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REFLECTIONS ON MARGINS, MODERNISM AND MINOR LITERATURE (H)

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Chana Kronfeld's groundbreaking study *On the Margins of Modernism* was published in 1996 and received a widespread critical acclaim. In this book, Kornfeld developed some innovative models for the study of Hebrew and Yiddish modernism that employed, and at the same time went beyond Deleuze and Guattari's theory of minor literature. One indication of the influence of Kornfeld's book was the fact that since its publication, the notions of "marginal" and the "minor" have been extensively used by scholars of Hebrew and Yiddish literature beyond the domain of Modernism.

Dan Miron has applied it to Hebrew and Yiddish writers such as Bialik and Sholom-Aleichem at the turn of the 20th century. Hanan Hever utilized the category of the minor to discuss Israeli Arab writers who write Hebrew as well as the Hebrew writers of Galicia. Michael Gluzman used this notion in his examination of women writers and marginal poets like Avot Yeshurun. Recently, Jerney Dauber used the idea of minor yet again in his discussion of writers of the Haskalah at the beginning of the 19th century.

In my presentation, I would like to examine the reasons for the attractiveness of the terms "marginal" and "minor" in the context of Hebrew and Yiddish literature and discuss the critical value as well as the possible pitfalls of these concepts. I plan revisit some of Kronfeld's critical and historical models in her 1996, and by examining the ways in which other scholars used these terms in their discussions of totally different periods and corpuses. Finally, I will reflect on my own work regarding the place of Yiddish and Eastern-European Jewish culture in Israeli literature.