

# The Celebration of Jewishness in the Works of Cynthia Ozick : An Introduction to Jewry and Jewish American Novel

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## Abstract

In the Old Testament of the Bible, II Kings, Ch.16 concisely encapsulates one of the several wars between the Kingdom of Judah in the south and the Kingdom of Israel to its north. The first occurrence of the word **Jew** in The Bible appears here.

Then Rezin king of Syria and Pekah . . . king of Israel, came up to Jerusalem to make war; and they besieged Ahaz but could not overcome him. At that time Rezin king of Syria captured Elath for Syria and drove the men of **Judah** from Elath. (II Kings 16: 5-6)

The King James Version translates "**men of Judah**" with the single word **Jews**. During the military campaign outlined above, the Syrians captured the port city of Elath from Judah, driving the Jews out.

**Jews** (Hebrew: יהודים Yehudim, pronounced as [jehu'dim] or Jewish people are an ethno-religious group and a nation originating from the Israelites or Hebrews, of the Ancient Near East. Jewish religion, ethnicity, nationhood are intensely interrelated, as Judaism is the customary religion of the Jewish people, while its observance varies from strict adherence to total non-compliance.

Key Words: Judaism, Jewish religion, ethnicity etc.,

The word **Jew** typically denotes a person from the tribe of **Judah**. Actually, the word *Jew* is a shortened, or what linguists call, a "clipped" form of the word Judah. Strictly speaking, a Jew is genetically a member of the tribe of Judah; that is, the word Jew denotes to a person who has descended from Jacob's son, Judah. The Jews make up one tribe of the children of Israel, the tribe of Judah, whose homeland was in

the southern part of Canaan. The Jews, then, form only a subset of a much larger group of people, the children of Israel.

Indubitably, the Kingdom of Judah had in it persons descended from the tribes Judah, Levi, and Benjamin. At the moment, contemporary Jews do not differentiate between these three tribes. A modern Jew, more likely than not, is descended from the tribe of Judah or the tribe of Benjamin or the tribe Levi—few, if any, know specifically from which tribe. Moreover, few even give the matter much thought, so irrelevant today have the tribes become as social and political entities.

The word Jew is not interchangeable with the word *Israel*. While all Jews are Israelites, not all Israelites are Jews. There is an essential difference between the two. Today, a Jew is a person descended through one of three tribes. However, the term *Israel* has a number of broader meanings, all resulting from the fact that *Israel* was the name God gave the patriarch Jacob. In Hebrew, the meaning of the name Israel is: May God prevail.

“God blessed him, saying, "Your name is Jacob, but you will not be called Jacob any more. From now on your name will be Israel." (Genesis 35:9-10, NLT)

The word Israel can refer to a person. When used this way, it refers specifically to the patriarch Jacob, whose name God changed to Israel (see Genesis 32:28).

The word Israel often refers to all the descendants of Jacob. Hence, "the children of Israel," a term much used in the Pentateuch, refers to individuals from all the tribes—literally, all the descendants of the man Jacob (Israel). **Pentateuch** means the first five books of the Bible. The word **Pentateuch** comes from two Greek words which mean "five books" or "five scrolls". The authorship of these five books is attributed to Moses though there is no patent evidence in the scriptures.

After the breakup of David's kingdom, the term Israel came to have a more particular national importance. Utilized as a part of this aggregate sense, Israel alludes to those Israelites who were residents of the Kingdom of Israel, the ten clans of the northern kingdom.

Frequently, the Scriptures utilize the word Israel in a specific, constrained manner, where it alludes just to the clans of Ephraim and Manasseh. Jacob, we may recollect, started his approval on the two young men with the announcement, "Let my name be named upon them" (Genesis 48:16).

"As indicated by the Hebrew Bible story, Jewish parentage is followed back to the Biblical patriarchs, for example, Abraham, his child Isaac, Isaac's child Jacob, and the Biblical matrons Sarah, Rebecca, Leah, and Rachel, who lived in Canaan. The Twelve Tribes are depicted as descending from the twelve children of Jacob. Jacob and his family moved to Ancient Egypt in the wake of being welcome to live with Jacob's child Joseph by the Pharaoh himself. The patriarchs' relatives were later subjugated until the point that the Exodus led by Moses, after which the Israelites vanquished Canaan under Moses' successor Joshua, experienced the time of the Biblical judges after the passing of Joshua, at that point through the intercession of Samuel ended up subject to a lord, Saul, who was prevailing by David and afterward Solomon, after whom the United Monarchy ended and was part of a different Kingdom of Israel and the Kingdom of Judah. The Kingdom of Judah is depicted as containing the Tribe of Judah, the Tribe of Benjamin, and somewhat the Tribe of Levi, and later including different clans who moved there from the Kingdom of Israel. Present day Jews assert genealogy from the Tribes of Judah and Benjamin since the ten northern clans were lost after Assyrian imprisonment

Used in this collective sense, Israel refers to those Israelites who were citizens of the Kingdom of Israel, the ten tribes of the northern kingdom. Often, the Scriptures use the word Israel in a specialized, limited way, where it refers only to the tribes of Ephraim and Manasseh. Jacob, remember, began his blessing on the two boys with the statement, "Let my name be named upon them" (Genesis 48:16).

The floods of migration to the United States and elsewhere at the beginning of the nineteenth century, the establishing of Zionism and later occasions, incorporating slaughters in Russia, the slaughter of European Jewry amid the Holocaust, and the establishing of the territory of Israel, with the ensuing Jewish departure from Arab handles, all brought about generous moves in the populace focus on world Jewry before the end of the twentieth century.

The greater parts of the Jews live in the Diaspora. Presently, the biggest Jewish people group outside Israel and either the biggest or second-biggest Jewish people group on the planet is situated in the United States, with 5.2 million to 6.4 million Jews by different evaluations. Somewhere else in the Americas, there are additionally vast Jewish populaces in Canada (315,000), Argentina (180,000– 300,000), and Brazil (196,000– 600,000), and littler populaces in Mexico, Uruguay, Venezuela, Chile, Colombia and a few different nations. According to a 2010 Pew Research Center report, around 470,000 individuals of Jewish legacy live in Latin America and the Caribbean. Demographers differ on whether the United States has a bigger Jewish populace than Israel, with numerous estimates keeping up that Israel outperformed the United States in Jewish populace amid the 2000s, while others say that the United States still has the biggest Jewish populace on the planet.

Jewish American literature has recorded and paralleled the Jewish-American experience. It portrays the tussles of immigrant life, the steady yet estranged middle-class existence that charted, and finally the inimitable challenges of cultural approval: acclimatization and the reawakening of Jewish tradition.

The Jewish-American writings talk about the dreams and desires of the immigrant Jewish people, enthusiastically on the lookout for their very own country. It draws vigorously from the settler experience and recollections. It talks about the person encountering duality, history, enduring and at last an amazing quality of resilience. The Jewish-American writing manages the individual enduring the pangs and the dualities which incorporate acknowledgement and dismissal of God. The change of the self, which is a fundamental, indispensable element of an individual, picked up significance in Jewish writing. The trials and exactions assisted the Jewish-American authors with expressing their perspectives in a correct way. Jewish authors in their vulnerability, caution, and mutable variability are for sure messengers of the writing which conveys the abnormal encounters of their kin, made up for lost time in an interesting world.

Jewish American writing starts with conspicuous figures like Emma Lazarus (1849– 87), Abraham Cahan (1860-1951) and Anzia Yeziarska (1885-1970). Every one of them was worried about the topics of

movement, personality, and social absorption. *Songs of a Semite* (1882) has been viewed as the principal imperative poem in Jewish American Literature. Another flood of authors gave a restored measurement to the domain of writing. Authors like Cynthia Ozick, Chaim Potok, Grace Paley, Edward Harris Wallant, Tillie Olsen, Bernard Malamud, Saul Bellow, Norman Mailer, Joseph Heller, E.L. Doctorow, Erica Jong, and Paul Auster including Philip Roth enraptured the hearts of numerous perusers. Mary Antin's exceedingly acclaimed and well-known novel, *The Promised Land* discusses the period's worry with the past, present and future. Leslie Fiedler's *To the Gentiles* and Irving Howe's *The World of Our Fathers* are different works of art in Jewish American writing. The intriguing works set off a series of responses in all the sides of the world. The real subjects rotated around social absorption, hostile to Semitism, holocaust, Zionism, estrangement, personality, religion, and freedom.

