

Indiana University  
Department of Near Eastern Languages and Cultures (855-5993)  
Born Jewish Studies Program (855-0453)  
Goodbody Hall 102/326  
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Stephen Katz  
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Office Hours: MW 11:00-12:00 (& by appointment)

## JSTU L380/NELC N587 - Modern Hebrew Literature in English

(Spring, 2013; class #30798/32755)

Time: MW 1:00-2:15

Place: WH 009

### SYLLABUS

Note: Reading sources are abbreviated via last name of author/editor/ collector. The symbol [eR] refers to titles on reserve [or e-reserve] at library: > The direct url is:  
> <http://ereserves.indiana.edu/eres/coursepage.aspx?cid=3841>  
> password is: **forward**

Goals: Acquire an appreciation for the consequences of and diverse responses to cultural upheaval; develop a sensitivity and enhanced skill for writing, form and style.

(M) Jan. 7: Introduction: Definition of terms, scope of readings.

Reading representative poem "Alone" by H.N. Bialik (in class handout).  
Begin reading **The Shtetl Book** for written report (see below).

(W) Jan. 9: View video, "Image Before My Eyes" {# DS135.P6 I434, 1988}—

(M) Jan. 14: The turn to modernism: Y. L. Gordon, Haskalah and the Jewish woman

Read: [eR] e-reserves--"Kotso shel Yud" ("The Tip of the Yud,")  
*Source:* *CCAR Journal*, Vol. 53, No. 2 (Summer 2006), pp. 107-188; a full translation together with the complete Hebrew text of Yehudah Leib Gordon's epic poem. (also available is "Zedekiah in the Prison House" by Gordon, English trans. with complete Hebrew text, *CCAR Journal*, Spring 2003, 33-48). [Questions: contact [snash@huc.edu](mailto:snash@huc.edu)]

(W) Jan. 16: East European Shtetl Life: H. N. Bialik

Read: "The Short Friday" (Alter 105-124).

(M) Jan. 21: MLK Day: Class does not meet.

- (W) Jan. 23: “Fallen Reality” in East European Jewish Life  
Read: Mendele’s “Shem and Japheth on the Train” (Alter 15-38).

**Intensive Writing Assignment #1—To be sent to IW students via email.**

- (M) Jan. 28: The Traditional World in Transition: The Younger Generation  
Read: Feierberg’s “In the Evening” (Alter, 65-84).
- (W) Jan. 30: Visions of Childhood  
Read: S.Y. Agnon’s “The Kerchief,” (Agnon 55-66)  
Band [eR] 224-228; Leiter (see under Agnon) [eR] 20-27;
- (M) Feb. 4: Alternate Visions of Childhood:  
Bialik’s “Aftergrowth” in Penueli [eR] 15-23.
- (W) Feb. 6: S.Y. Agnon’s Modernistic View of the Shtetl  
Read: “The Tale of the Scribe” (Agnon 167-183); Band [eR] 109-113;  
Field trip to Lilly Library
- (M) Feb. 11: S.Y. Agnon’s “The Tale of the Scribe”--continued  
(Agnon 167-183); Band [eR] 109-113;  
Leiter [eR] 235-238. Also, Hebrew Bible, Esther, ch. 5.

**Intensive Writing Assignment #2—To be sent to IW students via email.**

- (W) Feb. 13: Introduction to the Satirical Novel: Mendele Mochher Sforim’s  
**The Travels and Adventures of Benjamin the Third: Themes, Images, Ideas.**  
Suggested: “Benjamin of Tudela” and “Israel Ben Joseph Benjamin” in  
**Encyclopedia Judaica** (1971) 4, pp. 535-38, 526-27; Also: Travel account of Benjamin of Tudela in  
Curt Leviant’s **Masterpieces of Hebrew Literature**, [eR] 336-57.
- (M) Feb. 18: Mendele’s novel: Characters and overview.  
**Suggested: THE MYSTERY OF THE TEN LOST TRIBES by Ziva Shavitsky**  
*A critical Survey of Historical and Archaeological records relating to the People of Israel in Exile in Syria, Mesopotamia and Persia up to ca. 300 BCE.* Cambridge, 2012  
For more information about the book, see link below:  
<http://www.c-s-p.org/flyers/A-Critical-Survey-of-Historical-and-Archaeological-Records-relating-to-the-People-of-Israel-in-Exile-1-4438-3502-1.htm>
- (W) Feb. 20: Mendele’s novel: The plot and its satirical underpinnings
- (M) Feb. 25: Revolution and the First World War  
Read: Tchernichovsky’s “Levivot” in Mintz [eR] 44-67.
- (W) Feb. 27: MID-TERM EXAMINATION
- (M) Mar. 4: Y.H. Brenner’s sobering realism:  
Read: “The Way Out” (Alter 141-157).

**Intensive Writing Assignment #3—To be sent to IW students via email.**

- (W) Mar. 6: S.Y. Agnon on the Great War and Human Affairs  
Read: “The Doctor’s Divorce” and (Agnon 294-318)  
Band [eR] 254-7. Bible, Genesis Ch. 34.

**3/18-3/22: SPRING BREAK**

(M) Mar. 18: Special Program--Visit to IU of Israeli novelist **A. B. Yehoshua**

(W) Mar. 20: The Pioneer Encounter with the Old-New Land  
Read: Lamdan's "In the Khamsin," Mintz [eR] 130-135.  
Also: Hebrew Bible: Genesis 21:1-21.

(M) Mar. 25: The Pioneer Encounter with the Old-New Land (cont.)  
Read: U.Z. Greenberg's "At Your Feet, Jerusalem," Mintz [eR] 120-25.

(W) Mar. 27: Representation of the Land of Israel  
Read: A. Shlonsky's "Prayer" and "Tiller of the Soil," 168-179.

(M) Apr. 1: Abraham Shlonsky's poetry and "The Religion of Labor"  
Read: "Shepherd" and "Jezrael" in Mintz [eR]; 166-67. Also, Bible: Numbers chs. 22-24.

(W) Apr. 3: Shlonsky's poetry and "The Religion of Labor" (cont.)  
Read: "Toil" in Mintz [eR] 178-187.

**Intensive Writing Assignment #4—To be sent to IW students via email.**

(M) Apr. 8: Hebrew Literature and the legacy of national catastrophe  
Read: A. Barash's "At Heaven's Gate" (Alter 161-176),

(W) Apr. 10: Hebrew Poetry and the Holocaust  
Read: U.Z. Greenberg's "We Were Not Likened to Dogs..." Mintz [eR] 124-27; Bible, Genesis ch. 28,  
and Greenberg's "Lord! You Saved Me..." Mintz [eR] 126-29.

(M) Apr. 15: Agnon's view of the history of catastrophe:  
Read: Agnon's "The Lady and the Peddler" (Alter 197-212);  
Read: Band [eR] 399-402; Leiter [eR] 212-215; Genesis ch. 39;

(W) Apr. 17: The Traditional Woman in Her World:  
Read: Dvorah Baron's "Fradel" in Penueli, vol. I [eR], 169-181.

(M) Apr. 22: The Ambivalence about Faith in a Modern World: Agnon  
Read: "A Whole Loaf" (Agnon 355-69); Band [eR] 189-201; Leiter (cf. Agnon in bibliog.) [eR] 281-84.

(W) Apr. 24: The Earthly Paradise or the Ideal and the Real  
Read: "From Lodging to Lodging" (Agnon 147-159)  
Band [eR] 220-1; Leiter [eR] 259-261.

**Intensive Writing Assignment #5—See below.**

(R) May 5: 5:00-7:00 p.m.--FINAL EXAMINATION (in class; all outstanding work due)

Final grade based on (those taking the class for IW credit will write additional essays to satisfy the requirement):

Midterm exam: 30%  
Final exam: 30%  
Quizzes/Attend. 20%  
Book summary: 20%

## L380/N587--Written Assignment--IW#5

Read ***The Shtetl Book*** by Roskies and write a summary of at least one thousand (1,000) words, and not to exceed 2,000 words. The paper should be written neatly or typed using good English, proof-read for errors and with page references in parentheses citing any quotation or paraphrase you use of the authors' ideas. Clarity of ideas and neatness count.

In writing the summary, incorporate the following structure for your paper:

1. Your introduction: Present, in not too many paragraphs, the major thesis of the book. What are the contentions and how are they supported?
2. A unified summary of the book's main issues as contained in all chapters, determined by you, but demonstrating that you've read the whole book. Open with one paragraph stating the main point of the book. Tell, in your preferred order, of each part/theme of the book. Explain how each part ties in with the main thesis of the book. Strive to create bridges that unify the sections of your essay into a single whole. If you quote, do so sparingly--not more than 5-10% of all the lines.
3. Your views of the read material and what new knowledge you have gained.
4. Submit your paper, typed or written neatly, by **Wednesday, April 24th**. Late papers will lose half a grade per session.

Additional assignments will be made for graduate students and are optional to undergraduates.

### B I B L I O G R A P H Y

**Required: (at least one copy of these is also on Reserve, [eR])**

- 1--Agnon, S.Y. ***A Book that Was Lost and Other Stories*** (Schocken) PJ5053/.A4 A15 1970 [=Agnon]
- 2--Alter, Robert (ed.) ***Modern Hebrew Literature*** (Behrman) PJ5059/.E8 M69 [=Alter]
- 3--Mendele Mocher Seforim. ***The Travels and Adventures of Benjamin the Third***. (Schocken). [Photocopy; Obtain at IU Bookstore] PJ5129/.A2 M382
- 4--Roskies, Diane and David. ***The Shtetl Book***. (Ktav) DS 112/.S554
- 5—Optional: Mintz, Ruth F. ***Modern Hebrew Poetry*** (Excerpts; obtain via e-reserves) PJ5059/.E3 M67

**Reference:**

1. Alter, Robert. *After the Tradition*. (Dutton)
2. Band, Arnold J. *Nostalgia and Nightmare*. (Calif.) PJ 5053/.A4 Z524
3. *Encyclopedia Judaica*. [in both reference rooms and elsewhere]
4. Halkin, Simon. *Modern Hebrew Literature*. (Schocken)
5. Hochman, Baruch. *The Fiction of S.Y. Agnon*. (Cornell) PJ5053/.A4 Z62
6. Rabinovich, Isaiah. *Major Trends in Modern Hebrew Fiction*. (Chicago)
7. Ribalow, M. *Major Trends in Modern Hebrew Literature*. (Twayne)
8. Waxman, Meyer. *A History of Jewish Literature*. (Bloch/Yoseloff)
9. Wilson, Edmund. *Red, Black, Blond and Olive*. (Oxford)
10. Yudkin, Leon. *Escape into Siege: A Survey of Israeli Literature Today* (Rutledge)

