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CHAPTER TWENTY-FIVE

THE GOLEMS TAKE NEW YORK: THE RESURGENCE OF THE GOLEM IN THE WORK OF CYNTHIA OZICK AND THANE ROSENBAUM

PETER SCHULMAN

Abstract

The late twentieth and early twenty first centuries have seen a resurgence of the golem in several major American novels. What factors might lead to such a re-imagining of the golem in American fiction? Cynthia Ozick's *The Puttermesser Papers* (1997) and Thane Rosenbaum's *The Golems of Gotham* (2002) re-invent golems no longer anchored in vengeance but in healing, as vehicles for the kabbalistic notion of *Tikkun Olam* ("repairing the world"). Ozick creates the first *female* golem to help the lonely protagonist become a reformist mayor; in *The Golems of Gotham*, the golem is transformed into a *team* of literary golems who storm Manhattan not only to heal the grief-stricken protagonist but to cure a city from injustices. In these two novels, the golem is updated as a crusader who addresses both the ills of citizens and a collective *fin de siècle* melancholy.

Keywords

Golem, Cynthia Ozick, Thane Rosenbaum, *The Puttermesser Papers*, *The Golems of Gotham*, Kabala, fin de siècle melancholy, Jewish-American fiction, New York.

Título

Los Golems toman Nueva York: el resurgimiento del Golem en las obras de Cynthia Ozick y Thane Rosenbaum

Resumen

A finales del siglo XX y principios del XXI, el personaje del Golem resurge en muchas novelas americanas importantes. ¿Por qué? Las novelas *Los papeles de Puttermesser*, de Cynthia Ozick, y *Los Golems de Gotham*, de Thane Rosenbaum, son ejemplos de una reinención del golem como criatura que puede curar a toda la sociedad, no solo ayudar a los judíos. Ozick crea un golem mujer (sin precedentes

en la literatura) y Rosenbaum inventa golems literarios. En las dos novelas, los nuevos golems pueden ayudar a cambiar las cosas para los habitantes de Nueva York, que sienten la melancolía del fin de siglo.

Palabras clave

Golem, Cynthia Ozick, Thane Rosenbaum, *The Puttermesser Papers*, *The Golems of Gotham*, melancolía finisecular, ficción judeoamericana, Cábala, Nueva York.

In biblical Hebrew, the root gimel-lamed-mem (g-l-m) refers to an unformed mass or limb; in the more mystical portions of the Talmud, the making of a golem is a mark of a rabbi's comprehension of the divine attributes. Yet, beginning in the Middle Ages, the golem became something more: a creature of terrific strength capable of defending a people from its enemies. It is this golem that captured the imagination of medieval mystics, fulfilling the promise that the suffering of a community might be assuaged—if only in the contemplation of its revenge. Since Gustav Meyrink's 1914 classic novel, the Golem has been left relatively untouched as a main character by modern writers. The late twentieth and early twenty first centuries have seen a resurgence of the figure of the golem in several major American novels, however. From Steve Stern to Michael Chabon contemporary American authors have suddenly felt compelled to re-examine the present ramifications of this ancient and medieval mythical figure and insert it in their novels. What literary or societal factors might lead to such a popular re-imagining of the golem in recent American fiction? Cynthia Ozick's *The Puttermesser Papers* (1997) and Thane Rosenbaum's *The Golems of Gotham* (2002) are particularly fascinating examples of a *fin de siècle* pre-occupation and re-invention of the golem as a figure no longer anchored in vengeance *per se* but as a personal healing agent and as a vehicle for the kabbalistic notion of *Tikkun Olam* ("repairing the world"). In *The Puttermesser Papers*, Ozick invents the first *female* golem to help the lonely spinster Ruth Puttermesser break the chains of her bureaucratic servitude, and catapult her into becoming a reformist mayor of New York. In *The Golems of Gotham*, the golem is transformed into a team of literary golems. Rosenbaum in fact imagines his golems as the ghosts of Primo Levi, Jerzy Kosinski and Paul Celan who, among others, storm Manhattan not only to heal the grief-stricken, divorced protagonist of the novel, Oliver Levin, but to cure a city of its urban maladies of injustice, hypocrisy and homelessness. In both of these novels, the golem is updated in terms of a new, metropolitan, specifically New York crusader that seems to address the ills of its lonely citizens as

well as a collective *fin de siècle* melancholy rather than a turn-of-the-century excitement.