Bernard Malamud, Philip Roth and Saul Bellow have carved a niche in Jewish American writing. They have acquired a portion of the esteemed honours in the field of writing and among these three scholars Solotareff recognized the topic of affliction prompting sanitization:

'There is the comparable change into the simple Jew, accomplished by demonstrations of endeavouring, giving up, and languishing over the purpose of some essential goodness and truth in one's self that has been lost and buried'(qt. in RPR 18).

When one considers Jewish culture, the sort of things that strike a chord would be Torah, Yiddish, shtetl (Jewish town), shul (Jewish synagogue), ghetto, family, religion, abuse, and Zion. The Yiddish past and the Yiddish convention assume a noteworthy part in the maintenance of Jewish society. It has assumed a significant part in the survival of Jewish society since ages. Yiddish was the ordinary dialect for the greater part of the Jews in Eastern Europe (Russia, Poland, Latvia, Lithuania, Romania, Hungary and Czechoslovakia) for more than 1000 years. It is known as an idiom of Holocaust casualties, anargot of anguish and recognition.

The subtleuse of Yiddish idiomsexhibits one's information of and association with the fundamental foundations of Jewish culture. Yiddish exemplifies Jewish strength and epitomizesmodern Jewish history.



Education assumed a critical part in shielding the way of life of the Jewish people since ages. It turned into a central point for the Jewish survival around the globe. The survival of the Jews relied on the inward hardening of the Jewish race. The real focal point of Jewish training was on teaching a feeling of having a place with the past, the memorable individuals, and sharing the eventual fate of their verifiable personages. In spite of the scattering, the Jews as chronicled individuals were joined with the centre of social conventions, internal feeling of uniformity, composure which helped them to confront an unfriendly world. The persevering battle for survival and adjustment of the Jews cleared a route for a portion of the historic accomplishments in the system of Western development.

The sacred book of Torah turned into a versatile motherland in a state of banishment with Talmud filling in as a fence around it. In the time of scattering, the Jews were associated with the book more than any of their territories and it turned into a critical hotspot for the unification and maintenance of their way of life. The medieval time of Jewish instruction could be roughly followed to the 6th century to the close of the eighteenth century. The Middle Age of the Jews arrived at an end by the end of the Enlightenment in Europe. The Jews of this period were broadly scattered all through the Western world and detached themselves in their nearby groups. It was a transitional stage for the Jewish people group, torn between the recollections of the wonderful past and a Messianic conviction of a brilliant future, driving towards an anecdotal world.

The mistreatment of Jews in the Western world complemented the nostalgic scholarly encouraging upon the past and the sentimental elaboration of the expectations for what's to come. The leftover of Israel and its survival ended up critical for the acknowledgement of the Messianic expectation. The Rabbis and their declarations turned into a controlling instrument for the scattered Jews and assumed an enormous part at the time of emergency. The advancement of an instructive framework was vital for the Jews, as they were outsiders to European culture, contrasting in plunge and occupations. Religion was the focal foundation for the Jewish lifestyle and they generally thought about themselves as the bearers of the human advancement. As it were, the rabbinical convention turned into a hotspot for the Jewish living and thrived in the northern and eastern Europe. The free enterprise insurgency in Europe profoundly affected the European culture and

the Jewish society. Over the span of time, the Jewish training started to change, opening the ways to the new climate and osmosis, debilitating the old religious conventional culture.

The Jewish people started to relocate to industrialized nations and urban regions prompting people to seek employment. The proletarianization of the Jewry and the related impacts of class cognizance, communism, and trade unionism debilitated the conventional religious culture and the old structure of the religiously supported teaching framework. The patriot, especially Zionist segments of the Jewish populace needed an unmistakable Jewish instruction for the youthful youngsters. Cheder turned into the customary sort of school among the Jews in medieval circumstances, and later on Talmud Torah, a cutting-edge combined school displayed on Cheder appeared.

The Torah's primary instructions were in Hebrew, the sacred texts and the Talmud, Torah and Halakha which were intended to set them up for Yeshiva, for Jewish training at a secondary school level. This type of training turned into a special medium for the continuation of the Jewish religion from age to age, for the social solidarity of Jews in an unfriendly world. It didn't support games or amusements as they were dealt with as diversions by the devout Jews, the Puritans.

The Jewish tuition restricted the children of Jews to Cheder from the fourth or fifth year onwards, unlike the Christian instruction framework, which couldn't indicate energy to such obligatory training till the eighteenth or nineteenth century. Matmid was the perfect result of this framework in which the young fellow dedicates himself to the investigation of Hebrew writing, day by day without irregularity. The Jewish instruction was changed by the necessities and conditions of the Jewish society. The framework sustained unawareness of the past and predetermination alongside the imparting of learning and abilities.

Between 1945 and 1965, the American writing underwent remarkable change, in which, the Jewish scholarly people, authors, and pundits played a critical part. The influence of the European patterns brought the change and the American writing was 'Europeanized.' The ascent of the Jewish novel as a period of development went for social development and balance. The Jewish writing got impacted by the literary movement where the evacuees of Hitler and Stalin moved to America. The new works, with the literary

movement, rendered another soul and tone that was not the same as the Jewish literature created before World War II.

The Jewish authors and the social scholars of the after-war era lived in the condition of motion, social turmoil, and they generally had an energy for the insurgency in the 1930's. As the communist order failed in the Soviet Union, the authors and the erudite people were plunged into the disarray of how to safeguard their iconoclasm and cover their revolution. In a battle to determine the situation, the thoughts of the regular man changed having a significant effect on their reasoning and writing. The American Marxism which had basic insight and the imaginative motivation cleared a path for innovativeness and scholarly power in writing. The Jewish authors of this period deserted old religions to some degree, and the authors who could succeed were not the ones who altered their opinions, but rather the ones who got changed by the experiences of recovery and transformation.

Isaac Rosenfeld's *Passage from Home* (1946), Lionel Trilling's *The Middle of the Journey* (1947), Saul Bellow's *The Adventures of Augie March* (1953), Allen Ginsberg's *Howl* (1956), Norman Mailer's *Advertisements for Myself* (1959) and Philip Roth's *Portnoy's Complaint* (1969) turned into a discharging operator for the American creative ability. These books concentrated on the requirement for American ethic of self-improvement and they are considered as purposeful anecdotes of emergency and change. *Augie March* is a great change book with a declaration to another confidence and it is a confirmation of being a free American, by tolerating terms and conditions, isolating itself from Russification.

The duality of Jewish American works of fiction as a consequence of American culture and a response to a similar culture gave an approach to marginality and estrangement. Anyway, in this contention, the halakhic requirements did not respect the lure of assimilation. The social conflict between the American desires and the Jewish demands regularly settled for the previous, by and by with blended emotions. The American Jewish fiction of the seventies took after Americanism and not the conventional Jewish halakha as its standard. Hugh Nissenson, Arthur A. Cohen and Cynthia Ozick composed books with a worry for religious philosophy and custom mindfulness giving an unmistakable scholarly rhythm to the Jewish fiction. Ruth Wisse named these fills in as 'Act two' of American Jewish Fiction (Wisse 41).



The Jewish American fiction of the eighties thought about the Jewish issue made up for lost time between the agreement and their being chosen. This fiction includes a solid philosophical creative energy as the authors manage established writings and conventional figures. The fantasy and supernatural quality of Judaism turned into a material for creative ability and gave another sense to religious philosophy. Aside from Shoah, the worry of the eighties is the Jewish character, Jewish realness, and the equivocal connection between God and man.

