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# Abstracts

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# Abstracts

## ***Natalie Wynn “Remember, Reflect, Reimagine”: Jews and Irish nationalism through the lens of the 1916 centenary commemorations***

This paper examines popular representations of Jewish attitudes towards Irish nationalism, and the way that these have evolved in the hundred years between the Easter Rising of 1916 and its centenary commemorations in 2016. Although it is now a standard assumption that Jews supported the Irish nationalist movement, including its militant branch, sources from the first half of the twentieth century suggest that the reality was in fact significantly more nuanced and ambivalent. The fiftieth anniversary of the Easter Rising appears to have marked a turning point for constructions of both Irish and Irish Jewish identity. In 1966, the Irish government viewed the first state-sponsored commemoration of 1916 as an opportunity to foster more unifying and inclusive constructions of “Irishness” with the Easter Rising as a focal point. Around this time, a more positive narrative of Jewish engagement with Irish nationalism also appears to have emerged. In the ensuing fifty years this narrative has been gradually buttressed, expanded upon and embellished, particularly in the run-up to the much anticipated centenary commemorations of 2016. In this article I investigate how the narrative of Jews and Irish nationalism has evolved, and continues to evolve, in response to changing needs and circumstances both within and beyond Ireland’s Jewish community.

## ***Victoria Khiterer Seekers of Happiness: Jews and Jazz in the Soviet Union***

My article explores the contribution of Jewish composers, singers and musicians to the popularization of jazz in the Soviet Union. Many Soviet Jewish musicians chose this genre, because jazz relies upon improvisation as does klezmer music. My article focuses on the Soviet superstars of this genre.

Leonid Utesov was a legend of Soviet popular music: singer, jazz band conductor, film and stage actor. Many of Utesov’s musical hits had

***Jacek Partyka Casting a Shadow Backwards and Forwards: The Para-Holocaust Fiction of Charles Reznikoff, Isaac Bashevis Singer, and Bernard Malamud***

deep roots in Odessan Jewish culture. In 1929, he formed one of the first Soviet jazz bands, *Tea-Jazz* (abbreviation for Theatrical Jazz).

The Jewish composer Isaac Dunaevsky wrote the music for many of Utesov's hits and for the jazz-comedy *Veselye Rebiata* (Happy Guys, 1934). The Jewish melodies which Dunaevsky heard in his childhood were incorporated into many of his songs. Two other Soviet Jewish jazz stars, composers and conductors Alexander Tsfasman and Eddie Rosner, performed mostly Western jazz hits.

In the 1920s – mid 1940s jazz dominated Soviet popular music. However, during the anti-cosmopolitan campaign in the Soviet Union in the late 1940s-1953, jazz was forbidden as Western, American music. Only during Khrushchev's *Thaw* was the genre rehabilitated again.

**Key words:** Jews, jazz, klezmer music, folk music, Odessan Jewish culture, Soviet Union, anti-cosmopolitan campaign.

The article reconsiders critical reception of three historical novels by Bernard Malamud, Isaac Bashevis Singer and Charles Reznikoff, so as to take issue with Alvin H. Rosenfeld's assertion that "all novels about Jewish suffering written in the post-Holocaust period must implicate the Holocaust, whether it is expressly named or not" as it "casts its shadow backwards as well as forwards" (*A Double Dying*, 1980: 68). Interestingly, Rosenfeld, while pointing to Singer's and Malamud's alleged inability to face the subject matter of the Holocaust directly, does not even attempt to speculate on possible explanations for their alleged artistic impuissance (if it can be called impuissance at all). What is more, in his deliberations he disregards Reznikoff's prose completely, and that is why the present paper briefly analyzes *The Lionhearted*, a tale referring to the persecution of the Jews of York in England in the 12th century, to establish whether it is justified to regard it as a double discourse, and, arguably, a preliminary for "direct" writing about the Holocaust. All the analyses draw on two major heuristic models of evaluating cultural responses to the Holocaust – the exceptionalist and the constructivist – as put forward and theorized by Alan Mintz.

**Key words:** uniqueness of the Holocaust, Holocaust representation, the Holocaust in popu-

## ***Barry Keane Fighting for the Rosenbergs. The Polish Staging of Leon Kruczkowski's Play "Julius and Ethel"***

lar culture, historical novels, historical pageantry, Bernard Malamud, Isaac Bashevis Singer, Charles Reznikoff

Leon Kruczkowski was one of the few Polish writers to publicly protest about the treatment of Jewish people by the Polish Government in the years preceding World War II. First performed in Warsaw in 1954, his Polish play *Julius and Ethel* depicted the Rosenbergs as victims of political expediency on the part of the United States government. Staged at a time when the writing of drama in post-war Poland was subject to the strictures of social realism, the play was highly propagandistic. As this article looks to show, Kruczkowski's play offered an exploration into, and assessment of, the events and circumstances which led to the arrest and subsequent execution of the Rosenbergs. What is more, it will endeavour to illustrate how the reception of the play in Poland ignited discussion about the place and role of Jewish writers and intellectuals in post-war Poland.

