

ever, did not bring any remedy, for under their yoke people suffer and hunger even more than before (*A Guest*, 315; *Oreah*, 294).

The aspect of those representing the upper class of postwar Shibush has also been perverted. Among the chief representatives of this group are Dr. Zwiirn, the lawyer, and Anton Jacobowitz, the wealthy Gentile. Both, says the narrator, gained their wealth by capitalizing on the deprivations of the War. They represent types devoid of conscience and a sense of justice. While paying only cursory attention to the lawyer, the narrative focuses on Jacobowitz's story. His wealth, for instance, is said to have come to him by exploiting the confusion of the War and its aftermath for his own benefit, as he seized the properties of those who have fled the town. Moreover, it is ironic that this Gentile knows the customs and traditions of the Jews and speaks their Yiddish, pointedly noted as being the kind spoken before the War. His abilities make grotesque the sacred notions of Jewish traditions, as he uses the Yiddish language to tell of his family and Christian society, he terms his son "a rabbi" who "presides in a yeshiva." He also appropriates Jewish *yeshiva* student terminology as he brags that his son-in-law is a "dayan [religious judge], and scholars crowd around his door." He adds that on their "Sabbath for the Closing Meal of the Holy Day," they host Professor Lukaciewicz, "to eat pigs-feet with cabbage, and blood sausages, and liverwurst," and to drink "Christian wine" enough to fill a *mikveh*, denoting a pool of the Jewish ritual bath (*A Guest*, 309, 363–65; *Oreah*, 288, 338–40).

The force of *A Guest for the Night* and its innovativeness lies, as Gershon Shaked observed,¹⁰ in its shattering of the continuum of the conventional plotline. In its stead, there arises before the reader's eyes a more central plot, one constituted of motifs and leitmotifs scattered throughout the novel. These particles, then, contribute to the fashioning of a structure of meaning in the novel while formally enabling it to stand as an objective correlative of the reality which it strives to reflect.

9

The Guest as Hirshl: The Self-Referentiality of Agnon's Fiction

Surveying Agnon's literary creativity synchronically—"as if it all came into being at once"¹—Gershon Shaked has put his finger on a phenomenon of primary significance in this author's poetics. Summing up his observations, Shaked asserts that "if at the beginnings of his literary career 'Agunot' 'And the Crooked Shall be Made Straight') his plot is complete and tight, by the end of the 'thirties (since *A Guest for the Night*), there is an increase in the number of stories in which the analogical connections become the dominant feature."² In other words, during and following the publication of *A Guest for the Night*, Agnon has increasingly resorted to the use of analogy as a means for obtaining meaning in a work built on spatial principles.³

While this may appear to be a device characterizing modern trends, Agnon's bent for the traditional literature nourishing his works is evident in this regard as well. In this case, he appears to be drawing on a known principle of rabbinic hermeneutics of the Bible holding that matters obscure in one place are clear in another.⁴ If that is the case, then the postulated reader of Agnon's fiction must be thoroughly at home with the sources to which his writings allude.

Added significance may be elicited from a work on the basis of its connectedness to other works by the same author, a link which Shaked terms "intertextual" ("*beyn-textualiyim*"),⁵ and which I propose to term intratextuality, by which is meant the give-and-take process among the works of the same author, where one work may illuminate another.

The process of one work illuminating an obscure passage of another can be recognized, on the one hand, when one story includes references to the name, protagonist, or plot summary of another story. On the other hand, more subtle affinities are also prevalent among

the author's works, wherein reference is made in a veiled fashion, using more indirect means, to an analogy between works.

Examples illustrating the first category, in which intratextual connections are established on the basis of names of known characters, plots, or stories known to the reader, abound throughout *A Guest for the Night*. However, precisely because of their revealed nature, it is also likely that their number is fewer than of the second group. The latter kind can be more numerous in that its covert nature allows the author to draw extremely fine threads from one work to another without being too obvious.

