

Kafka And The Yiddish Theater Its Impact On His Work

A comprehensive and interpretative biography of Franz Kafka that is both a monumental work of scholarship and a vocation of Kafka's world.

Collects leading scholars' insight on the plays, production, music, audiences, and political and aesthetic concerns of Yiddish theater.

"Early in the twentieth century, Yiddish, previously stigmatized as a corrupt jargon, came to be recognized as a language in its own right, and one moreover that was already the vehicle for a rich literature. Many writers in other European languages became aware of the status and richness of the Yiddish language, sometimes by encountering Yiddish-speaking communities in Eastern Europe, and they responded to Yiddish language and culture in their own works, while Yiddish writers adopted, sometimes anticipated, modern trends in other European literatures known to them. The collection of papers in this volume examines some of these fruitful interactions between Yiddish and the European literary tradition, ranging from the early nineteenth century to the present, from France to Lithuania, and from classic modernist writers such as Kafka to Imre Kertész (Nobel Prize for Literature, 2002). With the contributions: Gilles Rozier- 'When Purim-shpiler meets Columbine': Character and Commedia dell'arte and Purimshpil in the Works of Moyshe Broderzon David Bellos- In the Worst Possible Taste: Roman Jakobson's Dance of Genghis Cohn Florian Krobb- 'Muthwillige Faschingstracht': The Presence of Yiddish in Nineteenth-Century German Literature Ritchie Robertson- Kafka's Encounter with the Yiddish Theatre David Groiser- Translating Yiddish: Martin Buber and David Pinski Mikhail Krutikov- Yiddish Author as Cultural Mediator: Meir Wiener's Unpublished Novel David Midgley- The Trial: A Romance of the East: Encounters of German-Jewish Writers with Yiddish-Speaking Communities, 1916-27 PolO Dochow- Intimacy and Alienation: Yiddish in the Works of Jurek Becker Peter Sherwood- 'Living through Something': Notes on the Works of Imre Kertész Joseph Sherman- Bergelson and Chekhov: Convergences and Departures Gennady Estraiikh- Shmuel Goren- A Yiddish Writer in 'the Ocean of Russian Literature'"

After Franz Kafka died in 1924, his novels and short stories were published in ways that downplayed both their author's Jewish Prague and his engagement with Jewish tradition and language, so as to secure their place in the German literary canon. Nearly a century after Kafka began to create his fictions, Germany, Israel, and the Czech Republic lay claim to his legacy. *Jewish Languages* brings Kafka's stature as a specifically Jewish writer into focus. David Suchoff explores the Yiddish and modern Hebrew that inspired Kafka's vision of tradition. Citing the Jewish sources crucial to the development of Kafka's work, the book demonstrates the intimate relationship between the author's Jewish modes of expression and the larger literary tradition of his works. Suchoff shows how "The Judgment" evokes Yiddish as a language of comic curse and examines how Yiddish, African American, and culturally Zionist voices appear in the unfinished novel, *Amerika*. In his reading of *The Trial*, Suchoff highlights the black humor Kafka learned from the Yiddish theater, and he interprets *The Castle* in light of Kafka's involvement with the renewal of the Hebrew language. Finally, he uncovers the Yiddish and Hebrew meanings behind Kafka's "Joseph and the Singer, or the Mouse-Folk" and considers the recent legal case in Tel Aviv over the possession of Kafka's missing manuscript as a parable of the transnational meanings of his writing.

Jewish Primitivism

Kafka's Last Trial: The Case of a Literary Legacy

Franz Kafka

A Franz Kafka Encyclopedia

Kafka's kitsch

Theosophy, Cabala, and the Modern Spiritual Revival

Identifies the idea of monolingualism as a modern European invention dating to the 18th century that functions to obscure the widespread nature of multilingualism. Analyses the tension between multilingual practices and the monolingual paradigm in 20th century literature through the German writings of Kafka, Adorno, Tawada, Özdamar, and Zaimoglu.

