



VI. mezinárodní workshop na téma Problematika žánrů v literatuře s tematikou holokaustu ve střední Evropě, Praha 8.–9. květen 2014

Aleksandra Bąk-Zawalski

Zur polnischen Rezeption der Holocaustliteratur mit einem feministischen Kontext am Beispiel von Ruth Klüger und Bożena Umińska-Keff

In den Werken von Ruth Klüger und Bożena Umińska-Keff sind die Weiblichkeit und das Judentum miteinander verflochten, sie verzahnen sich miteinander, so dass sie eine gesellschaftliche Kategorie der Andersartigkeit, Minderwertigkeit und Ausschließung bilden. Ihre Literatur ist ein Ausdruck der Missbilligung einer doppelten Verstrickung der jüdischen Frauen in Stereotype über Geschlecht und Rasse gegenüber. Die Aufnahme ihrer Publizistik in Polen spiegelt in hohem Maße ein kritisches – sowohl in gesellschaftlicher als auch in politischer Hinsicht – Verhältnis zur Gender-Theorie und zur Problematik des Antisemitismus im polnischen gesellschaftlichen Leben wider.

In the works of Ruth Klüger and Bożena Umińska-Keff, womanhood and Jewishness are interlaced and overlap, constituting the social category of otherness, inferiority and exclusion. Their works express disapproval of this double entanglement of Jewish women in gender and racial stereotypes. The reception of their articles in Poland reflects a predominantly critical social and political attitude towards gender studies and the anti-Semitism phenomenon in Polish public life.

Štěpán Balík

Provocative Poetry of Radek Malý as a Tool of Suitable Dealing with Shoah

In the poetry of Radek Malý – a poet, translator, academic and co-author of books and textbooks for children – rather provocative reflections appear on the Shoah. Even though this theme does not form the main part of any of his collections, the topic is present in each of his five books – Lunovis (2001), Vraní zpěvy (2002; literary price of Orten's Kutná Hora), Větrní (Zcestné verše) (2005), Malá tma (2008) and the last one Světloplaší (2012). The comments on the Shoah are necessary to be interpreted in the context of Malý's other Jewish motifs (Ashaver, menorah), Czech-German-Jewish cultural and political relation and expressionist stylistic features. In the afterword of Větrní, Ludvík Kundera



noticed – apart from Malý's inspiration of expressionist works – his tendency to formulate the narrative in questions. In addition, Malý uses drastic grotesque (e. g. rhyme Faust – Holokaust) in the form of a pun. His questions and provocations ought to be seen in the perspective of his poetic „research“ into good and evil, the existence of God and Death etc. Malý's poetic contribution to the Shoah is one of the latest of this kind. Moreover, it is presented in a very inovative, taboo breaking way, which may sometimes be misapprehended. Malý's work deserves attention as well as previous rather sporadic reference to the Shoah in Czech poetry (e. g. Hrubín, Biebl, Kolář, Branislav, Weil, Seifert).

Małgorzata Balcerzak

Authenticity as a Trap: The Search for a New Canon of Holocaust Literature.

The Case of Andrzej Bart

The Andrzej Bart's novel *The Fly-trap Factory* (*Fabryka muchołapek*) was published in 2008. The protagonist of this book is Chaim Mordechaj Rumkowski, the leader of the Lodz ghetto and the chairman of the Judenrat. His biography stirs controversy, many historians claim that he helped in the exterminate especially the youngest residents of the ghetto. One of the legends about 'King Chaim' says that he was thrown into the crematorium by the co-prisoners in Auschwitz. Polish writer and filmmaker presents the Rumkowski's story in a different setting – he shows him as a silent defendant in a lawsuit brought by the victims (in fact, the trial never took place). On the list of witnesses are Janusz Korczak and Hannah Arendt, but the verdict is foregone conclusion. Andrzej Bart's novel (as Jáchym Topol's books) provokes the question of reception, and the role of postmodern narrative in the context of Holocaust literature. In my presentation I will focus on three major issues: transition from authentic literature in the direction of counterfactual narrative, de-tabooisation and redefinition of literary canon after 1989 and 'the natural history of evil'.

Agata Firlej

What Was Exactly Kateřina's Gesture?

