The Polish Studies Center Newsletter
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A Letter from the Director

The year 2018 marked the 100th anniversary of Poland’s independence or, to be precise, the anniversary of Poland’s return to the map of Europe, as neither the Nazi occupation nor the limited sovereignty of the communist period could count as independence. This momentous anniversary has been an occasion for deeper reflection on Poland’s past and future: for many, solemn, if not somber; for others, hopeful. What is the country’s direction, and what are its people’s aspirations? What kind of relationship with the past would allow Poles to acknowledge and account for their history’s shadows and glories without fixating on them? Could there be a consensus on values that matter to all regardless of the political leadership? Is the current political situation indeed so deeply polarizing that, as many claim, Poland’s still-young post-1989 democracy is seriously threatened? Or do the divisions, discords, and conflicts that we witness remain within the broad range of democratic acceptability for a country whose political culture has not yet crystalized? Although personally I’m more concerned than confident, I would like to believe that we are too close to ongoing events to assess their historical impact. Perhaps by the 200th anniversary, our great-great-grandchildren will be able to clear-sightedly separate the wheat from the chaff of Poland’s history and politics. Let us hope they find more merit than dishonor.

The Polish Studies Center celebrated the centenary in three events that were to resonate with a broad range of thoughts and emotions triggered by the occasion. Our first event, “1918! Show and Tell,” dealt with World War I and the tectonic shifts in the geopolitical order following its conclusion, which fundamentally affected Poland’s status quo. “1918” focused on the human stories behind the objects coming from several different nations, ethnic groups, and cultures. These stories were a touching reminder of the peculiar position of the Great War in Polish collective memory: its “redemptive” conclusion for Poland—the independence awaited generation after generation for 123 years—streamlined our narrative about the war and our memory of its brutality.

On the eve of Armistice Day—at our Independence Eve Party—we wanted to leave no doubt that the centenary needs to be celebrated, that it deserves dancing that knows no shame, and eating, drinking, and communal joy. Three months later, however, in February 2019 we returned to difficult questions about Poland’s past and future at the roundtable “Making Sense of Change: Poland 1918–2018,” when a group of external scholars together with IU faculty members deliberated on lost chances and well-used opportunities, on persistent problems and those which were resolved, on the “whys” and “what’s nexts” of Poland’s historical, political, and cultural entanglements. Dan Cole’s irony said it all: “one thing becomes certain when you start studying Poland—it comes pre-problematicized.”

We hope that this newsletter will give you a taste of the Polish Studies Center’s activities during the 2018–2019 academic year. We are proud of the range of our events, the diverse audiences that they bring, and the Center’s rich collaborations with other academic units on campus that support our activities. The Center hosted young Polish scholars sharing with us their exciting work (such as Andrzej Turkowski, from the University of Warsaw, and Antonina Łuszczykiewicz, from the Jagiellonian University) as well as well-recognized names whose academic expertise has gained them an influential position in public life, such as the 7th Timothy Wiles Memorial Lecture speaker, Dariusz Stola, a historian and director of the POLIN Museum of the History of Polish Jews; and a frequent visitor on our campus, Agnieszka Graff, from the American Studies Center at the University of Warsaw. In addition to delivering lectures, both were involved in a number of events on campus, including provocative conversations with students, roundtables, and film screenings. We also welcomed on campus a film scholar from Stony Brook University, Izabela Kalinowska-Blackwood, who expertly led her audience through the meanders of Polish film schools.
The films screened and discussed this year range from a biopic on the legacy of Michalina Wisłocka, the author of the first sexual guide in the Eastern Bloc (The Art of Loving) and a moving documentary on the 1968 emigration (The Gdańsk Railway Station) planned to prepare the audience for Dariusz Stola’s lecture on the 1968 antisemitic campaign.

Two books that were published this year and that involve faculty members associated with the PSC deserve mention here. Bill Johnston’s spectacular rendition in iambic pentameter of an iconic work of Polish literature—Adam Mickiewicz’s Pan Tadeusz—made translatorial history. Bill’s promotional event, organized in September 2018 by the College Arts & Humanities Institute, was packed, proving how deeply mistaken are those who claim that nobody reads poetry anymore. We heartily congratulate Bill on this watershed event, and we hope that next year, when the promotional dust settles, he will share it with us in the quiet setting of a poetry reading. In February 2019, in conjunction with the roundtable “Making Sense of Change: Poland 1918-2018,” and in collaboration with the CAHI, the PSC hosted a book promotion for Being Poland: A New History of Polish Literature and Culture since 1918, edited by Tamara Trojanowska, Joanna Niżyńska, and Przemysław Czapliński, with the assistance of Angieszka Polakowska. In addition to the editorial team of Trojanowska, Polakowska, and Niżyńska, the event was attended by several of its contributors—Bożena Shallcross, from the University of Chicago, George Gasyna, from the University of Illinois at Urbana-Champaign, Karen Underhill, from the University of Illinois at Chicago, and Benjamin Paloff, from the University of Michigan. The exciting conversation about this collaborative project of sixty transatlantic scholars was moderated by Russell Valentino and Bill Johnston, who also happened to be one of the book’s contributors.

