Kaddish for a Child Not Born Study Guide

Kaddish for a Child Not Born by Imre Kertész

BOOKRAGS

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Author Biography

Nationality 1: Jewish

Birthdate: 1929

Imre Kertész was born November 9, 1929 in Budapest, Hungary. In 1944, when Kertész was only fifteen years old he was sent with 7,000 other Hungarian Jews to Auschwitz, the Nazi concentration camp in Poland. He was later transferred to Buchenwald, Germany. Kertész was liberated from the Buchenwald concentration camp in 1945.

Kertész returned to Hungary and worked as a journalist for the Budapest newspaper *Világosság*. Although he had joined the Communist Party, Kertész found, in practice, that he did not agree with many of its tenets. He was fired from the newspaper in 1951 after it adopted the Communist Party line to be in compliance with the Communist government of Hungary. Kertész was in the military for two years before he decided to support himself exclusively by writing and working as a literary translator. He specialized in translating German authors, especially Friedrich Nietzsche, Hugo von Hofmannsthal, Sigmund Freud, Ludwig Wittgenstein, and others. These writers had considerable influence on Kertész, and many are mentioned by name in *Kaddish for a Child Not Born* (originally published in 1990 in Hungarian as *Kaddis a meg nem szvületett gyermekért*).

Kertész, like many other writers who were not favored by the ruling Communist Party, made most of his money from writing translations. For more than forty years, Hungry was occupied by the Soviet Union and had a communist form of government. In this political environment Kertész lived and wrote, believing for many years that his writing would not be read.

Fateless, Kertész's first novel, was published in 1975 after seeking publication for ten years. It was first translated into English in 1992; a new translation was published in 2004. This novel draws on Kertész's experiences at Auschwitz and Buchenwald as a fifteen-year-old boy. *Fateless* is generally considered to be the first in a series of four novels. The second novel, *Fiasco*, published in 1988, has as of 2005 not been translated into English. The third novel, *Kaddish for a Child Not Born*, was published in Hungarian in 1990 and translated into English in 1997; a subsequent translation (retitled *Kaddish for an Unborn Child*) was released in 2004. Kertész's fourth novel is *Liquidation* (2003). Although not labeled by the author as a tetralogy, these four titles share the same main character and follow him from youth to death.

As of 2005 Kertész lives and works in Budapest and spends part of the year in Germany where his books have a strong following. He became known to the world when he won the Nobel Prize for Literature in 2002. Kertész has also won the 1995 Brandenburg Literary Prize, the 1997 Leipzig Book Prize, and the 2000 Welt Prize.

Plot Summary

Kaddish for a Child Not Born opens with an emphatic □No!□ The narrator is responding to an as-yet unknown question while on a walk with a philosopher. He thinks about how □life itself demands explanations from us,□ and we end up □explaining ourselves to death.□ He would rather not talk, but he finds the urge irresistible. The narrator and philosopher are staying at a resort near the Central Mountains in Hungary. The narrator explains, □if I didn't work I would have to exist, and if I existed, I don't know what I would be forced to do then.□ But he does not want to socialize with his fellow intellectuals at the resort. His meeting in the woods with Dr. Oblath, a professor of philosophy, is by chance.

In thinking about the question, the narrator claims □with this 'no' I destroyed everything, demolished everything, above all, my ill-fated, short-lived marriage.□ Dr. Oblath has asked the narrator if he has a child. Although the answer is a simple □no,□ the underlying decision is complex and at the heart of the story to be told. Dr. Oblath expresses that he and his wife do not have a child, and it has only recently occurred to him to regret their lack of offspring. For the rest of their walk the narrator and Dr. Oblath talk about the state of the world and other large topics, to which the narrator privately assigns little value. He finally admits to himself that he stays to walk and talk with Dr. Oblath to avoid his own emptiness.

This emptiness catches up with him at night, when he is alone in his room. There is a thunderstorm and his mind, mirroring the explosive weather, goes back over the question of children: □'Were you to be a dark-eyed girl? With pale spots of scattered freckles around your little nose? Or a stubborn boy? With cheerful, hard eyes like blue-grey pebbles?'□ Many years pass before he is able to capture his thoughts about his unborn children and what they mean on paper, □[his] life in the context of the potentiality of [their] existence.□

The narrator thinks of his career as a literary translator and writer, which draws him to thoughts about his ex-wife. She questioned him about his motives: □'if you don't want to be successful, then why do you bother to write at all?'□ He acknowledges that his ex-wife is more insightful than he originally acknowledged. Now when they meet each other she seems to feel guilty and nostalgic. He bears her no ill will because all she wants is to live fully, which she could not do while married to him.

The narrator slips back to thinking about his writing, pondering how he used it to engage in a dialogue with God, but now God is dead so the dialogue needs be with other people and with oneself.

He recalls how as a child he was sent one summer to visit relatives in the country. He thinks of these relatives as □real Jews,□ those who observe rituals and rites of their religion, Judaism. While there, the narrator opens a bedroom door and sees his aunt as □*a bald woman in a red gown in front of a mirror*.□ The narrator, as a child, is disgusted and mortified; this image comes to signify real Jewishness for him.

When the war engulfs Hungary, the narrator finds himself, a secular Jew, being grouped with people like his relatives, and he suddenly sees himself as □*a bald woman in a red gown in front of a mirror*.□ The narrator then explains how he has come to terms with his Jewishness. One time while waiting for his future wife at a café he overhears two beautiful young women talk about men. One tells the other that she could not have sex with a Jew, which enrages the narrator.