*Around the beginning of the twentieth century, Jewish writers and artists across Europe began depicting fellow Jews as savages or "primitive" tribesmen. Primitivism—the European appreciation of and fascination with so-called "primitive," non-Western peoples who were also subjugated and denigrated—was a powerful artistic critique of the modern world and was adopted by Jewish writers and artists to explore the urgent questions surrounding their own identity and status in Europe as insiders and outsiders. Jewish primitivism found expression in a variety of forms in Yiddish, Hebrew, and German literature, photography, and graphic art, including in the work of figures such as Franz Kafka, Y.L. Peretz, S. An-sky, Uri Zvi Greenberg, Else Lasker-Schüler, and Moï Ver. In *Jewish Primitivism*, Samuel J. Spinner argues that these and other Jewish modernists developed a distinct primitivist aesthetic that, by locating the savage present within Europe, challenged the idea of the threatening savage other from outside Europe on which much primitivism relied: in Jewish primitivism, the savage is already there. This book offers a new assessment of modern Jewish art and literature and shows how Jewish primitivism troubles the boundary between observer and observed, cultured and "primitive," colonizer and colonized.*

*Pairing the two concepts of diaspora and modernism, Allison Schachter formulates a novel approach to modernist studies and diasporic cultural production. *Diasporic Modernisms* illuminates how the relationships between migrant writers and dispersed readers were registered in the innovative practices of modernist prose fiction. The Jewish writers discussed—including S. Y. Abramovitsh, Yosef Chaim Brenner, Dovid Bergelson, Leah Goldberg, Gabreil Preil, and Kadia Molodowsky—embraced diaspora as a formal literary strategy to reflect on the historical conditions of Jewish language culture. Spanning from 1894 to 1974, the book traces the development of this diasporic aesthetic in the shifting centers of Hebrew and Yiddish literature, including Odessa, Jerusalem, Berlin, Tel Aviv, and New York.*

Through an analysis of Jewish writing, Schachter theorizes how modernist literary networks operate outside national borders in minor and non-national languages. Offering the first comparative literary history of Hebrew and Yiddish modernist prose, Diasporic Modernisms argues that these two literary histories can no longer be separated by nationalist and monolingual histories. Instead, the book illuminates how these literary languages continue to animate each other, even after the creation of a Jewish state, with Hebrew as its national language.

This cultural history maps the "territories" carved out by German-Jewish artists and intellectuals living in Prague at the dawn of the 20th century. It explores the social, cultural, and ideological contexts in which Franz Kafka and his contemporaries flourished.

A Life of Franz Kafka

Diasporic Modernisms

German-Jewish Popular Culture before the Holocaust

The Yiddish Presence in European Literature

A World History of Yiddish Theater

Kafka's Jewish Languages

Accessible essays place Kafka in historical, political and cultural context, providing new and often unexpected perspectives on his works.

This book contains the diaries of the well-known Franz Kafka during the period 1910-1913, and would make a valuable addition to the bookshelf of anyone who is a fan of his works.

Index.

This book argues that both Franz Kafka's personality and his literary activity were perceived by himself as exemplifying the modern Jewish predicament of aspiring to modernity while being tied to a past-civilization, thus finding oneself struggling in a vacuum.

Six Plays of the Yiddish Theatre, Second Series

The Rise of the Modern Yiddish Theater

Its Impact on His Work

The Diaries of Franz Kafka 1910-1913

Vagabond Stars

Inventing the Modern Yiddish Stage

Offers a rounded contemporary appraisal of Central Europe's most distinctive Modernist.

The first book to articulate the impact of Kafka on Agamben's thought

How literature creates new forms of communal identification and solidarity

This book of twenty stories is Isaac Bashevis Singer's fifth collection and contains such classics as "The Cafeteria" and "On the Poorhouse."