**Anthologies:**

1. Agnon, S.Y. *Selected Stories of S.Y. Agnon*. Ed. By S. Leiter. (Tarbut) PJ5053/.A4 A6 1970a
2. Burnshaw, Stanley, et. al. (eds.) *The Modern Hebrew Poem Itself*.(Schocken)
3. Ganzfried, Solomon. *A Concise Code of Jewish Law*. (Ktav) BM5209/.C66
4. Goell, Yohai. *Bibliog. of Modern Hebrew Literature in Translation* (Ktav)
5. Kahn, S.J. *A Whole Loaf and Other Stories*. (Vanguard)
6. Leiter, S.(ed.) Cf. Agnon, S.Y. *Selected Stories of S.Y. Agnon* (Tarbut) PJ5053/.A4 A6 1970a
7. Leviant, Curt (ed.). *Masterpieces of Hebrew Literature* (Ktav) PJ5059/.E1 L4
8. Michener, James (ed.) *Firstfruits*. (Fawcett)
9. Mintz, Ruth F. *Modern Hebrew Poetry* (Calif.) PJ5059/.E3 M67
10. Ovadyahu, M. *Bialik Speaks*. (Herzl)
11. Penueli, S.Y. (ed.) *Anthology of Modern Hebrew Poetry*. (Is. Univ. Pr.)
12. Penueli. S.Y. (ed.) *Hebrew Short Stories*. (2 vols.) (Megiddo 1965) PJ5059/.E8 P42
13. Rabikowitz, Daliah (ed.) *The New Israeli Writers*. (Funk and Wag./Sabra)
14. Spicehandler, Ezra (ed.) *Modern Hebrew Short Stories*. (Bantam)
15. ----- and C. Arnson (eds.) *New Writing in Israel*. (Schocken)
16. Tammuz, Benjamin (ed.) *Meetings with the Angel*. (Andre Deutsch)
17. *Triquarterly 39: Contemporary Israeli Literature*, Spring, 1977. (also JPS).
18. Abramovitch, S.Y. *Tales of Mendele the Book Peddler*. (Schocken) PJ5129.A2F513 1996

**“IRONY” DEFINED**

The conveying of meaning by words whose literal meaning is the opposite; a situation or utterance that has a significance unperceived at the time, or by the persons involved. [**Chambers English Dictionary**. N.Y. : Chambers & Cambridge, 1988]

RHETORICAL/VERBAL IRONY: A mode of speech in which the implied attitudes or evaluation are opposed to those literally expressed. The use of irony by a writer carries an implicit compliment to the intelligence of the reader in that it is a subtle means for conveying meaning. Many ironists are often misinterpreted by those taking their words literally. Irony is related to other rhetorical modes, such as invective and sarcasm. [M.H. Abrams. **A Glossary of Literary Terms**. N.Y.: Holt, Rinehart and Winston, 1966.]

Derived from the Greek EIRONEIA, originally applied to the manner of speech and behavior of a stock character of early Greek comedy, the EIRON. He was the natural antagonist of another stock figure, the boastful ALAZON, who sought to achieve his ends by deception through exaggeration. The EIRON was an underdog--small and frail, but sly and resourceful; he regularly triumphed over the bullying ALAZON by his ingenuity, his skill in dissembling his knowledge and powers.

The term “irony” always preserves the essence of its original meaning, even in tragedies and other types of works. In Gr. tragedy, the will of the gods (or fate) prepares the sudden disillusioning of a deluded character; a victim; and a spectator, for whom the reversal of fortune betrays an unmistakable “mocking” intent on the part of the powers that be. Use of irony indicates a view of life in terms of the incongruities that occur between appearances and reality.

VERBAL IRONY: A form of speech in which the words intentionally or unintentionally belie the real meaning, producing a sense of incongruity in the spectator and sometimes in one or more of the persons involved in the verbal situation.

DRAMATIC/TRAGIC IRONY: A device whereby ironic incongruity is introduced into the very structure of the plot, by having the spectators aware of elements in the situation of which one or more of the characters involved are ignorant. The words and actions thus have, in addition to their natural tragic impact and their value as furthering the action of the play, the peculiar relief which they derive from the contrast between the spectators’ knowledge and the characters’ ignorance.

ROMANTIC IRONY: Termed by Friedrich Schlegel to designate the objectivity of a romantic work which nevertheless reveals the subjective qualities of the writer. Others used the term to designate the attitude of the romantic writer deliberately destroying the illusion of objectivity in his work by the intrusion of his own personality. [James Shipley, ed. **Dictionary of World Literature**. Totowa: Littlefield, Adams & Co., 1972, pp. 233-35.]

**Guidelines: Optional Term Paper**

1. **Write a literary criticism of at least 1,000 words (appx. 5 typed, double-spaced pages) on a work of modern Hebrew literature.**
2. **Consult with me and submit a short (a paragraph will do) proposal.**
3. **You may read any work of modern Hebrew literature - meaning it was originally written in Hebrew by a modern (19th/20th c.) literary figure.**
4. **You may read any new work(s) by any of the authors covered in class or other authors or poets of modern Hebrew literature (see me for assistance).**
5. **You may also wish to think about writing on a theme of your choice (or my suggestion) by reading a work, or a group of works, by one or more authors to discuss the treatment of the theme. (I can help).**
6. **You may choose to write based on your own idea(s) or do a research paper in which your task is to familiarize yourself with others' views and interpretations and write a coherent composition which would include your own "input." (I can be more specific and help find criticisms).**
7. **You may NOT:** a) **write about what we read or did in class (unless your approach is clearly new and different from class lectures).**  
b) **write a biography of a writer or history of Hebrew literature.**
8. **Write, or type, your paper and then proof-read it for accuracy (spelling and grammar), neatness, clarity of expression, unity and coherence.**
9. **Submit the paper by the day of the final exam. If you need more time, let me know and I can submit an "I" (incomplete) grade for you. This will give you a whole year to finish your work and will then be removed from your record. Any "I" will automatically turn to "F" after the year is out.**

**By writing a paper, you may improve your final grade for the course. In calculating your average, the percentage comprising your (two) exams will be split three ways, thus allowing for a good grade on the paper to raise the overall average of this large segment. Your paper, then, will be graded on an equal basis with your exams, meaning that you should invest the necessary time and effort to have a good grade. If your paper's grade will lower the average of the exams, it will not count. So you have much to gain for the time and effort you put in.**

NOTES: "IMAGE BEFORE MY EYES"  
{DS135 .P6 I434 1988} (88 min.)

I. "The Setting"--

Where Jews lived in Poland, and where they didn't

Degrees of ethnic interaction

The Shtetl: traditional setting of Jewish life

--Westernized look vs. shtetl look

--New and old scenes of shtetl

--Activities: market day; synagogue; secularism women;  
education

The Big Cities:

--Religion: How people get secularized

The Reform Jew--self image and view of Orthodox

--Professions

--Ideas

--Education

--Polish citizenship

--Zionists

--Pro-Diaspora (Extra-territorialists): Shimon Dubnow, Yiddishists

II. "To The Stars"--

WW I and its impact on Jews

--Anti-Semitism

--Cracow's Hasidic neighborhood (1935)

--The quest for wider horizons: secularism, education

III. "Among the Organized"--

Comparisons between kinds of: schools--

--Streets--

--Organizations--

--Music--

--Politics--

IV. "Darkening Clouds"--

--Pilsudski's funeral (1930)--

--Anti-Semitism--

--Continuity in face of ominous conditions--

--Nazism--

## Intensive Writing Credit

The purpose of the Intensive Writing (IW) requirement is to provide students with practice in writing, preferably in their major field, under the criticism of an instructor well-acquainted with the standards of good writing in that discipline. Departments are allowed considerable latitude in defining what sorts of writing experiences are most appropriate for their majors; consequently the sorts of IW courses offered by different departments will vary. All courses taught as IW courses, and all arrangements for completing IW through special arrangement, must conform to a few general criteria. (The recommended format for Intensive Writing requests can be found at <http://college.indiana.edu/faculty/uci/forms/IntensiveWriting.pdf>.)

Intensive Writing courses must be taught **at the 200 level or above** by a **qualified instructor**. In most cases the instructor will be a regular member of the faculty; under unusual circumstances the instructor may be a visitor or an advanced graduate student working under the close supervision of a regular faculty member. Regular faculty members are encouraged to use the resources of the Campus Writing Program, and all visitors and graduate students will be expected to attend an orientation and training session conducted by that program.

Classes designated for automatic IW credit are **limited to no more than 25 students**. In larger classes, a small number of seats may be set aside for students who will fulfill an IW component in conjunction with the regularly assigned work in the course. That is, with prior approval of the College, faculty may allow up to 25 students in a larger class to fulfill their IW requirement by completing additional assignments that will bring the general written requirements of the course up to the standards for IW classes.

For a course to qualify for IW credit, **students must be required to write at least 5,000 words (roughly 20 typed pages), not counting revisions (and excluding essay examinations and informal writing**, e.g., journals or brief response statements). Students must receive periodic evaluations of their writing, and **they must be required to redraft one or more papers** in light of the instructor's criticism. Ordinarily students will write a series of papers over the course of a semester, not one long term paper. A single long paper (for example, an honors thesis) may be acceptable, however, if it is drafted in sections that are reviewed during the semester, and if the entire paper is revised at least once before the course ends.

The instructor is expected to provide criticism (in the form of marginal notes on papers, or through private conferences) on aspects of the actual writing presentation, organization, style, etc.), as well as on the substance of the papers. Instructors should tell students at the beginning of the class that they will receive two grades: one for their mastery of the course, and another for the quality of their writing, indicating whether they have satisfied (S) or not satisfied (N) the Intensive Writing component.

The committee [on IW courses] affirmed that instruction in writing must be at the core of an IW course's syllabus, and the quality of the student's written essays must be the primary means of evaluation for achieving IW credit.

Accordingly, and effective with the Summer 2012 term, split grading in IW courses has been suspended. Students will henceforth only receive one grade in an IW course and the assumption is that writing will play a determinative role in assigning that grade.

## ALONE—H.N. Bialik

The wind carried them all away, the light swept them all away  
A new song made the morning of their lives exalt;  
And I, a soft fledgling, was completely forgotten  
Under the wings of the Shekhina.

Solitary, solitary I remained, and the Shekhina, too,  
Fluttered her broken right wing over my head,  
My heart knew her heart; she trembled with anxiety over me  
Over her son, over her only one.

She had already been driven from every corner, only  
One hidden nook, desolate and small, remained—  
The House of Study—and she covered herself with the shadow, and I was  
In distress together with her.

And when my heart yearned for the window, for the light,  
And when the place under her wing became narrow for me,  
She hid her head in my shoulder, and her tear dropped  
On my Talmud page.

Silently she wept over me and enfolded me  
As though shielding me with her broken right wing;  
“The wind carried them all away, they have all flown off,  
And I was left alone, alone...”

