

ברוך

1 idea of the white, blank sheet: his future/non-future can only ~~be~~ consist of ~~the~~ the imaginative act of reappropriating the past - the future is in nowlife of writing

public ~~inner~~ - not "novel", not story but self-consciously episodic narrative: impressions + sketches imply characterization of others, portraits, scenes, situations [but in fact there is much analysis & summarizing, not fully sincere]

מבט אלכסנדר - "ר" > quotation marks as a mode - makes terms conspicuous in their status as ~~signifiers~~ signifiers out of which with their conventional signifieds - consciousness of using terms which are fraught w/ conventional meanings; there are no alternatives, one is stuck with them but their associations are inflated - and as I use them, they will always mean different/less

"The Part" - catalogue list the staples of the picaresque & sentimental novel of the Haskalah: events, murders, love entanglements, spins of the wheel of fortune, tragedy, pathos - Instead: shadowy, unbrilliant hidden suffering - difference is bet. public/exposed/visible vs hidden/uninteresting/undazzling/irvisible

Question of audience: the part of a hero - outward, for world

non-hero - reflexive, hidden, for the self

Self-consuming introduction: clearly this is a real ^{life} narrative, whose significance is demonstrated by ~~the~~ the fact of its existence, and whose "publicness" is demonstrated by its publication - so what is going on here? the hyperboles of authenticity: non-novel in reference to accepted idea of novel; private communication compared with the blithe display of trumpeted-up events

Claim of the narrator: I am enough; this is necessary for me; confessions are not bratted about; There would not be an audience

for what I have to say
 Compare to the opening of Littenblum - Vol 1, pp. 94-96 -
 Heb. drama vs world drama: strong effects & passions vs afflictions,
 stupidity - long, expansive vs B's concision: 3:2-150 נוסף
 Taken from Littenblum but muted, reduced

Intro. also informs us of the M's present status & location & opens up the
 question: ~~How~~ did he get there? How does a simple teacher come to
 write like this?

- X
- [Keep track of ratio of pages/chapters to years in the life - the disposition]
 Conventions of the family saga & the origins of the hero: rather con-
 ventional beginning vis-a-vis western, novelistic lit., with its belief
 in early influences? There is a specificity of characterization here which
 raises this above the function of telling us that this protagonist
 is a typical, just another lad from the Pale like many others
- > The return motif: the scenes from home are important not just to
 tell us something about the origins of the M but because, against
 all expectations, the hero returns home after his sojourn in the
 big city and sinks back into his milieu
 - > Contra Lit., Feiwel & Brd: in none of these is the real depiction of childhood
 important: in L. it is added to Guezburg, in F the father is
 a mythic figure of the last believers, the last soldier in the
 empty fathers, in B. absent altogether except for the ciling
 father whose blindness is magically cured by a healing
 rebbe - in contrast to B's narrator, who bears the illusion of
 self-birth, the M here is hyper-aware of the "determination"
 of his early years, and ~~if~~ in fact, is burdened by doubts
 of his freedom, his ability to escape, transform himself
- A

1/16 ... P's O/P: deliberate adjustment downwards of class of hero & Frye
not material for historians ... but for novelist?

Grandfather: colorful, larger figure, whose virtues were the reverse
side of his shortcomings: generosity + charitableness or irresponsible
throwing away of money not his own? Good humor, cheerfulness,
stiff or drunkenness? lovable fool or scoundrel?

2 Complex with showing + telling: summary, mini-scenes, dialogue
Figure which represents the fundamental ambiguity of the old regime
in its own terms: beliefs, joy of worship together with negligent unworldli-
ness at expense of women -

Sympathy + Judgment as the two dialectical principles

3 The depiction of the mother: known in shifting viewpoints linked
to different times in the H's life and changing attitudes -
self-consciousness re presentation + the ~~literary~~ normative literary
models: The beckoning of the romantic, idealizing mode,
which was his when he was younger, which transmutated
the mother into ~~the~~ a type, Jewish Womanhood, and made
her trials heroic in dimension - ~~to~~ epitome of traditional
virtues: modesty, piety, patience, devotion to family, etc.
- The father ~~was~~ did not lend himself to symbolization,
but she did

> Now, however, he sees only the suffering untransformed
by heroism, which was the transforming supplement he
had added -

The mother + father: if not heroism, does he not see her under
the aspect of pathos, which is ^{now} his own framework of under-
standing: poor orphan, pitied by R. Brand, disfigured by
measles given to a foolish man -

Mendeleev
father

*

4. prejudice for scholarship over decency of character - because of value of learning, in which both she & R. Baruch believe, the character of the man she is given to is not scrutinized.