The American Jewish fiction of the eighties had built up writers, for example, Cynthia Ozick, Chaim Potok, Tova Reich, Hugh Nissenson, and Anne Roiphe, including Thomas Friedmann, Allegra Goodman, Rhoda Lerman, and Steve Stern. The fiction of the eighties had a portion of the huge works by the second era authors like Carol Ascher, Barbara Finkelstein, Thomas Friedmann, and Julie Salomon. The works have primal pangs of the Holocaust and manage the stories of the offspring of survivors. These books investigate the significance of being Jewish from the Jewish point of view than from the viewpoint of American culture. They manage the issues like the Jewish family relations, State of Israel, part of memory and history. The books reconsider the Jewish conventionality, the connection amongst Shoah and the Jewish diaspora, and the part of sexual orientation in Jewish practice. Insightful investigations of the eighteenth century managed the subjects extending from Jewish wit and humour to the Shoah, and from the Jewish American silver screen to artistic feedback.

Orthodox tenet assumed an imperative part in American Jewish fiction and a large portion of the authors was engrossed with it. Abraham Cahan's *The Rise of David Levinsky* (1917) and Anzia Yeziarska's *The Bread Givers* (1925) are two books in which the heroes keep on viewing orthodoxy as the standard of true Jewish presence. In spite of the fact that orthodoxy endured as the main impetus, the conventional Judaism was either criticized or disregarded. A portion of the books of the eighties supports neo-conventionality which manages the effect of woman's rights on Judaism. The books manage the subjects of chosenness, positive depiction of rabbis, and academic Jews. One of the vital parts of these books is to edify the Jewish people group of their overlooked culture by giving the nitty gritty data about their customs. Cynthia Ozick's great story, *The Pagan Rabbi and Other Stories* (1983), articulates the unbridgeable chasm

amongst Hebraic and Hellenistic social standards which philosophically implies an embrace of the agreement, acknowledgement of monotheism, and dismissal of worshipping idols. Tshuva which implies *penitence* assumes a noteworthy part in Jewish writing.

The Jews were charged to be the killers of Christ and in the 1870's the term anti-Semitism gained currency in Western Europe. The word bit by bit came into utilization in the United States and a portion of the American Jews needed to allude to themselves as Israelites or Hebrews instead of a Jew. There was panic in characterizing a Jew, as some regarded him as an individual from a religious body and the others named him as a man with a nationality, a race with an absence of consistency and accuracy. The segregated Jew thought of himself as a victim of religious extremism. In the European realms of Czechoslovakia, Italy, Poland besides France, the Jew was the primary target. The Nazis were the chief foes of the Jews and it was clear in their state of mind. For the general population battling against the Nazis, a condition was framed: The Enemy Nazi = Anti-Semite. They turned into the adversaries of the Jewry, as well as a danger to the welfare and safety of the whole country. The scandalous Nazi racialism was unmasked by a portion of the political researchers, anthropologists, sociologists, scholars and the students of history. In an address conveyed at the Annual Meeting of the Conference on Jewish Relations, Koppel S. Pinson in 'Discrimination against Jews in the Post-War World' says:

The Nazis made anti-Semitism not just a matter of internal arrangement; it turned into the ideological foundation of their whole outside and world approach. They distinguished every one of their foes as Jews or Jew-controlled. Wherever they infiltrated and spread their malevolent power, the initial step was the presentation of Nazi racial and hostile to Semitic enactment and the procedure of liquidation of Jews. (99)

All the houses of worship, including the places of worship of the United Nations, were affected by the Nazi spread of racial against Semitism. As the counter Semitic crusade proceeded with, the Protestants and Catholics understood that the battle isn't just against the Jews, yet against Christianity all in all. Jacques Maritain called 'hostile to Semitism' a 'psychopathically camouflaged Christo-phobia,' and 'Nazi hostility to Semitism' (qtd.in.Pinson 101). Nazi hostile to Semitism turned into the trial of the development and Nazism

turned into an equivalent word for against Semitism, which had no humanistic point, however, was just enthused about the destruction of Jews, and the picture of God. The term 'Judeo-Christian premise's (101), itself talks about the attention to Christian pioneers, of the decided strategy of the Nazis, to do the attack on the Jews in the most unfeeling and fierce mould.

In present-day America, anti-Semitism persists, however without the destructiveness of erstwhile settings. Threatening vibe towards Christianity turned into an establishment for Anti-Semitism and the Christocide lessons in the places of worship made an upsetting climate. The Jews filled in as targets amid the seasons of financial emergency, social pressure, national pressure or individual tension. Jews were constantly regarded as the outsider, the other, and the Great Depression, The Civil War, and the World War II expanded the counter Jewish conduct. Hostile to Semitism gradually began to blend with nativism and anti-immigration as segregation and standard framework rose. Amid the World War II, the American born Jews were electrified following the production of the territory of Israel and the Holocaust wound up normal. There was a continuous change in the American culture as a portion of the Jewish liberals began to help the social equality development and anti-Semitism gradually ended up unfashionable. As the Jewish Americans energetically sat tight for a change, before the finish of 1962, the act of confining Jews from American resorts practically vanished giving another hope to them.

Jews were likewise socially recognized by specific physical qualities, for example, discourse, conduct, stances, motions, articulations and so forth. They were raised in a Jewish family, portrayed by a particular Jewish air, which helped them in the arrangement of certain enthusiastic and scholarly attributes. The Jewish nationalistic states of mind can be followed to the Hellenistic period. The states of mind can be followed to the scriptural story of Moses and the deliverance of God's chosen race from the place where there is Egypt, to the Promised Land where there is Israel.

The country and the Promised Land are of extraordinary importance to the Jewish society, as they have ceaselessly confronted challenges all through their history to get it. The Jewish individuals living in America and different nations have their nationalistic mentalities which vary at different levels. History has seen the fierceness, bloodshed, and mercilessness of the counter Semitic development for over numerous

years. Holocaust turned into an equivalent word for annihilation in the most recent many years of the twentieth century to allude to the genocide of Jews. The greater parts of the guiltless individuals, including youngsters, were murdered for the sake of race. The Holocaust has risen above the applied limits of recorded calamity, transforming into an illustration of radical fiendishness. The outcome has been blended and incomprehensible. From one viewpoint, the investigation of the Holocaust has drawn the consideration of the researchers from different orders giving an extension for an exploration, over the span of occasions and human undertaking. Then again, conceptualization of the Holocaust had its own particular bad marks of prompting trivialization and metaphor.

The Holocaust genocide branded as Shoah in Hebrew is known as the time of the indiscriminate killing and brutal treatment of Jews by Hitler and the Nazi Party, in the 1940s. The stunning encounters damaged the whole world with grim gore and viciousness. The slaughter of the Jews by the Nazi administration has prompted the murder of almost six million individuals. This period set apart as one of the cruellest ages the modern times would ever witness. The Jewish history has seen the Holocaust as a watershed occasion, wherein, the Shoah survivors and the American non-witnesses dependably had alternate points of view about it. The holocaust turned into a tricky subject for the Jewish authors. At first, the Jewish American fiction did not concentrate much on the Holocaust and the obliteration of European Jews.

Along these lines, the silence was broken as a portion of the authors took up the subject of the Holocaust in their writings. The Diary of Anne Frank (1952) and the broadcast trial of the Nazi Adolf Eichmann in 1961 finished the long silence about the Holocaust. After 1960, there were immediate portrayals of the Shoah and the essential concern was its effect on the American Jews as well as the second-generation Jewish survivors.

