

Table of Contents

1. Novel & Romance		1
2. Definitions of Romance		3
3. Ayzik-Meyer Dik		7
	אייזיק מיכאלס, אריאל זילברשטיין	
4. Fishke der Krumer		14 - 15
5. Shomer controversy		15
6. Dinezon	דניזאן	20
7. Mixture of romance/realism in Fishke		26
8. Spektor	ספקטור	32
9. Peretz's	פערעץ	38
10. I. B. Singer : Satan in Gorzy, The Slave		49
11. Der Nister		52

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Abramovitsh, S-A and Bergelson - emphasis on "realistic mimesis of Jewish reality."

- not "mirror-like" either in image or language.
- rather: artistic configuration corresponding to reality; comment upon it; but not to be equaled with it.
- Another line of development - artistic creation without illusion of reality
- wished to play with what was "obviously, or to a certain extent unreal... meant to be accepted, judged and relished as unreal."
- this phenomenon is obviously central to Mod. Yid. Lit.
- each important realist also tried his hand at this while the illusory writers also attempted realism and even naturalism.
 1. Perl & Dik - duality everywhere
 2. Singer's romance "יְהוָה יִכַּחַס לְעַמּוֹ" and "וְשִׁיר לְעַמּוֹ" vs. "הַגִּבּוֹרִים הַנְּחַלְתִּי"
 3. Der Nister - the mystic par excellence writes the great realistic novel
 4. Kulbak - Zelmenyaner: the comic ^{realism} tradition of S-A; also wrote fantastic romance: "מִצְדֵּק לְ מִלְּוֵה"
 5. Asch, Opatochu - historical novels, Jewish & Polish short stories

NOVEL & ROMANCE

Though the terms are borrowed and they are foreign to the language of the authors themselves, 19th cent Yid. fiction should be understood within the framework of 18th cent European fiction (& even earlier).

The medieval romance was alive and well in the 19th cent and Yiddish novelists had to combat it in much the same way as Spanish, English and French writers did in the 17th-18th centuries.

1. Bove-bukh - Bobe-mayse
2. Medieval biblical epics
3. Mayse-bukh: "מִמְּוֶה פֿלֶס" plus "וִ'וֹ"

Thus Abramovitsh takes the "Vintshfingerl" series (Y.L. Cahen) in 1865 to combat the tradition from the inside - a story which Jews "really need."

References to other literatures:

It's not accidental that Abramovitsh lets Senderl make mincemeat of the names Lessing and Cervantes. Lessing's "Elegy to a Donkey", Sterne's Sentimental Journey → sentimental strain in Aufklärung.

Novel - fictitious narrative, accommodated to normal state of events and modern society

Beginning of apologetics - novel & romance defined in generic rather than historic terms.

Hawthorne's "Crucial definition" - as a work of art per se, Romance must rigidly subject itself to laws and give truth of human heart; this isn't necessarily concomitant to reality in time and space - he can choose how he wants to present that truth,

Henry James' intro to The American:

General attribute of romance - experience liberated, disengaged, disembodied, but not flagrantly betraying itself.

FEB. 8.

DEFINITIONS OF ROMANCE: SYNTHETIC

1. THE MARVELOUS

- condemned by certain Renaissance critics
- Scott defended it by claiming the possibility of combining the probable & improbable & then finding proper balance
 - a) Problem of supernatural
 - b) " " arrangement of narrative in such a way with which supernatural has nothing to do - not against nature, but against probability: coincidental
- 19th cent. Romantics revived the supernatural but as an expression of imagination.
- rationale for the uncommon - it's a part of life, it's as large or larger part of life than true causality (R.L. Stevenson)
- or: the uncommon is where the characteristic aspect of life is revealed (Dostoyevsky)
- or: art is a lie anyhow, it must combine things unnaturally
- Hawthorne's rationale for the supernatural: Romance represents truth of heart and this truth sometimes needs symbol, allegory, supernatural - even tho we may not believe in its reality.

How is THE SUPERNATURAL PRESENTED IN MOD. / ID. LIT. - how are we to accept it? why? what is the esthetic rationale? (Pertz)

b) Coincidence - unnatural arrangement, no close line of causality
cf Goldknopf's chap. "What coincidence means in the Victorian Novel."

2. A ROMANCE IS ALWAYS A STORY, THE **PLOT** OF WHICH IS A PLOT OF ACTION.

Plot - Gesisio 183

Story - 1811, 1812, 1813, handling

Plot - how the author chose to arrange the time and space within the actual order of the work (as he presents it).

- Muir's own category of a Plot of Action: simplest kind → romance; chief object is to please, so it must have a happy ending; characters usually have only as much character as is necessary.

PRAXIS: what makes the epic hero what he is - not what he thinks but what he does → the romance picked up on this heritage.

- this doesn't mean that the plot is full of action,
- but whatever big events do happen, happen in a way of action - and on a grand scale, otherwise we are not struck by the romantic quality of it.
- the important point: when tendencies, abilities, whatever character of hero is being manifested in action.

3. **CHARACTER.**

- according to Muir, this is dominated by the action in romance.
- flat character presented so as to reveal as large a part of society as possible (picaresque novels)
- this is refuted by Frye who says we have a particular kind of character
- stylized figures rather than lifelike figures
- expand into psychological archetypes
- what makes romance a special genre is its special type of character.

- we certainly have tragic romances; eg Dinegon
- what's essential for end of romance is state of perfect stasis - have to have feeling that history and life don't change.
- this is what gives sense of romantic ending in Moby Dick
- this does not happen in the novel.
- here we feel that things do go on
- in War & Peace & Anna Karenina, go on past the "final happiness."

4 TIME & SPACE

Muir:

Dramatic novel - imaginative world is in time
progression of action

Character novel - imaginative world is in space
deal with circumference

Romance - we feel time in moments of danger, in moments of coincidence where everything happens at once
- things happen in a concentrated way, then nothing for a while (Dostoyevski)

- time is not part of process of aging, but it's all-important for intrigue
- final stasis is crucial
- if we have temporal progression, have to recognize that stasis won't occur.
- space isn't that important - often it is illusory (Moby Dick)
- Abramovitch parodies the romance in Benjamin in that the characters think they're travelling all over, but really aren't.

5 IDEOLOGY

- for Muir this problem wouldn't exist, because he sees the romance as pure entertainment.
- ideology very prominent in romance
 - a) entertainment is direct reflection of values, dreams
 - b) easily transformed into narrative form of ideology per se.
 - easier to write of utopias in romance
 - novels can be too confining in reality
- Utopia often written in combin. allegory & romance.

GENRES

1. MILD MASKILIC SATIRE / COMEDY

- played up by critics as forerunner of S-A
- early phase of his career
- *ה'ת"ק* *ה'תק"א*, *ה'תק"ב*, *ה'תק"ג*

MINOR MASKILIC PICARESQUE = sub-genre: hero is a scoundrel travelling from town to town; class of funny, jolly characters who are nonetheless frauds and *ה'תק"ד*

2. HISTORIC-ETHNOGRAPHIC

- attracted attention of Weinreich & Niger
- nostalgic anatomy of Jewish eating habits, holidays, customs
ה'תק"ה - *ה'תק"ו* *ה'תק"ז* *ה'תק"ח*

3. LEGENDARY

- almost continued pre-maskilic *ה'תק"ט* - *ה'תק"י*; (Niger)
- almost from the beginning (?)
ה'תק"א - *ה'תק"ב*

4. HISTORICAL ROMANCE

- usually including heroism
- *ה'תק"ב* *ה'תק"ג* *ה'תק"ד*

5. SENSATIONAL-EXOTIC

- particularly in 1870-1880's
- probably mostly translated & adapted
- includes off-colour elements
- felt he was losing touch with his audience and tried to regain their interest.