We rounded off these stimulating academic events with social events such as our annual fall picnic, St. Andrew’s Night, and the old-time favorite Holiday Party, so all the necessary rituals were attended and bonds of friendship and collaboration renewed. Throughout the academic and social events, the PSC was logistically assisted and morally supported by Teuta Özçelik, its administrative assistant this year. Teuta’s bright spirit and enthusiasm for bringing people together has been simply infectious. She was “fabulous,” to use her own favorite adjective, which she would resort to whenever something went particularly well. We wish Teuta all the best as she pursues her professional career in language teaching.

Last but not least, I would like to signal some exciting new developments that will affect the PSC’s activities. The Hamilton Lugar School of Global and International Studies has instituted a shared administration for the Institute for European Studies (EURO) and the Polish Studies Center. Each center retains its autonomy, but the two will share an administrative structure. For the PSC this will bring long-awaited administrative continuity and free us from the hardships of administrative fluctuations. I would like to take this opportunity to thank all the PSC’s fabulous (indeed!) assistants with whom I’ve had a chance to work: Michael Young, Basia Andraka Christou, Natalie Misteravich-Carroll, Austin Wilson, and Teuta Özçelik. You kept us afloat.

Joanna Niżyńska

Teuta Özçelik
Administrative Assistant for 2018-2019
The 100th anniversary of the end of the First World War was one of the most significant commemorations of 2018. The November 1918 armistice put an end to the war that is considered to be the first modern war in terms of technologies, weapons, and tactics used by opposing sides. Conversations about military conflicts are inseparable from data and statistics. In this regard, the death toll of the First World War is horrifying; the weapons and tactics which were employed for the first time go against the very core of humanitarianism.

With a number of countries involved, World War I entailed profound changes to geopolitical configurations. In addition to a reconsideration of state building and management strategies, which were conditioned and prompted by the war results and consequences, the war participants faced the challenges of new historical and political developments. The fall of large empires—Germany, Austria-Hungary, Russia, and Turkey—was accompanied by the emergence of new political units such as Austria, Hungary, Czechoslovakia, and Yugoslavia. The First World War also accelerated the Bolsheviks’ takeover of Tsarist Russia; as a result, more favorable conditions emerged for the accelerated formation of the Soviet Union. 1918 is a symbolic year for Poland as well: the end of the war marked the restoration of Poland’s independence.

On November 5th, less than a week before Armistice Day, the Polish Studies Center at Indiana University commemorated the end of the First World War in an event supported by the Polish Studies Center, Institute for European Studies, and the Department of Slavic and East European Languages and Cultures. The title and format of the event—“1918! Show and Tell!”—drew attention not only to the global impacts of the First World War, but also to its effects and influences on an everyday level as the (hi)story of any war is also connected with the private lives of those who happened to be touched by the destructive power of military conflicts.

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Joanna Niżyńska, director of the IU Polish Studies Center, opened the event, outlining multiple levels for consideration of and engagement with the war that significantly shaped the history of the 20th century. Objects of our everyday life have and tell (hi)stories; but they also mark some profound connections between the individual and the collective.

“1918! Show and Tell!” was a series of brief presentations, focusing on specific items that would help “un-cap-sulate” a one-hundred-year-old military conflict and bring it back into the context of immediate experience, as it was for those who lived through it. Wars are—and should be—remembered by death tolls, a grim reminder of atrocious consequences of failed communication and political ambitions. But a closer look at often small objects can facilitate a more intimate connection with tragic events which, however shocking, are often overlooked by official reports.

A variety of stories brought up during the event illuminated the participation of a number of countries in the war and the impact it had on their populations. The first presentation was delivered by Padraic Kenney, who provided a historical overview by explaining how World War I changed the geopolitical map of the world. It is rather symbolic that the last talk to some extent echoed the remarks made in the first presentation, in which history was reflected in the shifting lines of cartographic drawings. Liese Hilgeman commented on the depiction of the first poison gas attacks. These two presentations became a conceptual arch for consideration of how the First World War was conducted and what consequences it entailed not only on the global level, but also on the local level of the countries that appeared to be involved, whether directly or indirectly.

The presentations delivered at “1918! Show and Tell!” illustrate in the most intimate way how future generations are shaped by the past. Jeff Holdman, Janusz Solarz, Wojciech Belskiewicz, and Suzanne Even shared their perception of 1918 while outlining how distant events exercise a powerful impact on an individual. Whether in family photographs and stories or in the language patterns embedded in our everyday speech, we can hear echoes of the past, and however soft its reverberations, they modify the contours of the present moment and our present identity.

Another route for the commemoration of 1918 was outlined by presentations that zeroed in on those countries whose present history is inseparable from direct impacts of the First World War. For Poland, 1918 brought independence. This year was also significant for Ukraine’s endeavor to gain and develop her independence, which, unfortunately, failed. Nataliya Shpylova-Saeed talked about the first official Ukranian currency, which was designed and introduced during Ukraine’s struggle for independence in 1918.
Craig Cravens took the audience to the history and culture of the Czech Republic; and Teuta Özçelik talked about the history of Kraš, one of the most famous chocolate factories in Croatia that survived the destruction of the war. Miriam Shragar, through silent films, and Valérie Varga, through Bartók’s music, illuminated the impact WW I had on the empires that collapsed either during or after 1918: the Russian Empire and Austria-Hungary. In his overview of French and American war posters, Brett Bowles analyzed how WW I was viewed and perceived in Europe and in the United States.

