

The Jew In American Literature

The Enigmatic Realm of **The Jew In American Literature**:
Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **The Jew In American Literature** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

The Jew as Myth in English and American Literature Carole E. Kessner 1981

[The Jewish Self-Portrait in European and American Literature](#) Hans-Jürgen Schrader 1996-01-01 The articles in this collection originated from an international symposium at the University of Haifa and centre

around a major topic in German, European and American literature, i.e. the way in which Jewish self-definition, both positive and negative, has materialized as a product of the tensions between secular culture and society on the one hand, and Jewish tradition and religion on the other. The broad range of authors (most of them of

German-speaking origin) necessarily results in an almost equally broad range of answers to this central question. The volume is dedicated to the memory of the Israeli literary scholar Chaim Shoham.

The Impossible Jew Benjamin Schreier 2015-06-12 He destroys in order to create. In a sweeping critique of the field, Benjamin Schreier resituates Jewish Studies in order to make room for a critical study of identity and identification. Displacing the assumption that Jewish Studies is necessarily the study of Jews, this book aims to break down the walls of the academic ghetto in which the study of Jewish American literature often seems to be contained: alienated from fields like comparative ethnicity studies, American studies, and multicultural studies; suffering from the unwillingness of Jewish Studies to accept critical literary studies as a legitimate part of its project; and so often refusing itself to engage in self-critique. The Impossible Jew interrogates how the concept of identity is

critically put to work by identity-based literary study. Through readings of key authors from across the canon of Jewish American literature and culture—including Abraham Cahan, the New York Intellectuals, Philip Roth, and Jonathan Safran Foer—Benjamin Schreier shows how texts resist the historicist expectation that self-evident Jewish populations are represented in and recoverable from them. Through ornate, scabrous, funny polemics, Schreier draws the lines of relation between Jewish American literary study and American studies, multiethnic studies, critical theory, and Jewish Studies formations. He maintains that a Jewish Studies beyond ethnicity is essential for a viable future of Jewish literary study.

A Jew in America Arthur Hertzberg 2003-10-14

Strands of the Cable Ellen Serlen Uffen 1992 Index.

Bibliography: p.177-185.

The Jew in Early American Literature Joseph George Weiner 1950

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Diaspora and Zionism in Jewish American Literature Ranen Omer-Sherman 2002 An in-depth exploration of the work of four major writers confronting Jewish nationalism and the fate of the diaspora. [Witz \(American Literature Series\)](#) Joshua Cohen 2010-05-11 One of the great comic epics of our time: the Last Jewish Novel about the Last Jew in the World. On Christmas Eve 1999, all the Jews in the world die in a strange, millennial plague, with the exception of the firstborn males, who are soon adopted by a cabal of powerful people in the American government. By the following Passover, however, only one is still alive: Benjamin Israelien; a kindly, innocent, ignorant man-child. As he finds himself transformed into an international superstar, Jewishness becomes all the rage: matzo-ball soup is in every bowl, sidelocks are hip; and the only truly Jewish Jew left is increasingly stigmatized for not being religious. Since his very existence exposes the

illegitimacy of the newly converted, Israelien becomes the object of a worldwide hunt Meanwhile, in the not-too-distant future of our own, “real” world, another last Jew—the last living Holocaust survivor—sits alone in a snowbound Manhattan, providing a final melancholy witness to his experiences in the form of the punch lines to half-remembered jokes.

Jewish American Literature

Hilene Flanzbaum 2001 A collection of Jewish-American literature written by various authors between 1656 and 1990.

The Jewish American Novel

Philippe Codde 2007 Philippe Codde provides a comparative cultural analysis of the unprecedented success of the Jewish novel in the postwar United States by situating the process and event in the context of three closely-related American cultural movements: the popularity in the US of French philosophical and literary existentialism, the increasing visibility of the Holocaust in US-American life,

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and the advent of radical theology. Codde argues that the literary repertoire of the postwar Jewish novel consists of an amalgam of these cultural elements that were making their mark in the political, religious, and philosophical systems of the United States at the time, and that this explains, in part, the Jewish novel's sweeping success in the American literary system.

The Jew in American Literature
Solomon Liptzin 1966

The Jew in American Cinema
Patricia Erens 1988-08-22
Placing cinematic representations of the "Jew" within their historical context, Bartov demonstrates the powerful political, social, and cultural impact of these images on popular attitudes. He argues that these representations generally fall into four categories: the "Jew" as perpetrator, as victim, as hero, and as anti-hero. Examples range from film's early days to the present, from Europe, Israel, and the United States.

