

מאָס ווינרטיך-צענטער פֿאַר העכערע ייִדישע שטודיעס
ייִדישער וויסנשאַפֿטלעכער אינסטיטוט - יחוץ

שלום-עליכם און די טראַדיציע פֿון פֿאַמיליע

ד"ר דן מירון

Sholem-Aleichem's works which will be discussed in class

1. די איבערגעכאַפּטע ברייח אף דער פּאַסט, (1884-1883), ווערק, "אָגיו" - אויסגאַבע, מאָססווע 1948, באַנד I זז' 146-54.*
2. קאַנטאַר-געשעפֿט, (1885), דאָרט, זז' 278-250.*
3. סטעמפּעניו, (1888), אַלע ווערק, פֿאַלקספֿאַנד אויסגאַבע, ניו-יאָרק, 1925-1917, באַנד 21, "אידישע רעפּאָרטען", זז' 254-121.
4. מנחם-מענדל, (1892-1913), אלע ווערק, פֿאַלקספֿאַנד, באַנד 2.**
5. טביה דער מילכיטער, (1895-1916), אַלע ווערק, פֿאַלקספֿאַנד, באַנד 1.
6. דאָס טעפּל, (1901), גענוז (1902), יוסף (1905), דריי אלמנות (1907) אלע ווערק, פֿאַלקספֿאַנד, באַנד 25, "מאַנאַלעגן".
7. א מעשה פֿון און עס, אויך "דער פֿאַרשפּאַנדער שניידער" (1900), פֿאַלקספֿאַנד, באַנד 9, "אַרעמע און פֿריילעכע", ערשטעס בוך, זז' 68-7.
8. פֿינף און זיבעציג טויזענד, (1902), פֿאַלקספֿאַנד, באַנד 9, זז' 130-69.
9. ווען איד בין רויטשילד, (1902) אלע ווערק, פֿאַלקספֿאַנד, באַנד 3, "קליינע מענשעלעך מיט קליינע השגות", זז' 133-127.
10. פּתרילעווקע נשרפֿים, (1903), אַלע ווערק, פֿאַלקספֿאַנד, באַנד 4, "אַלמ-ני פּתרילעווקע", זז' 60-7.
11. גימענאַזיע, (1902), פּונ'ם פּריזנט (1902), א נשרף (1903) אלע ווערק, פֿאַלקספֿאַנד, באַנד 26, "איזענבאַן געשיכטעס".
12. אויף פּסח אה"ם, (1903), אַלע ווערק, פֿאַלקספֿאַנד, באַנד 17, "לכבוד יום טוב", ערשטעס בוך, זז' 57-33.
13. צו דער סעודה, (1906), אַלע ווערק, פֿאַלקספֿאַנד, באַנד 18, "לכבוד יום טוב", צווייטעס בוך, זז' 102-89.
14. מאָטל פֿיטי דעם חזנס, (1907-1916), אַלע ווערק, פֿאַלקספֿאַנד,

בענד 14-13.

.15 די גאלדגרעבער, (1908-1907), „צוקונפט“, 1926.*

.16 בלאנזענדע שטערן, (1911-1909), קולטור-ליגע, וואַרשע.***

*) Xerox copies will be supplied.

**) Additional material will be supplied in xerox. The so-called Folksfond gysgabe of Sholem-Aleychem's works will be available for students in YIVO's library.

***) The reading of this work is not obligatory.

11 Comedy - Drama - 1908 " שחזור פסוק 'ז " never performed or published during his lifetime originally called " ש"לך ש"ך " - but had to change because D. Pinski used title that year). (Tskumbt)

12 ש"ך פ"ל - unfinished. begun 1913 first 2 of 10 volumes (few ch. of part III)

13 הרמב"ם - longest & most ambitious novel. 1905-1907 - der Haynt. (Not included in collected editions) Pub. Kultur-heer (rare). First novel where someone really develops degeneration of Jewish artist (actor) - of his moral character (abridged English trans.)

14 מירון - last series of monologues - 1909-1915 (MIRON - "includes no part of U.S. in it") monologues overheard in train compartment. SA Believed in its value - wanted it to be first ^{w/} of collected works - a) " ש"לך ש"ך " - 'pauperized by fire' [SA wrote about America in peniceros, stereotyped way - superficial parodies]

Notes of B.S.B.

2/15/72

פּוֹלֵט פֿוֹטוֹגראַפֿיע פֿוֹטוֹגראַפֿיע (b. 1859)

Goals:

- 1. Comedy in 19c Y. lit: 1883 (SA began to pub) - => already trad. of "being funny in Yiddish letters":
Itskhek Joel Linetski - links SA & this tradition:
פּוֹלֵט - pictures, sketches.
פֿ.ס.א.מ. פֿוֹטוֹגראַפֿיע - פֿוֹטוֹגראַפֿיע; פֿוֹטוֹגראַפֿיע
-> SA OUTGREW this journalistic funny writing
- 2. SA in grand context of the theory of comedy: esp. Menakhem Mendel Tseytsh (dos groyse gevin).

PROLIFIC: 33 yrs. of Y-writing (1883-1916)
1879 - H. article on education; much H, also Russian; all genres.
financial struggle only one reason for prolific [cf. Scott, Balzac, Dickens]
-> "consuming passion to write"

Bibliographical details:

Last 4-5 yrs, SA wanted to collect "פֿוֹטוֹגראַפֿיע" (≈ 40% of his output)
1917-1925: 28 vols. פֿוֹטוֹגראַפֿיע פֿוֹטוֹגראַפֿיע (revised, shortened, ^{some} rewritten)
other 12 vols. - to have contained imp work (BS, פֿוֹטוֹגראַפֿיע)

Other editions:

1. Soviet scholars (30s) [Viner, Dubroshin etc.] -> 3 vol. pub. in 1948.
republished much SA never dreamt of pub'ing; variorum section very imp.
hist. & bibl. info. (all 20 vols. prepared, but not printed).

2. פֿוֹטוֹגראַפֿיע - 6-7 vols. (Sov. ed. w/ intro & commentary).
"Marrist" intro. by Viner, Oystenler, Dubroshin.

SA's letters: some pub. by Berkovitch:

פֿוֹטוֹגראַפֿיע 1926 ed. "

Moscow 1941 פֿוֹטוֹגראַפֿיע - pub. USSR 1883-1916. compiled, emot. I. Mittman, K. Nadel.

BIBLIOGRAPHIES:

1. of SA's works - #5 UW, Bib. 1916 - Ben Borokhov:
פֿוֹטוֹגראַפֿיע - collected works of BS
1956 - Tel Aviv - פֿוֹטוֹגראַפֿיע פֿוֹטוֹגראַפֿיע

2) Critical studies: 46000 articles, essays, books - U.W.B. best selection.

More comprehensive B.bls -

12'11 1212 1216 - Buenos Aires (B.bl.)

3) No monograph on SA:
one from 30's - Uri Frenkel (USSR) Very BIASED (reissued 1959)

4) Memoirs: enormous amount

a) SA's own = 1212 1215 (Bk II in Russ. → trans in SA Bkch)

b) SA's brother: 1212 1217 1218 - Kiev 1939.
highly selective. Wolfe Bevik Rabinovitch.

c) Berkovitch: svol. (H → Y) 1212 1218 1219
"The Heb. Boswell" (talented H. writer; married SA's daughter → confidant of SA for time).

BUT: B. more modern, more refined than SA, had inferiority complex

(sa not such a 1212 1218 1219 → broke away).

B was lit. editor of SA's will: selected letters

v/a bias (→ tried to repress SA's rel. w/ Linetski ← ^{NOT} repeated)

d) SA's daughter - Marie Goldberg -

My Father S. A. - English. Use carefully

[only childhood recollections authentic - rest from Berkovitch].

e) List: S-A's publishing career

PERIODS of SA as a YIDDISH WRITER:

I 1883-1990

1) 1212 1218 "V3 (highly melodramatic novel).
made no impress. until SA began Kartines in only Y-weekly - Dos Y. Folks-blatt.

SA pub'd these regularly → very successful -

BUT: She aspired to level of NOVELIST
(wanted to renovate Y. novel).

a) 1884

2) 6 NOVELS: Natasha → retitled Fayehle
in Turgenev manner (young, very serious woman falls in love w/ less serious man).

(Ch. Dickens)

1884 - 1884 8605087087k 19 - very successful; "made his name"

1890 - end of first period -
1885 SA inherited capital from Ginzlaw → > 100
"well-known figure in Kiev stock exchange."
→ LOST EVERYTHING - had to flee creditors (cf. Rus. novels!)
→ PARIS, Vienne (tbl. m-in law paid some debts).

II

1890's - difficult - finan. sit. bad; wrote very little
NOTICE - what he did write were germs of his best work later

1892 - couldn't pub. vol 3 of Folks-Bib.
→ just short brochure. '27 '0 280311 207 13 2024 17

> MM letters (sort of self-portrait)
1894 - 2nd MM series -
1st full-fledged comedy: 3rd 27/1
(MM minor char.) → confiscated by Rus Gov. as
investive against Kiev Capitalist.

1895 - Tevye.

During these years of poverty SA began his most imp. works.