And something akin to the ending of a very ancient lament  
And something akin to a prayer, and supplication-and-trembling,  
My ear heard in that silent weeping,  
And in that boiling tear.

STUDY GUIDE

The sources for Bialik's poem, "Alone"  
S. Katz

Line 2: "A new song..."—see Exodus 15 [background in ch. 14]:  
"Singing a new song, they proclaimed Thy sovereignty:  
'The Lord shall reign for ever and ever.'" [Morning service]

Lines ¾: Cf. Exodus 19:14; Psalms 91:1,4; 17:8; 36:8; 57:2; 61:5; 63:8

Line 4: "Under the wing..." Derived from the Yizkor service, the Jewish memorial prayer for the departed: "O God, who art full of compassion, who dwellest on high, grant perfect rest beneath the shelter of Thy divine Presence . . . to . . ."

"Shekhina" is God's divine Presence, often personified in feminine terms.

Line 8: "Her son, her only one" Cf. Genesis chapter 22.

Line 12: "In distress together" Cf. Psalms 91:15

Line 14: "place . . . too narrow": Cf. Isaiah 49:20

"ten miracles were wrought for our fathers in the Temple:  
. . . and no man ever said to his fellow: 'The place is too crowded for me that I  
should lodge in Jerusalem.'" [Ethic of the Fathers, 5:8]

According to a Talmudic account (Tosefta Pesahim 4, 12) millions of Jews assembled in Jerusalem on a festival, and all of them were provided there with food and lodging

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## L380 - Modern Hebrew Literature in English

(Fall. 2009; class # 27335)

Time: TR 1:00-2:15

Place: -- BH 219

### SYLLABUS

Note: Reading sources are abbreviated via last name of author/editor/ collector. The symbol [eR] refers to titles on reserve [or e-reserve] at library:

> The direct url is:

> <http://ereserves.indiana.edu/eres/coursepage.aspx?cid=3841>

> password is: forward

(T) Sep 1: Introduction: Definition of terms, scope of readings.

Reading representative poem "Alone" by H.N. Bialik (in class handout).

Begin reading **The Shtetl Book** for written report (see below).

(W) Sep. 2: View video, "Image Before My Eyes" {# DS135.P6 I434, 1988}--Time: 7:30 p.m. Place BH134

(R) Sep. 3: The turn to modernism: Y. L. Gordon, Haskalah and the Jewish woman

Read: [eR] e-reserves--"Kotso shel Yud" ('The Tip of the Yud,')

Source: *CCAR Journal*, Vol. 53, No. 2 (Summer 2006), pp. 107-188; a full translation together with the complete Hebrew text of Yehudah Leib Gordon's epic poem. (also available is "Zedekiah in the Prison House" by Gordon, English trans. with complete Hebrew text, *CCAR Journal*, Spring 2003, 33-48). [Questions: contact [snash@huc.edu](mailto:snash@huc.edu)]

(T) Sep. 8: East European Shtetl Life: H. N. Bialik

Read: "The Short Friday" (Alter 105-124).

(R) Sept. 10: "Fallen Reality" in East European Jewish Life

Read: Mendele's "Shem and Japheth on the Train" (Alter 15-38).

- (T) Sept. 15: The Traditional World in Transition: The Younger Generation  
Read: Feilerberg's "In the Evening" (Alter, 65-84).
- (R) Sept. 17: Visions of Childhood  
Read: S.Y. Agnon's "The Kerchief," (Agnon 55-66)  
Band [eR] 224-228; Leiter (see under Agnon) [eR] 20-27;
- (T) Sept. 22: Alternate Visions of Childhood:  
Bialik's "Aftergrowth" in Penueli [eR] 15-23.
- (R) Sept. 24: S.Y. Agnon's Modernistic View of the Shtetl  
Read: "The Tale of the Scribe" (Agnon 167-183); Band [eR] 109-113;  
Field trip to Lilly Library
- (T) Sept. 29: S.Y. Agnon's "The Tale of the Scribe"--continued  
(Agnon 167-183); Band [eR] 109-113;  
Leiter [eR] 235-238. Also, Hebrew Bible, Esther, ch. 5.
- (R) Oct. 1: Introduction to the Satirical Novel: Mendele Mochher Sforim's  
**The Travels and Adventures of Benjamin the Third: Themes, Images, Ideas.**  
Suggested: "Benjamin of Tudela" and "Israel Ben Joseph Benjamin" in  
**Encyc. Judaica** 4, pp. 535-38, 526-27; Also: Travel account of Benjamin of Tudela in  
Curt Leviant's **Masterpieces of Hebrew Literature**, [eR] 336-57.
- (T) Oct. 6: Mendele's novel: Characters and overview.
- (R) Oct. 8: Mendele's novel: The plot and its satirical underpinnings
- (T) Oct. 13: Revolution and the First World War  
Read: Tchernichovsky's "Levivot" in Mintz [eR] 44-67.
- (R) Oct. 15: MID-TERM EXAMINATION
- (T) Oct. 20: Y.H. Brenner's sobering realism:  
Read: "The Way Out" (Alter 141-157).
- (R) Oct. 22: S.Y. Agnon on the Great War and Human Affairs  
Read: "The Doctor's Divorce" and (Agnon 294-318)  
Band [eR] 254-7. Bible, Genesis Ch. 34.
- (T) Oct. 27: The Pioneer Encounter with the Old-New Land  
Read: Lamdan's "In the Khamsin," Mintz [eR] 130-135.  
Also: Hebrew Bible: Genesis 21:1-21.
- (R) Oct. 29: The Pioneer Encounter with the Old-New Land (cont.)  
Read: U.Z. Greenberg's "At Your Feet, Jerusalem," Mintz [eR] 120-25.
- (T) Nov. 3: Representation of the Land of Israel  
Read: A. Shlonsky's "Prayer" and "Tiller of the Soil," 168-179.
- (R) Nov. 5: Abraham Shlonsky's poetry and "The Religion of Labor"

Read: "Shepherd" and "Jezrael" in Mintz [eR]; 166-67. Also, Bible: Numbers chs. 22-24.

(T) Nov. 10: Shlonsky's poetry and "The Religion of Labor" (cont.)

Read: "Toil" in Mintz [eR] 178-187.

(R) Nov. 12: Hebrew Literature and the legacy of national catastrophe

Read: A. Barash's "At Heaven's Gate" (Alter 161-176),

(T) Nov. 17: Hebrew Poetry and the Holocaust

Read: U.Z. Greenberg's "We Were Not Likened to Dogs..." Mintz [eR] 124-27; Bible, Genesis ch. 28, and Greenberg's "Lord! You Saved Me..." Mintz [eR] 126-29.

(R) Nov. 19: Agnon's view of the history of catastrophe:

Read: Agnon's "The Lady and the Peddler" (Alter 197-212);

Read: Band [eR] 399-402; Leiter [eR] 212-215; Genesis ch. 39;

(T) Nov. 24: The Traditional Woman in Her World:

Read: Dvorah Baron's "Fradel" in Penueli, vol. I [eR], 169-181.

(R) Nov. 26: THANKSGIVING BREAK

(T) Dec. 1: The Ambivalence about Faith in a Modern World: Agnon

Read: "A Whole Loaf" (Agnon 355-69); Band [eR] 189-201; Leiter (cf. Agnon in bibliog.) [eR] 281-84.

(R) Dec. 3: The Earthly Paradise or the Ideal and the Real

Read: "From Lodging to Lodging" (Agnon 147-159)

Band [eR] 220-1; Leiter [eR] 259-261.

(T) Dec. 7: The Modern Woman's Voice: Lea Goldberg

Read: Leah Goldberg's "Songs of the Stream," in Mintz [eR], pp. 228-235.

(R) Dec. 10: S.Y. Agnon's Metaphysical Historiosophy

Read: Agnon, "Agunot" (Alter 179-194); Band [eR] 57-63

Suggested: "Aguna," in **Encyclopedia Judaica**

(T) Dec. 15: 8:00-10:00 a.m.--FINAL EXAMINATION (in class; all outstanding work due)

Final grade based on (those taking the class for IW credit will write additional essays to satisfy the requirement):

Midterm exam: 30%

Final exam: 30%

Quizzes/Attend. 20%

Book summary: 20%

## L380--Written Assignment

Read ***The Shtetl Book*** by Roskies and write a summary of at least one thousand (1,000) words, and not to exceed 2,000 words. The paper should be written neatly or typed using good English, proof-read for errors and with page references in parentheses citing any quotation or paraphrase you use of the authors' ideas. Clarity of ideas and neatness count.

In writing the summary, incorporate the following structure for your paper:

1. Your introduction: Present, in not too many paragraphs, the major thesis of the book. What are the contentions and how are they supported?
2. A unified summary of the book's main issues, determined by you, but demonstrating that you've read the whole book. Open with one paragraph stating the main point of the book. Tell, in your preferred order, of each part of the book. Explain how each part ties in with the main thesis of the book. Strive to create bridges that unify the sections of your essay into a single whole. If you quote, do so sparingly--not more than 5-10% of the lines.
3. Your views of the read material and what new knowledge you have gained.
4. Submit your paper, typed or written neatly, by **Monday, December 10th**. Late papers will lose half a grade per session.

Additional assignments will be made for graduate students and are optional to undergraduates.

