

Katz on על פסוק

contact w/ blacks + not Indians

sentimental vs realistic modes

111

Blacks in work of other poets: immigrant encounter the other
vs L, who presents life of Negro w/o apparent ref. to himself,
unmediated

[Degree of connection bet black subj. + author/poet
~~off~~ effacement - his intention?

channeling, replicating, recasting, retelling
linguistic transmigration (Heb), translation
blackface, minstrelsy, mimicry

Key question of charges, esp. re christology, but also register + diction
Motives: 1) empathy, fascination, admiration, etc.

2) contribution to Heb lit, republic of letters

doubling as complex act which involves recognition +
acknowledgement, assumption of need

Acknowledgment of America in Heb perspective

114 Compared as if ^{from} within Black culture - Ezra is the exception that proves
the rule

Harlem Renaissance in decade after WWI

1941-51 period of disciplined collecting + gathering + composing

ע'ן, ע'ן, ע'ן appeared in 1927-28 as impetus to continue

Oranienburg City - New Orleans - resident there 1918-62

strong bonds w/ b. comm.

*115

Bond is both national + personal - in addition to the sufferings of
the Jewish people - identification with suffering on a personal basis
[extension of the lyric moment of privation + loneliness - self-myth
of loss + travail + close identification [but not evident in Ezra]]

- 115 Social stigma + subjugation - low status of father + grand despite
learning - Giboniter (tashig) scar
- 116 Stylistic liberation - assuming another voice, even if still non-
colloquial, permit greater spontaneity + less encumbered style
than lyric, or Indian or historicosophical
- * 117 end of Harlem Africa on background of new life - struggle of Indians
Negroes + Jews - tragic + sublime drama
- 118 Katz's critique of failure of critics to go beyond paraphrasing L's
own introduction - too easy - all spirituals, etc.
- * [two (contrasting?) accounts: intro + Ezra] inductively
- 119 complex question of ~~genre~~ genre (by content or by style) made into
reference to established canon + the anthologizing + recording work
done in Harlem R. literary activity (spirituals vs. gospel, eq.)
train song, work song, many
- 120-22 comparison of L + train song
- 122 Dimension of performance as L's achilles heel
- 127 outrage, anger more moderated + conciliatory than camp poetry by
Langston Hughes, Claude McKay, J. W. Johnson, Countee Cullen
see also The New York (24-26) starting A. Brown

Midnight Song Sermons,

- genre: poems inspired by black sermons, not lyrics or folk songs
- 129 looking: spiritual presentations, response of audiences, direct
- 130 Note on published sermons increase in ^{prevalent} ~~protestant~~ genre
- * 133 ~~re: 130, 131, 132: severe judgment of language:~~

Autosection: free-wheeling expansions and adaptations of bib events in black sermons with the familiar methods of midrash

3 song sermons

contemporizing - making bib events real & actual

~~esp~~ emphasis on sin, weakness, backsliding

[But individual rather than collective, as in OT]

131 + fusing of 2 cultural traditions on the page in a way L presumably desired to take place in life/reality

[more than the aspiration to contribute to Heb lit, esp in -lishuv; desire to accomplish FOR HIMSELF, OTHER AM J. HEB; a kind of ^{cultural} transcendence, confluence w/in a textual space, safe, controlled - race change or immersion]

Allow L to be both multiracial & Black preacher

+ maskilic preaching toward justice, ethical teaching

Remain 5 are testimonies, last 3 by single voice

133 Re וְכִן יִשְׁמַע יְהוָה: severe judgment of L's language: obscure, intellectualized & impenetrable → comprehension nearly unfeasible

[not true of the sermons + Ezra monologue]

134 Re יְהוָה אֱלֹהֵינוּ in response

Although no explicit Jewish comm. reference, assumption of common diasporic experience

135 L is striving to not just to understand the Other but to become the Other.

Leaving no identifying traces of his own identity

[how much dialogue to Ezra is a boy or exception]

Romantic made his choice vs realistic treatments