III 1899-1905

Founding of new (Zionist) weekly - 27/1 207
(SA - all his life a Z - wrote Z propaganda)

SA was a regular contributor - began to live on his writing (hard pressed by family but pub'd every week)

WARSAW NEWSPAPERS:

1780 205711c, 67117, 67175 207 - SA pub'd in all of them
1) New MM series 2) sketches 3) Monologue series.

PINNACLE of his career until 1905 -

Pogroms - SA decided to leave Rus (the Rusophil)
helped by NY Y newspapers - but nothing came of it

IV WANDERING -

summers - Switz.

winters - Italian Riviera. 1908 - TB. [Baranovitch disaster - almost died]

NY. - 1 1/2 yrs. - tried to get into NY y. circles -
 plays put on by NY y. theatre → terrible flops.
 Returned to Europe - reading his stories (like Dickens) [MIRON-for \$]

Once tried ^{hand} at novel - on very large scale; had given up realizing his
 incompetence; but began again. Novel very popular w/
 y. readers - INSTALLMENTS in NEWSPAPERS.

SA wanted to try again to renovate y. novel y. magazines
 (outraged by "Bertha novel" - almost porno re: love affairs of n)

→ 1) 190-7 17N 287 → 28>166 /16
 Under inf. of Pogroms.

Love affair of soc. gen, 2-1st men. Pogroms show who's right
 → marry and go on aliyah.

2) 1920/86, "16/1/0 2/00/1 :

supposed to be part of series (Like Balzacian comedy)
 [SA's brother: in Beidchen, so said Balzac married there

→ plans for y. LIT: cover panorama of J. life -
 very imp as subject of art. (Self portrait)
 as way of probing reality. "What is J. artist?"

Stempenju - part of plan - = FOLK ART - start at
 roots of J. art, proceed to more complicated.

J. S - cantor - "intermediate artist"
 3rd should have been modern musician or writer.

→ 1909 - 1706 2/2/2/2/2/2 - part of SA's dream realized.

Then 0600 2/2/16

Amn novel - 0/ 2/2 - Jewish American family life

Last novel - 3/2/ 2/2/15 - to have been 10 vols. (wrote 2 1/2)

1906-1916 : cont'd Tevye & MM series; began Motel (1907)

→ AGAIN became writer of novels and "simpler genre" - { del both
 sketches, letters, monologues. at
same
time

KARTINES - very early sketches

Miron - Brovits is wrong - all imp in SA comes from this genre (NOT novel or short story).

Because: in these sketches he forged the PERSONA S.A. which is core of his work (like M. for Abt.) analysis of this persona is important.

18/60 "V3 - first novelette. Melodramatic version of real later Hodel [tragic instead of happy end in life]

1967 & 1971 - comedy.

VIOLENT DEATH, SUICIDE, MADNESS -

ends w/ death of heroine who dies because yoche goes out of his mind.

Gov 101 - SA's "shovel novel" (R & J. motif, poison, fleeing, ^{suicide})

SB&H - many scenes of death & madness. WHY?

- Convention of melodramatic novel

SA's psyche

Nature of the comic.

Later works - people overcome suicide urge by being COMIC.

essence: Teyu - PASSION etc.; "Job" story.

instead of going crazy, jumping into river (like Sprintse)

T. becomes Comical.

~~signed~~ signed S. Rabenovitsh.

The second thing he wrote in of signed SA. Why?

- saw then Kozmanov rov of Lubin (elected by community).

1971/72 - sketch on his elections (opposed by rich)

→ HAD TO BE PUBLISHED UNDER PSEUDONYM.

(Lubin figures in later writings - Begetchape briv).

here called 1971/72 - had. of Hast. to change name.

Went on pub'ing under name of SA; then SA → fictional char.

WHY?

Built up a myth - wrote letters to editor and answers -

Ex. conversation in train compartment

(discuss prices → Palestine → papers → SA.).

This grew out of the "tradition of the comic" in Y. lit. -

EX: 1) LINETSKI - established persona: קליב (ג'ק) ז'לן ה'תקפ"ג
pub'd reg. in 70's; gap bet. 1872 - 75; then

NEW collection called ~~MM~~

just sketch called Shotem Aleykhem

SA - knew this collection well & admired it esp. ה'תקפ"ד

→ probably took his name from L's sketches:

"...ה'תקפ"ד ז'לן ז'לן ז'לן"

SA's sketches - began w/ quot. from Job (by SATAN) -

"...ה'תקפ"ד ז'לן ז'לן ז'לן"

→ "Here I am - you called, I dropped from the sky..."

After 2 yrs. of silence - intro. to ה'תקפ"ד ז'לן ז'לן ז'לן

Without asking questions in train - SA reveals his ID.

LINETSKI -

say "S - G" to all.

Same pertains to SA - bases of persona:

~~SA~~ Linetski, Bernstein, etc.

2/22/74

PROGRESS OF Shotem Aleykhem through early Fuallictions:

1) Creation of persona - diff. possibilities - afterward utilized
in MM, TdM, Inside 15 (ד'תקפ"ד ז'לן ז'לן ז'לן) - (CP)
Kaddish Cate - decision in 1902.

BALZARIAN vision of creating st. very general, w/ detailed des.

2) Dev. of persona - 1. Briv

SA appeared first - D. V. boxes (2nd pub.)

First pub - name of 'עליו א' סיד

2nd, 3rd installments → ה'תקפ"ד ז'לן ז'לן ז'לן

D.V. - satiric definite local background (Lubov elections)

SA chosen - meaning of named connected w/ trad. of "junny sketch"

ex. "SA knew I.B. & not poems make the impact - signed them SA (in vol 2 of Sov. edition).

CORRECTION of the IMAGE:

1) Add'l mat. to I.B. - one of many letters sent to SA (by diff. pseudonyms):

BARON PIPERNOTE - why do you write w. such trivialities? Cont. sententious articles like MASKUM).

SA's answer - "I am writing satire" [STATEMENT TO PUBLIC]

KEEPS BUILDING "IMP" IMAGE - tells public this is legitimate technique

IB: tries to explain his seriousness as satirist -

create the "other" SA - sentimental, sweet, loving.

ex. Beg. of letter #1 -

about the box - who do you belong to - etc.

Newton - reference to box - (typical elaboration)

mock lyricism - imitation of Sterne - typical "Russian Sternian passage. SA knew S. thru. Rus. imitators - (Radshov etc. (in a way like Dickens - Pickwick)).

INTRODUCES new tone - looking for softer sound of satire and 1/3's - mellow, more lyric.

(25 y. old at time). -> F conscious transition w/in only 4 mos. bet. I.B. & ADDITIONS.

conscious change of voice - says it explicitly - didn't want to be thought of as bitter satirist.

In his epitaph:

Teardrop down Pierrot melancholic

SA wanted people to see 2 sides of his humor: satiric & comic.

2nd letter or - written by pipe.

Allegory on figure of well born man (piper - cf. D.K.; yis = (love) ... Gives Shleg. opp'ty to be as sentimental as possible (= lacrimous). Esp. Yis's last duty [VIOLIN]

Music - major motif in writing of SA -
 Miron-SA had wrong idea; music = most intellectual of arts.
 In SA - music = pure feeling, expression of emotional. (19c. Romant.)
 idea of Pure Art - expression - pure feeling.

→ MUSIC = MAGIC w/ SA.

Shleg letter - yes. makes music at night - emotional part of life.
 (WRITING is clumsy). Writes a poem in letter - folksong style.
 [Pope - "writer stumbled into prose."]

WRITING - hyperboles, addresses gitskayt, the young etc.

Faull: Alpin 86"V 115

wrote this from Karlsbad - many ju. tips there;
 one is writer (also w/ Fblat). who thinks SA is god etc.

God: not Biblical connotation. of 3's 3's I.
 not Mod. H. = 'joker'

But demonic - in 3's 3's n 3's 3's. committed w/ Satan.

2. 29. 72.

JANET HADDA:

"EXCELLENT"

N. Oudenker - #43 W.B. Study Stempenyu Briv... Frey

M" N 576 28"V3 282 (sov. Heym.)

- 1) Corres. bet M & SA - not canonized in 1910
- 2) " " MM ; Sh Sh - written after 1910 (pub 1963) (282 282)
 (SA Sh dw. out of Esther Lifshitz of "Kontorgeshet")

1889 - series of articles to Fblat: "11-pts of y lit" =

- (1) Fishke (2) Goldfaden's Just Yuzis (3) I.M. Dik (4) D.P.Y. - Lin. (5) Shatskes. novel.
- Also wrote about Spectro - pyll'at pylo.

INTRO TO STEMPENYU =

looks for myth of "Mendele = zayde". Henry sue on throne "polishing"

I.B. - roguish image. But quickly corrected:

1912 282 16 - handles change in clumsy manner (Siles-sentimental; nationalism)
 SA's reaction: rhetorical, pathetic - reaction to treatment of Jews in Russia.

Another stage - main series of feuilletons 1866-4-8.

1866 282 16 282 16

[Y. WATTS - Rise - ques of romantic love; hist. approach]

SA - "J. life is def." → not pleasure-oriented so love takes a place in hierarchical order.
(J. girl should love G-d, father & mother, husband, children).
→ love low on scale.
Jewish values will dictate outcome of love
→ Jewish heroine not like other heroines.