## ***Sabine Stach Narrating Jewish History in Free Walking Tours – Warsaw as a case study***

Telling history in guided city tours means negotiating it with the audiences on the ground. The narration does not only have to be anchored in the specific urban space, it also has to meet the tourists' expectations, pre-assumptions, and images in order to be perceived as "authentic" and appreciated as a worthwhile experience. The case study looks at the mediation of Jewish heritage in Warsaw in a specific tour guiding genre: free walking tours. Analyzing the tours "Jewish Warsaw" by two providers, *FREE Walking Tour Foundation* and *Orange Umbrella*, I argue that it is not sufficient to focus on the various matters of simplification typical for "popular history". Especially in Warsaw, a city lacking material traces of its rich Jewish life before WWII, material and performative impacts of the touristic practice have to be taken into consideration. Both presentations turn out to be highly contradictory in this regard: while the "tourist's gaze" is mainly directed to well-known images of Jewish presence in pre-war and wartime Warsaw the visitors bodily experience the absence of Jews. One reason for that seems to be the paradoxical notion of "the authentic" which is attributed only to the lost heritage and its

***Vasco Kretschmann***  
***Entangled heritage.***  
***Wrocław's German-***  
***Jewish and Polish-***  
***Jewish history exhibi-***  
***tions, 1920–2010***

material traces. In large parts of the tours, the guides did not comment on the visible, tangible materializations of post-war Polish-Jewish history we did see but on the pre-war heritage we did not see.

**Key words:** tourism studies, popular history, Jewish history, performativity, tour guiding

This paper examines how the museums of German Breslau and Polish Wrocław have dealt with the city's Jewish past over the last century. The history presentations stand symbolically for the integration as well as the exclusion of a significant part of Wrocław's population. Jewish history exhibitions reflect in particular the discontinuity of popular culture in the 20th century. In 1928/29 the City Museum of Breslau supported the community in establishing a Jewish Museum. After 1933 the exclusion of Jews from public life was drastic, a separate Jewish museum existed until the pogrom of 1938 and the destruction of the Jewish community. On the ruins of German-Jewish Breslau grew Polish-Jewish Wrocław. Significant here is how different aspects and places of German- and Polish-Jewish heritage have been interwoven. After only a few years this large Jewish-Polish community was excluded by the communist nation state. Jewish history was banned from the public museums of Wrocław until the 1980s. Here the renovation of the Old Jewish Cemetery was a major step in discovering and exhibiting the Jewish past. It was an expression of the restitution of a crucial chapter of local history that went beyond national limitations.

**Keywords:** Breslau, Collection, Community, Destruction, Exhibition, Expulsion, German, History Exhibition, Holocaust, Jewish Cemetery, Jewish History, Judaica, Local History, Museum, Polish, Silesia, Synagogue, World War II, Wrocław.

***Martin Renghardt***  
***Remembering South-***  
***ern Germany's Jew-***  
***ish past***

Since the 1980s about 40 Jewish memorials and museums have been established in villages and towns of Southern Germany, mostly in former synagogues and neighbouring buildings. In this article, their genesis, conception and purposes are described and analyzed as well as shortcomings and taboos. While usually initiated by local residents, the memorials have been estab-

***Liat Steir-Livny***  
***Aftereffects: The Representation of the Holocaust, its Universal Moral Implications and the Transgenerational Transformation of the Trauma, based on the Israeli documentary film Oy Mama***

***Eva Pfanzer***  
***Performing the Holocaust on social networks: digitality, transcultural memory and new forms of narrating***

lished by non-Jewish German museum makers. As such they reflect the peculiarities of German national memorial culture and thus are often seen as alien by Jews living in Germany today.

The Holocaust has found ample expression in Israeli documentary cinema throughout the years. The case study of the paper is the documentary film *Oy Mama* (Noa Maiman; Orna Ben-Dor Niv, 2010). In the documentary, third generation Holocaust survivor Maiman explores the way the trauma of her 95-year-old grandmother, Fira, influenced the second and third generation, and the way it combines in the life of Fira's Peruvian caregiver, Magna, and Magna's 5-year-old daughter, Firita, who are about to be deported from Israel. The paper will analyze the complex combination it generates between generations, past and present, Jewish-Israelis and foreign workers. As opposed to psychological research, which questions the transgenerational transformation of the trauma, the paper will show how Maiman claims that the Holocaust shaped the identity of the second and third generation in her family. The paper will also show how through the combination of Fira's, Magna's and Firita's stories, Noa asks, not only to commemorate a familial Holocaust story, but also to enable the viewers to interpret the present through the past, hoping it will help the plea of the foreign worker.

The Internet and more particularly social networks shape discourses about Holocaust history and memory crucially: The presentation, representation and the discussions on Internet-websites is a paramount example for transcultural mediation processes between history and memory, between commemoration, technology and culture, between institutionalized and public history. The paper will analyze these phenomena using examples from German and English content on the Internet. These examples address the apparent transcultural frictions and indicate that the Internet has an influence on the discourse not only as a medium of acceleration but also as a central medium of public history and politicization. As such, it will mediate, shape, "like", share, and carry the memory of the Holocaust forward in the future. Still, these per-

performances follow unwritten laws of aesthetics and authorship that have so far characterized the discourses of memory even if they stretch the limits of what has been seen as appropriate by institutionalized memory.

**Keywords:** Internet, social media, Holocaust, memory, transnational memory, transcultural memory, globalization, public history