His future wife then arrives. She has read his work and wants to talk to him about it. He remembers their love when it was young and is pained. He finally settles on wanting to remember because □memory is knowledge.□ His thoughts about memory and knowledge trail into ones about the war, the Holocaust, and being a survivor. He makes no fuss over being a survivor, although he finds himself writing compulsively, inexplicably. He makes a living from his writing although he does not feel he has to because he could have chosen some other profession. Ultimately he feels there is a very serious connection between his writing and survival. His writing does not offer solutions, just occupation and possible escape. He considers his writing to be a form of grave digging, a grave begun at the concentration camps: □the pen is my spade.□ He sees his fate is not so much about choosing childlessness as about just never having children. Earlier in life, when thinking about his unborn children, the narrator saw his □life in the context of the potentiality of [their] existence.□ Now he sees their □*nonexistence in the context of the necessary and fundamental liquidation of [his own] existence*.□

He remembers again the party at which he met his wife. Someone got the idea to name where they were during the war. When someone says □Auschwitz□ (just ahead of the narrator), the host declares that that response is □unbeatable,□ as if this were a contest grimly won. The partygoers then begin to discuss a popular book which contained this sentence: □Auschwitz cannot be explained.□ The narrator is appalled at how easily the intelligent people at this party accept the value of this sentence. He voices his opinion and at this point his future wife notices him and comes to speak to him afterward.

He says that now he rarely voices his opinions, although they have not changed. He does not go to the resort to exchange opinions with intellectuals. When he is not at the resort, he is in his apartment in Józsefváros, a district near the heart of Budapest. It is the same place where he lived as a child. He thinks unhappily upon his childhood.

The narrator then returns to the statement: □Auschwitz cannot be explained.□ He accuses the book's author of telling people to be silent about Auschwitz, act as if it never existed. The narrator states that rather □what could not be explained is that no Auschwitz ever existed.□ He then philosophizes that Auschwitz has been waiting to happen for a long time, that the explanation of Auschwitz can be found only in individual lives□and that people are ruled by common criminals. Alluding to Adolf Hitler, he states that even when □demonic,□ a great man is still a great man and such a man was needed for □our disgusting affairs.□ The narrator then declares that rulers do not interest him, but saints do because they are irrational.

He tells a story about an emaciated man called the Professor who was with him on a carriage transport for sick prisoners. The narrator was ill, and there was very little food. The Professor got the narrator's portion and then they were separated. The narrator knew that while he would likely die without that food, the Professor's chances of survival would have been greatly increased with the extra food. But the Professor found the sick boy and gave him his food. When he sees the surprise on the narrator's face, he replies with □recognizable disgust on his moribund face: 'Well, what did you expect ... ?'□

The narrator then writes about failure, concluding that □failure alone remains as the one single accomplishable experience.□ Life and writing both are strife; writing is about life and doomed to failure as soon as the writing begins. The narrator wonders why he works□except that he must. He recalls a conversation with his ex-wife about the Professor. He tells her what the Professor did is about freedom, rather than survival (which is what would be natural). She disagrees, saying that what the Professor did is natural.

The narrator thinks about women and relationships. He would like to believe that his personal freedom is required to keep himself enthusiastic about his work but actually it is the struggle for that freedom. Both freedom and happiness seem to stunt his work. Thinking upon unhappiness, he realizes his situation: he requires a continuous source of pain to maintain his ability to work. Having realized it, he is able to dismiss it as having any power over himself. Following this analysis, in his next relationship with a woman the narrator avows that they can remain together only so long as love is not a part of their union. But then he meets his future wife. He is living in a rented room while his friends have bought houses at the price of their mental and physical health; however, he willingly chooses his more transient lifestyle.

The narrator remembers how, when his camp was liberated, he came upon a German soldier cleaning a bathroom sink and smiling at him. The experience was disorienting, this reversal of their situations. After liberation, the narrator continued to live at the camp for some time, and he feels that he is continuing that experience by being a renter. But this so-called freedom is complicated by the sense that □the Germans may return at any time.□ Therefore he is not living, only surviving.

He clings fiercely to his few possessions, but otherwise he keeps himself free of being controlled by possessions. He rents and is not concerned with maintaining the property. He rents furnished apartments and never thinks to rearrange or replace the furniture. Once in a while he buys a book; otherwise, he despises clutter.

He has long suffered from a sense of alienation. The narrator feels that if he could only understand all of himself□his physical bodily functions as well as his mind and soul□all in one tremendous moment, then he would not feel alienated. He is searching for salvation beyond any religion or creed. The narrator lives the life of a renter so that he can be □ripe for change.□ When he was younger, he decided that his life was not an arbitrary set of occurrences. All of his experiences are tools of recognition. He and his ex-wife were fated to meet and marry; his failed marriage showed him his path of self-destruction.

When he first met his ex-wife, she asked him if he still suffered for his Jewishness. The narrator does not answer her immediately, but he knows his Jewish identity to be a sin he carries with him, although it is not a sin he committed. She wants to talk about the story of his she read: a Christian man learns he qualifies as a Jew by law and is carted off to the ghetto, the cattle train, and beyond. He finds salvation and freedom from his bigotry regarding the Jews in his new identity: □by being excluded from one community one does not automatically become a member of another.□ His future ex-wife is fascinated with the idea that □*one can make a decision concerning one's Jewishness*.□ She experiences the same liberated feeling and credits the narrator's writing with teaching her how to live.