Across time and space, 1918 speaks to us through objects which intimately engage us with time past. The First World War is thoroughly documented in history research, museums, and statistics. How do we keep this memory alive? How do we transmit this historical memory that is part of the individual? “1918! Show and Tell!” engaged in a performative act of bringing the past into the present while illuminating individual participation. After all, as one of the contemporaries of the First World War William Faulkner put it, “The past is never dead. It’s not even past.”

Nataliya Shpylova-Saeed (doctoral student in the Slavic Department)
Interview with Antonina Łuszczykiewicz

When Antonina Łuszczykiewicz was spending her fall semester at IU she was still completing her PhD dissertation in the Department of International and Political Studies (Wydział Studiów Międzynarodowych i Politycznych) at Jagiellonian University in Kraków. We are happy to announce that in February 2019 she defended her PhD dissertation dedicated to political and cultural aspects of the China-India Five Principles of Peaceful Coexistence discourse. She is currently teaching Chinese literature at Jagiellonian University. On behalf of the PSC and IU—Congratulations, Antonina!

Teuta: What is your field of research?
Antonia Łuszczykiewicz: I specialize in China-India relations. My PhD thesis is dedicated to the role of some cultural aspects of the “Five Principles of Peaceful Coexistence” in China-India relations. I have also done research on stereotypes about Asia and Asians in the colonial context. I dedicated my two books—Psalmista szowinizmu: Rudyard Kipling wobec Indii i Indusów and Azjata jako źródło zagrożenia: Rekonstrukcja wizerunku Indusów i Chinczyków w literaturze brytyjskiej przełomu XIX i XX wieku—to analyzing the image of Indians and Chinese in British literature.

T: Why did you choose to come to Bloomington?
AŁ: I received a research grant from the America-based Kosciuszko Foundation for my project, which bore the title “Five Principles of Peaceful Coexistence in China-India-U.S. Relations.” In fall of 2018 I was hosted by the Department of East Asian Languages and Cultures at the Hamilton Lugar School of Global and International Studies. It was not, however, my first visit to Bloomington – in 2017 I spent 3 months at IU as a visiting scholar in the Indiana University-Jagiellonian University exchange program.

T: How was your experience at the Polish Studies Center?
AŁ: I was encouraged by Professor Joanna Niżyńska, director of the Polish Studies Center, to deliver a public lecture that shows how my research is linked to Polish culture. I prepared a presentation called “A Great Friendship in the Shadow of the Cold War? Indo-Polish Relations under Jawaharlal Nehru” and delivered it on November 27, 2018. In my talk, I focused on the role India’s first prime minister, Jawaharlal Nehru, played in Indo-Polish relations. It was a great opportunity to share some knowledge on the history of Poland’s foreign relations with a non-Polish audience. I am very happy the lecture was made possible thanks to the Polish Studies Center and the tremendous job it does promoting knowledge of Poland and Polish culture.

T: Overall, did you enjoy your stay at Indiana University?
AŁ: Yes, and since it was my second visit to Bloomington, I felt at home! Apart from academic reasons, I was also extremely happy to see my friends again. Moreover, IU has a lot to offer in your free time – cultural, educational, and sport events take place every week. I didn’t even have to go to New York City to see “Chicago,” one of the best American musicals, live on stage! Besides, the campus is absolutely beautiful, and I am not surprised it’s considered to be one of the prettiest college campuses in the United States.

T: Are you planning to visit us again?
AŁ: I would love to, especially as it seems my ties with Indiana University have grown stronger! Together with Professor Michael Brose, director of the East Asian Studies Center, I am organizing a workshop, “Sinology in the Cold War,” which will take place in November 2019 in Berlin under the auspices of the IU Europe Gateway. One of the main goals of the workshop is to develop academic cooperation between scholars from IU and Jagiellonian University.
Izabela Kalinowska-Blackwood is an Associate Professor of Comparative Slavic studies at Stony Brook University. Her research interests include Polish and Soviet/Russian cinemas, gendered notions of identity, nationalism, colonial and post-colonial studies, Orientalist discourses, as well as Polish and Russian travel to the East. She is the author of Between East and West: Polish and Russian Nineteenth-Century Travel to the Orient and numerous articles on film including “From Political Engagement to Politics of Abjection in Polish Author Cinema: The Case of Wojtek Smarzowski” as well as “From Orientalism to Surrealism: Wojciech Has Interprets Jan Potocki” and “Russian Heritage Cinema and the Polish Question.” Her current projects branch out in two directions: she is completing a manuscript on Polish cinema of the 1980s while, at the same time, continuing her previous preoccupation with Orientalism, this time within the realm of Soviet-era and post-Soviet cinema.

Teuta: How about your teaching? What courses do you teach?

