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SUMMARIES

A QUARTERLY FOR THE STUDY OF LITERATURE : EDITORIAL

This is the first Hebrew periodical devoted to the study of literature. The Quarterly intends to represent and encourage literary study in Israel, primarily in the fields which can be developed here: the study of Hebrew and Jewish literature, Theory of Literature and Hebrew and Comparative Poetics. The Quarterly intends to fulfil the functions of a variety of periodicals by devoting special sections to particular branches such as: Interpretation, Theory of Literature, Text Criticism, Prosody, Study of Translations, etc. Special attention will be given to the assessment of recent contributions to the theory and study of literature abroad, by accounts—short or extensive—of new books and articles. A permanent section will survey foreign periodicals, reviewing papers of particular interest. In the first issue we have initiated a discussion of some approaches to the Theory and Poetics of Fiction, to be continued in the forthcoming issues.

It is the aim of this periodical to develop standards of literary research in Hebrew. On the other hand, *Hasifrut* intends to appeal to a wider public of readers interested in literature.

ON THE MAIN BRANCHES OF LITERARY STUDY

by B. H.

The variety of "approaches" to literature is sometimes bewildering. But in general there is no real argument between opposing methods or results of inquiry. The differences lie rather in the diverse fields of interest, in the questions asked and the aspects discussed. Indeed, as R. S. Crane has put it: "[...] literary criticism is not, and never has been, a single discipline." And yet, a methodology of any science cannot accept a wholly relativistic pluralism without analyzing the structural relations between its main fields of inquiry.

This article offers such an analysis, the starting-point of which is R. Wellek's distinction between three main branches of "a systematic and integrated study of literature": Literary Theory, Criticism, and History. It seems that Wellek's concept of Criticism

embraces three quite distinct activities: interpretation of concrete literary works of art, evaluation, and criticism of a writer or a literary movement. Wellek's concept of Theory of Literature comprises two quite distinct, though interrelated, activities: Theory proper and Descriptive Poetics, i.e. systematic research dealing with the literary aspects of particular works of literature (comparable to linguistic studies).

The article suggests a more detailed division of the main branches, based upon a distinction between the kinds of objects dealt with in each of the interrelated modes of study.

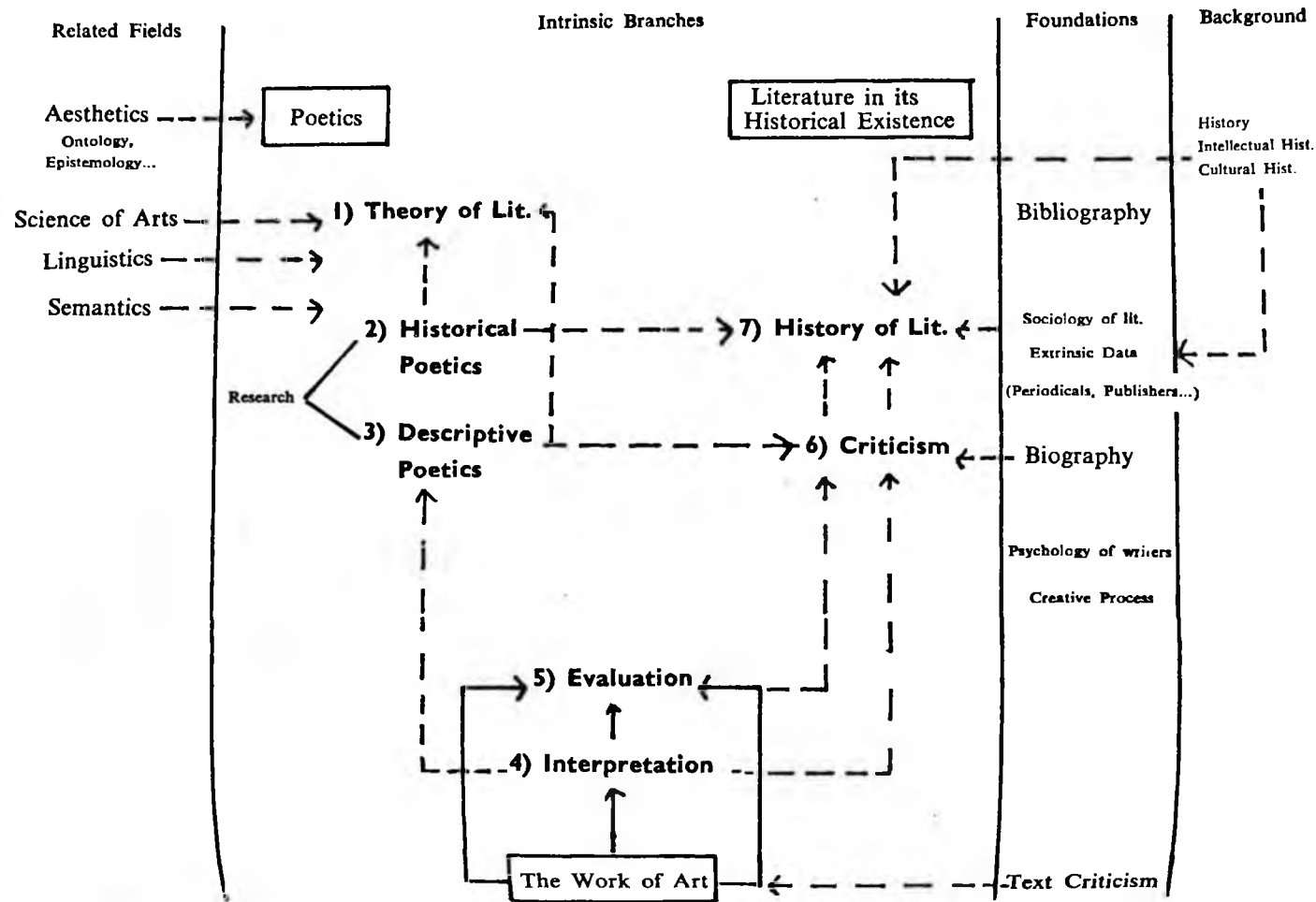
There are three focuses of interest in literary studies: (1) the single work of literature. (2) Literature as it appears in the historical process. (3) Poetics, or the study of literature as literature, evolving from questions such as: what is literature? What are its kinds, appearances, etc.?

Inquiries stemming from the second field of interest (Literary History and Criticism of writers, trends etc.) have their objects provided by the historical process (i.e. the works of one writer, the literature of a period, a nation, etc.). Their methods of description are therefore heterogeneous. On the other hand, the objects of Poetics are defined by the science itself, by its questions and methods. The Theory of Literature, as well as Descriptive Poetics (both historical and synchronic), deal with particular aspects of the literary work, and can develop systematic and pure methods. The second and third fields of interest can be seen both synchronically and diachronically.