Managing the subject of the Holocaust was a significant issue for the authors. The authors saw themselves in danger, as the subject might get trivialized or misrepresented, on the off chance that it isn't managed legitimately. An effective work could hazard aestheticizing, as whatever passed on can give a false impression. At the same time, the oversight of the subject must be to discard the focal occasion of the twentieth century. Holocaust was obviously not a noteworthy topic in post-war Jewish-American fiction, even till the 1970's. Nevertheless, a portion of the books managed domestic anti-Semitism in Miller's Focus



(1945), Bellow's *The Victim* (1948), and Malamud's *The Assistant* (1957). The wartime destiny of European Jewry was managed in Jerzy Kosinski's *The Painted Bird* (1965) and Bellow's *Mr Sammler's Planet* (1970). The subject of the Holocaust was managed unequivocally in Fromberg Schaeffer's *Anya* (1974) and Norma Rosen's *Touching Evil* (1977). Jewish-American ladies authors Anzia Yezierska, Hortense Calisher, Tillie Olsen, Cynthia Ozick, and Grace Paley gave another life to Holocaust writing. The Holocaust writing had three measurements in it which made the works rather complex. Right off the bat, the psychoanalytical measurement managed Jewish bewilderment, suffering, and injury.

Also, the sociological viewpoint managed the general public and its area in the worldwide guide. Here, the American Jews haven't qualified to guarantee the heritage of the Holocaust, as they didn't witness the European war. Thirdly, the political measurement as Germany turned into a partner of America in the harsh elements of war. The nonattendance of the Holocaust has been viewed as an ethical disappointment and the Jewish-American fiction appeared to endure with unreasonable amnesia as it continued as though the Holocaust never existed. Holocaust turned into a concealed subject which got submerged; notwithstanding, it's always remembered in the subliminal personality and dependably rises to arch the writing. Discussing the Jewish-American novels by women authors, Victoria Aarons in *A Measure of Memory: Storytelling and Identity in American-Jewish Fiction* says, 'one would expect that a distraction with the past would blur as the foreigner's minimized status in America turned out to be less particular [...] we locate a developing distraction with a much more overwhelmingly envisioned past' (170).

The Jewish American women authors occupied with Holocaust writings broke their silence. The oversight of holocaust by themale Jewish-American authors and the significance given to it by the Jewish-American women authors constituted a defiance, rethinking the parameters of Jewish-American fiction. Norma Rosen is a Jewish-American author who concentrated on the subject of the Shoah. The author, later on, took a determination not to imagine Holocaust scenes as it may include more torment. In her novel, *Touching Evil*, a Gentile lady endeavours to comprehend and feel for the casualties of anti-Semitism.

Cynthia Ozick's 'The Shawl' which was circulated in 1980, and after that distributed following ten years, with a continuation 'Rosa,' portrays the dehumanizing circumstances in which a Jewish lady lives.



Ozick's incredible creative ability helped her to reproduce the life at the concentration camps with the assistance of a mother character and her two little girls. The women Holocaust intellectuals confronted the pressure of ending the quietness, assertion to talk, and the compulsion to save. The short stories of 1980's, Leslea Newman's 'A Letter to Harvey Milk' and Rebecca Goldstein's 'The Legacy of RaizelKaidish manages the inheritance of Holocaust stories. Newman and Goldstein portrayed the Holocaust stories with retrospection. The contention of composing or not composing, between the conviction to compose and the blame from that point, imagining that it may contaminate the shibboleths remained a secret of these circumstances.

The women authors beat the taboos and challenged the desires without trade-off. Crafted by Cynthia Ozick (b.1928) are essential and particularly the anecdotal works of *Leviathan: Five Fictions* (1982), *The Cannibal Galaxy* (1983), *The Shawl* (1989) and her play *Blue Light* (1994). The compositions of Primo Levi (1919-87) and Elie Wiesel (b.1928) have assumed a critical part in the advancement of American Holocaust Literature. Edward Lewis Wallant's *The Pawnbroker* (1961) tames Holocaust and gives careful consideration to philosophical results. Saul Bellow's *MrSammler's Planet* (1970) perceives the Holocaust as a marker for human progress. Arthur A. Cohen's *In The Days of Simon Stern* (1973) discusses the religious difficulty imperilled by the Holocaust. Philip Roth's *The Ghostwriter* (1979) is an aftereffect of the Holocaust.

The focal point of the eighties fiction was on the philosophical and ethical scars caused by Holocaust on the second era Jews. This period experienced point-by-point discourses over who ought to write on the Holocaust. Alvin Rosenfeld's 1980 *A Double Dying: Reflections on Holocaust Literature*, raises a large number of these issues. The fiction of the eighties manages the stories of Holocaust casualties and survivors. The writers investigate the idea of the agreement and its principal issues from the religious perspective. American Jewish authors swung to the sages and observers with a specific end goal to answer the inquiries identified with God's part, Jewish reaction to Holocaust, the nature of malevolence, the effect of Shoah on American Judaism, Jewish-Christian relations after the Holocaust. The perspectives of Elie Wiesel, Emil Fackenheim, and Irving Greenberg have a significant effect in this period.

Ozick contributed a great deal to the Holocaust writing of the eighties. The Shawl (1989) manages the Holocaust, the prewar and the after the war in which Rosa loses her little girl Magda when she is tossed into the charged fence at the Nazi concentration camp. In the wake of coming to America, Rosa lives in confinement because of her past recollections. Ozick's inventive short story, The Messiah of Stockholm (1987) manages the Holocaust history and satires the post-modern novel. While managing the subject of saviour and who precisely is a saviour, Ozick's novel Trust (1966) gives the response for the same: 'When we remember the martyrs we bring on the Messiah' (236).

In composing along these lines, Ozick proclaims that the saint in the composition is the saviour and not the writer. With a specific end goal to stand up to the Holocaust truly, one must recall the martyr than the creator, 'One must recollect that the martyr demonstrations introduce an adaptation of truth that was fundamental and critical to their creators than an entire story' (Rhee, 41). Saul Bellow's *The Bellarosa Connection* (1989), centres around the Jewish history and the need to focus on the Holocaust survivors. The sensational plot spins around Harry Fonstein, an injured displaced person, attempting to escape from the Nazi camps with the assistance of Billy Rose. Memory turns into a shield in Bellow's composition. The part of memory and recognition assumes an essential part in Jewish fiction.

The second era Jewish scholars assumed a noteworthy part in managing the subject of Shoah. It includes composing by the offspring of survivors who saw the survival of their folks from Shoah. This fiction manages the Holocaust writing and its constitution and fills in as a jolt for educated reaction. The books tell the stories of the Holocaust and recollect it by utilizing particular symbols. Elie Wiesel's French version, *The Fifth Son* (1984) manages the Jewish battle to accomplish moral, passionate, and philosophical rationality. Thomas Friedmann's *Damaged Goods* (1984), Art Spiegelman's *Maus* (1986), Barbara Finkelstein's *Summer Long-a-Coming* (1987) and Julie Salamon's *White Lies* (1987) had an effect. The books talk about the injury, enduring of the innocents, and the weakness of the Jewish individuals. The books of the second era give a record of the kids who are alienated from their survivor guardians and American companions. *Maus* is a one of a kind written work and Spiegelman uses creature figures; Jews are mice and Nazis are felines. The second era authors show awesome assurance to endure witness and offer the

personality of their second era. The experience of their folks, the counter Semitism, the Holocaust, and different types of viciousness motivated them to compose with an expectation of changing the world. Despite the fact that the religious angle is by all accounts quieted the assurance to make inquiries to God about the foul play was predominant.

The Shoah had its effect on the second era Germans and Jews, which is reflected in the movies and ballads of the eighties. Gina Blumenthal's 1981 movie, 'In Dark Places', Steven Brand's 'Kaddish' (1983), Owen Shapiro's 'The Dr. John Haney Sessions' and 'Open Secrets' (1984), Eva Fogelman's honor winning 'Breaking the Silence' (1984), and Debbie Goodstein's (1989) 'Voices from the Attic' spotlight the mental issues of the second era Jews. They manage the issues of questionable parent-child relationship, parental overprotection and interruption into their youngsters' life, nerves of partition, the trouble of survivors to impart their awful encounters.

