

Satan In Goray Isaac Bashevis Singer

«Escrito hermosamente por uno de los más grandes exponentes de la prosa yiddish, Satán en Goray es folclor transmutado en literatura» The New York Times El año designado por los cabalistas como el de "el fin de los tiempos" ha llegado, avivando las esperanzas judaicas en el advenimiento de su mesías. Y el redentor de los dispersos hijos de Israel aparece en Goray, una pequeña ciudad situada en la provincia de Lublin. Su nombre es Sabbatai Zevi, a quien todos se preparan para seguir sin reservas, abandonando sus hogares en el destierro, hasta que las dudas son más grandes que la fe y el temor a la muerte, más grande que el anhelo de la salvación. Satán en Goray es un retrato soberbio de la tradición del mesianismo judío, emparentada por su grandeza con historias como la de El golem, de Gustav Meyrink.

The author of "The Dybbuk," Shloyme-Zanvl Rappoport, known as An-sky (1863-1920), was a figure of immense versatility and also ambiguity in Russian and Jewish intellectual, literary, and political spheres. Drawing together leading historians, ethnographers, literary scholars, and others, this far-ranging, multi-disciplinary examination of An-sky is the fullest ever produced. 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.

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 empires of culture. In the little Polish town of Goray, ravaged by a terrible pogrom, expectations of the 'End of Days' foretold by cabalists run high.

Grief becomes joy as news arrives from the Holy Land of the second coming of the Messiah. Usurping power from the pious rabbi, the believers listen to the prophetess Rechele and prepare themselves for the Coming of the Lord, when they will wear golden jackets and eat marzipan candy in the heart of Jerusalem. As religious hysteria grips the town, spirits and demons are abroad at night, and the people grow weaker by the day. But perhaps it is not the spirit of the Lord who possesses the body and mind of Rechele, but Satan himself.

Nobel Prize-winning author Isaac Bashevis Singer stands virtually alone among prominent writers for being more widely known through translations of his work than through the original texts. Yet readers and critics of the Yiddish originals have long pointed out that the English versions are generally shortened, often shorn of much description and religious matter, and their perspectives and denouements are significantly altered. In short, they turn the Yiddish author into a Jewish-American English writer, detached from of his Eastern European Jewish literary and cultural roots. By contrast, this collection of essays by leading Yiddish scholars seeks to recover the authentic voice and vision of the writer known to his Yiddish readers as Yitskhok Bashevis. The essays are grouped around four themes: The Yiddish language and the Yiddish cultural experience in Bashevis's writings Thematic approaches to the study of Bashevis's literature Bashevis's interface with other times and cultures Interpretations of Bashevis's autobiographical writings A special feature of this volume is the inclusion of Joseph Sherman's new, faithful translation of a chapter from Bashevis's Yiddish "underworld" novel Yarme and Keyle.

The son of the Nobel Prize-winning novelist recounts his twenty years of separation from his father, their difficult reunion in 1955, and the thirty-five-year relationship that followed, during which both men tried to bridge their differences.

Intercourse is a book that moves through the sexed world of dominance and submission. It moves in descending circles, not in a straight line, and as in a vortex each spiral goes down deeper. Its formal model is Dante's Inferno; its lyrical debt is to Rimbaud; the equality it envisions is rooted in the dreams of women, silent generations, pioneer voices, lone rebels, and masses who agitated, demanded, cried out, broke laws, and even begged. The begging was a substitute for retaliatory violence: doing bodily harm back to those who use or injure you. I want women to be done with begging. The public censure of women as if we are rabid because we speak without apology about the world in which we live is a strategy of threat that usually works. Men often react to women's words - speaking and writing - as if they were acts of violence; sometimes men react to women's words with violence. So we lower our voices. Women whisper. Women apologize. Women shut up. Women trivialize what we know. Women shrink. Women pull back. Most women have experienced enough dominance from men - control, violence, insult, contempt - that no threat seems empty. Intercourse does not say, forgive me and love me. It does not say, I forgive you, I love you. For a woman writer to thrive (or, arguably, to survive) in these current hard times, forgiveness and love must be subtext. No. I say no. Intercourse is search and assertion, passion and fury; and its form - no less than its content - deserves critical scrutiny and respect.---- PREFACE

A biography of the notable Jewish author of both children's and adult books, who won a Nobel prize for literature in 1978.

As messianic zeal sweeps through medieval Poland, the Jews of Goray divide between those who, like the Rabbi, insist that no one can "force the end" and those who follow the messianic pretender Sabbatai Zevi. But as hysteria and depravity increase, it becomes clear that it is not the Messiah who has come to Goray.

A critical study of eight fictional treatments of domestic violence, combining professional understanding of domestic violence with fictional attempts to cope with the theme. Includes complete stories by Ernest Hemingway, John Cheever, George Eliot, D. H. Lawrence, John Steinbeck, Isaac Bashevis Singer, James Joyce, and Ann Petry. For students and academics. Annotation copyrighted by Book News, Inc., Portland, OR

In the third edition of *Jewish Views of the Afterlife*, Rabbi Simcha Paull Raphael walks readers through the Jewish tradition of the afterlife while providing insights into spiritual care with dying and grieving individuals and families.