The systematic discussion of concrete works of literature (Interpretation, Evaluation) gives rise to quite different problems. Though it is in itself heterogeneous, the facts dealt with are interrelated and form a distinct entity, i.e. the poem discussed. Obviously, Descriptive Poetics may deal with single aspects as well as with complex phenomena. In the latter case an intensive study of single works may yield fruitful results. A combination of a framework provided by reality (the novels of one writer or of a period) and an object posed by Poetics (such as the composition of the novel) is typical of Descriptive Poetics.

Several branches deal with the foundations of literary study proper: Bibliography, Biography, Text-Criticism. These branches belong to the Science of Literature in a wider sense, but their object is not

The Main Branches of Literary Study



literature as such, and their methods are not strictly literary ones.

There are complex interrelations and interdependences between the different branches. The question asked in each study determines its object and the branch of study it belongs to. Other branches, whatever their importance in their own field, become subsidiary.

The appended diagram shows in detail the divisions of the whole field.

THE PARADOX IN KAFKA: ON THE OCCASION OF THE HEBREW TRANSLATION OF *THE CASTLE*

by SHIM'ON SANDBANK

The effect of illogicality peculiar to Kafka's prose has led to much philosophical speculation among his critics. At the same time, no serious attempt has been made to describe and analyse the concrete modes of paradoxical argumentation that make up this particular effect.

Three types of paradox, all based on an interplay between affirmation and negation, seem to be central to Kafka's way of thinking: 1) *Successive* affirmation and negation of one and the same thing; 2) *simultaneous* affirmation and negation, which results in an "affirmed negative"; and 3) a sharpened version of the same paradox, where affirmation becomes the *cause* of negation, or the possible becomes inherently impossible. This last paradox lies at the bottom of some key-scenes in Kafka's stories.

THE NARRATOR AS A WRITER: THE FUNCTION OF THE NARRATOR IN S. J. AGNON'S *WAYFARER STOPPED FOR A NIGHT*

(אורח נטה ללון)

by GERSHON SHAKED

1. The purpose of this essay is to describe the various functions of the narrator in the novel *Wayfarer Stopped for a Night*. The narrator is a writer, who returns to his home-town in Eastern Europe and gives an eye-witness report of what he sees and hears there. Thus, from the very beginning the profession of writing and the task of giving evidence overlap. This overlapping is intrinsically justified, since authors use the language of evidence, and the aesthetic attitude of "uninvolved involvement" is part and parcel of both literature and evidence.

The main advantage of making the narrator a writer is the following: it enables the transition from the first-person narrator, who is restricted to his own external and internal observation, to the unrestricted cognition of the omniscient author. Agnon endows his narrator with various attitudes ranging from omniscience, through the giving of evidence, and up to introspection. The main task of this character is to record what he sees and hears. However, the author does not restrict himself to presenting this figure as a witness; it is, in fact, the very situation of bearing witness that becomes a problem. The question is what will happen to the author-witness, who is so influenced by what he sees and hears that he can no longer remain an indifferent visitor looking at a world in decay. Here the figure of the narrator is a prerequisite for the realization of the content of the novel: the technique of giving evidence expresses the central theme—the moral value of the aesthetic attitude.

2. The narrator reveals his presence in the story by means of various types of repetition which are, in fact, repetitive language-formulae, that break up the continuity of the plot and indicate the attitude of the character to what is related. They reveal the special character of the narrator and give his language a personal note. They also create a stylistic frame for the function of the narrator in the structure of the book.

Among the various formulae are the following: "To come back to the point" — whose function is to relate the digressions to the plot; "What shall I tell first and what last?" — whose purpose it is to express the hesitation of the narrator as to the proper way of telling his story. The formulae addressing the reader, such as "Between ourselves" and "Brother and friend", are meant to create an intimate relationship between the narrator and his readers, and to provide a focus for the ironic and elegiac tone of the story.

A special function is fulfilled by the formula "That man", or "That visitor", or "He", referring to the narrator himself. An ironic tension is created between the observing "super-ego" and the observed "victim-ego", the latter being ironically highlighted by the former. This formula also fulfils the task of restraint and objectification in personal passages, and serves to present the derogatory judgement of the narrator passed upon himself, as a character in the story.

3. In this novel the narrator refers to biographical facts from the life of the writer S. J. Agnon. Thereby the technical flexibility of the narrator-writer is enhanced, and the novel receives documentary authenticity. An intentional ambiguity is created in the relationship between the fictional "I" and the real-life "I". Moreover, the narrator tends to give a symbolic interpretation to facts from the writer's biography. Of special interest are the references contributing to the writer's feeling of guilt for having "betrayed" national and personal ideals and for his own economic security.

These two points are among the central themes of the novel. The element of confession brought into the novel by this autobiographical material gives it a sense of involvement that is often lacking in Agnon's other works.

4. In addition to this biographical material, the narrator explicitly refers to characters and plots taken from Agnon's other works and treats them as if they were real facts. The writer's real life is given a fictional dimension in this novel, whereas his fictional works gain a dimension of reality. The recourse to reality obscures the mode of being of the novel — which moves from fictionality towards reality — while the recourse to literary fiction turns it towards fictionality again. Truth and fiction (*Dichtung und Wahrheit*) are intermingled in this novel.

Agnon's narrator is in some respects preferable to the author himself, who lives his life and writes his works: for the latter there is no connection between the two domains, while the former reigns over both realms, which become united in the novel.

5. In the essayistic sections dealing with the art of story-telling, the narrator refers to some of the aspects of the narrator-writer-world relationship. The conception of the art of writing receives a special meaning, since these ideas are expressed not by an author who is above the world of his characters, but by a narrator, who appears in the novel as a writer by profession. It is not merely the "laying bare" of a device, but also the confession of a man about a matter which is essential to his being.

This confession is mainly devoted to the relationship between his personal experience and the general national situation. The life and work of the narrator-writer are symbolic, in a way, of the national experience. The theme of decay and destruction, characteristic of Hebrew literature down the generations, appears also in this novel, and is expressed through the narrator.

Agnon's narrator is the writer serving as an eye-witness, whose observations and the very position of onlooker weigh heavily upon him. He is "involved", being aware of his responsibility for the situation. He regards his own life as a symbol of the life of the whole Jewish nation.

THE WOODS AS HOLY SENTINEL: AN ARCHETYPAL IMAGE IN POETRY

by DOV SADAN

The image of the tree as a guard is widely used in world literature (e.g. Pushkin, Droste-Hülshoff, C. F. Meyer), in Hebrew literature (e.g. N. N. Samuëli, S. Ben-Zion) and in Yiddish literature (e.g. Sholem Aleichem).

This image is examined here in view of its particular use in the poetry of Bialik. In Bialik's original conception of the image we find allusions to classical Hebrew literature (esp. from *the Book of Job*).