## BIBLIOGRAPHY

**Required: (at least one copy of these is also on Reserve, [eR])**

- Agnon, S.Y. ***A Book that Was Lost and Other Stories*** (Schocken) PJ5053/.A4 A15 1970 [=Agnon]  
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Mendele Mocher Seforim. ***The Travels and Adventures of Benjamin the Third***.  
(Schocken). [Photocopy; Obtain at IU Bookstore] PJ5129/.A2 M382  
Roskies, Diane and David. ***The Shtetl Book***. (Ktav) DS 112/.S554 [Photocopy @ bkstore]  
Mintz, Ruth F. ***Modern Hebrew Poetry*** (Excerpts; obtain via e-reserves) PJ5059/.E3 M67

### Reference:

1. Alter, Robert. *After the Tradition*. (Dutton)
- [eR] 2. Band, Arnold J. *Nostalgia and Nightmare*. (Calif.) PJ 5053/.A4 Z524
3. *Encyclopedia Judaica*. [in both reference rooms and elsewhere]
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- [eR] 1. Agnon, S.Y. *Selected Stories of S.Y. Agnon*. Ed. By S. Leiter. (Tarbut) PJ5053/.A4 A6 1970a
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3. Ganzfried, Solomon. *A Concise Code of Jewish Law*. (Ktav) BM5209/.C66
4. Goell, Yohai. *Bibliog. of Modern Hebrew Literature in Translation* (Ktav)
5. Kahn, S.J. *A Whole Loaf and Other Stories*. (Vanguard)
- [eR] 6. Leiter, S.(ed.) Cf. Agnon, S.Y. *Selected Stories of S.Y. Agnon* (Tarbut) PJ5053/.A4 A6 1970a

- [eR] 7. Leviant, Curt (ed.). *Masterpieces of Hebrew Literature* (Ktav) PJ5059/.E1 L4  
 8. Michener, James (ed.) *Firstfruits*. (Fawcett)
- [eR] 9. Mintz, Ruth F. *Modern Hebrew Poetry* (Calif.) PJ5059/.E3 M67  
 10. Ovadyahu, M. *Bialik Speaks*. (Herzl)  
 11. Penueli, S.Y. (ed.) *Anthology of Modern Hebrew Poetry*. (Is. Univ. Pr.)
- [eR]12. Penueli. S.Y. (ed.) *Hebrew Short Stories*. (2 vols.) (Megiddo 1965) PJ5059/.E8 P42  
 13. Rabikovitz, Daliah (ed.) *The New Israeli Writers*. (Funk and Wag./Sabra)  
 14. Spicehandler, Ezra (ed.) *Modern Hebrew Short Stories*. (Bantam)  
 15. ----- and C. Arnson (eds.) *New Writing in Israel*. (Schocken)  
 16. Tammuz, Benjamin (ed.) *Meetings with the Angel*. (Andre Deutsch)  
 17. *Triquarterly 39: Contemporary Israeli Literature*, Spring, 1977. (also JPS).
- [eR] 18. Abramovitch, S.Y. *Tales of Mendele the Book Peddler*. (Schocken) PJ5129.A2F513 1996

## “IRONY” DEFINED

The conveying of meaning by words whose literal meaning is the opposite; a situation or utterance that has a significance unperceived at the time, or by the persons involved. [**Chambers English Dictionary**. N.Y. : Chambers & Cambridge, 1988]

**RHETORICAL/VERBAL IRONY:** A mode of speech in which the implied attitudes or evaluation are opposed to those literally expressed. The use of irony by a writer carries an implicit compliment to the intelligence of the reader in that it is a subtle means for conveying meaning. Many ironists are often misinterpreted by those taking their words literally. Irony is related to other rhetorical modes, such as invective and sarcasm.

[M.H. Abrams. **A Glossary of Literary Terms**. N.Y.: Holt, Rinehart and Winston, 1966.]

Derived from the Greek EIRONEIA, originally applied to the manner of speech and behavior of a stock character of early Greek comedy, the EIRON. He was the natural antagonist of another stock figure, the boastful ALAZON, who sought to achieve his ends by deception through exaggeration. The EIRON was an underdog--small and frail, but sly and resourceful; he regularly triumphed over the bullying ALAZON by his ingenuity, his skill in dissembling his knowledge and powers.

The term “irony” always preserves the essence of its original meaning, even in tragedies and other types of works. In Gr. tragedy, the will of the gods (or fate) prepares the sudden disillusioning of a deluded character; a victim; and a spectator, for whom the reversal of fortune betrays an unmistakable “mocking” intent on the part of the powers that be. Use of irony indicates a view of life in terms of the incongruities that occur between appearances and reality.

**VERBAL IRONY:** A form of speech in which the words intentionally or unintentionally belie the real meaning, producing a sense of incongruity in the spectator and sometimes in one or more of the persons involved in the verbal situation.

**DRAMATIC/TRAGIC IRONY:** A device whereby ironic incongruity is introduced into the very structure of the plot, by having the spectators aware of elements in the situation of which one or more of the characters involved are ignorant. The words and actions thus have, in addition to their natural tragic impact and their value as furthering the action of the play, the peculiar relief which they derive from the contrast between the spectators’ knowledge and the characters’ ignorance.

**ROMANTIC IRONY:** Termed by Friedrich Schlegel to designate the objectivity of a romantic work which nevertheless reveals the subjective qualities of the writer. Others used the term to designate the attitude of the romantic writer deliberately destroying the illusion of objectivity in his work by the intrusion of his own personality.

[James Shipley, ed. **Dictionary of World Literature**. Totowa: Littlefield, Adams & Co., 1972, pp. 233-35.]

1. Write a literary criticism of at least 1,000 words (appx. 5 typed, double-spaced pages) on a work of modern Hebrew literature.
2. Consult with me and submit a short (a paragraph will do) proposal.
3. You may read any work of modern Hebrew literature - meaning it was originally written in Hebrew by a modern (19th/20th c.) literary figure.
4. You may read any new work(s) by any of the authors covered in class or other authors or poets of modern Hebrew literature (see me for assistance).
5. You may also wish to think about writing on a theme of your choice (or my suggestion) by reading a work, or a group of works, by one or more authors to discuss the treatment of the theme. (I can help).
6. You may choose to write based on your own idea(s) or do a research paper in which your task is to familiarize yourself with others' views and interpretations and write a coherent composition which would include your own "input." (I can be more specific and help find criticisms).
7. You may NOT: a) write about what we read or did in class (unless your approach is clearly new and different from class lectures).  
b) write a biography of a writer or history of Hebrew literature.
8. Write, or type, your paper and then proof-read it for accuracy (spelling and grammar), neatness, clarity of expression, unity and coherence.
9. Submit the paper by the day of the final exam. If you need more time, let me know and I can submit an "I" (incomplete) grade for you. This will give you a whole year to finish your work and will then be removed from your record. Any "I" will automatically turn to "F" after the year is out.

By writing a paper, you may improve your final grade for the course. In calculating your average, the percentage comprising your (two) exams will be split three ways, thus allowing for a good grade on the paper to raise the overall average of this large segment. Your paper, then, will be graded on an equal basis with your exams, meaning that you should invest the necessary time and effort to have a good grade. If your paper's grade will lower the average of the exams, it will not count. So you have much to gain for the time and effort you put in.

I. "The Setting"--

Where Jews lived in Poland, and where they didn't

Degrees of ethnic interaction

The Shtetl: traditional setting of Jewish life

--Westernized look vs. shtetl look

--New and old scenes of shtetl

--Activities: market day; synagogue; secularism women;  
education

The Big Cities:

--Religion: How people get secularized

The Reform Jew--self image and view of Orthodox

--Professions

--Ideas

--Education

--Polish citizenship

--Zionists

--Pro-Diaspora (Extra-territorialists): Shimon Dubnow, Yiddishists

II. "To The Stars"--

WW I and its impact on Jews

--Anti-Semitism

--Cracow's Hasidic neighborhood (1935)

--The quest for wider horizons: secularism, education

III. "Among the Organized"--

Comparisons between kinds of: schools--

--Streets--

--Organizations--

--Music--

--Politics--

IV. "Darkening Clouds"--

--Pilsudski's funeral (1930)--

--Anti-Semitism--

--Continuity in face of ominous conditions--

--Nazism--

ALONE—H.N. Bialik

The wind carried them all away, the light swept them all away  
A new song made the morning of their lives exalt;  
And I, a soft fledgling, was completely forgotten  
Under the wings of the Shekhina.

Solitary, solitary I remained, and the Shekhina, too,  
Fluttered her broken right wing over my head,  
My heart knew her heart; she trembled with anxiety over me  
Over her son, over her only one.

She had already been driven from every corner, only  
One hidden nook, desolate and small, remained—  
The House of Study—and she covered herself with the shadow, and I was  
In distress together with her.

And when my heart yearned for the window, for the light,  
And when the place under her wing became narrow for me,  
She hid her head in my shoulder, and her tear dropped  
On my Talmud page.

Silently she wept over me and enfolded me  
As though shielding me with her broken right wing;  
“The wind carried them all away, they have all flown off,  
And I was left alone, alone...”

And something akin to the ending of a very ancient lament  
And something akin to a prayer, and supplication-and-trembling,  
My ear heard in that silent weeping,  
And in that boiling tear.

## STUDY GUIDE

The sources for Bialik's poem, "Alone"  
S. Katz

Line 2: "A new song..."—see Exodus 15 [background in ch. 14]:  
"Singing a new song, they proclaimed Thy sovereignty:  
'The Lord shall reign for ever and ever.'" [Morning service]

Lines ¾: Cf. Exodus 19:14; Psalms 91:1,4; 17:8; 36:8; 57:2; 61:5; 63:8

Line 4: "Under the wing..." Derived from the Yizkor service, the Jewish memorial prayer for the departed: "O God, who art full of compassion, who dwellest on high, grant perfect rest beneath the shelter of Thy divine Presence . . . to . . ."

"Shekhina" is God's divine Presence, often personified in feminine terms.

Line 8: "Her son, her only one" Cf. Genesis chapter 22.

Line 12: "In distress together" Cf. Psalms 91:15

Line 14: "place . . . too narrow": Cf. Isaiah 49:20

"ten miracles were wrought for our fathers in the Temple:  
. . . and no man ever said to his fellow: 'The place is too crowded for me that I  
should lodge in Jerusalem.'" [Ethic of the Fathers, 5:8]

According to a Talmudic account (Tosefta Pesahim 4, 12) millions of Jews assembled in Jerusalem on a festival, and all of them were provided there with food and lodging

## Intensive Writing Credit

The purpose of the Intensive Writing (IW) requirement is to provide students with practice in writing, preferably in their major field, under the criticism of an instructor well-acquainted with the standards of good writing in that discipline. Departments are allowed considerable latitude in defining what sorts of writing experiences are most appropriate for their majors; consequently the sorts of IW courses offered by different departments will vary. All courses taught as IW courses, and all arrangements for completing IW through special arrangement, must conform to a few general criteria. (The recommended format for Intensive Writing requests can be found at

<http://college.indiana.edu/faculty/uci/forms/IntensiveWriting.pdf>.)

Intensive Writing courses must be taught **at the 200 level or above** by a **qualified instructor**. In most cases the instructor will be a regular member of the faculty; under unusual circumstances the instructor may be a visitor or an advanced graduate student

working under the close supervision of a regular faculty member. Regular faculty members are encouraged to use the resources of the Campus Writing Program, and all visitors and graduate students will be expected to attend an orientation and training session conducted by that program.

Classes designated for automatic IW credit are **limited to no more than 25 students**. In larger classes, a small number of seats may be set aside for students who will fulfill an IW component in conjunction with the regularly assigned work in the course. That is, with prior approval of the College, faculty may allow up to 25 students in a larger class to fulfill their IW requirement by completing additional assignments that will bring the general written requirements of the course up to the standards for IW classes.

For a course to qualify for IW credit, **students must be required to write at least 5,000 words (roughly 20 typed pages), not counting revisions (and excluding essay examinations and informal writing**, e.g., journals or brief response statements). Students must receive periodic evaluations of their writing, and **they must be required to redraft one or more papers** in light of the instructor's criticism. Ordinarily students will write a series of papers over the course of a semester, not one long term paper. A single long paper (for example, an honors thesis) may be acceptable, however, if it is drafted in sections that are reviewed during the semester, and if the entire paper is revised at least once before the course ends.

