

Albert B. Friedman The Ballad Revival Univ of Chicago 1961

Wolfgang Kayser Geschichte der Deutschen Ballade

אהרן ציטלין יוסף דוהר הינה (הסביבה: ע.י.ג.י., 1926)

אתרים ייחודיים מ"ן צוויי דער אה"ם

ש. 280 אסא אה"ם אן דואלס אה"ם

יעקב אה"ם אה"ם רוסא אה"ם

מאיר אה"ם אה"ם אה"ם

דוהר אה"ם אה"ם אה"ם אה"ם אה"ם אה"ם

אה"ם אה"ם אה"ם אה"ם אה"ם אה"ם

10/16

Monish

1888-92 First version -
more important - motivationally: made the impression
it was going to make.

Juxtaposition of different parodistic styles -
used masks and voices to tell the story.
From primitive rhymester (morals, crudity)
to modern poet -
modeled after Heine
judges Jews customs, etc.

What was the serious intention?
And why was it told in this way?

"15773 1/k 876567-16N67" } ^{S-A or} Paritz.

1 "Novel in verse" : 16N67 = "novel about a love
story" at this time.

Importance of love in the novel.
(perhaps most central to this genre)
That point in the development of
men and women when they choose
a mate -

Read
10m Wetz.

particularly in modern tradition -
as against financial, traditional etc.
considerations.

First genre where women were equal
to men (besides tragedies with
women as heroines - Racine, Euripides)

Monish has love story; but character
development is unsatisfactory - NOT NOVEL
broke mold of ballad.

supernatural parodied → mock heroic
*balladic situation is deflated

No indication
of change - H's
choice of sensuality

Ingredients of such a situation:

hero - Jewish purity
heroine - sensual love

→ downfall of hero.

But Perets doesn't take any of this seriously.

Jewish not formidable in any sense -

(cf. שׂוֹמְרוֹ) - powerful force to subjugate
sensual (sensual)

sensual in a naive way - doesn't resist

owers of the devil also deflated

2 forces become comic

Ballad: Perets knew romantic German ballad
(cf. Keyser)

Perets was primarily influenced in his poetry
by Heine.

In Yiddish: romanticism occurred
50-60 years later than
in general European.

Doesn't develop love intrigue within Morish himself -
reasons given in "essay" -
because of Yiddish language.

What was positive intention?

Parodizes both:

old ideal of studying Torah
new ideal of romantic love

Form expresses these mutually
destructive forces.

also need to consider the relation
between the many styles and the
poet himself:

epic model:

traditional in content and form
hero + virtue

Modified by another element.

of Bialik - פ'נים

Epic model: hero (overcomes tremendous
difficulties - daily
temptation - has virtue)

modern poet: observes and comments -
largely pejorative

This is not the way - wrong
+ virtue → tragedy -

of Jewish people.
Cannot write epic because the hero is
unacceptable → publicistish,
polemic.

Can empathize - but also pass harsh judgement
Article not epic - (must bury not praise.)

2 parts: makes hero real (morning)
discussion & conclusion

Monish :=

above relationship -
but more subtle.

"essay"

more subtly - styles and combinations
= modern poet

צ'ינהרה : has hero but not story (what is his virtue? Nothing will happen)

ע'יגן : reduced to shadow of hero

for criticism, ^{of the epic form} one element must be lacking.

"Seriousness and pain" -

modern poet who has no epic hero that he can really sympathize with (although he does to some extent)

At that time -

search for epic model limited to traditional Jewish society.

20-30 yrs earlier = (צ'ינהרה)
later - 90s, revolutionary, Zionist)

Perets, Bialik: left without a positive model - couldn't have epic attitude

→ polemic or parodistic

Both are true inheritors of the Haskole - but they cannot accept its simplistic impression of traditional Jewish society, nor its alternative.

Monish -

in Yiddish literature, the prime example of how the epic mode had to be broken → long narrative poem.

In צ'ינהרה - see some phenomena which are more subtly dealt with in Monish.

ATE VERSION: recast in FS form; left w/o a point { original was explosively a poem }

euigma - combination of ... and ...
BATHOS

What Yiddish is - "יב"ו" - the people, not the individual.

W/ Neo-classic symbolism - underlines incapacity of Yiddish

brilliant essay: "perhaps the best part of the poem."

Apology, explanation for lack of descriptive (doesn't tell any more of feelings).

same medium, metric and linguistic, as sentimental descriptions.

Next-to-

2. LAST SECTION.

TRAPPINGS of folk-moyse.

To certain extent - resumes form of early moralizer (2 angels)

GOOD

GOOD Angel: ש"ו → oxen } comic "stupid magid"

DM: The sign that it was intentional: taken out of second variant

use of number: 310 agar - literal-mindedness is comic

BAD

BAD Angel - "much more ^{clever} ~~literal~~"

1ST SECTION:

also begins like folk-tale

(earliest - their confession of love) - felt + would be "too crass"

"יב"ו" or "עד פ"ק" - "literary"

area of
Belgium
known for
its lace = 2) (62/6)2

Again - Lilith and Samael as "provincial
high-class pair."

[second version: ear nailed to door]

Percy - "Grip 22 1/2 1/2 1/2 1/2 1/2"
dramatic poem.
play

AREA of
P. 1/2 1/2

[15-16 century; 2/2 - niche in Polish]

18th century Ball (P. 1/2 1/2 as wicks)

SECOND VERSION 1908

Contractions - tries to be more elliptic, condensed

Interjections of narrator

Either eliminated or played down very much
the comic-satiric sections.

ea Beginning: far from primitive
introduction of before.

Virtuosity of rhyme (271-2)
P. 1/2 1/2, 1/2 1/2, 1/2 1/2

Percy thus starts to minimize the
difference between the voices which
so mark the 1892 version.

Not so much interjections as before.

roduction and narrative section.

Breaking up of stanza also minimizes the formal difference.

continues - "Virtuosic conversation in rhyme."

left out "דן" - and left 4-line stanza because he was felt it would emphasize "Roman-sh."