אשר קריינער ? מיט זיין זעלבסטיגער אפטייל

NARRATIVE VOICE :

Kremerkes : obviously a professional writer

addresses the reader: אשר קריינער (אין אפטייל)

Goldshleger : learn his identity thru accumulated info.

he is from Vienna, a higher social background probably a rich merchant because of his association with Asher Kaminer who knew him in Vienna not a professional writer

A typical character narrator.

- condescending, very nosy but doesn't even feel it.
- likes the forests around town

THEMES :

1. Yekele as rogue and character (may have been a real Vilna rogue of the times).
2. Learning, writing Torah and indecency of Jewish marriage
 - a) First scene in Soyfer's home
 - b) Hear of writing of Torah turned into a money-collecting festival
 - c) Kheyder - scene with matchmaking

"Obscene intimacy" of the Soyfer's home - eating / flirting // dying indecency of Elyokum's marriage ... and a Torah written here!

All this portrayed in a light vein by a superior narrator who chose Yekele as personifying the nature of this obscenity. (sexual, culinary, monetary)

NARRATOR - enjoys the comic aspect of their life facetiously

- entertaining and edifying to tell about it

- he knows better and DOES NOT TRY TO EDUCATE OTHERS.

Niger omitted didactic portions!

MORAL : Marriage should be conducted in such a way so that the couple know each other

NOT DIDACTIC OR MORALISTIC, rather he portrays the debased life → death, minor tragedies of Yekele's discarded wives.

KREMERKES - the Narrator teaches a moral

Marriage very important here; sexual relations outside marriage. Plays both sides of the fence

- Ridicules while using the marvelous → confusion in his moralism
- e.g. the Prophetess, whom he ridicules, but Golde meets her husband because of, and in accordance with, the prophecy.

ROMANTIC TYPE: heroes may be sinners (Arge), half-sinners (G.M.) or Hershele (jumps to conclusions) — but they are still treated AS HEROES. THEY ARE EDUCATED.

Typical Romantic Type — someone higher than the ordinary, and then moralizing must be accommodated accordingly.

- same goes for the marvelous and supernatural: first it must be there (to arouse interest), then it can be criticized and ridiculed.
- Dik is a romancer: knows what ingredients he needs.

DOUBLE STANDARD: He can be facetious, e.g. when describing a minor character like Hoyshiyeh Hefler the parvenu & Sorele: coy remark $\text{אַ-לאַ אַבראַמאָוויטש}$ י"ו אַזר פ'ק (p. 5), as if to say, he knows something criminal

- p. 12 Sore's gossip is cut off with אַזער .
- yet when he discusses the sins and problems of the younger generation (which do not differ so much from those of their parents), he waxes poetic.
- p. 38 "Poetic Daytshmerish" — rhyme — importance of moralist, about "vicissitudes of life" etc.
- DOUBLE STANDARD BASIC TO POPULAR ROMANCE

Tone w/ minor — comic, cupidity
Tone w/ main — "tragic flaws"

POINT OF VIEW

Yekele

Non-Vilner in Vilna

Kremerkes

Professed member of Vilna comm writing about Brod

Kremerkes: talking to the reading public of Vilna about Brod (outside Russia)

STRUCTURE

I Kremerkes — clusters of events

- 11 years, but essentially three days, three main coincidences

- ① Hershele comes on Hoshana Raba — feeling of fate
- ② Erev Yom Kippur — finding letter
- ③ Meeting in Cape Town

- Coincidence: She gets the letter on Tisha B'Av, but feels its importance
- on Tisha B'Av read אין סוף דער: Jerusalem is not a real widow; just like Golde Mine, Jerusalem will be remarried.
 - revelations, meetings are basically coincidental.

II Yekele Goldshleger: an accumulative story

- no dramatic incidents; should be natural accumulation, but have character sketch.

- seven scenes: infrastructure

- ① Soyfer & Neighbour (Torah & sexual life)
- ② Elyokum & Yankele (obscurity being punished)
- ③ Elyokum dies & story of bar
- ④ Tavern
- ⑤ Premature marriage
- ⑥ Yekele & woman coming to innkeeper

2 principles of plot structure: romance vs episodic/novelistic

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GOLDE MINE AS A ROMANCE

1. POINT OF VIEW of the Story-teller is that of one who is addressing a familiar audience and telling them of something which is unfamiliar. He is aware of his "lezerin's" interest and sphere of knowledge.
2. TIME: it happens 50 years ago. ~~Thought the time is set in the past with a naive way,~~ Historical differences treated in a naive way. Get some remnant of a great movement which occurred during the Napoleonic Wars. Brod is a station on the international trade route. The scene, The International Hotel, is not for Pritsim or local bureaucrats but for world travellers. Significance of movement - escape from the familiar leads to a sense of freedom in the story. [Jews in the Russian Army; contacts with Germany & Austria]
3. CHARACTERIZATION: Two types of characters.
 - a) Upper Class: above serious criticism
 - b) Lower Class: object of ridicule
4. COINCIDENCE AS A STRUCTURAL DEVICE:
Golde Mine meets, loses and regains Hershele thru coincidence.
Crucial question: what is done with coincidence, not whether it's there or not.
5. SEXUAL LOVE: Much more prominent here than in most of Dik's stories.
There's a double standard at work [Defoe obviously used appeal to sexuality in his work but he never tired of reminding his readers what a terrible thing sex is] In Romance, presence of sexual desire is strongly underlined. Heroes are full of sexual tensions. "Elegant promiscuity" of the Hotel. Dik presents titillating aspects.

6. MARVELOUS: Being played up in the same way: ridicules and criticises but also exploits it. Cf. p. 58- "vehiney yada'ti"... "all in a natural manner."
7. RHYMING. A traditional means of storytelling in Yiddish. "Islands of rhyming passages would emerge." The Mayse-bukh, for instance, would begin in Hebrew and conclude with a rhyme. Often sought to rhyme in dialogues. In translations, such as the Bove-bukh, rhymes were not always said the way they were pronounced.

GUSTAV MAKMAN & THE WARSAW SCHOOL

A typically Polish phenomenon in Yiddish literature.
 Combined sensational journalism (Julie Pastrani) with a modern kind of clericalism.
 Anti-Haskalah - used modern techniques to combat the apikorsim.
 Direct answer to radical movements in Jewish lit (Aksenfeld, Abramovitsh).
 Parts of these works were in rhyme.

Makman's Di Geheymnisse fun Yener Velt - entirely in rhyme.

"Secrets of a Harem"

Apikoris taken in a Dantesque way (with midrashic elements) to Yener Velt.

Dreamlike quality

[Maskilim also used the Other-World gimmick to show how they triumph in the end]
 This was a way of fighting the Haskalah with its own weapons.

7. RHYMING IN GOLDE MINE Cont'd

Three categories [excluding the magic formula and the description of Broff (11)]

(a) Structural Rhyme - a sign that something is being finished, rather like rhyme in Shakesperian play

(b) Moralia - epigrammatic, formulaic, conventional mussar

(c) Underlying Pathos - in some of the highest points, story bursts into rhyme in an interesting way:

(1) Heyfler's lament...p. 44 (also moralia)

(2) Mother's dissatisfaction with daughter not being married...p. 29 (also structural)

(3) Climax of mother's wish, almost an incantation...15 (also structural)

Within the traditional framework of structural and epigrammatic rhyme, Dik includes the use of rhyme for emotional heightening. Its purpose is both to heighten romantic quality and to add a touch of the exotic.

[Cf. Scott's "Highland Ballads" and Abramovitsh's use of folk songs]

Different systems of rhyme/verse

1) Rhyme unconnected with verse. The length of a line depends on:

a) syntax, which is prose syntax and

b) opportunity

2) Badkhnoshe Gramen: unpoetic, level of style not maintained throughout the line; hodge-podge of various levels; funny, rhyming prose.