Around the Arnošt Lustig's *Modlitba pro Kateřinu Horovitzovou* as a Novel and a Drama



This essay is devoted to Lustig's novel *Modlitba pro Kateřinu Horovitzovou* in genealogical reflection. Reference to teatrology (which is much less frequent in the theoretical texts although the concept of representation is derived from that area and has much in common with hypotyposis) is crucial. Theatricality was a characteristic of the concentration camp organisation and Lustig uses this feature, creating the inner, dramatic world of his novel. Also metonymy – seen as a figure a not a trope and strictly connected to the theatricality – opens a possibility of not only theoretical search but also artistic thinking of Shoah. Theatricality of the undertaking described by Lustig is evoked in the very first scene (yes, scene) when the main characters – Kateřina and her protector Herman Cohen change clothes to the bespoke ones made by a camp tailor. Later a delicate psychological play keeps its participants checkmated, unable to reject mystification despite a growing doubt. Almost all avoid confrontation with unavoidable – and foreknown – truth, dutifully playing imposed roles. A Kateřina's pistol shot was a moment in which an element of chaos, multitude, unbridledness burst into a monolithic world of overmen. Kateřina Horovitz' metonymic gesture showed theatricality, falseness of Nazi's *Weltanschauung*; idol fell down. The last scene in which a rabbi says a strange *kadish* over the Kateřina's body – a *kadish* in which the name of God is no longer important – can be interpreted as one more metonymic gesture. Theatricality of a camp and theatricality of a train trip are characteristic of structure or syntagmatic feature of the world described by Arnošt Lustig.

Anja Golebiowski

Holocaustliteratur oder Holocaustliteraturen. Überlegungen zur Gattung

Die Gattung gehört zu den zentralen Kategorien des literarischen Diskurses, bei der es sich nicht allein um eine profane Beschreibung und Kategorisierung von Textsorten handelt. Schließlich nehmen Gattungen ihren Ausgangspunkt - wie Tzvetan Todorov es formuliert - in menschlichen Diskursen, weshalb sie semiotisch stark aufgeladene Phänomene sind, die einen Spiegel zeitgenössischer Debatten und Entwicklungen darstellen.

Obwohl der Terminus Holocaustliteratur bereits kurz nach Ende des Zweiten Weltkriegs auftaucht, gibt es keine eindeutige Verständigung darüber, was unter diesem Begriff zu verstehen ist. Die Klärung dieser Fragestellung ist eine höchst sensible Aufgabe, da sie nicht auf ein rein literaturwissenschaftliches Problem reduziert werden kann. Der Holocaust darf nicht auf den Wert eines beliebigen Sujets degradiert werden. Dennoch muss die Frage nach der Gattungsbeschaffenheit und -gense gestellt werden, da sie wichtigen Aufschluss über den gesellschaftlichen Umgang mit dem Holocaust gibt.



Um sich der Gattung anzunähern, reflektiert der geplante Beitrag den Gattungsbegriff Holocaustliteratur unter den verschiedenen Gesichtspunkten. Bezugnehmend auf Alvin Rosenfelds Aussage, dass Holocaustliteratur international sei, soll insbesondere der nationale und transnationale Charakter diskutiert werden.

The genre is a central category of literary discourse, that can't only be regarded as a description and categorisation of texts. Finally, genres have their origin – as Tzvetan Todorov puts it - in human discourse. Therefore, they are semiotic phenomena, which are a mirror of contemporary debates and developments. Although, the term holocaust literature already shows up shortly after the end of World War II, there is no clear consensus on its meaning. The clarification of this issue is a highly sensitive task, particularly as it can't be reduced to a problem of literary theory. The Holocaust may not be relegated to the value of an arbitrary subject. Nevertheless, this question must be asked since it provides important information about the way society deals with the Holocaust. In order to approach the genre, the paper reflects the different aspects of the genre Holocaust literature. Referring to Alvin Rosenfeld's statement that Holocaust literature is international, especially the national and transnational character of the genre are discussed.

Elisa-Maria Hiemer

Dealing with the Holocaust in Autobiographic Texts of the Post-Holocaust Generation. Examples from Latest German and Polish Literature

The scientific discussion in literary science about the European Jewry mainly focuses on aspects like perishing and remembrance. The young generation of Jewish writers can oppose their works to this past centered point of view though. Authors like Agata Tuszyńska, Piotr Paziński, Maxim Biller and Lena Gorelik try to find their own answers to the question what it means to be a Jew in nowadays Europe. In my paper, I would like to sketch different ways of dealing with the Holocaust memory and the problems linked to it: While Tuszyńskas and Pazińskis works can be understood as a careful approach to Jewish identity by inquiring their roots, Gorelik and Biller provoke laughter and irritation by sarcastic comments and joking about stereotypes and prejudices. Regardless of the way the works deal with Jewishness, the narrators quickly come into conflict between the past (represented by the family's memories about the Holocaust) and the present (the own new interpretation of Jewishness). Thus this paper aims at rethinking the current conditions of Jewish life beyond the Holocaust, too.