The Father

Generalization: vain, self-regarding, yet groveling before others, compliant; greatest wish: to be taken seriously as a man among men, as an esteemed presence in a group/community

Relevance to the H: inverse relationship, but same elements:

- meekness, self-criticism/fabacement > at ~~not~~ root same radical lack of sense of self
 - same desire to be accepted & taken seriously, but failure to pursue
 - experience of humiliation the same, though father is unconscious and son supremely aware of his condition
5. active deception, fortune hunting, hypocrisy [also a state the H is thrust into & cannot seem to extricate himself from]

The misbegotten's revenge: he makes life bitter for all & threatens to leave her.

*
Cruelty on
how many
the sin of the father
is seen/memoried
as not just "of
the father"
individualization

6. Her "sin": her ugliness & her poverty forever stand as a provocation to him - her sin is her condition, not the life she has made.

sin = what one is burdened with by birth & circumstance, not the life fashioned by one's actions -

Melamant as lot (his lot) - tried to escape father's low origins but failed - taught in the villages of the north & went south in search of his fortune but ended up back as a melamant and that is what the H is, of sorts, in the village from which he writes.

I 1 Mother's determination to be a provider & to contribute to the household income: occupation of cleaning & preparing slaughtered geese, which called butchering, to give it a male, serious, sound

Father's persistent refusal to give her credit for her contribution and her persistent application to her efforts and to seeking his recognition - his ~~boon~~ vulgarity and hypocrisy an eternal affront to her - his pleasure in insulting her by praising other women and making her angry

Present-time intrusion of the Past: "Even today after 20 years together, it still continues..." Reflections on autobiography: most authors allow the passage of time to sweeten the past & its travails until these memories overflow like the elixirs of Eden

> Credo / Ani Ma'amim as an autobiographical persona: polemic against the romantic school & its conception of childhood & its artistic retrieval: not golden clouds, charmed world revealed to adult in moments of grace, which constitute the reintegration of the dissociated self -

* > The image of the suspended sieve: past presents itself to him as covered by clouds, a mudied mountain of sand suspended [above me] like a sieve (š'š'š' š'š'š'); from ^{the chaos} which escape scattered facts, which he knows-feels (š'š'š') rather than [properly] remembers - These scattered facts do not come to life (take on ^{shape} flesh & bones) and re-embody themselves into a single body, but rather remains as dark and heavy

Inversion of revelation at Sinai: "forced, not voluntary, "a revelation BUT shattered, incoherent, disembodied, content sorrowful

- 8 The ministering angels of childhood: taking on and inventing a standard topic (before/with Bialik) - but here paint them w/ a dark rather than ethereal face: expression of anguish 183 but not pathos: deprivation, tedium, dulled & muddled pain, eternal, unending
- * Contradictions of chapter: declaration about the muddled, scattered, involuntary nature of memory vs the finely-lined, dramatically realized, fully imagined scene of mother's loneliness on Yom Tor from period of age four - Therefore we can only ~~see~~ draw the inference that these are scenes based on a kernel of felt knowledge, rather than visual memory, which were created in the artifice of the imagination - no claim to authenticity - through-memory
- > The method emerges: 1. generalization; 2. dramatic scene as illustration [here interrupted by present reflection on method] - recalls rationalism of Ginzburg - intellectual reflection, now - followed by dramatic evocation of the then-in-the-now - episodic, unprettified
- < Body image: pasty complexion, misshapen body, trying to gain attention ~~by~~ from adults by acting grown up (p. 181, 180) Disgust w/ self as continuity
- The Yom Tor scene: superb control - creation of tableau of piety, eagerness to please, reconciliation after eruption, her dependence on son as compensation for husband and then the progressive disintegration, slow release of painful news w/ denials and face saving, humiliation, return to silence and to redoubled desperate embrace of boy - psychological experience as central, not critique of

community + society, rather reality of humiliation as human condition -

Humiliation as modal state, again

2

- 11 While ostensibly continuing on the theme of the mother, focus shifts to the crucial role played by Jeremiah's intelligence: dependence of both the parents, each in a different way, on the promise/investment of the child.