74: Rabbinic sayings - before des ("...גורד")

Contracted

Not ridiculous (leaves more conventional and believable things)

75: Ararat - "plays for all its worth" - even develops to a certain extent

actomy shtetl (leaves out much of comic portrayal of shtetl figures)
[Even more in very first version]

cription of mare - comic part left out (2 men)

mael's accusation of Lilit: they are idlers he blames her for his negligence

...גורד" : Lilit is now active

se - so familiar w/ 106"6 - ends {168238r}

letter of friend - to ^{support} description of M's love. Adds some dimension - (146 1/2 146)

also begins at 8/5 → " ...דן" 280

291 " ... 5/7N /k /llc " - first version - sketched
older part of town - not Jewish
275: 2e - differentiates from Jewish
kind of ruin - not ^{part} Jewish

∴ Negative side - of changes
- elimination of paradized modernisms

after F. Mayes - through this medium.
that vantage point -

- suspension of disbelief through artistic means
- naive narrator not for irony but for "id"

Not such conglomerate of parody and
satire, but as part of F.M.

→ had to upgrade the narrator -
but also - (denials) ^{stylistically} pretenses of
authenticity

- w/o earlier satiric and ironic messages
- instead - a new understanding for the cir -
examines fall of M.

(y end - any ear to door - Biblical allusion)

271-2: about "Sussel" - doesn't play it down
as before (... 2/7 p'2'k = 3)

274 - Aharat - premonition

280 - (... 1/7'2/3 k) - "he was only human"

281 - ...

conflict, excitement, fear

284 - Mary's eyes - פתח - "it was too strong
for him to ~~with~~
withstand"

Why did he cut it down?

What did he intend his first poem to be?

פ' N א נ נ נ -

פ' N א נ נ נ -
ע' N א נ נ נ -

Tues: 6:30 at Columbia

MONISH

First edition: more satiric; makes fun of his own poem
(essay section) Plays w/switching voice,
contemporary issues (1964 / 1970)
Mock epic?

Second edition: less satiric; author's interpolations as
to "lack of knowledge" add a kind
of perspective / distance; more concern
w/ psych. - "פ' N א נ נ נ" - and consequences
(Biblical allusion to slave at end).
Minimizes different voices - cuts comic effect.

[Comic side of Urat kept, played up: this
wasn't threatening, undermining type
of satire.] The "tragic-comic" is
more balanced; thus Peretz is more
ambivalent, perhaps more serious
as to the "moral" message, since
it is less ridiculed by the rest of
the poem.

The Ballad Revival - Albert B. Friedman "Comic, Rom-ic and G-ic... Imitation" Uchic. 1961
 [only book to go from beg. to modern]
 Gerold Hodger } old BALLADS

Geschichte der Deutschen Ballade (def. of genre) Wolfgang Kayser } under Julius Paterson.
 - brilliant intellect
 - rabid Nazi

just historical des. of what was "ballad" -
 vary greatly from place and person -
 from supernatural to local events.

Keyser -

ballad = dash of man w/ external; whole is perennial
 not necess. event, also situation - can indicate event dramatically
 > not ~~recess~~ subj. attitude: - must objectivize.
 event not in itself meaningful - demands expansion.
 Must have certain importance.

complete in itself (end w/ death, destruction) but represents

essence of human side

How does this apply to Monish ?

Who does the telling? -
 every 10-20 lines.

Is there a balladistic element as per Keyser ?

MONISH

279-270 (1937) XII שבתא-ב"ב פ"ק ע"ה

Monish - 1892

1st speaker: "moralizer". TRADITIONAL - "צדקס-דער" historical, naive, in typical homiletic Yiddish tradition.
 way of beginning & (usually to G-d) "עפ"י דער פאנס דען" BIPIN - B"K" DEN
 [MTI - even more typical - opens with
 2nd version a question]

"Masquerade" - }

- Old world attitude
- traditional style - for moral purposes

Crudity: second part of intro. (like "stark" - $\delta N \delta Y - k V k \lambda$)

[cf. Brecht: as simple, crude -
~~3 lines ending with~~
"~~stark~~"]

Rhythm / meter : ^{basically} amphibrachic u / u
(sometimes w/o ending (u) → masc.)
(not beg (-) → u / u)

Occurs often - $-u/u-$ = "choriamb"
BALLADISTIC, SIMPLE - esp. - choriamb.

Monotonous.

This is part of the intended crudity
of the opening.

Also: ~~text~~ summary (second part)
"utterly uninteresting" - here

-
- 1) Framework (but discarded)
 - 2) Summary
 - 3) why it should be told

"Simple"-minded (no complexity).

First narrative section: modern but not maskilic -
pretends to adore Monich

PM: this is what Peretz intended -
but hardly sincere:

cf. Shomer - $\delta \delta \delta \delta \delta \delta \delta \delta$ and "cheap modern stories"

→ NEXT SECTION - (des.): like "cheap novel"
→ parody of this.

f. novels of
the time

" $\delta \delta \delta \delta \delta \delta \delta \delta$ " = 1) romantic literature
2) even pop. version
of Nretche.

anti-Hasidic
interpreted
the other way.

— פ'אן פ'אן פ'אן פ'אן ... 58 ..

what פ'אן say: overblown, exaggerated
to the point of open
parody.

Back to 4-line regularity when
roman-matches leaves (w/ 6-line verse)
cf. Itzik Manger

p.7 → trochaic

Poets: throughout his career, in position of
telling about "good old days" — but
most modern of contemp. writers.
Here: undermines it all along

Doesn't use maskulic mask — but that
of traditional community —
and explodes it from within

10 Devil — as Polish noble of mid/late 19 century
— 30 = Baron (cf. operetta of the time)
cf. Itzik Manger —

making far away like
persons of the time
(also Purim-shpil, Megila-lider)

→ MODERN SATIRIST —

both G-d and Devil treated
shabbily (cf. G-d's vow)

Shatter frame of reference begun
with prominence etc.

30 = "wonderfully ^{likestretch-lyp} idiomatic" (YIVO-Yidish)
Devil — Shomer-Yidish

(ORIGINAL version: one who remembers per/cent —
anti-Has)

SUNDAY: ~~3~~⁴ - (7th) Oct.

exe: neither Hasidim nor Maskilim have use for Torah -
→ Mitnagdim.

LATER erased, here - culturally very interesting.