This article traces the development of the image and its variations in later Hebrew poets (Tchernichovsky, Shneur, Fichman, Maytus, Rachel, Temkin, A. S. Shwartz, S. Shalom, Ben-Menahem, Baruch Katzenelson, M. Basok, Leah Goldberg), and in Yiddish poetry (Jacob Gropper, N. Tabachnik, Rachel Korn, M. M. Shapir, A. Sutzkever, I. Manik, K. Kligler).

The author classifies the appearance of this image — as one single tree (a palm, a cypress), as a pair of trees (a willow and a cypress, a poplar and a cypress), or a group of trees (a wood, a forest) — and analyzes their symbolic or allegorical meanings.

THEME, STYLE, AND STRUCTURE: GENRES IN HEBREW SECULAR POETRY IN SPAIN

by DAN PAGIS

The present analysis is based mainly on the secular poems of Moses Ibn Ezra (ca. 1055–1138) and on his treatise concerning Hebrew Poetics.

Owing to his importance both as a liturgical and secular poet, and as a theoretician and critic, his works may in many respects serve as a criterion and *locus criticus* for all of the Classical and most of the Post-Classical Hebrew poetry in Spain.

The genres in the secular works of Moses Ibn Ezra and his contemporaries have usually been considered thematic kinds only, as signified by their names — panegyrics, dirges, wine and love songs, etc. But genre-conventions in this poetry imply much more than subject-matter. Indeed, they prove to be a crucial stylistic factor. Every genre has its own fixed attitude (ranging from the subjective to the most impersonal and universal), and correspondingly also fixed modes of representation, formulation and structure.

The interplay between all these factors determines the specific colouring of broader themes or of motifs common to several genres. In wisdom-poems, for example, Time is an absolute force, devouring all men, while in panegyric passages it is always "conquered" by the person extolled. Genre-conventions also affect the phrasing. Thus, wisdom-poems, by virtue of their universal attitude, are for the most part a sequence of *sententiae*, and sharply contrast with the utterly personal phrasing in poems of complaint. A wisdom-poem may occasionally contain a verse in which the poet speaks in the first person, but this serves as a starting-point for universal truths and does not change the attitude and scope of the genre. More pronounced varia-

tions also occur from time to time, but only very few poems transcend the fixed limits of genre-conventions.

Long poems are generally of a complex structure revealing even more clearly the autonomy of the various genres. The complexity of long (and often also of short) poems goes further than their traditional division into the "introduction" and the "body" of the poem (connected by means of a "transition-verse"), since each of these parts is further divided into several distinct autonomous sections. One of these sections proves to be the dominant "nucleus", in the sense that it determines the "official" genre of the entire poem. The other sections differ both from the nucleus and from one another in theme, attitude and formulation, each conforming to the conventions of a certain genre. One may say, therefore, that the long poem is built as a sequence of short poems of different genres, grouped around a nucleus. For example, a typical long panegyric comprises: (1) a description of a banquet (corresponding to an independent wine-song); (2) a personal complaint (corresponding to an independent poem of complaint); (3) the "transition-verse" linking up with the "body" of the poem; (4) an impersonally phrased eulogy (a series of qualities such as generosity, wisdom etc.) of the person extolled — this is the "nucleus" of the panegyric; (5) a personal eulogy, combined with references to the particular occasion (resembling poems of complaint or epistolary poems of friendship); (6) the dedication followed by the praise of the poem (as in independent poems of self-praise). [The "introduction": sections 1-2; the "body": sections 4-6]. A typical dirge consists of: (1) a personally phrased description of grief, which, as yet, does not disclose its specific motivation (this section corresponds to independent poems of complaint); (2) impersonal and universal *sententiae* on the fate of man (corresponding to independent wisdom-poems); (3) the transition-verse; (4) an impersonally phrased eulogy (of the dead, but corresponding to the eulogy addressed to a living person, i.e. section 4 of a panegyric); (5) a lament for the dead, a description of mourning etc. — the "nucleus" of the dirge; (6) the consolation of the mourners; (7) impersonal *sententiae* (as in section 2 and corresponding to wisdom-poems) justifying the consolation; (8) a summary of this justification written in the first person; (9) blessings for the dead and the mourners.

The independence of the various sections can be shown most clearly by isolating the *sententiae*, for instance, from a dirge (sections 2 and 7) and comparing them with wisdom-poems. It would often be impossible to distinguish between the texts which serve as subordinate sections in a complex pattern, and those which are complete and independent poems (of a different genre).

The same holds true for a comparison between the sections in the introduction to a panegyric, and

independent wine-songs or poems of complaint, and so on.

Yet the autonomy of the various sections is only relative. Their order and genre-affinity are determined in each case by the "official" genre of the complex structure. Within the framework of one poem (which always conforms to strict formal devices, i.e. a fixed metre and one single rhyme "bolting" the entire poem), the various sections are connected by means of secondary devices of transition (in addition to the central "transition-verse"). Moreover, each section has an additional function in the complex structure as a whole. Thus, both the *sententiae* in the "introduction" to a dirge (section 2) and those in its "body" (section 7) correspond to independent wisdom-poems, but within the framework of a dirge the former are attached to expressions of grief (e.g. I weep... truly, life is but a shadow), while the latter justify consolation (e.g. do not weep... for this is the destiny of all men; truly, life is but a shadow, etc.). In other cases, the juxtaposition of sections within the complex pattern (e.g. a joyful banquet scene, followed by a personal lament) creates a tension which disappears, of course, if we consider these sections separately, as independent poems of different genres. Yet, the interplay is chiefly between whole and distinct sections. With the exception of some short poems, no complete organic texture — in the romantic or in the modern sense — is to be found in this poetry, which also conforms to a rhetorical concept of style and a decorous selectivity of themes and imagery.

The disregard of genre-conventions has led some scholars to misinterpretations of poems, and even to absurd conclusions.

DRAFTS AND REVISIONS OF MENDELE'S HEBREW TEXT: PAGES FROM THE ARCHIVES

introduced by B. H.

A few pages from the MSS of *The Travels of Benjamin the Third* are published here on the occasion of the 50th anniversary of the death of the great master of Hebrew prose, reflecting three stages in the process of his work: the first Yiddish version (published in Vilna, 1879); the draft of the first Hebrew version, in Mendele's own handwriting (Odessa, 1896); the corrections made by the author on the pages of the first Hebrew version, before the publication of the second Hebrew version (Odessa, 1910).

The publication comprises photocopies of corresponding passages in the three versions, a rendition in print of the drafts and revisions, a literal transla-

tion of the Yiddish source into modern Hebrew, as well as introductory notes.

The MSS reflect the problems of adaptation from Yiddish to Hebrew and the evolvement of Mendele's Hebrew style.