He learns then that she was born after Auschwitz but feels that she has always lived with the stigma of being Jewish. Her parents were both at Auschwitz and there her mother contracted an unidentified illness. She died at a relatively young age. Her mother's illness and death drove his ex-wife to become a doctor. After her mother's death, her aunt came to live with her and her father. His future ex-wife avoided all talk about Jewish matters, throwing herself into her school work. On the one occasion that she did voice an opinion, she was shamed into silence by her aunt.

After they are married, they overhear an anti-Semitic sentiment being sung by drunks in the street. The narrator disregards it but his wife is brought to tears, afraid that there will never be an end to the curse of their Jewishness. She wonders what it is that makes her Jewish since she is not religious and knows nothing of the culture. The narrator tells her □the one singular fact that made her a Jew was this and nothing else: that she had *not* been to Auschwitz.□ Their marriage is already deteriorating at this time. The narrator and his wife talk of a novel he will write about the struggle for happiness. His wife is excited about it, seeing this work as a testament to their marriage. The narrator belatedly understands that it is a mistake to let her get so close to his writing. At the same time, he enjoys her attention. But he has □*always had a secret life* and that *has always been the real one*.□

One night his wife asks him to father her child. He answers, □No.□ What if the child did not want to be a Jew? The narrator is content to live out the life he has been dealt but cannot bear the thought that his child would not be content with the same life. He recalls seeing a family board a streetcar in which he was riding, a mother, father, and three girls. The sulky middle child was jealous of the attention her weeping younger sister got from their mother; the eldest tried to comfort her sister but was shaken off; and the father finally quiets the youngest child. The narrator is horrified by their miserable, exhausted faces.

He then clearly states that he will not have a child because he □could never be another person's father, fate, god ... It should never happen to another child, what happened to me: my childhood.□ Thus he begins to explain his childhood to his wife. He recalls an old, repeating dream of visiting his grandparents. In the dream, they are weak. He brings them a ham but it is not very big and they are hungry. Death is near for them. The dream dissipates but the narrator has other memories of his grandparents, all of them dark with age, antique.

Then the narrator remembers the boarding school he attended from age five to ten. His father would take him to school every Monday morning. One rainy Monday morning as an adult, he revisited that building and the memories there: the building is derelict, converted to tenements. A plaque has been installed to commemorate his old director, the Diri. At the boarding school the students were all assigned an individual number. The narrator's was 1 because he was the youngest student. He remembers the dining hall meals fondly; he remembers always being hungry. The prayer before meal was carefully scripted to be appropriate for both Jews and Christians. He attended the boarding school following his parents' divorce. The reason they gave him for their divorce was that they □*didn't understand each other*,□ which was very confusing to a five-year-old boy: □It was like a death sentence, I had to accept it.□

As an adult he recognizes his boarding school as an echo of other institutions. The authority of his director was the result of organized fear and not any kind of earned respect. Even the teachers feared him. The narrator recalls a scandal that occurred one year when a senior student and a new kitchen girl locked themselves in a closet overnight. A teacher known as □Pudge□ discovered the student missing and made a very public scene of trying to get him and the girl out of the closet. The senior was expelled which the narrator thinks of as a public castration that all of the other students cooperated with by way of their silent acceptance.

He also remembers the □Saturday *rapports*.□ The students lined up in front of the faculty, including the Diri, and heard the weekly verdict of their behavior and scholarship. He likens it to divine judgment. Just a few years later, the Diri was sent to the crematorium□which end, he believes, is □the fruit of the successful education I received at his hands, of the *culture* in which he believed and for which he prepared us pedagogically.□

His father took over his education at the age of ten. The narrator has long tried in vain to understand his father and their relationship. His father lectured him repeatedly; the narrator knew what he was going to say. He pitied his father, and perhaps loved him, though he does not believe his love was sufficient. His pity led to loneliness because it undermined his father's authority. □Auschwitz ... struck me later as simply an elaboration of those virtues in which I have been indoctrinated since childhood.□ He concludes that it all began with his childhood: the breaking of his spirit and his own impulse toward survival. He tells his wife: □Auschwitz ... appears to me in the image of a father□ and □if the observation is that God is an exalted father, then God, too, is revealed to me in the image of Auschwitz.□

One night the narrator's wife comes home and tells him that she wants to live and cannot save him from himself or his past and so they must separate. She has found another man, a Gentile. After his marriage and indeed throughout his life, the narrator knows that □my work saved me, albeit it saved me for the sake of destruction.□

At the end of the novel, the narrator remembers how, during the years when he visited the resort, he agreed to meet his ex-wife as usual at a café. She arrives with two

children, a girl and a boy□her children from her second marriage. The narrator is swept with emotion and offers this conclusion to his book-length mourner's kaddish:

with the baggage of this life in my raised hands I may go and in the dark stream of the fast-flowing black warmth / I may drown / Lord God / let me drown / forever, / Amen.

Characters

Boy

The boy is the son of the narrator's ex-wife, from her second marriage. He and his sister appear at the end of the novel, and he is described by the narrator as □stubborn ... [w]ith hard eyes like grayish blue pebbles.□

The Diri

The Diri is the director of the boarding school that the narrator attends from age five to ten. He is a short man with a large belly, yellowish-white mustache, and long white hair. His students call him the Plug behind his back. The Diri controls the school with strict authority and fear. He is rarely seen by the students except during the occasional outburst of misbehavior and at Saturday afternoon *rapports*. The Diri is ultimately killed in the Nazi concentration camp gas chambers during the Holocaust.