AST 3 stanzas: from intro.
after most farcical part -
most emotional and moralistic outburst
(p. 13 - ש'לען - ש'לען)

European literatures: "Dog-star" - favorite of Pope]

NEXT VERSE: TREES - (windy - witch hanging on oaks)
noisy - oaks burst

^{body of} HUMORESQUE - low comic genre - sketch.
(somewhat S-A) : First creates commotion,
using opt. of one of stanzas → satire.
Observation very external;

13-16 ; - social context =
corruption of money,
connection with world → Haakalah
(cf. description of it before)
In old naive world, Monish could exist;
not in new world of money, communication.
Here portrayed in humorous way -
but all is יוֹעֵזֶר.

A. Zeitlin - Josef de la Reine. (Y., Heb) 1926
Archetype of Jewish story of temptation;
which is "diluted" in Monish.
Kabbalist who tries to bring M'ON by force -
titled by Lilit. vol. 1. Lider fun khurban un
Lider fun Gloybn

p.16. (Des. of Marie - like des. of M before)
effect - obf.
voice influences others
comic sketch of 2 men/women
[o j'oi] - pej name.

6-line stanza -

- 1 Sentimental presentation of Moush
- 2 " " " Marie
- 2 Author's digression

p.18 Resumes simple meter, rhyme
Dialogue -

first "close-up" { before: more general vantage point }

DH: Peretz meant this passage to be taken seriously.

Dialogue in verse: needs some sort of authenticity -
Did he succeed?

"Not in total command of the tone" -

DH - Here for the first time, Peretz approaches the problem of conveying meaning feelings - difficult for him no style to make form to undermine. (which he could do well).
Haul to come up with dialogue form; difficult on both linguistic and literary descriptive levels.

→ Digression. { of awareness (Fishke, Des V. breaking out)

Here - direct criticism of the line in the 1st stanza (sentimental)

Shtaynberg
Reyzn, Segolovitch:

Now:

epic model discarded.

still - confrontation between modern poet
and Jewish society:
in the form of a sentimental journey
back to the shtetl
and its meaning -

Paramount in these poems is that there is
no way back -
into the past which he is
describing in a rather touristic
manner.

עצמאות
עליונות / כ'
פולחן

} all of same genre -
difference in subtlety
and artistic worth

עצמאות:

} Yiddish short stories -
as good as early Bergelson
Major Hebrew poet
of the time

Rayzn:

פולחן עליונות

Simple, almost primitive

In general: not so good in narrative except in
פולחן-עליונות type - which he
imitated very well.

Also - some powerful, suggestive lyrical
poems.

Very simple -
metric very repetitive -

(not felt so much in dialogue - more in exclamatory lines.)

Rhyme ~~also~~ always satisfactory but never distinguished.

few lines - the language is suggestive
p. 39 * "... 11' 10' 12' 11k "

Taken from G. L. Gordon. 3/1 Se 13>12

Series of episodes: how ^{he} is disappointed

p. 39 -
Dish-227 11k 10' 12' -
a bit ghoulish - "12' 10' 11k "

42: ^{end 7} part 6 - address to river -
remembers mother

43 - part 8 - praying w/ Father

41 part 6. - "12' 10' 11k" - one of better lines -
sadness

certain delicacy in this -
leaves out personal sorrow
over parents.

→ news shtetl as man returning.

Linetski: "Iben a Pintele" (trans. of Gordon).
[in Schwartz - debrajische Prozye]
"The ~~is~~ Hebrew novel in verse."

Rusland: relatively unknown.
One of best examples of
"novel in verse" (also in Kazmersh)

These three -

Share of certain aspects:
epic model not invoked

Mayn Tsuriter Ahayne

Chronological continuity: story happens in
three days.

Friday: arrival, first scenes

Saturday: Beys-medrash

Sunday: market-day.

1. Introduction.

2. Episodes: panorama of the shtetl of the
times: social, historical.

1. Beys-medrash scene (Shabes):
~~is~~ less sentimental, more critical.

6. Scene w/ grandmothers:
more casual, less sentimental also -
develops to satire w/ next scene

8. Market-place: (scene from Gordon)

D. H. "Development of mood" -

comes home with anticipation;
sees poverty but still in haze;
then scenes w/ grandparents,
shul → tragic end.

Here he
describes
St. Simon
before -
seen with
new eyes
rather
than
change.

terms of narrator's life:

8. Both deal with young women in his life

- earlier phase
- (reiterates 758-9th)

Artist - will either go away (like nar.) or shrivel (like Sh)

5. River (+ mother)

8. Shakes (+ FATHER)

} Deepening of personal

3. Ratched: part of himself left in shtetl

only externally a social panorama; much deeper - personal experience of narrator.

END - "freeing" - nothing is there for him)

primitive - construction loose.

still - very personal -

allows him a certain freedom (so structure can be looser)

(not available w/ story, epic or even mock-epic).

typical of this type of poetry -

duality of persona & author is ambiguous;
can say that it has ^{very strong} autobiographical elements that are fictionalized.
(narrative voice developed, but separation very thin).

theme of oppression of women stronger when shtetl society was stronger; here everything is dying.]
All are oppressed.

Z. Segolovitch.

Shostko: Wrote popular novels, lyrical ballads, poems.
Songs from his poems.
After the war: poet of Holocaust

D.M. Began as a poet; became the representative figure of a certain phase in the development of poetry in E. Eur. between Perets, May and revis of after WWI.
US - American Yiddish lit. is mainly poetry.

early 1900s: battle between the socialist & Yunge

E. Europe: mostly prose fiction.

Some new voices in poetry;

Lynhorn, Naydus, Seg., et al. - highly acclaimed at first

Then brutally dethroned by

YUNG YIDISH
DI KHALYASTRE.

WARSAW:

P. Markish, I. Fifer, M. Ravitch.
(M. Brodetsky in Lodz)

Rather than Perets, attacked

secondary poets.

Segolovitch: beaten in poetry, → prose.

Not part of Y lit but of

Y. pop culture between WW's.

After war: revived by Glatstein et al - took him seriously.

One of first to write poetry in prose.

In Kazmersh:

Like other long poems = lyrical novels.

(Regine et al.) Love story unadorned with nature descriptions, outpourings of feeling, etc.

long stanza (8, 10, 12 lines) was the form for lyric ballad
[Pushkin - used Shakespearean sonnet
for ЕЗЕНОВА ОЧЕРУН]

Here:
not really long stanza. cf. Shteynberg:
"plays with rhyme pattern" ✓

rather: simplest kind of
quatrain (abcd)
no euphonic connection
→ "poem is more simple than it would
have you believe."

