

# Modernism and Cultural Transfer



Gabriel Preil and the Tradition  
of Jewish Literary Bilingualism

BY Yael S. Feldman

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# Modernism And The Cultural Transfer

**Bénédicte Coste, Catherine  
Delyfer, Christine Reynier**



## **Modernism And The Cultural Transfer:**

**Modernism and Cultural Transfer** Yael S. Feldman, 1986-12-31 It was twentieth century Modernism that introduced bilingualism into the literary arena Used as a means for the contradictory aims of universalizing or individualizing the literary idiom this practice was clearly part of the revolt against nineteenth century Romanticism and nationalism In contrast Jewish bilingualism is rooted in the long history of exilic existence its modern phase moreover is intimately related to the national revival of the Jewish people As such it fulfilled a unique role time and again literary experiments were conducted first in Yiddish the spoken language and later transferred to Hebrew the romantic classical language of the national renaissance The significance these transfers had for the historical poetics of Hebrew cannot be overestimated They were instrumental in making what was a scriptural literature only a century ago into the modernized lively literature we know today Yet Hebrew did not give in easily It was not until the 1950s for instance that Israeli poetry caught up with the poetic understatement of Western Modernism Two decades earlier however Hebrew Modernism did make a breakthrough in America It was Gabriel Preil a Lithuanian born resident of New York who helped modernize Hebrew verse without so much as visiting the Land of Israel The emergence of his imagistic free verse in the thirties and forties constituted a bold departure from the classical romantic norms of Hebrew at the time Thereafter Israeli modernists adopted him as a precursor naturally attributing his innovations to the influence of Anglo American imagism But there is more to it than that For Preil who is currently approaching his 75th birthday is in fact the latest link in the Jewish tradition of intracultural transfer As this study shows he absorbed his poetic modernism from the New York Yiddish Modernists thereafter transferring it to Hebrew via his autotranslation and dual compositions Yael Feldman here sheds light on this particular and possibly last instance in the history of Jewish bilingualism Yet the significance of her work extends beyond the poetics of Hebrew literature For it offers unique insights into both the mechanism of literary transfer and the constraints operative within it In addition it follows Preil's recent metapoetic journey to the borders of imagism and back thereby illuminating the risks of limitation and dehumanization that have always plagued pure imagism Finally it shows how Preil's life work recapitulates the complex evolution of Western poetic Modernism with all its inherent paradoxes

**A Companion to Modernist Literature and Culture** David Bradshaw, Kevin J. H. Dettmar, 2008-10-20 The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture contemporary intellectual and aesthetic movements and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God* Pays close attention to both British and

American modernism     Reconnecting Aestheticism and Modernism Bénédicte Coste, Catherine Delyfer, Christine Reynier, 2016-10-04 Charting the period that extends from the 1860s to the 1940s this volume offers fresh perspectives on Aestheticism and Modernism By acknowledging that both movements had a passion for the new it goes beyond the alleged divide between Modernism and its predecessors Rather than reading the modernist credo Make it New as a desire to break away from the past the authors of this book suggest reading it as a continuation and a reappropriation of the spirit of the New that characterizes Aestheticism Basing their arguments on recent reassessments of Aestheticism and Modernism and their articulation contributors take up the challenge of interrogating the connections continuities and intersections between the two movements thus revealing the working processes of cultural and aesthetic change so as to reassess the value of the new for each Attending to well known writers such as Waugh Woolf Richardson Eliot Pound Ford Symons Wilde and Hopkins as well as to hitherto neglected figures such as Lucas Malet L S Gibbon Leonard Woolf or George Egerton they revise assumptions about Aestheticism and Modernism and their very definitions This collection brings together international scholars specializing in Aestheticism or Modernism who push their analyses beyond their strict period of expertise and take both movements into account through exciting approaches that borrow from aesthetics philosophy or economics The volume proposes a corrective to the traditional narratives of the history of Aestheticism and Modernism revitalizing definitions of these movements and revealing new directions in aestheticist and modernist studies     The Cambridge Companion to Modernist Culture Celia Marshik, 2015 This companion provides students and scholars alike with an interdisciplinary approach to literary modernism Through essays written on a range of cultural contexts this collection helps readers understand the significant changes in belief systems visual culture and pastimes that influenced and were influenced by the experimental literature published around 1890 1945     **The Cambridge Companion to European Modernism** Pericles Lewis, 2011-09-08 A broad accessible account of European modernism as a truly cosmopolitan movement     *Cultural Transfer Reconsidered* , 2021-06-17 Examining the cultural dynamics of translation and transfer Cultural Transfer Reconsidered proposes new insights into both epistemological and analytical questions raised in the research area of cultural transfer Seeking to emphasize the creative processes of transfer Steen Bille J rgensen and Hans J rgen L sebrink have invited specialized researchers to determine the role of structures and agents in the dynamics of cultural encounters With its particular focus on the North as opposed to the South the volume problematizes national paradigms Presenting various aspects of tri and multilateral transfers involving Scandinavian countries Cultural Transfer Reconsidered opens perspectives regarding the ways in which textual intertextual and artistic practices in particular pave the way for postcolonial interrelatedness Contributors Miriam Lay Brander Petra Broomans Michel Espagne Karin Hoff Steen Bille J rgensen Anne Estelle Leguy Hans J rgen L sebrink Walter Moser Magnus Qvistgaard Anna Sandberg Udo Sch ning Wiebke R ben de Alencar Xavier     **Foreign Currency Volatility and the Market for French Modernist Art** David Challis, 2021-08-04