IKB: This semester I teach a course on Russian literature entitled “Literature and Revolution,” which focuses on literature in 1917. I am also teaching a senior seminar for film studies students that focuses on WWII and Holocaust films by Polish and other Eastern European directors.

T: How do your students react to these movies? Do they have enough background to understand them considering the often complex political context of such films?

IKB: Stony Brook is in a way similar to Indiana University – it’s a large public university and has a diverse student population. We have a large group of heritage Eastern European students. Every semester I encounter wonderful students who come to my classes with open minds ready to explore. With early cinema I don’t focus on Eastern Europe, but by the time we get to the 70s and 80s and contemporary productions, I often include Eastern European films. They are quite popular with students, which is in itself quite interesting. When they are given a choice of mainstream films and more challenging Eastern European films, they opt for more challenging Eastern European films. I don’t find it difficult to attract student attention.

T: Going back to your earlier research, in your book you write, “In Eastern journeys, near and far, to Crimea, the Caucasus and the Holy Land, both Poles and Russians tended to assert their own Europeanness by willingly embracing Western patterns of looking at the Orient.” Can you explain this further? Clearly, there is a lot of Said here. When we talk about Europeanness, what are the words/symbols that come to mind?

IKB: In the 19th century, both Russian and Polish writers followed a Western European model. This idea of traveling to the East, “oriental journeys” that were to lead them to the wellspring of creativity and spirituality, came from the West. Of course, these journeys are inflected by the native culture of these authors, but according to the Western European fashion. In the case of Russians, Eastern Orthodoxy plays a significant role.
It was a broad phenomenon – oriental journeys to the Caucasus in Pushkin’s time and religious pilgrimages to Palestine, to the Holy Land. These travelers are all aware of following in the footsteps of other travelers to the Orient, and we can include a wide range of phenomena under the label “oriental journey.” There are certain tropes that are common to Western and Eastern European journeys. The author/writer often presents himself as discovering something that has never been discovered before while at the same time citing other texts. This sort of textual dependence, this almost palimpsestic character of these journeys tells us a lot about the interdependence of texts and a willingness to self-fashion in the same mode as Western European travelers.

T: You said your interests branched out from literatures to Polish and Russian Cinema. What is the connection between these two? Thinking about Polish-Russian history and relations, how do Polish films present Russians and vice versa?

IKB: That is a fascinating question, and it deserves a separate conversation. I actually wrote an article by the title “Can Poles Love Russians?” In terms of Polish cinema after 1945, everything is determined by the fact that Poland was a Soviet satellite. We don’t have an abundance of positive images of Russians and the Red Army. There are some, of course, particularly in popular culture, to mention only the iconic TV series titled Czterej pancerni i pies (Four Tank Men and a Dog). It was made in the late 60s, but it has been extremely popular from the moment it was released, and even now younger generations know it as well. In Four Tank Men and a Dog, we observe a highly ideologized story of Polish troops incorporated into the Red Army, which is moving eastward on its way to Berlin. At the same time, there is this simple story of a handsome and charming Polish tank man Janek who falls in love with a beautiful and sweet Russian nurse Marusia. Janek and Marusia are truly likeable characters and they are intended to serve as an image of Polish-Soviet friendship. But this motif is not frequently developed. Russians and the Soviet Union are pretty much absent in the Polish cinema of 1970s and 1980s. After 1989, the first Polish movies that were successful at the box office imitated Western genres.

T: You also research gender and national identity in Polish cinema of the 1980s. Thinking of the current situation in Poland, what can we learn from this period in Polish film? Can it serve as a lesson for today?

IKB: Many people say that the 1980s is a “lost decade,” but it’s actually an interesting period, especially when we think of the gender dynamic. It seems to me that there is more space in the 1980s for new models of femininity. But then with the 1990s we lose all of that; what comes in the 1990s is a reconsideration of the national idea and the period of screen adaptations of literal masterpieces. That promising exploration of gender models is lost. Right now, Poland is in a bad place when it comes to the mainstream discourse concerning women and gender. In the opinion of a sizable conservative minority, even the very word “gender” is considered dirty and is often used as a derogatory term. The situation is quite complex: on one hand, there are wonderful scholars developing Gender Studies at the universities and activists working on gender equality, but in the mainstream culture and popular culture there is a sense of backlash.

PSC: Thank you so much, Izabela. We wish you all the best, and we hope you will visit us again.
2019 marked the Seventh Annual Timothy Wiles Memorial Lecture in Polish Studies, and this year the Polish Studies Center invited Dariusz Stola, who since 2014 has been director of the POLIN Museum of the History of Polish Jews in Warsaw. Dariusz Stola is a professor of history at the Institute of Political Studies of the Polish Academy of Sciences. He has authored and co-authored several influential books and numerous articles on the history of the Holocaust and Polish-Jewish relations, history of the communist regime and anti-communist resistance in the People’s Republic of Poland. More recently, Stola has written on international migrations, as in his book Kraj bez wyjścia? Migracje z Polski 1949-1989. In 2013, he was recognized with the Order of Polonia Restituta for his contribution to the field of contemporary Polish history.