ANALOGY AND ITS ROLE AS A STRUCTURAL PRINCIPLE IN THE NOVELS OF MENDELE MOYKHER-SFORIM

by MENAKHEM PERRY

The article deals with the principle of analogical structure — one of the major compositional devices in fiction — as it appears in Mendele's novels; the author examines its relation to the poetics of these novels, especially to their language and style, and discusses briefly some fundamental problems in the poetics of prose.

In the first part of the article the author cites the following main arguments of the Hebrew critics who attacked Mendele's art because his novels did not conform to the abstract model of a novel which they envisaged:

1. The plot in his novels is not tight enough and lacks both unity of action and strict interior causation.
2. The basic story stuff is not complicated enough.
3. There is no "love intrigue" in his novels.
4. The action does not cause any psychological change in the characters.
5. The world of his novels is a static one.
6. The characters have no inner world.
7. The characters do not experience any great emotional struggle. The novels do not represent the great passions and the stormy greatness of human nature.
8. The world of these novels does not exhibit the mystery and the spiritual values of life.

The conception of the novel held by this group of critics is similar to that of English critics in the middle of the nineteenth century, as described by R. Stang.¹ Such observations, however, offer only a partial account of Mendele's art and fail to represent several features of the organization of his novels. Moreover, they are valid only as descriptive statements, but must not be regarded as evaluative ones.

In order to do justice to the composition of these novels one has to deal with their techniques of linkages in detail: one must find out why they seem to be loose, and what patterns are used in order to compensate for this ostensible fault.

¹ R. Stang, *The Theory of the Novel in England 1850-1870* (London, 1959).

The article draws on Benjamin Hrushovski's distinction between two types of patterns and linkages existing in a literary work of art: quasi-realistic patterns and purely-literary ones. Analogy is one of the purely-literary linkages, and its importance in Mendele's novels is enhanced precisely owing to the looseness of the quasi-realistic linkages.

In order to demonstrate this dialectics, the second part of the article is devoted to the analysis of the quasi-realistic linkages in the plot of these novels.

A detailed description of the linkages between the sub-plots in *The Book of Beggars* (*Fishke The Lame*) corroborates the claim that these linkages are merely external, loose, and give the impression of deliberate carelessness. This is an additive novel, whose sub-plots are merely juxtaposed, superadded to one another.

In *The Travels of Benjamin The Third*, on the other hand, there are no sub-plots: Benjamin, the principal character, is a thread on which all the episodes are strung; he figures in all the episodes, which are related to his journey to the Red-haired Jews. It seems that here the plot is built round one centre and is less incoherent than that of *The Book of Beggars*. Nevertheless, a hypothesis about tight linkages in this novel may be refuted by the following observations:

1. The novel does not build up, at the beginning, a conflict, a complication or an unbalanced state, which set the events moving, require a solution or tend toward an equilibrium.
2. None of the events constitutes a step forwards (from the point of view of the characters' declared purpose). Thus, the episodes do not point to a definite direction.
3. The aim in itself is fictitious, so that the reader is convinced that it will never be achieved. Thus, he pays attention to every stage of the travel in itself more than to an expected end.
4. The various episodes which make the plot have functional autonomy. They are independent and almost irrelevant to the main movement of the work. The voyage to the Red-haired Jews becomes an external over-all framework, or a pretext for making digressions, and the purpose of the journey is forgotten.
5. This may be motivated or justified by the fact that the characters themselves occasionally forget their mission: they linger and settle down in various places, begging for alms as an end in itself.
6. The autonomy of the episodes stems also from the absence of a causal connection between them.

In the causally-linked novel strong relations are established between the different parts of the plot, and one stage of the plot is conceived as necessarily leading to the next. The author of the article distinguishes between the external causal linkage, typical

of the novel of adventures, and the internal psychological causation. The latter appears in a novel in which the reader is able to see a connexion between the various stages in the plot if he perceives that the character's inner world has been altered by the action, this change giving rise to a new action that constitutes the next stage (the events of which could not have taken place previously). A novel in which the causality is internal presupposes round and dynamic characters (who develop during the action) endowed with a rich inner world.

The causal relationship between the events is only one of the possible linkages of plot. Therefore, the writer of the article finds it advisable to prefer the distinction made by the Russian Formalists between "fabula" (the sum-total of events to be related in the work of fiction) and "syuzet" (plot; the story as actually told)² to Forster's distinction between "story" and "plot". Forster defines "plot" as "a narrative of events, the emphasis falling on causality", and regards "story" as "a narrative of events arranged in their time-sequence". But, as a matter of fact, the non-causal arrangement of events, whether it is in a time-sequence or not, is also an organization of events and is therefore also a plot(!), though of a different kind. Furthermore, the example given by Forster for the time-sequence arrangement — "The king died and then the queen died" — can in fact be considered as an arrangement based on a causal relationship, similar to his other example "The king died and then the queen died of grief". There is only one difference: whereas in the first case the causal link is implicit and the reader may grasp it, in the second example it is quite explicit.

Thus, the critics who found no causal plot in Mendele's novels were mistaken in saying that they contain no plot at all.

The discussion of the structure of plot involves the analysis of the characters, for the latter can be seen as a by-product of the structure, and the former can be seen as a by-product of the essence of the characters. It would have been possible to build up a causal plot in *The Travels of Benjamin The Third* had the main characters progressed step by step towards an awareness of the failure of their mission and towards disillusionment. But this is not the case here, for the characters are static (they remain unchanged throughout the book).

The author of the article makes a distinction between the oppositions static-dynamic and round-flat, and discusses the implications of this distinction.

Benjamin is not only a static character but also a flat character. According to Forster the flat characters may be summed-up in one sentence: "They are con-

structed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round". In other words, he maintains that the difference between the two types of character is a quantitative one. But it is impossible to count the qualities or characteristics of a character. A flat character such as Benjamin has just as many traits as Raskolnikov, who is a round character. And yet, there is a difference in the nature of these traits and in the mode of their integration: the traits of a flat figure belong to general categories, they are not explained in terms of the individual psychology of a specific personality. A round character is different — he is shown to be unique already when he enters the novel. He is endowed with qualities which contradict each other indirectly and which interact and modify one another to create a unique compound. The flat character betrays from the start a conventional cluster of traits, i.e. traits that tend to be concomitant in literary or social conventions. Even traits which are super-added later on during the action do not surprise us, for they too are a part of the typical cluster.

As a matter of fact, Mendele's novels are very carefully constructed. Owing to the looseness of the quasi-realistic linkages in Mendele's novels the reader tends to look for the purely literary ones, and discovers that these linkages are based on complex and subtle principles, the analogical structure of plot being one of them.

An analogy is created when the text suggests that two fragments of plot, two parts of plot, or two lines of plot, may be juxtaposed in such a way as to throw light on each other, when they are compared. Thus, the artist superimposes a pattern of simultaneity over the continuum of the literary work, so that the effect and meaning of every part of the text become dependent on its relations with the other parts.