Ex-Wife

The narrator meets the woman who becomes his wife at a party where she is impressed with his opinions and with his writing. She is ten years younger than he is, and he describes her as □a beautiful Jewess□ with shiny, thick hair. Born after Auschwitz, she has only experienced the Holocaust as history. She is very troubled by her Jewishness which she feels was forced upon her since she is not religious and does not take part in Jewish culture. This issue is especially troubling to her because anti-Semitism is still rampant in Europe after the end of World War II.

She and the narrator are lovers first. Even early in their marriage they are happy together, and she hopes to inspire and influence the narrator's writing as well as his own healing from the Holocaust. The narrator realizes belatedly that he and his writing thrive on pain. He does not want to heal and this fact drives the couple apart. She wishes to live and for her that means marriage and children. She meets a Gentile, falls in love, and leaves the narrator for this other man.

The narrator's ex-wife is a dermatologist. She chose to go into medicine after her mother died young from a mysterious and incurable illness that she contracted while at Auschwitz. After the narrator and his wife divorce, they continue to meet in cafés where she writes him prescriptions for drugs that keep him relaxed and happy. This ongoing relationship gives the impression that theirs was not a bitter divorce. At the end of the novel, she brings her children from her second marriage, a girl and a boy, to meet her ex-husband in a café.

Father

The narrator's parents are divorced by the time he is five years old and his mother disappears permanently from his life at that point. He attends a boarding school from age five until he is ten years old. After he turns ten, his father takes over his education. During this time the narrator discovers how different he and his father are and how complicated their relationship is. He does not believe in or accept his father's authority and pities him that he cannot truly exert the authority he assumes he has. The narrator believes that he loves his father but also feels that his love is not sufficient.

Girl

The girl is the daughter of the narrator's ex-wife, from her second marriage. She and her brother appear at the end of the novel and she is described by the narrator as □dark-eyed ... with pale dots of scattered freckles around her ... nose.□

Narrator

The narrator of *Kaddish for a Child Not Born* is a middle-aged Hungarian Jew who has survived the Holocaust. Survival has cost him a normal life. He is nihilistic (believes life is senseless and useless) and keeps to himself and his writing. His writing is his way of not existing in the real world, of digging the grave that was begun for him in Auschwitz. He cherishes this writing-as-grave-digging as his life work, grim as it is.

Over the course of the novel, he recalls his unhappy childhood: his parents' divorce, and his five years in a boarding school. His father assumes authority over the child traditionally given to adults and parents, but the narrator sees through this facade of power, anticipates his father's lectures, and generally pities the man. His mother is never mentioned.

At fourteen the narrator is sent to Auschwitz and later to Buchenwald concentration camps. A year later, when Buchenwald is liberated by the Allies, he returns to Józsefváros, a district near the heart of Budapest where he grew up. He works as a literary translator and writer but is not an insider to the preferred circles of the Hungarian literature scene. He rents a pre-fab apartment and owns very few possessions, mostly books. He is married for a short time but his wife leaves him after he reveals to her that he will not father a child for her. His childhood and the Holocaust predispose him against having children. The narrator says that he cannot be god to another human being.

Dr. Oblath

Dr. Oblath, a professor of philosophy, stays at the same resort as the narrator, near the Central Mountains. At the beginning of the novel they meet by chance in the woods. The

narrator describes him as □a man bursting with inappropriate vitality□ with □a face resembling soft dough, kneaded and already risen.□

Dr. Oblath regrets that he and his wife do not have children. Dr. Oblath then asks the narrator if he has a child. This seemingly simple question is the catalyst for the stream-of-consciousness monologue (a rambling story that emerges from the natural sequence of thoughts in the narrator) that makes up *Kaddish for a Child Not Born*.

Professor

During the winter he is imprisoned the narrator meets the Professor, a skinny man, starving from inadequate nutrition and suffering from hard labor, on a carriage transport for the sick. The Professor makes sure the narrator, who is ill and lying down, receives his portion rather than keeping it for himself. This small action saves the narrator's life and probably further jeopardizes the Professor's survival. The narrator regards his action as irrational since human nature drives one toward survival, and the Professor's behavior is counter to his own survival. What is even more significant is the Professor's disgust at the narrator's amazement. When he sees the look on the narrator's face, he says □Well, what did you expect ... ?□ For the Professor, civility and compassion are more essential for survival than his body's need for food.

Wife

See Ex-Wife

Themes

Children and Childhood

A central theme of *Kaddish for a Child Not Born* is how childhood experience shapes adult experience. The narrator remembers his childhood as being bleak and unhappy, full of authoritarian personalities. His parents divorced when he was very young and he spent five years in a strict boarding school. As a teenager he experienced the horrors of a concentration camp. Although he survived, he is forever marked by it. He will not and cannot live a □normal□ life with children, a wife, and a house full of *things*.

The Western idea of childhood is that it is a time of innocence. The thought of children being killed in the Holocaust is terrible to dwell upon, but their survival in some ways is worse because they are freighted to carry what they have seen and heard with them for the rest of their lives. The personal burden of the Holocaust is heavy but can never be set aside. The narrator's own feelings that his childhood innocence was betrayed□by □*a bald woman in a red gown in front of a mirror*,□ by the Diri, by his father□make him adamant that he will not willfully bring a child into this world.

His wife leaves him, remarries, and has two children, a girl and a boy. At the end of the novel, he meets these children and is struck with physical manifestation of all that he has feared, dreaded. Overwhelmed, he prays that he will drown.

