
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 deprivy increase, it becomes clear that it is not the Messiah who has come to Goray.

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

Translated by from Yiddish by Roger H. Klein and others.

Goray, vers 1665, petite ville perdue dans la province de Lublin en Pologne. La communauté juive se remet tout juste des massacres perpetrés par les cosaques de Chmielnicki seize ans plus tôt, quand le bruit de l'arrivée de Messie, incarné par un certain Sabbatai Zevi, se propage comme une traînée de poudre. Un rabin peu scrupuleux oriente alors les fidèles dans la lecture des textes sacrés, les incitant à abandonner leurs biens et à vivre dans le pêché pour mieux se préparer à la redemptiom Plongeant ainsi la ville dans un chaos sans nom. Qui de Sabbatai Zevi?

Rechète la prophétesse... Le rabbin Gimpel est à la ville... Isaac Bashevis Singer nous immersé au cœur d'une communauté déchirée par l'intérprétation des textes qui la régent, divariant ainsi les contradictions tragiques qui l'habite... Vive, ardente, sa plume dépeint pour nous un monde magique et fascinant, que son talent de conteur fait revivre avec tendresse.

An autobiographical collection of episodes remembered by the son of a rabbi

In the Polish city of Lodz, the brothers Ashkenazi grew up very differently in talent and in temperament. Max, the firstborn, is fiercely intelligent and conning, determined to succeed financially by any means necessary. Slower-witted Jacob is strong, handsome, and charming but without great purpose in life. While Max is driven by ambition and greed to be more successful than his brother, Jacob is drawn to easy living and decadence. As waves of indolism and capitalism flood the city, the brothers and their families are torn apart by the clashing impulses of old piety and new skepticism, traditional ways and burgeoning appetites, and the hatred that grows between faiths, citizens, and classes. Despite all attempts to control their destinies, the brothers are caught up by forces of history, love, and fate, which alone, and, ultimately, break them. First published in 1936, The Brothers Ashkenazi quickly became a best seller as a sprawling family saga. Breaking away from the introspective shelf tales of classic nineteenth-century writers, I. J. Singer brought to Yiddish literature the multilayered plots, large casts of characters, and narrative sweep of the traditional European novel. Walking alongside such masters as Zola, Flaubert, and Tolstoy, I. J. Singer's premodernist social novel stands as a masterpiece of storytelling.

Nobel Prize-winner Singer's 10th collection of short stories demonstrates "the same vigor that he has shown throughout his long career" (New York Times) and reaffirms his place as an extremely popular and enduring author.

Nobel Prize-winner Isaac Bashevis Singer stands virtually alone among prominent writers for being more widely known through translations of his work then 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 his of 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; Theological 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 Keyele.

Roman fra del 17. Århundredes Polen om religiøst hysteri i et jødisk samfund

Autobiographical

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 deprevy increase, it becomes clear that it is not the Messiah who has come to Goray.

Caught between his eagerness to win fame and fortune as a performer and his reluctance to give up his easy life of pleasure, a late-nineteenth-century Polish magician and holy man finds himself on the brink of disaster.

Nobel Prize-winner Isaac Bashevis Singer is best remembered for his short stories, which drew on traditions of folk tales and Yiddish culture to explore good and evil, passion and restraint, religious fervour and personal failings with wisdom, wit and humanity. The three collected here, about a girl who pretends to be a man to study the Torah, a frustrated demon and a writer trying to understand a Holocaust survivor, illuminate the themes of supernatural grace.

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

Joseph Shapiro, a New York businessman, experiences a mid-life crisis. He leaves his wife, his mistress, his business and goes to Israel in search of religious Orthodoxy.

Mistaken messianic fervor in the seventeenth-century Polish Jewish community of Goray results in mass hysteria, licentiousness, and the appearance of the Devil.

An aspiring young writer in Warsaw during the 1930s finds a wealthy American backer for the play he is writing and attempts to sort out his emotional involvement with four very different women. Isaac Bashevis Singer's first collection of stories, Gimpel the Fool, is a landmark work that has attracted international acclaim since it was first published in 1957. In Saul Bellow's masterful translation, the title story follows the exploits of Gimpel, an ingenuous baker who is universally deceived but who declines to retaliate against his tormentors. Gimpel and the protagonists of the other stories in this volume all inhabit the distinctive pre-World War II ghettos of Poland and, beyond that, the larger world created by Singer's unforgettable prose.

A Hebrew legend in which a messenger from God sells himself into slavery in order to help a poor scribe.

A delightful sequel to a cherished autobiographical collection by the Nobel Laureate In My Father's Court is one of Isaac Bashevis Singer's most affecting autobiographical works. The stories in it, published serially in the Jewish Daily Forward, depict the beth din in his father's home on Korchmalna Street in Warsaw. A unique institution, the beth din was a combined court of law, synagogue, scholarly institution, and psychologist's office where people sought out the advice and counsel of a neighborhood rabbi. The thirty-one stories gathered here, none previously published in English, show this world as it appeared to a young boy: In "A Guest in the Prayerhouse," a man who has converted to Judaism embarrasses the community with his extreme piety; in "She Will Surely Be Ashamed," a couple come for a divorce after forty years of marriage even though they are still in love; in the extraordinary "He Begs Forgiveness," a jeweler apologizes to his former fiancée for abandoning her twelve years before, igniting the imagination of the young Singer, who dreams of writing stories about dark, eternal love.
of the second coming of the Messiah. Once the town's pious rabbi is usurped, the townspeople are free to look forward to the End of Days, when they will wear golden jackets and dine on marzipan candy. But such perilously high hopes pave the way to hysteria, and a panic which could threaten the very existence of Goray.

Love and Exile contains the three volumes of the Nobel Prize Winner's spiritual autobiography, covering his childhood in a rabbinical household in Poland, his young manhood in Warsaw and his beginning as a writer, and his emigration to New York before the outbreak of war, with the concomitant displacement of a Yiddish writer in a strange land.

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The vanished way of life of Eastern European Jews in the early part of the twentieth century is the subject of this extraordinary novel. All the strata of this complex society were populated by powerfully individual personalities, and the whole community pulsed with life and vitality. The affairs of the patriarchal Meshulam Moskat and the unworldly Asa Heshel Bannet provide the center of the book, but its real focus is the civilization that was destroyed forever in the gas chambers of the Second World War.

Joseph Shapiro, a New York businessman, experiences a mid-life crisis. He leaves his wife, his mistress, his business and goes to Israel in search of religious Orthodoxy.

Isaac Bashevis Singer brought the vibrant milieu of pre-Holocaust Poland 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.

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