Lee Feinstein, Dean of the School of Global and International Studies, gave opening remarks and spoke about the history of the Wiles Lecture and about the man who inspired it—Timothy Wiles, who was instrumental in establishing the Polish Studies Center at IU as well as its sister institution, the American Studies Center at the University of Warsaw. Timothy Wiles directed the Center for over a decade in the 1980s and 1990s, and it was his dedication that made the Center one of the most vibrant hubs of Polish culture in the U.S. Following Dean Feinstein’s introductory remarks, the current Director of the Polish Studies Center Joanna Niżyńska introduced the distinguished speaker. She reminded the audience of Professor Stola’s earlier visit in the spring of 2015, just a few months after the POLIN’s core exhibition became open to the public and when the success of the Museum wasn’t yet a certain thing. Four years later, thanks to the tireless work and vision of its director, a team of scholars and experts, and a dedicated staff, the POLIN Museum is considered one of the most thriving museums in Poland and Europe. In 2018 alone it was visited by over 680,000 and in 2016 awarded the European Museum of the Year Award.
In his lecture, Professor Stola discussed the complex events of “March 1968,” when in reaction to a student rebellion, the communist government of Poland launched a propaganda campaign against the alleged Zionists, who were accused of a conspiracy to undermine socialist Poland. The campaign of slander and harassment forced half of Poland’s Jews into exile and deeply affected the life of those who remained. For the fiftieth anniversary of the events, the Museum of the History of Polish Jews in Warsaw prepared an exhibition, which coincided with a stormy debate on the recent “Holocaust defamation law” and stirred controversy on the responsibility for the 1968 antisemitic purges. Professor Stola will present the events of 1968 and its cultural memory from a broader perspective of Polish debates on Polish-Jewish past.

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Student: I am curious, as we are talking about memory and its role, what is the role of nostalgia either in the contemporary political situation or the popularity of the POLIN museum? Does it play a role? And if so, nostalgia for what period and for what aspects of the past?

Stola: When people asked me why I decided to do research on the Holocaust in 1980s, when I don’t have any Jewish background—I was trying to understand myself. Also, there was something about the late 1980s. Poland was homogeneous, and there was nostalgia for the old multiethnic, multicultural, pluralist Poland, which was destroyed between 1939 and 1948 by genocide and deportations. Maybe nostalgia could be understood as a feeling of loss. Not an emancipation from something, but a loss of something. This is one step up from depression. But it can also be mourning the loss of something which we cannot quite define. Anyway, there was something like this going on the 1980s, and there is still plenty of nostalgia today. Poles are very interested in museums. We have statistics of how many people visit the museums—at least 38million annually, which is approximately the equivalent of Poland’s population. Of course, those who visit museums visit them more than once a year, but the number is still massive. More people go to museums than to soccer matches. Quite remarkable. Which is, among other things, a legacy of the communist period. We used to go the museum back then.

But when you come to think of it, every country is a museum. I was walking around Bloomington today. Every place has a past, whether you care about it or not. You can of course completely ignore it. It may be irrelevant to you. What is the story of the Sample Gates? Great story! I love it. Very American, how can you commemorate yourself and your family. You can become a public person, whether your status is low or high, and there is this a monetary aspect as well. Money can buy your way into being remembered.

But you can also ignore the past completely. In Poland, though, people think more about the past than here. Maybe it’s an Eastern European thing in general, thinking more about the past. I wonder to what extent it’s a consequence of numerous traumatic experiences. We have an “association of the second generation,” that is, the children of Holocaust survivors. And they meet up in the museum. I remember a lady who told me a beautiful thing. She said: “You know, in my home, there was a lot of silence.” Silence is like a void. It seems counterintuitive. How you can have “a lot” of emptiness? But she meant that there were things her parents never spoke about, and she somehow felt this silence. So sometimes, even when you don’t talk, you also send a message.

I’m a historian by profession. I do believe that developing a greater awareness of the past is good for you. I remember the moment when I realized that there has to be compromise between memory and life. It was in the late 1990s, and in Poland we were having one of many debates about whether a dance club should be opened in the town of Oświęcim—Oświęcim is Aus-
chwitz in Polish. One businessman wanted to open a club, a nightclub, in Auschwitz. So many people attacked him, saying: “How dare you?” But the club was to be built far away from the camp. And it is a town of 50,000 people, living people! And I was angry, because at some other time in the past, some people in Warsaw, and also in Paris, tried to say to the teenagers: “You cannot dance.” And that’s when I realized it—memory is good as long as it doesn’t interfere with life. It should not be the enemy of life. They should be allies. Before that moment I thought that memory and life are always allies, that they are both the enemies of nothingness.

Student: Correct me if I’m wrong, but it seems to me that now, when we hear the phrase “Jews in Poland,” our minds jump immediately to the Holocaust, and perhaps to the 1968 purges, in general to recent memories. But as you can learn by walking through any Polish Museum, and especially the POLIN, Jews and Poles have a very long and much more complex history than that. What effect, if any, do you think, does this fixation on the painful recent history of Jews as victims, especially throughout the 20th century, have on the thoughts of modern Poles, especially in relation to the issue of antisemitism?