Pierre Sauvage's 1988 film 'Weapons of the Spirit' is a tribute to the dauntlessness of town tenants who shrouded the Jews and a newborn child amid the Holocaust. Stewart J. Florsheim's ballad Ghosts of the Holocaust: An Anthology of Poetry by the Second Age was distributed in 1989. Sidra Ezrahi's By Words Alone: The Holocaust in Literature (1980) manages the taxonomical investigation of Holocaust writing. Dorothy Bilik's Immigrant Survivors: Post-Holocaust Consciousness in Recent Jewish American Fiction (1981) manages the uniqueness of Jewish survivors in America and Europe. Arthur A. Cohen's The Tremendum: A Theological Interpretation of the Holocaust (1981) contends that the Holocaust scars the general population of Europe as well as the general population living outside Europe. Two books of 1984, David Roskies' Against the End times: Responses to Catastrophe in Modern Jewish Culture and Alan Mintz' Hurban: Responses to Catastrophe in Hebrew Literature manage writing, history, formality, and Jewish reaction to decimation. Alvin Rosenfeld's *Imagining Hitler* manages the interest of high culture to Nazism and cautions of its sharing as detestable. Alan L. Berger's Crisis and Covenant: The Holocaust in American Jewish Writing portrays Shoah and its philosophical ramifications. S. Lillian Kremer's Witness Through the Imagination: Jewish American Holocaust Literature (1989) illustrates a portion of the chose American author's subjects and complex systems of Holocaust fiction.

**Günter Wilhelm Grass** is a post-Holocaust age author and a praiseworthy liberal political figure. He portrayed commendable Jews, rather than the German-Christian persecutors, and furthermore for the German-Jewish persecutors. His novel *The Tin Drum* (1958) portrays a toy merchant Sigismund Markus as a generalization with relieving varieties. *Pooch Years* (1963) manages the opposing connection between two companions, a Jew and a German, intolerant by the Nazi belief system. Grass' generalizations move unexpectedly and separate at a significant minute which helped him to manage the Jewish issue in the liberal high culture of Germany.

Grass' writings turned into a benchmark to figure out the undermined Jew, making him the self-named watchman of the German liberal custom. Jurek Becker's delineation of the Jew turned into the most essential portrayal in the German Democratic Republic literature. Bruno Apitz's *Naked Among Wolves* (1958) is an account of a baby Jew who is saved from the Nazi concentration camp by the Communists. Franz Frohmann is the main Jewish author who gave full voice to the Jewish casualty in his Novella *The Jew's Auto* (1962) and Jurek Becker's first novel, *Jacob the Liar* (1969) depicts the universe of the casualty. Becker's encounters of his youth in the camps of Ravensbrück and Sachsenhausen and in the Lodz ghetto helped him to compose viably. *Jacob the Liar* is great in which the eponymous person safeguards a kid and lies for ameliorating her. The conditions influence Jacob to mislead and make due with it in the realm of craziness. The novel mirrors the universe of the casualty, of the dead, and it's composed in the pseudo-Yiddish tone. *The Boxer* (1976) is another critical novel which displays a kid as a survivor and not as a casualty. It manages the dialect of the Jews and its demise in the realm of the camps. Becker's novel, *Bronstein's Children* (1986) is without a doubt the best work, which manages a youthful Jew, developing with clashes of character in the German Democratic Republic. The plot manages a family living in East Berlin in 1973-74. Hilsenrath is another prevalent writer of Jewish books. He has distributed the top of the line novel *The Nazi and the Barber* in English in the year 1971. His novel *Bronsky's Confessions* (1980) manages the imaginative reaction of Jews against the harmed talk of the Jew. The British-Jewish essayist Clive Sinclair could give a voice to the concealed dialect of the Jews in his two books *Blood Libels* (1985)

and particularly in his 1987 diary *Diaspora Blues*. Becker and Hilsenrath have been prevented from claiming status as Jews in their own country.

Zionism possesses a huge place in Jewish fiction. It is gotten from the word Zion which alludes to Jerusalem, the heavenly city of Jews and Christians. As indicated by the Holy Bible, Israel is considered as the place where there is Canaan, a promised land that is known for God, a guarantee made to Moses. The book of Exodus in the Bible depicts the freedom of God's chosen race from servitude to the Promised Land, i.e. the place where there is Zion. 'Zionism' picked up unmistakable quality as against Semitism ended up strident amid the sorrow of the 1930s, the Civil War, the McCarthy period, the War in Southeast Asia, the oil blacklist, the War of Lebanon. Throughout the years, there has been a persistent contention over the claim of the tribal country of Israel by Jews and Palestinians. The after-war decades saw the threats of against Semitism moving the thoughtfulness regarding Zionism and Israel. It turned into a dynamic power exhibiting an unerring nature for what lies at the focal point of Jewish sensibility.

The anti-Semitic movement was powerful to the point that Jews got scattered all through the world and were disengaged for quite a while to their tribal country. They were secluded in various parts of the world with no security and there was a need to backpedal to their country keeping in mind the end goal to protect their way of life, personality, and opportunity. The patriot development, i.e. the Zionist movement began in Europe by the various gatherings advancing the national resettlement of the Jews in their familial country of Israel. Zionism was fundamentally settled with the objective of making a different Jewish state. The main Jewish American Zionist association Chicago Zion Society was built up in the mid-1890s in Chicago, Illinois. Zionism as a national restoration development rose in the late nineteenth century in Central and Eastern Europe supporting the requirement for Jews to come back to Israel: Zionism is the Jewish national development of resurrection and reestablishment in the place that is known for Israel - the chronicled origination of the Jewish individuals. The longing to come back to Zion, the scriptural term for both the Land of Israel and Jerusalem, has been the foundation of Jewish religious life since the Jewish outcast from the land two thousand years prior and is installed in Jewish supplication, custom, writing and culture. (Mazur 10)



Zionism had been classified in view of its belief systems, for example, General Zionism, Religious Zionism, Labor Zionism, Revisionist Zionism, Green Zionism, and so on. Zionism turned into an overwhelming power in Jewish legislative issues with the mass obliteration of Jewish life in the Central and Eastern Europe. The scholastic investigations break down Zionism inside the bigger setting of diaspora governmental issues and for instance of present-day national freedom developments. The belief system of Zionism depends on the presumption that against Semitism is natural in the diaspora. American Zionism is impacted by the non-ideological character of American anti-Semitism. Zionism turned into an estimating apparatus for the Jewish view of against Semitism. At first, the Zionist development was not given much significance by the American Jews until the times of the Holocaust and anti-Semitism. It fundamentally centred around charity and talked once in a while of the reshaping of the Jewish individuals, shunning resettlement in Israel with a non-nationalistic belief system, far from physical risk and anti-Semitism.

Philip Roth has likewise demonstrated his slant to open his fiction to the difficulties of Israel, managing the subjects of Zionism and Israel in his Middle East books *The Counterlife* (1986) and *Operation Shylock: A Confession* (1993). The two Middle East books exhibit the immensity of the American Jewish tsurus (inconveniences) in connection to Israel and Arab strife over the Promised Land. The books stamp another current in American Jewish fiction. The idea of 'the promised land' has clashing forms with some asserting the sacred place that is known for Israel as the promised land and the other asserting America to be their promised land. The famous collection of memoirs of Mary Antin *The Promised Land* (1912) adds to the contention that America is the promised land. It is a celebratory song to the Americanization of the East European Jew. Abraham Cahan's American story, *The Rise of David Levinsky*, the rags to riches story, delineates settler Jews who looked to America as their promised land. They observed America to be the place that is known for circumstances, a place where one can be free from limitation, dread or imprisonment. In the novel, *The Rise of David Levinsky*, the storyteller Levinsky says that America is a position of flexibility: 'The United States attracted me not simply as a place where there is milk and nectar, yet in addition, and maybe essentially, as one of riddle, of incredible encounters, of grand changes' (55). In any case, the contention didn't end amongst Palestintsy and Amerikantsy, with the Zionist masterminds

currently advancing Palestine as the guaranteed place that is known for Jews: The Jews are not a country, but rather a religious group. Zion was a valuable ownership of the past . . . be that as it may, it isn't our expectation without bounds. America is our Zion. Here, in the home of religious freedom, we have helped in establishing this new Zion . . . The mission of Judaism is otherworldly, not political. (Sarna 132)

America moved toward becoming Zion and Washington moved toward becoming Jerusalem moulding the sensibilities of American Jews for a long time. The 1950s saw the development of a portion of the remarkable Jewish authors. Predominantly, the New York scholarly people of 1940s came to the zenith of their scholarly impact in the 1950s. The trio of Jewish writing - Bernard Malamud, Saul Bellow and Philip Roth likewise developed in a similar period holding a remarkable place in American letters, animating enthusiasm for what has been called 'the American Jewish novel.' The novel, as a sort of fiction, gave an unparalleled degree to the scholars to show their thoughts, interests, interests, styles, and achievements. The Jewish authors of mid-century showed artistic earnestness, genius, and complexity in building up their topic and anecdotal voices. They were instrumental in interfacing the standard of American and European fiction, bringing fundamental changes and taking a stab at the advancement of the fiction. The exceptional commitments made by these scholars made them to be perceived as the 'tip top' authors by the abstract pundits.

