

תכליתו נסב לארון נזיר ורשותו נסב לארון נזיר.

B glossary

$$x_{H_2O} = 0.5$$

collective history. - 1981

archetypal patterns: arch

imagination is ~~the~~ ^{about} thought : 158

19 Bergsonian movement that achieves timeless unification of past & present through submerged repetition of mythic patterns - movement embedding rather than quotation -

20 In my prophetic mind of B, there is a mutual interaction bet. the past myth & the present - the 2 texts affect each other cf. Aggadah - "aggadic ambience"

* 21 * re Feierberg: (1907-1922) "aggadic ambience" - aggadic ambience as filter of gap bet. "whom" & "what" etc.
"yekhaleh, zaylun" : "kay, vya zaylun" > admired in F
Conciseness & brevity as attributes of aggadah

22 making old new, new from new light - w/o anachronism -

23 but not nostalgia for the past - appropriation for those now -

24-38 On genres of aggadah - strong importance attached by B to generic distinctions, as evinced by titles of collections in German -

Mythe / Ordnung: narrative elements that express in a concrete-figurative way aspects of human existence -

Sage / 1977 : present the events of life as puzzle without answers - man in his subjugation to various layer forces - unsettling effect - short-family relations - realistic

Légende / sagy: answers questions - hero has crisis of faith + is tested - toward resolution - didactic aim - punishment for rebellion against divine idea - religious bonds rather than family + blood - more utopian

Märchen / Mär - ~~triumph over~~ defeat of laws of time + space, age + death - in shadow of eternity + absolute - release from subjective circumstances of human condition - plot is everything - event - symbolic + characters: prince/hero, bird, fish, sword stone - aid from all levels of reality

myth + sage share serious tragic view of world as conflicting forces, dialectical, sage is more realistic; myth more fantastic
 Légende - Märchen: both utopian, but one religious, other secular, B's affinity is with myth - sage, of course

Narrative Genres

Novelle (3821): contested as to whether it differs from short story - German school affirms difference - Eucken: B was in German lit
 short story: one situation, incident, event, universal meaning as seen in a small event - novella: covers a much broader area of human existence - also short, but aspirant to illuminate all life, the puzzle of existence - not the laying meaning of the moment but the laying meaning of existence -

fate of man in the interplay of large cosmic forces - crisis, mostly tragic -

92 B's choice in making the novella his form of choice: link to biblical story, + midrash + as vehicle for creating a modern lit that ~~dep~~ is not related to ancient materials -

Influence of Boehme + Keller (from B's diaries)

Novella fits B's view of the role of fate

Romance \rightarrow ON 12

- close to dream + wish fulfillment - successful quest - elements of the fantastic + the wondrous a dichotomous black + white view of world - optimistic about struggle ^{context} - ~~conflict~~

not B's form of choice

73 p. 10 N 12 (= short story?)

- short + brief: concentration of strength + surprise

- short story as part theological form, portage - of faith

- some learning, awareness, realization

: P' JAH

10 Y - 2 P Y'

p/8rk

V" - 'e

The Novella

The distinction between the short story and the novella as two distinct genres of prose is not universally accepted. While the Anglo-Saxon school identifies the short story with the novella,²⁸ the German and French schools make a sharp distinction between the novel, the novella, and the short story. This article has been written following the approach of the German school which sees the novella as a special genre unto itself. This mainly regards the romantic novella, such as that of Heinrich von Kleist.

Unlike the novel and the short story, which tell of the character of man and his fate, the novella emphasizes Fate as the main protagonist, and sees man as its plaything. Fate strikes man in the sense that man is thrust into the event imposed from without, which forces him to react in accordance with his set characteristics and concepts. The novella presents a fateful event in the life of man and excels in its concentration. The concentration brings about the illumination of the story with extreme clarity, and the event is therefore placed in such relief as to appear extraordinary. It is not character which determines the course of man's life, but Fate which is revealed in the event. The fate of the protagonist of the novella is really signed and sealed before the story begins. The inner form of the novella is the result of the desire to capture reality where it is most prominent. Reality gives birth to the events, which due to their force seem to go beyond reality, but which nevertheless remain in its realm. The relation between fate and chance is hard to define, yet is obvious. The event in the novella is not one of chance but one of fate, and the story, which aims at revealing existence through the individual's life--the fatedness of the constant flow of events--finds here a literary genre suitable to its purpose. The control of Fate which is realized in an event in the life of man cannot be fully explained or completely understood. More is obscure than is clear, more is inexplicable than is comprehensible. The world of the novella is a world of disasters which cannot be understood in their entirety. Its world view is tragic.

Berdichevski is a harsh critic of the tendency of modern Hebrew literature to emphasize character traits as if they were of main importance. He also opposes the narrow approach that says that everything can be explained, inferring that everything has a cause and an effect. He is not interested in dividing the character of man into individual aspects or traits; his main interest is in the event. His protagonists have human characteristics that cannot be changed. There is no development of them, there is, rather, an incentive--an event which causes them to react in an extreme manner resulting from unalterable charac-

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FROM FOLKTALE TO NOVELLA

teristics and concepts. Such a character is Hulda of "In the Valley." The connection between Berdichevski's stories and the genre of novella is therefore clear.

In section five we saw the line of continuity which led from the Sage to the novella "In the Valley." Both genres have a common world-view:²⁹

In the Sage: the punishment comes from an unseen power (fate?), unknown to us, uncontrollable by us. We feel its existence and experience its penetration into our world. This penetration is connected to our activities, but the means of the connection are unknown to us. This is the source of the perplexity, the mystery, and the fear which fills our lives.

In the novella, "In the Valley": the punishment comes from man, who continues to blindly revolve an ancient and dangerous wheel of life and by this continuous action perpetuates the control of this wheel in our lives. The novella suggests that man not only activates this power (the wheel of life), but also is a part of it.

The conceptual and formative meeting points of the Sage and the novella are many. They both arrive at the borders of the supernatural, but they only touch, and do not cross it. The existence of another world beyond our own is at best a matter of conjecture. Both the Sage in folk literature and the novella in modern literature begin with doubt and end, for the most part, in tragedy. The mistakes of man are fated, part of an imminent process, and cannot be rectified. Both genres are typified by a simultaneous concentration of content and form. The tragic world view common to both of them creates similarity in the general structure of the works.

Berdichevski's leanings to the Sage and to the novella are understandable in light of the life-view which is expressed in his essays and given artistic expression in his works.

In Summary

The connection between the genre of the ancient folktale and the genre of the modern work has its source in the visionary or mythical approach of the artist. Berdichevski's soul was rooted in the world of the "agadah," from which he drew content as well as form. The visionary view endows his works with a "mythical quality,"³⁰ the main result of which is the visionary approach of the protagonist (and the writer) to life. This approach causes the protagonist to live his vision in life, as in the *Legende*--but here the price asked is renunciation of life, of the usual reality. In the modern work, composed of two literary domains, the two views--realistic and visionary--are mingled into the one realistic-visionary view.