Die literaturwissenschaftliche Diskussion über das europäische Judentum konzentriert sich vorwiegend auf Aspekte des unwiederbringlich Zerstörten und der Erinnerung. Dabei können die Werke der jüngeren jüdischen Autorengeneration dieser auf die Vergangenheit fokussierten Sicht einiges entgegensetzen. Autoren wie Agata Tuszyńska, Piotr Paziński, Maxim Biller und Lena Gorelik versuchen in autobiographischen Texten eine eigene Antwort auf die Frage zu finden, was es bedeutet im heutigen Europa Jude zu sein. In meinem Vortrag möchte ich unterschiedliche Wege skizzieren, wie mit der Erinnerung an den Holocaust und den damit verbundenen Problemen umgegangen wird: Während Tuszyńska und Paziński in ihren Werken durch eine Spurensuche eher eine behutsame Annäherung an die eigene jüdische Identität wagen, provozieren Gorelik und Biller mit sarkastischen Kommentaren, Witzen über Stereotype und Vorurteile. Ungeachtet der Herangehensweise kommen die Erzähler jedoch in einen Konflikt zwischen Vergangenheit (repräsentiert durch die Familienerinnerungen an den Holocaust) und Gegenwart (d.h. der eigenen Interpretation des Jüdischseins). Der Vortrag versucht daher auch die gegenwärtigen Bedingungen jüdischen Lebens über den Holocaustdiskurs hinweg zu überdenken.

Jiří Holý

Five Versions of *The Shop on Main Street*

Ladislav Grosman's novel *Obchod na korze* (*The Shop on Main Street*) was made famous by the film directed by Ján Kadár and Elmar Klos, eventually winning the American Academy Award for the best foreign film in 1965 (in the U.S. it was released as *A Shop on the High Street*). The screenplay and film were based on Grosman's short story "Past" (1962, *The Trap*) which was written in Slovak and published in Czech translation in the Prague journal "Plamen". The novel *The Shop on Main Street* was then created immediately after the screenplay (which Grosman cooperated on) and simultaneously with the film. The novel was published for the first time as a serial story in the Prague magazine "Mladý svět" from August to December 1964. It was edited in the publishing house "Mladá fronta" in 1965. The film premiered in October 1965. Therefore, there are five different versions of this work: 1) the short story translated from Slovak into Czech (only 20 standard pages), 2) the serial story written in Czech (about 60 pages), 3) the screenplay in Czech (edited 1998; about 70 pages), 4) the novel in Czech (about 100 pages), and 5) the film spoken in Slovak and partly in mixture of Slovak-Polish-Yiddish (128 minutes).



Hana Hříbková

Theatre and Film Adaptations of Jiří Weil's Literary Work

The literary works of Czech novelist, journalist, translator, literary critic and scientist, Jiří Weil (1900–1959), attracted directors as well as musicians from all over the world to their adaptations. Back to 50's is dated first interest of actor and co-founder of theatre V + W Jan Werich in Jiří Weil's literary work as well as interest of famous director duo Ján Kadar and Elman Klos. None of intended projects was implemented in 50's and a realization of an adaptation of Weil's literary work was condemned to wait till Velvet revolution.

First part of this workshop paper will be focused on brief summary of the famous theatre, music and film adaptation of Jiří Weil's work. Second part will be focused on well-known Czech theatre dramatization of Jiří Weil's *Žalozpěv*. Paper will be supplemented by short preview from music adaptation of Jiří Weil's novel *Makanna, otec divů* – a ballet *Makanna*, from film adaptation of novel *Na střeše je Mendelssohn* and from theatre adaptation of Jiří Weil's *Žalozpěv*. The whole adaptation will be presented after workshop in case of interest.

Reinhard Ibler

Is Ladislav Fuks' Novella *Spalovač mrtvol* (The Cremator) a Work of Holocaust Literature?

Ladislav Fuks' novella *Spalovač mrtvol* (1967; *The Cremator*) was for a long time related to the genre of horror literature, and only since a few years its connections to the Holocaust problem have been discussed more deeply. Although these connections are not as obvious as in other works by Fuks, for example his novel *Pan Theodor Mundstock* (1963; *Mr. Theodore Mundstock*) or his collection of stories *Mí černovlasí bratři* (1964; *My Black-haired Brothers*), the actual meaning of the work becomes, in my opinion, comprehensible only if we read it in the light of Holocaust literature. Fuks is in his novella, first of all, aiming at the exposure of the general pathology of bourgeois life (by means of the grotesque) which was one of the crucial factors that the Holocaust could, after all, be carried out in such an extensive and systematic way. On the syntagmatic level the work towards its end heads more and more distinctly to the historic occurrence of the Holocaust, whereas on the paradigmatic level we are from the very beginning of the text faced with a broad network of allusions and associations which point to the Jewish and the Holocaust topic.