“Although the golem itself always remains a fantastic creature”, Mike Pinsky writes, “the purpose for which it is used reflects the culture of its time” (1996, 215). Indeed, in examining representations of golems throughout the years, the fact that so many books involving golems emerge in American literature towards the end of the twentieth and early twenty first centuries after such a long absence inevitably points to some sort of societal symptom. In 2002, Adam Kirsch, writing for the hip New York online magazine *Slate* remarked, in 2002, in an article titled “Does the World Need Another Golem Novel?”: “Anyone who pays attention to contemporary fiction—especially, but not exclusively, fiction by Jewish writers—knows that the golem is a hot property” (Kirsch 2002, 1). Isaac Bashevis Singer, when his own book on the golem came out in 1983, observed: “The golem story appears less obsolete today than it seemed 100 years ago” (Kirsch 2002, 1). To what can one attribute this sudden surge of golem-focused literature? Kirsch is aware of the phenomenon but unable to explain it. As he notes:

Since Cynthia Ozick’s *The Puttermesser Papers* golems have found their way into novels of every type. Comic and tragic, allegorical and magical realist. It’s possible that this is nothing more than a fad, the literary equivalent of Hollywood’s enthusiasm for Kabbalah, but the golem population explosion also suggests that the ancient legend has become a way to explore some very modern problems (Kirsch 2002, 1).

Kirsch goes on to suggest that the problems could be inspired by contemporary debates on cloning or genetic engineering, though a close reading of both *The Puttermesser Papers* and *The Golems of Gotham* suggest otherwise, as both novels clearly delineate two distinctive utopian visions for New York City that significantly reflect the *Zeitgeist* of *fin de siècle* New York on the one hand and post-September 11th New York on the other. For Ozick, the city is in need of major idealistic reforms; for Rosenbaum, it is in need at once of significant healing and of serious historical reminders against forgetting the past. Both novels point to golems in terms of creatio—not via biology or chemistry, however, but through literature and words, the true nature of the golem’s power according to Gershom Scholem who writes, in his paradigmatic treatise on the golem in *Kabbalah*:

[the Talmudic] legends [surrounding the golem] are brought as evidence that if the righteous wished, they could create a world. They are connected,

apparently, with the belief in the creative powers of letters of the name of God and the letters of the Torah in general (Scholem 1996, 351).

In the famous Prague legend, for example, the golem is brought to life when Rabbi Lowe writes the letters Aleph-Mem-Taf *EMET* ("truth" in Hebrew) on the golem's forehead. And he is able to destroy it by erasing the Hebrew letters Mem-Tet which transform the word into MET ("death") when the golem runs amok. Similarly, both Ruth Pattermessenger and Ariel Levin, Oliver Levin's precocious young daughter in *The Golems of Gotham*, conjure their golems through words, through the power of language (in Levin's case it is via *Klezmerloschen*, a secret musical language),¹ before their own creations must be destroyed.

While the myth of the golem has long been associated with alchemy and magical incantations that reached its pinnacle with Meyrink's vividly supernatural novel *The Golem* or even Frankenstein-like danger as depicted by Paul Wegener in his classic Weimar silent film *The Golem: How He Came into the World*, what is striking about Ozick and Rosenbaum's respective usage of the golem is that they are both based on refined literary and urban sensibilities. They emerge from modern cityscapes rather than the strictly "tellurian myth" described by Scholem, who outlines the golem in terms of a pattern that begins with a ritual, proceeds to a legend and ends in a myth (Scholem 1996, 174).

In Ozick's and Rosenbaum's novels, however, mystical initiatives are produced strictly through the quirky vision of their protagonists. If the golem has often been associated with the biblical Adam who was also made from earth (*adamah* in Hebrew) after the 10 utterances of God during creation, Ozick's Pattermessenger accidentally creates a female golem from the earth of her house plants but also from the depths of her personal inner longings for paradise. Similarly, Rosenbaum circumvents the clay image completely by creating entirely spiritual golems who are in fact wraiths rather than tangible sculpted creatures. In each case, the tellurian myths become neo-metropolitan ones, interconnected with the time and space of each representation of New York they are set in. Both sets of golems are quite chatty (as opposed to the traditional golem who is silent) and subversive in that Ozick's is a feisty female (she starts off as a girl and ends as a woman) and Rosenbaum's are completely invisible and spectral (with the exception of trails of blood they sometimes leave behind). Moreover, they all seize control of New York before proceeding to turn it

¹ "Klezmerloschen" in reference to Ariel Levin is suggested by Alan Berger (Berger 2000, 8).

upside down at first through their reformist visions and then by their destructive impulses.