The Nightmare of Reason

When Kafka Says We

Kafka and the Yiddish Theater

Jewish Theatre

Kafka and Cultural Zionism

Inspiration and Interaction: Selected Papers Arising from the Fourth and Fifth International Mendel Friedman Conference

The story of the international struggle to preserve Kafka's literary legacy. Kafka's Last Trial begins with Kafka's last instruction to his closest friend, Max Brod: to destroy all his remaining papers upon his death. But when the moment arrived in 1924, Brod could not bring himself to burn the unpublished works of the man he considered a literary genius—even a saint. Instead, Brod devoted his life to championing Kafka's writing, rescuing his legacy from obscurity and physical destruction. The story of Kafka's posthumous life is itself Kafkaesque. By the time of Brod's own death in Tel Aviv in 1968, Kafka's major works had been published, transforming the once little-known writer into a pillar of literary modernism. Yet Brod left a wealth of still-unpublished papers to his secretary, who sold some, held on to the rest, and then passed the bulk of them on to her daughters, who in turn refused to release them. An international legal battle erupted to determine which country could claim ownership of Kafka's work: Israel, where Kafka dreamed of living but never entered, or Germany, where Kafka's three sisters perished in the Holocaust? Benjamin Balint offers a gripping account of the controversial trial in Israeli courts—brimming with dilemmas legal, ethical, and political—that determined the fate of Kafka's manuscripts. Deeply informed, with sharply drawn portraits and a remarkable ability to evoke a time and place, Kafka's Last Trial is at once a brilliant biographical portrait of a literary genius, and the story of two countries whose national obsessions with overcoming the traumas of the past came to a head in a hotly contested trial for the right to claim the literary legacy of one of our modern masters.

Jewish Book Award Finalist: "Turns the fascinating life of Avrom Goldfaden into a multi-dimensional history of the Yiddish theater's formative years." —Jeffery Veidinger, author of Jewish Public Culture in the Late Russian Empire In this book, Alyssa Quint focuses on the early years of the modern Yiddish theater, from roughly 1876 to 1883, through the works of one of its best-known and most colorful figures, Avrom Goldfaden. Goldfaden (né Goldenfaden, 1840-1908) was one of the first playwrights to stage a commercially viable Yiddish-language theater, first in Romania and then in Russia. Goldfaden's work was rapidly disseminated in print and his plays were performed frequently for Jewish audiences. Sholem Aleichem considered him as a forger of a new language that "breathed the European spirit into our old jargon." Quint uses Goldfaden's theatrical works as a way to understand the social life of Jewish theater in Imperial Russia. Through a study of his libretti, she looks at the experiences of Russian Jewish actors, male and female, to explore connections between culture as artistic production and culture in the sense of broader social structures. Quint explores how Jewish actors who played Goldfaden's work on stage absorbed the theater into their everyday lives. Goldfaden's

theater gives a rich view into the conduct, ideology, religion, and politics of Jews during an important moment in the history of late Imperial Russia.

Franz Kafka is by far the Prague author most widely read and admired internationally. However, his reception in Czechoslovakia, launched by the Liblice conference in 1963, has been conflicted. While rescuing Kafka from years of censorship and neglect, Czech critics of the 1960s "overwrote" his German and Jewish literary and cultural contexts in order to focus on his Czech cultural connections. Seeking to rediscover Kafka's multiple backgrounds, in *Franz Kafka and His Prague Contexts* Marek Nekula focuses on Kafka's Jewish social and literary networks in Prague, his German and Czech bilingualism, and his knowledge of Yiddish and Hebrew. Kafka's bilingualism is discussed in the context of contemporary essentialist views of a writer's organic language and identity. Nekula also pays particular attention to Kafka's education, examining his studies of Czech language and literature as well as its role in his intellectual life. The book concludes by asking how Kafka read his urban environment, looking at the readings of Prague encoded in his fictional and nonfictional texts. 'Nekula's work has had a major impact on our understanding of Kafka's relation to the complex social, cultural and linguistic environment of early twentieth-century Prague. While little of this work has been available in English until now, the present volume translates many of his most important studies, and includes revisions and expansions appearing now for the first time. Nekula challenges stubborn clichés and opens important new perspectives: readers interested in questions relating to Kafka and Prague will find this an essential and richly rewarding book.' – Peter Zusi, University College London 'Marek Nekula's important book originally situates Franz Kafka within his Prague and Czech contexts. It critically examines numerous distortions that accompanied the reception of Kafka, starting with the central issue of Kafka's languages (Kafka's Czech, Prague German), and the ideological discourse surrounding the author in communist Czechoslovakia. Astute and carefully argued, *Franz Kafka and his Prague Contexts* offers new perspectives on the writings of the Prague author. This book will benefit readers in German and Slavic Studies, in Comparative Literature, and History of Ideas.' – Veronika Tuckerová, Harvard University