We find an example of the first category in the reference made by Yeruham Freeman to the plot of Agnon's well-known novella, "Bilevav yammim," or *In the Heart of the Seas*: "Yeruham said to me, 'You told me the story of Hanania, who found goodhearted people and went up with them [to the Land of Israel]; I found only one man with whom I went'" (*A Guest*, 223; *Oreah*, 209).⁶

Shaked has already observed that the composition of this work, attributed in the novel to the Guest-Narrator of *A Guest for the Night*, also an author by profession, is perceived by Yeruham as a fictitious work, one without objective reality within his own fictitious—from the reader's standpoint—world. The effect is that of the fictitious protagonist of one story regarding the contents of another work by Agnon as an invention.⁷ As for the significance of the ironic analogy between the events, it is offered in an explanation issuing from Yeruham's mouth, a fictional character of a work of fiction, who indicates by his words the chasm between his own experience and the contents of an invented story.

By juxtaposing the two episodes, we arrive at the ensuing message, which denies the temporal component remedying the prospects of those immigrating to the Land of Israel. Both tales end with the same consequence, the protagonists of each narrative leave the Land. Each narrative underscores the message that reality in the Land of Israel undermines the idealistic expectations of the heroes, notions which erect barriers before their ability to acclimate to and settle in the Promised Land.

Two other stories whose protagonists and plots are referred to in *A Guest for the Night*, "Another Face," and "The Doctor's Divorce,"⁸ comprise a thematic unit arising from their common subject matter and their proximity in Agnon's collected works. Added to these is their juxtapositioning in the narrative of *A Guest for the Night*, which further reinforces the bond between the two shorter works. The refer-

ence made in the novel to both tales in such close proximity to one another demonstrates the force they have on the novel's protagonists who appear to view the events in these tales, and the characters in them, as existing in their own reality.

As is known, the psychological love story "The Doctor's Divorce" was originally a chapter in *A Guest for the Night*. Hillel Barzel's seminal study of the emergence of this short story and its affinity with the novel has amply covered this issue. We have learned that the story, separated from the novel before its initial publication in 1939, was published separately in 1941 and revised in subsequent publication stages.⁹

Viewed from the novel's perspective, the tale is an account told by Kuba Milch to the Guest regarding his marriage to, and subsequent divorce from, a nurse he met in Vienna. The events occur during and following the First World War, at a time when Kuba was a doctor on the staff of one of the hospitals. Even as he tells the tale, however, back in his hometown and several years later, the force of that event continues to exert a powerful emotional hold on Kuba.

Similarly, the story in its independent form continues to shed light on the novel's plot and provide motivation for some of its action. The short story still bears strong imprints on the deeper layers of the novel's plot, and vice versa, as it contributes another facet to the message concerning the collapse of European Jewish life following World War One (and World War Two, following the story's revision). In as much as the novel's protagonists reveal the chasm between their spiritual and physical existence before the War and following it, Kuba's past personality is also exposed in the wake of his evident "rebellion" against the values of modern society.

The other tale, "Metamorphosis," asks whether the relationship between Michael Hartmann and Toni has changed as a consequence of their just completed divorce. This situation serves the Guest as proof for his suggestion that a possibility exists for reconciliation among people (and, symbolically, a person with a longed-for object) who have divorced. Indeed, this is the Guest's suggestion to Kuba as he raises the example of the case of Michael and Toni, but without any hint that he views the story as being a fictitious construct: "To tell you the truth, as soon as I had given her the divorce I wanted to take her back. Don't you understand a thing like that?" I smiled and said, "What happened to you is the same as happened to Hartmann." "Who is this Hartmann?" "A man called Hartmann," I replied. "One day he gave his wife a divorce, but as they left the rabbi's house

he fell in love with her again and took her back” (*A Guest*, 418; *Oreah*, 391–92).