In the third part of the article the author examines Mendele's use of analogy as a linkage, giving a detailed description of the analogy between the first and last chapters of *The Travels of Benjamin The Third* (the "Exodus Plot" and the "Army Plot"). Numerous details of situation and language, and even some main happenings in the first chapters of the novel, are found to correspond with similar elements in the final chapters of the book.

The majority of the events in the first plot are related to corresponding events of the second plot according to a cluster of basic principles (which are characteristic of Mendele's use of analogy in general), such as:

<i>What appears in one plot as:</i>	<i>Becomes in the parallel plot:</i>
a product of the imagination	an object that is real and concrete
a dream	a real event

² V. Erlich, *Russian Formalism* (The Hague, 1965), p. 240.

a lofty hope or aim	its realization on a low level
illusion	disillusionment
unrealistic, abstract, spiritual.	realistic, concrete, belonging to every-day life.

On similar principles are based the analogical links between elements of style and language in one part of the novel and events and situations in the other part. A simile in one plot becomes a real object or event in the parallel plot. Words appearing in a metaphor or an idiom in one plot reappear as real events, based on their literal meanings, in the other plot. Thus, the novel progresses as a constant stream fluctuating from stylistic elements to plot patterns.

The plot of *The Travels of Benjamin the Third* is based on the "literalization" and realization of idioms, mostly Yiddish ones, in terms of narrative structure. The author discusses the importance of the Yiddish language in Mendele's Hebrew text, and shows that Mendele envisaged a "Yiddish reader" even when he wrote in Hebrew. Over the Hebrew text there hovers the Yiddish language in general, with its peculiarities, and not necessarily the Yiddish version of the book.

The fact that the novel was adapted from Yiddish into Hebrew by Mendele himself offers a good opportunity for examining the relations between the language in which a novel is written and the nature of analogical structure in the novel. The author discusses the modifications in the analogical patterns in the Hebrew translation, which result from the different features of the two languages, Yiddish and Hebrew.

In a forthcoming part of this research the author intends to deal with the principle of analogy in all of Mendele's novels, and to demonstrate its functions within the poetics of Mendele.

A selected bibliography of criticism on Mendele (in Hebrew and in Yiddish) is appended to the article.

BIALIK'S "THE DEAD OF THE DESERT" — A DESCRIPTIVE POEMA¹

by JOSEPH HAEPHRATHI

The article deals with the distinctive artistic features of Bialik's long poem (*poema*) "The Dead of the Desert" through a combination of two necessary procedures: interpretation and description, the mutual dependence of which is also examined. In order to be valid, interpretation (that is, the formulation of the general meaning of the work and its latent meanings) must depend on a description of the artistic organi-

zation of the poem. A description of this sort will preclude arbitrary interpretations.

Two aspects can be distinguished in the description of the artistic devices of literary works: the one examines their relation to the reality that is represented in the work, while the other regards them as autonomous and as compared to similar devices in other works of art. This article deals with the first aspect.

A detailed description of the organizing principles of a literary work requires more than a listing of the various devices, because these are interrelated in the work: they influence one another and are influenced by the fundamental tendencies of the work. This article discusses the generic conception of "The Dead of the Desert", the *poema's* aesthetic conception and the central theme of the work, their influence on the various techniques of organization and the mutual relations between them.

The nucleus of this *poema* is a famous legend that was told by Rabbah Bar Bar Hannah. The *poema* emphasizes the static nature of the world of this legend. The sub-genre of the *poema* is determined by the main principle according to which the details of the represented reality are organized into a fully integrated unity. In "The Dead of the Desert" these details are not integrated through a temporal framework as they are in a narrative *poema*, nor do they evoke a personal world of a hero or a poet as they do in a lyric *poema*. The central feature of the text is the description of a static external reality: the dead men who are lying on the sand. Therefore it can be classified as a descriptive *poema*.

The sub-genre of the descriptive *poema* may also be recognized in small details. For example, the description of the moonlit night in "The Dead of the Desert" differs from that of a similar scene in Bialik's "The Pool", which is a lyric-meditative long poem. The description in both works serves a double function: it both depicts an external landscape and expresses symbolically a human mood or meditation. The difference between the two kinds of poems is that in "The Dead of the Desert" one *can* ascribe a symbolic meaning to the description of the desert, but one *must* in any case take it literally, that is to say, one must regard the description as representing a real external landscape. In "The Pool", on the other hand, one *can* regard the description as representing a real external landscape, but one *must* conceive of it as symbolic, or as expressing the imaginary impression of the observer.

The generic conception of the work is examined first in a passage of direct description: the description of the dead men in the first stanza. This description is made concrete through the activation of connotations, which is accomplished in several ways. The description suggests two different possibilities of being impressed by the host of the dead: they are either slumbering

¹ The Russian term for a long poem — *poema* — was adopted in Hebrew poetry.

giants who threaten to wake up, or monuments of creatures who lived and acted in the past and will never wake up. The two impressions are evoked simultaneously and it is impossible to decide between them. The constant doubt the text creates as to the mode of their existence draws attention to their concreteness. The activation of connotations which concretize the description is also accomplished through the syntactical structure of the passage, through synonyms and analogies, catalogues and similes.

The techniques of description employed in this passage are directed by the tendency to activate the reader's imagination through a combination of direct and indirect techniques. In the passage this tendency works primarily through the connotations of the language of description, while in the next passages it can be discerned in the indirect techniques of description.

The text represents not only details of landscape and men in an open space, but also a series of occurrences that are related to the dead of the desert (the appearance of the animals; the storm; the caravan and the horseman). The whole work, however, constructs a frame of reference in the light of which these happenings are grasped as indirect ways of representing the dead men and the desert itself. Thus, it is true that the event that is represented in the third stanza seems to be a dramatic clash between the eagle and the dead men, but this impression constitutes only one of a series of contradictory impressions evoked by the movements of the eagle (its soaring after it "shrinks back", and on the other hand the single feather it leaves behind). All these impressions serve as indirect techniques of description.

The strong dramatic element in the work (in the light of which the appearance of the animals of the desert is grasped as a preparation for the great clash, the storm — as the pathetic climax of the work; and the subsequent silence — as a tragic resolution) is intentionally built up, but it exists, in fact, only in the reader's impression, and not in the world of the represented happenings. The latter do not succeed one another, nor are they continuous; they are not even connected. Therefore, they cannot be regarded as dramatic. The episodic nature of action in this *poema* ultimately transforms the dramatic element too into an indirect technique of representation.