First the mother: child as justification for her anguished struggle for survival and for the humiliation she daily endures from her husband -

- > 12 *Humiliation as both 'old' and continuity of conditions bet. parents/old world and the new-world-after-faith - emptiness of self at center, essential deprivation, which compels a ~~drive~~ ^{drive} to gain acknowledgement-recognition of worth of self - differentiae:
- 1) nature of deprivation: social/class re father; existential reasons, and 2) degree of awareness acceptance. How different, in fact, is the world still inscribed within faith? How much of this analysis is a reading back into the world of tradition the essential anxiety of the post-lapsarian experience?

The mind of the N: he explains his father's behavior by appeal to the idea of גורל ה'2'16 - term of analysis of society out of the radical description of bourgeois life - problem of focalization: the past is conceptualized by the adult, post-textual, submitted to analysis, delivered in generalizing, explanatory rubrics; within this framework, we have scenes that are focalized through the consciousness of the self (here the child act?) at the particular stage of its growth (and even then, not heard the way a child would but the way ~~and~~ adult writer

would recast them for universality -

- * The disenchantment of the world of Torah: compare w/ Feistberg: not struggle of ideas, search for nurturance of the self/soul, spiritual needs unfulfilled + finding their longing elsewhere - rather world in which class difference and the abrasions of the self are the governing realities - e.g.: the world of Torah portrayed as a social system in which scholastic aptitude has been merchandized and made a counter for the play of social ambitions - (Glikman's on marriage) - minute analysis of the sacrifice of the growth of the child's self-esteem to his
 - > ambition: the double bind of the father's expectations and scrutiny and the child's own exploitation of the only avenue that will bring him affection + attention -

- > The origins + fate of consciousness as commodity and as endowment - intelligence/intellectuality/mental acumen as lumpen force that is preened, cultivated, exercised, displayed, sharpened - then the bottom falls out, the rationale for the extraordinary organization of energy disappears, and then what happens?
 - * ! slings! !

The expense of narrative energy in the dramatic portrayal of the father - anatomy of trivial evil or father of trapped petit-bourgeois soul? Point of extended dialogue that concludes chapter: tragedy of crown princess; his desire for dignity leaves no room for her, moves away from her -

- * > The social construction of self: the father's being constituted by the desire to compensate for inherited social inferiority by gaining recognition as a doer - made it, he claims, half-way - the absence of self at center

Poulet >

- > empathy possible because of this analytic breakthrough: The social construction of self, deprivation, humiliation as continuity
 13 Katzin as social nemesis, who reappears as Hamelin/Borsig indication of the transmitted, constant reality -

T

- 14-15 Catalogue + analysis of the persecutions in the town's "Pr: super-surveillance by father, envy + calumny by peers, nicknames - the particular shame of being publicly excoriated by father for minor infraction - the extreme cruelty special to young boys, whose terror we forget as adults -
 *fundamental experience of being exposed before others as worthless, as a sham, before one's enemies, before those who, while posing as our friends, are eager to delight in our fall - alienation - ostracism from peers as "other" because of his endowment + his own attitude - again, the double bind: the natural urge to be free, naughty, playful like them, vs the urge to disown them and his impulse to take his revenge and declare his excellence by being holier + more erudite - can't win either way -

What is new here is the complexity of the ~~victim's~~ psychology: not just oppression but inner collusion, his needs, plus an understanding of family dynamics that goes beyond the critique of types + institutions -

Despite his natural aptitude and genuine religious motives, he privileges "the pursuit of praise, the striving to make a name for myself" [↳ play + inversion of 20th 27: not their persecutions by his pursuit!]

- 15-16 How do you explain a life? Retrieve a life? Structure of chapter: analytic dissection of childhood: the pressures, urges, ego strategies, etc. - comes up against the totality of identity at the time, the completeness of devotion, the absorption in studies, and these studies are ridiculous in their subjectmatter for a child (scornful catalogue, bottom p. 15) - now, of course, I can't understand who I was then = I cannot accept that my devotion/piety was authentic + therefore must have been put on, manufactured for the garnering of attention - inability to connect with that presence, essence of experience - to accept the possibility of that kind of fullness is threatening to who he is now: the skeptical, post-religious man, world-weary [criticism is not moral but existential: that kind of authenticity - passion - commitment]
- >
- * Result Self consciousness correcting itself, catching itself, striving for comprehension + comprehensiveness - or pain of disconnection, need for self-empathy - the need to rejoin the self + the breakdown of imaginative connection appeal to alternate explanatory measures: environmental influences + pressures, ~~the~~ power of habit + urge, external sanctions + interdictions
- Yet what follows -- the Feickbergian revocation of the spiritual-imaginative world of pious childhood -- is not a continuity but a new departure: inside rather than outside
- > Judgment + empathy in the project of understanding the great break + how a single life contains it.
- 16 The inner religious world of the 14-year boy: now, finally, this world is presented immanently, attempt to render it