8. LANGUAGE.

A. The Use of Hebrew. The use of Hebrew captions is indeed borrowed from the Tsene Rene, but often he didn't use traditional Hebrew, but rather modern Hebrew prose, very low maskilic Hebrew.

Also Yiddishisms in the Hebrew: eg. p. 12 where he translated bayit as room, though it always meant a house.

Use of Hebrew is both undisciplined and innovative.

B. Diglossia. Yiddish is the example par excellence of the coexistence of different languages for (a) reading public [Hebrew] and (b) ideology [German]

Germanisms: Uses them when the character is speaking "French", eg. Tsirulnik. esp. German syntax.

What was Dik's norm of "understood Yiddish"? Was it a Vilner dialect. Seems that he often wanted to go one better than just translating, for instance, when he gives the word in German and Russian but not in Yiddish.

* * * * *

Bibliography of lachrimose romances.

Dinezon: 1)
2)

זעט שטאנצבערג'ס ייִדיש-מאָנאָגראַפֿיע
און אַן ווײַץ; אַזען רעג

This started the fad.

Children's sentimental literature had a great effect on Yiddish. Flooded the Yiddish market from 1880's and 90's till the 1920's.

Malot's Sans Famille

Kingsley's The Water Babies

Dinezon wrote at least three orphan novels. Yosele, the piece de résistance When Sholem Aleichem calls Motl Ksovim fun a yosem-yingl, he's making a joke on this genre.

Sholem Asch's Keyn Amerike belongs to this genre.

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א. צו דער פֿאַרשטאַנדענס פֿון דנישקין און דנישקין'ס יושה
ב. מאַטעריאַל צו א. ווערליקער'ס שמואל-און-שמירום

MARCH 8, 1973

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5. זעט פֿילקער - "פֿילקער זעט דעוואַס" אין און זעט דעוואַס I 1947
6. אַלע-פֿאַרשטאַנדענס זעט און זעט פֿילקער (1888)

FISHKE DER KRUMER

First version: 1869. 45 pp.

Second version: 1876. Niger was the only person to see it. The 1st version with corrections and additions. Was approved by the censor but for some reason was never published. Niger analysed his change of language: removed Slavisms, some Hebraisms and most Ukrainian localisms in an attempt to find more "universal" terms.

Third version. 1888. 28 chapters. The version commonly used.

Fourth version. 1907-09. A Hebrew adaptation for his collected works.

Published as Sefer Hakaptsanim.

Cf. David Frischman's article in Hador (1901) where he writes that Bialik translated the text with Abram.'s final touches. Nevertheless, it went under the name Abramovitsh.

ABRAMOVITSH AS THE CLASSIC AUTHOR PAR EXCELLENCE%

- (1) Social realism. Believed that poverty was the first and foremost aspect of Jewish life. It was the writer's responsibility to deal with it. [An irony in Abramov.'s introduction to Fishke: he's not going to lick the boots of Menashe Margolis.]
- (2) Psychological realism. Abramovitsh was not a great psychologist. Nevertheless, compared with the other writers of the time, there is no doubt that he is the realist and they - the romancers.
- (3) Idiomatic Yiddish instead of "literary" (i.e. Daytshmerish). "idealized spoken Yiddish"

His Literary Antagonism to the Romance

-cf. S-A's intro to Stempenyu where he quotes a letter from Abram.

Masoos Binyomin is a reaction to, an annihilation of and a parody on romance.

Intended to perform a similar function as Don Quixote.

This does not mean that the author didn't feel a sort of pathos in his Binyomin. The pathos is independent of the satire.

His approach is wider than we think, because he includes the romance tradition.

-began with Limdu Heytev, a romance-like novel, based on conventions of the romance. (In his Collected Works, wrote a parody on it.)

In Fishke, the particular combination of romance and anti-romance is brought into very sharp focus. Or is it?

Four Critical Approaches to Fishke

- (1) Atomistic attitude. Still prevails among people who are influenced by older literary criticism.
- (2) "New" attitude, relativistic-historical approach to structure. Developed in the 20's with the first scholarly criticism of Abram's work. Max Weinreich's essay in Di Zukunft (1922,3)
 - a. rejected the notion that his uniqueness based on something essentially Jewish
 - b. discarded the notion that Abram. was not part of European tradition. Fishke hailed as a picaresque novel. Interlaced stories told by protagonists. Unity of this "vegroman" depends on the twist at the end. Goldberg uses Tom Jones as his example. Thus, this 19th century work was seen as the counterpart of 18th cent. Auklarung lit. in Germany and elsewhere.
- (3) The Dichotomy Theory propagated by Viner in his reply to Goldberg. Each story has a different structural principle.

First story is poematic. Viner prefers the first to the 2nd part. It's continuity is lyrical, the plot line is convoluted. Compares it to khazonisher shteyger: there are certain rules, but much room for interpretation. Subjective lyrical continuity.

Second part - descendent of melodramatic novels of Dumas, Hugo. Exotic, sentimental quality. Viner particularly emphasizes Hunchback similarity to Quasimodo.

Plot is not free at all, have suspense, even some flavour of a detective novel, all the elements of romance. The 2 parts are:

a. Romance

b. Original Abramovitch type plus the "intimer stil" of Sterne and Gogol [Viner used this term before Shklovsky & Fourchet].

- (4) Duality of Fishke: comic superstructure and romance infrastructure can perhaps be united. Gershon Shaked, pp. 120-24. Sees the romance intermingled with the non-romance.

March 29, 1973

THE SHOMER CONTROVERSY

Reyzen: Shomer is the author of "bulvar-romanen"

Veviorke: Shomer relies heavily on European 18 and 19th cent. lit.

Adapted it for a Jewish milieu.

Shomer - the symbol of Zhargon.

To be FOR Shomer is to be for Yiddish and for the People

To be AGAINST Shomer is to be against Yiddish and for the Intelligentsia.

Berdichevski: Many criticise Shomer because he has no "side", they are jealous of his mass readership.

Dubnov: violently opposed to Shomer.

Sholem Aleichem's Shomers Mishpet

1. They're all one type
2. They're unrealistic
3. No reference to Jews
4. Almost all his works are borrowed material
5. They excite fantasy but give no moral lesson
6. Uses obscenities and cynicism
7. Badly conceived
8. Author is uneducated
9. Young people shouldn't read him
10. Young people lose respect for religious authority.

Sholem Aleichem's judgement:

- (a) Shomer is not a writer and not a Zhargonist
- (b) Every new work should be taken to critics and reworked
- (c) Shomer should be asked to spare Yiddish and asked not to repeat himself.

Veviorke rebuts by pointing out that S-A uses more Slavisms than Shomer does daytshmerish. Dik is far more daytshmerish.

Shomer takes his characters to exotic places and needs a new language. Since he didn't use Slavisms or Hebraisms, he needed Daytshmerish.

Therefore, he knew how to enrich the language.

It's work out in 1931

Viner-Veroyorke Controversy

16

עו"מ 113
P.C. 113
Viner + Gushki

Anti-Veroyorke argument - Viner (1933)

He takes absolutely the opposite point of view from Yev - He thinks Shomer is anti prob. because he doesn't show reality.

Viner's objection to Yev:

1. Rehabilitation of Shomer
- * Thinks Yev is trying to set Shomer up as proletarian author.

No ideology - so how can it be a proletarian work.

P.C. 113 עו"מ 113 is a theoretical work - it's meant to be theoretical + philosophical within the framework of the Marxist theory.

Viner: Most imp. critic of 19th cent Yiddish lit - perhaps only 1st class mind in Yidd. lit.

Born in W. Galicia, raised in Vienna - his culture was Hebrew + German

He was very well educated - read Eng, French, Russian, Ital.

Published in Insel Verlag in early 20's a German trans of Hebrew + Aramaic Kabbalistic poetry - a masterpiece.