The same holds true for the use made of mythical elements. The description of the storm, for instance, can be regarded as a representation of the rebellion of a mythical "desert" against God. Critics have indeed interpreted this work as a mythical-symbolical *poema*. On the other hand, the same phenomenon may also be regarded as a realistic sandstorm. The decision between these two possible realizations of the text must be made according to the Principle of Coherence. The possibility to regard the sandstorm as realistic

is supported by the whole of the linguistic material of which the description consists, while the realization of the other potentiality is fraught with contradictions and cannot be integrated. The mythical elements and the mythical linguistic images constitute, then, indirect techniques of description, even if they are relatively autonomous in the work.

The use of mythical elements exhibits the combination of two tendencies in the artistic organization of this *poema*: the generic conception is discerned in their constituting indirect techniques of description, while the aesthetic conception, which favours the activation of connotations, can be discerned in the relative autonomy which these linguistic images enjoy.

The status of the ideas in this work testifies, too, to its generic nature. Some critics maintain that this poem expresses an idea in a symbolic or allegoric manner, but it seems to the author that the conceptual element is only of secondary importance. The conceptualistic interpretations see the dead as sleeping creatures who wake up and rebel now and then. We have already claimed that by the side of this impression the text evokes a diametrically opposed one: as if this were a realistic phenomenon of monuments lying in the desert, unaffected by the changes round them. This impression throws an ironic light not on this or that interpretation of the poem but on the very attempt to attribute to the dead one symbolic meaning. The impossibility to decide between the two impressions is maintained throughout the work. Therefore, if there is any conceptual element in the poem, it is not connected with this or that idea, but with the very confrontation of a symbolic conception of an appearance or a legend with a realistic conception of them. The ironic confrontation of these two approaches appears in various ways as a central theme in Bialik's poetry. In "The Dead of the Desert" it reaches an extreme formulation. Moreover, as it is impossible to decide between the two impressions, this very confrontation makes the descriptive element, the description of the dead of the desert, the dominant factor in the poem.

WAYNE C. BOOTH'S THE RHETORIC OF FICTION

by MEIR STERNBERG

This article consists of a detailed exposition and examination of Booth's views, and of a discussion of the main weaknesses (critical and methodological) of the book. Here we shall summarize the second part of the argument.

Booth has an obvious polemical purpose, namely to defend the practice of using a reliable narrator who endeavours to impose the values of his fictive world upon the reader through undissimulated rhetorical

devices. This book is the first systematic attempt to describe, analyze and justify the rhetorical devices used by such writers as Fielding, Thackeray or Trollope, and to call in question some of the sacred modern demands, such as "objectivity" or "realism of presentation".

Booth, however, commits a number of mistakes at fairly crucial points of his argument, particularly in his discussion of the theory and practice of Henry James, whom he naturally regards as the arch-enemy, the prime popularizer of such narrative techniques as "dramatization" and the unreliable narrator. A careful examination of the passages or excerpts Booth himself cites will demonstrate that he misinterprets such Jamesian key-terms as "intensity" or "dramatization". In Henry James's critical writings these terms have different meanings in different contexts. Booth, however, chooses the signification most useful for his own rhetorical purposes, though it is precluded by the context. It seems that Booth does not always distinguish between James's use of these terms and Percy Lubbock's interpretation of them (which is often quite misleading).

Another of the book's weaknesses stems directly from Booth's polemical and iconoclastic tendencies. As Booth is far from unprejudiced, he invariably discusses, when defending the use of the author's voice in fiction, the unique masterpieces in which this technique is employed (*Tom Jones*, *Tristram Shandy*, etc.) and glosses over the thousands of failures resulting from the use of a narrative convention which admits and even encourages pointless garrulity. When Booth discusses impersonal narrative techniques, his attitude becomes even more one-sided. The argument that such techniques usually cause a confusion in aesthetic distance constitutes his main basis for an attack on the modern, post-Jamesian novel. He evades an examination of the main devices employed by modern impersonal novels in order to direct the reactions of the reader, under the pretext that these techniques have already been abundantly discussed in modern criticism.

When such devices (shifts of point of view, time-shifts, symbols, irony) are examined, one is, for instance, less puzzled than Booth as to how to react to Stephen Dedalus's rejection of the director's proposal that he turn monk. It is the language and the imagery that direct the reader's reactions: the monk's face is in total shadow, his head is referred to as a "skull", and he is playing with "the cord of the other blind" (a hangman's noose for the blind). Although the author does not intrude upon the story to tell the reader what his reaction should be, the latter will surely conclude that Stephen's decision constitutes a triumph over the death offered him by the director. A large number of other difficulties Booth raises can be similarly solved by a careful examination of the language and the structure of the works discussed.

The last chapter of the book, "The Morality of Impersonal Narration", is an amazingly weak epilogue to a fine book. Booth denounces many modern stories as immoral, because their authors do not explicitly warn the reader against the degenerate heroes and their opinions. Booth thinks that a writer should be forbidden to reflect the consciousness of homicidal maniacs, for example, because the latter may influence some readers to follow their example.

Notwithstanding these weaknesses Booth's book may be considered a major contribution to the theory of fiction.

REPRESENTED SPEECH:

A CONCEPT IN THE THEORY OF PROSE AND ITS USES IN HEBREW FICTION

by JOSEPH EVEN

This article sums up the theory of Represented Speech ("Erlebte Rede"), particularly as developed in German and Swiss criticism, and indicates its first major appearances in Hebrew prose.

Represented Speech is formally an intermediate stage between direct and indirect speech. It has been employed in fiction since the 19th century as a subtle, sometimes ambiguous, way of expressing the author-character relationship. It may be defined as the author's discourse, through which the speech of a character is revealed. A passage of prose is recognizable as represented speech by its content, its idiomatic language and its use of motifs.

Several types of Represented Speech have been described. Of particular interest are those in which it is interwoven with other forms of speech.

Moreover, a distinction must be made between Vocal Represented Speech, be it monologue or dialogue, and Internal Represented Speech — i.e. the indirect internal monologue. The latter form, which appeared as early as the beginning of the 19th century, was found particularly suitable for stream of consciousness fiction.

Represented Speech may have various functions and meanings. Thus, it may represent a stage of semi-consciousness — a transitional stratum between the subconscious and the conscious. On the other hand, it may also express the ironic tension between the author and his character, whose typical speech has to be emphasized, since his presence has been obscured by the transition from "I" to "he" or "she". In other cases, Represented Speech — particularly of the internal type — enables the author to express his empathy with the character, and his own retreat from the surface of the work, as demanded by Flaubert and James.

Historically, a systematic and conscious use of

Represented Speech is a touchstone of the development of fiction: It is elaborated when the author-character relationship reaches the point at which attitudes of empathy and criticism are combined; when the psychology of the character entails a highly subtle and internal presentation, or when the author's style attains a high stage of consciousness.