Ladislav Fuks' Novelle *Spalovač mrtvol* (1967; *Der Leichenverbrenner*) wurde lange Zeit vorwiegend mit dem Genre der Horrorliteratur in Verbindung gebracht und erst seit einigen Jahren in ihren Beziehungen zur Holocaustproblematik diskutiert. Auch wenn diese Beziehungen hier nicht so offensichtlich sind wie in anderen Werken von Fuks, z.B. seinem Roman *Pan Theodor Mundstock* (1963; *Herr Theodor Mundstock*) oder seiner Erzählung *Mí černovlasí bratři* (1964; *Meine schwarzhaarigen Brüder*), so bin ich überzeugt, dass sich der eigentlich Sinn des Werks nur dann erschließt, wenn wir es im Lichte der Holocaustliteratur lesen. Fuks geht es in seiner Novelle in erster Linie um die Aufdeckung der allgemeinen Pathologie des bürgerlichen Lebens (und dies mit Mitteln der Groteske), die eine der entscheidenden Voraussetzungen dafür war, dass der Holocaust in so umfassender und systematischer Weise realisiert werden konnte. Das Werk strebt auf der syntagmatischen Ebene zum Schluss hin immer deutlicher auf das historische Geschehen des Holocaust zu, während es auf der paradigmatischen Ebene von Beginn an ein breites Netz an Allusionen und Assoziationen aufweist, die auf das Thema der Juden und des Holocaust hinweisen.

Charlotte Kitzinger

Entlastungssehnsucht und Hoffnungsbotschaft vs. Dokumentarisierung und Anklage. Zur Rezeption früher Holocaust- und Lagerliteratur von 1945 bis 1949

Bis heute dominiert in Wissenschaft und Öffentlichkeit die Annahme, dass in Deutschland unmittelbar nach Kriegsende 1945 eine Verdrängung der Ereignisse des Holocaust stattgefunden habe. Über diese sei kollektiv geschwiegen worden und auch die Opfer hätten sich nicht zu Wort gemeldet, so die Vermutung. Dieses Postulat kann so nicht länger aufrechterhalten werden. Die aktuellen Forschungen des „GeoBib-Projekts“ an der Universität Gießen zeigen, dass das Schreiben der Opfer über die Ereignisse des Holocaust unmittelbar mit der nationalsozialistischen Verfolgungs- und Ausgrenzungspolitik und der Machtübernahme der Nationalsozialisten 1933 begann und zwischen Kriegsende 1945 und der Gründung beider deutscher Staaten 1949 seinen ersten Höhepunkt fand.

Aus der Menge und Vielfalt dieser Texte schafften es jedoch nur einige wenige, breiter wahrgenommen und rezipiert zu werden. Bisherige Auswertungen zeigen, dass vor allem Werke, die eine „Ablehnung der Kollektivschuld“ der Deutschen boten und damit die Entlastungssehnsucht der deutschen Leser bedienten, sich in der öffentlichen Wahrnehmung eher durchsetzen konnten und



positive Kritiken erfuhren. Gleiches galt für Texte, die das Überleben der Autoren oder Hauptpersonen in den Vordergrund rücken und dem Leser Vergebung und Versöhnung in Aussicht stellten. Auch Werke, die (vermeintlich) analytisch und distanziert die Geschehnisse darstellen, fanden häufiger Beachtung. Zu diesen Textgruppen zählen etwa Else Behrend-Rosenfelds 1949 veröffentlichtes Tagebuch „Ich stand nicht allein“, Isa Vermehrens Bericht „Reise durch den letzten Akt“ von 1947, aber auch Viktor Franks „Ein Psycholog erlebt das KZ“ von 1946, Nico Rosts „Goethe in Dachau“ von 1949 sowie Eugen Kogons „Der SS-Staat“ von 1946. Diese Texte wurden nicht nur bereits bei ihrem ersten Erscheinen breiter rezipiert und wahrgenommen, sie zeichnen sich zudem zumeist durch kontinuierliche Neuauflagen bis (fast) in die Gegenwart hinein aus.