Anthology of medieval Hebrew poetry in Insel Verlag - ed. W. Brody

Wrote a modernistic novel: Электрик Остров

He became a Marxist after a crisis, but he became a Marxist philosopher, not just a follower of ~~lines~~ lines

By '428, he found himself in the USSR - was a poor enemy of Max Weinreich

(1935) - Исторический роман
Historical novel published in Moscow

Attacked Weinreich's ed. of Etinger's writings

He was immediately disliked in Moscow because he was more than they

He was supposedly a born tango dancer!

He was interested in Marxian theory of lang. - published in 1st no. of Лингвистика

Theoretician of Soviet folkloristics too.

In his essay about Shomer, Vinet was asking: What is the value of mass art?

He couldn't say this was just for the simple people

Mass culture has been around for at least 200-300 yrs

19th cent. boulevard-roman, boulevard-theater

Mass culture undoubtedly serves some need



What makes it even more difficult — one can prove that out of this sometimes comes ~~for~~ great work — Sholem Aleykhem, Balzac are examples of this → They were catering to the masses but they also managed to translate raw vitalism of marketplace to high art

Dickens

Differentiation therefore becomes much more difficult partic. since in Marxist terms, the present is already the future

Future proletariat will inherit everything objectively valuable in tradition of past — everything must be carefully + harshly judged to see if it will rate for the future

Viner makes case that tho' Abram. was not a socialist he freed Jewish society in a way wh. served social change because he was a great artist

* In all his study of 19th cent. lit, Viner looked for the best — for the facing of Jewish life wh. was the contrib. to the proletariat of the future

V.V. comes + says:

1. It was Shomer who catered to proletariat — not Mendele — Mendele didn't write for masses even tho' he wrote Ditakse + indicated the matter

2. There are no objective aesthetic values — there are only objective judgements conditioned by social awareness


simplistic Marxism
says Milton
to be a Florentine
Leonardo's
works is
a temperance

Viner:

Are we going to accept mass cultural works just because they appealed to the masses at a certain time?

So Viner's attitude is in a way elitist: It's only the most difficult + best wh. is good enough for the masses - even tho' the masses would not choose these things for themselves.

② Viner decided to be a German intellectual whatever it may cost.

Shot by the Germans in  1941 - Killed at the front. - This was lucky for him - otherwise he would have been killed in '52.

Elias Shulman - in last OPJ - long article on Viner, partic. in Soviet phase.

Problem of Peretz in Soviet Yiddish criticism was difficult problem → Viner, for ex., didn't admire him.

* Lit. Crit. amongst American Yiddish intellectuals starting w. Yunge, etc., based on Peretz. In Soviet Union, is based on S-A + Abram.

Specter: Amoyim ve'evroymim פ'יל'אל' ד'י'א

A kind of Jewish Les Miserables

Published in 1884-5 - It's interesting - it's not a chore

In what way is it interesting (+ this applies to

APRIL 5, 1973

4.5.73

People have general opinions, but don't really know the Shomer lit. well → this includes people like Sadan + Vev.

Shomer is the test case in 19th cent. romantic lit.

Sadan says many lit. historians, e.g. Weinreich, Nigam could make peace w. Dik, but not w. Shomer

S-A. Dubnov
 One has to understand the appeal Shomer had in order to realize why they felt his power had to be reduced.

(Shomer wrote Hebrew as well - one or two of them even of some interest.)

Excellent topic for major scholarly undertaking:

What was Shomer + what was his appeal

One of most ardent defenders of Shomer at the time — Zunsler.

Also Getzel Zelikovitch — a writer but also ethnographer — wrote first imp. treatise on Falashas

T. Abramovitch didn't accept S-A's view of Shomer → it wasn't worth his while to defend Shomer but his letters show that he didn't go along w. the attack

Susan Slotnik's report on Dinoron

Miron: Din. is differentiated from Shomer in an unhistorical way → seems to have

more to do w. politics (his position in Prutz' circle) than w. lit. evaluation.

Duezon's first novel: מִיָּדָה הַמִּשְׁפָּחָה
The manuscript has been lost

1877 - The second novel ד'נ'ג'ד'ל ד'נ'ד'ק'ל ד'
preceded the Shomer Flood - he was aware that he opened the door for it.

~~ד'נ'ג'ד'ל ד'נ'ד'ק'ל ד'~~
Double title - interesting phenomenon - should be studied
Biblical - Sam. II
white characters ד'נ'ג'ד'ל ד'נ'ד'ק'ל ד' - Describes Jonathan + Saul who have just been killed in battle - David eulogizing two great men.

the second part of title: פ'ע'ג'ל'ען ט'ג'ל'י' ס'ז'ר'ע'ב'ע ס'ז'ר'
it's not only folksy - This is the black character

For the Hebrew part, something exalted is chosen
Two different types of interest are appealed to

Abramovitch often used the Yiddish first, then the Hebr.

- 4 parts
1. Beginning of love
 2. Revelation "
 3. Love under attack
 4. Destruction of love → static of death for hero + heroine

Division of characters: white ones + black ones

Youssef

Letters are one of the major devices in the novel, both by the author to give philosophies, + by characters for causal reasons.

Themes:

- (1) Marrying against one's will
- (2) Romantic love
- (3) Brotherly love
- (4) Love makes people strong

→ To reveal thoughts
For intrigue

Night vigils — at points of crisis

With S.-A. → women are always supreme

There was a big discussion in the 70's → Hebrew falls bet. the two chairs — old people wouldn't be able to respond to it + young people are already reading Fr. + Germ.



Altho' this is more realistic than some romances, it still has romance elements:

Coincidence
Encapsulation of time
Elevated Germanisms

What was the appeal of this book

It's long-winded
 Descriptions wordy
 Letters endless

So why was it a success to such a
 tremendous degree

this was for readers who appreciated sheer
 expression of feeling → Shomer's stuff
 was more acting-out of daydreams.

Insistence upon feeling as such — it seems
 to have had a liberating effect

Roz! Partic. if compare them to the
 Haskele type characters before

Dinezon's contrib: in a way connected to his
 worldliness — sheer expression
 feeling or meditations suffused
 w. expressions of feeling.

* Book kept being reprinted → still read
 in first years of 20th cent. → was
 probably most successful Yidd. novel of centry

↳ Isut Yosele was an unbelievably popular

↳ The most appealing thing were the
 letters — it was these partic. which
 liberated people

* Communication of feeling in words was the most
 important thing

Social setup: Richer people - life-style more modern
- this is the house that everyone knows about

W. someone like Abram., things must be explained thru social situations → In this romance, the social situation coincides with (but not more) the rest of the story.

We find some kind of abstract expression of evil - again, it's only half-realized psychologically

With Dinezon, the major drama is abstracted from the Hasidic type of message

The drama is universal, abstract, not necessarily connected w. partic. social structure + structure of characters

Typical of non-radical Maskilim - ~~...~~
- Elevation of feelings + correction of laws could bring change

With radical Maskilim - Abram., Axel's - evil is always part of social set-up

They believed that change had to come from social change.

Hershel was the first example of Dinezon's attempts w. orphan novel.

Yosek was the perfect one

Der Krisis - excellent story - has all the elements

written late - beg. 20th cent.

(25)

↓
mentioned above but on an entirely different level.
- Atmosphere of depression on high artistic level.

Dinezon was one of those who started the daytshmerish school → And in this too Hanehewim + ... is important. - He continued Dik - he opened it + developed it as lang. of feeling.

Dinezon much influenced by Dik.

4. 19. 73

Problem of mixture of romance + other elements in 19th cent. 1.

Fishke
Aniyim veeyoyim

Mixture: Not exactly what Eng. + Am. critics mean when they say a romance is on border of realism - e.g. Henry James was interested in this (cf. Intro. to + The Americans) - Also, he praised R. Stevenson's Prince Otto.