Marek Nekula p?ipravil soubor studií o tom, jak Praha formovala Kafkovu osobnost a dílo. Kniha za?íná kritickou diskuzí o problematickém p?ijímání Franze Kafky v ?eskoslovensku, které za?alo na konferenci v Liblici v roce 1963. Zde byl Kafka zachrán?n p?ed cenzurou za cenu "p?epsání" jeho n?meckého a židovského literárního a kulturního kontextu s cílem vyzdvihnout ?eský vliv na jeho tvorbu. Studie se zam??ují na židovské sociální a literární prost?edí v Praze, Kafkovu n?mecko-?eskou dvojjazy?nost a jeho znalost jidiš a hebrejštiny. Kafk?v bilingvismus je probírán v kontextu sou?asných esencialistických názor? na spisovatel?v jazyk a identitu. Nekula také v?nuje zvláštní pozornost Kafkovu vzd?lání, zkoumá jeho studia ?eského jazyka a literatury, jakož i jeho ?eskou ?etbu a její roli v jeho intelektuálním život?. Knihu uzavírá otázkou, jak Kafka „?etl“ své m?stské prost?edí.

This volume contains the lectures delivered at an international conference in Israel devoted to the topic of Franz Kafka (1883-1924) and Zionism. Kafka's interests in Hebrew, Yiddish, and Jewish Nationalism and his various relationships to his Zionist friends and his participation in Jewish national and Zionist-related activity are explored from a number of different critical vantage points. Likewise, his writings are considered within the specific framework of Jewish nationalism and Zionism.

Review [of] Kafka and the Yiddish theater: its impact on his work

Beyond the Mother Tongue

Finding Freedom Beyond Subordination

The Strains of German-Jewish Modernism

Uncommon Communities in German-Jewish Literature

Prague Territories

The Myth of Power and the Self brings together Walter Sokel's most significant essays on Kafka written over a period of thirty-one years, 1966-1997.

Dan Miron—widely recognized as one of the world's leading experts on modern Jewish literatures—begins this study by surveying and critiquing previous attempts to define a common denominator unifying the various modern Jewish literatures. He argues that these prior efforts have all been trapped by the need to see these literatures as a continuum. Miron seeks to break through this impasse by acknowledging discontinuity as the staple characteristic of modern Jewish writing. These literatures instead form a complex of independent, yet touching, components related through contiguity. From Continuity to Contiguity offers original insights into modern Hebrew, Yiddish, and other Jewish literatures, including a new interpretation of Franz Kafka's place within them and discussions of Sholem Aleichem, Sh. Y. Abramovitch, Akhad ha'am, M. Y. Berditshevsky, Kh. N. Bialik, and Y. L. Peretz.

June O. Leavitt offers a fascinating examination of the mystical in Franz Kafka's life and writings, showing that Kafka's understanding of the occult was not only a product of his own clairvoyant experiences but of the age in which he lived.

A Study Guide for Franz Kafka's "Hunger Artist," excerpted from Gale's acclaimed Short Stories for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs.