Foreign Currency Volatility and the Market for French Modernist Art examines how the collapse of the French franc in the decades following the First World War activated powerful push and pull economic forces that compelled French art collectors to monetise their collections while simultaneously elevating the purchasing power of international art collectors. These factors are shown to have played a significant and previously under recognised role in the large scale translocation of French modernist art that radically accelerated its commercial and critical reception across the globe and positioned it at the apex of the newly established hierarchy of modern art. *Refracted Modernity* Yuko Kikuchi, 2007-08-01

Since the mid 1990s Taiwanese artists have been responsible for shaping much of the international contemporary art scene yet studies on modern Taiwanese art published outside of Taiwan are scarce. The nine essays collected here present different perspectives on Taiwanese visual culture and landscape during the Japanese colonial period 1895-1945 focusing variously on travel writings, Western and Japanese Oriental style paintings, architecture, aboriginal material culture and crafts. Issues addressed include the imagined Taiwan and the discovery of the Taiwanese landscape which developed into the imperial ideology of *nangoku* (southern country), the problematic idea of local color which was imposed by Japanese and its relation to the nativism that was embraced by Taiwanese, the gendered modernity exemplified in the representation of Chinese Taiwanese women and the development of Taiwanese artifacts and crafts from colonial to postcolonial times, from their discovery, aestheticization and industrialization to their commodification by both the colonizers and the colonized. Contributors: Chao Ching-Fu, Chia-yu Hu, Yuko Kikuchi, Kaoru Kojima, Ming-chu Lai, Hsin-tien Liao, Naoko Shimazu, Toshio Watanabe, Chuan-ying Yen. **Hyam Plutzik and the Mosaic of Time** Victoria Aarons, Holli G. Levitsky, Hilene Flanzbaum, 2025-09-30

This original collection of essays written by scholars and poets explores the life and work of Hyam Plutzik (1911-1962) whose poetry came to fruition at a time of cultural change set against the historical rupture of the Holocaust and World War II. The chapters in this volume explore in depth the influence of both modernist poetics and American Jewish identity on Plutzik's richly figured poetry. The son of Russian Jewish immigrants who arrived in the United States during the third great wave of Jewish immigration, Plutzik's poetic milieu is inflected with the linguistic mosaic of his cultural inheritance. With close focus on his most significant work, the individual chapters bring to light complicated issues of Jewish American ethnicity and identity in twentieth-century American cultural studies. This collection speaks to the legacy of this poet whose work continues to have relevance for Jewish literary studies and poetics. **Anarchist, Artist, Sufi** Mark Sedgwick, 2021-04-08