The instructor is expected to provide criticism (in the form of marginal notes on papers, or through private conferences) on aspects of the actual writing presentation, organization, style, etc.), as well as on the substance of the papers. Instructors should tell students at the beginning of the class that they will receive two grades: one for their mastery of the course, and another for the quality of their writing, indicating whether they have satisfied (S) or not satisfied (N) the Intensive Writing component.

Indiana University  
Department of Near eastern Languages and Cultures  
Born Jewish Studies Program  
Goodbody Hall 326/102  
855-0453/5-5993  
email: katzs

Stephen Katz  
GB 206 (5/4744; <katzs>)  
Office Hrs.: 12:00-2:00 T/R

## **L380/H480//N587/N687- Modern Hebrew Literature in English**

(Fall. 2007; class # 26140/26554//28387/26923)

Time: MWF 2:30-3:20/MW3:35-4:25, F2:30-3:20

Place: L380/N587-- BH 319

H480/N687--MW WH002; F BH319

### **S Y L L A B U S**

Note: Reading sources are abbreviated via last name of author/editor/ collector. The symbol [eR] refers to titles on reserve [or e-reserve] at library:

> The direct url is:

> <http://ereserves.indiana.edu/eres/coursepage.aspx?cid=3841>

> password (for all, though library lists only L380) is: forward

(M) Aug 27: Introduction: Definition of terms, scope of readings.  
Reading representative poem "Alone" by H.N. Bialik (in class handout).  
Begin reading **The Shtetl Book** for written report (see below).

(W) Aug. 29: Reading and analysis of representative poem:  
"Alone" by H.N. Bialik (in class handout).

- (F) Aug. 31: View video, pt. I: "Image Before My Eyes" {# DS135.P6 I434, 1988}
- (M) Sept. 3: Video Part II, "Image Before My Eyes" {# DS135.P6 I434, 1988}
- (W) Sept. 5: The turn to modernism: Y. L. Gordon, Haskalah and the Jewish woman  
Read: [eR] e-reserves--"Kotso shel Yud" ("The Tip of the Yud,")  
*Source: CCAR Journal*, Vol. 53, No. 2 (Summer 2006), pp. 107-188; a full translation together with the complete Hebrew text of Yehudah Leib Gordon's epic poem. (also available is : "Zedekiah in the Prison House" by Gordon, English trans. with complete Hebrew text, *CCAR Journal*, Spring 2003, 33-48). [questions: contact [snash@huc.edu](mailto:snash@huc.edu)]
- (F) Sept. 7: East European Shtetl Life: H.N. Bialik.  
Read: "The Short Friday" (Alter 105-124).
- (M) Sept. 10: "Fallen Reality" in East European Jewish Life  
Read: Mendele's "Shem and Japheth on the Train" (Alter 15-38).
- (W) Sept. 12: Summary and catch-up: Bialik and Mendele on "Fallen reality"
- (F) Sept. 14: ROSH HA-SHANAH: Class will not meet
- (M) Sept. 17: The Traditional World in Transition: The Younger Generation  
Read: Feierberg's "In the Evening" (Alter, 65-84).
- (W) Sept. 19: Visions of Childhood  
Read: S.Y. Agnon's "The Kerchief," (Agnon 55-66)  
Band [eR] 224-228; Leiter (see under Agnon) [eR] 20-27;
- (F) Sept. 21: Alternate Visions of Childhood:  
Bialik's "Aftergrowth" in Penueli [eR] 15-23.
- (M) Sept. 24: Summary and catch-up: Childhood in Hebrew literature
- (W) Sept. 26: S.Y. Agnon's Modernistic View of the Shtetl  
Read: "The Tale of the Scribe" (Agnon 167-183); Band [eR] 109-113;  
Field trip to Lilly Library
- (F) Sept. 28: Agnon's "The Tale of the Scribe"--cont.  
Read: "The Tale of the Scribe" (Agnon 167-183); Band [eR] 109-113;  
Leiter [eR] 235-238. Also, Hebrew Bible, Esther, ch. 5.
- (M) Oct. 1: Conclusion: Agnon's "The Tale of the Scribe"  
Themes, character, religious practices
- (W) Oct. 3: Introduction to the Satirical Novel: Mendele Mochher Sforim's  
**The Travels and Adventures of Benjamin the Third:** Themes, Images, Ideas.  
Suggested: "Benjamin of Tudela" and "Israel Ben Joseph Benjamin" in  
**Encyc. Judaica** 4, pp. 535-38, 526-27; Also: Travel account of Benjamin of Tudela in  
Curt Leviant's [eR] **Masterpieces of Hebrew Literature**, [eR] 336-57.
- (F) Oct. 5: Mendele's novel: Characters and overview.

- (M) Oct. 8: Mendele's novel: The plot and its satirical underpinnings  
{Review session before midterm exam?—TBA}
- (W) Oct. 10: Conclusion and messages
- (F) Oct. 12: MID-TERM EXAMINATION
- (M) Oct. 15: Revolution and the First World War  
Read: Tchernichovsky's "Levivot" in Mintz [eR] 44-67.
- (W) Oct. 17: Y.H. Brenner's sobering realism:  
Read: "The Way Out" (Alter 141-157).
- (F) Oct. 19: S.Y. Agnon on the Great War and Human Affairs  
Read: "The Doctor's Divorce" and (Agnon 294-318)  
Band [eR] 254-7. Bible, Genesis Ch. 34.
- (M) Oct. 22: The Pioneer Encounter with the Old-New Land  
Read: Lamdan's "In the Khamsin," Mintz [eR] 130-135.  
Also: Hebrew Bible: Genesis 21:1-21.
- (W) Oct. 24: The Pioneer Encounter with the Old-New Land (cont.)  
Read: U.Z. Greenberg's "At Your Feet, Jerusalem," Mintz [eR] 120-25.
- (F) Oct. 26: Representation of the Land of Israel  
Read: A. Shlonsky's "Prayer." "Tiller of the Soil," 168-179.
- (M) Oct. 29: Abraham Shlonsky's poetry and "The Religion of Labor"  
Read: "Shepherd" and "Jezrael" in Mintz [eR] ; 166-67. Also: Bible: Numbers chs. 22-24.
- (W) Oct. 31: Shlonsky's poetry and "The Religion of Labor" (cont.)  
"Toil" in Mintz [eR] 178-187.
- (F) Nov. 2: Hebrew Literature and the legacy of national catastrophe  
Read: A. Barash's "At Heaven's Gate" (Alter 161-176),
- (M) Nov. 5: Hebrew Poetry and the Holocaust  
Read: U.Z. Greenberg's "We Were Not Likened to Dogs...," Mintz [eR] 124-27; Bible, Genesis ch. 28,  
and Greenberg's "Lord! You Saved Me...," Mintz [eR] 126-29.
- (W) Nov. 7: Agnon's view of the history of catastrophe:  
Read: Agnon's "The Lady and the Peddler" (Alter 197-212);  
Read: Band [eR] 399-402; Leiter [eR] 212-215; Genesis ch. 39;
- (F) Nov. 9: Conclusion of Agnon's "The Lady and the Peddler"  
Themes and ambivalence
- (M) Nov. 12: S.Y. Agnon's Metaphysical Historiosophy  
Read: Agnon, "Agunot" (Alter 179-194); Band [eR] 57-63

Suggested: "Aguna," in **Encyclopedia Judaica**

(W) Nov. 14: The Ambivalence about Faith in a Modern World: Agnon

Read: "A Whole Loaf" (Agnon 355-369); Band [eR] 189-201; Leiter ( under Agnon in bibliog.) [eR] 281-84.

(F) Nov. 16: Agnon's View of Modern Life: "A Whole Loaf" (cont.)

(M) Nov. 19: Summary, review and overview: Jewish history in literature

THANKSGIVING BREAK

(M) Nov. 26: The Earthly Paradise

Read: "From Lodging to Lodging" (Agnon 147-159)  
Band [eR] 220-1; Leiter [eR] 259-261.

(W) Nov. 28: The ideal and the real: conclusion of Agnon's "From Lodging..."

(F) Nov. 30: The Traditional Woman in Her World:

Read: Dvorah Baron's "Fradel" in Penueli, vol. I [eR], 169-181.

(M) Dec. 3: The Modern Woman's Voice: Lea Goldberg

Read: Lea Goldberg's "Songs of the Stream," in Mintz [eR], pp. 228-235.

(W) Dec. 5: Lea Goldberg's poetry, conclusion

(F): Dec. 7: Review session before final exam--TBA

(F) Dec. 14: 7:15-9:15 p.m.--FINAL EXAMINATION (in class; all outstanding work due)

Final grade based on:

Midterm exam: 30%

Final exam: 30%

Quizzes/Attend. 20%

Book summary: 20%

**L380--Written Assignment**

Read ***The Shtetl Book*** by Roskies and write a summary of at least one thousand (1,000) words, and not to exceed 2,000 words. The paper should be written neatly or typed using good English, proof-read for errors and with page references in parentheses citing any quotation or paraphrase you use of the authors' ideas. Clarity of ideas and neatness count.

In writing the summary, incorporate the following structure for your paper:

1. Your introduction: Present, in not too many paragraphs, the major thesis of the book. What are the contentions and how are they supported?
2. A unified summary of the book's main issues, determined by you, but demonstrating that you've read the whole book. Open with one paragraph stating the main point of the book. Tell, in your preferred order, of each part of the book. Explain how each part ties in with the main thesis of the book. Strive to create bridges that unify the sections of your essay into a single whole.
3. Your views of the read material and what new knowledge you have gained.
4. Submit your paper, typed or written neatly, by **Monday, December 10th**. Late papers will lose half a grade per session.

Additional assignments will be made for graduate students and are optional to undergraduates.