The Image of the Jew in

American Literature Louis Harap 2003-01-01

Praiseworthy and complete scholarship make this the definitive work on the subject. *Blacks and Jews in Literary Conversation* E. Miller Budick 1998-09-28 *Blacks and Jews in Literary Conversation* explores the works of a range of black and Jewish writers, critics, and academics from the 1950s to the 1980s. By recording conversations both direct, such as essays and letters, and indirect, such as the fiction of Bernard Malamud, Philip Roth, Alice Walker, Cynthia Ozick, Toni Morrison, and James Baldwin, this book shows how dialogue can engender misperceptions and misunderstandings, and how blacks and Jews in America have both sought and resisted assimilation. By analyzing the history of this discourse, the author explores the ways in which ethnic fiction works in interethnic America, the effects of identity politics, and the tensions and bonds created as African and Jewish Americans continue to construct their

ethnic and religious identities in the United States.

Traditions in American Literature Joseph Mersand 1980

Jewish American Writing and World Literature Saul Noam Zaritt 2020-10-13 Jewish American Writing and World Literature: Maybe to Millions, Maybe to Nobody studies Jewish American writers' relationships with the idea of world literature. Writers such as Sholem Asch, Jacob Glatstein, Isaac Bashevis Singer, Anna Margolin, Saul Bellow, and Grace Paley all responded to a demand to write beyond local Jewish and American audiences and toward the world, as a global market and as a transnational ideal. Beyond fame and global circulation, world literature holds up the promise of legibility, in which a threatened origin becomes the site for redemptive literary creativity. But this promise inevitably remains unfulfilled, as writers struggle to balance potential universal achievements with

untranslatable realities, rendering impossible any complete arrival in the US and in the world. The work examined in this study was deeply informed by an intimate connection to Yiddish, a Jewish vernacular with its own global network and institutional ambitions. Jewish American Writing and World Literature tracks the attempts and failures, through translation, to find a home for Jewish vernacularity in the institution of world literature. The exploration of the translational uncertainty of Jewish American writing joins postcolonial critiques of US and world literature and challenges Eurocentric and Anglo-American paradigms of literary study. In bringing into conversation the fields of Yiddish studies, American Studies, and world literature theory, Jewish American Writing and World Literature: Maybe to Millions, Maybe to Nobody proposes a new approach to the study of modern Jewish literatures and their implication within global

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empires of culture.

Connections and Collisions

Lois E. Rubin 2005 This anthology of scholarship on Jewish women writers is the first to focus on what it is to be a woman and a Jew and to explore how the two identities variously support and oppose each other. The collection is part of a growing scholarship that reflects the enormous output of writing by Jewish women since the second wave of the women's movement in the 1970s.

Affiliated Identities in Jewish American Literature

David Hadar 2020-07-23 Focusing on relationships between Jewish American authors and Jewish authors elsewhere in America, Europe, and Israel, this book explores the phenomenon of authorial affiliation: the ways in which writers intentionally highlight and perform their connections with other writers. Starting with Philip Roth as an entry point and recurring example, David Hadar reveals a larger network of authors involved in formations of Jewish American

literary identity, including among others Cynthia Ozick, Saul Bellow, Nicole Krauss, and Nathan Englander. He also shows how Israeli writers such as Sayed Kashua perform their own identities through connections to Jewish Americans. Whether by incorporating other writers into fictional work as characters, interviewing them, publishing critical essays about them, or invoking them in paratext or publicity, writers use a variety of methods to forge public personas, craft their own identities as artists, and infuse their art with meaningful cultural associations. Hadar's analysis deepens our understanding of Jewish American and Israeli literature, positioning them in decentered relation with one another as well as with European writing. The result is a thought-provoking challenge to the concept of homeland that recasts each of these literary traditions as diasporic and questions the oft-assumed centrality of Hebrew and Yiddish to global Jewish

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literature. In the process, Hadar offers an approach to studying authorial identity-building relevant beyond the field of Jewish literature.