Before ST - SA wrote 4 other novels
(2 ended w/ suicide - "unfewish")
- metamorphosis of Esther → loss of indiv.
"spiritual death" into gidene.

SA - couldn't expand the awareness of his heroes.

MIRON:

{ Tolstoy - Anna Karenina:
Anna = wonderful human person, but terrible mess of life.
humanism, psychology.
Moralist vs novelist - doesn't exist - Terrible moralist

SA: why did he pick heroes from lower strata?
→ ends w/ autob. (1"5)

Outlined place of romantic love -
Folkshayden - consciousness of the people.
(S. Dubnow posed ques. - what is dif bet J & other novel...)

Another reason to pick S -
ON BORDER OF JEWISH LIFE. → many ques. SA could handle.

(SA's stand irritated him; had "rom-ism of people" - "Folkshayden").
Appreciation of common man, respect for Y. lit w/ trad.,
maskilic view - practical use; Aesthetics etc.

3) Shomer's misp'et:
S himself - began writing in H, then → Y (as 1"6).
wrote 9 stories in 7 days.

unsuccessful in business (Rumania).
Asked by Vienna firm to write stories

(J. Dik - Rom family as patron).

7"ne - wrote for theatre (had own troupe for a while).
1938 - had written 100 stories; theatre pieces, H WORKS → VERY SUCCESSFUL

SA opposed him - wild romances seen as ideologically corrupting.
SA's accusation:

S. corrupting Y. lit & lang. (CLASSICS = Dik, Gaden, MMS, Linetski)

GOEN:

- 1) Novels are foreign in origin
- 2) all " have same design
- 3) don't give picture of J. life
- 4) str up imagination
- 5) full of obscenities, etc.
- 6) Badly constructed
- 7) author is an ignoramus
- 8) immoral
- 9) should be smoked out of Zhargon by critique.

"poor gen."

Answered:

SA. rejected S's approach: "cheap moralizing"; poor lang.
pleasure-seeking, sameness of world, shallow chaos, unmotivated action, no psy...

"hoo 7/53"

SA - (INEVITABILITY tenet). A NOVEL should deal with the PROBABLE.

→ SA outlines his own position in lit. (p 11, 13-44).

→ in a sense, halfway bet. S & Abz
understood S's appeal to the public.

SADAN: suggests one can write hist of Y lit maintaining S is good writer of romances, etc.
→ has place in dev.

Avrom Veyzorka: (USSR). 1931 - 8'5'183 - values
notion that dev. of Y. lit was born (w/ born. ideals).

1) early socialist poets (USA - Rosenfeld, Edelshtatt etc.)

"utterly undervalued by lyric poets. values of 8'5'183"

→ prolet. poets could not triumph.

Judgement of D. Jungel accepted by hist., critics as the truth.

2) Vei: 7"ne ~~was~~ the great entertainer of J. prolet. -
really wrote for the poor people; basic dem. optimism.

M. Vinn - attacks 8'5'183: "this not credit known of Marxist, but -
SA was himself acc' to Marxist thought.

4) WSP TRIP TRP: 5 articles.

SA: y. lit. has 3 giants - LINETSKY, GOLDFADEN, ABR.
pay attention to poverty - sign of good lit. (infl. of contemp. Rus. lit.)
SA - almost never described real lower class -
(rarely portrayed world of thieves, etc.).

Chose to comment on Fishke (1867): ADMIRES -

- 1) Abr. portrayal of "VERACITY" of poor
- 2) Love story contained.

→ SA picked that partic. novel of Abr. that fitted his
notion of what a novel should be.

Says nothing about satire, etc.

Re: LINETSKI - DPY - as satire.

SA: comedy w/ bitterness - "DNEJ TRIP" & "HE TRIP"

Canonized Linetski.

Re: SPETSER: disap. w/ his dis. of lower classes.

1887 - DINELON - SA wanted to create this consciousness -
 1) "TRAD" of past - "we have our own masters"
 2) This trad. threatened → should have dignity. Monarch = Mendel
 DIALECTIC: "SA should inherit of monarch, public William = Shoma
 of William."

3.28.72

4.11.72

Menakhem-Mendel

Letter #3: answers wife - 7 WHAT KIND of answer is this? what is rel.
bet. letters of MM & of Shsh?

Shsh -

- 1) \$
- 2) nature of merch-handling
- 3) why doesn't he sell
- 4) what does he do w/ himself
- 5) should come home & problems of Mendel.

MM - begin w/ #2, then #1.

Always begins new pt w/ "JHC" (as if it were appended).

Des. of his life - [contrast to Kas.]

- 1) Don't eat at home
- 2) Eating grapes on street.

→ Negates all values of home → joined crazy world. "I solba p'He jhc"

Doesn't want to return to Sh - no mention of in-laws, children.

WANTS to illus. life of JHC & Co (justn't ^{understand} himself).

LETTER #4 -

Sh reacts. ORDER -

- 1) Mentions INSANITY → MM crazy
- 2) Confused; suspects he doesn't understand either

VE+SPETS=KIEV

carriage

3) Jealousy (aband) → "ojē 30p ē bin 154e p's Gp'f"

4) Reaction to "...ojē 1k 3p'k 2a 1k 7p 1k 72k 2a"

Tries to make sense of the situation -

reacts to his reaction to home - advises him to come home. (beg. to think he doesn't want her). POSSIBILITIES:

- 1) insane or 2) new world of Odessa.

Reacts to fact that children weren't mentioned.

#5:

Loss of communication - mentions children; he doesn't answer at all. His Capitalistic idealism:

NOTE at end of letter - (e"8) → clear he feels well in those places where home is not the unit.

Sh. behaves acc' to politician; M does not

#6 -

- 1) reacts to his negation of home
- 2) end - asks for what a well-to-do husband would buy the city.

LAST 2 letters of MM ^{before} DISASTER:

#1, #2:

- 1) stresses how people are "made" to order ice cream
- 2) Character - LEON GRIMBETA { well-known Fr. leader - world wide renown during Franco-Prussian war (71).
left Paris on balloon, joined Fr. gov. leaders after end of occ.

→ called so because "Frenchified".

should buy because prices going up.

LG. - brought in as kind of authority -

1) gives him more status 2) MM leads self-confidence.

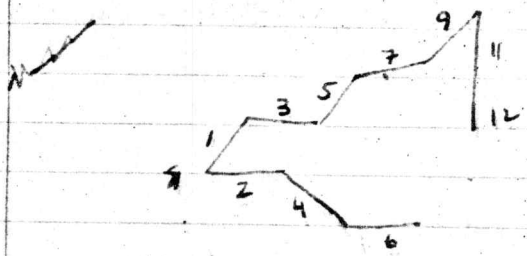
#9 - brings all to sine qua non:

says he'll bring wife to Odessa.

Sh's reaction: 8th -

points out that politicians are opp'ists.

calm (just time M mentioned st to do w/ her) → will never go to Odessa



MM letters

Sh. letters.

(presence of non-Russians allowed under Cath.). Not city of speculation -
 territorialism. [Des of dawning - complete silence].

SEHUPETS - M doesn't feel like outside, no need to assim.

and Jewish - near Boybrik. [KIEV = out of PALE].

M perceives fact that in Y one MOST SPECULATE. (= דוֹגְמוֹ שִׁפְטָה)
 Very air of the town is full of speculation. (20's in NYC).

Why didn't he include -

יוֹנָה לִבּוֹ אֶת הַסֵּבֶךְ הַזֶּה וְיִשְׁתַּחֲוֶה לַעֲבוֹדָתוֹ

in canonized version?

What is st. dif. bet. Papiretskh London & P & Millionen.

Why augmentation of # of letters?

Why is millionen so long?

4. 18.74

MARTIN HORAVITZ - Presentation of ARTICLES ON MM

- 1) Bal Makhshoven on SA (1908-9)
- 2) Niga - 1920's
- 3) Y. Glatshstein - 1940's
- 4) M. Erik - "MM: Gestalt in method."

1) B.M. very influential -

a) def. & assumption that M is socio-econ-psych. type

b) SA as comic writer - justification of comedy

c) MM is Torge (SA began comp. via intro to Heb. T.M.).

Begins w/ gen. comments -

comedy is no trivial thing - refreshing, cathartic.

→ (SA decide by Puets. estiment 'comedy not imp';

H. writers & BM proclaimed SA a great writer).

Comedy important in examining the human condition

M - "living symbol", "one of SA's best results"

M can read about himself → freed of "MM-ness"

(ex. Chislatov-Gogal; Inspector General)

Also - useful for Zionism -

des of possession sit. of state, signs of union [vs T.M.]

Types of T.M. of SA's gen → that's why they
 didn't appeal to younger gen

SHKLOVSKI: Hero as plot device
LITVAKOV - Communist in Rus, within J. life (20's, early 30's)
Ben Katsnelson.

YIPISHLIST NOT ZIONIST
→ ZIONIST

2) NIGER: BM as most imp. source.

What is def. lit MM as char? as social type?

MM = professional. SA - comedy in terms of economics,
His sheer bulkness makes it an economic symbol.

Sh = Kas. view of Yehupets.

M = too pig for shetit, not big enough for city

→ "CARICATURE OF JEWISH HISTORY"

3) GLATSHTEYN - repeats some of these ideas.