Texte, die das Grauen der Konzentrationslager in aller Deutlichkeit schildern und dokumentieren, die Anklage gegen das deutsche Volk als Tätervolk erheben, wurden dagegen kaum rezipiert oder öffentlich wahrgenommen. So wurde etwa die im Wiener Stern Verlag 1945 und 1946 herausgegebene Broschürenreihe über die deutschen Konzentrationslager zwar in hohen Auflagen verlegt, fand aber nur wenig öffentliche Resonanz und Beachtung. Heute sind die Hefte weitestgehend vergessen.

To this day the assumption dominates in research and public opinion that in Germany a suppression of the critical examination of the events of the holocaust has taken place immediately after the end of World War II in 1945. The presumption is that there has been a collective silence about those events that also includes the victims voices themselves. This postulate, however, can no longer be maintained. Current research within the “GeoBib-project” at the University of Gießen not only show that the victims started to write about their experiences immediately when the prosecution and exclusion policy of the National Socialists began in 1933. They also show that these writings reached their first climax between the end of the war in 1945 and the foundation of the two German states in 1949.

From the quantity and diversity of these texts only a few were recognized and perceived wider. Present evaluations show that especially those texts that offer a denial of collective guilt and thus serve the desire for exoneration to its German readers gained public awareness. The same applies to texts that focus on the survival of the authors or main characters within the texts and offer the prospect of forgiveness and reconciliation. Also texts that (supposedly) describe the events in an analytic and distant manner were noticed more often. To these categories belong texts like Else Behrend-Rosenfeld’s “Ich stand nicht allein” (“I was not alone”) from 1949, Isa Vermehren’s “Reise durch den letzten Akt”



(“Journey through the final act”) from 1947, but also Viktor Frankl’s “Ein Psycholog erlebt das Konzentrationslager” (“A psychologist experiences the concentration camp”) from 1946, Nico Rost’s “Goethe in Dachau” (“Goethe in Dachau”) from 1949 as well as Eugen Kogon’s “Der SS-Staat” (“The SS-State”) from 1946. These texts were not only more widely reviewed and noticed immediately after their first publication but have also been reprinted continually to the (almost) present.

In comparison, texts that reveal and document the horror of the concentration camps in detail and that raise accusations against the German people as perpetrators were barely noticed. Thus, the series of brochures that were printed by the publishing house “Stern” in Vienna between 1945 and 1946 in high circulations only received sparse attention. Today they have been almost forgotten.

Urszula Kowalska

Alien Scars of Topol, Alien Scars of Poles: Between Chladnou zemí and Warsztat diabla

Polish columnist Kinga Dunin wrote in her review of Jáchym Topol’s text *Chladnou zemi*: As it comes to war-time memories, we tend to be usually very Poland-centric. Only after few months since the first release of Polish translation of this short story, text became a bestseller on Polish market. Despite the fact, that Topol is writing about the scars, that may seem to be strange, somebody else’s, not ours, non-Polish; experiences, events and places that have created these scars are common for ‘the scrap of land in the middle of Europe, heavy with harms and remorse’ (G. Konrád). Both: in Poland, as well as in Czech Republic, plenty of voices can be heard that criticize Topol, focusing mainly on attributing him historic manipulation and contempt towards facts. For Polish reader that traditionally is used to authenticity and some kind of fact-driven approach in the description of Holocaust, Topol’s provocation and infringement of ‘Holocaust’s decorum’ (L. Engelking), may seem particularly ‘painful’ and shocking. Polish attitude towards history, which is known for combining reconstruction with martyrdom, gave reasons to question the reception of the newest work by Topol. A valid question arises: will historic background allow Poles for an objective reading? Where does the delight and almost solely positive reviews come from, reviews that clearly speak of the need for provocative text that will disclose the superficial and banal nature of historic memory in the country that recently fell in love with historical reconstructions? How far is there from utopian vision of the revitalization of concentration camp in Terezin to very actual reality of commercialized and institutionalized Middle European memory? Whom aims the Topol’s warning, based (according to Leszek Engelking), not on testimony,



but on imagination at? Finally, if and in what way was the Polish translation adjusted to expectations, literary possibilities and cultural habits of Polish recipient and also why did Leszek Engelking make ‘Devil’s workshop’ a key phrase reflected in the title of Polish edition?