Franz Kafka and his Prague Contexts

Kafka's Blues

The Mystical Life of Franz Kafka

Kafka Goes to New York

Kafka's Narrative Theater

The Metamorphosis

Proceedings of a May 1994 symposium held to present cutting edge multidisciplinary work on the characterization of ancient materials; the technologies of selection, production, and usage by which materials are transformed into the objects and artifacts we find today; the science underlying their

deterioration, preservation, and conservation; and sociocultural interpretation derived from an empirical methodology of observation, measurement, and experimentation. Over 70 contributions discuss topics that include the visual appearance and the imitation of one material by another; stable protective coatings and materials stability; resource surveying, source characterization, and cultural implications; and process reconstruction as essential to understanding of condition and conservation. Annotation copyright by Book News, Inc., Portland, OR

Can one speak of Kafka's heroes as "characters"? If so, why is it so hard to define their characteristics? If not, how is the reader persuaded to accompany them on their existential journeys, accepting their behavior as falling within the realm of human logic? This study argues that Kafka's fiction has two conflicting premises: the subjective impossibility of human existence, foreclosing all hope of "meaning" in individual actions; and the ordered structure of human thoughts which assign meaning to the smallest event and analyze endlessly the behavior of other people. Kafka's characters are always, either potentially or actually, moving in both directions at once, earnestly building up a continuous logic to their actions while skeptically dismantling their own pretensions to existence. The device of the circumscribed narrator, congruent with the hero, knowing only what the hero knows, yet not identical with him, enables Kafka to contain both fundamental tendencies in a single sentence. Although Kafka is widely read, his works seem to give rise very easily to misconceptions; this study is designed primarily to facilitate an intelligent reading of Kafka. Without imposing answers of its own, it seeks to foster an awareness of the problems of perspective and presentation which Kafka engages.

Publisher description

My dissertation is about authority, respect, and their absurd and meaningless nature as demonstrated through Kafkas works and the U.S. situation comedy, Seinfeld. Both draw on traditions of Yiddish theater and Jewish humor. Central to this tradition is the undermining of authority through humor. This deflation of authority through a mode of humor that works with the absence of meaning then yields the related interpretive question of who has the authority when it comes to the reading of a work? My central claim will be that Kafkas works demand (and refuse) interpretation. The same might be said despite obvious differences of Seinfeld, where characters are constantly seeking social recognition or stability, only to be absurdly undermined. Episodes of Seinfeld demonstrate similarities with Kafkas humor in that both represent an unfulfilled promise, that is to say a deferral of the inevitable. I question the canonical respectful interpretation of Kafka, arguing for a more playful and open interpretability. Laughing at Kafka is to draw from Seinfeld like making out during Schindlers List. This is at the heart of Jewish humor in that there is no proper response to Kafkas work. Laughter is the recognition of the absurdity of authority.

Franz Kafka's Jewishness

The Muses on Their Lunch Hour

Figurations of Racial Blackness in the Construction of an Aesthetic

The Myth of Power and the Self

Hebrew and Yiddish Literature in the Twentieth Century

Kafka, Zionism, and Beyond

Kafka's Blues proves the startling thesis that many of Kafka's major works engage in a coherent, sustained meditation on racial transformation from white European into what Kafka refers to as the "Negro" (a term he used in English). Indeed, this book demonstrates that cultural assimilation and bodily transformation in Kafka's work are impossible without passage through a state of being "Negro." Kafka represents this passage in various ways—from reflections on New World slavery and black music to evolutionary theory, biblical allusion, and aesthetic primitivism—each grounded in a concept of writing that is linked to the perceived congenital musicality of the "Negro," and which is bound to his wider conception of aesthetic production. Mark Christian Thompson offers new close readings of canonical texts and undervalued letters and diary entries set in the context of the afterlife of New World slavery and in Czech and German popular culture.

A collection of critical essays on Kafka and his work arranged in chronological order of publication.