In Hebrew literature, Represented Speech — particularly of the internal type — appeared as early as Mendele, Feierberg and Berdichevsky. However, these writers were unable to exploit the full gamut of expressiveness that this technique offers. The systematic utilization of this literary device is first found in the prose of Brenner and Gnessin. The latter writers make use of internal and external Represented Speech in a manner that is both subtle and precise. Thus it may be said that only in their works does Hebrew fiction begin to make a more extensive and varied use of this device which in English literature attained very high achievements as early as the 19th century, with the works of Jane Austen and George Eliot.

THE FIRST-PERSON NOVEL AND ITS TECHNIQUES ACCORDING TO ROMBERG

by ZIVA BEN-PORAT

A summary and discussion of the book: B. Romberg, *Studies in the Narrative Technique of the First-Person Novel* (Stockholm, 1962).

THE EMERGENCE OF THE MONOSYLLABIC RHYME IN HEBREW POETRY: ON CH. N. BIALIK'S POEM "AT SUNSET"

by BENZION BENSALOM

This article examines the emergence of the monosyllabic rhyme, and its development from a fortuitous use in the poetry of the Haskalah to a systematic form in the poetry of Bialik and Tchernichovsky. The poem "At Sunset", which marks a turning-point in this development, serves as a basis for the present analysis.

In the first part of this article the author discusses the thematic structure of the poem and its major motifs, especially in comparison with other poems by Bialik. The poem consists of three parts. The first part contains a description of the sunset: rich in imagery, dynamic in its movement, lyrical in its tone. In the second part the light breeze entreats the poet to follow it into a place of seclusion, a world of festivity, a corner of light. The solicitation of the breeze is compared to similar appeals of the wind in other poems ("המת")

"מיד", "צפיריים", "וזהר". In "At Sunset" the poet does not accept the invitation, but breaks out with a confession of his sufferings and expresses his doubt as to the reality of a world of light, which may be only a dream.

The main part of the present article deals with the prosodic features of this poem. In "At Sunset" the formal achievements are of primal importance. The iambic tetrameter used here was not previously employed by Bialik. In his earlier poems he used primarily amphibrachs; four poems were written in trochees, and only one poem in iambs, in a six-foot line.

From this point of view Tchernichovsky's early poetry is similar to the early poetry of Bialik. Eighteen of his poems, in the years 1892-1895, were written in amphibrachs, seven in trochees, and only two in iambs. (He also used dactyls in one poem and a combination of dactyls and trochees in another poem.)

It is not merely accidental that the amphibrachic meter dominates in this poetry, with the trochees coming next, whereas iambs are very rare, and anapests are nearly absent. In the Ashkenazi pronunciation of Hebrew, on which the meter of this poetry was based, there is a profusion of penultimately stressed words, while ultimately stressed words are rare. Owing to this, amphibrachs and trochees were the most natural meters in this Hebrew dialect. Obviously, such facility was not always advantageous to the rhythmical expression of poetry, and the poets made creative efforts to grapple with the difficult meters. Such an effort was made by the young Bialik in the poem discussed, and the result was one of Bialik's major formal achievements.

"At Sunset" is Bialik's only poem written in iambic tetrameter (there are iambic tetrameters in three of his other poems, but they are intertwined with iambic lines of different length).

It seems that the main formal achievement in this poem lies in its rhyme-scheme. Bialik has, as it were, liberated the monosyllabic (m.) rhyme suppressed in the poetry of his predecessors. As a matter of fact, m. rhymes had been typical of Mediaeval Hebrew Poetry (not in the Ashkenazi pronunciation). But the poets of the Haskalah in the eighteenth and nineteenth centuries practically rejected such rhymes.

The article examines in detail all the occurrences of m. rhymes in the poetry of J. L. Gordon (Yalag), the most prominent poet of the Haskalah. The findings of this study are the following:

(a) M. rhymes are rare in Gordon's poetry: out of 19,138 verses only 230 rhyme monosyllabically, i.e. about 1.2%.

(b-c) In most of the poems where such rhymes are found they are used only in one couplet. Only in one poem the m. rhyme is used systematically.

(d-e) In almost every case the m. rhyme consists of two members.

(f) The frequency of m. rhymes varies from one cycle of poems to another, ranging from a proportion of one m. rhyme to 388 verses, in *Stories of Olden Times* ('קורות ימים ראשונים') to a proportion of 1 : 14 in the third part of *Occasional Poems* ('שירים לעת מצוא'). The differences between the cycles in this respect are due to both chronological and thematic factors. In his later period, as Gordon moved from historical and abstract themes towards current issues, he became less strict about the form of the poem, and used m. rhymes more frequently.

(g) In his m. rhymes three words (שם, עם, ים) are used very frequently (39 times, i.e. 17% of all cases).

(h) But otherwise there is a considerable variation of rhyming words. (There are 178 different words in 230 m. rhymes.)

Bialik's poetry marks a change of attitude towards the m. rhyme as compared to Gordon. In his poetry preceding "At Sunset" Bialik introduced m. rhymes in a consistent pattern in four poems, and sporadically in a few others, though no poem contained solely such rhymes.

A similar development can be seen in Tchernichovsky's early poetry, in which there is an even larger representation of the m. rhyme. In three of Tchernichovsky's poems there appear only m. rhymes, though half of the verses in these poems are unrhymed.

The historical analysis shows the innovation brought about in Bialik's poem "At Sunset". In this poem there are no unrhymed verses, and all the rhymes are masculine. The author analyses in detail the complex effects of rhythm and sound in this poem. There is considerable variation of the rhyming words; there is a clear tendency to rhyme words of different parts of speech; there is a rich sound orchestration of the rhyme-words. The m. rhymes, rare in the Ashkenazi pronunciation, are forceful by nature, and become even more so when the stanzas are couplets and the verses are short. Other means of rhythmic variation include the changes in the place of the caesura and the profusion of alliteration.

Bialik rhymed two of his other poems in the same manner, and in a third poem all verses are rhymed and all rhymes are masculine (though he used m. rhymes in other poems too, in alternation with unrhymed verses). But the poet who brought about the innovation did not employ it abundantly. A more extensive use of such rhymes appears in the poetry of S. Tchernichovsky, as shown in the article.

The final section of the article is a criticism of F. Lachover's interpretation of the poem. Lachover sees in the sunset a farewell both to the day that is gone and to childhood, and relates it to experiences from Bialik's early childhood, depicted in chapter 15 of the autobiographical story "Aftergrowth" ("אחרי"). And yet, it seems that the experiences described in the poem are not from early childhood, but fresh and

recent ones, though imbued with echoes of childhood impressions. The concluding paragraph of the article describes the changes which Bialik made in the title of the poem.