Religion

Kertész, like his narrator in *Kaddish*, was born to a Jewish family but he is not religious. As is often the case in countries outside the United States, □Jewish□ is an ethnicity of which the Jewish religion is one aspect. It is therefore possible and not unusual to be a secular Jew. The Holocaust still had a profound impact on the mentality and spirituality of these secular Jews, as is readily apparent in Kertész's novel. The narrator identifies himself early in the book as secular (in contrast to his religious country relatives), but he frequently refers to God colloquially and even declares once that God is now dead. The narrator immerses himself instead in his writing, relying on that for his salvation.

Despite not being religious, Kertész has structured and named the book after the mourner's kaddish, a Jewish prayer for the dead. This long prayer is recited in a certain tone, without music or any other embellishment. In this novel, the narrator offers up his life as a kaddish for the children he would not have. A kaddish, in more general terms, is a prayer celebrating the greatness of God, of which the mourner's kaddish is by far the most common.

Survival

This novel is about the nature of survival, of living through and beyond a horrible experience. It is about the legacy that such survival brings to those who continue to live. The narrator first survived his childhood, an unhappy time that he recalls vividly: five years at the boarding school; being sent to visit religious country relatives; being educated by his father. He learned at the boarding school how to survive institutional authoritarianism, which is not only a matter of physical survival. His childhood, such as it was, ended abruptly when he was sent away to a concentration camp at the age of fifteen. After a year in the camps, he emerged. Ironically, becoming ill may have improved his chances for survival because he was sent to the camp hospital where he received better care than well prisoners received.

The narrator, like Kertész himself, is a survivor of the Holocaust and specifically, Auschwitz, the largest of the Nazi concentration camps. Although he was not and still is not religious, the narrator believes, as a result of the atrocities that were committed during the war, that God is dead. He uses his writing as a kind of religion, a lifestyle, a way to sustain himself after the Holocaust.

He also survived a short-lived marriage, belatedly discovering that he was not suited to happiness (and other people were not suited to unhappiness). As a way of coping with his trauma and loss, he lives a transient life, renting furnished apartments and owning nothing more than books. He fears □the Germans may return at any time.□ Having known what the Nazis could do, he lives in perpetual fear that they can return and make him suffer all over again.

Writing as a Coping Strategy

The narrator of the story uses writing as a coping strategy after surviving Auschwitz. He reflects upon how he learned over the course of his life that he seeks pain with his writing. Ultimately, he sees his writing as a way of digging his own grave, the one begun for him at the camps. He says, □the pen is my spade.□ In this way, in writing he appropriates the role of sadistic others who made him suffer and sought to kill him.

Writing also helps him avoid living directly in the real world. Writing insulates him from experience; he faces the page instead of the immediate experience. Although he makes money with his writing, he is not concerned with success because it is an ongoing process of self-examination and this is more important to him than material comforts. Writing is how he continues to survive. Without it he would be lost.

It cannot be ignored that the narrator's writing affects his ex-wife, who is drawn to him after reading a story of his that helps her come to terms with her Jewish identity.

Style

Stream of Consciousness

Kertész uses stream of consciousness to tell the story in his novel. This form requires that the inner thoughts of the speaker, in the order in which they occur naturally to the speaker, form the sequence in which the plot is revealed. This technique permits the narrator of the novel to move from topic to topic as he explores his thoughts, memories, and feelings about his childhood, his imprisonment at Auschwitz, his failed marriage, and his subsequent life and career, without the constraint of chronological order. It permits him to tie together seemingly unrelated topics which are linked meaningfully in his own thoughts. The narrator loops and curves through the past, avoiding an objective timeline of his life, filling in details as events arise in memory.

Stories told in stream of consciousness follow the subjective associations of the character, the way his mind moves from one thought to another. It is appropriate then that *Kaddish for a Child Not Born* has no chapter breaks and is comprised of seventeen long paragraphs. Most action is conveyed indirectly through reflection and memory, and the novel is engaging not because of what happens but because of the way the character remembers and now thinks about what happened.

Irony

The kaddish is a prayer recited over the dead body or at the burial site. Ironically, in this case, Kertész wrote a mourner's kaddish, or prayer, about a child who is not only *not* dead, but was never born and does not exist. The narrator in this novel is mourning something he never had, but he remains committed to not bringing a child into the world.

It is also ironic that the traditional mourner's kaddish itself never mentions death or the dead. The Jewish prayer for the dead is about the greatness of God, which is believed to be a comfort to mourners. Kertész and his narrator are secular Jews so perhaps they are not comforted by this prayer. But it is a prominent text in the Jewish experience of the Holocaust, (known as *Shoah* in Hebrew), because of the 6 million Jews who were killed.

Historical Context

The Holocaust

During World War II, Nazis in Germany sought to create a □pure□ race of humans, which they called the Aryan race. The Nazis engaged in systematic extermination of groups of people considered by the Third Reich to be impure, such as Jews, Roman Catholics, gypsies (or Roma), homosexuals, the disabled, and anyone who disagreed with their politics. This extermination of an estimated 11 to 26 million people is called the Holocaust. European Jewry was practically erased, with at least 6 million Jews killed by the end of the war. This catastrophe is called *Shoah* in Hebrew. Anti-Semitism, or hatred of Jewish people, was intensified in Germany before the war by the Nazi propaganda machine, which convinced many people that Jews, along with many others, were the cause of economic depression and other social problems and that they should be removed from society.