Pts at lit facts [reacted to Y.Y. TRUNK - book on MM & T].

- tries to rank M chapters -

not all on same, can't read all at once, discards 6th ch.

(SA parodying himself → M no longer center then). 5th on same level.

1900 - SA began to write 1930 chapter -

as crisis bet SA & MM; decided to delete.

Ch. 1-4: "basic M impus"

- Papirekukh = really repeat of London but in Yeh.

Millioner - really imp. (got to know M, S).

G1 - gimmick of man leaving home & writing would
have produced good char for anyone; SA esp. good.

M - importance is game and not price.

S as imp as M - "prosaic vs. poetic"

→ place where S sounds like M, vice-versa.

NOTE: Elishav SPIVAK - style in SA -

WB# 70

KIEV 1940

Ho 1/6 p 600 130 fr 5/12

p-len 831 - sent st. in SA

4) ERIK. Socialist writer. (Danzig)

[Vina] - gen. MARXIST

Absorbed gen. culture, scientific method.

written in 30's (time of Moscow trials and purges)

→ had to be careful. But y. schol. written them; there.

TRUNK, WINER, ERIK - SA's humor - on MM.

Pts. of view of various approaches -

M as economic man

" " reflection of SA himself → psy, biog approach.

& self-portraits } see TRUNK, ERIK

- 3) Mas pos. char. - optimism, dynamism → possibility of survival
 at n. j. survival - M not caricature but glorification.
- 4) Sociological pt. of view.

Critics began w/ assumpt. that M is TYPICAL.
 What KIND of type is M? → NOT defined so clearly.
 Ex. Freud's def. is Jungian.

SD - intro to canonized version -
 asserts usefulness of book: everyone can ID w/ st.
 = collective type (not in bare conceptual way but
 in his own vice, waffleabout way).

"Type Assumption" dev. in def. version:

- 1) SIMPLISTIC = B.M. (pioneering critic, coined the labels).
 quantitative - "M - type because I so many like him"
 NOT TRUE - biogs tell of bus. successes.
 in Amer, Brazil etc. (M. doesn't change
 lifestyle in US).

→ HISTORICALLY & QUANTITATIVELY M IS ATYPICAL.
 1408 (jubilee) - BY didn't have our perspective;
 a Zionist - wanted to think M = galut life.

2) MORE SUBTLE versions of TYPE THEORY:

Zionist idea = M typified a condensation of a
 certain quality of Jewish life - ill of
 living in crannies of am. system.
 M thought he was swimming in cap Rus. - really on "sand"
 - because he was a Jew (but → Brodsky, etc.
 = success. Rus. cap. Jews).

3) MARXIST APPROACH TO TYPICALITY -

socio. theory of type - used well or badly.
~~ERIK~~ (Egoshatz) used M. deities ←
 Vinet - illuminations, NOT SIMPLISTIC
 ERIK - analyzed Vinet's concepts of author's own
 concept of Jewish life.
 M = SATIRICAL, analytic exposure
 T = ~~satirical~~ born. (can't examine objectively).

→ 2 manifestations of SA himself.

4) TRUNK: in both books -

- a) Deals w/ SA phen. - פירוש פ"ס / ח"ו / ש"ו / ח"ו / ח"ו
- b) ספר / ח"ו פירוש

HISTORICAL, deeply idealist (gen - Polish).

Bundist w/ eternal dichotomies.

Considered himself a Marxist.

Spoke of "sic-lor jid" as st: "given" n J. people.

J. history (in a sense Jungian) = procremum.

on which archetypal figures come from collective psyche.

NEW TYPOLOGY:

meaning of MM, TMM (i.e. elon, masculinity) etc. changes -

JUNGIAN Terms - fem = loquaciousness.

Quasi-psy-anal, quasi-jungian.

[Miron = critics should go all the way w/ Freud or Jung or NOT AT ALL]

Summary:

- 1) Socio-historic typology - MARXIST, YIDISHIST, ZIONIST
- 2) METAPHYSICAL - theory of archetypes.
- 3) What is missing is observation - that here the (Jewish) human condition is presented in highly formalized way. (NOT "realistic novel" manner of presentation).

THIS FORM NEGATES DEVELOPMENT -

not because M can't learn - but system would fall apart if dev. occurred.

ERIK: \exists M in all of Y. lit. [ex. ^{Beccolon} ספר ש"ח: hangs about rains]

ASUPGANG; FS BUT: this is psych. novella, interested in portraying mood; landscape metonymically.

Exist. feeling of pointlessness, insanity, etc. → M. but not re. evn. failure etc.

SA tried to do st. else:

RIGID FORM - repeats w/ every letter.

opening & including paras. the same, also p.s.

⇒ RAW LIFE IS BEING CONDITIONED BY A SYSTEM OF PORTRAYAL

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SA - pattern is repeated - but not mechanically -
masterly - evident in ability to deal w/variation.
→ MM is a major achievement [ERIK, MIRON].

4.25.72 Dubroshin (Ts 2-3. SA's dramaturgy).

Teve.

טעג וואס זענען זיך

9 monologues:

1895 -	גילדע - דאס זעלבע	} MM; טעג וואס זענען זיך	Tsetl's story
1899	טעג וואס זענען זיך		
1899 -	טעג וואס זענען זיך etc.	(Look in Book)	

Letter: 'זיך' ; was "to be cut'd" -
futures of daughters, their def. marriages.

Problem of continuity & integrity of TdM is complicated.
M - whole complex of M lit. (Injust play - 'טעג וואס זענען זיך' - 1899)
and in Agents.

mentioned in many other letters.
Motel - SA had def. story to follow; although def.
monologues are sep, they do amount to story.

T. case is different:
written w/o plan from beg. - SA used all material
(in order of writing) & fashioned a book.
(whereas w/M - SA chose some things for book).

What is the mode of the continuity?
→ importance of dates → NOT PLANNED., so
monologues are reacting to immed. hist. background.

- ex.
- 1) Central part of Teve - stories of daughters all but Beyle said in code.
 - 1897, 1899, 1903 - marry their lovers; Shprintz commits suicide.
 - 1899: love marriage instead of shiduch.
 - 1901, 1903 (plac would have been w/ 1897).
 - 1904 - 5 yrs later - marriage of Hall (year before rev.) + remains
marriage of women would have been w/ 1897 + 1903.

1905 (1906) - ^{Ukrainian} שׂוֹרֵר - married non-Jew - writes stories; intellectual, son of admin. of lowest level

atmosphere is that of after rev. (so he's 2nd Gorki)
Emph. on pure romantic sexual NOT social or Jewish background

Shprintse - charlatan comes to Bayberk because of pogroms;
MIRON - "SANIN-type atmos." - after the rev.

↳ Arate Bashov. - SANIN -
completely ^{amoral} amoral-like man
Nietzsche - metaphysical theory -
asserting oneself, activating one's impulses.
tendency → SUICIDE. (either Noble Savage or Suicide).
Imp for Heb. lit., esp. BERGELSON.
SANINISM - free love, amorality.

שׂוֹרֵר - selfish (T. already prefers socialist - (Hodl's husband))
1911-13 - Baile's TRIAL - blood libel (The Friar)

1895-1914 Teyve monologues actually portray the dev. of J. life (social changes etc.)
this is what conditions the work - NOT UNIFIED

Writing it in such a way, Sh begins (in later monologues) to relate them to earlier ones.
ix.

devices
to →
coherence

- 1) 1909 T goes to GDL = counterpart of 1904 Hodl
(שׂוֹרֵר דוּר אַרְיֵה.)
- 2) פֶּדָּה פֶּדָּה connected w/ שׂוֹרֵר
- 3) שׂוֹרֵר & (Monologues) rel to שׂוֹרֵר וְהוֹרֵר אֶת
- 4) Daughter stories are related.

3 SECTIONS:

I Economic - Dos. G. G. - econ. change in terms of miracle.
שׂוֹרֵר & - T. tries to make fortune.

II Daughters - שׂוֹרֵר, פֶּדָּה, אַרְיֵה, וְהוֹרֵר אֶת שׂוֹרֵר
Different outcomes; reaction of mother & father.

III EXILE - שׂוֹרֵר (also part of III); פֶּדָּה (gov. expelling Jews from villages); שׂוֹרֵר וְהוֹרֵר אֶת (variant of פֶּדָּה)

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Despite # yrs. of writing - this is really well-const'd work (2-4-2)

Careful of editions: Berkovitch's Zionization of SA; dramatic adaptations.

ORIGINAL: T leaves of Israel because he has no choice - wants to come back (plan fr. old people to die).
Then Tseyle's hus. dies, T stays in village.
1948 - IS. NOT mentioned.

SA was "SENTIMENTAL ZIONIST" =

עבדו ירדן וזרעו, (12) זרעו = OVERTLY ZIONIST

BUT T. story is NOT Zionist
(not anti Z; in world of T, Z has no place; IS. conceived of in trad. terms).

ספר יצא ש'לע (1970) - Berkovitch. well-written fictional biog. [44 y].

Some T. work ordered itself into str' balance - reads as cont. work

T can see, report what he sees;
comment on dev. of SOC.

CENTER OF CONTINUITY IS TEVYE.

M - monologue wouldn't work.

