shift for himself.

Chronology not followed in prologue.

Unit I

4-7

Illness and death → (preparation of last section)  
Penek here learns - faces human situation for the first time - in childish way - existential, metaphysical questions - reaction, understanding - still childishly impressionistic

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[LATER: death of father - trauma not repeated]

Learns - not impressed twice by the same thing

"Impressionistic, emotional reaction to human situation"

[LAST SECTION - emotional reaction to same situation. (COMPARISON important)]

Also - Nachman / She. d. Gr. confrontation. Described in minutest detail  
Movement from house

→ Tsirol's house - "henteget" - but still girish  
→ Nachman - real henteget

Existential problems exposed on the background of social problems.

"Part of Bergelson's new art"

HALF-FREEDOM -  
for her - then ill -  
with knowledge accumulates

\*

New social insight combined with human condition etc. of earlier novels.

Difference bet. rich and poor -  
 "Wants to show everything" -  
 even death, illness has social aspect.

Unit I - revelation.  
 P for first time confronts  
 life in its most terrible aspects.  
 Reaction still childish -  
 "Instinct for social justice" first major lesson

## UNIT II

8-10

COMPLETE FREEDOM -  
 P. left w/ | עגיון = פ' ?  
 "Best time" - summer  
 P begins to explore -  
 "serenit exploration" of life

- 1) New friendship of B
- 2) Leaves sketch - goes to ע. ג. ג. ג. ג.  
 1st time - problems of Jews, Naz. f.  
 פ. ג. ג. ג. - friendship than Jews  
 (class vs nat'l structure)
- 3) Stunning confrontation w/ '04'  
 class determines friendship
- 4) Sex : dogs - sexual reproduction  
 בני ג. - love affair  
 prepares P. for later -  
 nat'l, class diffs.  
 discrepancy of posing holocaust  
 and human biological  
 condition -  
 with which he sympathizes re: בני -  
 obeys her bio. nature - does not put on holocaust



III

Unit III

- Has to face new reality

→ High Holidays

P. conceptualizes his new freedom in intellectual and social terms -

rejects religion as product of the fear of death - Rhs - pay lip service to God to stay alive.

→ Acceptance of human condition on terms of Yehiel D. Furer -

"יִרְאוּבֵנִי שֶׁבְּיָמָיו" → religion = hoax

Exposure: crudely subtly - textual allusions -

- rich guy near E. wall

- R. Shuster's interpretation of literary destruction

Rebellion conceptualized → new secular, humanistic ideology rejection of fear of death

UNIT IV

- FATHER'S illness and death -

P. uses his newly acquired wisdom - reactions are charged

Visit to V'fild - sect. 2 - sees girl rejects him, can't get Mary's, Bites him sect 5 - p ready to

apprehend fact that death of his father = death of system that makes boy a slave

→ HISTORICALLY justified

Death of father = death of old order

P. ~~comp~~ prepared to conceptualize it -  
see it as more than personal way.

EDUCATIONAL STRUCTURE -  
Phases of education and its outcome.

\* Encounters DEATH twice -  
different reaction

Earlier novels - reaction of younger P -  
jumps to conclusion that y  
fate of man is to die →  
only void left.

Older Penek -  
man must die - but all the  
difference in the word is how  
you live and die.

P learns to accept death and  
therefore to accept life.

"Grand confession" of Bergelson.

Merges w/ weather chronology -  
- Summer - freedom (temporary)  
innocence  
learning

- Autumn - turning point  
wisdom from summer  
crystallized and put to  
action (P rebels vs. Sh-David)



Winter -

Spring - Death of father = renewal of  
life (as in Motel)

How Bergelson understood and tried  
to practice his Marxism  
in most genuine manner -  
used as tool to explain human  
condition from within

Cf. Yunge Yon -

Marxism not so helpful -  
"already adulterated by a party line"  
ex. vs. Bundism

P - life on a more philosophical level

Cf. M. h. D:  
Filipov as central symbol (never more than  
symbol)

P - through study of development -  
much more difficult task -  
"on the whole he dealt with it with  
great success."