

Reinhard Ibler (Hg.)

Unter der Mitarbeit von Friedrich von Petersdorff

**Der Holocaust in den mitteleuropäischen
Literaturen und Kulturen:
Probleme der Politisierung und Ästhetisierung**

Materialien des Internationalen Workshop,
Gießen 18.-19. Juni 2015

Reinhard Ibler (ed.)

Assisted by Friedrich von Petersdorff

**The Holocaust in the Central European
Literatures and Cultures:
Problems of Poetization and Aestheticization**

Proceedings of the International Workshop,
Gießen 18-19 June 2015

Literatur und Kultur im mittleren und östlichen Europa

herausgegeben von Reinhard Ibler

ISSN 2195-1497

- 9 *Olena Sivuda*
"Aber plötzlich war mir, als drohe das Haus über mir
zusammenzubrechen."
Komparative Analyse des Heimkehrermotivs in der deutschen und russischen Prosa
nach dem Zweiten Weltkrieg
ISBN 978-3-8382-0779-7
- 10 *Victoria Oldenburger*
Keine Menschen, sondern ganz besondere Wesen ...
Die Frau als Objekt unkonventioneller Faszination in Ivan A. Bunins Erzählband
Temnye allei (1937–1949)
ISBN 978-3-8382-0777-3
- 11 *Andrea Meyer-Fraatz, Thomas Schmidt (Hg.)*
„Ich kann es nicht fassen,
dass dies Menschen möglich ist“
Zur Rolle des Emotionalen in der polnischen Literatur
über den Holocaust
ISBN 978-3-8382-0859-6
- 12 *Julia Friedmann*
Von der Gorbimanie zur Putinphobie?
Ursachen und Folgen medialer Politisierung
ISBN 978-3-8382-0936-4
- 13 *Reinhard Ibler (Hg.)*
Der Holocaust in den mitteleuropäischen Literaturen und Kulturen:
Probleme der Politisierung und Ästhetisierung
The Holocaust in the Central European Literatures and Cultures:
Problems of Poetization and Aestheticization
ISBN 978-3-8382-0952-4

Reinhard Ibler (Hg.)

**DER HOLOCAUST IN DEN
MITTELEUROPÄISCHEN
LITERATUREN UND KULTUREN:
PROBLEME DER
POETISIERUNG UND ÄSTHETISIERUNG**

The Holocaust in the Central European
Literatures and Cultures:
Problems of Poetization and Aestheticization

ibidem-Verlag
Stuttgart

Bibliografische Information der Deutschen Nationalbibliothek

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

Bibliographic information published by the Deutsche Nationalbibliothek

Die Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.d-nb.de>.

∞

Gedruckt auf alterungsbeständigem, säurefreiem Papier
Printed on acid-free paper

ISSN: 2195-1497

ISBN-13: 978-3-8382-0952-4

© *ibidem*-Verlag
Stuttgart 2016

Alle Rechte vorbehalten

Das Werk einschließlich aller seiner Teile ist urheberrechtlich geschützt. Jede Verwertung außerhalb der engen Grenzen des Urheberrechtsgesetzes ist ohne Zustimmung des Verlages unzulässig und strafbar. Dies gilt insbesondere für Vervielfältigungen, Übersetzungen, Mikroverfilmungen und elektronische Speicherformen sowie die Einspeicherung und Verarbeitung in elektronischen Systemen.

All rights reserved. No part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form, or by any means (electronic, mechanical, photocopying, recording or otherwise) without the prior written permission of the publisher. Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

Printed in the EU

Inhalt / Contents

REINHARD IBLER: Introduction	7
<i>Die Ästhetisierung des Holocaust: Diskussionen und Strategien / Aestheticizing the Holocaust: Discussions and Strategies</i>	11
ANJA GOLEBIOWSKI: Schreiben nach Auschwitz? Reaktionen der polnischen Literatur auf den Holocaust	13
KATARZYNA ADAMCZAK: Ästhetik des (sekundären) Bildes in neuesten polnischen Dramen: Zyta Rudzka's <i>Fastryga</i> und Artur Pałygas <i>Żyd</i>	23
URSZULA KOWALSKA: Between the <i>Post-</i> and <i>Popmemory</i> . Holocaust Narrative in Contemporary Culture – an Attempt of Exemplification	43
ANDREAS OHME: Die Transzendierung der Geschichte durch die Poetisierung der Darstellung in Jiří Weils Prosazyklus <i>Barvy (Farben)</i>	57
HANA HRĚBKOVÁ: Jiří Weil: <i>Žalozpěv za 77 297 oběti</i>	79
CHARLOTTE KITZINGER: „Und, da das Schweigen Gift mir wird im Munde, / Gebe ich weinend von der Schande Kunde“. Karl Schnogs (1897 – 1967) satirische Holocaustdichtung	89
AGATA FIRLEJ: Humour and Irony as Forms of Aestheticization of Shoah Narrations: the Play <i>Doma u Hitlerů</i> by Arnošt Goldflam	103
<i>Holocaustdichtung zwischen Poetizität und Prosaisierung / Holocaust Poetry between Poeticity and Prosaization</i>	115
CHRISTIANE CHARLOTTE WEBER: Lyrische Grüße an Deutschland – Manfred Herzfeld und andere ,ungeübte‘ Verfasser von Holocaustgedichten 1945 bis 1949	117

