

[[801N) 722]]

אברהם פאפ'ס  
p. 2-3

The forgetfulness of memory + the disguising of significant feelings + motives

Example: The attraction of the Rabbi's students to the 3 daughters of Plotson, the neighbor - he ~~dis~~ disassociates himself w/ their love-making + flirtations - but he puts away the fact of his attraction even then, -

Even more, that he too was attracted to the youngest, along w/ Oradiah + Yachon, though he makes as if he forgets the details + who exactly (which one) she was - the game is given away by his precise description of her charms + later (p. 109) by his recalling her + taking notice when he returns -

1932 722 "פיקס" 1510N"

p. 4-8

5. The literary work of art exists at root for the sake of a confession of the hidden side [of experience], the means, however, are always indirect -

classicists

Two types of writers: A. Those whose biography is cloaked in a multiplicity of voices + personae + perspectives + here the analysis meaning ~~must~~ must be sophisticated + resourceful in order to penetrate back to the original stratum - Freudian virtuosity  
B. Those artists whose characters are all variations of the same basic personality w/ diff. emphases + here the meaning is much closer to the surface -

אלע 18211  
פאפ'ס 210

p. 15'83

Classicism - This last group can only know itself in various guises -

\* 7 B's struggle to give us a portrait of Chaimowitz - it devolves into a description of himself - difficulty in imagining others (who are close to him) as having fundamentally diff. feelings -

Brenner 455/112' 161 1028 אל 12'0 '015 - פאפ'ס 128 11'02 211"



That is incomprehensible to his consciousness - and often are less crafted, more formless (meaningfully)

27 July 1953  
"145-7" P.P. 80 Hidden meanings of acts - behaviors entirely unknown to their doers, which reveal important truths about the person: p'ov-12

10 Aug. 23 emotional contradictions in ~~an~~ unintentional submission/capitulation to authority

"p'ok & p'3"

... P'p'22

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1322, 7'122 '6

4-8

the distancing from the woman can only be understood as resulting from a strong attraction that is guilt-ridden + shameful. The humiliating of others passes as a defense/retaliation for his own retaliation - defense against the attraction.

5. The mother who takes her child as a replacement for rejecting husband > this is the bond of fear. & his mother all women remind him of his mother

columned metamorphoses of the story of the mother hen & the ducklings in Bialik, Thundel in Sus-ti

6. The problem of him & woman is not that he doesn't know them & understand them but that he cannot be with them, he is incapable & we must suppose that this incapacity stems from inner inhibitions

long comparison w/ figure of Zalman in "מנחם מנדל" (Vol. 3) Hist in Hash'it of he troubled, awkward encounter bet. the rezer in Yalag. Michal. & Beal.

The competitor as a figure is a version-replacement of the Father

- \* The longing to return to a time-place in which the union w/ the mother will be unimpeded by the father or by competitors [inhibition: taboo, violation of mother, fear of engulfment?]
- Image-symbols of womb: tunnel, sacs, house-etc

7 The analysis of Jan.'s account of his reasons for going home -  
The emergence of the erotic bond - the compulsion to  
go home against his interests & his desires

The enormous idealization of Rahil

The splitting of relations into 2 extreme possibilities: 1) the  
exalted, noble love, 2) degraded sexual attraction -

& Excursion on Gamzu in "pin pin pas"