Miron means things wh. are really mixed - has this from the 60's in in Y. lit.

did this happen? Why? Answers on several levels:

1. Artistic intentions of author vs. expectations of audience.

Eliezar Shulman → started as novelist, then started to write a history of Yidd. lit. at request of S-A - part of it published in Folkshibl.

Perhaps Mapu 1866 - He was aware that realism is what one should do - he knew it was the intell. fashion (he read Russian lit.) but realized that public liked romances.


is of later in Hebr. + Yidd.

Throughout 2nd half of 19th cent, there was an attempt to compromise bet. rom. + realism

S-A ~~author~~ didn't want to lose contact w. the reader who liked romances, but he wanted to bring

realism → He wanted to investigate love amongst Jews.

His idea was that the way to ~~be~~ ^{write} a Jewish novel was to create love tension but it shouldn't be developed

 Stempnyu Yosele Solovey } He used this formula here.

2. Andler, somewhat deeper aspect


Some ~~more~~ comments on Fishke der Krumer

1869 - 1st version - Interesting to look at this version in light of ~~the~~ ^{critical} argument about the ? - final ~~the~~ version

Very carefully planned, symmetrical structure containing 2 parts, each w. 5 chaps. Each ^{Part} is marked by Nature-descr.

The descr. themselves were copied almost verbatim into 2nd version, but they lost their structural function wh. they had ~~in~~ in the first version, where they act as kinds of musical overtures

1st one - 17 Tammuz - Babylonians broke into Jerusalem after 3 yrs. of siege; finally led to destruction of 1st temple on 9 Av. - One of 4 days of Fasting connected w. destr. of 1st temple

 In ~~the~~ last version Abr. juxtaposes nature in bloom w. people dying. → There's no hint of this in the 1st version. - In first version, nature + people under enormous sun wh. is burning every ~~one~~ ^{thing}; everyone is praying for rain - but God won't give rain (this ton of crazy religiousness is deleted)

The passage wh. opens Ch. 6 is ^(F) the opposite. - Jocular tone but this is full of Abram. enthusiasm of the 60 where he writes toldot hateve + other things about the wonder of nature
certain religious overtones

Relation of nature to story:

1. 1st section - satiric, ruthless - Mendele talks of the sun, wh. could be pleasant but looks in the eyes + is unpleasant. it's actually metonymy for Mendele himself.

Theme Marriage 2/c

He asks uncomfortable question of Reb Alter - why did he marry a young wife → (In this is the discussion of "beh")

Mendele wants Alter to admit that he's a lecher (Alter is symbolically red) + we know what kind of terrible consequences sexual egotism has. - Mendele is almost a divine detective

Complex of Jewish life arranged around topic of sex + marriage

1. Alter's attempt at Shidukh
2. Marriage of Fishke + blind yesuime - she has enormous sexual appetite

But Mendele brings it up like a detective, who smells out all the dirt + exposes it.

2. They meet Fishke - Up till then, Mendele's attitude is still that of the 1st section. But when Fishke starts to tell his story, we become aware that the Mendele criteria are not valid anymore. (Fishke says *פרש*... *בש* *פרש*) Mendele says *גודל'סרעו* when speaking of love)

Topic of * outside marriage

Novel As the sun & sea + love

of attitudes
 Two versions: ~~of~~ ~~of~~ ~~of~~

verbs used: it
 / 31 /

- blinde yesoyne

- Fishke + Reyle

line of
 empathy, identification

But now that we have Fishke's version, things change → Mendele's + ~~the~~ Alter's superior attitude

For a while, we take things acc. to Fishke's outlook.

At end - a kind of synthesis - Mendele returns to "bech" but w. a different attitude - Mendele brings out the story, but he's involved.

Synthesis of two nature descriptions.
 burning sun + clouds + rain

Mendele will return to finding truth, but w. ~~the~~ having to take account of pain, pathos

Calculated + studied mixture of satire + romance
 meant not only to attract readers who would go for romance. - What Abr. has to say depends on interpenetration of satire + romance in early version. - can achieve synthesis in concerned but insistent search for truth.

First + perhaps most imp. use of playing one game against another w. specific artistic purposes in an early wr. of Abram.

Question - was this developed coherently enough in final version +, if so, why wasn't it received for 60 yrs. - Only the 4th

In the later version he had no one focus, whereas in 1st version he did.

3

encounter of genres. Mirou thinks that the forces wh. led him to do it the first time wasn't there

One problem: the 1st part was greatly developed in the final version - not so in 2nd part.

[In many romances, there appears a character or event wh. doesn't seem to fit in - + then one finds out that it is very imp. for the dénouement]

Niger (1919) wrote about 4 versions of Fishke - incorporated in monograph about Abram. He says that Abram. had difficulty making connection bet. Alor's ~~story~~ + Fishke's ~~2nd version~~ - Niger refers to it as Пирр 9000 - Mendele talks ~~about~~ + begins to

tell story of Fishke's marriage. → He believed that when Abr. tried to make connection stronger, he ~~didn't~~ really succeed - fits Niger's atomistic style

Mendele actually brings up the story because wants to make a comparison

In an Abramovitch work:
* * Don't look for psychological + causal motivations
* look for analogies, comparisons

To make grand conclusion of how marriages are made.



→ Those who found in last version mixture of satire + romance are really building of vestiges of what occurred in 1st version, where the two are very well matched - In last version, not everything fits. - The book was expanded in many

(e.g. anatomy of pauperism^{in final version}: one reason he did this was that Spektor had plagiarized his earlier discussion of it in Anayim v. - Alor. was angry.

Hiron doesn't think these things are supported by a structure.
Structure of 2nd version - Comp. of Alt. + Fish. Stories + final synthetic conclusion
(synthesis)

many of Spektor's novels):

One of effects of Pogroms of 1881-2 that ~~was~~^{is} usually talked about - white slavery

Both Spektor + Abramovitch tried to shed light on this → This is undoubtedly true

Not just sent to Buenos Aires, but also Constantinople

How pertinent social criticism is blended w. romance elements - important

Pauperisation of Leah - not just how she becomes a prostitute

Spektor's criticism: Jewish community would reclaim a thief, but not a person who has a child out of wedlock



But Spektor shows that a poor girl cannot go to work because she would be prostituted → So her way was to become a beggar, because she would escape the clutches of prostitution

How did he handle time + causality - very interesting

Novel built in 3 parts - kind of triptych

8 - 16 - 8 chapters
The middle part is itself divided into 2 parts

How he used some dramatic world in it

Ash - Kishevmaherim
Kidesh...

usually these two come in
one volume

33

How he managed to
say it thru this
form + style

→ Is 3 types topical as well as didactic?
What do I want to say - not only in
interjections.

4.26.71

Aniyim Veevaynim

The title itself (at least the Hebrew one) was meant to
echo Hugo's title

Dostoevsky - didn't sever sentimental ties w. the novel
of the first half of 19th cent.

criminal - pseudo
romantic - sentimental

In Yiddish, the title is the opposite

אָנעם און אַנדערשױט
אָן אַרבעט און אַרבעט
אָן אַרבעט און אַרבעט

If it has any meaning, it must
be an ironic reference to ~~success~~
success.

Time¹ sequence: Can we come up with historical
dates.

Thron: Can pinpoint year - 1869 - chronological
pivot - pogrom - here that first part
of novel took place 12 yrs. before the
pogrom in 1881 → It ends in 1882,
several months after the pogrom

And hear that Leah returns 13 yrs. after
she left.

3 parts to novel

8 - 16 - 8 Chaps - 32 chaps, standing
like a triptych

→

Adulamite - Procius
→ refers to what happens
Adulam betw. Tamar
her father-in-law

Timing of 1st 8 Chapters — it's continuous, they take 2 days + then an interval

Second. part — It's not continuous, neither in terms of time nor action.