Genre: "VACATION POEM" Romantic genre

Die Hartz-Reize - Heine

Imitated in G, Heb. 20-30 times.

Important here:

self-awareness → parody, irony.
"Not attending to serious business of life"
Many good examples in Heine
cf. Rurand: doesn't take
himself seriously)

here - doesn't realize the comedy
→ naiveness, unintentionally comic.
(This is why Segolovitch doesn't succeed -
gives in to styles; seriousness facile.)

Prologue - 1-10

(Epilogue: 41-50)

- first meeting 11-13
- romantic love 14-17
- lowebb 18-26
- renewed possibilities 27-30
- the end 31-40

Regaining equilibrium.

In harmony with nature: spring → autumn.

I Prologue (leads: falls asleep) → leads in, wakes up.
Castle = red sunset, fiery clouds.
"This is for him the quintessence of the poetic experience."

II The love affair:

can't realize it (blames it on his mother).

"won't be bad"

(→ unintentionally comic)

Sexual motifs connected with national - other man not Jew (basic sexual myth)
of father & young man bewailing her (lost as Jew and woman)

Elements

1 Love story - development

2 Nature

3 The Jewish community vs. Christianity

4 Self-portrait of the narrator as a poet committed to imagination rather than reality.

Prologue: 1-10

1 Himself as man of imagination (can only communicate with children "utterly conventional idea about children")

2 Town. a) romantic - christian (legends) Palace [Kung and Esterke]
b) Jewish - trad. life.
first in more in line w/ legs' approach than Jews

3 Nature: distinction between himself and Jews; (like Mendels; Perets - neoclassical)

everything is spelled out). Self-expository
"son of lost generation" (but - never evinces
any intellectuality)

Complex -
very conventional.

- 1) As poet: in ideal world.
- 2) Alienated from society, but not harsh
- 3) Christianity: enticing but taboo
- 4) Nature - nice but also not Jewish
- 5) Love - lost.

New future envisaged: he + girl as new Jews;
nationalistic in mild, sentimental
manner.

10. Fields as Whym: no real connects;
"chance visual image" (incense ?)

On different level -
description but also self-expository.

The Love Story

11-17 how they meet, nature is responsible

her name vs. her father: alienation from J.-comm.
nature: full bloom of summer. (16) How she is part of nature (15)

(17) poet of imagination: his castle

18-24 nature: coming of fall; harvest vs. fasts of Jew. (22)

Jewish vs. Christian: she goes to churches (18), grave (24)

the poet - blames his mother (20); his lack of faith (23)

anxiety / storm -> (19)

25-30

nature happy (sun) (27, 28)

[fall (27 - but bright) Smaller cooler]

The river (29) [drowning - portent] (30)

poet - finds his happiness in here (26)

Jews - (25) gleaners have good times.

31-40

the end of the love affair (31) (33)

Jewish vs. Chris: (33 - the st. is not Jewish) (37 - father's prayer)

nature - fall (36 - of his walls before)

the poet: 32 - his loss (of Nature), 34 - "J. girls", 35 - Nat'l prayer also himself (of)

Epilogue 41-50

NATURE - end of summer (41, 42, 48, 50) vs. Jews (44, 45, 47) poet (must leave 48)

Dec: 14 + 3 Sundays.

4. Kulbak. -
P. T. H.

- 1 278-27 - 2 sessions
- 2 11851
- 3 Zavi Rimer

Nov. 8, 73

עזרא ליל / ליל

עב' ו' ג' ד' ה' ו' ז' ח' ט' י' י"א י"ב י"ג י"ד י"ה י"ו י"ז י"ח י"ט

Structure:

well-rounded - prologue, love story, epilogue.

Major elements:

- 1 Love story (very important strilly) - dominant.
- 2 Nature description:
 - time (seasons) - supply chronological continuity narrative function
 - ornament - "covers it with bouquets"
 - Jewish vs. Christian
 - illuminates romance: flowering of youth, etc.

(short beginning - "Ish / le." "le G'v'lo" -
how he marks time through nature)

Also - Jewish calendar (vs nature) - also marks time.
not extensive description of outsider.

- 3 Self-projection - (not through description ^{nature, Jews} ^{love story} ^{narration})
interjection, digression - ideational nature
Poet's dream and love; fantasy, not consummated.

Also - PATHOS not externalized through
story or description - tells of his suffering
naked pathos.

→ Ideological comments (on various themes)
Addresses G-d in this context

p. 51 (#35)

p. 56 (#45)

cf. Nietzsche [Also - shprache Z]

D.M. - this element of naked pathos, which
the poet opens for our empathy
and ideological outbursts -
this is both the center of
the poem, and its ultimate
insufficiency.

Reaction:

→ "it's not that important". Falls short of his goal

Because -

in lyrical narrative poem, the self-consciousness of the poet is the ultimate topic.

Poetical and philosophical

[Langbaum: the essence of the experience which gives sense and unity to all the parts]

Here: sense and experience is summed up -

can feel its vacuity; wanted to go beyond

"vacation-roman" - wanted to explain:

- failure as lover = victory of poet

- the lost generation.

"The story that he tells simply does not bear out"

Digressions, addresses to G-d, on nature of Jewish people - "not enough room for him and his friends"

→ he cannot make love.

This is what happens when the poet ~~real~~ fails to realize that epic model is gone, one should not ~~can~~ project oneself as the epic hero.

This does not convince us of its tragedy.

Not sufficiently sensitive to that fact that experience is valuable but relative.

Here - attribute almost epic proportions to narrator.

→ feeling of inflation, unintentional comedy.

EXACT REVERSE of IRONY

צ'קסול

צ'קסול = געאָגראַפֿיע

Tries to deal with the same problem,
"on an infinitely higher poetic and
intellectual level."

One of greatest Hebrew poets and
poetic essayists.

(Between 1900-1940) - also one of more
talented, significant Yiddish
writers. Plays, short stories,
quite a few poems. (2 long ones)

צ'קסול = his most ambitious work in Yiddish.
At a time when he was about to
make the decision to leave Russia/Poland
to go to Palestine.

→ why he never finished.
this was meant to explain why, he
was fed up with the Jewish experience
in Eastern Europe and was leaving.