By referring to Michael Hartmann as one who took his just-divorced wife back, the Guest suggests a similar possibility for Kuba. It is not altogether unlikely that this gesture is also a reflection on the Guest who, even after being exposed to the reality which is Shibush in the here-and-now, still harbors the expectation that a reversal of some situations is a possibility.¹⁰

While analogical, inter- and intratextual relations exist throughout the novel, many of which have already been studied and surveyed—as to *The Bridal Canopy*, “Hill of Sand,” “Betrothed,” “Bine’areynu uvizkeneynu,” and the like—ample references of the less overt kind remain to be revealed.¹¹ These vague and indirect affinities, whose only relationship to the novel stems from a seemingly innocuous statement which does not immediately arouse associative or intratextual affinities, are not ordinarily given to easy identification. However, the reward attained in identifying such connections is significant for the one who can rise to the challenge.

Among the less obvious segments whose analogical connection is attained allusively, one finds a most revealing illustration. The juxtaposition arising from the episodes to be illustrated is attained subtly, without arousing suspicion as to its intratextual affinity with the plot of another Agnon work, nor as to its significance in this novel. The example is, characteristically, a seemingly innocent and nondescript statement identifying the location of Rachel and Yeruham Freeman’s house, where the Guest is headed for a visit. In the Hebrew, the paragraph containing this note is separated from its former by a double space, indicating a new situation and subject: “There is a street in Szibucz that is called Synagogue Street, after the synagogue that was in that street before Chmielnicki destroyed the town. Now there is neither synagogue nor Jew in that street except for Yeruham and his wife, who have made their home there among the Gentiles” (*A Guest*, 218; *Oreah*, 204).

In keeping with the previous description of intratextual allusions, these observations do not explicitly identify or refer to any other work by Agnon. However, the mention of Synagogue Street is what links this comment to at least one other story by Agnon. Synagogue Street, we learn, is the location of Tirtza and Akavia Mazal’s home, chief protagonists of his 1923 novella, “In the Prime of Her Life,” who are also mentioned in his *A Simple Story*.¹²

In light of the mutual illumination among the three sources, the

street, as well as the house standing on it, represents a place of refuge and alternate life to the gray reality of the world beyond. It is there where the romance of “In the Prime of Her Life” becomes realized, beyond the bounds of the normative and accepted, middle class, Jewish social conventions; it is there where the great *tikkun* is facilitated, reversing the causes behind the prohibition of Akavia’s marrying Leah, Tirtza’s mother. For these reasons the situation in *A Simple Story* becomes fraught with symbolic density when Hirshl loses the opportunity to take Blume for a wife. Consequently, she abandons him and his family to move in with the Mazals.¹³

Now, after the First World War, Rachel and Yeruham Freeman displace Tirtza and Akavia. It is now they who live on that street, they are the sole Jewish household there, remote and detached from Jewish society and all that this distancing represents.

In an attempt to understand this significance *vis-à-vis* *A Guest for the Night*, I suggest that, on the one hand, the reader is led to identify the Guest, Rachel, and Yeruham as an analogical triangle to that of Akavia, Tirtza, and her young suitor Landau of “In the Prime of Her Life.” On the other hand, the former three can also stand for the foursome Akavia, Hirshl, Tirtza, and Blume of *A Simple Story*. The latter conclusion arises out of the situation in the novel in which the Guest tells Rachel the love story surrounding Tirza and Akavia:

I said to Rachel: ‘This is a thing worth hearing. There was a certain man called Akavia Mazal and he was as old as Tirza’s father, and Akavia Mazal did not think of Tirza even in a dream. But Tirza went and hung on Akavia’s neck. Isn’t this a miracle! In your opinion it is a simple matter, an everyday affair, and if it didn’t happen today it may happen tomorrow. Blessed be this hour when you have said so!’