In *The Puttermesser Papers*, Ozick adeptly creates a golem straight from the quotidian which for Ruth Puttermesser is dreary and lonely. Puttermesser, which means "butterknife" in Yiddish, drones through an ungrateful bureaucratic existence in a corrupt mayor's office. Yet, she remains true to the question Ozick asks in her essay "The Riddle of the Ordinary," about the merging of the ordinary and the extraordinary within art: "What is Art?", Ozick asks. "It is first noticing, and then sanctifying the Ordinary. It is making the Ordinary with the Extraordinary" (Ozick 1983, 203). When we are introduced to Puttermesser, she dreams of a *Gan Eyden*, a garden of Eden in which she can enjoy the simplest of everyday pleasures such as eating the fudge she likes but also reading endless books and learning about many subjects at her local library. Yet despite her dreams of an idealized world, she is glued to a quasi-prison-bureaucratic-municipal routine: "Puttermesser will always be an employee in the Municipal Building. She will always behold Brooklyn Bridge through its windows" (Ozick 1998, 12).

While she once lived in a spacious, old world apartment on the Grand Concourse, a once thriving Jewish neighborhood in the Bronx, she has since moved to a sterile, modern apartment on Manhattan's upper east side, a neighborhood known for its high-salaried young professionals among whom the 46 year old Puttermesser does not blend. Her move was dictated by the disintegration and violence of the outer boroughs. While in the 1970's the entire city had crumbled under bankruptcy, general anarchy and crime (punctuated by major looting during a famous blackout in 1977), the 1990s, with their seemingly unbridled rise of the stock market and flush with money-making brokers and bankers, turned Manhattan into an illusionary playground for wealthy professionals while the working class was restricted if not pushed into the outer boroughs. It was a period of status and greed emblematic of the "yuppie towers" hastily but grandiosely erected by real estate moguls such as Donald Trump. As Puttermesser understands her apartment and how she got there, she was a victim of a general breakdown of order in the Bronx and had to flee to Manhattan:

The sink was a garish fake marble [...] She hated her new "luxury" apartment with its windowless slot of kitchen and two tiny cramped rooms, the bathroom without a bath tub, the shower stall the size of a thimble, [...]. Her majestic apartment on the Grand Concourse in the Bronx, with its Alhambra spaciousness, had been ravaged by arsonists. Even before that, the old tenants had been dying off or moving away, one by one; junkies

stole in, filling empty corridors with blood-stained newspapers, smashed bottles, dead matches in random rows like beetle tracks (Ozick 1998, 25).

The Bronx had indeed suffered a perpetual *Gotterdamerung* (exemplified by such books as Thomas Wolfe's *The Bonfire of the Vanities* in 1987 and, more recently, Jonathan Malher's *The Bronx is Burning* in 2005). Puttermesser's entire childhood, with its sparse happy memories were incinerated in one swoop:

On a summer evening, Puttermesser arrived home from her office without possessions: her shoes were ash, her piano was ash, her piano teacher's penciled 'Excellent', written in fine large letters [...] had vanished among the cinders. Puttermesser's childhood burned away (Ozick 1998, 26).

As she keeps getting demoted at work, the indignities of her professional life are mirrored in her general one. While she combats the coldness of her apartment with plants, "Puttermesser's days were arid," we are told. "Her office life was not peaceable; nothing bloomed for her. She had fallen" (26). She enters a post-lapsarian existence without any justification for her fall; yet, despite increasing indignities—"What was officially described as an 'internal reorganization'—demoralization, upheaval, bloodbath" (29)—Puttermesser dreams and visualizes a lofty urban ideal: "her titles were the poetry of bureaucracy," we learn, as her literary mind charts a better world for the city that seems unrealizable and naïve:

Puttermesser retained an immigrant's dream of merit: Justice, justice shalt thou pursue. Her heart beat for law, even for tax law: she saw the orderly nurturing of the democratic populace, public murals, subway windows bright as new dishes, parks with flowering borders [...] (30).