Apart from these authors, there were different authors like Leon Uris, Herman Wouk, and Chaim Potok who had concentrated on World War II, Holocaust, the revivification of Israel, the fights battled with regard to the Jewish state, challenges faced by Jews with the advanced culture. Leon Uris' Exodus (1958) got awesome thankfulness, wherein the Israeli is delineated with a positive picture more than some other American work of fiction. The novel is considered as a sensational book by the greater part of the faultfinders. It turned into a rousing novel by delineating the cliché characters, recasting the picture of the Jew as a triumphant individual.

Uris' novel, Mila 18 (1961) delineates the picture of the gallant battling Jew in the Warsaw ghetto uprising. Herman Wouk's books of World War II, The Winds of War (1971) and War and Remembrance (1978) turned into the blockbusters portraying the Jews as war legends. The Hope (1993) and The Glory

(1994) were the other fruitful works of Wouk which portray the Jewish legends significantly. The Zionist authors of America could manage the brave topics of War putting Israel in the forefront. Aside from these authors, there are a couple of effective authors whose books became well known. Alfred Coppel's *Thirty-four East* (1974), Peter Abraham's *Tongues of Fire* (1982), Lewis Orde's *Munich 10* (1982), and Chaim Zeldis' *Forbidden Love* (1983) are a couple of books which managed the subject of Israel and the Middle East. Ludwig Lewisohn's *The Island Within* (1928); Uris' *Exodus*; and Meyer Levin's *Yehuda* (1931), *The Settlers* (1972), and *The Harvest* (1978) are unequivocally and energetically Zionist books. Cynthia Ozick is without a doubt a conspicuous American Jewish author who has shown an enthusiastic connection to Judaism and Jewish authentic destiny. Two different books which manage the topic of Israel are Tova Reich's *The Jewish War* (1995) and E. M. Broner's *A Weave of Women* (1978).

The Judeo-Christian liaison and legacy possessed a noteworthy place in after-war America. Numerous books and articles underscored the congruity amongst Judaism and Christianity, particularly Edmund Wilson's questionable 1955 book on the Dead Sea scrolls. The book raised questions over the heavenly source of religion, which thus expanded an interest in religious subjects. In the 1950s, the United States of America has seen a local religious recovery with its affirmations of ecumenism and Judeo-Christian solidarity. Jews were 'Christianized' in the general population culture in the midst of Cold War weights to expel contrasts among Western individuals. Book of scriptures stories started to possess a conspicuous place in America and the Middle East turned into a holy land by virtue of its religious base.

The religious criticalness of the 'Sacred Land' profoundly affected Americans and they started to treat the political issues of the Middle East uniquely in contrast to whatever is left of the world. The religious awareness of 'Judeo-Christian movement,' profited Judaism with Islam remaining a culture separated. Moral and political qualities picked up significance and the Jews who were considered as the objects of lack of interest got 'Christianized' in mainstream culture. The Judeo-Christian qualities were instrumental in moulding the American culture and governmental issues. The new social patterns likewise influenced the as of late shaped State of Israel. The place that is known for Israel was envisioned as the place where there is 'Picked People,' wherein prophets and warriors live as spoke to in the Biblical stories.

Another noteworthy advancement in the Jewish relations was the fortification of Judeo-Christian bond through films and books by retelling Biblical stories. Show and sentiment took the inside stage with the scenes from the Old and New Testament. The movies and books offered an interesting representation of antiquated Jews and the book of scriptures stories conveyed another importance to the cutting edge society. An accentuation was made on the significance of the scriptural stories in contemporary American life. The stories drew out the likenesses amongst American and antiquated Israelis, and the picture of Jews got Christianized. The fiction drew parallels between present-day political estimations of America, the verifiable Judeo-Christian qualities and the Middle East. The general population of America started to go to the verifiable locales and the scriptural stories got reproduced with developing enthusiasm towards American history and people culture after the World War II. The legendary ended up exacting and the fleeting formed into concrete, fortifying a feeling of shared history, with a hunger for knowing the past. The picture of Jews as an unflattering social generalization got superseded by the possibility that they were organizers of Western monotheism. The cutting-edge American gathering of people and old Hebrews got related to current Jews and Israelis, as the advanced Jews acquired and exemplified old qualities, culture, and convention. Monotheism was the key topic in the scriptural fiction of the 1950s.

Movies and fiction assumed a critical part in the 1950s America, featuring the scriptural subjects, scriptural stories, and monotheism. Candid Slaughter's novel *The Song of Ruth: A Love Story of the Old Testament* (1954) managed monotheism. Movies accompanied awesome enterprises and riddles of the book of scriptures, loaded with activity and visual impacts, drawing the consideration of the gathering of people. *Samson and Delilah* (1949), *The Prodigal* (1955), and *The Ten Commandments* (1956) featured the account of monotheism. *Samson and Delilah* displays the Samson as the legend, whose quality mirrors the prevalence of the religion. Samson is distinguished as a religious legend of both Judaism and Christianity. *The Prodigal* was adjusted from the story told in Luke 15, in which Micah is undermined by agnostic admirers however reinforced by his Judaism. The differentiation amongst agnosticism and monotheism were exposed in the film. Judaism was introduced like Judeo-Christianity of the twentieth century, nearer to



genuine most profound sense of being, standards, and morals, while the agnostics of the film were exhibited like the cutting edge Soviets who lessened everything to a physical and realist condition.

Cecil B. DeMille's epic film, *The Ten Commandments*, presents monotheism as a widespread great concept and performs the scriptural story of the Exodus, in which Moses turns into the deliverer of the Hebrew slaves from Egypt. The political flexibility was thought to be a widespread objective in the 1950s America and De Mille entwined the tale of servitude and opportunity with the components of most profound sense of being, law and ethical quality. The account of the Moses has numerous parallels with the narrative of Jesus, and the scene of the Ten Commandments on Mount Zion has incredible centrality in the Holy Bible. Moses talks in the dialect utilized as a part of the Book of John, with his experience with the consuming shrubbery: 'And the Word was God . . . He isn't flesh but Spirit, the Light of Eternal Mind . . . His light is in each man'.

The 1960 film, *The Story of Ruth*, exhibits the story of the dedicated Moabite distinctive to the Bible story. Naomi is visited by a holy messenger, who uncovers God's designs that an extraordinary ruler (David), and a Messiah (Jesus) whom numerous peoples will revere, will be issued to their family.

Sholem Asch, a Polish American Jewish author was an outstanding 'Yiddish Writer' in the 1950s. His works *The Prophet* (1955) and *Mary* (1949) show the Messiah as the scaffold from Judaism to Christianity, fortifying the Judeo-Christian relationship. He concentrated on the Messianic expectation that would redeem everybody, which is of extraordinary significance to both Judaism and Christianity. Asch's novel *Moses* depicts the laws that were gotten by Jews at Mount Sinai. Asch investigated the Christian component of the Messianic convention in which enduring and affliction are expected to accomplish the profound reclamation. Asch concentrated on the progression between the Hebrew and Christian Bibles in his books - *The Nazarene* (1939), *The Apostle* (1943), *Mary* (1949), *Moses* (1951), and *The Prophet* (1955). He commended the Jewish foundations of Judeo-Christian monotheism and the profound legacy, and status of Jews as the chosen people.