(*A Guest*, 74; *Oreah*, 75)

While the aging Guest appears to yearn to realize in some way the idealized, and seemingly happy, plot involving Tirtza and Akavia, harsh reality returns to belie such fantasies in an ironic way. The outcome of the situation in his surroundings does not correspond so much to that of “In the Prime of Her Life” as much as to *A Simple Story*. For in following up on the novel’s plot, we find that Rachel’s marrying Yeruham shatters the Guest’s fantasy, preferring that she play the role of Tirtza to his Akavia.

Much to his chagrin, the Guest learns that Rachel does not share his sentiments, nor is she romantically interested in a married man chronologically and ideologically much older than she. Instead, and

as if to realize the theme in a parallel situation, Agnon weaves a less than complimentary subplot portraying the affair between Babtchi and Riegel the agent. The two play out a scenario much like the one the Guest appears to have had in mind for himself and Rachel. In the evolving relationship between these two, its crudity and ultimate deterioration, the reader is left to find an implicit observation about the world coming apart socially, spiritually, and religiously.

In such a way, the novel surreptitiously addresses situations we find in "In the Prime of Her Life" and *A Simple Story*. Rachel-Blume does not cleave to the Guest-Hirshl but abandons him and his values to find her ideal existence on the periphery of Jewish society as the wife of Yeruham Free-man the communist.

Such indirect and veiled communication, bringing two disparate works into contact, may be found in other situations as well. A seemingly innocent description in "Metamorphosis" ("Panim 'aherot") can be interpreted in light of a situation in *A Guest for the Night*, where its significance is spelled out in greater detail. In the short story, as she strolls with Michael, from whom she has just now been divorced, Toni suddenly observes something she sees: "I've never seen such a tall person before," said Toni. "Do look. A man with a ladder came toward them. Placing the ladder on the ground, he climbed it and lit a lamp. Toni blinked her eyes and drew in her breath. 'Was there something you wanted to say?' Michael asked her. She looked down and said: 'I didn't say anything.'"¹⁴

Toni's words, intended to turn Michael's attention to the man lighting the gas lights and elicit some response from him, do not make any sense to the reader. Nor, it seems, does the sight mean anything to Michael, who remains, we might say, in the dark about its significance to Toni. However, the question as to the meaning of this scene remains standing. To what does Toni seem to refer?

The key to the mystery lies in *A Guest for the Night*. There, a situation reminiscent of that in the short story is described by the Guest-narrator:

In the past, the young men and women of Szibucz used to go out to stroll at this hour, and a special man would pass from one end of the town to the other with a ladder on his shoulder, going from lamp to lamp to light them; the young men would look in the girls' faces and the girls would lower their heads; and there was great joy in the streets of the town, because people were fond of each other, and when they saw one another, they were happy.

(*A Guest*, 343; *'Oreah*, 320)

Namely, just as in the Guest's experience the scene of a man lighting the gas lamps on the street evokes associations with an air of peace, tranquillity, and love among people, so, too, does Toni attempt to elicit similar feelings, which she harbors, out of Michael. Her failure is just another of the many breakdowns in communication between the two, a sign of their inability to view each other in a different light; just as Toni fails to read Michael's confessional message concealed in the story of his dream about their traveling friend Sussenschein.¹⁵

As we see, resorting to an unusual description common to two (or more) stories may signal an affinity they share concerning specific situations or ideas. The mention of "a greenish light" shining from the eyes of a cat and filling the whole room, in Agnon's 1933 work "A Whole Loaf," may seem trivial or puzzling.¹⁶ However, the novel illuminates this expression, too, when used there in a similar context. In that instance, the Guest's impressionistic response is to the sight of the old House of Study on the eve of the Sabbath: "When I came in after him [Reb Hayim], I found the lamps full of kerosene, the basin full of fresh water, and white cloths spread on the tables; the whole hall was made ready to welcome the Sabbath in purity, and a pale greenish light completely filled the Beit Midrash, like a light that is not perceived by the eye but moves the heart (*A Guest*, 312; *'Oreah*, 291).

The very words used to describe the one kind of light are used in the case of the other, and in each case, the light also fills the room. In so much as the note in the short story is left unexplained, it is tempting to apply the explanation found in one to the other; the attribution of the meaning from the novel does clarify the situation in the short story, too.