She is able to transcend the windowless confines of City Hall with utopian fantasies of a reconstructed New York City where all the fragmented and deteriorating boroughs would be united into one harmonious, messianic synergy. Puttermesser's visions take on a Whitmanesque love for the New York mosaic that are inexorably linked to elations far from the oppression by the cynical politicians she must serve. Although she longs to have a daughter, her love life is as empty as her work one as she must rely on an affair with an out-of-town married man. As she dreams of having a daughter in her image, she realizes, one night, that she is in fact holding her lover's heavy *Sunday New York Times* instead. This realization makes her suddenly aware of the *Times*' contents

and how the swirl of consumer-driven, crime-ridden stories replace her ephemeral but wholesome desires for family:

It was heavy as if she carried a dead child. The Magazine Section alone was a preternatural weight. Advertizing. Consumerism. Capitalism. Page after page of cars, delicately imprinted chocolates, necklaces, golden whiskey. Affluence while the poor lurked and muggers hid in elevators, shot drugs into their veins, struck guns into old grandmothers' tremulous and brittle spines [...] (37).

It is at this juncture—from imagining a daughter to having her spirit crushed by the realities of her vicious city—that the golem makes its first appearance: all she sees is a blank piece of paper on an unformed creature in her bed. Upon closer scrutiny, however, during which her hidden desires merge with the supernatural, she is able to discern the holy word that shoots from the pure, as yet unblemished page: the word Hashem, “the name”, a Hebrew word for God. This sudden revelation of holiness blasting through her monochromic existence links her fate to that of the golem whom she has unwittingly created. Unlike the legend in which Rabbi Lowe endeavors to create a golem to protect his Jewish community from blood libel massacres, Puttermesser produces a female one to personally elevate herself before elevating the citizens of New York in racial, class harmony rather than religious exceptionality. It is through reading the word that she achieves the proper “ecstasy” once necessary for mystics of yore to tap into the golem’s potential: “[I]t was as if the white of her own eye could suddenly see what the purposeful retina had shunned. It was in fact not so much a seeing in the sharpness of the reading [...]” (40).

For Ozick, the arrival of the golem is a question of perspective, a re-shifting of the point of view that ushers in the golem from quotidian horror to extraordinary marvel. For Puttermesser, who is, as Ozick writes, “polymathic”, the marvelous comes from reading. The ultimate word comes from the ultimate creator. Yet since the golem comes out of Puttermesser’s psyche (“I know everything you know. I am made of earth but also I am made of your mind” she tells Puttermesser), she is independent minded and overrides Puttermesser’s wish to call her by the biblical name Leah and chooses Xanthippe, Socrates’s ornery wife. She becomes the antithesis of the Jewish model by choosing an ancient Greek name. Moreover, she speaks Latin at times rather than Hebrew (49). These are the tell tale signs that things will not play out in a traditional golem narrative. While the immediate tasks the golem is first assigned are mundane such as preparing meals or shopping, they expand to letter

writing at work until she finally pushes Puttermesser to run for mayor. As Puttermesser had always viewed Rabbi Lowe as more mayor than rabbi, the golem satisfies Puttermesser's messianic yearnings for an urban utopia. The golem herself becomes just another outsider within a city of newcomers from every nation: "The thronged Caribbean faces and tongues of the Lower East Side drew her; Xanthippe, a kind of foreigner herself [...] was attracted to immigrant populations" (59).

Puttermesser gradually develops a succinct vision of paradise that the golem can enact. Her conceptualization of Prague becomes her new vision for New York. While *The Times* she had cradled told of an apocalyptic city; her ideal promises a "New York washed, reformed, restored" (64). It is the requisite "vision of Paradise [that] must accompany the signs" (64). As Puttermesser reads from ancient texts:

The sacred formulae are insufficient without the trance of ecstasy in which are seen the brilliance of cities and their salvation through exile, of heartlessness, disorder and the desolation of sadness (64).