Stola: Most of the people who visit the museum know very little about Jewish history, and if they know anything, it relates to the Holocaust. In most cases, this is actually the only thing they know. They watched Schindler’s List, or perhaps one of many other much worse-quality films. And this fixed their understanding, which is very bad. Because of this, the Holocaust is being projected back onto the previous 800 years of history, which is nonsense. One of the principles of our core exhibition, one of the curatorial principles, I mean, from the outset has been that we should use only the documents, artifacts, and pictures that come from a given period, not from later periods. Thus, for example, we don’t use videotaped accounts of survivors of the Holocaust after the Holocaust was over. We only use diaries written during the Holocaust. Why? Because we wanted the visitors to suspend their knowledge of what happened in the 20th century, otherwise you cannot understand the people who made this beautiful, colorful synagogue at the center of our exhibition. They didn’t know what was coming. I think this is a major challenge in teaching history. I taught history for 20 years, and the most important thing, the thing I was consistently trying to convey to my students, was that they should try to suspend their knowledge of what happened afterwards. Because if you remember that, you cannot understand the people from within, the people who didn’t know what was going to happen later.

Student: Going back to memory studies, I’m not sure that there is a capital “T” in truth, but I want to believe that we are working on the side of good. You used the word “applicable” when we were talking about memory studies, and I felt that was a very polite word to use. Isn’t it often just a matter of political expedience? I mean, is that it? In the political sphere, they don’t seem to care about history, because memory is more expedient and more malleable and more usable.

I do not see it this way. Maybe because I have an inadequate or anachronistic understanding of the term ideology, which to me stands for a rather coherent doctrine. I sometimes see memory politics as a cheap substitute for ideologies. You no longer have Marxists, conservatives and liberals, you know, because that takes reading books and being consistent. And ideology prevents you from doing some things. If you are Marxist, you probably shouldn’t own a Ferrari, right? If you are conservative, you probably shouldn’t have two lovers simultaneously. In this sense, memory politics is extremely flexible—you don’t need to read many books. You just use your Twitter, have some trolls working for you, whatever. So anything that restricts the capacity of political entrepreneurs is a burden.
And ideology is not a burden, you can achieve the same objective without the burden of it. I think this is very dangerous. My formative experience was the experience of being a young rebellious student who was against the communist regime. I was very proud of it. And I thought we won—and we actually did, with a little help from President Reagan and Mrs. Thatcher. I was always very much against relativism. This was the condition of the late communist apparatchiks, who were no longer believers, who were no longer willing to go to jail for any cause. I understand that many people are attracted to the past because of what they believe to be their civic duty, a kind of activist inclination to do something, and they look into the past seeking examples, conclusions maybe, and this is okay. For me, any motivation that prompts people to learn about the past is good. The learning itself is good. Maybe its political application is no less important, but I believe that the most important aspect is the individual’s self-development. So I never was tempted by the attitude you drew our attention to. But I think of it as a good temptation for purification, to purify historical knowledge of some unfounded beliefs.

Audience: My question is, how can you approach shameful events without building identity around shame? How can you deal with shame? I think that the most important thing to address in Polish education, in textbooks, in school programs, is to find a way to teach about the dark aspects of Polish-Jewish history, about exclusions and transgressions, without shame, because once you shame people, once you shame a regular person who doesn’t know about the complexities of history that most of us here do know, they become self-defensive and dig their heels even harder looking for a way to prove their innocence. I think that this notion of shame is something that academics and activists should think about and address as an issue to be reckoned with. I think that Polish society has not found a way to deal with shame, and this is one of the main reasons for political polarities within the culture of memory.

Stola: I don’t feel shame. That means I believe that I’m responsible only for what I have done, and that I’m not responsible for what other people did 50 years ago. I have no responsibility for it, and therefore no shame. I am not responsible for the past because I had no influence on it. But I am responsible for what I do with this past in the present. And what I do may be a source of shame or pride. I believe it is very important what I do with this past. So, first of all, I believe that all victims of mass crimes deserve—and this is what they deserve first and foremost—a truthful description of what happened and the acknowledgment that what happened is true. This is what they deserve. This is our duty towards them. This is our task. And it may also liberate us from a difficult emotional situation. I also don’t take much pride in the great deeds of other people, perhaps with the exception of my own family members. I rather view the past as a source of obligation. For me, the past is not a source of entitlement, it doesn’t give me any privileges to do something else than other people. Rather it’s an obligation. But this take may be very individual, I know. I understand that other people think differently about it, and I agree that we should talk about it. I remember once someone asked me what the motivation is for all the people in Poland who take care of Jewish cemeteries—you know, those people who are local activists and educate children about Jewish history. I was asked whether it’s done out of feelings of guilt and shame. And I was shocked because I know many people who do such things, like local activists or NGOs, people who really do great job of preserving Jewish heritage and preserving the memory of Jewish communities. And none of them to my understanding was acting out of shame or out of feelings of guilt. I believe that this is a complete misunderstanding, this supposition that guilt or shame can tell me much more about the person’s intentions and actions than perhaps something else. I think it’s a projection.
Interview with Andrzej Turkowski

Andrzej Turkowski is a PhD student at the Robert B. Zajonc Institute for Social Studies, University of Warsaw. He spent the 2018 fall semester in Bloomington as part of Indiana University’s exchange with University of Warsaw. Andrzej’s PhD project concerns the Polish “space of opinion” on Russia. Andrzej is also interested in East-West academic exchange during the Cold War period.