ŠTĚPÁN BALÍK: Czech Bystanders Writing Poetry about the Shoah. Different Ways of Poetic Languages in the First Post-War Literary Reactions	129
ARKADIUSZ MORAWIEC: Tadeusz Różewicz's Poetics of Testimony	145
SASCHA FEUCHERT: Heimrad Bäckers <i>Nachschrift</i> und/als Zeugnisliteratur	161
ANNA MARIA SKIBSKA: Towards the Unavoidable Silence: on the Shoah Context in Andrzej Sosnowski's Poetry	171
<i>Das Erzählen des Holocaust zwischen Authentizität und Fiktionalität / Holocaust Narration between Authenticity and Fictionality</i>	201
REINHARD IBLER: Zwischen Dokument und Kunst: Josef Bors Werke über den Holocaust	203
HANS-CHRISTIAN TREPTE: Jerzy Kosinskis „Autofiction“ – eine mögliche Strategie, über den Holocaust zu schreiben?	217
JIŘÍ HOLÝ: Arnošt Lustig's <i>Colette, dívka z Antverp</i> – Between Historical Facts and Fiction	231
ŠÁRKA SLADOVNÍKOVÁ: The Film <i>Colette</i> – Risks of a ‚Modern‘ Approach to the Depiction of the Holocaust	243
ANNA ARTWIŃSKA: Zeitbrücken. Erinnerungen an den Holocaust in Ivan Klímas Erzählband <i>Moje nebezpečné výlety</i>	255
MARTA ŠKUBALOVÁ: Zum Motiv des Holocaust in der Vertreibungsliteratur	271
Personenverzeichnis / Index of Names	283

Introduction

The problems discussed in the following contributions touch a very sensitive subject. Not only since Adorno has it been questioned whether it is legitimate at all to relate the Holocaust to poetic and aesthetic phenomena, as only authentic testimonies, documents, or at least ,unliterary‘, prosaic approaches were considered to be appropriate in dealing with the Nazi genocide. From the very beginning of the literary-cultural engagement with the Holocaust there were, however, also clear tendencies towards a literarization, poetization, ornamentalization etc., i.e. towards artistic means running contrary to this demand. Nowadays, as the generation of the victims and eye-witnesses is dying out and the generation of the grandchildren and even great-grandchildren has taken over the responsibility for keeping the cataclysm of the Holocaust in the collective memory, new approaches primarily affecting a work’s aesthetic and artistic sphere (also in the form of provocative, taboo-breaking devices) are more and more regarded as necessary instruments to evoke the attention required for this meaningful task.

The present volume contains the proceedings of an international workshop held at Justus Liebig University Giessen on 18 and 19 June 2015. This workshop was the seventh meeting of the Czech-Polish-German project group cooperating in the field of a comparative study of Holocaust literature, theatre and film. The project, which started with a first meeting in 2010 in Giessen, had its first research cycle in 2011 and 2012 with four workshops held in Łódź, Prague (twice) and Giessen – dealing with the different periods in the engagement of the Central European literatures and cultures with the Holocaust topic.¹ The focus of attention of the project’s second research cycle (2014/15) centred upon the role of special literary and artistic criteria in Holocaust literature, theatre and film. The Prague workshop on 8 and 9 May 2014 was dedicated to the problems of genres.² In 2015 the Giessen workshop followed and, finally, a third one was

¹ For further information see: Reinhard Ibler: Vorwort. In: *Der Holocaust in den mitteleuropäischen Literaturen und Kulturen seit 1989. The Holocaust in the Central European Literatures and Cultures since 1989*. Ed. by Reinhard Ibler. Stuttgart 2014, pp. 9-13.

² See the volume with the proceedings of this workshop: *The Aspects of Genres in the Holocaust Literatures in Central Europe*. Ed. by Jiří Holý. Praha 2015.

held in Poznań on 17 and 18 December with the title *The Reception of Literary and Artistic Works about the Holocaust*.³

The vast majority of the articles of the present volume is about literary problems, often exemplifying their subject using specific works mainly from Czech, Polish and German literature. But there are also texts regarding film and other media (see Šárka Sladovníková's and Urszula Kowalska's contributions). With respect to the subject of the volume, i.e. problems of poetization and aestheticization in Holocaust literature and culture, we can identify three central fields of interest.