The Image of the Jew in American Literature 1974

Jewish American Literature

Cristina Nilsson 2011-02

Seminar paper from the year 2007 in the subject English - History of Literature, Eras, grade: keine, University of Freiburg (Amerikanistik), language: English, abstract: Introduction My work will try to deal with three representatives of Jewish American Fiction, Bernard Malamud, Philip Roth and Cynthia Ozick. The common thread among such authors is the fact that all three novels deal with refugees or their descendants and are all based in Europe, struggling with their Jewishness and living it out in various forms, the Yiddish elements in them and maybe also the implicit criticism or appraisal of each author towards the others (e.g. as a striking example for all "The Messiah of Stockholm" itself is

dedicated to Philip Roth). Each of the European countries that constitute the geographical as well as the historical background of the novels offer a different perspective and/or attitude towards Judaism and experience it in a different manner. The first novel I will examine in my work will be *The Fixer* by Bernard Malamud, a novel which recreates the story of Mendel Beilis, an ordinary man living in Czarist Russia (1911), who suddenly finds himself accused of the murder of a young Russian boy and so of a ritual murder, according to the age-old lie that Jews kill Christians to use their blood for Passover matzoth 1 (or 2 3, the unleavened bread the Jews ate when fleeing from Egypt in the thirteenth century B.C. since in their perilous flight they could not wait long enough to wait for the dough to rise 3) . Throughout his work Malamud delivers a portrait of anti-Semitism, imprisonment, degradation, torture, and human integrity. At the same time *The Fixer* works as a resemblance of the Holocaust,

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which Malamud otherwise deals with only indirectly. 4 Also Ozick in her work *The Messiah of Stockholm* imagines that the manuscript of Bruno Schulz, a Polish Jew gunned down by the SS in 1942, has resurfaced: an obsessive Swedish critic believing himself Schulz's son announce

The Jew in American Politics

Nathaniel Weyl 1968

The Jew in American Literature

Solomon Liptzin 1966

The Jew in the American

World Jacob Rader Marcus 1996 A translation of the 6th edition (1987, Nauka Press, Moscow) of a textbook which had been extensively revised and augmented as compared with the 2nd edition (1957, Nauka Press, Moscow; translation into English, Pergamon Press, 1966). Material is organized into sections that include, among others, basic operations of the field; the kinematics of a continuous medium; distribution of mass and force in a continuous medium; irrotational motions of an ideal medium; turbulent flows of

incompressible viscous fluid; and some numerical methods for solving equations of hydrogas dynamics. Annotation copyright by Book News, Inc., Portland, OR

The Rise and Fall of Jewish American Literature

Benjamin Schreier 2020-10-16

Benjamin Schreier argues that Jewish American literature's dominant cliché of "breakthrough"—that is, the irruption into the heart of the American cultural scene during the 1950s of Jewish American writers like Bernard Malamud, Philip Roth, Saul Bellow, and Grace Paley—must also be seen as the critically originary moment of Jewish American literary study. According to Schreier, this is the primal scene of the Jewish American literary field, the point that the field cannot avoid repeating and replaying in instantiating itself as the more or less formalized academic study of Jewish American literature. More than sixty years later, the field's legibility, the very condition of its possibility, remains overwhelmingly

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grounded in a reliance on this single ethnological narrative. In a polemic against what he sees as the unexamined foundations and stagnant state of the field, Schreier interrogates a series of professionally powerful assumptions about Jewish American literary history—how they came into being and how they hardened into cliché. He offers a critical genealogy of breakthrough and other narratives through which Jewish Studies has asserted its compelling self-evidence, not simply under the banner of the historical realities Jewish Studies claims to represent but more fundamentally for the intellectual and institutional structures through which it produces these representations. He shows how a historicist scholarly narrative quickly consolidated and became hegemonic, in part because of its double articulation of a particular American subject and of a transnational historiography that categorically identified that subject as Jewish. The

ethnological grounding of the Jewish American literary field is no longer tenable, Schreier asserts, in an argument with broad implications for the reconceptualization of Jewish and other identity-based ethnic studies.

The Invention of the Jew

Bernard Sherman 1969 Index. Bibliography: p. 237-248.

The American Jewish Story through Cinema Eric A.

Goldman 2013-04-01 “A superb, thought-provoking analysis tracing the metamorphosis of the image of the Jew as portrayed through 80 years of American cinema.”