Conversely, it is feasible that a situation in a shorter work can illuminate one in the novel as well. In "A Whole Loaf," for example, as well as in *A Guest for the Night*, references are made to the protagonist's confrontation with mice. In the shorter work, the appearance of mice indicates the punishment wrought on the hero after his "sins,"¹⁷ and as a mark of the onset of a chaotic, or supernatural, air over the scene—reminiscent also of one from Agnon's "The Tale of the Scribe."¹⁸ In the novel, on the other hand, the mice torment the Guest during one of his visits, this time with Daniel Bach, to the young people on the farm (*A Guest*, 376; *'Oreah*, 351–52). The mice, who keep him from sleeping, signify the punishment: his spiritual pangs and gnawing guilt feelings in the wake of his envy at the honor heaped on Daniel Bach by the peasants and the *halutzim*.

To present another illustration, both in this novel and in the short story "Fernheim" one finds mention of the circumstances surrounding an unnatural and rare accident which does not ordinarily recur in tales by Agnon or his contemporaries.¹⁹

In the novel, Mrs. Zommer, the inkeeper's wife, tells of Freide the Kaiserine's losing all her children but one. Of the death of one of her sons she tells that a mountain fell on him, covering him up (seemingly an avalanche or landslide), yet he was saved only to be killed in the pogroms (*A Guest*, 80-81; *Oreah*, 81). A similar circumstance affects the fate of Karl Neiss, Inge's long-vanished suitor of Agnon's "Fernheim," whom Werner Fernheim witnessed being buried by a landslide. In each case the goal appears to have been the same. In both instances an accident occurs signifying certain death, yet in each case the protagonist is miraculously saved. Karl Neiss's unexpected survival is underscored by Werner Fernheim in his threefold repetition that "Have the dead revived already, then? I myself, everybody with me—we all saw him disappear beneath a landslide . . . I saw Karl Neiss buried in a landslide"; and "With my own eyes I saw a landslide bury him . . ." ²⁰ In each tale the same calamity is associated with an unnatural deliverance, following which the survivor is cast into a world which has become more perverted than the one preceding his accident.

The analogical revelations previously illustrated represent only some of the vast matter comprising the intratextual fabric of Agnon's fiction. Together they point to another unifying principle linking the author, his plot(s), narrator(s), and protagonist(s) with the reader. Agnon's writings constitute a single great work whose individual parts, as building blocks, are formed of the same fabric, issuing from one another and standing upon each other to form his completed *oeuvre*.

Such means facilitate the veiled dialogue conducted between author and postulated readers.²¹ While there is some basis to the assertion made by Booth, that each work has its own individual implied author, the pervasiveness of features, expressed and implied, among Agnon's works indicates the presence of a commonality in the persona that is Agnon as implied author.²² The shared elements among these bridge the diverse individual writings of this author which, when they coalesce, constitute the ingredients comprising the persona of "the Jerusalemite sage," as Meshulam Tochner called him.²³

No wonder, then, that over the course of his literary career, Agnon exhibited a tendency for molding intratextual threads as those illus-

trated. His regard for this activity appears to have been so keen as to sacrifice the individual integrity and independence of his works for the sake of establishing the semblance of a unifying network pervading them all. Agnon also pursued this effect by blurring his own individuality and merging it with his literary persona through numerous steps, the most obvious of which was his name change at an early stage in his literary career, as well as sharing his autobiography with them.²⁴ One of the chief principles of Agnon's creativity becomes the consolidation in the reader's consciousness of the unity of the author's worldview in light of the events which have touched him and contemporary Jewry.

Guest for the Night, *Yedi'ot 'ahronot*, 13 February 1976, pp. 2, 7 and her "Hatashtit hahistorit" [The historical background], chapter 2 n. 41 above, esp. 58–61, 87–91.