Markus Roth

Gattung Holocaustliteratur? Überlegungen zum Begriff und zur Geschichte der Holocaustliteratur

Jan-Philipp Reemtsma sprach in den neunziger Jahren von den Memoiren der Überlebenden des Holocaust als „Literaturgattung des 20. Jahrhunderts“. Die Beschäftigung mit solchen Zeugnissen und anderen Werken der Holocaustliteratur boomt seit etlichen Jahren, in der Wissenschaft und weit darüber hinaus. Was allerdings unter „Holocaustliteratur“ verstanden wird, ist bis heute nicht unumstritten. Dies betrifft beide Teile des Begriffs: Wie eng oder weit wird der Holocaust, das thematische Zentrum der Texte, definiert? Und was fasst man unter den Begriff der Literatur? Und schließlich: Haben wir es hier, wie Reemtsma und andere meinen, tatsächlich mit einer Gattung zu tun? Der Beitrag geht diesen Fragen nach und entwickelt nach einem kurzen Überblick über gängige unterschiedliche Definitionen Überlegungen zum Gattungsbegriff Holocaustliteratur. Anschließend skizziert er in groben Zügen die Phasen und Charakteristika in der Entwicklung der deutschsprachigen Holocaustliteratur von ihren Anfängen bis in die Gegenwart. Hieran kann sich in der Diskussion die Frage anschließen, inwiefern diese (grobe) Gattungsgeschichte für die deutschsprachigen Werke auch auf die polnisch- oder tschechischsprachige Literatur anwendbar ist, wo Unterschiede und Gemeinsamkeiten in der Entwicklung liegen.

In the nineties Jan-Philipp Reemtsma called the memoirs of Holocaust survivors “literary genre of the twentieth century”. For several years some kind of boom in dealing with holocaust-literature can be observed. However, the definition of holocaust-literature is controversial. This concerns the whole term as well as both parts of it: How does one define the term Holocaust? And what does literature mean exactly? And nevertheless: Is holocaust-literature really some kind of a literary genre?

This contribution tries to answer these questions. After having spoken about the different definitions of holocaust-literature I would present some own reflections on this term. Afterwards I will close with an comprehensive overview of German holocaust-literature, its chronology and characteristics. This may be a



basis for further discussion about parallels and differences in Polish and Czech literature.

Katharina Schelte

Ladislav Fuks' Cesta do zaslíbené země as a Holocaust Novella

Ladislav Fuks' Erzählung *Cesta do zaslíbené země* (1967; *Reise ins gelobte Land*), die erstmals 1969 im Sammelband *Smrt morčete* (*Tod eines Meerschweinchens*) erschien, beschreibt die traumartige Schiffsreise einiger österreichischer Juden kurz vor Ausbruch des Zweiten Weltkriegs. In meinem Vortrag möchte ich herausarbeiten, warum dieses Werk, das auch deutliche Bezüge zum Alten Testament aufweist, zur Gattung der Holocaustliteratur gezählt werden kann.

Das Schicksal der jüdischen Bevölkerung in der Zeit des Zweiten Weltkriegs hat Fuks in vielen Werken, wie z.B. *Pan Theodor Mundstock* (1964; *Herr Theodor Mundstock*) oder *Spalovač mrtvol* (1967; *Der Leichenverbrenner*), thematisch aufgegriffen. Im vorliegenden Werk werden der Glaube und die Hoffnung zum Sinnbild menschlicher Existenz auf einer alptraumhaften Irrfahrt über die Donau. Dieser und weitere Aspekte sollen im Lichte der Zugehörigkeit von *Cesta do zaslíbené země* zur Gattung der Holocaustliteratur näher behandelt werden.

Ladislav Fuks' Novella *Cesta do zaslíbené země* (1967), which was first published in the anthology *Smrt morčete* in 1969, describes an oneiric boad voyage of some Austrian Jews just before the outbreak of World War II. In my lecture on Fuks' Novella, I would like to underline the fact that it could be read as a literary work of Holocaust literature and that it is not just admirable for its aesthetic qualities as a fictional piece of literature or that it can be read in a biblical context concerning the Old Testament.

The cruel fate of the Jewish population during World War II is here represented as well as in other literary works by Fuks, like for instance in *Pan Theodor Mundstock* (1964) or *Spalovač mrtvol* (1967). Faith and hope become a symbol of human existence on the nightmarish odyssey on the Danube in Fuks' Novella *Cesta do zaslíbené země*. This and other aspects will be discussed in my lecture on Fuks' Novella and furthermore, I would like to highlight that it fits into the category of Holocaust literature.



Anna Maria Skibska

Between Reshimu and Messianic Actions

Except the LORD of hosts had left unto us
a very small remnant, we should have been
as Sodom, and we should have been like

unto Gomorrah.