(Glatshteyn: M has no memory - needed for monologue)

As Tevye - historian type.

Motel - has short memory esp. in emotional terms.

memory as variable

* IMPORTANCE OF MEMORY OF THE MONOLOGIST.

Must assume diff in media -

M - writes immedi when has st. new to tell.

T - can have monologue distanced.

1st - told 9 yrs after it happened

Motel - after very short interval.

Works are centered around a voice of consciousness -

so MEDIA must be diff. because

VOICE is diff.

Tevye as an Entity

1. Dos 9.9. - how rewritten from orig. (in Horiz freytag - T d M).
 SA much more of presence of figure in first version;
 dramatic form is alloyed w/ his own comments & intrusions.
 Later - SA figure cast out.
 1st - T: words presented in journalistic fashion
 Later - tendency of SA to sum up.

Purpose of introduction -

- 1) condescending, patronizing attitude. (left out).
- 2) idealistic touch
- 3) motif of "sickness & health"
 - a) Datshe - rich people of Ye. come to Bob. to breathe fresh air.
 - b) Sick man in hammock vs healthy children.

SA des -

Bob: total alienation from nature (card players)
 Dying people, young people, middle class
 vs. Tevye. - contradicts norms of Ye. society.
 City vs. Country; Sick vs. Healthy.

5.2.72

Gants T d M = real title

first version vs book version.

2nd ver. SA presence left out, only implied.

1st - T begins immed. w/ story (when, what happened)

Later - T begins w/ chum ~~des~~ around Bib. (n sidim) quotations
 2-3; (ETORE textual envelope for T: SIDUR, TANAKH, etc. gemora)

Most of quotations from:

וְיִשְׂרָאֵל , וְיִשְׂרָאֵל , וְיִשְׂרָאֵל , וְיִשְׂרָאֵל , וְיִשְׂרָאֵל , וְיִשְׂרָאֵל

2nd version -

opening of monologue (like וְיִשְׂרָאֵל)

וְיִשְׂרָאֵל = story really beginning

Hodl monologue - "Top notch" - very imp on T dev.

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I. falls into 3 parts:

Main, Deapest = Daughters. ["Sub story" in comical terms, 'progressively worse -']

- 1) 38/12 87/6/40 - Tseytl "not tragic at all to us - only T's petit-bour. expectations are shattered."

1940. Khare, Shorntse Bayle

exercise in Brinkmanship -

rather incongruous for Gasha to be telling Khare story (committed suicide)

→ "terrible tension". St. trouble, shattering being told - whole pt. is that Gasha will not tell it in "appropriate" way.

beg. 7 solo cannot let.

cf. LATE SERIES STORIES - 1915 - 1,001 nakat - man flees from small Pol. town a occupied Pol, loses family - in Gasha manner - Humorous.

- 2) Hodd - Middle of Teyche. Also tragic - losing a daughter, doesn't understand. 1st version - more straightforward 2nd version - T. will sound funny, "smart", sarcastic more dramatization, witi. } stimes lang. more imp than story

T ⇒ BASIC Problem of Gasha's comic art:

many ways to define (not nec. mutually exclusive)

Experience which is usually disastrous, + "certain elements of narration" - both by Gasha person & ^{other} narrators (T, Nott, et.)

→ WAY of NARRATION (i.e. comic art) CHANGES NATURE of EXPERIENCE

never sustains pathetic tone (except dead Shorntse - T expresses himself directly).

⇒ CONTRADICTION bet. way of telling & what is being told.

Tevye = master of "pointed dialogue" (quotation of dialogue "I said, he said, ...")

→ Trying to distance the experience to be FUNNY.

uses lang. to "play with" experience.

Gasha tried to convey a comic personality -

"invasion" as judged by Orth. Jew, suicide, exile, death (of wife, daughter) and still retain BASIC COMIC FRAMEWORK (most important)

→ very successful in most of monologues.

Opening sections

"somebody is guilty"

Stimes T turns disaster on himself - D. 38/12 story

T thought Perchik horse (then surprised at love w/ Hodd)

Why did he bring him home?

1 T is naive despite his showing wisdom, w/ little understanding of human relations
 of 2 He is a clever actor playing the naive (G. T. H.).

→ what was reason for his (subsequent?) behavior?

1) "p'eb-ber k,"

2) st. utterly unexpected - miracle disaster - can't explain it.

Question is - what is it? (Direct expression of T's belief -)

Intro - T describes himself (Hodl, p 94)

Several possible interpretations of T. figure:

1. T criticism is "unusually foolish" - (depth of T. should be explained in terms of story telling) →

T is not as sweet as critics say

2. Sometimes he is a fool and manipulator, as well as vain.

3. Theory of Belief (p'ebca) is very imp

Intro to Hodl -

T. explains his philosophy - "...p'eb Hodl p'eb dneja"

wife interrupts madish quots, reminds him of daughters -

T. "p'ebca" k'eb ca'eb c'eb

picks up jha; conv. w/ "the student" - invites him home...

5.9.72

HODL story -

narrative level (how it is told), what is T, why does he tell it the way he does?

How do we know end from start?

p. 97 - p'ebca p'ebca p'ebca p'ebca → INTIMACY

p. 101 - at beg. samp to 80 - ... p'ebca

Convention?

But T. does not really tell us, what will happen -

wants the narrative material to make the impression -

FUNCTION of T. as Conscious Artist

aware of the lit. material & value of its presentation.

p. 91 - jha ca'ebca c'ebca

p. 107 - use of word theatre - ... p'ebca p'ebca p'ebca p'ebca

→ conscious of literary value - worth telling.

Story is written w/ knowledge of lit. value, & lit. consciousness.

Techniques (used by T. or H.): ^{1534, 1034}

- ① Dialogue - ^{clash there = comic element itself:}
 → remains a monologue; w/ game element - polished scene from a comedy.
 Some dialogues = summations of real dialogues (101-2)
 a) summary (above)
 b) Theatrical comedy.

Goethe - "theory of motives" -
 motifs utterly str'k - nothing to do
 w/ thematic contents.
 1. Wres. bet. G & Scheller; or Goethe dict. "motif"

② Descriptive, static phase. Comment.

Above are not only materials but str. of story:

3 parts - each centers about a dialogue:

I "...3/15 '5'11" - (B/B = once upon a time! -)
 ...5'10'N & p. 5 (0006) ... 3/13/12 = more general
 p. 97 - T. describes Wk. summer (background).
 → "GLITTERING" dialogue between T & Perchik
 then → dia. about daughters.

"First great scene"

II p. 103 - ... 3/13/12
 2 major dialogues -
 1) w/ 1320 - conventional hopes of T. dev'd
 2) H & P in forest - these hopes are shattered.
 SYMMETRICAL STRUCTURE

III p. 109 ... 3/13/12
 3 shorter dialogues -
 D T & H - wit petering out, heart speaking
 E (wit is part of facade of wit being ... 3/13/12)
 P 110 tries very hard to be witty.
 D T only quotes dialogues w/ counterpoint {2 wits
 2) Not only part of method - also conveys T's "literary-mindedness"

T is actually beaten everytime - his failure is that of a polemicist. [?]

Paper presentation: Focus - how comedy works in the monologue.

Monologue tradition & sec. use:

- a) Erlich article
 - b) Sadan - 1/7/01 '2
 - c) P/1/06."
 - d) Miron
- 2) Comic theories -
 - a) Frye - Anatomy
 - b) Bergson - Essay on laughter
 - c) Freud - Jokes & unconscious.
 - 3) Str. of the monologue

I a. Erlich - borrows def. of written monologue -

Hugh McLean - "illusion of oral speech"

monologue - tends to give char. analysis.

1/17/13 1/16/15 1/16/16 - 2/30/16

Chance for irony - IMPLICIT VIEW OF REALITY

"2/30/16" - man vacillates - insecurity revealed in sent. str.
objective str. is unclear.

Miron: heroes of monologue demonstrate heroism in their fall & rise -

Theory of SA as "stenographer" is FALSE.

must look at indiv. ^{speaker} speaker, rel. bet speaker & listener.

Goal of? - tone doesn't match content -

II 3 Comic modes -

a. Frye - "Essay on Comedy" -

movement from society bound by arbitrary law
to " (—)

from illusion to reality (random)

Assertion of life -

in these monologues of both world of custom & world of reality.

Contrast bet. 2 societies - custom soc. vs. disordered soc.

b. Bergson -

attitudes, gestures of human body are humorous

ceremonial side of life (ritual, fixated)

Superior position of speaker

m. J. papers of 60's-70's (Linetzki)

1883-4 - I.B. - ed'd SA as THE Y. feuilletonist of his time. widely read and enjoyed. -
imp to trace how SA ~~that~~ asserts his dramatic role in these letters.

(Comic tradition, epistolary des. of J. life.

[~~was~~ weekly Apikoses - Goldfaden's Linetzki letter by employee who died, writing to employer from HKD-1] [18]
Highly popular form -

goes back to H's Y. Hask. writings.

Wolfson, Halle - Ger. maskilim - wrote about האדם שדבר
OLD SATIRICAL DEVICE: dead or crazy men can tell the truth.
(cf. D.K.M.; Linetzki: D.P.S.)