Narrative Faith engages with the dynamics of doubt and faith to consider how literary works with complex structures explore different moral visions. The study describes a literary *petite histoire* that problematizes faith in two ways—both in the themes presented in the story, and the strategies used to tell that story—leading readers to doubt the narrators and their narratives. Starting with Dostoevsky's *Demons* (1872), a literary work that has captivated and confounded critics and readers for well over a century, the study examines Albert Camus's *The Plague* (1947) and Isaac Bashevis Singer's *The Penitent* (1973/83), works by twentieth-century authors who similarly intensify questions of faith through narrators that generate doubt. The two postwar novelists share parallel preoccupations with Dostoevsky's art and similar personal philosophies, while their works constitute two literary responses to the cataclysm of the Second World War—extending questions of faith into the current era. The book's last section looks beyond narrative inquiry to consider themes of confession and revision that appear in all three novels and open onto horizons beyond faith and doubt—to hope.

Draws on personal recollections, letters, and interviews with friends, family, and associates to present a portrait of the popular Yiddish writer.

Critical analysis of the style and themes of the Yiddish writer's novels and short stories

David Neal Miller's *Fear of Fiction* is the first book-length study that begins with the understanding that Singer is truly a Yiddish writer in language and culture. With the exception of a handful of articles, American critical examination of Isaac Bashevis Singer's work has been devoted to Singer's work in English—to those pieces he himself has selected for translation. This American Nobel laureate is part of a long tradition of Yiddish literature, and he still writes in that language. Working exclusively with Singer's Yiddish texts—many of the pieces discussed here are not available in English—Miller examines Singer's narrative strategies, his blurring of the distinctions between fiction and reportage. *Fear of Fiction* captures an intriguing paradox of Singer's writing: Singer fictionalizes the factual and historicizes the

imaginative. Miller demonstrates that Singer is no "inspired innocent," but that this blending of genres is the work of a craftsman who uses genre to mediate between the world and the imagination. The book is enriched by Miller's careful and sensitive translations of many illustrative Yiddish passages. *Fear of Fiction* is both erudite and entertaining. Miller not only examines Singer's skillful undermining of our expectations of different genres, but also draws the reader into Singer's work as a whole. This book will fascinate both the scholar and the sophisticated reader of Singer.

What makes a great Jewish book? In fact, what makes a book "Jewish" in the first place? Ruth R. Wisse eloquently fields these questions in *The Modern Jewish Canon*, her compassionate, insightful guide to the finest Jewish literature of the twentieth century. From Isaac Babel to Isaac Bashevis Singer, Elie Wiesel to Cynthia Ozick, Wisse's *The Modern Jewish Canon* is a book that every student of Jewish literature, and every reader of great fiction, will enjoy.

Goray, vers 1665, petite ville perdue dans la province de Lublin en Pologne. La communauté juive se remet tout juste des massacres perpétrés par les cosaques de Chmielnichi seize ans plus tôt, quand le bruit de l'arrivée du Messie, incarné par un certain Zabattai Zevi, se propage comme une traînée de poudre. Un rabbin peu scrupuleux oriente alors les fidèles dans la lecture des textes sacrés, les incitant à abandonner leurs biens et à vivre dans le péché pour mieux se préparer à la rédemption... Plongeant ainsi la ville dans un chaos sans nom. Qui de Zabattai Zevi, Rechele la prophétesse ou Reb Gedaliya imposera sa Loi à Goray ? Dans *Satan à Goray*, Isaac Bashevis Singer nous immerge au coeur d'une communauté déchirée par l'interprétation des textes qui la régissent, dévoilant ainsi les contradictions tragiques qui l'habitent. Vive, ardente, sa plume dépeint pour nous un monde magique et fascinant, que son talent de conteur fait revivre avec tendresse.

This book contains both newly commissioned and reprinted critical essays and reviews on Isaac Bashevis Singer's literary works, including articles by Irving Howe, Susan Sontag, Alfred Kazin, Max F. Schulz, Grace Farrell, Edward Alexander, David H. Hirsch, Alida Allison, and other writers.

Isaac Bashevis Singer brought the vibrant milieu of pre-Holocaust Polish Jewry to the English-speaking world through his subtle psychological insight, deep sympathy for the eccentricities of Jewish folk custom, and unerring feel for the heroism of everyday life. His novels, including *The Family Moskat* and *Enemies: A Love Story*, and his short stories, such as "Yentl" and "Gimpel the Fool," prove him a consummate storyteller and probably the greatest Yiddish writer of the twentieth century.

Een rijke joodse zakenman, zijn materialistische bestaan in Amerika moe, emigreert naar Israël.

Examines the world's greatest literature about empires and imperialism, including more than 200 entries on writers, classic works, themes, and concepts.

Index. Bibliography: p.221-234 "The Gotham Library."

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Press editions. The books offered through Minnesota Archive Editions are produced in limited quantities according to customer demand and are available through select distribution partners.

An illustrated guide to the life and work of the Nobel Prize-winning twentieth-century writer discusses his humble beginnings in the shtetls of Poland and Yiddish immigrant communities of New York City, his rise to international acclaim, and his writings as observed by such contributors as Francine Prose and Joyce Carol Oates.

This series is published yearly by the Institute of Contemporary Jewry at The Hebrew University of Jerusalem. It is edited by Jonathan Frankel, Peter Medding, and Ezra Mendelsohn, all distinguished professors of history at The Hebrew University. Volume III, the first to be published by Oxford, includes symposia, articles, book reviews, and lists of recent dissertations by major scholars of Jewish history from around the world. This year's symposium topic is "Jews and Other Ethnic Groups in a Multi-ethnic World."

Essays in Volume III cover such topics as Jews in the Austro-Hungarian armed forces; post-Holocaust Hungarian Jewry; the American Jew as journalist; and Jewish social history.

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