Isaiah 1: 9

In the recently edited collection of texts, entitled *Teologia i filozofia żydowska wobec Holocaustu* (Jewish Theology and Philosophy in relation to Holocaust), Emil L. Fackenheim states that one cannot conceive of theology of Holocaust, since such a conjunction simply uncovers a paradox collision of incommensurate phenomena. In order to overcome such an impediment (either theology or Holocaust), one therefore should take under consideration theology that is to protect against Holocaust, or any other realization of genocidal policy. With regard to this, I would like to refer to issues concerning the cabbalistic notion of reshimu and messianic actions, derived from Benjamin's philosophical thought that always turns out to be streaked with elements of the Jewish theology. According to Scholem, reshimu (remnant, trace, vestige, or mark) means a residue of the divine light that remains in the world of creation, that is in other words, in all fallen creatures who inhabit the imperfect realm, previously not without reason abandoned by God. Seen as a necessary foundation for the messianic actions, reshimu has nothing in common with an utopian vision of the accomplished restitution (tikkun in Luria), on the contrary it manifests itself in a strategy of tiny adjustments, minor alterations in life of human being. Thus the messianic actions, conducted towards more passable existence, might be especially mirrored in literature involved in the themes of Holocaust, since it drifts in the direction of a peculiar procedure of resistance to a wicked possibility of repetition. Due to this, I wish to present a series of the above mentioned actions in the texts of a group of the contemporary writers whose biographies meet requirements of such a theological perspective. E. Jabès, A. Lustig, P. Celan, and A. Wat undoubtedly belong to this group.

Marija Sruk

Third Generation Laughter: Holocaust and Humor in Contemporary Film

Is there a difference between humor (in the broadest sense of word) of the first, second and third generation in Holocaust films? Whereas first generation films such as Charles Chaplin's *The Great Dictator* (1940) or Ernst Lubitsch's *To Be*



or Not To Be (1942) can be considered first-generation comedic approaches to National Socialism, the Second World War and partially also to the persecution of Jews, it is primarily films of the 1990s, such as Roberto Benigni's *La vita è bella* (1997) or Radu Mihaileanu's *Train de vie* (1998), which are representative of the second generation of Holocaust comedies. The present paper proposes to consider works such as *Everything Is Illuminated* (Liev Schreiber, 2005), *Am Ende kommen Touristen* (Robert Thalheim, 2007) or, quite recently, *Hannas Reise* (Julia von Heinz, 2013) to constitute a third generation of humoristic approaches to the Holocaust – or rather, to the memory of the Holocaust. In these latest films, it seems that the history and the memory of the Holocaust are not of primary interest anymore, but have become two among other issues concerning the negotiation of questions of origin, identity, nation, the past, etc. Analyzing some of the representatives of what are considered to be third-generation approaches to the memory of the Holocaust, the paper will discuss the significance of the Holocaust for the respective scripts, the characteristics of Holocaust humor expressed in them, as well as questions of genre.

Gibt es einen Unterschied zwischen der Komik, im allgemeinsten Sinne, wie sie in Holocaustfilmen der ersten, zweiten und dritten Generation auftritt? Vorausgesetzt, dass Charles Chaplins *The Great Dictator* (1940) oder Ernst Lubitschs *To Be or Not To Be* (1942) als die ersten komischen Annäherungsversuche an das Thema des Nationalsozialismus, des Zweiten Weltkriegs, teilweise auch des Holocaust gelten können, und es vor allem Filme der 1990er-Jahre wie Roberto Benignis *La vita è bella* (1997) und Radu Mihaileanus *Train de vie* (1998) sind, die zu den Vertretern der zweiten Generation der Holocaust-Komödien zählen, wird in diesem Referat vorgeschlagen, Filme wie beispielsweise *Everything Is Illuminated* (Liev Schreiber, 2005), *Am Ende kommen Touristen* (Robert Thalheim, 2007) oder den ganz aktuellen Titel *Hannas Reise* (Julia von Heinz, 2013) als (komische) Holocaust-Darstellungen der dritten Generation zu betrachten. Das Thema Holocaust, genauer gesagt: die Holocausterinnerung und das Holocaust-Gedächtnis, stehen bei diesen Filmen der dritten Generation nicht mehr im Hauptfokus, sondern werden vielmehr als Teilaspekte einer Auseinandersetzung mit problematischen Fragen von Herkunft, Identität, Nation, Vergangenheit usw. behandelt. Durch die Analyse einiger dieser Filme wird der Vortrag die Signifikanz des Holocaust für die Filmhandlung, die spezifisch im Bezug zum Holocaust vorhandenen Komikmerkmale, sowie die Frage des Genres diskutieren.