As such, Puttermesser is able to burst through her prison-like cubicle which she must share with a colleague whose name, Cracow, inevitably suggests the famous Polish *shtetl*. Her psychological liberation leads to her forming what she calls "The PLAN"—a project she will run for mayor on: "A PLAN for the resuscitation, reformation, reinvigoration and redemption of New York (67)." As she creates her own party, "Independents for Socratic and Prophetic Idealism. ISPI for short" (72), with a graphic design poster of a serpent forming the "S", Puttermesser's golem-led campaign wins by a landslide and sweeps her into power. As a nod to Adam, perhaps the world's first golem, who was expelled from Eden for succumbing to the serpent, Puttermesser pledges to reclaim Eden for New Yorkers by removing the serpents from office and bringing peace to a turbulent city: "it is in the nature of paradise to be pacific, to be halcyon" (38). Under her regime, muggers dance in the park rather than hold people up; subways are beautiful, libraries are filled all night with people eager to study many languages, greenery abounds: "Intellect and courteousness are in the ascending" (77); "the burnt-out ruins of Brownsville and the South Bronx burst forth with spinneys of pines [...]. In their high secret pride, the slums undo themselves [...]" (77). Puttermesser even fantasizes about a literary utopia with Emily Brontë in charge of the police; Shelley as head of Water Resource Development, etc.

Of course, as it is normal for golems to do, Xanthippe eventually runs amok and Puttermesser's ideal society unravels. The cause? The golem's insatiable cravings for sex which prevent her from focusing on her work.

Once again, the serpent which had been temporarily defeated, outsmarts the dwellers of Eden and, just as Rabbi Lowe had done, Puttermesser must destroy her own creation. By kabbalistically circling around her 7 times and erasing the name, the golem finally becomes inert. Puttermesser puts her dead golem in the mayor's office attic rather than in a synagogue because hers is indeed a municipal golem, embedded in the aspirations of a multicultural if not secularized city rather than the ghetto Prague had become for the Jews under Rabbi Lowe's watch. While the golem returns to dust, so do Puttermesser's dreams as she cries out, in Miltonian fashion: "O lost New York! [...] O lost Xanthippe!" (100).

Just as Puttermesser had evoked literary figures to come to the aid of a broken city, Thane Rosenbaum's golems are also literary figures. Yet while Puttermesser uses her golem to launch a *Tikkun Olam*—a healing of the world—but is unable to perform a *Tikkun Atzmi* (a repair of self), Rosenbaum's novel, as Nicola Morris has so aptly explained (Morris 2007, 36), posits golems that try to do both. On the one hand, they force New Yorkers to be aware of the Holocaust and to never forget what happened by enacting edicts forbidding all smoking, all showers, all crowded subway cars, striped uniforms in the city (including the New York Yankees Baseball Team uniform pinstripes and even the stripes of zebras in the zoo). They destroy all films they think trivialize the Holocaust. Socially, they endeavor to end rampant homelessness. In terms of *Tikkun Atzmi*, however, the narrator must overcome his grief from the respective suicide of his parents. And his grief from his recent divorce. Moreover, he has to come to terms with his own traumatic childhood as the son of Holocaust survivors: he had internalized their trauma to the point where it became his own as well. The novel that he is writing (but is having trouble finishing) is called *Salt and Stone*. Just as Lot's wife was turned into a statue of salt for looking back at her destroyed city, Levin teeters on the verge of suicide to the point where looking back at his past fills him with a self-destructive urge.

This is why the golems who materialize in Manhattan were all writers who survived the Holocaust initially but killed themselves later: Paul Celan, Primo Levi, Jean Améry, Piotr Raviz, Jerzy Kosinski and Tadewsz Borowski. Unlike the visible golem of the past, however, or the unusually loquacious Xanthippe, Rosenbaum's golems are invisible to everyone but Levin. When they too go amok, only the shattered glass in the wake of their destruction remains to remind New Yorkers of Kristalnacht while they perform a frenzied and idiosyncratic rampage. Theirs is a surreal take-over of the city:

The Upper West Side was soon to be swallowed up in a primal scream. The rooftops shouted through the mouths of awakening, roaring gargoyles. And the gargoyles themselves, thousands of them from all over Manhattan [...] were undergoing a monstrous makeover (Rosenbaum 2002, 326).