Nazi soldiers collected these so-called undesirable people in concentration camps between 1933 and 1945 where they were forced to work and were methodically exterminated. After experimenting with different methods of mass extermination, Nazis settled on the gas chamber as the most efficient. Conditions in the camps were harsh. Many died from illness and malnutrition. Those who survived, lived on bereft of many of their friends and family.

Life after the Holocaust was difficult for those who survived. Many lost their faith, committed suicide, or were otherwise unable to resume normal lives. Millions of people were displaced, feeling unwelcome or unable to return to their former homes. Many Jews left Europe and moved to Palestine or elsewhere in the world.

Post-War Hungary

Hungary was occupied by the Soviet army at the end of World War II. Budapest was almost completely destroyed during the seizure and occupation. The Hungarian Communist Party took over the government after it lost the 1945 election. This communist government, headed by prime minister Mátyás Rákosi, saw the execution and imprisonment of tens of thousands of dissidents. Education and literacy programs were expanded to include the poor, but these efforts served as a conduit for communist propaganda. In this environment, people were not free to express themselves, and many artists and writers either left the country or suppressed their work.

The economy and standard of living suffered under communist rule, making this government eventually unpopular. Rákosi was replaced as prime minister in 1953 after Joseph Stalin died. The new prime minister, Imre Nagy, undid a lot of Rákosi's work. Prisoners were released, public debate was encouraged, and the media were freed from state control.

On October 23, 1956, students in Budapest demanded an end to the Soviet occupation. During the next two weeks, protests grew violent, and the Soviets fought to maintain their hold on Hungary. Approximately 20,000 people died during this uprising. Nagy was removed from power and executed two years later. Hungarians were not successful in throwing off Soviet control, and not until the late 1980s did the Hungarian government begin to embrace democratic policies. The Soviets finally agreed to withdraw, and in May 1990 Hungary held its first free election.

Critical Overview

Kaddish for a Child Not Born has not received as much critical attention as Imre Kertész's first book, *Fateless*. English-language reviewers generally regard *Kaddish* and Kertész's subsequent novel *Liquidation* (2004) as experimental in form and less accessible. M. Anna Falbo wrote in *Library Journal* just after *Kaddish* was published that Kertész's novel is □rambling but always compelling.□ She described the author's intent as an □exploration of identity and the will to survive.□ Three years after publication Robert Murray Davis, writing for *World Literature Today*, described the book as very dense, but he still appreciated the work and recommended reading the slim novel in a single evening. Examination of the author's work increased considerably after the announcement that Kertész was awarded the 2002 Nobel Prize for Literature. But Tim Wilkinson, writing in *The Hungarian Quarterly*, severely criticized the original English translation (Vintage Press released a new translation, retitled *Kaddish for an Unborn Child* by Wilkinson in 2004) as awkward and incomplete. For example, the original translators Christopher C. Wilson and Katharina M. Wilson left out the opening poem, Paul Célan's □Death Fugue□ even though it is referred to throughout the novel. Gary Adelman gave a comprehensive examination of Kertész's writings in the *New England Review*. He pointed out (as have others) that Kertész himself is very jovial and unlike the semi-autobiographical narrator of his novels. Writing for *The New Leader*, Alvin H. Rosenfeld stated that Kertész's work stands out from the body of Holocaust literature as □thoughtful and challenging.□ John Banville, reviewing *Kaddish* and *Liquidation* for *Nation*, was less praiseworthy, however, commenting that □*Fatelessness* is such a powerful and coolly horrifying work that, for all their fine qualities, its successors may seem hardly more than variations on a theme.□

Criticism

- Critical Essay #1

Critical Essay #1

Ullmann is a freelance writer and editor. In the following essay, Ullmann explores the theme of survival in Kertész's novel.

Imre Kertész's *Kaddish for a Child Not Born* is a novel about survival after the Holocaust, written by a man who lived through Auschwitz, the worst of the Nazi death camps during World War II. In the novel, the narrator refuses to have children after the war ends, which ruins his short-lived marriage. In contemplating his past, the narrator realizes that he cannot bring a child into a world that could produce an Auschwitz, to do to a child what was done to him.

The survival of children is fundamental to the survival of the species; after all, the human race would not survive if individuals did not reproduce. On a smaller scale, those who live through devastation can be called survivors even if they are too scarred, mentally or physically, to reproduce themselves. These individuals may find other means of leaving a legacy, if only in their stories of struggle. Kertész's narrator survives; he lives through his writing, and his writing□this novel□concerns his survival, his existence. He explains that □if I didn't work I would have to exist, and if I existed, I don't know what I would be forced to do then.□ The narrator does not want to exist. He writes to escape living.

His survival is not just a matter of emerging from the death camp alive. He feels his unhappy childhood prepared him to face Auschwitz, prepared him for the impulse to survive. □Auschwitz ... struck me later as simply an elaboration of those virtues in which I have been indoctrinated since childhood.□ His struggles began as a child when his parents divorced. Their reason for parting (□*We didn't understand each other*□) was completely baffling to their son. Moreover, he had no choice about what happened and had to just accept it. After the parents' divorce, the boy was sent to a strict boarding school which taught him how some institutions operate on fear tactics; this schooling was good preparation for his year in the concentration camps. After boarding school, the boy was taken under his father's tutelage. This education proved more difficult to endure than the boarding school since the narrator had to face his complicated relationship with his father. He quickly lost faith in his father's authority and began to pity the man instead. His father seemed like a stunted god. The experience of the boarding school and his education by his father showed him how slight authority could be as well as how the loss of the presence of authority could leave one feeling lonely. Without his father, he had no protection against the wide world. Both the camp and his image of deity took on paternal characteristics: □Auschwitz ... appears to [him] in the image of a father.□ Moreover, if the paternal God is omniscient, then He was also apparent in Auschwitz.