SA persona in D.I.B.:

(a) no reference in 1st 3 letters (1-2 pub'd for).
why wait till #4? - takes time - REALISM.

by Velvel - imp. of word שבעה (rogu, pele, תשובה אבודת)

Time elapsed: Purn → K'ranke.

(b) 2nd ref - end of letter IV - attitude toward this shlimazel -
his doing them a disservice. ! פסח גפילע 15 בשנ 28
not pos. attitude. WHY? → (apikoses in Tsechenman's weekly).

"make a feast of us"

- האדם שדבר & גפילע 15 בשנ

On the alert - sends letter registered (to keep out of unfriendly hands -
contains all secret of Rebe, etc.).

(c) Letter V - from Keyule -

3rd mention of

האדם שדבר - looks at SA differently -

L. "in between" (15 בשנ) → can see what's

happening w world, do things.

Meets Isaac - masked → friendship (etc.).

[Peretz - uses this - wanderer, sent out to ג'וועל דעם - האדם שדבר]

Meets another masked - Marcus.

L is now being educated → thinks of possibility of

PROVING HIMSELF TO THE COMMUNITY (as maskil would)

so he He is not vulnerable (Velvel is)

Letter V begins w/ return to letter #4. - (Positive)

(for Velvel = Apikoses).

Letter 6:

1) Reaction to L's change of heart towards newspaper - reminds her of apikour (1105) Reference: 667 0733. Elaboration on theme - inkling that this can be a person (correspondent). Hints at authorship -

What image is emerging?

1st called shlimazl, then God; now meshugener - a writer. Vot acting personally anymore - accepts & describes reactions of others.

→ SA reflecting people, the readers of that period.

Letter 7: (p 117)

sort of intimacy about the whole thing - God 1894

Letter 8: - " 1894 "

Letter 9 - missing - preserved on conversation in train compartment

Letter 10 - Hershele wants to meet him.

WHAT KIND OF IMAGE WAS CREATED ?

- 1) unscrupulous (will do anything to publish) - publishing truth for benefit of public. →
- 2) "the good man" - interested in public purpose
- 3) creator
- 4) hint of devilry (God, pde, Tsewile).
- 5) ON THE MOVE

1884 - "ADDITIONAL MATERIAL" published:

- 1) ADDITIONS TO I.B.
- 2) Series of letters (to keep up epistolary technique). SA & friend Shlez:

" 1894 1894 1894 1894 1894 "

While this continues image of jokansatrust - quite clear that SA didn't want it to remain just that way → adds to it.

TRIED to add new image: from very big. - "terrible poems" w/ I.B.

FOLKSBLAT #27: 10th (issues 4-7) week after I.B.

" 1894 1894 1894 1894 "

WANTED to appear as very serious noble poet (1894-5): write whole series of poems in Nixrasov tradition - an homage to Yonostone -

TRAD life still kept up (also - Zh, Tomara gas) = more modern.

Zhit = Hask. center - seminar for Kazyoner rabonim, pub. of Hask. books.
10 sections of B. $\frac{1}{2}$ Zh \leftarrow 2; left unfinished.

Generalities:

(1) S.A. began as lets (not nec. human).

Funerary yond - dist bet. SA man & SA writer made explicit:
 Like Jugoslav Pante } Artist - bright & ethereal
 in Hell - } Man - terribly vulnerable.
 SA would have } Artist takes man by hand, leads him thru process; process of life
 know the work }
 as Rus. intel.

One of Zhit. full. - SA finds seq. w/ Russified names including himself.

Distinction clear: Solomon Nakhomovitch is member of Rus. intel,
 SA = being, separate, who passes judgement (how rich they are).

This is very early \rightarrow clear from the start \exists dist.

(. diff. bet. Abram - M.)

MIRON: persona was created consciously,
 according to a certain pattern.

At first $\frac{1}{2}$ (but int. in good of people). Always on move.
 by the end - more defined (person, cores, lives somewhere).

After 1B- letters - SA is real, rarely seen (only full = encounter of
 children - "that's SA.").

MAKES his heroes move around in very imaginative way.

$\frac{1}{2}$ SA always on move - Grisei JIAD 20130 [Ez. 3].
 Observer on tower. (appt'd by q-d). Close to role of prophet:
 MASKIM took it as their own. -

felt res. for all of J. life [rooming taken for granted].

(cf. Mendele); only comment on generalities.

Movement - connected w/ picaresque trad. and maskim's view.

one the more \rightarrow objective, an observer.

\rightarrow show us limitations of trad & enlightened way of life.
 (both in Abr. and SA.).

Also - Persona needs to be intimate w/ world he's describing:

1) Persona as author & reader: keeps contact w/ judges;
 keeps connecting threads.

(Silence in Folat articles followed by comment on silence).

15

(2) BARD. SKETCHES (1886-7): rel. leti persona & world he describes
(Abr. - did this w/ M creation). Notevenly published.

beg 1887 (3 mos) - 76 mos later; last after another lapse.

I 1-3: Sa one of common. of small J. town - to tell about fellow citizens
→ just are reminiscences. (des. 60's-70's).

II 4th - shul's. Beg w/ job. quot. (Gret Chev) But not first
intimacy - st. new - new encounter:

No longer knows his way - has to ask guest (like guest) → No one knows
next ch → des. of new types (Pol Jews making uness. expenditures on simches.)
Mikha Mikhael yetse here makes # selling them expensive clothes.

III Degro ven dly (after trip to Calabar or somewhere):

8th part - 5th part - how he loves it w/ all its faults -
Kaprize like. (young couple fight when tog, but love smother when apart)

last 3 - known but not as one of people → PERSONA.

(nuna he became a Chr; people greet him).

Must leave some day because loved & hated town
(terrible things said about him) - All know he's a
writer, angry at him for writing about them (want him
to describe enemies, etc.)

In Zh. - encounter bet. Sa & Solomon is epitome of ע"פ"ד"פ"ד"ע

3.7.72.

Foulliton Genre:

IB, Kontov gesheft.

i) IB: Rhetorical & Structural Aspects -

Intro - these & other works show strong link of SA w/ H. Heist.
lit. (Sa began as H. writer - well used in H & Y lit.

admired Smolenskin, Mapu.) "Son of Heb. Heist." 1

w IB → 2 techniques of Heb. ^{masterly} ~~st. new~~ writing - merged:

(a) Confession from standpt. beyond life → illusion letting
you present "absolute truth."

(from beg. 18c. ex. Wolfson - Pol. Rib. "dressed down"

by Rumbine, Mendelssohn.

Heist. - ע"פ"ד"פ"ד"ע - des. later by Y writers (ex. Dink).

Track softened & used in frame of plausibility by Abr. u P.K.M.

& by F. Smolenskin - ע"פ"ד"פ"ד"ע (major H work).

(18th pers - written by had 23 weeks in prison, after prison to

Also Linetski.

Variation - person dreams he dies (q. end of PJ.)

Maskmen technique too (related to שִׁפּוּט , mythical trial.).

(b) Another well-est'd technique (since Ren.) -

someone receives "secret" letters, does - publishes them (\rightarrow 'insincerity')

17c. - used by maskim [D. Perl - יְדִיבֵי אֵלֶּיךָ - 'maske']

TECHNIQUE of being the compiler.

LIN - D.P.Y. - used all conventions of Mask. Lit. -

central to dev. of lit. in LF, SA in particular.

Khosid betrayed by Kh - tells story. - "ex. of victim..."

Begins in orderly fashion - of conception

(not Shandian clues - Trs. "things he knows") - prot. overheard.

(metaph - יְדִיבֵי אֵלֶּיךָ teaches Torah to baby in womb).

ENDS - death of protag. (\rightarrow told by someone already dead).

near end: dream of another Khosid - יְדִיבֵי אֵלֶּיךָ

(= pos. name in Mask. lit.; Read "Marcus - Mordakai" - יְדִיבֵי אֵלֶּיךָ - *shmeret*)

Examples of letters of שִׁפּוּט found & publ'd by D.P.Y. ("i. b.").

What does SA do with these 2 traditions?

- 1) (a) scene of a trial.
- (b) Autobiog. by dead person

2) letters, documents.

Paralele (Perl w/o parodizing style of Khassidim).

MIRON: even last parody is boring after short while.

Perl - made 2 voices dif - like "counterpoint" \rightarrow sense of rhythm and orchestration.

What did SA do w/ these artistic elements in I.B.?

- 1) order of dev of letters - time sequence; sequence of causality.
 - 2) Unity? \rightarrow changes throughout (unfinished, dispersed)
 - 3) str. \rightarrow spreads; becomes more panoramic.
- What are techniques of this spreading?

SA - learned from Maskim \rightarrow very orderly.

It a sh. which loses its way at end because SA exhausted the devices at his disposal -

Part I -

letters 1-2 deal w/ actual death of L., sudden madness of V.
→ both discover some personal truth.

Part II -

Trial story; trial letters.
letters 3-4 - conversation w/ פ"ק (פ"ק ח"ק - like maskilic "overhearing" conversation on פ"ק).

→ ATTACK on all values of orthodoxy in old maskilic style -
(not enough for SA - begins letters w/ advice to leave פ"ק alone - Talmudic program - ה"ק פ"ק ל"ק ל"ק).
Goes on to say what should best be dealt w/.