Falls in 2 parts — First 7 Ch. take place 1881 - 2

Ch. 8-16 — All go back to 1869 + even 1868, before beginning of story in 1869.

1st 3 Chpts. of 2nd part concentrate on one day in 1881, during the pogroms.

2nd, less concentrated unit — Ch. 4 is direct continuation of first unit. — She stays for several weeks → we have first ~~to~~ flash-back to c. 8 yrs. previously. — It's an addition, wh. diffuse the time concentration of the 1st unit.

3rd Unit — Leah arrives in town as a pauper in 1882. Weak connection — L. tells her story → This occupies Ch. 8-16. But were not supposed to take this seriously because it's not Leah's monologue. To make matters worse, there are many facts that Leah couldn't know. — Ends w. correspondence bet. Constantinople + Odessa. — (This was really going on → ~~the~~ girls ~~could~~ did go to Istanbul (Istanbul) + became prostitutes, kept by wealthy international businessmen.

Goldfaden's Kishevmaker is written 1 yr. after Amizim + has to do w. same subject (Koldunye is the original title)

Included in a Soviet selection of 6-7 Soviet plays. — It's a good one (very often they are re-adapted)

Also in Mustenork have some Goldfaden plays, but not Kishev.

[Goldfaden made a fortune in the late 70's by catering to suddenly rich merchants Bucharest + ^{Yassy} they were selling wheat, etc.

Story of Leah from her departure to her flight from Constantinople:

- 1. Long concentrated unit - how she leaves town
- 2. More diffuse small part (Ch. 13) - probably yr prison Deals w. about 2 mos.
- 3. Small unit dealing w. Lederberg + Dubrovsky - which she couldn't know about

Third part - almost continuous - takes Leah back to her home time - she's prematurely old, + emaciated.

Takes place in about 3 days - she's persecuted by local paupers

Last 2 ch. -> Dying in Hekdesh after about 8 days - she listens to her rhymed confession, wh. she wrote in Bucharest, but wh. contain things wh. she couldn't know.

Intermediate small section - takes us far back to long before novel begins - Arn as a child + also what happens to Leah's family after she left + also ~~what~~ what happens to Dubrovsky after he left Odessa.

Time : 1. Spektor goes quickly back + forth in time
 2. Working w. concentrated units for a long time, then diffusing, then concentrating on a few more days. - Huge lacunae - 13 yrs. + then everything concentrated in 2-3 days.
 (find the same thing in some realistic novels, e.g. in Dostoevsky - Karamazov - eg.) - He's very time-conscious

Division of time is one of major ways of seeing diff. styles of novelists

The novel doesn't really begin at chapter 10 ->

Probably about a yr. earlier than action starts - the falling thru of her relationship w. Arn + her falling in love w. Dubrovsky -> This is told about in the 2nd part.

In general - use of time - what does it really mean
How does it fit w. romance:

- 1. Time is not a process - focussed upon
- 2. All characters have a purpose + they all come + surround her as she's dying - everything bound together.
- * 3. Don't really have description of wanderings, although there is a lot of it -> It's not a feminine picaresque - what exists are short flashes.

How does Spektor connect basically non-romance elements with basically romance structure w.

- 1. First chapter - action + its real context is time
 - 2. Second ch. - no chronological context + has nothing to do w. action - it's an abstract character analysis of Reb Zalmine + it's developed into ideological harangue - that Jews are bney-takhmonim - Only ~~not~~ amongst Jews are there such good hearted people.
 - 3rd ch. - continues 1st chapt.
 - 4th ch. - Again, an abstract analysis of Jewish underworld center - no line of action; - it's out of time - it comes w. notes + explanations.
 - 5th ch. - continues action
 - 6th ch. - mainly an article on the heinous crime of procuring - it's not part of the story.
- Time is used for rhythm of diffusion - author loses line of intense dramatic action.

on diff. kinds of things.

So he uses the whole romance base, but at the same time he was interested in something else, prob. not psychological, tho' there are some interesting psychological insights, e.g. on the subject of pauperism.

Spekter presents the reason behind pauperism.

Criticism of two worlds:

1. Old Jewish world
2. Odessa - new world wh. is even worse

Leah has kind of sanctity about her - sanctity of the pauper. - but whatever criticism - superstructure put on romantic infrastructure - + this carries it for ~~the~~ the average reader

This is one ^{or} ~~the~~ ways in wh. this is diff. from a shomer-type romance:

1. It's much longer, because Spekter ~~is~~ takes these highly melodramatic ~~times~~ times + puts his reflections into them.

It's interesting that S-A. criticizes this work (they were friends) ~~but~~ - he includes it in ... ~~publ.~~ publ. 1888

Says the subject matter is interesting - # we can see what actually happens bet. people - see ever thing in the world -> but he qualifies it - as far ~~as~~ as the "execution" is concerned, we ~~have~~ have a romance - book includes too much fanta

S-A. calls Spekter ~~...~~ a letter -> this means that ~~...~~ like Dinezon, the writer who ~~...~~

ascribed to him.

Brenda : Intro. to Folkstümliche Mäuses

Legendary romances

Have to examine unrealness

- 1. Presentation of stylized characters wh. expand into psychological archetypes.

What does Peretz mean by Folkstümlich

Axel Ulrich - "Epic Laws of Folk Narrative" in book Ed. by Alan Dundes (This is before Propp) The Studies of Folklore

- ⇒ Concept of Sagenwelt - laws don't apply to only one genre - These rules take precedence over real world laws
- Kreuter a. Leap to another plane - nothing in common w. organic + inorganic planes. - Levi-Strauss still subscribes to cultural superorganic (Most are found in 1917 1922)

Epic Laws

1. Law of opening + closing - no abrupt beg. or closing -
2. Law of repetition - very often tied to the number 3. (He seems to think it's a law in itself.)
3. Law of 2 to a scene - maximum number of characters is 2; and any other char. is sleeping partner - in trance or something
4. Law of contrast - polarization - Levi-Strauss calls it law of "binary perception"

It's the combin. wh. is important - any one of them can appear in other genres too

5. Law of twins - When 2 ch. appear in same role, they are small
6. Importance of initial + final position -
The principal one is first, + the one last is the one who has our sympathies.

- Each thing must be expressed thru actions - feelings etc.
- Story is single stranded - strict subordination to number
- > attempting - rigid stylizing of life
- Tableau scenes - actors draw near to each other at peak moments
- Logic: Themes exerting influence on plot - tendency to magic - probability not ~~based~~ dependent on reality.
- Concentration on leading character

Pertz incorporates ~~most~~ most of these in 1211 "73

What are characteristics of

Folkstimlekh :

1. He has didactic aim of ten - some - times his own voice - Its unusual in folk tale - interjections

(~~Use of Jewish material~~) Use of Jewish material - usually it's Judaized -> He makes interjections about Jews

(Descriptions - (in main 3 - 19th camp of 18th cent. aesthetics))

(Peretz very free w. daytshmerizmen)

Peretz's description of the artist as stereotypically pale, etc.

1. ~~Peretz~~ main 3 is most folkstimlekh of things
Brenda read - least psychological complexity

2. Language - All characters are cast into specific speech patterns (e.g. bird speaks in rhyme) - Differentiation bet.

long + short sentences
(This happens in his other works too - it's part of his immanent style - the short sentences are for big emotional scenes)

Peretz adored suggestion in poetry + prose

Minor: Major difference bet. "main 3" + other folkstim. stories -

1. Far more stylized
2. Much more supernatural

The other ones are more psychological

It was written early, before the concept of folkstimlekh had crystallized.

Niger calls it erev folkstim ~~lekh~~ gesch.

But he included it at the end of the volume because he felt it didn't belong.

It's not a monologue — it's not the folk talking — it's
rather in style of Maasebukh w. its formulae
& artificiality → It's bookish.