not as crazy, distanced, incomprehensible, but as utterly sensible to young boy - admission of the ~~sp~~ real spiritual substance of it - This is brief, in part because the ground has been covered by Feierberg, this is his territory & he owns it; the reader has had enough of that - importance here is the breakthrough/admission of the existence then of a world of plenitude & spirit that was not merely a hoax imposed upon the defenseless boy or simply a vehicle for getting attention

* World enchanted - shorthand sketches of the F territory:

revealed texts are the dramatic milieu of life; this world an anteroom to Other World; fear of impurity & sin that swirl in the world; world as symbol, only manifest faces of hidden meanings; Judeo-centric experience of humanity - Jews at center of God's attention; the world of the mitzvot as happy world & happy life - Torah = life in its affirmative mode - finitude, injustice, persecution seen w/in messianic context, as signs of unrequitedness, which engender longing to coming

* Contra Feierberg? not seen as already under the aspect of disintegration, as dried up from within - still potent, but at a certain point becomes simply irrelevant [we never see that struggle]

17

p. 18 + p. 22

Age 10

Two chapters begin w/ same sentence - The whole of this chapter is presented as a kind of digression, an unintended turning-aside to a subject which is "interesting" to the reader (by its nature) and the product of the confessional urge on the part of the narrator, but which is not what is wanted, what is right - the indication of something ungovernable, a subject that violates the self-prescribed

Feierberg:
the world of
unity becomes
read

novelistic procedures & in the end there is a need to begin again with the "right" subject

- 19 If this were a 19th c. novel, we would now get an insight into the seeds of erotic feeling that were innocently sown in youth in the playful interchanges at girls - precious intrigues - who was sweet on whom - recalled w/ an air of innocence & nostalgia -

However, the only possible point can be his withdrawal from these flirtations [the other boys are all older & richer]

Locus classicus for the description of sexual shame: humiliation,

abandonment, insufficiency, loss of self - he begins where Elimelech in "170 12312" ends - E. never owned up to these

- > feelings & believed himself "ready for love," only to be pushed back to where he probably ~~was~~ started out - He ~~is~~ here is a type of E., but supremely self-conscious - his mortification for religious reasons [17, 170, 180] are undermined & eclipsed by his mortifications over his perceived ugliness

Double guilt: he does not possess the power to sin in this area, his timorousness is paralyzing - but instead of feeling ^(by his ugliness) protected from sin, he is doubly afflicted because he can't confront his urge & overcome it, so he continually returns to it - impulse & desire but no possibility of actualization because of stigma

- > His guilt, his sin, is his ugliness - it is his & not his - given to him by God, it is his condition & therefore not his fault, a curse, a burden, a throw of the dice, yet on the other hand it is his, and on some level, deservedly his -

- >> Why does he interpret his physical appearance so? There is no sense that others react to him in the same way or that this ugliness should of necessity be a determining

fact in the formation of his sense of self? as a reaction to his scholastic performance? as a defense against sexuality itself?

- 20 Return to the present - erotic shame a life-long continuity, which connects the past, prelapsarian self, with the present one - and all the stages inbetween: Yeshiva, + the life of an extern afterward - category generalized to overall self-presentation of the external self: completely unkempt, self-forgetful external appearance - even to the point of clinging to the kapota after he had become European inside

* Rationalizations: Their continuity - pre-finding support in the i.f. of TOH + NH?, first for his manner, and then later: in the camps of Russian lit. exp. Pivovoy of the others - glorifying in the attack on aesthetics + the championing of justice over beauty - deconstruction of the rationalization as he reflects on the handsome exp. portrait of Pivovoy and he realizes that these defenses are all vitiated by his need to find protection, to alleviate his burden -

- 21 Continuity in attitudes as well as behavior - in absence of contact w/ women, a swarm of contradictory -- and hated + agitated -- thoughts - The extolling of women in the Bible + rabbinic midrash vs the numerous disparaging dicta - the same polarity carried over to post-religious life, and with the same casuistry - on the surface there is affirmation of the new woman, the emancipated woman, yet qualifying these ~~statements~~ statements are reservations of various indirect sorts: Yes, but; and through the "but" is disclosed the animus against women - * Representation of a talmudic pilpul, which is recognizably talmudic in form

but whose content is taken from the contemporary debates
of ^{the} Russian intelligentsia at the time - again, a demon-
stration of the theme of: outward change only

- 22 Absence, desire, defense: in the absence of real contact and experienced success, the development of defenses: pride & haughtiness as cover for inadequacy - the emergence of hostility in various degrees & forms: hostility toward beautiful women and their perceived contempt for him, but even more so for the emancipated woman, perhaps (he speculates) because he knows them better, or because they have lost the "feminine charm" that interests him.