PSC: Why did you choose to come to Bloomington?

AT: There are a limited number of U.S. scholarship opportunities for PhD students in Poland, and my home university has had a bilateral agreement with IU reaching back to the 1970s. This means that Bloomington is one of the most important U.S. academic centers for scholars interested in Polish and East European studies. In addition, it has played an important role in the academic exchange between Poland and the U.S., which was an additional advantage given my interests. Last but not least, before coming to Bloomington, I had heard positive opinions from fellow PhD students who had previously participated in the exchange program.

PSC: How was your experience here?

AT: I found my stay in Bloomington very satisfactory for many reasons. First of all, I was able to progress with the PhD project, and also to present my initial findings to IU’s academic community during a seminar and several informal meetings I attended. I’m also pleased that I was given an opportunity to deliver a lecture for the Polish Studies Center. I found it very interesting to get to know the U.S. academic system, and in this connection an important experience for me was auditing a PhD seminar on sociological theory. Not only was I able to observe how such seminars are organized, but I also gained valuable knowledge. During my stay in Bloomington, I also traveled to St. Louis where I participated in a couple of international conferences.

Of particular importance were my many consultations with experienced scholars, fellow PhD students, and postdoctoral researchers, all of whom are interested in Polish and Eastern European issues. I also participated in interesting and informative workshops and lectures. My participation in the life of Indiana University and its diverse community also entailed taking part in numerous interesting cultural events, organized by the IU Cinema and Jacobs School of Music as well as other institutions, and also as a participant of the Bloomington Worldwide Friendship initiative. Some parts of my experience may be hard to identify or fully describe, but I know it was precious and will definitely benefit my academic career. As PhD students we’re usually under a lot of pressure to make progress on our projects, and so I did my best to take maximum advantage of my scholarship and of the numerous opportunities provided by the university, in both the academic and non-academic spheres.

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Joanna Niżyńska: You were Indiana’s Poet Laureate a couple of years ago. Most of us do not know what kind of responsibilities this prestigious title entails. Tell us, what was this experience like, and what did you take from it?

Karen Kovacik: I was the Indiana Poet Laureate from 2012-2014. In fact, there are few obligatory duties associated with the position, except for judging the annual statewide Poetry Out Loud contest—a competition in which high school students perform poems by well-known poets from memory. The winner of the statewide contest goes to the national finals in D.C. As laureate, I set up many of my own programs. I visited high schools around the state to teach students how to interpret and memorize poetry. I held workshops in libraries and churches and presented at poetry festivals in far-flung counties. In addition, I wrote a blog called "No More Corn" about Hoosier poets, past and present, and organized a series of readings on each of Indiana’s state lines called The Borderlands Project, which featured poems about home, borders, migration, and immigration by writers from our state and the neighboring ones. Finally, I hosted a poem-a-day feature for National Poetry Month highlighting the work of writers from around the state on the Indiana Humanities website.

JN: These are all wonderful initiatives, especially as schools tend to teach less and less poetry, and I often see students intimidated by the sheer poetic form as if words in stanzas had to mean something completely different. Let me ask you about translation. How does your own poetry contribute to your translatorial work? How does it influence your choices of poets to translate? Do you have to negotiate between the poet and the translator in you?

These are all good questions! I would say that it is not only my own poetry that influences my work as a translator, but all the poetry I’ve read over the years. For instance, my reading of Cavafy and Dante came into play when I was translating Agnieszka Kuciak’s Distant Lands: An Anthology of Poets Who Don’t Exist, a kind of Borgesian faux anthology. When translating Jacek Dehnel, I find myself hearing echoes of the Anglo-American poetic tradition: Philip Larkin, Robert Frost, Carl Sandburg, Elizabeth Bishop, Adrienne Rich. In fact, Jacek has translated Larkin and Sandburg, and their forms and voices have influenced his own work. Some readers naively assume that translation is a one-way street: from the source language to the target one. For me, the art of translation is more of a ricochet from one language to another then back again.

I consider translation part of my creative practice. When possible, I begin each morning with a bit of my own poetry and then switch to translation. But the border between the two is porous. I often get subjects or forms for my own work based on the poetry I translate. Because I’ve been translating a lot into iambic pentameter, I find a similar heartbeat occurring in my own recent poems.

As a university professor, I don’t need to make a living from translation, so I’m free to translate work I love, poems that interest me or that contribute something new to what I would call world poetry. I prefer work that challenges my ingenuity, that initially seems im-
possible. At times, too, I’ll translate poems that seem an antidote to what is ailing American poetry (in my view) in a certain moment. For example, when I started the Kuciak book, American poetics were going through a dissociative phase, with voice and perspective switches in every line. Or as I put it on the National Endowment for the Arts page: “I was first drawn to Agnieszka Kuciak’s work as an antidote to the chattiness of much American poetry right now. Our suspicion of rhetorical grandeur, our wholehearted embrace of the plain style, feels like a diet of pureed potatoes to me, and I crave lemongrass, coriander, even Polish dill for variety’s sake.”