It's all very literary, from the very start.
Literary adaptation of Maasebukh.

Interesting comparison can be made
bet. The Slave + Hidesh Hashem - both
about Chmiel. Pogroms

42

5.3.73

Globus → interesting reactionary journal

Peretz : 3 Khupes + Uesiras nefesh are his two most
ambitious romances.

Peretz faced the problem of Yiddish romance from the
very start - Monish (1888) subtitled by S-A „A balade
was actually a short romance in verse

He was regarded as a realist in the 90's, partic. a
psychological realist. - Acc. to critics, he was a realist
at first, then fell into iniquity of idealism, symbolism
+ after 1905 he gave up all hope for social change
+ really went to symbolism, mysticism.

But this isn't ~~so~~ — Monish shows that he was
interested in the possibilities for romance from the beginning.
Niger tries to show this in his monograph about Peretz

P's letters - 1888 - 1890 - he understood that it would be
a problem that he wanted to realign himself w.
maas-bikhlekh, irrational, tradition lit. →

Peretz wrote a lot of Hebrew at first - he was a
maskil in Hebrew, but not a Yiddish maskil - when
he turned to Yidd. he didn't carry basis of maskilism
to Yiddish; he was, instead, ready for modernism +
change.

In Hebrew, he wrote mainly didactic fables (this
was a widespread genre - I. L. Gordon was the
most famous of these writers)

But he wanted to raise the romance above Dik +
Shomer. But there were problems - 1. Language -
was it fit for the description of love. - It was not

the readership wh. worried him so much - was mainly a question of the language itself. - This is discussed already in Monish.

has strong Byronic influence (P. liked Byron very much)

2. Concerning use of folk-tale myth + romance: P. was obviously not writing for Shomer-type audience. They were supposedly sophisticated + the use of supernatural had to be vindicated in cultural + or aesthetic grounds

— From Praynts rayze: P. looking to collect ~~the~~ cultural material from Shitetaka

It starts out w. everything being poor, not as it used to be: — nothing is lush or green —
* - Kugel becomes being religious + Jewish on Yortsayt.
And stories are Gidishkayt too

↓
Cultural statement — difference bet. now + then — impoverished now + world of myths — and the person who believes in this old world realizes that for another person it's just an entertainment → he understands the pitfalls of his own writing → he realizes that if he no longer believes, how can he use it in a way wh. won't be a misuse. — It's a difficult aesthetic problem — Hawthorne, in his way Kafka, + others tried to answer it in their own ways.

↓
Cultural awareness of dangers of sophisticated modernist — aware of dangers — ^{also didn't want to appear naive} — He had to come up w. answer on 2 levels:

1. Direct level of ling., stylistic expression — most simple answer for this is the monologue — possible to create believable character + leave reality of supernatural to that.
→ Peretz is 1000 masks — assumes a mask + he tells you right away who

e.g. Mesiras nefesh: different mask than Dray Khur
 He's a conventional old Jew, who doesn't like new time
 - done w. Hebrew component words - gives color to
 the whole thing. - he knows sources of Hebr. too.
Dray Khures → this is lots of daytshmensh - also
 lots of adjectives + repetitions

* So it's two very different narrators

* Enormous lit. has been written on the Folkstimleke
Geshichten but they haven't been looked at linguistically
 It's only when we look at these narrative masks
 (in Khishish + others → so in the different genre
 + w/in one genre) will we know what
 Peretz was trying to get at → He manage
 to stay alive w/ wilderness of different voices by
 his terrific sense of the different dictions → This
 was a major achievement; he overcame the problem
 For the most part → in every story, there's a
 particular rhetoric ~~in~~ the rules of which he
 adhered to - where he doesn't the story falls apart
^{scholar} ~~rhetoric~~ ^{studies} ~~part~~ ^{the} quality of particular dramatic
 voice in a particular story for purposes of
 persuading - who is to be persuaded, who is
 interested in persuasion being carried out, +
 what are the methods.

Masks in Yiddish → Miriam says it wasn't the
 lang. of the writer. For the ~~maskil~~ maskil,
~~the~~ Yidd. was the lang. of they - of the masses

Till the Yunge, Yiddish wasn't the lang. of any
 writer - They used it as a tool.

Mani Leib - He, in his early work, tried to clean
 up his Yidd. + didn't want to have mask.
 He wanted to speak directly - he was left

- D. C. Goo was — 1. Had to clean it of Hebr.,
 2. Had to clean it of Slavisms → At first —
 later he to used more

They accepted Peretz that there should be a voice
 for oneself — ~~left out~~ Didn't want to have
 masks of Mendele + S-A.

The Yunge really purified Yiddish. — Linguistic
 tools I have to be applied here in order to
 study — and it hasn't been done yet.

Peretz to a certain extent is like Browning —
 When he wrote monologues (having made
 characters for them) he could say a lot but
 when he had to speak for himself, he wasn't
 much good at it.

James' "The Private Life" has to do w. Browning + concerns
 this problem.

To justify the genre, had not only to create aesthetic
 justification, but had to, in the ideational sphere
 to say something thru' the genre wh. couldn't
 be said in any other way → Because the
 question is — if you don't believe in this,
 why do you create characters who do.

They are necessary because they say or imply
 something important for the modern reader +
 for the modern writer.

Peretz had messages wh. he wanted to convey + for
 wh. he didn't have better vehicles than story stories.
 — W. Peretz it was always on an ethical level —
 he had a moral to convey — the thing about his
 morals is that when do / what shouldn't do, never
 take them out of their artistic context — they

conquers everything, even death. Egotism is spiritual death - the effacement of the ego changed the genera

Peretz, for his own purposes, falsified Hasidism for 3-4 generations. Those who have identified Hasidism w. Peretz, Buber, Bardichewsky are spoiled -

Peretz tries to convey a set of humanistic ideals w. have nothing to do w. the ideals of the Hasidim

The only person who really understood Hasidism from the inside → Joseph Perl (Pegaję Tmirim)

Rimon: A Khasid is primarily a person who believes there are certain channels to God + there are certain ways of achieving union w. divinity through an intermediary +/or thru a certain way of life.

Peretz' Khasidish stories are ^{his most} humanistic + maskilic - use of the vehicle w. a moralistic message w. has nothing to do w. the Hasidic movement

Once you achieve union w. God, can perform ~~what~~ ^{what}, from the inside, looks like wonders + from the outside looks like manifestations of demonism → Perl understood this, Peretz didn't.

≥ Khupes: Peretz' comment on social revolution + what he wants to see happen in it.

Nature is called upon to establish another pgrime than the traditional ones of the seasons

→

Most interjections occur in the 2nd part.

1st part tries to establish the mood by the romance — go from Vunderland to Capitalism in one chapter

2nd part — the ideas — he explains ideas thru ^{allegorical} myth → and then dénouement of story, have revolution

What Peretz says: revolution, yes, but under certain circumstances:

1. Rev. should be carried out not on basis of materialism but visionary messianism + to make this happen, must combine ^{political} messianic figure w. artist. — (That's why have to have 2 girls in story) Poet on one hand + revolutionary dreamer on the other will be a true revolution — it will be natural — will correspond to Spring

Nature very important here — contrast bet. forest + cave

He wants social revolution qualified by aesthetic considerations.

Dreamer will change society politically

Girls: One is daughter of King the other is daughter of villain → The villain's daughter is beautiful + pure → This emphasises freedom — moralistic value of individual assure

The King's daughter (Dvovre) is passive. Chulanic awakens the Messiah at an

Socialist interest is possibly why the Klumpas are red + not white as would be in normal ~~to~~ binary black/white polarity.

Shostko: He liked Hasidic rebeyim because they were strong, messianic type figures → and he himself was an artist.

In what way did the romance genre w. its conventions lend itself to this kind of message.