A first group of contributions is concerned with the question whether an aesthetic approach to the Holocaust is possible and by what means such an approach can be realized. This question already played an important role in post-war literature, as Anja Golebiowski demonstrates by reference to the discussions in Poland in the 1940s and 1950s. In the works created after 2000 by representatives of the latest generation the search for strategies of aestheticization became, however, as mentioned above, a vital factor in the efforts of literature and culture to contribute to the prevention of collective amnesia (see the articles by Katarzyna Adamczak on recent Polish drama and by Urszula Kowalska showing how the Holocaust can be narrated in various – Polish and Czech – cultural media). The use of an 'ornamentized' language also belongs to this area, a phenomenon for example typical of some works by the Czech author Jiří Weil (who is in the focus of Andreas Ohme's and Hana Hříbková's contributions). Another issue referring to the question of aestheticization is the connection of Holocaust works with satire, humour, irony and the grotesque. This topic is taken up by Charlotte Kitzinger in her article about the satirical poetry of the lesser known German author Karl Schnog, a representative of the victims' generation, and by Agata Firlej who introduces a Hitler drama full of humour and grotesque by the contemporary Czech author Arnošt Goldflam.

A second key subject of our volume is Holocaust poetry between the poles of 'poeticity' and 'prosaization'. Whereas a conventional poetic expression can often be met in the sphere of occasional verse (see Christiane Charlotte Weber's article on the Holocaust poetry of German 'untrained' authors in the post-war

³ Proceedings forthcoming in 2016.

years), the representatives of ‚high‘ poetry often tended to use new, sometimes experimental poetic forms or even a rough, deliberately ‚unpoetic‘ style, as illustrated in the contributions by Štěpán Balík about the poetry of Czech ‚bystanders‘ and by Arkadiusz Morawiec about Tadeusz Różewicz’s poetics of „stuck in a lumpy throat“. Sascha Feuchert presents a work by the Viennese poet Heimrad Bäcker who by de- and reconstructing Holocaust texts written by victims, perpetrators and scholars constructs a special form of „meta-poetry“. And Anna Maria Skibska reads selected texts of Andrzej Sosnowski’s exceptional, enigmatic poetry – being open to a great variety of interpretations – for the first time against the backdrop of the Holocaust.

The third field of topics in the volume is formed by contributions dealing with narrative works about the Holocaust which are situated between the poles of authenticity and fiction resp. between document and art. In earlier works, especially if written by victims, literary critics often viewed with suspicion the purpose and legitimacy of mixing memories of authentic experience with clearly fictional elements. So, the works of the Czech-Jewish author and Holocaust victim Josef Bor aroused among the critics approval as well as scepticism (see Reinhard Ibler’s article), and the American author of Polish origin Jerzy Kosinski even created a scandal – treated in Hans-Christian Trepte’s contribution – with his famous novel *The Painted Bird* using authentic material as well as fiction. Whereas in these works the mere fact of partial fictionalization was seen as a dubious dealing with historical truth, in the novels and stories by Arnošt Lustig, one of the major Czech writers in the field of Holocaust literature, the attempt of creating an impression of authenticity by integrating often very direct and explicit naturalistic scenes dominated by brutality and cruelty, was repeatedly criticized as a tendency towards superficiality and triviality. This problem is discussed in the two texts about Lustig’s novel *Colette* (Jiří Holý) and its film version (Šárka Sladovnicková). The function of narrator and narration is focussed upon in two contributions. Anna Artwińska, using the example of a late short story collection by the Czech author Ivan Klíma, demonstrates the phenomenon of a „multi-layered temporality“ by which a complex interaction of past and present time levels is evoked, and Marta Škubalová treats the problem of ideologi-

cal manipulation in Czech and German works relating the motifs of Holocaust and expulsion to one another.

I want to thankfully mention that the workshop, the proceedings of which can be found in the present volume, would not have been possible without the financial support by the German Academic Exchange Service (Deutscher Akademischer Austauschdienst, DAAD), namely its Czech-German and Polish-German funding programmes for research cooperation within the „Projektbezogener Personenaustausch“ (PPP), as well as by the Giessen Centre for Eastern European Studies (Gießener Zentrum Östliches Europa, GiZo). I also want to give my cordial thanks to Katharina Bauer, Elisa-Maria Hiemer and Magdalena Szych, the members of my chair's staff, for their organisational support of the workshop. With respect to the present publication I want to point out the very constructive cooperation with Valerie Lange of the publishing house *ibidem*. This cooperation made it possible to develop within only a few years the book series *Literatur und Kultur im mittleren und östlichen Europa (Literature and Culture in Central and Eastern Europe)* which soon met broad approval. I am glad and thankful that we now have the opportunity to enrich this series with a further volume. Last but not least, I am deeply indebted to Friedrich von Petersdorff who not only helped by proof-reading the English texts of this volume, but who also – for the benefit of the entire book – provided numerous suggestions and critical comments.

Giessen, July 2016

Reinhard Ibler