—Library Journal Like the haggadah, the traditional story of the Israelites’ exodus from Egypt read at the Passover seder, cinema offers a valuable text from which to gain an understanding of the social, political, and cultural realities of Jews in America. In an industry strongly influenced by Jewish filmmakers, the complex, evolving nature of the American Jewish condition has had considerable impact on American cinema and, in

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particular, on how Jews are reflected on the screen. This groundbreaking study analyzes select mainstream films from the beginning of the sound era to today to provide an understanding of the American Jewish experience over the last century, from the time when Hollywood's movie moguls, most of whom were Jewish, shied away from asserting a Jewish image on the screen, to a period when Jewish moviemakers became more comfortable with the concept of a Jewish hero and with an overpowered, yet heroic, Israel, and the way that the Holocaust assumed center stage as the single event with the greatest effect on American Jewish identity. Recently, as American Jewish screenwriters, directors, and producers have become increasingly comfortable with their heritage, we are seeing an unprecedented number of movies that spotlight Jewish protagonists, experiences, and challenges. This is "a wonderful book for any lover of American films" (Hadassah

Magazine).

'You Should See Yourself'
Vincent Brook 2006-07-24 The past few decades have seen a remarkable surge in Jewish influences on American culture. Entertainers and artists such as Jerry Seinfeld, Adam Sandler, Allegra Goodman, and Tony Kushner have heralded new waves of television, film, literature, and theater; a major klezmer revival is under way; bagels are now as commonplace as pizza; and kabbalah has become as cool as crystals. Does this broad range of cultural expression accurately reflect what it means to be Jewish in America today? Bringing together fourteen new essays by leading scholars, *You Should See Yourself* examines the fluctuating representations of Jewishness in a variety of areas of popular culture and high art, including literature, the media, film, theater, music, dance, painting, photography, and comedy. Contributors explore the evolution that has taken place within these cultural forms and how we can

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best explain these changes. Are variations in our understanding of Jewishness the result of general phenomena such as multiculturalism, politics, and postmodernism, or are they the product of more specifically Jewish concerns such as the intermarriage/continuity crisis, religious renewal, and relations between the United States and Israel? Accessible to students and general readers alike, this volume takes an important step toward advancing the discussion of Jewish cultural influences in this country.

Facing Black and Jew Adam Zachary Newton 1999-07-15 A reading of African American and Jewish American writers from Henry Roth and Ralph Ellison to Philip Roth and David Bradley. Reading the work of such writers alongside and through one another, Newton's book offers an original way of juxtaposing two major traditions in modern American literature, and rethinking the sometimes vexed relationship between two constituencies ordinarily confined to sociopolitical or media

commentary alone. Newton combines Emmanuel Levinas's ethical philosophy and Walter Benjamin's theory of allegory in shaping an innovative kind of ethical-political criticism. Through artful, dialogical readings of Saul Bellow and Chester Himes, David Mamet and Anna Deavere Smith, and others, Newton seeks to represent American Blacks and Jews outside the distorting mirror of 'Black-Jewish Relations', and restrictive literary histories alike. A final chapter addresses the Black/Jewish dimension of the O. J. Simpson trial.

A History of the Jews in America Howard M. Sachar 1993-11-02 Spanning 350 years of Jewish experience in this country, A History of the Jews in America is an essential chronicle by the author of The Course of Modern Jewish History. With impressive scholarship and a riveting sense of detail, Howard M. Sachar tells the stories of Spanish marranos and Russian refugees, of aristocrats and threadbare social

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revolutionaries, of philanthropists and Hollywood moguls. At the same time, he elucidates the grand themes of the Jewish encounter with America, from the bigotry of a Christian majority to the tensions among Jews of different origins and beliefs, and from the struggle for acceptance to the ambivalence of assimilation.

Unclean Lips Josh Lambert
2014 Winner of the 2014 Jordan Schnitzer Book Award presented by the Association for Jewish Studies Jews have played an integral role in the history of obscenity in America. For most of the 20th century, Jewish entrepreneurs and editors led the charge against obscenity laws. Jewish lawyers battled literary censorship even when their non-Jewish counterparts refused to do so, and they won court decisions in favor of texts including *Ulysses*, *A Howl*, *Lady Chatterley's Lover*, and *Tropic of Cancer*. Jewish literary critics have provided some of the most influential courtroom testimony on behalf of freedom

of expression. The anti-Semitic stereotype of the lascivious Jew has made many historians hesitant to draw a direct link between Jewishness and obscenity. In *Unclean Lips*, Josh Lambert addresses the Jewishness of participants in obscenity controversies in the U.S. directly, exploring the transformative roles played by a host of neglected figures in the development of modern and postmodern American culture. The diversity of American Jewry means that there is no single explanation for Jews' interventions in this field. Rejecting generalizations, this book offers case studies that pair cultural histories with close readings of both contested texts and trial transcripts to reveal the ways in which specific engagements with obscenity mattered to particular American Jews at discrete historical moments. Reading American culture from Theodore Dreiser and Henry Miller to *Curb Your Enthusiasm* and *FCC v. Fox*, *Unclean Lips* analyzes the variable historical and cultural

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factors that account for the central role Jews have played in the struggles over obscenity and censorship in the modern United States.

