

MENAKHEM-MENDL**TEVYE**

LETTER = latest news	MONOLOGUE = Tells a completed tale
Always in a rush	Has all the time in the world
Highly compressed	Expansive
No critical self-awareness	Self-reflexive, critical [21] [46]
Reactive, no memory	Long-term memory [3]
Addresses his domineering wife; shadow mother-in-law	More learned, sympathetic ear
Conceals more than he reveals	Reveals his deepest emotions, most profound thoughts
Only formulaic refs. to GOD	On intimate terms w/GOD
CAPITALIST	Traditional hopes [22]
Dreams of city life above all [27]	
Cfs. Himself to Brodsky [25-26]	Always underscores vast distance between self/Brodsky [21, 26]
Tries to remove himself from traditional speech; adopts foreign terms, like mantras	Exegetical style; scriptural malaproposisms
Hero of exotic places	Hero of local tradition (Benjamin)
URBAN 27	PASTORAL: Forest, outdoors, [43,46]
Turns brivn-shteler (textuality) into performance	Turns live monologue into Text, a maggidic sermon

1. **Tseytl** Today's Children (1899)

ROMANTIC LOVE, end of social status

→ 2. **Hodl** (1904)

SOCIAL REVOLUTION yr. before rev.

→ 3. **Chava** (1906)

APOSTASY, religious rift; post-rev. despair;
sexual attraction without rel., social motives

4. **Shprintse** (1907)

FREE LOVE, amoral, after the pogroms

→ 5. **Beylke**: Tevye Leaves for the Land of Israel (1909)

MATERIALISM, nouveaux riches class after Russo-Japanese War, 1905

[103, 114] Capitalist theme comes full circle

[Original plan to end here]

Lekh-lekho / Get Thee Out (1914)

→ **Chava** returns; Beillis trial, expulsion from villages

HODL

- I. Introduction (53-54)
 - A. Midrashic frame: comic Job
 - B. Short dialogue with "Golda"
 - C. Hodl and the new generation
- II. Meeting with Pertshik (54-58)
 - A. Introduces him
 - B. 1st dialogue: immediate rapport (Hurry up or you'll be late for the wedding!); glittering
 - C. summarizes 2 other dialogues
 - 1. on money and social inequality
 - 2. on Hodl; Tevye misses the obvious hints
- III. Great Expectations (58-62)
 - A. Dialogue with Ephraim the Matchmaker
 - Cat-and-mouse
 - Conventional hopes aroused; both enjoy the game
 - B. Meeting in the forest
 - Hopes are shattered
 - Breakdown of communication
 - Peppercorn's speech vs. the Matchmaker's
 - Tevye is no woman (1)
- IV. The Leave-takings [4 short dialogues w/Hodl] (62-69)
 - A. Returning from the station
 - Don't communicate; huge cultural gap
 - B. News of his arrest
 - Further lack of communication; wit petering out
 - C. Hoshana Rabba
 - Setting the mood
 - Tevye is no woman (3)
 - Alexander of Macedon
 - Parable of the hen & the ducklings:** climax
 - Forbidden to cry on a holiday!
 - D. Farewell at the station
 - E. Comic dénouement

CHAVA

I. INTRO. (69-70)

II. JEWISH-CHRISTIAN ENCOUNTERS (70-79)

- A. The main players
- B. 1st **Dialogue** w/Priest
- C. 1st **Dialogue** w/Chava
- D. "Rescued" by Golda

III. APOSTASY

- A. 2nd **Dialogue** w/Priest
- B. Rushes home to scene of disaster
- C. 3rd **Dialogue** w/PRIEST [77]: very brief
- D. Returns home to sit shivah

III. Meeting in the Forest (79-82)

- A. Boiberik: putting up a happy front
- B. Forest: **parable of the oak; climax**
- C. Agonizing self-scrutiny
- D. Imaginary visit to Chava

I. How It Is Different