Miron feels Der Nister is one of the two/three great masters of Yiddish fiction who is still practically unknown - except maybe for Mishpoke Mashker. He is a continuation of Peretz but very dif. from him.

Bashewis' Der Knecht → slavery in all areas.

- Yankee of the story parallels Yankee evinu

Bashewis' works fall into 3 categories

- 1. Historical, family saga → It was quite a popular genre in Yidd. lit. When Bash. started writing (begun by S.A. → Sender blank, one of projected three novels. Others too: I.J. Singer, Pinski, ^{Di Familie} Der Nister (Mishp. Mashb.)

Here he's the modern historian who takes account of economic devel., rise of anti-Sem.

Family Moskat - excellent

Der hoyf (never published in book form in Yidd.)

- Bash. formally the realist, the ^{historian} omniscient ^{author} narrator - 3rd person - don't have single hero or plot (at least not same way as in Der Knecht.)

- 2. Short stories - usually monologues who, in trad. of Peretz in a sense, changes masks - can be a Gimpel, Sheydin and witness (usually of an unusual event) אָפּן פּאַרדעס פּאַרדעס → Miron thinks this is the best of his genres - and this is where, in his own way he continues the traditions of 19th cent. Yidd. lit.

Shoshice - expression in Yidd. - someone who's almost dead & comes back to Senses.



3. ~~A longer~~ Perhaps can call these romances longer than short stories + shorter than sagas - works like Satan in Goray, The Slave, Enemies (Sonim) maybe Magician of Lublin (Der Khurban Fun Kreshev - an early work - 30's) - included in American Edition of Satan in Goray - matana mixed genre

Sonim + Knekht - both deal w. Chmiel Pogroms 1648

(Also Kidesh ha shem - Ash, Moshiakh's guitar - Trunk)

Sonim → somebody tells the story except for last 2 chapters - the story is told by an old maase bukh about the dibbuk in Goray - If compare the story itself w. the final maase buk w. its formal ending, see that the narrator seems to believe that the Devil came to Rekhele + impregnates her - The maase bukh doesn't mention Devil except at the end w. relation to Gedalye. For the writer of maase bukh, it's the story of a dibbuk - it's totally different from the story we've read. We don't have naive scribe vs. modern ~~over~~ ~~modern~~ ~ the modern believes as much in the supernatural as ~~the~~ the scribe, it's just Satanic. It's modern in his technique but not in his attitude

Question of belief

↓
 why did he switch from modern to maase → he wanted to differentiate bet. the naive scribe + the modern ~ otherwise the modernism would not have been so clear.

Shoshke: Bashevis writes a stylized old-fashioned Yiddish.

* Miron: e.g. in Sonim: It also resembles Yidd. expressionist poetry of the 20's. - also modern prose - e.g. Kulbak's early stories - Moshiakh ben Grayim (Shoshke disagrees)

totally modern in a diff. way

Family Hostat → characters use of to but the narrator doesn't — In Sohn, not one of to — the narrator isn't placeable

Miron thinks this has to do w. the fact that it's a romance.
- Bashert's tries to engage us in metaphysical belief in existence of supernatural for a specific purpose — like Hawthorne who wanted us to accept that Scarlet letter actually engraved on chest.

* The devils are not equivalents of psychological realities — he's not saying that Rekhel had certain problems wh. showed up in her thinking that she had cohabited w. devil.
For narrator it's a kind of metaphysical reality

Der Knecht — he was psychologizing here — he doesn't use style to overwhelm ~~them~~ like in Sohn — it's not a thing in itself like in Sohn.

By accepting the slavery of the kingdom of Heaven you free yourself. — He breaks away from everyone, by the end of the novel he is not at home in any group

Wanda — the name alone is a symbol of Polish femaleness — she's also an outsider in her own society
(She's only Wanda for half of story — then ~~she's~~ she's Sarah)
the only mythology wh. explains anything is the Biblical one

Two elements: ① Bashertikayt — romance element — in romance, the meeting of two is always fated, supernatural
② Theme of temptation + submission to temptation. → Onno ho drec his G.itz

doesn't disappear - He is still going to be a slave, even tho' he can't expect skhar because he has sinned.

Biblical Jacob goes to Leban - goes to Pagans - This is important - Sarah is real Jew - new Jew - all the others are half-Jews - they aren't good in relation to other Jews

Miron thinks Knokht less successful than Sotn because mixture isn't organic whole - realities weigh down the hero, but there is a supernatural stasis at the end → This is somewhat jarring against background of what happens to filitz people

Find things that aren't necessarily Supernatural woven in - In Sotn, get break in the Supernatural part + then w. epilogue in form of maaz buka

Knokht - romance-like plus parts that don't really fit.

Hannah Neshet: Their relationship is what ruins fabric of society so they live in deception - this is sort of ironic. - it's more novel mode than romance.

[Note: it's like Gimpel]

→ In Sotn it's sustained, also in Khurban in Kreshet, tho' it's on a lower level.

Der Nister - Mayse mit e nozir un mit a tsigele

^{usan} ^{Sotnik} Two levels → narrator + narrated part + how they merge at end.

Narrating of story → Was Der nister trying to create monologue? - no dramatic quality whatever - not meant to be told by anybody + in this way it's quite different from feretl → ~~it's~~ Symbolic passage

Is it an allegory? — There's only one imponderable in story and that's supposed to be symbolic — the kernel (that's what the hozer was looking for) — But otherwise it's allegorical —> Soul, + in order to reach it he must keep in touch w. feminine, non-intellectual — He has to contend w. all kinds of things wh. try to keep them apart — but he stays w. it + finds kernel.

* This is more like Peretz than the other Der Nister stories which cannot be conceptualized — In Peretz, can always translate into conceptual terms

Der Nister : Peretz + Russian symbolists (Bely & some others play a very important part) influence him

Der Nister is perhaps ~~the~~ ^{the} first who did not try to use to popular voice (the naive Jew) to get his point across — There is no ironic distance betw. him + his narrators

Bergelson like this (tho' they had such diff. outlooks) — he also didn't want to have a character telling a story (unless he wanted to, eg Fayul's mayzes) — but on the whole it's the narrator who's telling it — + it's his syntax, his lang.

Der nister was the same — they both did this + they both belonged to the group Ugans —> They differed from Mend., Abram., Peretz, Reyzen in that they gave up the mask of the naive Jew

Der Nister wanted to tell the story as the very modern narrator —> ~~he~~ this syntax, use of adj., adv. is very dif. from Peretz.

Der Nister also wrote poetry, but only poetic metaphorically → His very well fit into realistic novel. A mayse... is descrip. would

Starting point of this story is symbolic in a new sense, in a way wh. Peretz never tried to do.

Like Bergelson, der Nister starts sentence w. un.

Shoshke: Un has a story-telling effect in Yiddish.

This story is typical for Gedakht phase - teens + 20's → Then he had to write in a different way due to external pressure → Miron - he wrote even better later.

1919 or so - The Soviet group left Soviet Union + went to Berlin + formed their own Publishing House - PEKOFV

in 1919 folk tale
folk tale
4-12-7

Differentiation must be made bet. folks + folkstümlichkeit

sometimes highly sophisticated

Der Nister - 2 stories from Gedakht stage: wrote under Infl. of Peretz but did @ unusual things

1919 or so - The Soviet group left Soviet Union + went to Berlin + formed their own Publishing House - PEKOFV

(The best intro. to Der Nister is in Hebrew by Shmenezuk)

1919 or so - The Soviet group left Soviet Union + went to Berlin + formed their own Publishing House - PEKOFV

Der Nister published PEKOFV in 1929

NOT the official publishing house - wh. was PEKOFV

Singer → Sohn in Geiz first published in DIRK in 1st part of 1930s

interesting sprinter type magazine

Can still find copies in CYCO