The Role of Religion - Tradition and Modernity in Contemporary Jewish

American Literature Alina Polyak 2009-07-31 Thesis (M.A.) from the year 2009 in the subject American Studies - Literature, grade: 2, University of Frankfurt (Main), language: English, abstract: In der Magisterarbeit handelt es sich um die Rolle der Religion in der modernen jüdisch-amerikanischen Literatur. Die Suche nach den Wurzeln ist ein Trend in der amerikanischen Gesellschaft geworden. Dieser Trend widerspiegelt sich auch in Kunst und Literatur. Die Gesellschaft wandelt sich von einem "Schmelztiegel" in eine multiethnische und multikulturelle Gesellschaft. Viele Autoren wenden sich in ihren Werken an die Kultur ihrer Vorfahren. Die jüdisch-amerikanische Literatur ist auch ein Beispiel hierfür. Es ist fast unmöglich, die Kultur von

der Religion zu trennen, denn wenn es sich um jüdische Themen handelt, geht es um die Kultur, die eng mit der jüdischen Religion verbunden ist. Judentum ist eine Religion, die mit Zeit und Geschichte eng verbunden ist. Selbst wenn Autoren sich mit säkularen Themen beschäftigen, gibt es trotzdem eine Anbindung an die religiöse Problematik. Viele moderne Werke sind von Autoren geschrieben, die fundiertes Wissen vom Judentum haben, sie benutzen oft jüdische Sprachen, Figuren aus der Folklore und religiöse Ideen. Es gibt einen großen Unterschied zwischen den frühen Werken von Immigranten und den modernen Werken der amerikanisch-jüdischen Autoren der dritten Generation. Während die Immigrantenauf Autoren sich bemüht haben, sich so schnell wie möglich zu assimilieren und die Welt der Väter hinter sich zu lassen, haben die jüngsten Autoren in ihren Werken die jüdischen Themen neu entdeckt. Für die Autoren

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der ersten Generation war das Erlernen der englischen Sprache sehr wichtig. Die Autoren von heute haben Englisch als Muttersprache. Sie schreiben zwar auf Englisch, benutzen aber sehr häufig Begriffe oder Ausdrücke, die nicht erklärt oder übersetzt sind aus den jüdischen Sprachen Hebräisch und Jiddisch. Jüdische Literatur war immer multilingual. Hebräisch is

Traditions in American Literature Joseph E. Mersand 1968

Creative Awakening Louis Harap 1987-03-18 Two themes predominate in works written by Jews - the Americanization of the immigrant Jew despite social prejudice and racism, and social radicalism. Discusses the antisemitism of leading non-Jewish writers between 1900-18 (e.g., Edith Wharton, Jack London), and some works by philosemitic writers. Argues that most of the important non-Jewish writers in the 1920s were indifferent to social and political issues, but accepted

the pervasive antisemitism of society. Notes the vulgar Jew-baiting of Pound, the social prejudice of Fitzgerald and Hemingway, and the resistance to Jewish cultural influence of Eliot and Cather. During the 1930s, Jewish writers aimed at assimilation but were forced by antisemitism and racism to deal with Jewish themes. Pp. 124-132 focus on the controversy over Dreiser's antisemitism. Deals also with Jewish war novels showing widespread antisemitism in the armed forces, and discusses self-hating Jewish characters and the authors' identification with them.

The Jew in American Literature Vernon Ahmadjian 1966

The Jew in the American Novel Leslie A. Fiedler 1959

The Dual Image Harold Fisch 1971

No Place in Time Sharon B. Oster 2018-11-12 No Place in Time: The Hebraic Myth in Late-Nineteenth-Century American Literature examines how the Hebraic myth, in which Jewishness became a