→ could not continue to write in
Yiddish; tried to write same poem
in Hebrew - "dismal failure!"

Also - better Hebrew poets -

Uri Zvi Greenberg - left Warsaw (1901-1981)

→ Palestine = end of Yiddish. (1923)

also for him: "cut free from mother tongue" -

to fight against languages "אָרפּוואַסע" *

(after Holocaust - second thoughts,
began to write in Yiddish again.)

Some went on writing - זען זיך אָס

DH - not very good poetry.

Zionism then - negation of everything to do
w/ outside Israel.

Warsaw
sheep wolf
tradition
Jewish
bourgeoisie
Zionists and
Zionists

Hebrew version -

- prologue good
 - four parts -
- couldn't devise short line, light but substantial -
 witty generalizations became
 "heavy and elephantine."

in Yiddish -

- reconciled a certain epic model to its antithesis:
- serious experience (other part was to deal with 1905 pogroms - "hell")
- but still very light - because of the way he used Yiddish.

(Psalm 47) -

never wrote another long narrative poem.

Elsewhere, uses Greece vs. Napoleon, 19th century Germany in Biblical-based hero)

"The line of wit" - wit is flexible even for the working of a serious mind.

Basic antithesis -

between prologue and four parts.

Who will stay - those who must (lost their youth).

His choice - personal, also national -

will give up certain richness of spirit for

(political) "17" - (3) new country.

"Far-reaching Zionist statement"

Tells of experience of 10 years earlier -
 final humiliation in Russia -
 how his life was entirely undermined;
 as a poet and as a man
 (sexual - humiliated in front
 of woman)

Difference in meter.

→ different in tone, viewpoint.

Typical act of deflation:

"... צפון ארבעה יום" → "... ארבע יום צפון".

Prologue - rigorous in thinking, epic in tone.

Addresses Russia -
like Pushkin etc.

aggrandisement, personification -
of Russia - and of himself

as "giant" vs. her.

Jew as eternal wanderer, etc.

Poetry itself also taken very seriously.

516 פסוקים ארוכים פתח,
"0'121 פתח ארבעה יום"

- stanza 7.

Nature very important - as mother.

Clash on - never again of same
grand symbolic importance)

Here: did to him the cruelest possible
thing - discontinued the communication
between himself and Russia.

"heavy, metallic Yiddish sentences" to
fit his occasion and lonely thought

Thereafter:

all of this is purposely undermined.

Ch. 4:

begins in Byronic - even Shandien-way.

V - models very way of making similes.

→ description - summing up of Byronic hero.

Irony:

- this is the end of the part - just realizes
he needs a hero.

- description is the hero of the prologue -
supposedly himself. (but not of poem itself)

"with a
little
essay"

Tues. 6:00pm.

Ambitious. even title.

Important question - mode of seriousness.

Topic - basically a love story. "Letter" } are these
What value has it? } taken seriously
The poet himself - and poetry }
Structure - }
expectations.

How does he go about telling the story in verse?

Variation in bits and pieces -
not much at a time.
Basically essayistic -
palimpsest w/ witty short essays
welded into the story and related.

CHAPTER ONE

I
V VII
begins telling story.

VII "very strange stanza"

→ descriptive historical essay on 1704
the atmosphere of the country
at the time

XVI - "pseudo-homeric"

Why he left. Instead of description of relationship -
in contradiction to it.

CHAPTER TWO

- Letter (how she is still hurt)

- Witty essay on Switzerland's beauty
(not really descriptive)

full of abstractions, generalizations.
For him - distances personal relationships

→ Why he stayed

then leaves for a letter.

Essays have a place a ironic structure
A poem - "pseudo-importance"
The story - framework - deflates it.

XVII - Essay on Galicia

About Jews in Russia -
light essay.

But III, IV - himself as one of the people.

III

essay on laughter. XVIII unbroken pathos

XVIII - pathos → XVII - "lofty pathos."

IV

essay on lyrical novel in verse - Hero
= direct negation of the prologue.

"By and large this the way a Byronic
poem works" -

trying to make a very serious
comment on Jewish life.
- uses verse form, *otaba rima*
indicates a certain importance -
which he must negate as soon as he
postulates it.

Plays with epic form and
doesn't let himself be

Poetry-

prologue - says he'll give it up (3)

later, * mocks - ("already written about it" = not imp)

Also -

II 29 - evocation of Muse
about to do something imp.
Pogrom - but w/o blood
→ "serious mocking tone"
38 - *

III 47 - serious and mocking

in one sense -

has a story to tell that is of epic importance.

Didactic - but must say it mockingly in order to
be puncture-proof -

Leavis - "the line of wit"

related

to Byronic tradition
(early 19 cent in Eng, Rus)

A few such "Byronic" poets in Hebrew:

Yiddish - Peretz, Shteynberg.

Here:

"cold smile" = ethics and
poetics of the
situation"

(cf. most Holocaust poetry
which is not good poetry)

Mirm
663-
3818

KENTUCKY: J.G. Schwartz

Written between 1918-22.

"378" first title = "Cypria 17' Cisa 15' K"

"Biblical references" tenuous. - "mode-Bible"
→ everything falls apart. Only David
may redeem it.

Half of his creative career was in translating Bialik.

Whitman $\frac{1}{2}$ Longfellow

↓
explicit symbolism { tree
ducklings.

Syllabotonic:

each line has same # syllables,
each accented in the same place.

Rigidly metric.

(Yungel form - free.
Also included short
- poems w/ different
metric scheme → variety)

Schwartz:

poetic context -

must describe in great detail

the sensations -

smells, colors -

"impressionistic" techniques in an
epic context"

Whitman - exactly not this.

Schwartz - Details

- 1) Background - sensation
- 2) Psychological detail

NOV. 21 - 7:15 PM
Dec. 2 - 7:45 PM SYES
Dec. 6 - " , 8:00 PM SYLA - pleasha
Dec. 9 - 7:15 PM Ts. H.

Thur: Dec. 13. 8:00 PM
Paterson
Wm. Carlos Wms.

"Culture of the Senses" -
movement by Di Yungo
David Ignatov esp. -> "unreadable"

פֶּשֶׁט: localisms (part of Markish's rebellion
against establishment)
strange contractions.

