

Part One

1. Exploring the difference bet. autobiography and the novel - the claims of authenticity + the dimension beyond provided by N.W. Author
2. The reanalysis of childhood: revision of previous assessments;
identifying intellectual acuity as the misguided sing of the fathers;
humiliation or psychological ^{consciousness} continuity; temperament vs. mastering
as unanswered question
4. humiliation
2. mind
other ↳ uses of mind reanalysis
- 2 3. Analysis & empathy I: narrative mode // existential options -
ex. 1: the mother + Yon Tov: dramatizing the dialectic
new relationship between self & re-presented offspring being revised
4. Analysis & empathy II: the cognitive code rehearsed -
Shenker & Feierberg: basic of religion [minimizing & structuring] of no problem
Yeshiva scene: balance & role of writing
5. The erotic code adumbrated: ungovernability

Part Two

1. The cognitive/ideological narrative/code: the mask-like journey from gymnasium studies to the disillusionment w/ ideologies via Tolstoy
Initiation & absorption: self: into exist./psychol.
other: into discourse/speeches

Absorbed by:

2. The psychological/existential narrative/code: the journey from dependence to ennui to temptation of ideology to the void
Recognition of void as center

3. Modes of discourse

Analysis: A. Philosophical enunciations in the present

B. Presentation of and organization of the narrative codes

Scene: A. Conventional scene as in Part One

B. The representation of speeches

Speech as the reducing medium

↳ others (discourses of good faith & bad faith) & the self: stuttering paroxysm
narrative time > the slowing toward mid-point

Climax I: existential

Climax II: sexual

4. The Erotic code/narrative: least prominent in this section; Brief, alternate models: Levin-Chamowitz, Davidovitch
↳ triangulated desire: the wait until the center is emptied

5. Connection to whole: the great temptation

Part Three

1. Code shift: the disappearance of theme of self: The social-cognitive world + the drives + fantasies of eros collide + intertwine
role of narrator vs implied author - Going Home Again
2. Analysis gives way to scene as discourse mode -
comic style introduced as fusion of intrigue of petty politics
with sexual force (as distancing mechanism)
3. Cognitive/Social Code: Zionist politics as temporizing
mode - efforts at cooptation - shiddukh theme - olap'ok vs sp'oin
4. Mother-Son analogy
Erotic Code: obsession, arousal, voyeurism, shame, perverse
reversal of fullness w/o contact - Bernd vs Brenner - Bourgeois,
self-hate + envy + triangulated desire - space cleared out by Part Two
Climax II: dreams w/o interpretations: the final reduction
5. The Ending: role of implied author, Lerner + empathy as
return to self (Mother, too) - leaving home + the movement outward
as step outward from circle-reduction

Ch. 5: structure: origins of eros

A. intent to describe advanced bodies stolen by nascent attraction + shame re women

1. attempt to describe feelings on subject as child-analysis: desire always overcome by shame, feelings of exposure
2. dramatic reevocation of tortured childhood: the inability to stop "sinning," i.e., sin = desire perpetual, despite the sense of unattractiveness + incapacity - [emergence of ugliness as defense]

B. On his ugliness + external appearance

→ appeal to Pissarro

1. various rationalizations in diff. periods for the cultivation of unheptness
2. initiation of defenses by dramatic monologue which lapses into envious contemplation of Pissarro's portrait

C. Intellectual attitudes to women as a group/sex

1. analysis of deep intellectual division bet. idealization and deprecation, both in Verhulst + in external terms of dialectic the same
2. undermining of intellectual dialectic + its degeneration into pure sophistry, reveal the defensive nature of ^{the} whole effort

D. Women in this novel

1. They are absent, in any significant sense, and my "knowledge" of them never crossed the border into experience
2. Admission of hatred for both beautiful women + emancipated women - but, again, the hatred turns out to be desire frustrated at the level of self - the fear to move - last step: envy of the successful, triangulated desire