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metaphor for an ancient, pre-Christian past, was reimagined in nineteenth-century American realism. The Hebraic myth, while integral to a Protestant understanding of time, was incapable of addressing modern Jewishness, especially in the context of the growing social and national concern around the "Jewish problem." Sharon B. Oster shows how realist authors consequently cast Jews as caught between a distant past and a promising American future. In either case, whether creating or disrupting temporal continuity, Jewishness existed outside of time. *No Place in Time* complicates the debates over Eastern European immigration in the 1880s and questions of assimilation to a Protestant American culture. The first chapter begins in the world of periodicals, an interconnected literary culture, out of which Abraham Cahan emerged as a literary voice of Jewish immigrants caught between nostalgia and a messianic future outside of linear progression. Moving from the

margins to the center of literary realism, the second chapter revolves around Henry James's modernization of the "noble Hebrew" as a figure of mediation and reconciliation. The third chapter extends this analysis into the naturalism of Edith Wharton, who takes up questions of intimacy and intermarriage, and places "the Jew" at the nexus of competing futures shaped by uncertainty and risk. A number of Jewish female perspectives are included in the fourth chapter that recasts plots of cultural assimilation through intermarriage in terms of time: if a Jewish past exists in tension with an American future, these writers recuperate the "Hebraic myth" for themselves to imagine a viable Jewish future. *No Place in Time* ends with a brief look at poet Emma Lazarus, whose understanding of Jewishness was distinctly modern, not nostalgic, mythical, or dead. *No Place in Time* highlights a significant shift in how Jewishness was represented in American literature, and, as

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such, raises questions of identity, immigration, and religion. This volume will be of interest to scholars of nineteenth- and turn-of-the-century American literature, American Jewish literature, and literature as it intersects with immigration, religion, or temporality, as well as anyone interested in Jewish studies.

Forms of Exile in Jewish Literature and Thought

Bronislava Volková 2021-08-31

Forms of Exile in Jewish Literature and Thought deals with the concept of exile on many levels—from the literal to the metaphorical. It combines analyses of predominantly Jewish authors of Central Europe of the twentieth century who are not usually connected, including Kafka, Kraus, Levi, Lustig, Wiesel, and Frankl. It follows the typical routes that exiled writers took, from East to West and later often as far as America. The concept and forms of exile are analyzed from many different points of view and great importance is devoted especially to the forms of inner

exile. In *Forms of Exile in Jewish Literature and Thought*, Bronislava Volková, an exile herself and thus intimately familiar with the topic through her own experience, develops a unique typology of exile that will enrich the field of intellectual and literary history of twentieth-century Europe and America.

The Image of the Jew in American Literature

Louis Harap 1978

NEW YORK JEW Alfred Kazin

2013-10-02 Alfred Kazin, one of the central figures of America's intellectual life in the 20th century, takes us into his own life and times. His autobiography encompasses, within a single large, fluent narrative, a personal story openly told; an inside look at New York's innermost intellectual circles; and brilliantly astute observations of the literary accomplishments, atmosphere, and fads of the 1940's, '50's, and '60's in the context of America's shifting political gales. Kazin begins his story in 1940, where we see him first as

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a young man working for The New Republic, then for Fortune in the time of James Agee. We see him in wartime London; as traveler, after the war, in Italy, Germany, Russia and Israel. We see him as teacher and scholar; as husband and lover; as a writer of profoundly influential critical works; as both observer of and participant in the cultural history of his time. Marvelous scenes of close-up encounters with literary figures abound. The young Kazin, “summoned” to discuss his just-published first book, pays his first visit to the great Edmund Wilson (he was “merely impatient with my book”) and his wife (“she went into my faults with great care...she looked beautiful in the increasing crispness of her analysis”) Mary McCarthy. We see Lionel Trilling (“for Trilling I would always be ‘too Jewish’”); Saul Bellow, soon after *Augie March*, already projecting a “sense of destiny as a novelist that excited everyone around him”; Sylvia Plath as a student of Kazin’s at Smith. Kazin shares the

particular joy of being in the company of Hannah Arendt—Hannah at work, “brimming over with enthusiasm for the New World,” and in the Morningside Drive apartment where she and her husband, Heinrich Bluecher, lived “thought dominated” lives, and were magnets for young writers. We see old and young contemporaries—Robert Frost, Paul Goodman, T. S. Eliot, and others—freely expressing (and being) themselves. Every image and incident is filtered through Kazin’s own strong sensibility—powerfully informed by his Russian immigrant-socialist background, by the resurgent sense of his own Jewishness, and by the “raw power, mass, and volume” of the city he is unfailingly drawn to. New York is itself a central character in his book as in his life—a life superbly told, in a book that will be of fascination to everyone interested in American writing and writers.

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