**Jewish-American women authors:**

Grace Paley, Tillie Olsen, Anzia Yeziarska, Edna Ferber, Cynthia Ozick and Erica Jong are some of the important Jewish American women authors. Anzia Yeziarska landed in America late in the nineteenth century from the Pale and still a child, settled with her family on the lower Eastside. She fled from her home before she was twenty with a specific end goal to exploit the freedom that she trusted America offered to the greater part of its nationals. Living through a time of contemptible destitution she by and by figured out how to get a college training and distributed her first story in 1915. Various others that showed up finished the following couple of years were gathered in her first volume of stories, "Hungry Hearts" (1920), a significant number of which mirror her own particular irresoluteness between her stirred feeling of opportunity to live freely and the convincing fascination of familial mores she had deserted in the ghetto.

While Yeziarska's essential issue involved Jewish personality in a free America, in Tillie Olsen's work, confidence is conspicuously Jewish, she precisely populates her anecdotal New York with Puerto Ricans, Blacks and Chinese, and her inescapable political and social message is Universalist. The most mixing case of a story that is both profoundly Jewish but then expressly dedicated to a Universalist vision is her extraordinary "Reveal to me a Riddle" (in the gathering of a similar name, 1961). Olsen herself recommends this doubleness.

She views herself as a sceptic and gladly depicts her dad as "uprightly nonbeliever to the most recent day he could ever imagine", then again she says, "despite everything I stay with the sort of Yidishkayt I grew up with". What she implies by her Yidishkayt is the Jewish communist foundation which cultivated two fundamental bits of knowledge to begin with, "learning and experience of bad form, of segregation of persecution, of annihilation and the need to act against them everlastingly and at whatever point they show up" and second a "flat-out faith in the possibilities of human beings". (Tillie Olsen, interview with Naomi Pubin May 1983.)

The stories of Grace Paley investigate freely the neighbourhood relations and underscore the high qualities increased through social collaboration in the city. Paley's first gathering of stories, *The Little Disturbances*

of Man" (1959), presents New Yorkers who return in later ones, including "Colossal changes at last (1974) and "Later the Same Day" (1985). She introduces a microcosmic perspective of America with her combination of neighbourhood New Yorkers, high contrast, Jewish and gentile, whom she appears amidst standard exercises at home, in the recreation centre, at school in the city, and in the metro. Paley's characters may well be enthusiastic, yet her ladies, specifically, are frequently blunt, autonomous, fit for going up against their everyday issues and dealing with even the most attempting of them, issues over guardians, kids, sweethearts. Edna Ferber has been known as a provincial writer of the west in light of the fact that few of her hits have managed particular zones, west of the Mississippi however that may not be a proper assignment. Never a sincere Jew, Ferber yet comprehended and encountered the impact of against Semitic preference in her own particular life and therefore it isn't shocking to discover her home on that topic in some kind of her most persisting books.

In "Cimarron (1930), a novel of the Oklahoma land surge and its fallout the famous bias is coordinated essentially against the adjacent Osage Indians until the point when they wind up well off through the disclosure of oil on their reservation, whereupon they are all of a sudden viewed as appealing objects of business abuse. In this novel as well, a Jewish trader is derided amid his initial a long time in Oklahoma, and in spite of the fact that he gathers extraordinary riches through the adroit venture, he remains an outsider figure in the group and in addition an undeveloped one regarding abstract character. In "Incredible Son" (1945) set incompletely in Alaska amid the Gold Rush yet overwhelmingly in Seattle, Ferber again demonstrates her affectability to ethnic preference, especially against Jews and Orientals, however it is in 'Goliath' (1952), a sprawling novel of Texas amid the first half of the twentieth century, that she makes that subject generally articulated. The justifiable territorial disdain toward beliefs, for example, respectability, respect, vote based system and reasonableness, in any case, disregarded the national ramifications of Ferber's western representations in that in spite of the fact that she centers around constrained topographical regions, she frequently enlarges the extent of her investigates to assault misleading national states of mind toward observed American qualities.

Cynthia Ozick's self - definition as a Jewish Writer (a more articulated and cognizant recognizable proof that has been made by some other significant American - Jewish author) is reflected in her splendid utilization of particularly Jewish sources. Truth be told, in quite a bit of her best fiction Jewish sources are the anecdotal centre. "Puttermesser and Xanthippe " (1982) is worked around a staying bit of Jewish legends, the golem, a falsely made person enriched with life by heavenly means. (Cynthia Ozick, Puttermesser and Xanthippe in Levitation, Five Fictions)

Ozick's best stories and novellas are not just saturated with inside Jewish life and legend to a degree that separates them from crafted by her counterparts and antecedents, they are really Jewish strikes on fields of Gentile impact. In spite of the fact that she respects the changing mystical sort of craftsmanship, Ms Ozick is, actually, a scholarly author whose works are the anecdotal acknowledgement of thoughts. Her peruser is normal, at the finish of her stories to have the knowledge to comprehend the purpose of occasions as opposed to reacting to their emotional power. Since she is a Jewish author who prides herself on the "Halfway Jewish" nature of her work, Ms Ozick has hit letters, ballads, spoofs, and stories. The characters in Cynthia Ozick's first accumulation of stories "The Pagan Rabbi" are unprecedented, and however there is a class of fiction known as "the Jewish-American Novel", Ozick's Jewish characters would not be calm in the organization of the general population who show up in works by Malamud, Bellow, Roth and others.

Best known for her novel 'Dread of Flying' Erica Long has gotten both well-known and basic acknowledgement for her forthright, mocking treatment of sexuality. Her works have been translated both as spearheading endeavours in the development toward a bona fide and free articulation of female sexuality. A few commentators have noticed that consideration regarding the racy components of Jong's fiction has overshadowed her treatment of genuine social issues in her fiction and verse. With her rebellious difficulties to an artistic foundation that had never completely absorbed the accomplishment of maverick forerunners, Jong drove American letters to be more open of the possibility of a woman author's goals to leave the kitchen and feast at the table of writing in her own particular right. Her verse, fiction and expositions, and also her much profiled individual life, delineate an especially strong form of "having everything" bread and roses; work and love; verse and writing; kids and vocation; chuckling and desire, fortune and acclaim and

fun. Jong's broadly personal fiction, jarringly legitimate sonnets and compellingly real to life journals have been appreciated by ladies perusers around the globe. The world battling with the well-established difficulties that Jong's mom confronted and that Jong herself consulted with such assurance. Directed by traditionalist commentators for being excessively subversive, Jong has been injured but not overwhelmed.

For the Jewish - American writers of the twentieth century, the locus of the conflict was in the erotic excesses, the frenzy of the characters. The implication of Eros in the twentieth century, whether they used Freudian theory or not, is ostensible. Eros is the point at which the conflict is embodied, it is the mental-spiritual embodiment of the conflict. In turn, the Hebraic and American versions are called marriage, adultery, and seduction, making decisions whether to marry and to whom, whether to commit adultery or seduce are part of the conflict. Relatedly, whether to honour the traditions of the past or to adapt to the present is also part of the conflict. In short, it is in the context of the pressures to be American, to acculturate, even assimilate, that Jews by and large live. It is in this frame of reference that Jewish - American literature reflects the experiences and the tensions that develop between the atavistic pull of the past - of tradition, ritual, mitzvot - and the seemingly stronger pull of the present and future of getting ahead, adoption, compromise mixed with the wish to be ethical and be loved, all in the modern context of alienation, disorder and chaos.