Part III - most extensive - series of biographies -

- 1) L: bios. of Isaac (Dutch [?!]).
#5 - dedicated to ז"ק Seligman. (cf. DK.M.)
(→ critique of maskilism as well). "materialist."
- 2) #6 - bios of Beil (idealist)

MOTIF of marvelous riches - LOTTERY
[MAJOR THEME - ה"ק ח"ק ח"ק; 25,000; cf. also in F.J.].
Portray an aspect of poverty culture (numbers)

- TWO ASPECTS of this belief:
- 1) Old feudalistic belief in buried treasure (hidden) - folklore.
(cf. Di goldgeher - based on seeking treasure).
 - 2) Lottery or Ken Ikh bin Rotshild motif.
 - 3) FARCICAL experiment of MM.

(Is SA sympathetic to riches or not?)
Kasr. story: looking for riches etc.
Amer. Jew comes back (was farmer - epitome of decent to Mask).
SA - believes element of treasure hunt very much part of culture.
also gambling (SA himself gambled.)

Zionist lecture: פ"ק - ideological demand of letters
both Seligman & Beil -

1834 - first days of פ"ק (sent. planning & shall attempts to colonize. First colonies built by them).

SA - follow of H.Z., then of Herzl.
(wrote books for 2 yrs - then lost interest.)

Appendix by L - concludes section III - How IDEALIST becomes REALIST.

Beg. of staccato technique of lines.

(short additions of lines - what H did where).

letter #9 - overhead in train compartment.

10 - lines from Prof. Towns.

IMP in SG.

Then it becomes impos. to go on (graphomania motif - how everyone writes just to see it printed).

SA - didn't really succeed in orchestrating
diff. bet. V & L.

V supposed to be humorist (Isaac's verdict)
letter #5 - V says should found newspaper w/ truth.

Kantorgesheft - completely diff. comic technique.
(These techniques make SA great - more than Perl).

KANTOR GESHEFT

Part of complex of sketches written in wake of I.B.

What makes this cycle so superior & different?

- 1) Instead of so purely sequential -
- 2) PACE much faster; ORCHESTRATION - contrast of style.
- 3) Thematic: particular TOPIC presented.
- 4) Appearance of exhausting method - concentration on theme (beg. w/ 31st letters), then intermission, then 20 short pieces.

→ Theme has changed, has been exhausted in concentrated way.
(same tech. in 25,000, Sarkisshifter shneyder).

HAS DRAMA, UNITY.

Tones -

1) Isaac 31st (using part of Bib. expression) -

Contrast in style bet. 2 mehtse letters.

#1 - like bus. letter - BATHOS: abrupt break
in style.

Shimon Brudl doesn't know how to use the style -
 parts of Bib. don't always suit subject. → ship (P.S.)
 "heap of mixed metaphors"; Slavisms mixed in: ex. p' /kw /k' /k' /k' /k'
 Oxymoron-type. LACK OF DISCIPLINE & SKILL → stylistic fores
 moral moment and lack of discipline.
 Work started masterfully - large = mix of CoC enthr, Slavism.
 → INDICATES cha.

letter #2 -
 Reuben Shnel = swindler. (→ robber.) Careful changed from
 elevation to greedy, gloating comments.
 ex. literary flattery = manipulation. SLYNESS.

SA already shows his mastery - great stylist. (OF PARODY) ^{TECHNIQUE}

Sect II.

III, IV, V - letters.
 Dif. in style bet III & V - re: person addressed
 Heb. used as lang for robbery (to convey pler).
 ber - "resp. - ude cover" here.

K.g. = one of his early masterpieces.

VI - (found manual for letter writing
 - ENG - Samuel Richardson: PAMELA - must have
 suitable letter style)
 MM - as brinshtler (J. merchant can take any letter from MM...)

2.17.72 ?

2.21.72

THEORY of NOVEL.

Young SA - late 80's. During first years as practicing
 writer, SA was also a ^{practicing} critic.
 "2 3/4" etc etc " - attacked poetry of Perets.
 SA - wrote gen. practical essays on authors, books, etc.

Main documents -

- 1) INTRO. to STEMPENJU - 1888
- 2) BRIV TSU a gata freygut. - 1889
- 3) Shomer's mishpat. = 1888

Produces comic reaction - mechanical element introduced into nature.
comical when body takes precedence of soul -
"life is complex, random or individual"

Freud -

Pleasure & jokes arises from purpose being satisfied that would otherwise be repressed. → overflow of energy; one effect is HUMOR.

Cl. Diner!

Logic is a suppression (illogic is nature, infantile state)
Rel. bet. author & hearer - hearer must be in accord
(intenal inhibitions must be in accord in both).
rel bet dream & joke.

Trunk Sent. str - 230/16 - 3 parts w/ interruptions (after speaker has talked about ^{violence})
← gather (w/ greater) vs. show L.
nothing w/ wife, parents.

conflict - bet. what he does and should feel.

IRONIC comment or LITERATURE -
difficult to prefer real set of values

5.16.22
(cont.)

Problems of Monologue (cont.) -

2006 013

2006 013 - general, discursive -
spual sent str. - reflects nervous state
(cf. Yente w/ man in 230).

14 sections -

in these divisions, a statement, prior to which she
backtracks verbally; all re: death (she can't grapple w/ it).
Hays statements.
distance bet. day to day & that with which she can't
grapple - distance grows larger.
[Freud - latent vs. manifest].

Miron - 2006 013 = archetypal monologue - tensions bet. explicit &
implicit meanings

230/16 - everything is obvious - (in best monologues
ALMOST nothing is OBVIOUS) - almost everything is subtext.
central to VISION of SA -

Str - very closely delineated by monologues + himself
repetitive formulae

Section II - digression

" ~~12~~ 12 - (analog to 6) - conflict bet. Gnesi & Yente (i.e. family)

" 5 13^{1/2}, 14 - everything comes tog. -

conflict bet. 2 women - idea that if 2 people

vs { 3'11" 12 to be struck
tall one to be broken

almost verbalizes main theme.

POINT -

monologue finalized - not endless conversation - st. very strict
[part 1 vs 3, 2 vs. 4] - very balanced.

→ reason for ending where it does.

Also - Yente's predicament as widow & mother of sickly son.

Comic elements - Yente as a social person -

way she presents herself so narrow (mechanical, fixated).

→ She too is "flawed pot."

Not JOB - her tragedy does not broaden her horizon -
doesn't understand others better because of her suffering
ON the contrary - it constricts her outlook.

She is hysterically loyal to son -

but he is only person she can feel emotions toward.
Y. does not try to understand Gnesse AT ALL.

Str. of story brings out main parts

PATOS of her situation ≈ "caricature"

her interp. of world is comic because of her own fixations.

She is NOT stupid - but allows her intellect to

perform in such a narrow way.

Sentimental - doesn't understand her son

NOT ONLY a Ritualistic facade -

does not make her a broader human being

whole energy of her life style (not only of word) -

- strong & practical in her own way

STRUCTURE determines CONTENT

to a certain extent -

[MIRON - one can deal w/ str. along w/ text supports it, whether conscious or not.]

"Life is tragedy to those who feel, comedy to those who think"

* Cannot be aesthetically pleasing as mere piece of conversation abruptly ended by fainting
→ E Structure.

[SA. criticism suffers because little done w/ str. - social str. is dealt w/ quite well - cf. Viner, Sociocriticism]

Genre - pej. ; also yakhnt. (goldfaden - "שניטן" - from BAB + yaga)

Motl -

European comic traditions:

Motl -

- 1 Athenian comedy: domestic; dev. from Ken to Gen. comedy. STRICT CONVENTIONS (SA adhered to them).
- 2 Not concerned w/ recognition, changes of id. str. but VERBALIZATION - to bring out comic element. goes back to antiquity.

Comedy of errors

שניטן - "nastypiece"

FORM - "בגלגל" / "ה' ארבע" / "ה' ארבע" / "ה' ארבע" / "ה' ארבע"

↳ "embellished, polished" -> certain style (cf Heb - Bib & Rabbinic)

Speaker = writer of OLD ארבע (פרסיה ה' גואט)

END of STORY - "ה' ארבע" supposed to be part of series of stories "w/ end" - NEVER PUBLISHED.

story of JOB quoted -> PARODY of JOB.

Exegesis in YIDDISH - follows Job - stylized mayspe Dutch [H -> Y] "wonderful interpretation" - pinkas device w/ FORMULATIC HE + PINKAS.

TENSION bet formula & old style & rep. of old style & what happens in story. [he-goat - she-goat phantasy].

SA breaks cycle at end -

"laugh" (not because funny, but) - "ה' ארבע" / "ה' ארבע"

Delightful for reader who knows Bible; (-very, pop w/ non Jews). Everything lost in H. trans.

SA wrote this for sophisticated readers - (cf, ex., Abr.) Pinkas -> involves mutual consciousness.

5.23.74

SCKN

Mottl

culmination of a genre of SA - Children's stories -
 1) stories told by children 2) stories about children.

Child-narrator in Mottl -

until 19c - no incident of consciousness of child as topic for disc. -

very rare as vehicle thru which reality is rendered.

(though many descriptions of ed., forming of mind, etc.)