Tereza Tomášová



Holocaust als Fiktion: Wo liegen die Grenzen eines Dokuments?

Fiktive Welten und Literatur des Holocaust

Die Verbindung des Holocaust und der Fiktion stellt immer viele Fragen. Der Beitrag will sich nicht mit der historischen Wahrheit des Holocaust beschäftigen, sondern mit dem literaturwissenschaftlichen Begriff „Fiktion“ und der Theorie der fiktiven Welten, wie sie der Literaturwissenschaftler und Theoretiker Lubomír Doležel geprägt hat. In dem Beitrag werden wir uns den Büchern von Rudolf Vrba (Ich kann nicht vergeben. Meine Flucht aus Auschwitz, 1964) und Richard Glazar (Die Falle mit dem grünen Zaun. Überleben in Treblinka, 1992) widmen, die den Holocaust überlebt haben und Bücher darüber geschrieben. Beide Bücher werden als Dokument über den Holocaust präsentiert. Die Frage ist: was ist überhaupt ein Dokument und wir werden versuchen anhand der Theorie der fiktiven Welten zu beweisen, dass der Begriff „Dokument“ nur schwer haltbar ist.

Šárka Vlasáková

Fight against Evil in the Movies of Zbyněk Brynych: Transport from Paradise, And the Fifth Rider Is Fear, and I, Justice.

During the 1960s director Zbyněk Brynych made three movies with the topic of the Holocaust, all three of them were made in only five years. Transport from Paradise (1962) is a collective drama narrating one day in Theresienstadt ghetto in 1944, and presenting a mosaic of stories of its inhabitants at the background of preparation of the visit of the International Commission of the Red Cross. And the Fifth Rider Is Fear (1964) is an individual drama narrating a story of a lonely elderly Jew, Armin Braun, former doctor, in 1941, who is forced by his own morality to help an injured strange Resistance fighter. Fiction individual drama I, Justice (1967) takes place shortly after the World War Two at the backdrop of Nuremberg trials and narrates a story of a doctor Heřman, who was chosen to help prolong the suffering of ill Adolf Hitler. All these films share similar motifs. And the Fifth Rider Is Fear and Transport from Paradise for example show participation of Jews on the persecution of Jewish community. All three films portray courage, fight against evil and fear, and also fight against the ghetto, both outer ghetto (Theresienstadt; sanatorium in I, Justice) and inner ghetto (Armin Braun finds out that the only way to fight fear is by act; doctor Heřman fights with his morality and professional ethics).



Joanna Wolska

Holocaust in the Reportage: What Milena Jesenská Had No Time to Write and Hanna Krall Had?

Milena Jesenská, a talented Czech journalist, born on August 10, 1896, in Prague, signed up herself in history of the Holocaust as Righteous Among the Nations. She was married to Ernst Pollak, a Jewish banker and Jaromír Krejcar, Czech architect. As a journalist she wrote about four hundred reportages, much as Marie Kubešová. When she was arrested by Gestapo and imprisoned in 1939, Hanna Krall, Polish writer of Jewish origin, was four years old and had to hidden from the Nazis. Jesenská was transferred to Ravensbrück, a women's concentration camp during World War II, located in northern Germany, and died on May 17, 1944, following an infection of her kidney. In Ravensbrück she wrote journals, but they disappeared after her death. In turn, Krall survived and she writes still making the Holocaust the main topic of her books. First part of this workshop paper will be focused on brief summary of Jesenská's works and social activity. Second part will be focused on most-known in Poland reportages of Hanna Krall.

Olga Zitová

Ivan Olbrachts Erzählung O smutných očích Hany Karadžičové (Von den traurigen Augen der Hana Karadžičová) und ihre Theaterfassung von Arnošt Goldflam Oči bludných hvězd (Die Augen der Irrsterne)

Die Novelle O smutných očích Hany Karadžičové ist die dritte und abschließende Erzählung in Olbrachts Werk Galut im Tal (1937). Der Autor befasste sich darin mit Leben der karpatho-ukrainischen orthodoxen Juden. Er beschrieb mit humorvollem Verständnis Spezifika ihrer Mentalität und ihre Weltanschauung. Alle drei Geschichten spielen sich vor dem Zweiten Weltkrieg ab. Arnošt Goldflam adaptierte den Stoff im Theaterstück Oči bludných hvězd (Erstaufführung 1983). Es kam dabei zu zahlreichen Veränderungen, deren es in diesem Beitrag gefolgt wird. Eine der bedeutendsten Verschiebungen ist die Aktualisierung des Stoffes in Zusammenhang mit historischer Erfahrung des Holocaust.