**Cynthia Shoshana Ozick** was born in 1928 to parents of Russian ancestry. She has published numerous books, including poetry, stories, novels, essays and plays. Her three honour winning accumulations of short fiction—*The Pagan Rabbi and Other Stories*, *Bloodshed and Three Novellas* and *Levitation: Five Fictions* have solidly settled her in the American artistic convention. Her novella, "Envy; or Yiddish in America" was composed, she says, as "a groan, a festival, since six million Yiddish tongues were under the earth of Europe" (Ozick, "A Bintel" 230). While Ozick comprehends the injury of the Holocaust, the mass murder of the Jews, yet she in "Envy" maintains the need of tolerating and spreading Yiddish in America. Ozick's *Dictation: A Quartet* is a gathering of stories in which she utilizes her speciality to praise the enthusiasm of life. *The Messiah of Stockholm*, *The Cannibal Galaxy*, and *The Shawl* are grand masterpieces which demonstrate that the author is completely mindful of her Jewishness and is pleased with

its way of life and qualities. Her two most recent books, *Heir to the Glimmering World* and *Foreign Bodies* are an affirmation of her profoundly saturated Jewishness. She has additionally an unpublished volume of verse about Greeks and Jews shockingly out of which a significant number of her interpretations have showed up in *A Treasury of Yiddish Poetry*. Ozick has additionally composed abstract expositions: *Art and Ardor*, *Metaphor and Memory*, *Fame and Folly*, *Quarrel and Quandary*, and *Din in the Head*.

Carey Harrison states in a survey in the *San Francisco Chronicle*:

"As an intense observer, as she may be, as clear a mastermind and as creative as she is in establishing her thoughts, Ozick as a writer remains an assistant to Ozick as a fiction author. The core of the exposition, as Ozick herself brings up, is the drift. . . She's an expounder, a coordinator of thoughts with a fiction author's talent for collecting the particulars that will illuminate her subject" (n. pag.).

In her initial fiction the "author- heroes self-flog over the greed for popularity, and a portion of her best stories represent how a devotion of literature above and against real life turns into a self-cannibalizing venture for authors

In her books, her protagonists are frequently gotten between their fascination with the suddenness and their creations and their duty to custom and memory. Franco presumes that for Ozick the scholarly world is unconstrained, ahistorical, innovative, and of tasteful motivation. While memory, convention, agreement, compassion, and morals are Hebraic and basic innate properties of Jewishness.

In 1997 Ozick got the Diamonstein-Spielvogel Award for the Art of the Essay for *Fame and Folly*, an accumulation of articles. Ozick has won the National Book Critics Circle Award. Three of her stories won the foremost prize in the O'Henry competition. Ozick is additionally the beneficiary of the PEN/Nabokov Award 2008 and PEN/Faulkner Foundation's PEN/Malamud Award. Cynthia Ozick 'the grande woman of Jewish Literature' was granted the Lifetime Achievement Award in 2010 by the Jewish Book Council. Cynthia Ozick's works mirror "the battle to incorporate fragmented parts of character [and] her worries are never just with brain science or identity" (Wilner 3). Ozick is driven by a responsibility which she alludes to as "scholarly reality, which is certainly a branch of life earnestness" (Ozick, "Illustration" 282). Her books



uncover her insight, sharpness, sharp satiric mind and style, and are basically worried about the aspects of Jewish life and thought including the Holocaust and its heritage, the Jewish nearness in contemporary life and otherworldliness. Elaborately and in the range and reach of her vision, she is viewed as amazing by commentators. Johanna Kaplan writes in the New York Times Book Review (1971) "Cynthia Ozick is a sort of narrative hypnotist. Her range is unprecedented, there is nothing apparently, she can't do." (17)

Ozick is an inventive author and is unambiguously unique from various perspectives from the previous age of the Jewish authors. In the prologue to *A Cynthia Ozick Reader*, Kauvar opines that her works advocate "ethnicity as a celebration of roots" (xxv). However, she too discusses the constraint and tension of placing Jewish sensibility. The recognized pioneer of a revived Jewish American scholarly development, Ozick characterizes herself as a Jewish author. She endeavours to express her creative vision in Jewish terms. She is of the view that any author's subject will rise up out of that author's distractions and it is comprehended that all writers are soaked to some degree with history. In 1970, Ozick reported that the American Jewry is moving 'Toward Yavneh,' in other words, at the making of an indigenously Jewish culture in the English dialect.

Ozick frequently discusses the restrictions of writing in English, which to her is a Christian dialect. She contends that nothing created by Jews in the Diaspora has endured, with the exception of which was 'midway Jewish,' 'particularistic' and restricted in its origin and just that would survive which was composed in the Jewish tongue, 'Judeo English' or 'New Yiddish.' ("Towards" 154-7)

In her fiction, Cynthia Ozick underpins the judgment of history and convention. She advocates Judaism, Judaic insistence and restoration. In a meeting with Kauvar, Ozick concedes that to her, "Judaism is a noteworthy and all-inclusive rationality and underlies the good and scholarly establishments of western human advancement" (378). She esteems culture and adds to its liveliness by making an assortment of writing displaying certain traits that she proposes in an exposition, "Towards a New Yiddish." She feels that Jewish compositions ought to be "midway Jewish" in their worries, "Ceremonial in nature" and recognized by a "sacral creative ability" (173). Ozick manages Jewish subjects and their destiny in the American land. Her works manage issues like Judaism, the Hebrew dialect, Jerusalem, life in the Diaspora, the consistent

interrelationship between Jewish culture and the Western Christian culture. She additionally addresses a few different issues, for example, the "supremacy of mind, the dangers and potential outcomes of interpretations particularly from Yiddish to English since there has been a decrease in Yiddish-talking individuals and the standard incongruities and the ambiguities of Jewish experience" (10-1). Her works demonstrate her insight to "make craftsmanship from the structure of the custom" (12). Venkateswarlu opines that she continually endeavours to re-establish her discourse with Jewishness by investigating an intervening ground between her Jewishness and the need and certainty of correspondence with Christian America.

For Cynthia Ozick, the expression "Jewish author is an ironic expression in which each part is contradictory to the next one and offsets it in light of the fact that for her being Jewish intends to have commitments, duties, and to be a decent native and to be an author intends to be driven by your imagination" ("A Writer's" 5). Writing goes for expanding discernment, encouraging passageway into others' lives; it looks to enlarge sensibility. Kauvar cites Ozick in the prologue to *A Cynthia Ozick Reader* where she says,

"To be a Jew is a demonstration of the strenuous personality the way things are before the fakeries and lying temptations of the world, saying no and no again as they parade by in the entirety of their charm. What's more, to be an author is to dive into the parade and wind up one of the dazed marchers" (xxvi).

Kauvar notes that it is copiously clear Ozick can never compare inventive workmanship to what is intentionally Jewish: the two are asymptotes. To her, these terms are opposing each other. Nevertheless, Kauvar presumes that to satisfy the reason for writing, to widen human sensibility,

"writing is dependent upon the particulars of custom and the capacity of the craftsman to change them in the alembic of her creative ability. Where custom is transmuted, an invention happens: the two are intermixed" (xxvi).

Ozick is one such author who mixes the two perfectly and dexterously.

Mervyn Rothstein in *Cynthia Ozick's Rabbinical Approach to Literature* says

It has been written that there are really three Cynthia Ozicks - a rabbi, feminist and disciple of Henry James. "I think those three are not three," Ms Ozick said. "They're one. I think every writer is engaged in theology. It may not be so overt, but every writer is engaged in ontology - the nature of being, why are we here, what is the meaning of life. And in that sense, every writer is a rabbi.

Ms Ozick further says

"And I think every writer who understands the way the world really is, and who has a curiosity about ontology, must be a feminist. I think that feminism is simply another way of saying humanism. It has to do with human capacity. We've lived through the centuries with lies about human capacity, and there have been many lies about women's capacity. But I think feminism belongs to humanism and humanism belongs to ontology and the rabbinic world". (<https://www.nytimes.com/1987/03/25>)

The present work on Cynthia Ozick deals with some of her well-known novels and novellas exploring her vision, themes and methods.

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