KENTUCKY

Josh - no mention of where he comes from.
neither Litvak or Daytsh.
assumption that he is Eastern European -
but his experience in 1860's, 70's
is more like that of Schwartz's
own generation -
anachronistic.
also - dis. of German Jews -
Schvartz drew on his direct experience.

Shvartz:

strange development. not characteristic
of time nor group.

At first - regarded as amateur -
fellow-traveler of Di Yungo

early poems -

lyrical, natural, emotional -

literary idiom of the day -

language w/o any force.

Important for his translation and
literary culture:

Hebrew education, open to

American, English literature

(unlike others of Di Yungo - M.L. Halpern, Mani Layb).

Then - Kentucky - "something like an outburst" -
w/in 4 years - 1918-1922

epigone = unworthy successor

epigonic

then relapsed into translation

Shvartz - anthology of Spanish ~~and~~ Jewish poetry
(Bialik's method of Spanish ~~and~~ Yiddish)

815842 81'872877 =

as well as modern, also
Ashkenazic piyutim, in Italy
19 cent. Hebrew poetry.

Yunge Yom - second "outburst"

→ Mediocre poet who burst, twice, into ~~the~~
epic poetry - made history.

Thematic -

until Shvartz Raboy -
Yiddish poetry only E. big cities.

Stylistic, descriptive, formal novelties.

D.H. ~~the~~ Kentucky unified by place, geography, society.
But not theme.

278^{II}: only part that doesn't involve a kind
of fateful encounter (on a
realistic background but
with no sense of a historical
figure) Didn't see Blacks as
historical → stereotypic,
unhistorical.

Others - ("George Washington": one of best in book)
almost balladistic mode -
young, dashing and doomed.

278^{II} - interested in history - how people
are changed by and change
circumstances.

Yunge Yom - his own youth always compared
to present

Formal difference -

Y. Yon - tried to synthesize his experiences by juxtaposition.

→ intricate unity = life of narrator, poet himself.

memorizes.
very didactic.
vs. Hasidic
lit. of 19 cent.

Line broadened - to iambs - also much more flexible.

- weaves in long sections translated from Hebrew

- finishes with one of his own early poems.

(alone - one of innumerable imitations of lyric poem of Blake: 528 - brilliant.)

Works in terms of unity -

formal; kind of tapestry.

Kentucky - probably had no such goal in mind.

persecution of the Blacks ^{part of background.} not so imp. in 378-|| -
major theme of ~~other~~ other poems.

Jiddish writers: saw Blacks humanized (or super-humanized) when they die
(like Jews in Euro-French - literature).

378 || - more obvious unity:

of the story itself and its ideological implications.

Zionist (Y. Robj - Her Goldenberg: then Communist)
~~also concludes~~ its not for the Jew.

Shvartz -

fast and foremost realistic - portrays people, places, etc.
psychological - development of people, attitudes.

Josh: given an opportunity, by history and his own internal forces, to renovate the Jewish people - through contact with the earth (Zionist theme).

He cheats Sati - industrializes, mercantilizes.

Punishment -

dehumanized - re: children wife.

ludicrous at end.

- loses Jake - then capitulates.

loses almost all children spiritually

Idealism of David - "vague indication of a way out" (by Shvartz)

David's act negates what Josh did -
undermined and undercut by
implication - paid at end:

Josh's life was worthless.

Something to say about experience of
Jews in America in general -
came to "New Canada" but
just kept peddler mentality - lost
spiritual of old home.
Gained only in power of peddlers.

Josh - produces "homo economicus"
nothing - buys and sells.
uses what the land secretes -

"the faces of America" -

"like a big fat fly"

Mocking of his mission of renovation -
loses contact - with wife, children -
molded by "alien forces" -
then must accept them.

Biblical analogue -

not influence but foil -
expression of something
by contradiction.

Both an epic of Jewish renovation and
return to power in America -
as well as a searing critique of that
development - they paid for it with
all they had.

Analogue of Jerico -

buried his past (and also present life)

→ This experience is a failure. Answer - go back to land.

Zionist - brands American Jewish experience as exotic -
worse than Europe because completely
devoid of meaning.

The end -

Josh ready to die - open to sensations of return to land
typically Bialik - adaptation of the poem
דק/ו פ'א פ'ב, פ'ב -

DAVID - Shvarts' own halfhearted attempt at a
hint of redemption -
after blazing ~~redemptive~~ criticism.

Zionist spiritually: that which seemed to ~~be~~
(not politically) the greatest success of Jews
in modern times was
really a failure. Only way
is to go back to the land.

Why did he write it in verse? What did he gain?
How was it qualified and made unique by this?

3 parts:

I 1-3 founding of Jewish cornerstone.
coming, dream, est. of business, family,
difficult beginning - death and birth,
Here, Josh is much more real and human
than anywhere but in last part.

Biblical references are epic -

not mere illusion to language, or even idea -
but parallel between lives of Patriarchs etc. and
Joshua. In order to enlarge the experience. -

for the purpose of deflation.
His idea

what seems an achievement of "epic" proportions
is not so grandiose as all

→ squeezed into dry chronic, then even satire. ^(old Josh)
shrinks - experience reduced to "mere bauble"

only imp. is that every human life is imp. - epiphany ^{at end}
[relativism]

Inconsistencies are intentional and meaningful.

beginning justified the grandeur - epic struggle

4 pm. Sun/12-12: Brider, Bunye un Berye.

Sun 12/9 שבת 8765
Thur 12/13 ארבע 8765

Thur. 12/6 D.T. Harold

II 4-5

III 6-8

others - sons daughters.
encounter between Josh and
David -
Josh → subhuman.

Perhaps ^(Shwartz) he didn't begin to do this -
but it evolved from the
material

"Deceptive unity" -

spread by literary
poetic Yiddish - conventional.
"language took care of itself"
no great sensitivity

but doesn't suffer because
not lyric poem - not so important
takes groups in language as
they come -
conventional mind.

Nov. 29.

Shwartz was a lifelong Zionist.

His entire work should be understood w/in this
framework, and w/in the f.w. of his
commitment to tradition of H-y lit.

Kentucky - presents entire experience as a
historical failure.

How Josh is treated:

→ dummies
begin as almost Biblical patriarch
→ dummies

"Particularly harsh" -

drained of all his humanity -
only leaves hard economic
reduced to chronicle of mediocre people -
w/ almost satire overtones.

Some of grandeur only comes back when
he is lying.