"Witty, shrewd, and imaginative essays on interdisciplinary topics . . . from Shakespeare to psychoanalysis, and the practice of higher education today." —Publishers Weekly As a break from their ordained labors, what might the Muses do on their lunch hour today? This collection of essays uses these figures of ancient legend to explore such modern-day topics as the curious return of myth and ritual in the theories of evolutionary psychologists and much more. Two themes emerge consistently. The first is that to predict the "next big thing" in literary studies, we should look back at ideas and practices set aside by a previous generation of critics. In the past several decades we have seen the reemergence of—for example—textual editing, biography, character criticism, aesthetics, and philology as "hot" new areas for critical intervention. The second theme expands on this observation, making the case for "cultural forgetting" as the way the arts and humanities renew themselves, both within fields and across them. Although she is never represented in traditional paintings or poetry, a missing Muse—we can call her Amnesia—turns out to be a key figure for the creation of theory and

criticism in the arts.

While a frequently used term, Jewish Theatre has become a contested concept that defies precise definition. Is it theatre by Jews? For Jews? About Jews? Though there are no easy answers for these questions, "Jewish Theatre: A Global View," contributes greatly to the conversation by offering an impressive collection of original essays written by an international cadre of noted scholars from Europe, the United States, and Israel. The essays discuss historical and current texts and performance practices, covering a wide gamut of genres and traditions.

The Postmonolingual Condition

Franz Kafka in Context

Dates in Palestine

Essays on Franz Kafka

Reading Kafka in Seinfeld's America

A Friend of Kafka

Between Redemption and Doom is a revelatory exploration of the evolution of German-Jewish modernism. Through an examination of selected works in literature, theory, and film, Noah Isenberg investigates the ways in which Jewish identity was represented in German culture from the eve of the First World War through the rise of National Socialism. He argues that various responses to modernity—particularly to its social, cultural, and aesthetic currents—converge around the discourse on community: its renaissance, its crisis, and its dissolution. Isenberg opens with a general discussion of German modernism—its primary forms, movements, and manifestations. Subsequent chapters on Franz Kafka and Arnold Zweig deal with particular instances of the modern, and often ambivalent, search for forms of German-Jewish identity based on cultural and ethnic community. Discussions of Paul Wegener's film *Der Golem* and Walter Benjamin's childhood memoirs explore the culmination of German modernism and the modes through which Jews were identified in mass society. Throughout, Isenberg shows how Jewish authors and figures confronted the dilemma of self-understanding—the exigencies of community in the modern world—in language, culture, memory, and representation.

More than 800 alphabetically arranged entries detail the life and works of one of the most enduring authors of world literature.

David A. Brenner examines how Jews in Central Europe developed one of the first "ethnic" or "minority" cultures in modernity. Not exclusively "German" or "Jewish," the experiences of German-speaking Jewry in the decades prior to the Third Reich and the Holocaust were also negotiated in encounters with popular culture, particularly the novel, the drama and mass media. Despite recent scholarship, the misconception persists that Jewish Germans were bent on assimilation. Although subject to compulsion, they did not become solely "German," much less "European." Yet their behavior and values were by no means exclusively "Jewish," as the Nazis or other anti-Semites would have it. Rather, the German Jews achieved a peculiar synthesis between 1890 and 1933, developing a culture that was not only "middle-class" but also "ethnic." In particular, they reinvented Judaic traditions by way of a hybridized culture. Based on research in German, Israeli and American archives, *German-Jewish Popular Culture before the Holocaust* addresses many of the genres in which a specifically German-Jewish identity was performed, from the Yiddish theatre and Zionist humour all the way to sensationalist memoirs and Kafka's own kitsch. This middle-class ethnic identity encompassed and went beyond religious confession and identity politics. In focusing principally on German-Jewish popular culture, this groundbreaking book introduces the beginnings of "ethnicity" as we know it and live it today.

National Conflict and Cultural Innovation in Franz Kafka's *Fin de Siècle*

Franz Kafka, the Jewish Patient

The Hidden Openness of Tradition

A Study Guide for Franz Kafka's "Hunger Artist"

A Study of the Impact of the Yiddish Theater on the Work of Franz Kafka

The Animal in the Synagogue