E. Desire as the great enemy of "art" - the force that is unpovertable, subversive of novelistic ambitions, expropriative, need to keep it in its place as, at best, one of the subjects of the novel, while in fact it may be its generating center - "thematized" vs "them" or what is supposed to stay theme + recordary becomes primary structure - || Author / Narrator - Present / Past Subject

* ~~From~~ Dialectic of sympathy + judgment belongs to the shifting

rela. bet. Narrating self and the narrated self within the fiction of the autobiography - yet, the issue of desire as an ungovernable, deconstructive force originates at the author and undermines the reliability the ~~the~~ reliability of the R's control - it is possible to reconstruct the ideology of the H, his values + aspirations + aesthetics

If this were an autobiography, that is all we'd have - but the diff. is that there is an authorial presence of which the H is a construct - what happens toward the end of the novel when the gap closes bet. H + part self?

Chs. 5 + 6 juxtaposed: identical ages + identical openings, yet ins: ungovernable material, in 6: a workable topic, a comfortable

distribution of tractability / intractability /

one - The theme in which there is no present investment

(3) 3 Themes: 1. ^{cognitive} faith / 2. ^{emotional} parent/self / 3. ^{drive-related} erotic failure

unchanged | changed | supercharged

Religious Theme is imagined more sympathetically than in Feistberg because its loss is less acutely felt - separation bet. religious experience (which can be genuine) + the impress of the Father -

Portrait of Rabbi non-ironized - perhaps the only such figure in the book - tinged w/ sentiment, admiration, even humor - the area of belief is so detached that it can be returned to now and examined objectively for its fulfillment of the existential criterion of authenticity; and this man has it: commitment, strength-of-will, for-itself/ness, expression through writing - expression of a wholeness which is situated at the edge of the fallen order, a wholeness that does not -- perhaps, cannot -- exist in the new order -

Father & Rabbi // hypocrisy & centered-self

2 Codes: faith and self?

not nostalgia but admiration; cohesion possible here + not elsewhere

Condensation of time + distribution of narrative energy: Chs 4-8, app. 18 pp.
 given to 3-4 yrs. (10-13) - 3 yrs of Yeshiva in 1 ch. in 6-7 pp.
 age 17 in Kibitz

Yeshiva Chapter as example of the analysis/scene structure in the domain that is most governable - Rosh Yeshiva // Rabbi & Father

* analysis is always centered on self; scene tends toward the other - centrifugal and centrifugal narrative energies

Crisis: role of art + writing (accented here) attraction of new order of proximity; connection to life); role of humor/sarcasm; // to "אורח" of Z' + L's drama; Hikkat Zionism; Absolute Kibitz as absence/hole in text - drying up of meaning -

Motif of Return: The overarching structure of the work: home₁ (as child) // The city // home₂ (as adult) →

But, even in the first section there is a foreshadowing of the later, major return; actually, two: bet. Yeshiva + Kibitz and bet. Kibitz + City -

Discourse as term (better than "code" + "theme") which designates both the theme + compositional materials + speech, esp. since /arg. in this novel is represented monologue

Within the analytic discourse of the narrator: 1) analysis as applied to the historical subject; 2) philosophising + generalizing about life - life wisdom for endpoint - *temptation to make concrete into philosophizing

analysis / scene / speech > types of discourse

cognitive / selfhood / erotic > narrative theme / codes

Intersubjectivity: the question of the balance bet. representation of self and of other - break-through to the other always means the possibility for self-empathy - mediation of the other

N gives instructions about how to understand what is dramatized - p47: I didn't know the pain of life into God then... - sect. as process of revelation/discovery

The N's central dilemma re himself: yes, he does not get seduced into inauthentic action, yet is it because he has the strength of will to resist or because he does not have the strength of will to take part - diff. bet. world and eros