All characters of Schwartz (except Jews) are bound up in a closed life cycle and doomed to their fate.

Makes no effort to ~~de~~ understand the economic/class conflicts and nature of Josh's success;
accepts ruling class str. of American society
no socialist education
→ takes a strictly Zionist line.

Polin - Peretz Markish

Unity of poem is in rhythm / of verses and of cycles of events and nature.

Geographical Genres" in English poetry.
Michael Dreighton - Polyalbian - shores of England
Pogo - Windsor Forest

me (in a historical sense) is not relevant.

movement: but never go anywhere

cf. Kulbak - 1911 also 1921.

meric simile -
vehicle very extended → thing in itself - vignette which is autonomous.

ambiguous as to poet's attitude:

- "subtle hate poem" or
- "humorous endearing poem" - but still an element of uneasiness

Not satiric but more destructive in a subtle way.

Markish - participated in rev. - as soldier
as poet - voice of poetic rev.
in Yiddish literature.

Published in 1921. - 3 years after revolution

Most prolific Yiddish poet.

At the time: ^{strategic move} counterstatement? -
to be judged with
lyrical poems of 1918, 19.

entirely
total different -
disharmony

8017? :

written at the same time

6'P(17) :

Dec. 2.

Volin:

D.M. :

Markish - the modern poet in Europe.

there - no educating readers - ~~gradual~~ gradual
going over (America - via Di Yunge)

Volin - "easiest to fake"

Not nostalgic escape back to childhood - observation from
distant and artistically mature point of
view - description more comp. than
what is described.

Experience is aesthetized, intellectualized - but with no attempt at escapism.

Even more intellectualized than other poems
→ should be viewed as center for Markush's poetry of the time.

Shinke: "idyll" - because of absence of historical sense.

D.H - This needs qualification:

Modern idyll usually contrasts these indications of a limited awareness with a wider awareness.

ex. Hermann und Dorothea - Goethe
small town / pre-Napoleonic wars.

Here: wider awareness is provided by the tone of the narrator → v. as small, provincial in comparison.

→ No sense of historical change

cf. 10¹¹ -
no sense of history (only nostalgia = lost world)
augmentation, aggrandization of experience by various devices (stylistic etc.).
Enchir - death of grandfather
(analogue to Genesis, 2/1b)

Not at all in Volm -
only "greens of myth" - are comical, satirical

No empathy -

though the experience is described in overtly non-satiric terms.

seems to have no part in the human experience of the poet himself.

Because they lack the historical sense -

between humanity and author and cow-like contentment.

Markish -

supremely the poet of the historical moment
not to live this is not to be human.

Counterpart of the lyrical poetry -
which is intensively personal and historical
→ this is just the opposite -
"blaneness" of human experience -
(and not compensated by mythology).

4. Abramovitz
(ex. Tunyadevke) - reduced to pseudo-epic

But here without satiric thrust -
which makes it subtler.

Structure -

Episodic, aggregate

3 General parts -

- ① 1-7 ① Brings us slowly to a description of the town I Here: landscape, road movement; II human presence; III PAST: trivialized by people
② 8-15 IV TRUCK defined - no destination V Inn II Horin - here because of movement (analogue to road): no destiny
③ 16-24 VI Inn VII - leads to next part somewhat humorous - name, conversation

② The shtetl:

A. VIII, IX - general summary of character of existence = seasonal, natural, bestial

X-XV - seasons -

illus. of VIII, IX

VIII - almost Abrahamian -

"כ"ג / כ"ו ל"ו" → limited to phys. existence
vignettes of one Jew. { cf. Ch 1 - 3.18.21 }
last ch. verse (about finding - last thrust)

③ More specific descriptions of people -
 BUT - "fix, talk -"
 "don't really belong." -
 only coin is in this diversion from the norm.
 (c) - most human
 "Had to go to the fuzges to populate the poem" -
 also Crazy person - rather
 measured by their distance from the norm.

Individual cases treated here -
 also deflated → deviation or no real substance.

Subtlety - covered by smoothness of rhythm, flowing.
 satiric thrusts very subtle, sometimes thru understatement
 → perfect picture of a historical experience.

Rhyme systems:

complements and contradicts.

One of main artistic devices -
 danger that monotony of existence
 will become monotonous tone.

Rhythm: without a flaw.
meter is absolutely regular - significant

Rhyme:
 elements of novelty and news-surprise.
Assonance.

Because Yiddish poetry was based on German (or Polish)
 rhyme schemes - beg 19 cent
 did not develop assonance. (rus. beg 19 → 20 cent)
major characteristic -

Yiddish -
 assonance not until
 Malish.
 Very surprising to
 readers of that time

how they retained
 rhyme.
 couldn't in W Europe -
 exhausted.
 Unlike Eng. Russian needed rhyme.

* abcd abcd - very unusual in ottava rima
great tension.

Also

- complete obliteration of Hebraic rhyme.
(sometimes only rhymed H w/ H -
not to violate the "Hebraic consciousness")

ex. אָרְבֵּי גֵנוֹת }
- אֵיךְ יִשְׁרָאֵל }

to the limit -
almost don't hear a rhyme.

- אֲרִיבֵּי }
אֵיךְ }

{ אֲרִיבֵּי }
{ אֵיךְ }

{ אֵיךְ אֲרִיבֵּי }

Contradicted rhyme -

"kept the sensitive reader on
his toes"

- contents of rhymed words:
and so juxtaposition of lines
(cf. Kabak - [אֲרִיבֵּי - אֵיךְ])

Wanted to make a point here
as against his lyrical poems

- what an ahistorical existence is (revolutionary -
element of distance)

→ This entire complex is part of the
past which is beyond our experience.

His dialectics: *

to express his own ^{times} personality - very personal, historical reactions
- vs. quasi-lyric, quasi-satire ^{"skill"}

Parallel w/ Bergelson -

how he created time and space in early works
→ Annual writer (1920. 1921. 1922)

6 M. Kulbak - משה קולבאק

1926 - written

2 1/2 years before M.K. decided to go back to the S.U.
Recognized as head of Vilna school of Young Yiddish poetry,
also spent time in Berlin -

פּובליצירט אַ פּראָזאַ
פּובליצירט אַ פּראָזאַ } published
novels.
+ "some excellent poetry"

Then returned to Vilna.