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3. Ganzfried, Solomon. *A Concise Code of Jewish Law*. (Ktav) BM5209/.C66
4. Goell, Yohai. *Bibliog. of Modern Hebrew Literature in Translation* (Ktav)
5. Kahn, S.J. *A Whole Loaf and Other Stories*. (Vanguard)
- [eR] 6. Leiter, S.(ed.) Cf. Agnon, S.Y. *Selected Stories of S.Y. Agnon* (Tarbut) PJ5053/.A4 A6 1970a
- [eR] 7. Leviant, Curt (ed.). *Masterpieces of Hebrew Literature* (Ktav) PJ5059/.E1 L4
8. Michener, James (ed.) *Firstfruits*. (Fawcett)

- [eR] 9. Mintz, Ruth F. *Modern Hebrew Poetry* (Calif.) PJ5059/.E3 M67  
 10. Ovadyahu, M. *Bialik Speaks*. (Herzl)  
 11. Penueli, S.Y. (ed.) *Anthology of Modern Hebrew Poetry*. (Is. Univ. Pr.)  
 [eR]12. Penueli, S.Y. (ed.) *Hebrew Short Stories*. (2 vols.) (Megiddo 1965) PJ5059/.E8 P42  
 13. Rabikovitz, Daliah (ed.) *The New Israeli Writers*. (Funk and Wag./Sabra)  
 14. Spicehandler, Ezra (ed.) *Modern Hebrew Short Stories*. (Bantam)  
 15. ----- and C. Arnson (eds.) *New Writing in Israel*. (Schocken)  
 16. Tammuz, Benjamin (ed.) *Meetings with the Angel*. (Andre Deutsch)  
 17. *Triquarterly 39: Contemporary Israeli Literature*, Spring, 1977. (also JPS).  
 [eR] 18. Abramovitch, S.Y. *Tales of Mendele the Book Peddler*. (Schocken) PJ5129.A2F513 1996

## “IRONY” DEFINED

The conveying of meaning by words whose literal meaning is the opposite; a situation or utterance that has a significance unperceived at the time, or by the persons involved. [**Chambers English Dictionary**. N.Y. : Chambers & Cambridge, 1988]

**RHETORICAL/VERBAL IRONY:** A mode of speech in which the implied attitudes or evaluation are opposed to those literally expressed. The use of irony by a writer carries an implicit compliment to the intelligence of the reader in that it is a subtle means for conveying meaning. Many ironists are often misinterpreted by those taking their words literally. Irony is related to other rhetorical modes, such as invective and sarcasm.

[M.H. Abrams. **A Glossary of Literary Terms**. N.Y.: Holt, Rinehart and Winston, 1966.]

Derived from the Greek EIRONEIA, originally applied to the manner of speech and behavior of a stock character of early Greek comedy, the EIRON. He was the natural antagonist of another stock figure, the boastful ALAZON, who sought to achieve his ends by deception through exaggeration. The EIRON was an underdog--small and frail, but sly and resourceful; he regularly triumphed over the bullying ALAZON by his ingenuity, his skill in dissembling his knowledge and powers.

The term “irony” always preserves the essence of its original meaning, even in tragedies and other types of works. In Gr. tragedy, the will of the gods (or fate) prepares the sudden disillusioning of a deluded character; a victim; and a spectator, for whom the reversal of fortune betrays an unmistakable “mocking” intent on the part of the powers that be. Use of irony indicates a view of life in terms of the incongruities that occur between appearances and reality.

**VERBAL IRONY:** A form of speech in which the words intentionally or unintentionally belie the real meaning, producing a sense of incongruity in the spectator and sometimes in one or more of the persons involved in the verbal situation.

**DRAMATIC/TRAGIC IRONY:** A device whereby ironic incongruity is introduced into the very structure of the plot, by having the spectators aware of elements in the situation of which one or more of the characters involved are ignorant. The words and actions thus have, in addition to their natural tragic impact and their value as furthering the action of the play, the peculiar relief which they derive from the contrast between the spectators’ knowledge and the characters’ ignorance.

**ROMANTIC IRONY:** Termed by Friedrich Schlegel to designate the objectivity of a romantic work which nevertheless reveals the subjective qualities of the writer. Others used the term to designate the attitude of the romantic writer deliberately destroying the illusion of objectivity in his work by the intrusion of his own personality.

[James Shipley, ed. **Dictionary of World Literature**. Totowa: Littlefield, Adams & Co., 1972, pp. 233-35.]

**Guidelines: Optional Term Paper**

- 1. Write a literary criticism of at least 1,000 words (appx. 5 typed, double-spaced pages) on a work of modern Hebrew literature.**
- 2. Consult with me and submit a short (a paragraph will do) proposal.**
- 3. You may read any work of modern Hebrew literature - meaning it was originally written in Hebrew by a modern (19th/20th c.) literary figure.**
- 4. You may read any new work(s) by any of the authors covered in class or other authors or poets of modern Hebrew literature (see me for assistance).**
- 5. You may also wish to think about writing on a theme of your choice (or my suggestion) by reading a work, or a group of works, by one or more authors to discuss the treatment of the theme. (I can help).**
- 6. You may choose to write based on your own idea(s) or do a research paper in which your task is to familiarize yourself with others' views and interpretations and write a coherent composition which would include your own "input." (I can be more specific and help find criticisms).**
- 7. You may NOT: a) write about what we read or did in class (unless your approach is clearly new and different from class lectures).  
b) write a biography of a writer or history of Hebrew literature.**
- 8. Write, or type, your paper and then proof-read it for accuracy (spelling and grammar), neatness, clarity of expression, unity and coherence.**
- 9. Submit the paper by the day of the final exam. If you need more time, let me know and I can submit an "I" (incomplete) grade for you. This will give you a whole year to finish your work and will then be removed from your record. Any "I" will automatically turn to "F" after the year is out.**

**By writing a paper, you may improve your final grade for the course. In calculating your average, the percentage comprising your (two) exams will be split three ways, thus allowing for a good grade on the paper to raise the overall average of this large segment. Your paper, then, will be graded on an equal basis with your exams, meaning that you should invest the necessary time and effort to have a good grade. If your paper's grade will lower the average of the exams, it will not count. So you have much to gain for the time and effort you put in.**

NOTES: "IMAGE BEFORE MY EYES"  
{DS135 .P6 I434 1988}

I. "The Setting"--

Where Jews lived in Poland, and where they didn't

Degrees of ethnic interaction

The Shtetl: traditional setting of Jewish life

--Westernized look vs. shtetl look

--New and old scenes of shtetl

--Activities: market day; synagogue; secularism women;  
education

The Big Cities:

--Religion: How people get secularized

The Reform Jew--self image and view of Orthodox

--Professions

--Ideas

--Education

--Polish citizenship

--Zionists

--Pro-Diaspora (Extra-territorialists): Shimon Dubnow, Yiddishists

II. "To The Stars"--

WW I and its impact on Jews

--Anti-Semitism

--Cracow's Hasidic neighborhood (1935)

--The quest for wider horizons: secularism, education

III. "Among the Organized"--

Comparisons between kinds of: schools--

--Streets--

--Organizations--

--Music--

--Politics--

IV. "Darkening Clouds"--

--Pilsudski's funeral (1930)--

--Anti-Semitism--

--Continuity in face of ominous conditions--

--Nazism--

ALONE—H.N. Bialik

The wind carried them all away, the light swept them all away  
A new song made the morning of their lives exalt;  
And I, a soft fledgling, was completely forgotten  
Under the wings of the Shekhina.

Solitary, solitary I remained, and the Shekhina, too,  
Fluttered her broken right wing over my head,  
My heart knew her heart; she trembled with anxiety over me  
Over her son, over her only one.

She had already been driven from every corner, only  
One hidden nook, desolate and small, remained—  
The House of Study—and she covered herself with the shadow, and I was  
In distress together with her.

And when my heart yearned for the window, for the light,  
And when the place under her wing became narrow for me,  
She hid her head in my shoulder, and her tear dropped  
On my Talmud page.

Silently she wept over me and enfolded me  
As though shielding me with her broken right wing;  
“The wind carried them all away, they have all flown off,  
And I was left alone, alone...”

And something akin to the ending of a very ancient lament  
And something akin to a prayer, and supplication-and-trembling,  
My ear heard in that silent weeping,  
And in that boiling tear.

STUDY GUIDE

The sources for Bialik's poem, "Alone"  
S. Katz

Line 2: "A new song..."—see Exodus 15 [background in ch. 14]:  
"Singing a new song, they proclaimed Thy sovereignty:  
'The Lord shall reign for ever and ever.'" [Morning service]

Lines ¾: Cf. Exodus 19:14; Psalms 91:1,4; 17:8; 36:8; 57:2; 61:5; 63:8

Line 4: "Under the wing..." Derived from the Yizkor service, the Jewish memorial prayer for the departed: "O God, who art full of compassion, who dwellest on high, grant perfect rest beneath the shelter of Thy divine Presence . . . to . . ."

"Shekhina" is God's divine Presence, often personified in feminine terms.

Line 8: "Her son, her only one" Cf. Genesis chapter 22.

Line 12: "In distress together" Cf. Psalms 91:15

Line 14: "place . . . too narrow": Cf. Isaiah 49:20

"ten miracles were wrought for our fathers in the Temple:  
. . . and no man ever said to his fellow: 'The place is too crowded for me that I  
should lodge in Jerusalem.'" [Ethic of the Fathers, 5:8]

According to a Talmudic account (Tosefta Pesahim 4, 12) millions of Jews assembled in Jerusalem on a festival, and all of them were provided there with food and lodging

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## ספרות עברית מודרנית עברית 480/687

(סתיו 2007; מס' הכיתה: 26554/26923)

שעות השיעור: 3:35-4:25 (ימים ב' ו ד'); 2:30-3:25 (ימי ו')

מקום: MW WH002; F BH319

סילבוס

שים לב: מקורות החומר לקריאה מסומנים בקיצור על פי שם המחבר/העורך. הסימן [ר] מציין את מקור החומר השמור ב"זרובה" שבספרייה המרכזית. חומר השמור בזרובה אלקטרונית ימצא על פי הצופן והאתר:

- > The direct url is:
- > <http://ereserves.indiana.edu/eres/coursepage.aspx?cid=3841>
- > password (for all, though library lists only L380) is: forward

(ב) 27 באוג': פתיחה: הגדרת המושגים; מבט מקיף על הסמסטר. קריאה בשיר ייצוגי, "לבדי" מאת ח"נ ביאליק החל לקרוא את ספר השטל (ראה הוראות להלן).

