

I'm not robot!

Oct 25, 2019 Aubrey rated it it was amazing - review of another edition Queer History Month 2019 still has a few days left, but this is probably the queerest work, fictionwise, that I'll encounter this time around. It is all about the queering, and not just of the sexuality but of the religion, the family, even the chronic debilitation, and as a mentally ill bisexual atheist with Catholic aesthetics and a loathing for soft lines that need to be hard and hard lines where there needs to be a respect for individual negotiations of consent, this book was, in a word, soo Queer History Month 2019 still has a few days left, but this is probably the queerest work, fictionwise, that I'll encounter this time around. It is all about the queering, and not just of the sexuality but of the religion, the family, even the chronic debilitation, and as a mentally ill bisexual atheist with Catholic aesthetics and a loathing for soft lines that need to be hard and hard lines where there needs to be a respect for individual negotiations of consent, this book was, in a word, soothing. Perhaps because there's nothing gold star about it, and whatever happiness continuity that exists is taken from a variety of ever changing parts that must seem unbearable to those brainwashed by obsessions with puritanical revolution. As such, it doesn't surprise me that the average rating is just on the wrong side of what signals to the mainstream what's worth reading and what's not. I'm just glad that I've made a habit of not only minding but actually singling out those that fit into that category for especial consideration, as I've found a number of loves that have managed to keep pace with my ever changing paradigm of holistic viewpoint, and something like this, which firms up what needs to be firmed and mellowed what desperately needs reconfiguring into something sustainable for all and not just those who can buy, metaphorically or otherwise, their way out of it is very welcome indeed. A refreshingly modern book, then, which need not resort to talking watches to demonstrate the true potential of the 21st century. For a small people, we do seem to enjoy subdividing. A probable side effect of having a brain that's been telling me to kill myself for near on 20 years is my intense valuing of stability, albeit in a fare more comprehensive and truly equitable form than what the word commonly invokes. That is why I enjoyed the confluence of Esti's, then Ronit's, then Dovid's, then borderline omniscient viewpoint, as it reminded me of nothing so much as Middlemarch: perhaps not as masterful, but still intimating at acknowledging a system for seeking true loveliness and connection that sometimes has to bend, sometimes has to break, and ultimately comes together a new in a quiet, indomitably wholesome manner. The chapter epitaphs, the sounding out of beautiful rhythms of both language and living, the observed harm of entrenched ideologies juxtaposed with the sort of freedom that is equally likely to grant one wings as much as it will allow one to starve to death on the streets. The latter's a freedom that I find can only be ameliorated with compassion, and compassion is what this book's ending evokes: for a person, for a family, for a community, little by little, bit by bit, and while actions may be louder than words, there's no part of a human being that rises above all other parts and guarantees a certainty of being able to live with oneself. Such that results will never fit nicely into one category or another, much to the gnashing of teeth on both sides. Beyond that, I'll admit to wanting some concrete mention of bi/pan/etc, but as I said earlier, this is one of the best examples of "queer" that I've seen in the fullest sense of the word; so here, for certain, actions speak louder than words. You can only save yourself, says Dr. Feingold, but at least you can do that. It's easy to accuse this book of conservatism. These days, I'm more concerned about calcification amongst those who believe themselves to be the vanguard, especially of "progress", as I've run into so much intracommunity poison that I'm sure it's caused regression in significant amounts. What I care about is any and all finding their queer way without undue harm doled out to others beyond what is necessary to counteract dehumanization, and this book, whatever others may think of its ending, is very much such. I might also be feeling fond of it because its film version didn't spawn a capitalist grab of a sequel, in addition to the fact that this is Jewish story that doesn't begin and end with the Shoah (I wouldn't blame Alderman if that had ended happening but, y'know, that's cause Alderman, unlike a lot of authorial cash cows of that sort, is actually Jewish). The fact that I have a low level fascination with learning more about Judaism in all its intricacies is an undeniable bias, so do with that what you will. All in all, this isn't the most beloved book, but it's doing well enough for me to have some hope for the future, both in terms of literature as well as humanity. It is not for you to complete the task, but neither are you free to refrain from it.-Pirkei Avot 2:20 ...more At its core, Naomi Alderman's novel Disobedience, which was later adapted into a movie, is a story about two Orthodox Jewish women in love. Ronit, a formerly Orthodox woman who left her frum community to pursue a career—finance in the book, photography in the film—returns home to Hendon, London, on the occasion of her father, the rabbi's, death. Upon her return, she rekindles her romance with her teen sweetheart, Esti. Esti, however, is now married to a sweet if uninteresting man named Dovid. Together, Ronit and Esti navigate love, Torah, loyalty, and betrayal—of each other, of their families, and of their communities. Alderman grew up in the Orthodox London community she writes about, making her uniquely qualified to write this story. Her book, and the film adaptation by a non-Jewish director, were called groundbreaking: people said Disobedience was the first work of art to so explicitly depict women who love women within the Orthodox Jewish community. Then, in the same breath, the film in particular was accused of fetishization, and of portraying Jews in a negative light to the outside world. Both these criticisms and praises may be true. Disobedience powerfully paints the rich inner emotional lives of women who are confused about their feelings for each other, and at the same time wish to hold on to their love for their community—beautiful traditions and ancient rules and all. It is also true that Disobedience, particularly in its film iteration, may reinforce stereotypes about Jews, and about frum Jews in particular, creating communities in which women are trapped and cannot fully express themselves. Disobedience was lauded as the first story of its kind. But in many ways, it wasn't new—and its criticism wasn't new, either. If you wish to see a predecessor of Disobedience, you must look to the stage. Gut Fun Nekome (God of Vengeance), written by the Yiddish playwright Sholem Asch in 1906—exactly 100 years before the Alderman's Disobedience was published in 2006—was a play about two Jewish women in love. It was a sensation in Europe, and then came to America in English translation. In Gut fun Nekome, a brothel owner hopes to marry off his daughter to a respectable man—a rabbi's son, a scholar—in order to give her a holier, better life than her parents had. But his daughter, Rifkele, is secretly in love with Manke, one of the women being prostituted by her father. The two women run off together, disobeying Rifkele's father and trying to assert their own agency. Gut fun Nekome was so popular that the English production ended up on Broadway by 1923. So, stories about Jewish lesbians aren't new. They've been around, at least on the stage, for as long as depictions of any lesbians have. But God of Vengeance was not fated to spend long on Broadway; the play was quickly shut down on charges of obscenity. It was too Jewish, it was too lesbian, and the elite of 1920s New York couldn't stomach a play that centered both of these taboo identities at once. ISBN:9780316547611, 0316547611UPC:9780316547611, 99975059974General Note*Originally published in Great Britain by Viking, October 2016*--Title page verso.DescriptionWhen a new force takes hold of the world, people from different areas of life are forced to cross paths in an alternate reality that gives women and teenage girls immense physical power that can cause pain and death.DescriptionA rich Nigerian boy; a foster kid whose religious parents hide their true nature; an ambitious American politician; a tough London girl from a tricky family. When a vital new force takes root and flourishes, their lives converge with devastating effect. Teenage girls and women now have immense physical power-- they can cause agonizing pain and even death. And everything changes.AwardsWomen's Prize for Fiction, 2017.

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