This book follows the life of Ivan Aguéli, the artist, anarchist and esotericist notable as one of the earliest Western intellectuals to convert to Islam and to explore Sufism. This book explores different aspects of his life and activities, revealing each facet of Aguéli's complex personality in its own right. It then shows how esotericism, art and anarchism finally found their fulfillment in Sufi Islam. The authors analyze how Aguéli's life and conversion show that Islam occupied a more central place in modern European intellectual history than is generally realized. His life reflects several major modern intellectual, political and cultural trends. This book is an important

contribution to understanding how he came to Islam the values and influences that informed his life and ultimately the role he played in the modern Western reception of Islam

**Diasporic Modernisms** Allison Schachter, 2011-11-04 Pairing the two concepts of diaspora and modernism Allison Schachter formulates a novel approach to modernist studies and diasporic cultural production Diasporic Modernisms illuminates how the relationships between migrant writers and dispersed readers were registered in the innovative practices of modernist prose fiction The Jewish writers discussed including S Y Abramovitsh Yosef Chaim Brenner Dovid Bergelson Leah Goldberg Gabreil Preil and Kadia Molodowsky embraced diaspora as a formal literary strategy to reflect on the historical conditions of Jewish language culture Spanning from 1894 to 1974 the book traces the development of this diasporic aesthetic in the shifting centers of Hebrew and Yiddish literature including Odessa Jerusalem Berlin Tel Aviv and New York Through an analysis of Jewish writing Schachter theorizes how modernist literary networks operate outside national borders in minor and non national languages Offering the first comparative literary history of Hebrew and Yiddish modernist prose Diasporic Modernisms argues that these two literary histories can no longer be separated by nationalist and monolingual histories Instead the book illuminates how these literary languages continue to animate each other even after the creation of a Jewish state with Hebrew as its national language

**Geographies of Modernism** Peter Brooker, Andrew Thacker, 2007-05-07 This volume explores the interface between modernism and geography in a range of writers texts and artists across the twentieth century

*Sound Matters* Nora M. Alter, Lutz Peter Koepnick, 2005-10 Working across established disciplines methodological divides these essays investigate the ways in which texts artists performers in all kinds of media have utilized sound materials in order to enforce or complicate dominant notions of German cultural national identity

**The Oxford Critical and Cultural History of Modernist Magazines** Peter Brooker, Andrew Thacker, 2009 The first full study of the role of little magazines and their contribution to the making of artistic modernism and the avant garde across Europe this volume is a major scholarly achievement of immense value to those interested in material culture of the twentieth century

**Musical Modernism in Global Perspective** Björn Heile, 2024-05-30 The first study of the global dimensions of musical modernism and its transnational diasporic network of composers musicians and institutions

Schoenberg and Hollywood Modernism Kenneth H. Marcus, 2016-01-14 Kenneth H Marcus shows how Schoenberg played a vital role in Southern California Modernism through his pedagogy compositions and texts

**The Routledge Research Companion to Modernism in Music** Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of

debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence

**The Modernist World** Allana Lindgren, Stephen Ross, 2015-06-05 The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms The 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents The book also examines modernist histories and practices around the globe including East and Southeast Asia South Asia Sub Saharan Africa Australia and Oceania Europe Latin America the Middle East and the Arab World as well as the United States and Canada A detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights

"Rival Sisters, Art and Music at the Birth of Modernism, 1815?915 " JamesH. Rubin, 2017-07-05 Introducing the concept of music and painting as rival sisters during the nineteenth century this interdisciplinary collection explores the productive exchange from rivalry to inspiration to collaboration between the two media in the age of Romanticism and Modernism The volume traces the relationship between art and music from the opposing claims for superiority of the early nineteenth century to the emergence of the concept of synesthesia around 1900 This collection puts forward a more complex history of the relationship between art and music than has been described in earlier works including an intermixing of models and distinctions between approaches to them Individual essays from art history musicology and literature examine the growing influence of art upon music and vice versa in the works of Berlioz Coubert Manet Fantin

Latour Rodin Debussy and the Pre Raphaelites among other artists

**Modernism: The Lure of Heresy** Peter Gay, 2010-07-27 Acclaimed cultural historian Peter Gay traces and explores the rise of artistic Modernism the cultural movement that heralded and shaped the modern world dominating western high culture for over a century

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