Part. Three

Discourse: almost complete effacement of the analytic mode - instead: dramatic, reparational account of town, intrigue, and his obsession w/R

1. proximity to events: we are now coming close to closing the temporal gap
2. no distance from self at that time
erotic absorption
3. novelistic, comic, stream of events; parodic elements of intrigue which ~~cancel~~ cancels ~~itself~~ themselves
4. N least aware here; eclipse of knowledge; the design of the author

clearing away
the hole

Recursive structure: Part I: cognitive/self/erotic in rough parity

Part II: cognitive is absorbed into self/erotic minor

Part III: self absorbed into erotic/cognitive become parodic material

The Return: 1. the great violation of the fictional pattern

2. the traveler disguised 4 even a motive to undermine program

3. as mystery: why go home: the dangerous, forbidden regressions

The cognitive code becomes entirely shifted ~~to~~ onto the outside

Homology bet. student society + ~~Y~~ family other

Home & border bet. sentiment (admissional/pathos) and satiric distance

Interweaving of two plots: cognitive + erotic

what are the options for action open to the hero: active
principled nonaction/erotic initiative/resentiment

* Analogies bet. mother + self

Disentanglement bet. N's path (TPOIN) and the issue of
degree of disbelief and reform → pain of not having

Erotic program: obsession, arousal, voyeurism, scheme, passive
absorption ^{beatitude} in erotic reverie w/ no contact-connections

what is diff. from Bond's Elianah? Contentment

* Bourisf: introduction of resentment + triangulated desire: it is
possible to hate him but not her - he wants the

release from his own ugliness, to be Borsif, more than he wants, or is capable of having the love of Rahil
 comic triumph in intertwining of 1st 2 motifs (and Lener)
 w/ erotic obsession motif

- * Dreams benefit benefit of interpretations: why? The state of reduction and extremely described cannot belong to the H-only as data, psychic facts registered; not knowledge

Last chapters

↳ second climax, but remains on the level of

The final wisdom

The unconscious, the latent image, influenced by narratorial consciousness

Emergence + differentiation of author behind narratorial stance

* authenticity only goes so far - * there are some things that cannot be absorbed, admitted into the other of

Final gesture as indicative of a kind of blind will-to-survival that that (in unconscious obedience to the Darwinian struggle) somehow goes on, w/ all the exposure involved -

- disappearance of the psychological/psychic theme + the identification of place

+ the shift to the dramatic mode w/ supplement of satire/intelligence

- the cognitive code: transformation of sketch: Zionist politician, mixed w/ old theme of Shiddukh

- The erotic code: ascendent, dramatized but unanalyzed - similarities diff from Bend: the heatitude - mediated desire vs Borsif

- comic structure in intertwining of 2 themes ↳ 2nd climax
 Narrator is author

- Ending: symbolic or actual

summarizing wisdom: how life begins again

notes

Review 11

Introduction: the claim for an aesthetics of authenticity: 1) only the past, experience that has been lived; 2) non-heroic nature of that experience; 3) self-reflexive claim for both purpose & addressee

Between Liliensblum & Brenner: a complex issue of diff. bet. autobiography and auto-fiction, esp. given the operations of ~~with~~ selection and shaping & wording involved in each - generic expectations on reader's side & writer's - reader's: this is documentary; the letters are real & were sent; the dates correspond; the writer invites confirmation & fact checking - writer's: if fiction: this is true to parts of me; the character is not me entirely; I will tell events in such a way as to dramatize feelings & relat., not reconstruct historical incidents; freedom of formal invention in service of a core loyalty

the presence of the author beyond

Brenner's intention to use the generic expectations surrounding autobiography to create the aura of authenticity: the invention of a truth-telling speaker - the problem of reflexivity: however, the privateness of the discourse & the failure to appeal to an addressee public in the opposite direction and, despite itself, creates a kind of generic mix of types & expectations - $\therefore$ Bina can be seen within the genre of autobio but not ^{limited by it}