(ד) 29 באוג': ניתוח "לבדי" מאת ח"נ ביאליק נושאים, מוטיבים, סמלים ואופני הכתיבה של ה"נוסח". למהותו של ה"נוסח"

(ו) 31 באוג': צפייה בסרט (וידאו):  
"Image Before My Eyes" {# DS135.P6 I434, 1988}

(ב) 3 בספט': ההשכלה, יל"ג ו"קוצו של יוד"  
קריאה וניתוח השיר

(ד) 5 בספט': יל"ג: המשך קריאה, עיון וניתוח השיר "קוצו של יוד"

(ו) 7 בספט': ביאליק וסיפורו הקצר "יום השישי הקצר"

(ב) 10 בספט': המציאות החיבורית ו"שם ויפת בעגלה" מאת מנדלי מוכר ספרים

- (ד) 12 בספט': סיכום ביניים: ביאליק וממו"ס
- (ו) 14 בספט': ראש השנה: אין לימודים
- (ב) 17 בספט': העולם המסורתי והדור הצעיר  
לקרוא: מ.ז. פיירברג, "בערב"
- (ד) 19 בספט': זכרונות ילדות  
לקרוא: "המטפחת" מאת ש"י עגנון
- (ו) 21 בספט': ילדות בלבוש אחר  
לקרוא: "ספיה" מאת ח"נ ביאליק בפרט ג' החלקים הראשונים
- (ב) 24 בספט': סיכום ביניים לדמותה של הילדות בספרות העברית
- (ד) 26 בספט': דיוקן השטטל בעיניים מודרניות ש"י עגנון  
לקרוא: "אגדת הסופר"; תנ"ך מגילת אסתר ה'  
ביקור בספריית "לילי"
- (ו) 28 בספט': המשך "אגדת הסופר" לש"י עגנון  
סמלים ומשמעויות
- (ב) 1 באוק': סיום קריאה ודיון ב"אגדת הסופר" לש"י עגנון  
הסיום הכפול
- (ד) 3 באוק': הרומאן הסאטירי: הקדמה קריאה ב"קיצור מסעות בנימין השלישי"  
רקע והקדמה לסיפור העלילה
- (ו) 5 באוק': המשך קריאה ועיון: "קיצור מסעות בנימין השלישי" מאת ממו"ס  
דמויות ורעיונות
- (ב) 8 באוק': המשך קריאה ועיון: "קיצור מסעות בנימין השלישי" מאת ממו"ס  
לשון הרמז והעלילה הסאטירית
- (ד) 10 באוק': סיום קריאה ועיון: "קיצור מסעות בנימין השלישי" מאת ממו"ס  
סיכום העלילה ומטרותיה: בין רומאן משכילי ומודרני היסודות האומנותיים
- (ו) 12 באוק': מבחן מחצית הסמסטר
- (ב) 15 באוק': מלחמות ומהפכות בספרות העברית של ראשית המאה ה-20:

לקרוא: "לביבות" מאת שאול טשרניחובסקי  
להכין: מה זאת אידיליה ובאלו ובנים יצירה זו שומרת ושוברת מוסכמות לאידיליה

(ד) 17 באוק': י"ח ברנר, מלחמת העולם ומסורת הריאליזם  
לקרוא: "המוצא"

(ו) 19 באוק': ש"י עגנון, מלחמת העולם ויחסי אנוש  
לקרוא: "הרופא וגרושתו"; תנ"ך ספר בראשית פרק 34

(ב) 22 באוק': מיפגשים חדשים ישנים: החלוץ לעומת ארץ ישראל  
לקרוא: יצחק למדן: "מסדה" ובפרט הפרק "בחמסין"  
תנ"ך ספר בראשית 21

(ד) 24 באוק': מיפגשים בין החלוץ וארץ ישראל (המשך)  
לקרוא: א"צ גרינברג: "למרגלותיך ירושלים"

(ו) 26 באוק': ייצוגה של ארץ ישראל בשירה החלוצית שירת ה"מודרנה"  
לקרוא: אברהם שלונסקי: "תפילה", "עובד אדמה"

(ב) 29 באוק': "דת העבודה" ושירת שלונסקי  
לקרוא: "רועה צאן" ו"זרעאל"; תנ"ך ספר במדבר 22-24

(ד) 31 באוק': "דת העבודה" ושירת שלונסקי (המשך)  
לקרוא: "עמל"

(ו) 2 בנוב': חורבן לאומי ותגובת הספרות העברית  
לקרוא: "מול שער השמים" מאת אשר ברש

(ב) 5 בנוב': השואה בשירה העברית  
לקרוא: "לא נדמינו לכלבים" ו"אלוהים! הצלתני מאור אשכנז..." מאת אורי צבי גרינברג

(ד) 7 בנוב': תולדות החורבן הלאומי בהשקפת ש"י עגנון  
לקרוא: "האדונית והרוכל"

(ו) 9 בנוב': תולדות החורבן הלאומי בהשקפת ש"י עגנון המשך  
סיום "האדונית והרוכל" שני הסיומים ומשמעותן

(ב) 12 בנוב': ההסטוריה והשקפתו המיטאפיסית של עגנון

(ד) 14 בנוב': אמביבלנטיות ואמונה בעולם בימינו  
לקרוא: "פת שלימה"

(ו) 16 בנוב': השקפת עגנון על החיים המודרניים  
סיום "פת שלימה"

(ב) 19 בנוב': סיכום ביניים ומבט מקיף: ההסטוריה של עם ישראל בספרות העברית

חופשת יום ההודיה

(ב) 26 בנוב': גן עדן עלי אדמות  
לקרוא: "מדירה לדירה" מאת ש"י עגנון

(ד) 28 בנוב': האידיאל והמציאות בין הרצון והמצוי  
סיום קריאה ודיון ב"מדירה לדירה" לעגנון

(ו) 30 בנוב': המסורת, האישה ועולמה  
לקרוא: "פראדל" מאת דבורה בארון

(ב) 3 בדצמ': קול האישה המודרנית  
לקרוא: שירי הנחל מאת לאה גולדברג

(ד) 5 בדצמ': קול האישה המודרנית (המשך)  
סיום קריאה: שירי הנחל מאת לאה גולדברג

(ו) חזרה כללית

(ו) מבחן סופי 7:15-9:15 בלילה (למסור כל עבודות המחקר)

**L380iw-Modern Hebrew Literature in English  
Mid-Term Exam (summer 2002)**

**DIRECTIONS:** Choose one of each pair. Write a unified, coherent essay addressing the problem. Do four:

1. Prody" is Robert Alter's term for episodes in Bialik's "The Short Friday." We might also call it a

satire. Explain either term and illustrate it with at least four specific examples from the story. Explain, in each case, why your example merits to be called "parody" or "satire."

2. "A 'fallen' reality" is how Robert Alter terms episodes in Mendele's "Shem and Japheth on the Train." Explain the term and illustrate with at least four examples from the story. In each case, explain why your example merits the term "a 'fallen' reality."

\* \* \* \* \*

3. "Irony": Define and explain what irony is. Show the ironies in Agnon's "The Tale of the scribe." Give at least four different examples of irony in that story and explain, in each case, how each meets the definition of the term.

4. Agnon and Bialik seem to use dreams (or dream-like episodes) in their stories in order to establish some significant meaning. Referring to at least one dream (or dream-like) episode in each writer's stories, discuss the apparent function the dream is supposed to serve in that case. Interpret the apparent meaning of the dream and the meaning it adds to the overall effect of the story.

\* \* \* \* \*

5. Agnon's "The Kerchief" focuses much of its attention to the notion of messianism (or salvation). Discuss the story from the standpoint of this subject, giving at least two differing kinds of messianism of which the story tells. Compare and contrast the two and state how the story views them.

6. In what ways is Feilerberg's story "In the Evening" a story about growing up? Show, by examples, and explain how the story is about the rite of passage and what it says about growing up. Illustrate with examples.

\* \* \* \* \*

7. Biblical (and sacred-sources) themes: choose any three of the authors we have read thus far and show how each employs the Bible (or other traditional texts) to add to the meaning of his work. Refer at least to one example by each and explain the relationship between the original source of the biblical citation and the role it appears to have in the author's work.

8. Write an interpretation of the enclosed copy of Bialik's poem "Alone." Include a number of

explanations of the allusions concealed in the poem and show how these affect the reader's understanding.

### Intensive Writing Assignment #2 (summer 2002)

Many of the works - poetry and prose - we've read thus far tell of various experiences of childhood encountered by heroes who are either infants, children or young people. These events, especially when projected by the mature narrator back to his childhood/youth, imply an attitude on this part (and perhaps even the author's) about what that period in his life meant.

The question is: **What is the attitude, regard, image and value of childhood (or youth) as discernible in the works of some authors of modern Hebrew literature?**

Your assignment is to write a coherent review of these attitudes, detailing - as based upon your readings and lecture/discussion notes - the views shared by all or some of the writers. At times, they may have differing attitudes as well. You may support your discussion by citing (sparingly) from each writer while saying why that citation is important for your argument. Also, try to explain why each writer appears to harbor the attitudes he does.

In a paper of not less than 1,000 words (approximately five double-spaced, typed, pages), write an essay on the above topic. Your paper will be graded from the standpoint of neatness, clarity, logical argument, lack of simple errors of usage, grammar and spelling, and overall originality and creativity. Be careful about mechanics of citation from prose and poetry, quoting titles and orderly development of your argument. Do not use up valuable space by retelling the stories, reference to specific episodes should suffice.

Submit your paper on Monday, May 20th. After being read, your paper will be returned with directions for making corrections. Therefore, it is strongly suggested that you write the paper on a word processor so as to allow for corrections to be made with ease. Before submission, proofread the paper several times. You may even write the paper early and reread it before you commit yourself to its final form.

**FIRST SUMMER SESSION - 2002**

**CULTURE/INTENSIVE WRITING**

**L380 - Modern Hebrew Literature in English (3 credits) (sec. 0404)**

**Stephen Katz M-F, BH 217, 10:20-11:35**

The course is intended to acquaint students with the chief issues, forms and writers of modern Hebrew literature active in the first half of the twentieth century. The course carries foreign language culture option credit and does not require or assume any previous acquaintance with Hebrew or Hebrew literature.

Readings will consist primarily of representative short stories and a novel, all in English translation. Some selections of poetry, when assigned, will be read in class. The primary purpose of the readings will be to introduce students to the culture of the shtetl, the small east European Jewish hamlet. We will be exploring the way in which literature responds and reflects major historical events in the Jewish experience of the early twentieth century. In that regard, we shall explore the many forces prompting the protagonists' rebellion against that way of life with its insular piety. Yet, having abandoned the ways and values of the shtetl, the youth of those days are depicted as being left with the burden of seeking out new roots and finding a meaning for their lives.

Under the phenomenon of this large cultural transformation, as we shall see, Hebrew literature had to contend with and give expression to the most central events and themes of modern times affecting Jewish life: the loss of innocence and tradition in a modern, secular, world; nationalism; the Holocaust; the rebirth of Israel; wars, peace and the individual; the image of the new Israeli.

Grades will be based on a minimum of four writing assignments to be done outside of class as well as at least one in class may serve as the final. An optional paper will be made available to those wishing to do extra-credit work.

**L380 - Modern Hebrew Literature in English (Summer, 2002)**

**Written Assignment for Intensive Writing Credit**

In a well-organized, and grammatically polished, composition of at least one thousand (1,000) words, write about the topic listed below. The purpose of this written assignment will be to provide you with the opportunity to try-out some of your ideas and what you may have learned thus far in the course on some familiar, yet also new, topic. In addition, this will be your chance to practice writing on a matter, and in a way, similar to the contents of the upcoming mid-term exam.