His "genius" attempts to reject the whole area, but he remains mixed in his resentments of others who succeed and his longings for love - he has never known the experience of love & is an outsider to this world-shaping force & women are absent from his book -- he still wants.

Breaking off the digression: he is about to proceed to applying his analysis to experience, to the several women he has known, esp. that one... Rachel.... but the train is broken off by a self-conscious recall to authorial responsible conduct. *What is this? This is a subject that requires craft & the past few pages display none - a giving in to the burning desire to tell all, which cannot be stilled by adding more p's & s's (shadings, subtleties?)*

Interesting/uninteresting: the seduction to interesting, romantic material, which must be overcome because it has the status only of a desire; it is not reality

[It is impressive how quickly these writers turned their experience into sophisticated art: diamonds made under pressure]

- 26 The exertion-expression of self through writing becomes an occasion for humiliation, shame, punishment

↑

act. 12 The portrait of the Rabbi, Itamar - Hatan: large figure, genuine in his values + powers; in contrast to father, a man who is not double, hypocritical; as rabbi + scholar, presented as authentic incarnation, and one uncompromised, undiminished by incipient modernization -

double perspective: It's feelings then (age 12), and now, which come surprisingly close - [add the perspective of the Rebbeztzin: love, admiration, exasperation] man who writes, expresses, as well
 existential reduction: what is admirable (and what the It shows himself amply ready to admire) is the genuineness, separate from the content - irrelevant that what he is teaching them is often wrong - moment of coherence

- 30 relation of love that is direct + substantive

Rebbitzen's monologue: more monologue than free indirect discourse here? attempt to ~~to~~ represent that the otherness of the non-self - to represent the other not just in language but in speech - transcendence of narratorial subjectivity - problem of native language - which speeches are in Yiddish, which in Russian - striving ~~to~~ not to dissolve but suggest the non-Heb. lang. patterns - extending the flexibility of Hebrew -

- > non-dramatic monologues, i.e., there is no action as in Tennyson + Browning + Tchichovsty; rather a display of subjectivity + ideas - characters who are "typical" of their environments, however conventional or unusual.

The discourse of the Narrator?

Ban-mitzvah as non-event; no passage felt; events of transition askew¹⁷

* 17
act. 13

Setting up the terrain for the apostasy scenes: well-trodden ground - set-piece, type-scene from earlier ~~scene~~ lit - how will he deal w/ it? intimations of the great crisis - foreshadowing of "spoilage" ^{שפיכה}, reputation of Lita, Yeshiva as institution under siege: great learning and great risk; dim awareness of the existence of apostasy - ^{expectation of ~~to~~ more from} ה'לך נשד' א'ל נשד' נשד'
> manipulation of expectations - that never taken place in the way it is expected

10

The short-shrift ~~for~~ to the three (?) years of Yeshiva - very much the sense that his career in this place, his experience was in no way remarkable, and the gradual process of "becoming enlightened" (^{נ'סענא}) was already given classic treatment elsewhere - hence, the summary, analytic survey of these years: "They can be divided into two periods...."

* Emotional-selfhood aspects or cognitive transformations (entirely absent)

Periodization: almost structural sense: 1) soundness of the paradigm
2) the paradigm has lost its hold but retained during defense & refusal - all the individual components (eating days, writing, outside books, etc.) the same but changed -

24 Inventory technique - tied both to the analytic-critical mind of the H as he assesses his experience and also ~~the~~ (perhaps parody) the moral book-keeping of the musar ethos in the yeshivas -
* Ovadia as constant reflector of the [changing] accepted norms

even in 1st period { Six errors: 1. solitariness, 2. resistance to brilliance in favor of ^{א'ל} ^{א'ל} in learning; 3. leaving one yeshiva for another; 4. leaving his "days"; 5. interrupting study; 6. extraneous concerns: aggadah, messiah, world-to-come, prophecy