The presence of parents: important shift in the conventions of the genre - a) reality is psychological, not religious, and therefore the individuality of patrimony & environment cannot be rendered by universally recognized types - b) continuity of identity & existence - admission that he, in his character, has not been rebuilt & renewed - [admission or excuse?] c) preparation/justification for the central structural feature of the novel: the return home on the part of the young man who should be breaking away

Dialectic of Sympathy & Judgment: through the particularity of individual conditions, through towards a shared experience of suffering that unites and releases the capacity for sympathy & these two modes are correlated w/ the kind of representation put in operation: dramatisation or analysis: when & under what conditions

* return to childhood; over the ground covered by Guenzburg; now from a new angle

same begins an illustration of analysis & then taken off on its own

Can he work one or the other - But: The understanding that comes through analyzing doesn't necessarily lead to empathy - is it that only by showing that the block can be gotten beyond? A dialectic that can have no rest - when is the switch flipped bet. one and the other?

The pathology: physical 'sin' of ugliness from mother + absence of self-worth from the father - mother's 'sin' as the example of the ugliness hypothesis that he uses on himself -

Psychology as new method for viewing the human milieu - the past, when view from the perspective of human experience, taken on an already doomed aspect - the continuity in human experience is suffering + humiliation - and not some other essence given by a different system of value, like faith or sacred text -

everything viewed from this point-of-view of this new perception -
* The great reduction of reality: its lower + gains - great modal shift in the terms of the question that makes this novel truly new - Humiliation as the great continuity - ^{the social construction} of self -

Consciousness caught in the grid of need + social system: no double-bind of the child rela. to his own performance - The rigors of the experience of the analytic temper - Consciousness + ugliness

Consciousness + its liberations: because one can see + understand, even though this is the great burden of self-reduction, there also exists the possibility of empathy -

Shame + humiliation as the basic experience

Little need for psychoanalysis here because the psychology is all on the surface + the ~~the~~ reliability of the narrator is manifest - in fact he is too right, too unrelieved in his scrutiny - he is at that stage where he has understanding but only partial acceptance -

an existential or a depth-psychology, i.e., one which does not incorporate the level of drives + sexuality

Brunner & Feierberg on the inner world religious world of the child + later on the distribution of representational energy + the centerpoint of crisis

Comparison of the ^{other} Tom Tor scene + world-of-religion scene
 Ch. 4: The failure of the analytic mode to bridge the gap bet.
 present self and childhood self, esp. on the question of
 religious faith - the analytic mode has to see inconsistency +
 guilt and external pressures - ~~and~~ an impasse reached
 [what makes him push to get beyond the impasse? it seems as
 if -- on the surface -- that the intellectual dialectic ~~promote~~ promote it:
 yes, well, there was some conviction: i.e. intellectual honesty that
 is willing to qualify statements - a kind of intellectual back door] ^{illustration}
 The other mode is by no means "pure": begins w/ catalogue +
 moves toward "inward" depiction, dropping as it goes the ligaments
 of analytic presentation - still narrative, never fully detached,
 yet bonded, empathetic, connected [Q: How far in + for how long?]
 The other mode: its ability, once set in motion, to get inside + get
 free of critical argument, -- all this as a function of a shift in
 the mode of discourse: change the angle of vision + you get
 unexpected results

The motivation: the need, desire to reconnect w/ the past + one re-
 mains in the anteroom so long as the analytic mode is operative -
 hypothesis: the need to recover is stronger + antecedent
 * Origins of the modes in the Jewish-parental milieu of childhood:

Analytic	Dramatic
Reappraising of mind	over of religion [the aggadic side]

Without this energy, some sense of the whole can't be gotten -
 novel about what it takes to comprehend the self, and
 others, and parents

the imaginative need to return to the past + recover experience
 (not permitted by analytic mode) paralleled to the actual, physical
 return enacted in the novel