Although the comparative nature of this assignment makes it important for you to illustrate your discussion with examples from each work, your composition will be enhanced by your ability to demonstrate the extent to which

**you have grasped the material and your ability to express it in your own way. Your ability to eliminate details irrelevant to the topic will result in a clear, well-focused argument. Quotations, paraphrases or references to the stories should be followed by a parenthetical note, in the body of the essay, as to the page number(s) of your source.**

**The topic for this essay is:**

**Compare and contrast the stories (and poetry, if we cover any) we have read as to the way they express each author's views about childhood, what it means to grow up and the processes of initiation into adulthood.**

**In each case, explain what you perceive as the reasons for the view, or impression, of childhood, and the move to adulthood, each author gives.**

**Structure your paper so that the opening paragraph contains the essence of the essay, followed by a detailed discussion of each work. Summarize your essay and feel free to try out some original ideas. Observe your usage of correct grammar, spelling, etc. You will be asked to correct any errors of usage in your paper and re-submit it. Proof-read your paper prior to submission.**

**Feel free to use any or all of the works we have read, but be sure to explain how you understand each of your examples as relevant to the above topic.**

**Your paper should be either typed, or written neatly, and double spaced (in each case). You should submit the paper by Monday, May 21. Late submissions will be accepted, but you will lose half a grade for each day you delay.**

L380 -- Modern Hebrew Literature in English (fall 2005)

Intensive Writing Assignment #3

"LEVIVOT" BY SAUL TSCHERNICHOVSKY

The poem "Levivot" [dumplings, pancakes] by Tschernichovsky is labeled an "Idyll."

In a paper of at least 1,000 words:

- 1- Define what an IDYL(L) is (limit quotation re this to 100 words).
- 2- Give the source of your definition: Title of book (it is strongly suggested that you refer to several dictionaries of literary terms, such as Joseph Shipley's or any other\*), author, publisher and date, pg. number.
- 3- Explain how the poem "Levivot" fits the definition. Provide as many examples as necessary from the poem to illustrate. In each case, cite sparingly and explain why your citation satisfies the requisites of an idyll.
- 4- How does "Levivot" depart from (or violate) the definition? Give examples.
- 5- Submit your paper by **Monday, June 3rd**. After being read, your paper will be returned with directions for making corrections. This time, your paper will receive a grade for form and content upon first submission. It will be graded again upon revision. It is strongly suggested that you write the paper on a word processor to allow corrections to be made with ease. Before submission, proofread the paper several times. You may even write the paper early and reread it before you commit yourself to its final form.

\*Other dictionaries of literary terms:

- Abrams, M.H. *A Glossary of Literary Terms*. N.Y.: Holt, Rinehart and Winston
- Baldick, Chris. *A Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 1990
- Beckson, Karl, and Arthur Ganz. *Literary Terms: A Dictionary*. N.Y.: Noonday Press, 1989.
- Holman, Hugh. *A Handbook of Literature*
- Packard, William. *The Poet's Dictionary*. N.Y.: Harper and row, 1989.
- Scott, A.F. *Current Literary Terms*. St. Martin's Press, 1965.
- Shaw, Harry. *Dictionary of Literary Terms*. N.Y.: McGraw Hill, 1972.
- Shipley, Joseph. *Dictionary of World Literature*. The Writer, Inc., 1970.

L380 -- Modern Hebrew Literature in English

Intensive Writing Assignment #4

Write a paper of at least one thousand (1,000) words on the following topic:

" The Image of the Land of Israel in Modern Hebrew Literature"

In your composition, examine how Israel was viewed, conceived, imagined and pictured - in poetry and prose - by writers and for readers of Hebrew fiction. You may draw upon as many of the writers' works as you can from among those we've read this term. Although some of the literal accounts may be most striking, refer also to those works demanding a measure of interpretation as well, and show how the writers' allusions communicate their own message.

In your survey, concentrate on stating what the IMAGE of Israel was, and only use selections from our readings to support your observations or views. Avoid summarizing plots or contents of works. Concentrate on the significance your illustration has to further your response to the problem at hand. Also, strive to unify various works under similar categories, since similar attitudes may be held by more than one. Point to features characterizing the authors' (and poets') common views or how they depart from one another.

Submit your assignment on Monday, June 14, 2002.

\*\*\* DUE: TUESDAY, JUNE 1, 2002 \*\*\*

## L380 -- Modern Hebrew Literature in English

## Intensive Writing Assignment #3

In his commentary on Mendele's "Shem and Japheth on the Train," Robert Alter notes that by using language usually reserved for grand, divine or myth-laden situations in the past, to depict contemporary situations, results in showing a reality which is "fallen." (Alter, p. 17). Explain what you understand "fallen reality" to be.

This concept, of "fallen reality" (we also referred to it as "reduction"), will serve as a means for you to explore the variety of short stories and poetry we've covered thus far. In your survey, choose not less than five different works (some may be by one writer) to discuss the role "fallen reality" has in the plot and the reader's comprehension of it. Strive to show how each work may be properly interpreted, and enriched, when we seek out aspects of "fallen reality" in it. Attempt to present the kinds of categories into which this notion falls; namely how many different kinds of "fallen reality" are there in terms of type, category, class and so forth. In each instance, explain why your examples constitute fair and proper examples of "fallen reality" by demonstrating how they correspond to your explanation of this phenomenon. In addition, you may wish to address such issues as the function of this device on a work, its ways of making the work more or less understandable by the reader, and so forth.

Your written assignment, of not less than 1,000 words, should be submitted on Tuesday, June 8th, 2002.

## Intensive Writing Assignment #4

Write a paper of at least one thousand (1,000) words on the following topic:

" The Image of the Land of Israel in Modern Hebrew Literature"

In your composition, examine how Israel was viewed, conceived, imagined and pictured - in poetry and prose - by writers and for readers of Hebrew fiction.

You may draw upon as many of the writers' works as you can from among those we have read this term. Although some of the literal accounts may be most striking, refer also to those works demanding a measure of interpretation as well, and show how the writers' allusions communicate their own message.

In your survey, concentrate on stating what the IMAGE of Israel was, and only use selections from our readings to support your observations or views. Avoid summarizing plots or contents of works. Concentrate on the significance your illustration has to further your response to the problem at hand. Also, strive to unify various works under similar categories, since similar attitudes may be held by more than one. Point to features characterizing the authors' (and poets') common views or how they depart from one another.

Submit your assignment by \_\_\_\_\_, 2002.

L380 -- Modern Hebrew Literature in English

Intensive Writing Assignment #5

Note that your last Intensive Writing assignment (number five) is to summarize, evaluate and critique the Roskies' study: THE SHTETL BOOK. Details of how to do so are in your syllabus for the course.

L380-WRITTEN ASSIGNMENT FOR INTENSIVE WRITING CREDIT

"LEVIVOT" BY SAUL TSCHERNICHOVSKY

The poem "Levivot" [dumplings, pancakes] by Tschernichovsky is labeled an "Idyll." In a (minimum of) five page, 1000 word, paper:

- 1- Define what an IDYL(L) is.
- 2- Give the source of your definition: Title of book (it is strongly suggested that you refer to a dictionary of literary terms, such as Joseph Shipley's or any other), author, publisher and date, pg. no.
- 3- Explain how the poem "Levivot" fits the definition. Provide a number of (at least three) specific examples from the poem to illustrate.
- 4- How does "Levivot" depart from (or violate) the definition? Give examples.
- 5- Explain and discuss the relationship between the two plots of the poem: Gittel's making of the *levivot* and the story of Razele's growth and development.
- 6- How is the work a poem about revolution? How does the older generation feel about changes in life? How is that Helpful in our understanding of the older generation's attitudes to revolution?
- 7- What is the "Jewish side" of this poem? How strong is it? Why?

## Request for Approval of Intensive Writing Designation for

## L380 - Modern Hebrew Literature in English

Question 6 : If this is an existing course, what modifications do you plan?

In order to modify this course, I shall - as in previous summers when L380 was offered provisionally as an Intensive Writing course - assign to those students wishing to use the course to satisfy the IW requirement of the College, at least five written assignments (samples enclosed). These assignments, while focusing on the literary issues at hand, polish a number of different skills, among them I include: an ability to summarize whole book, which requires them to present in a conceptualized, concentrated format a thematically organized and unified essay; research and application of a literary definition to a literary selection, a task assuming prior comprehension of a selection not covered in class and a flexibility in applying an abstract definition to an actual text.

The papers submitted are then read by myself, graded provisionally for content, mechanical and stylistic modes of presentation, critiqued and returned for editing by students. Final grades for each paper are determined by the extent and quality of the final draft. Final course grades are computed on the basis of the average of the papers' grades plus meaningful class participation.

Question 7 : Course description

This course, offered in English and without prerequisites, introduces students to the cultural, social, ideological and spiritual crises accompanying the rise of modern Hebrew literature in the first half of the twentieth century. For the summer session, this course will carry culture option credit as well as intensive writing credit. Students need not have prior familiarity with Hebrew or Hebrew literature.

Readings will consist of representative short stories and a novel laying out the chief themes of the course: revolution and continuity. The readings will focus on central issues such as the loss of innocence and tradition in a modern, secular, world; nationalism, holocaust; wars; peace; pioneer life; individualism and the emerging image of the Israeli. The best modern Hebrew authors, and a few representative poets, will be the source of our readings. Our emphasis, however, will be on the stories of S.Y. Agnon, Israel's Nobel prize laureate. His place in the literary tradition, and influence on his contemporaries and followers, will be explored, as will his views on issues such as the dilemma of a man of faith in a modern world, the hero's attempts to find his lost paradise and the possible solutions to the conflicts raised by such an impossible journey.

Question 8 : Number and nature of writing assignments

see question 6 above

Question 9: What type of writing instructions will be provided?

As indicated by the enclosed sample of assignments, the instructions are involved more with the contents than writing mechanics. Nevertheless, critiques of papers will also carry detailed notations as to assorted mechanical and stylistic aspects used to present the argument of each problem. In addition, students are instructed in various aspects of presenting bibliographies and using footnote forms in their papers.

This course, offered in English and without prerequisites, introduces students to the cultural, social, ideological and spiritual crises accompanying the rise of modern Hebrew literature in the first half of the twentieth century. For the summer session, this course will carry culture option credit as well as intensive writing credit. Students need not have prior familiarity with Hebrew or Hebrew literature.

Readings will consist of representative short stories and a novel laying out the chief themes of the course: revolution and continuity. The readings will focus on central issues such as the loss of innocence and tradition in a modern, secular, world; nationalism, holocaust; wars; peace; pioneer life; individualism and the emerging image of the Israeli. The best modern Hebrew authors, and a few representative poets, will be the source of our readings. Our emphasis, however, will be on the stories of S.Y. Agnon, Israel's Nobel prize laureate. His place in the literary tradition, and influence on his contemporaries and followers, will be explored, as will his views on issues such as the dilemma of a man of faith in a modern world, the hero's attempts to find his lost paradise and the possible solutions to the conflicts raised by such an impossible journey.

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