7. Meislsh, "Hatashtit hahistorit" [The historical background], 72.

8. For a most illuminating discussion of the role of the narrator as the teller of the story, see G. Shaked, "Hamesapper kesofer," 17–35.

9. For the term *samet*, see Avraham Even-Shoshan's Hebrew-Hebrew Dictionary, *Hamilton behadash: beshiv'a kerakhim* (Jerusalem: Kiryat Sefer, 1968), *samet*, in vol. 4, p. 1812; *ketifa*, [velvet] in vol. 6, 2327. Also see Uriel Weinreich, *Modern English-Yiddish, Yiddish-English Dictionary*, (New York: Schocken Books, 1977), 524 [*samet*, *sametic*, *sametin*], 352 [*velvet*]; A. Zilkha, *Modern Hebrew-English Dictionary* (New Haven and London: Yale University Press, 1989), 258.

10. In his essay "Tikbolot vezimmunim" [Parallels and analogies], in his *'Ommanut hasippur* [The narrative art], 47–64; also see his latest study *Shmuel Yosef Agnon: A Revolutionary Traditionalist*.

Chapter 9. The Guest as Hirshl

1. Shaked, *Hasipporet ha'ivrit 1880–1980*, vol. 2: *ba'aretz uvatefutza* [Hebrew narrative fiction 1880–1980, vol. 2: In the Land of Israel and the Diaspora] (Tel Aviv and Jerusalem: Hakibbutz Hameuchad and Keter, 1983), 184.

2. *Ibid.*, 188, my translation. For an illustration, see Shaked's *Shmuel Yosef Agnon*.

3. On spatiality in fiction see, for example, Meir Sternberg, *Expositional Modes and Temporal Ordering in Fiction* (Baltimore and London: The Johns Hopkins University Press, 1978); "Ordering the Unordered: Time, Space, and Descriptive Coherence," *Yale French Studies* 61 (1981): 60–88; "Telling in Time (I): Chronology and Narrative Theory," *Poetics Today* 11, no. 4 (winter 1990): 901–48; Menakhem Perry, "Literary Dynamics: How the Order of a Text Creates its Meanings," *Poetics Today* 1, no. 1–2 (autumn 1979): 35–64, 311–60.

4. Yerushalmi, "Shabbat" 11a; *Ruth rabba*, in *Midrash rabbot*, vol. 2 (Warsaw: Yitzhak and Zvi Kapolewitz, 1867), parasha 2, 3a; English version, *Ruth rabba*, trans. J. Neusner (Atlanta: Scholars Press, 1989), parasha two, p. 52, line R.: "R. Aibu and R. Judah b. R. Simon say, 'These words are incomprehensible here but are spelled out elsewhere.'"

5. Shaked, *Hasipporet ha'ivrit* [Hebrew narrative fiction], 189–93 and more; Riffaterre, *Semiotics of Poetry*, 4, 23, and more; also his *Text Production*, trans. T. Lyons (New York: Columbia University Press, 1983), 83, 87, 88, 119, 227–28; Jonathan Culler, "Riffaterre and the Semiotics of Poetry," in his *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (Ithaca: Cornell University Press, 1981), 80–99.

6. Agnon, "Bilevav yammim," in his *'Ellu ve'ellu* [These and those], 483–550; English version, *In the Heart of the Seas*, trans. I. M. Lask (New York: Schocken Books, 1947).

7. G. Shaked, *'Ommanut hasippur* [The Narrative Art], 255, 256, and esp. 265–66, 270–78.

8. *'Al kappot hamam'ul* [At the handles of the lock], 449–90; the tales are translated as "Metamorphosis" and "The Doctor's Divorce," in Agnon, *Twenty-One Stories*, 111–34; 135–61.

9. Barzel, *Sippurey 'ahava* [Love stories], 13ff. For more see my discussion above, chapter 1. Regarding this work, see, among others, Band, *Nostalgia and Nightmare*, 254–57.