→ importance of des. of childish consciousness -

mystical interpretation of unconsciousness.

WORDS WORTH - childish = pathetic consciousness,

process of becoming adult = "widening" of consciousness

(really shrinking into primeval etc.).

That's why we get children as narrators ^{as center of reality} only from 19c. on

Ex. TRISTRAM SHANDY -

Stevenson explodes conventional (17, 18c) psychology -

tabula rasa, data forming consciousness only from nothing.

If only st. on which imprints are made → interesting only as
 st. to be molded.

But - Romanticism -

as vehicle to view reality.

Childhood before Freud:

lacked romance & other ingredi. of fiction.

(Dickens -) Progress of young man imp. subj. of fiction because
 childhood is passive (if the society is dynamic
 process, child is not very good mirror of it).

But -

* Usually where society is considered anarchic (Mottl) -
 order nonexistent, people passive.

a society at standstill → child is good mirror.

Interesting why SA made child such a central figure -

(not main figure in U. lit. up to SA):

Sentimental fiction (Dickens) - Victorian style life of children

Not case of SA - particularly not w/ Mottl.

Paper:
Dorothy Bilik:

WON'T cover - problem working w/ child narrator.
one of commonplaces - Dickens, Twain, Wordsworth - partly autobiog.
4. 3'71 p. 1/2 - SA & Motl.
→ Motl combines char. of Shmuelik & Sa. [?!]

Another direction -

compare Motl w/ T, MM.

Motl - picaresque; all static, monologues; doesn't grow.

WATTS - pic. protag. enjoys immunity from stabs of pain & death.

But there is a change in what and how Motl sees -

1-6 - mainly w/ Motl.

6 - M's news of wedding

7-10 - Eli's story; 4. precipitating factor - final catastrophe

ch. on Piruz (masculine).

America - archetypal beautaking; NOT INDIVIDUALIZED.

STRUCTURE

Motl in the ch. title -

usually, child-centered narrative is concerned w/ growth;

here - STATIC CHARACTER (→ TECHNICAL ACHIEVEMENT)

Motl makes no discoveries, in sight doesn't deepen.

events take place w/in short time. { Problems of time very tricky -
ANTWERP - 1 1/2 yr. after E's wedding
(know by E's age).

What happened to SA persona?

Motl is monologist (oral tho "פירוז") -

we know he can't write → he is talking to someone.

PT4 - learn about audience (ordinary) - talking about aging -

"... פירוז פירוז " → פירוז פירוז " - פירוז [?]

AUDIENCE = ?

SA? WRITER?

observing people?

plural → lots of people?

VERY ORAL - constant repetition (?)

Absence of authorial voice → NO GENERALIZATION.

no retrospective narrative.

reader more involved

Why? - ① SA's nostalgia for his own childhood

45

② Motl - escapee - view doesn't have to be distorted etc. outsider; escape - dependent on tragedy - (father's death - puts him outside Pale re: 13th).

Ch 1-12 - most of guards are animals

Eric has some good in IT - IRONIC REVERSALS -

X

10' 12' 13' 14' 15' 16' 17' 18' 19' 20' 21' 22' 23' 24' 25' 26' 27' 28' 29' 30' 31' 32' 33' 34' 35' 36' 37' 38' 39' 40' 41' 42' 43' 44' 45' 46' 47' 48' 49' 50' 51' 52' 53' 54' 55' 56' 57' 58' 59' 60' 61' 62' 63' 64' 65' 66' 67' 68' 69' 70' 71' 72' 73' 74' 75' 76' 77' 78' 79' 80' 81' 82' 83' 84' 85' 86' 87' 88' 89' 90' 91' 92' 93' 94' 95' 96' 97' 98' 99' 100'

Motl -

particular child: active, sensuous, alive to nature & food. doesn't dream - imagines w/ CONCRETE IMAGES.

metaphorical artist: pictorial, singer, mimic, listener -

uses circumstances at hand to fashion another life

opportunistic - use of being an orphan to escape perishment.

ironic indictment of society

hubris - opportunistic, cunning.

Transformation - irony (contrast least meaningful)

BASIC INGREDIENT -

IRONIC REVERSAL - things turning to their opposite.

GROTESQUE? (moment of father's death, enter Yossi - funny accent)

↳ OPPOSITES - INCONGRUITY (not just contrast).

Ch 1 - joy of calf; ends w/ tears: INCONGRUOUS HAPPINESS.

MOTL HABITS -

- 1) TAKES words, expressions literally
- 2) Direct oppositions - (אבן אבן) - esp. when things turn out to be opposites.
- 3) double-trading (ממכור וקנייה)
- 4) Remakes his own world (imagines that he flies; is prince in vineyard) 66

Incongruities - ch 2 - Motl can't remember Kaddish

Black Humor -

Also - use of ironic sentences -

Does SA want us to understand the story as st. told by a child?

ex. Menasha (story 3)

Motl loses all methods of characterization -
just describes char. -

begins w/ ship, then (crudely) to char., etc.

Observations of Motl - (of a child?)

ex. wedding

mother's new scarf -

Motl's des. of color changing; it doesn't seem to fit her face, etc...

Problem -

We don't have the typical monologue. -
structure & language are not necessarily the PERSON.

Use of child narrator → INNOCENCE

BUT - problem of representing consciousness, & LANGUAGE

Perhaps - author has poet's licence to use child, language not conforming

→ Different type of monologue.

SA not after series of monologues, child's consciousness, language as person (in T)

BUT -

different function of language in Motl - must differentiate
between Motl and narration

(allegedly = Motl, but not narrowed to status of Motl who plays pranks, etc.)

Problem of Audience -

No confident - (ex. SA in T).

Here - different audience (not part of dramatic situation) -
rather like theatre audience -

from time to time, we feel the assumption that protag. has left
audience and come back w/ many things to tell.

Motl = trickiest technically of SA's masterpieces -

Interp. of Mott should be liberated from conception that Mott is a child talking, in the same sense as the other monologists.

His ed. neglected because of family situation

→ SA sometimes dispensed w/ consistency in exchange for good joke - (intermingling of dif. elements succeeded in deceiving critics)

Cf. Huck Finn (very consistent use of lang., etc.) - NOT what SA does.

Why child narrator? (handled in such a way - not really like child) - part autobiography

TIME -

Time spans - holidays, ages etc.

ON THE WHOLE, TIME IS ELASTIC -

INDICATIONS of TIME

- 1) Spring - Shavuos
- 2) bet P's " - father dying
- 3) Befr - winter - was sick, family bankrupt

INDICATIONS not ~~not~~ in terms of ages or chronology but in terms of seasons - autumn to winter

→ 1st JUNE to 1st OCT - winter

sick → dying → dies

Weather - always summer - hot - made much of (kvass).

turning pt - spring to summer

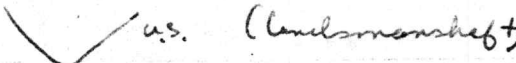
There is no winter in the story tho it takes 1 1/2 - 2 years (death of father → arrival in London).

only summer - no realistic chronology.

(also no winter in T, MM - no "fadedness" in winter).

SA WORLD IS WORLD of SUMMER.

[Death of winter - of father - of y. keyt, discipline, f. trial, etc.]
Mott has eternal vacation - disintegration of everything

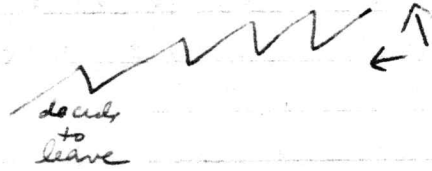
shetel  us. (Landsmansheft)

1st & 2nd parts

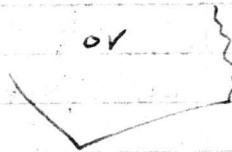
new economy, progress.

Des. of family - London ch. (lowest pt - no \$, E's pocket "empty" ^{secret} → ^{staring})

Whole society is disintegrating -
family - zigzag dev of success.
(a seeming success that
turns to failure)



Motl :



Family disasters are celebrations for Motl -

ex. selling of furniture (break w/ trad.)

esp. $\delta\delta\delta\epsilon$ -

Motl - pattern of small disaster of his own & recuperation.
he thought it grew from wall - now he sees it can be taken away

DETAILED description of disintegration of shetel -

BUT no experience of pogroms

TOLD BY MOTL who is conditioned to see
disintegration as liberation.

(J. culture in U.S. is terrible vulgarization - every thing is downh. ll tab
motl nevertheless benefits - he is liberated.)

MIRON -

SA is trying to say something very daring -

Anti tradition -

destruction of shetel is cause for repute as well -

SA = "cruel optimist" - unless all agonies of leaving EVERYTHING.

EPIC of migration -

young people w/o tradition, past, culture.

going to reassert basic biological drives

(VITALISTIC STORY)

→ CULTURE is being sacrificed.

Two - not maskel who opposes tradition,
but innocent, unbundled by tradition who
enjoys its destruction.

Choice of reader -

Can see it w/ eyes of Motl

Criticism -

- 1) Nizer - Misweeping w/ dying shetl; = great elegy
- 2) Trunk - (didn't write much) - M as tragedy
(conveyed the contrast).

Motl = most cruelly comic book that SA
ever wrote.

Trilling - Beyond Culture
The Liberal Imagination