35 *Role of art in the ~~Fall~~ Fall: Theological-doctrinal world was effected much more deeply by a simple, slight literary sketch than by those books which took on and debated the great issues, in accommodationist mode of the moderate Hascholah and strive to demonstrate the reconcilability of Torah + outside learning - the manner, the power of true art which simply describes life - direct rapport w/ life-aspects of the heart, unmediated through learned texts [echoes of Lyrical Ballads]

The Bible unveiled: suddenly characters revert, long dressed as talmudic rabbis, are returned to their own, even anew

36 Spirit of levity + jest [Kierkegaard re the Nation + the uniqueness of Israel; E. in Urva pacha re the punition of Sinai] - ^{role of} role of humor, sarcasm - ^{role of} role of humor, sarcasm - one of the standard cruxes, proofs of the ahistorical truth of the Rabbi - dissolves into laughter

37 Shame of dependence as special burden + wound (esp. in light of clan origins + the fragility of self-esteem, special vulnerability)

The publishing project: little journal, one handwritten copy, aping of the great Haskalah publications - passion of, not just writing but of publishing - redaction as holy calling - priest consecrated to holy service/office

38 The Exposure Scene: expectation set for high/jinx, for great fun at expense of the Yeshiva's teachers + students - instead: the blow that never comes, the pathos of the ^{betrayed} father, belief in boy's essential goodness, concern for him. as the hypocrisy + small-mindedness of the ~~pre~~ students

*//Lilienblum: The false drama of his departure from Vilkomir

7
39

Baharef as a journey/quest/picaresque novel - complex set of generic expectations: The Haskalah novel w/ its great geographical sprawl + the picaresque à la Fishke + the concept of Bildung - we expect, at least (like Lili'entblum) (and, later, like Hertzl's

idea of the war (against departure for Eretz-Yisrael in Agnon) an triumphal exit-liberation from the provincial enclave to the larger world and the program there of experience - but instead we get a series of failed sojourns, failed attempts at disengagement -

Novel about return: he comes back + stays when he does not have to (money, for the H, no it not the issue) - a question of will - the great unanswered question: what keeps him there?

Mord grounded in a question that is never adequately answered - novel about the entangled self -

Davidiah as foil, as mirror, reflector of accommodationist ethos: settle w/ the now - responsive to ^{also for} claims of family, needs of ego, the changing times - Hivbat Zion as middle - down movement - lack Jer's existential supplement -

* Haskalah war [self-parodied by Lili'entblum] or paradigm of authenticity - see Trilling

40 Empathy for mother: awareness of the anguish of her life + his role as its sole source of alleviation - How strong a factor is the centripetal motion of the work? self-justification?

> Or an indication of the genuine difficulty of extricating, disentangling, reversing the self from its real & legit. origins?

vet. 17 Year in back in the Klotz - force of will to go back, not to rebel, but it is no good: feels like he's been kidnapped + thrown among ruffians-barbarians, difficulty in letting go

of his Hibbat Zion sentiments, "sophisms" in apology, redoubled, forced pietism, urge to reveal himself^{to}, seek refuge w/ a local maskil - - summary sketch of material covered by others (נצי"ב נאמן of Beer, for example) -

- 41 The Absolute Crisis (Chinut O's'veta) - already set term, as its European nomenclature - Krisis - a topic already in Liliensblum, The center in Teitekey (the great Tisha B'Shvat) - here the great moment is an absence, a hole in the text, an elipsis - - dispatched w/ a few hackneyed phrases from the lexicon of crisis + apostasy -

Crisis: the cognitive break, admitted + irreversible, yet, as we see, not necessarily related to how one's life is in fact lived - here, on the theological-religious observance level, the loss is almost entirely taken for granted, like losing one's virginity (like an American undergraduate in the 1970s) - an engulfing dramatic event but by this time taken as inevitable, de rigueur, of no larger significance, headlike now only to the subject himself - a generational rite de passage -

Crisis + follow-ups: automatic assumption that such a realization calls for + will be followed by the requisite life arrangements BUT her ends up back home instead of in the big city - post-facto understanding that reasons for doing so were rationalizations, but what are the real reasons: fear of what lies ahead, emotional entanglement w/ family?

- 42 The beginnings of the accommodation on the part of Y to the change: The town ~~proved~~ proven itself difficult to outrage + provoke - more than willing to meet her half way - 30 yrs. later than Liliensblum - The "benighted" are not naive -