Unlike other Holocaust survivors, the narrator of *Kaddish for a Child Not Born* does not have a crisis of faith: he is not religious and has no faith to lose. He and his immediate family are secular Jews, completely assimilated into the non-Jewish city life of Budapest. But unlike his ex-wife, the narrator does not detest his Jewishness. He cherishes it because it brought him the experience of Auschwitz. It offers some

explanation for what happened to him, □*a bald woman in a red gown in front of a mirror*. □

In part, the narrator owes his physical and psychological survival to a character in the novel referred to as the Professor. Through an accidental meeting, the Professor helped and protected the narrator when he had no one else to rely on. The Professor made sure the narrator got his food portion at a time when food was scarce and the narrator was too sick to fend for himself. The Professor's action was irrational from the narrator's point of view because the Professor himself needed the food just as much as the narrator; however, the Professor's actions express his humanity and his compassion. Then, too, the Professor's action was not carefully planned□his response to the narrator's surprise is disgust□he is surprised that the narrator expected him to behave in any other fashion. The Professor's extraordinary kindness leaves the narrator with an □irrational□ concept he cannot fully grasp, although his ex-wife is perfectly comfortable with it and considers the Professor's behavior to be normal.

The narrator's ex-wife, who was born after the Holocaust, has a dramatically different outlook on life. She is driven to become a medical doctor after her mother's early death and thereafter dedicates her life to helping others. At the same time, she rejects her Jewish identity because she does not want to carry the stigma that goes with being a Jew in post-World War II Europe. But she is not afraid to bring a child into this world. She is not troubled that she may be subjecting her progeny to the same pain and prejudice she has experienced. Of course it would be unreasonable to assume that anyone could live without a little anguish. Does survival through suffering make life sweeter? It does not appear so from the narrator's perspective.

The narrator feels no elation, no triumph at having survived the Holocaust. To him, Auschwitz was inevitable, a grotesque expression of human hatred that was a long time in coming. It was a place where god-like powers over life and death were exerted over believer and unbeliever alike. The horrible assault of the Holocaust on the human psyche was such that many people lost their faith, unable to believe in a God who would let such terrible things happen. Kertész has been known to express his gratitude for experiencing Auschwitz. Stefan Theil, interviewing Kertész for *Newsweek International*, expressed his surprise and Kertész responded:

I experienced my most radical moments of happiness in the concentration camp. You cannot imagine what it's like to be allowed to lie in the camp's hospital, or to have a 10-minute break from indescribable labor. To be very close to death is also a kind of happiness. Just surviving becomes the greatest freedom of all.

A common response to survival of a catastrophe is shame at being the one who lived while others died. There is often no satisfying explanation for why one person was stronger or luckier. The narrator of *Kaddish for a Child Not Born* expresses this feeling: □I am as much or as little an accomplice to my staying alive as I was to my birth. All right, I admit, there is a tiny bit more shame in staying alive.□ He strives through his writing to be worthy of life.

What is perhaps most interesting about the narrator's feelings in *Kaddish for a Child Not Born* concerning his survival of the Holocaust is that those feeling change drastically through the course of Kertész's four novels. In his first novel, *Fateless* (1975) the teenaged narrator emerges from the camps with a mental clarity that promises a successful rehabilitation, as Gary Adelman observes in his very readable essay about Kertész's novels published in the *New England Review*. In the second book *Fiasco* (1988), the narrator is a little older and embittered by the cold, silent reception of his book about surviving Auschwitz. By the third novel, his bitterness has blossomed into a lifetime of disappointment, isolation, and neuroses. The narrator's clarity and chance for recovery have transformed completely into nihilism. In Kertész's fourth book, *Liquidation* (2003), the narrator has committed suicide and a friend of his looks back on the man's life while he is finally settling the writer's estate.

A once bright young man, the narrator survives terrible catastrophe only to live a half-life for the remainder of his days. He *is* a survivor, if only because he has not (yet) succumbed to suicide; he has not done the work for his tormentors. Although he does not choose to live a conventional life with wife and children, grandchildren, houses and furniture, he has dedicated himself to the arduous task of examining the meaning of his life and therefore his survival. He has given generations the gift of his writing, which, like a child, lives beyond its maker. Unlike a child, his writing attests to his survival long after he dies and perhaps help others come to terms with their own endurance in cataclysmic times.

Source: Carol Ullmann, Critical Essay on *Kaddish for a Child Not Born*, in *Novels for Students*, Thomson Gale, 2006.

Topics for Further Study

Research online the lives of three people who survived the Holocaust; pick them randomly. How are their stories similar? How are they different? Did they spend time in a concentration camp? Did they lose loved ones in the Holocaust? What was life like for them after the war? Prepare a presentation about Holocaust survivors, focusing on these three. The websites http://www.yadvashem.org/ and http://www.holocaustsurvivors.org/ may be helpful.

Kertész could not publish for many years because of state controls on the media. Research the history of banned books in the United States. Why were books banned? Give titles of famous books that have been banned and state the reasons given for their banning. Prepare a report about banned books, focusing on the history behind and content of a specific book.

Since World War II, people have sought to prevent genocides through international law. But as of 2005 genocide still occurs around the world. Research another time and place where genocide occurred, such as Rwanda (1994) or Yugoslavia (1991-2001). Write a short story from the point of view of someone who lived during the genocide you researched, using the information you gathered.