Influenced Lazer Wolf (laid foundation for Young Vilna)

→ Minsk - purged and sent to Siberia.

"Never really trusted" by ברוך ליפשיץ.
דאָס ליפשיץ, DTH - received with mixed feelings.

This poem (BB) written in the midst of his Vilna years.

As a poem on the civil war -

differed in form and style from other poems
 written in early 20s (+ 1017)

← The figures, their speech cannot be taken as direct
 expression of the poem.

f. Joste Shmid: Rayson -
 poet is the land of family mythology.

"athletic" hero

In the USSR -

Dunyets: "party hack" - saw it as antirevolutionary

Others - said it dealt with other elements (not "disciplined
 revolutionary movement") anarchistic, lumpen-proletariat -
 which should be satirized.

Shoshke - accepted as positive heroes - who came to the
 revolution of themselves - can't blame
 them for their shortcomings. "פּראָזאַ זעלבסט"ע

Cf. Don Quixote

Structure
Characters

Pilgrimage - to change the world - described from the outside; on one level - simple picaresque tale.

Characters:

Bunye - tall, stiff - something wooden about his form.
"I 8 6 7 6 1" ^{lectures Marxist terminology}
Legs (like stork) "Does the talking" (element too)

Bee - short, stocky - somewhat apish (after fight) p. 208 61-6
more material (→ food, sex)

"Paralyzed spirit and parodized matter."

Bunye refers to Bee on terms of "matter" -
"prophecy" (cf. Isaiah)
scene of martyr (after eating)
approaching city "6 5 6 7 8 9 10" 226

Parodizes Marxist terminology

Distance between their language.

Both quote N.T. complaint - "only makes no place to rest."
Bunye (218) ["something is cent about it" -
"nation of the wings"]

Bee (2) direct, simple. cf. above - "jargonized"

Structure

Same rhyme + stanza throughout the poem -
actually 5 lines (5+6 enjamb. - 5 dweas)

ב"נעסע - "nonsense"

דער פיל ד'ן א [הג'ן]

LAST line is longest - "usually a punchline"

play between - פֿעס and פֿע

Exposition -

deeply ironic, sardonic. - "old gray dogs"

פֿע + פֿע פֿע - rev - cause, rev. + robbery.

mock heroic = "glorious morning scene" / also at end

פֿע - theory of the cause - expounded by Bunye after the fight

פֿע - "action" - parody of fight

Just more of same - typical of picaresque - innkeeper's wife.

פֿע - explanation - speech (parodied)

Bunye - talks to cosmos. (→ 13 פֿע - et tu) also deflation - Bunye learned

פֿע - small poem }

פֿע - true sexual action → "caves in"

פֿע - description philosophy.

Bunye's modernism - industrialized images

פֿע - should have been action - but they refrain

פֿע - short poem }

פֿע - action - only place where they succeed in their bullying. ^{parody of pogrom} Obscene hint - women (and husbands) not really objecting even more deflating - even sacrifice is parodied

פֿע - instead of ideological chapter -

פֿע - ideology

פֿע - action

"Thorough parody" -

characters - spirit and flesh
(D.G. - also Marxian)
nature (yagon)
Jewish shtetl, pogroms.

Also transcends this parody:

all - notes jump sky -
[פראזיס פראזיס]
Bunye absorbs
the "song of the stars"

M.K. wanted it to be this way - didn't want mere caricatures
"he was basically a romantic".

[Social Marxist - this is also romantic, petty bourgeois]
→ Bunye lives the dream - as well

Takes the risk of sentimentality
(how people of the time understood D.G., BTI -
on both levels)

Bere - his moment of transcendence is the
climax of the poem.

- Han.

P. 223 -

expression of loneliness, despair -

also lust, hunger, homelessness

→ BASIC human condition.

(not worth being born)
→ existential terms

M.K.'s existentialism, romanticism -

Bere understands; Bunye can talk to stars.

[G. Blok - "Twelve" - (?) - compared in criticism
hooligans]

Levels -

1) Parody - of revolution, etc.

2) Also at the same time -
rep. of basic human condition

Nature descriptions:

The town: (227) (cf. $\rho\upsilon\sigma\alpha\alpha$ - $\tau\pi\upsilon\delta\epsilon\iota$ - smokestacks of factory)

Striking, fresh.

Contrast:

$\lambda\delta\alpha\upsilon$ - $\lambda\iota\delta\alpha\lambda$: beautiful ~ ridiculously ugly.

Aestheticizing \rightarrow beautiful, colorful, picturesque
and

underlining parodic nature -
combines debacles w/ these
beautiful fresh pictures.

$\alpha\upsilon\epsilon\delta\omega\pi$ (206) - / cf. 222 - Horn

(210) before parodied haerogee

(212) - $\tau\epsilon\iota\lambda\epsilon\iota$

moment of transcendence when
nature and story are not
represented as contradictions.

But - undercut, depleted by last line...

In its day -

very original way of dealing with theme
of revolution.

but also traditional -

keeps the "Percy-like"
romantic elements.

What is the line of progression of incidents?

Early spring (muddy / $\alpha\upsilon\epsilon\delta\omega\pi$ at beginning)

develops towards the height of summer

\rightarrow Tarruz.

oxymoron

$\alpha\upsilon\epsilon\delta\omega\pi$ $\lambda\delta\alpha\upsilon$ $\lambda\iota\delta\alpha\lambda$ $\tau\epsilon\iota\lambda\epsilon\iota$ $\alpha\upsilon\epsilon\delta\omega\pi$

Also-

their behavior

(mill after mm - they don't approach
and knock as before)

Kulbak -

something of a new voice -
rev'y metaphors -

but basically a "fresh continuation" -

So the new elements could be accepted
and he was so popular.

Q - in America -

couldn't accept the new poetry
so easily

Dec. 13.

Childe Harold / Disner Tskiyed Harold 3/6/62 3/22/66 28/012
Shewa on E.H. / DTH.

DM:

DTH

12 line w/ 6 rhymes

"Wonderfully free" - creates framework of regularity
then plays w/ it.

rhyme: long, almost sonnet-like stanza.

[Pushkin - Ev-On in 14 lines - "sonnets"]

except such stanzas in rhymes and other
poetry (besides ballad)

Retains traditional heart of CH -
but is more - "plays w/ it beautifully"