Throughout the novel, the golems try to teach the world through words, but in the end, frustrated by the city's lack of attention, they explode in rage. In other recent golem novels, such as James Sturm's *The Golem's Mighty Swing*, violence erupts from a golem-inspired riot because of pent up rage within American society. In Pete Hamill's *Snow in August*, for example, the golem comes to the defense of Jews and Blacks who are being terrorized by a gang of racist louts in Brooklyn. In Rosenbaum's work, however, it is the golems themselves who act out the rage of their authors. It is a type of *mise en abyme*: the golems *are* all authors and the main protagonist, is a successful thriller writer. Moreover, the author of the novel as a whole, Rosenbaum himself, is able to channel his own anger at cheapening Holocaust artistic representations and dissipating collective memory through the anger of his literary creations. As he explains in an interview with Derek Parker Royal:

[T]he Post-Holocaust, while not an overlay of the original, nonetheless offers the possibility for something else, something that can endure, precisely because Holocaust memory requires survivors and the post Holocaust demands that the memory of the Holocaust not prevent the forward march into the future. As the golems teach in the *Golems of Gotham*, it is essential to somehow mediate the moral imperative, to remember and never forget with the equally moral duty to reconcile with the past and aspire to a life filled with meaning and possibility (Royal 2007, 4-5).

While Michael Chabon's golem in *The Amazing Adventures of Kavalier and Clay* saves one of the protagonists unintentionally because he is able to stow away in a coffin designed to help smuggle him out of German-occupied Prague, Chabon's golem is mute and inactive. To have had him awaken during the Holocaust would have been a revenge fantasy similar to Quentin Tarantino's recent film *Inglourious Basterds*. The golem is inactive and therefore unable to do his job to save six million Jews from being murdered even though, passively, he is able to save at least one person which can be tantamount to saving a whole world according to rabbinic teachings. By using the ghosts of survivors to help heal the present, Rosenbaum essentially uses a spiritual notion of the golem to reawaken a depressed post-9/11 New York which at first comes together during the height of the crisis but then must deal with the long

term effects of collective trauma. "Not only were there survivors," Rosenbaum remarks in speaking about the Holocaust:

[...] but, at least in my fiction, the aftermath gave us ghosts. My books are not only about survivors and their children, we must give equal billing to the dead [...] *The Golems of Gotham* in particular deals precisely with the concept of repair and resurrection, even if inadequate [...] futile (Royal 2007, 12).

While the golems' visit to New York ends in a destructive maelstrom, ultimately they allow Levin to heal, to come to terms with his dead parents and his failed marriage in order to get on with his life and be a wonderful parent to Ariel. "The golems inside you need to die" Primo Levi tells Levin at the end of the novel:

We gave them life by pushing you to search for truth, to know yourself and where you came from and how to live—*really* live, for tomorrow. [...] All of life starts with an *Alef* in the forehead and ends with a *Shin* in the mouth (Rosenbaum 2002, 366).

By being able to connect with his parents as ghosts, Levin was able to heal what had been repressed within him since his parents' death. Yet, Rosenbaum is clear in his emphatic desire for New Yorkers, and everyone else with trauma in their souls, to connect with their inner golems as well. As he writes through Levin:

The world of my grandparents was always mysterious, but not any more so than a world where there are actual golems. The ones who rescue and leave behind moral lessons. Because golems do live in each of us, whether we bring them on with the help of the Kabbalah or in some other way. Each of us has private golems [...]. They are always there, even when we don't know why, or what they want (Rosenbaum 2002, 363).

Ozick's pre 9/11 golem novel was able to offer a traditional golem narrative that temporarily liberated New York and Ruth Puttermesser from the greed and chaos that characterized *fin de siècle* New York. Puttermesser, as her name suggests, was just a "butterknife", however, in her approach to external and internal strife. Eventually, the unorthodox Xanthippe was undone by her own greed for power and sex, which ultimately distracted her from her golem mission and left Puttermesser as lonely and defeated at the end of the novel as she was in the beginning. Rosenbaum's post 9/11 golems, however, came with an intense spiritual mission and left behind a collective Tikkun for all readers to come away

with while simultaneously leaving the initially broken Levin more whole and repaired than when they found him. Adam Kirsch may ask if the world may really need another golem novel: as a myth, legend and mystical being, the golem is alive and well and performing its new function as a healer rather in a twenty first-century world in dire need of continuous repair rather than perpetual cycles of violence. It is fitting that Rosenbaum's novel has 36 chapters, or "double life" in Hebrew (two times "chai" which is 18, the numerical symbol of life in Judaism). If there is nothing more whole than a broken heart, Ozick and Rosenbaum have breathed new life and new forms to a hitherto dormant figure for many creative, literary years to come.

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