Hungarian (or Magyar) cuisine features paprika, sweet peppers, onions, and sour cream, and it can be very spicy. Some dishes known in the United States are adaptations of original Hungarian recipes, such as goulash, paprikash, and strudel. Look up some authentic recipes in cookbooks or online. As a class, have a potluck consisting of different Hungarian dishes and desserts. Alternately, have a Hungarian food night with your family and try out an appetizer, a main dish, and a dessert. Write a short review of how this cuisine compares to what you normally eat.

Nazi extermination of Jews during World War II is an extreme example of anti-Semitic behavior. Research the ways in which anti-Semitism continues in the early 2000s, especially in the United States. Gather news reports as well as scholarly studies and prepare a visual display about modern anti-Semitism.

Compare and Contrast

1960s: The Hungarian government, recovering from the Revolution of 1956, enacted policies to engender a more liberal society and a healthier economy.

Today: Hungary joins the European Union on May 1, 2004.

1960s: Race riots erupt across the United States, including Los Angeles in 1966 and Detroit in 1967.

Today: Racial tension is still evident in the United States but civil rights of all individuals, regardless of race, ethnicity, religion, or medical condition are protected under the law.

1960s: The Berlin Wall is built in 1961 as the cold war escalates. The wall separates Soviet-occupied East Berlin from West Berlin.

Today: The cold war ends in 1991 with the dissolution of the U.S.S.R. Relations between the United States and Russia improve in the following decade.

1960s: Almost twenty years after its founding, Israel fights Egypt, Syria, Jordan, and Iraq in the Six-Day War (June 5-10, 1967). During this war, Israel captures several territories, including the West Bank and the Gaza Strip.

Today: The West Bank, a territory on the Jordan River, and the Gaza Strip, a territory on the coast of the Red Sea, are hotly contested by resident Palestinians who disagree with Israel's occupation of their ancestral land.

What Do I Read Next?

Fateless (1975) by Imre Kertész tells the story of a teenage boy who survives a year at Auschwitz and Buchenwald. This is the most accessible of Kertész's novels.

Anne Frank: Diary of a Young Girl (1947) by Anne Frank is the true story of a Jewish Dutch girl. She was in hiding with her family in Amsterdam during the Nazi occupation. She was given a diary for her thirteenth birthday and in it she recorded the events of her life from June 12, 1942 until August 1, 1944. Her family was eventually betrayed and sent to concentration camps. Her father was the only one to survive, and when he returned to Amsterdam and found her diary, he worked hard to have it published.

Night (1958) by Elie Wiesel is a semi-autobiographical novel about the author's experiences at Birkenau, Auschwitz, and Buchenwald. Like Kertész's character in *Fateless*, Wiesel's narrator is only a teenager; however, unlike Kertész's character, Wiesel's is religious and must struggle to reconcile his faith with the realities of the Holocaust.

Selected Poems and Prose of Paul Célan (2001) by Paul Célan and translated by John Felstiner offers a selection of this Holocaust survivor's prolific work. Célan was profoundly shaped by his Holocaust experience and the loss of his parents. His poem □Death Fugue□ about Auschwitz is quoted at the beginning of *Kaddish for an Unborn Child* (2004), in the newest translation as well as in the original Hungarian edition.

A Problem from Hell : America and the Age of Genocide (2003) by Samantha Power is about the three years, 1993-1996, that Power spent in Bosnia and Srebrenica, observing the war and genocide. She learned while she was there that the U.S. leadership has a history of not intervening when genocide is being carried out and she argues for this policy to change in order to save lives.

Further Study

Bauer, Yehuda, and Nili Keren, *History of the Holocaust*, Franklin Watts, 2002.

This book is accessible to high school students and gives a thorough account of Jewish history, culminating with detailed information about how and why the Holocaust occurred.

Dalos, György, Günther Grass, and Imre Kertész, □Parallel Lives,□ in *Hungarian Quarterly*, Vol. 45, No. 175, Autumn 2004, pp. 34-47.

In the following interview, Grass and Kertész compare the differences and similarities in their lives.

Siegal, Aranka, *Upon the Head of the Goat: A Childhood in Hungary, 1939-1944*, Puffin, 1994.

This book is a memoir of a Hungarian girl who was sent to a concentration camp and survived to tell her story.

Spiró, György, □In Art Only the Radical Exists,□ in *Hungarian Quarterly*, Vol. 43, No. 168, Winter 2002, pp. 29-37.

In this article, Spiró writes about his old friend Kertész, offering a more personal and friendly account of the author's life and career.

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's"For Students" Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on "classic" novels frequently

studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of "classic" novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members—educational professionals— helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed—for instance, the narrator in Invisible Man–the character is listed as "The Narrator" and alphabetized as "Narrator." If a character's first name is the only one given, the name will appear alphabetically by that name. • Variant names are also included for each character. Thus, the full name "Jean Louise Finch" would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname "Scout Finch."
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an “at-a-glance” comparison of the cultural and historical differences between the author’s time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes “The Informed Dialogue: Interacting with Literature,” a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children’s Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

"Night." Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234–35.

When quoting the specially commissioned essay from NfS (usually the first piece under the "Criticism" subhead), the following format should be used:

Miller, Tyrus. Critical Essay on "Winesburg, Ohio." Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335–39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. "Margaret Atwood's "The Handmaid's Tale and the Dystopian Tradition," Canadian Literature No. 112 (Spring, 1987), 9–16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133–36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. "Richard Wright: "Wearing the Mask," in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69–83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59–61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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