THE THEORY AND PRACTICE OF RHYTHM IN THE EXPRESSIONIST POETRY OF U. Z. GRINBERG

by BENJAMIN HRUSHOVSKI

This article discusses the theory and practice of rhythm in U. Z. Grinberg's Hebrew poetry written after his arrival in Palestine, in 1924-26. The discussion is centred on his extreme Expressionistic stage, reflected particularly in *Great Fear and the Moon* ('תגבורת העולה'), in *Rising Manhood* ('אימה גדולה וירח'), in his periodical *Sdan* ('סדן') and in his book of manifestoes *Against Ninety-Nine* ('עלפי תשעים ותשעה').

In his manifestoes "Rhythm" is conceived as a metonymy for the nature of poetry. His plea for a revolution in the field of rhythm, for freedom from "Classical" forms, has been construed by subsequent criticism as a sign that his poetry is free from form.

Although one has the impression of complete freedom in Grinberg's overlong verses, all of his early Hebrew poetry was written in strict meters, in the Ashkenazi pronunciation, which was predominant in the Hebrew poetry of that period.

Grinberg's verses are very long indeed, reaching as many as 80 syllables. But a certain unity is preserved owing to the internal structure of these verses. Their rhythm is constructed, as it were, on two levels. For example, in the poem "Tur Malka" four trochees serve as a basic unit; each line consists not of metrical feet, but rather of a group of such units. In the poem discussed the verses vary in length from one to ten units, with an additional internal grouping, achieved by syntactical and rhythmical means. The impression of freedom, achieved by the numerical flexibility on the higher level of the rhythmical organization, is enhanced by the extraordinary freedom in syntax. A special chapter discusses the nature of Grinberg's Expressionistic style.

Grinberg's two-level rhythm is compared to the rhythms of Mayakovsky and Whitman. In Mayakovsky's poetry there is uniformity on the upper level and freedom on the lower one, while in Grinberg's Expressionist poetry it is vice versa. Whitman's long lines are free to an extent on both levels, but this freedom is limited.

The article surveys the transitions of the trochaic tetrameter from folk-songs through legendary stories in verse (influenced by *Kalevala* and *Hiawatha*) to the Expressionistic rhythms of Grinberg.

AN UNKNOWN SATIRICAL WORK

BY JOSEPH PERL:

The Periodical *Kerem Hemed* and its Contributors as seen by a Hassid.

by SAMUEL WERSES

A Satirical Work by Joseph Perl (1773-1839) is published here for the first time from an autograph MS preserved in the Jewish National and University Library in Jerusalem.

Perl was one of the prominent Hebrew prose writers of Galicia in the first half of the nineteenth century. Here, as in his previous works, notably *Megaleh Temirin* (*The Revealer of Secrets*, 1819), Perl has resorted to mystification by way of the epistolary form. Dashed Ben Tsartil, a Hassid from the Russian Pale revisiting Galicia, writes to his friend, Abraham Joseph, telling him about his meeting with the local adherents of the Haskalah (The Jewish Enlightenment Movement). He pretends to be one of them and they remain unaware of his real identity. The main part of the letter consists of a satirical review of the second volume (1837) of the periodical *Kerem Hemed* (*The Delightful Vineyard*) to which Perl himself contributed. Perl ridicules the contributors to this volume, who deal with subjects irrelevant to the problems of contemporary Jewish Society, being engaged in personal polemics and in the pursuit of honour. The pseudo-Hassid describes his meetings with the editor of the periodical and with one of the contributors, who reveal to him some of the editorial secrets.

The letter is published here with an *apparatus criticus* including textual variants. The introduction examines the circumstances which led to the publication and development of "Kerem Hemed". This periodical, edited by S. L. Goldenberg and devoted mainly to Jewish Studies, served as the main organ of the Austrian and Italian Hebrew Maskilim.

The author also discusses the ideological tendencies of this periodical and its editorial problems, and describes the reaction of the readers, especially those to the second volume reviewed by the pseudo-Hassid.

The introduction analyzes in detail Perl's relations with S. L. Goldenberg and the other contributors, relying on contemporary material. The comparison of the hitherto unpublished satirical letter with other sources reveals a situation more complex than was previously thought. Internal differences of opinion and personal rivalries are revealed within the Galician rationalist camp. And although Perl is known as the most prominent spokesman of the militant rationalist movement in Galicia, his satirical letter shows that he did not shrink from criticising it vigorously from within the camp. Moreover, in this letter the Hassidic opponent becomes Perl's spokesman. Nevertheless, here

too Perl did not refrain from mocking Hassidism through a parody of the Hassidic style, mingling anti-Hassidic anecdotes with quotations from Hassidic literature.

This letter, dating from about 1838, is among Perl's last works. It shows the continuation of his techniques employed 18 years before in *Megaleh Temirin*, both in the manner of mystification and in his particular style. This style parodies the sub-standard Hassidic Hebrew through numerous distortions of syntax and lexis resulting from an imitation or a literal translation of Yiddish idioms and sentence structure.

REVIEWS OF PERIODICALS

Summaries and reviews of some important articles in journals of literary criticism abroad.

1. The Principles of Structuralism: J. Pouillon, "structuralisme: Un essai de définition", *Les temps modernes*, XXII (Nov. 1966) (by Uri Margolin).
2. Time in *War and Peace*: Ю. Бирман, "О характере времени в 'Войне и мире'", *Русская литература*, IX (1966), № 3 (by Harai Golomb).
3. The Detective Novel as a Literary Genre: Ulrich Suerbaum, "Der gefesselte Detektivroman: Ein gattungstheoretischer Versuch", *Poetica* I (1967). (by HB).
4. K. Hamburger on the Theory of Fiction: K. Hamburger, "Noch einmal: Vom Erzählen. Versuch einer Antwort und Klärung", *Euphorion*, LIX (1965).
5. Vivienne Mylne, "Illusion and the Novel", *British J. of Aesthetics*, VI (1966).
6. Doritt Cohn, "Narrated Monologue: definition of a fictional style", *CL*, XVIII (1966).
7. John Killham, "The 'Second Self' in Novel Criticism", *British J. of Aesthetics*, VI (1966).
8. Values, Norms, and Structures: R. Ingarden versus R. Wellek: Roman Ingarden, "Werte, Normen und Strukturen nach R. Wellek", *DVj*, XL (1966).
9. The Problem of Structure and "Message" in the Literary Work of Art: Pierre Macherey, "L'analyse littéraire tombeau des structures", *Les temps modernes*, XXII (Nov. 1966).
10. The Crisis of Language in Literature: B. Müller, "Der Verlust der Sprache: zur linguistischen Krise in der Literatur", *GRM*, XVI (1966).
11. Synonymy and the Equivalence in Meaning: Ludwig Sol, "Synonymie u. Bedeutungsgleichheit" *GRM*, XVI (1966).
12. Cybernetics and Literature: W. Köck, "Kybernetische Sprachbearbeitung: eine überblicksweise Orientierung", *GRM*, XVI (1966). (4-12 by Uri Margolin).