10. Compare Barzel, *ibid.*, 52–55 and L. Goldberg, *'Ommanut hasippur* [The art

of the short story] (Merhavia: Sifriat Poalim, 1967), 207, 219, 220–21; that is the basis of Samuel Leiter's interpretation in *Selected Stories of S. Y. Agnon* (New York: Tarbut, 1971), 183, 191.

11. Shaked identified many of these connections in his studies.

12. Agnon, "Bidemi yameha," in *'Al kappot hamam'ul* [At the handles of the lock], 5–54; translated as "In the Prime of Her Life," in *Eight Great Hebrew Short Novels*, ed. Alan Lechuk and Gershon Shaked, trans. G. Levin (New York and Scarborough, Ontario: The New American Library, 1983), 166–216, see for example, pp. 171, 185, and 213, (although there the street is not mentioned by name); for "Sippur pashut," see chapter 3, n. 7 above.

13. *'Al kappot hamam'ul*, 96–98, 184–86, 192–93; *A Simple Story*, 48, 138–40, 148–49. For a recent study challenging the notion of a happy ending in "In the Prime of Her Life," see Nitzza Ben-Dov, *Agnon's Art of Indirection*, 107–149.

14. For "Panim 'aherot," and "Metamorphosis," see chapter 4 n. 5 above.

15. *Ibid.*, 461–62; 125–26, accordingly. Also see S. Leiter's insightful comments on this, n. 10 above, 183–91.

16. *Twenty-One Stories*, 79–95, esp. 94; on "Pat shelema," and "A Whole Loaf," see chapter 5 n. 12 above.

17. Regarding this see Holtz's detailed analysis, "Mishelemut la'avoda zara," chapter 1, n. 24 above.

18. *A Book That Was Lost and Twenty-One Stories*, trans. I. Franck, 167–83, 7–25, accordingly, esp. 177 or 19, accordingly; "Aggadat hasofer," in Agnon's *'Ellu ve'ellu* [These and those], 131–45.

19. "Fernheim," in *'Ad henna* [Thus far], 321–35; English version in *Twenty-One Stories*, trans. D. Segal, 236–51.

20. English version, *ibid.*, 244, 246; for Hebrew original, see *'Ad henna* [Thus far], 330.

21. Booth, *The Rhetoric of Fiction*, "ideal reader," 140; "mock" reader, 138–39; postulated reader, 157, 177, 181.

22. Regarding the "implied author," see *ibid.*, 71–76 and more.

23. Meshulam Tochner, *Pesher 'Agnon* [The meaning of Agnon] (Ramat-Gan, Israel: Massada, 1968), 50–61.

24. On the melding of Agnon's biography with that of his protagonists, see Gershon Shaked, "Hamesapper kesofer: lishe'elat demut hamesapper be'oreah nata lalun me'et Shai 'Agnon" [The narrator as an author: The function of the narrator in S.J. Agnon's *Wayfarer Stopped for a Night* ("Oreah nata lalun"), *Hasifrut* 1, no. 1 (spring 1968): 17–35; reprinted in his *'Ommanut hasippur* [The narrative art], 228–78. On the attribution of Agnon's vegetarianism, and other personal features, to his fictitious protagonists, see R. Lee *'Agnon vehatzimhonut* [Agnon and vegetarianism], 24, 33, and more.

Chapter 10. Chewing on Air

1. See Ben-Dov's recent focus on this issue, *Agnon's Art of Indirection*, chs. 1–3 and more; also Schreibaum, *Pesher bahalomot biytzirato shel Shai 'Agnon* [Dream interpretation in the works of S. Y. Agnon] (Tel Aviv: Papyrus, 1993); Shaked, *'Ommanut hasippur* [The narrative art], esp. 52, 62–63.

2. R. Alter, "From Pastiche to Nusakh," in his *The Invention of Hebrew Prose: Modern Fiction and the Language of Realism* (Seattle: University of Washington Press, 1988), 15–41.