JN: Poetry and dill, they go well together – you reminded me of a phrase from Milosz which I always liked - “pickled cucumbers are eternal.” Tell us about your current project, which you presented at IU. What inspired you to take it on, and what are the specific challenges of translating Jacek Dehnel?

I’m at work on a series of long poems or poetic suites by Jacek Dehnel at the moment. At IU, I presented some excerpts of my translation of his “Serce Chopina” [Chopin’s Heart], a long poem arranged like an LP with an A side and a B side, written in the traditional 13-syllable line, which I’m converting into iambic pentameter. It’s simultaneously a song to survive the winter, a queering of certain Polish cultural icons (including Chopin himself), and a kind of backhanded love poem to the city of Warsaw. I’ve spent a good deal of time in that city, having lived in eight of its districts, and I’m fascinated by its brashness, its weather, its layering of meaning and repurposing of certain buildings (such as the former communist party headquarters becoming the country’s stock exchange). The images and characters of the city drew me into the poem. But the poem is tremendously difficult, not only because of the different forms (sonnets, terza rima, couplets, tercets, etc.) it employs, but also because it’s highly allusive, and my challenge is to manage those in a meaningful way for the reader who knows neither Warsaw nor Polish.
Łukasz Siciński: Not all of us could attend the book promotion at CAHI, so let me start with a basic question: why the need for this book, and how does it differ from its predecessors?

Joanna Niżyńska: As you know well from your own teaching, there was no book in English to comprehensively treat recent developments in Polish culture. Miłosz’s 1969 The History of Polish Literature goes up to the 1960s and then its short supplement from 1983 generally addresses the literature of the 1970s. Earlier histories such as Manfred Kridl’s 1956 A Survey of Polish Literature and Culture and Julian Krzyżanowski’s 1978 A History of Polish Literature go up to 1918 and 1939 respectively. The coverage of periods wasn’t the only problem. These “histories” address literature only, while we wanted our book to talk about “literature and culture.”

ŁS: What were your goals?

We wanted what we needed most—a book for our generation written with an English-speaking audience in mind, which is something different from just a book written in English or translated into English. Our goal was a collaborative, polyphonic model of cultural analysis generated by a transatlantic team of scholars representing different methodological and theoretical approaches. It was very important to us to have international contributors so that we could look at Poland from within and from without. We wanted to capitalize on the strengths of multiple academic and cultural traditions as well as older and younger generations so that both accomplished scholars and rising stars have a voice. We wanted global interconnectivity.

We also felt that there is a need for a book that unfolds Poland’s deep cultural tendencies or “meta-narratives,” a book that proposes to its readers some models of cultural interpretation, a book that understands “Polish” beyond the criterion of Polish language (hence a chapter on Poland’s literature in languages other than Polish) and beyond Poland’s territorial boundaries (to include émigré culture and literature in translation). Due to the sheer size of the volume, which ended up being twice as long as the initial contract with the publisher stipulated, we had to limit our scope to the “word.” We had no space to talk about, for instance, music and visual arts; this is something that still waits to be done.
ŁS: How did the editors conceptualize the book? What will we find in it?

JN: First of all, let me emphasize that although this book has 60 contributors, it is not just a collection of individual essays. The editors put a lot of effort into the volume’s coherence and conceptualization in order to produce a whole that is greater than the sum of its individual parts. The book has a four-part structure: the first (Transitions) addresses Poland’s main cultural paradigms (Sarmatism, Romanticism, Modernism); the second (Strategies) invites the readers to consider the main strategies of interpretation, which we define as Canonical, Transgressive, Compensatory, and Emancipatory; the third part concerns transatlantic Transmissions (here we have chapters on emigration and transnational literature, on Polish literature in languages other than Polish, and Polish literature in translation); finally the fourth part deals with the history of particular genres including genres that are usually not addressed in traditional histories of literatures, such as the essay, reportage, diaries, and literary theory, but also film, popular culture, and mass media. The chapters on genres are accompanied by short subchapters on these genres’ selected practitioners—for instance, a chapter on the essay has subchapters on Miłosz, Kołakowski, Irzykowski, and Brach-Czajna.

ŁS: How should the readers approach these 800 plus pages of text? What kind of model of reading experience did you have in mind when you planned its structure?

JN: It does not need to be read in a sequence, and I can hardly imagine a reader who will read it from cover to cover. In the Introduction, we suggest a few possible approaches. For instance, we envision the reader as flâneur: someone who reads randomly and “walks” through the text open to chance encounters, discovering the book’s individual fragments, allowing himself or herself to linger on a detail. Alternatively, systematic readers can plan their journey according to their needs and interests, so if for instance you would like to understand something about the Romantic and Sarmatian cultural influences in contemporary Poland, you should plan on reading the first part of the book on cultural paradigms. A more systematic reading might also be reading through interconnected issues, so for instance a chapter on postwar prose may lead you to a separate essay on diaries. One may also combine the two ways of reading and allow the book and its themes, concepts, and approaches to lead the reader by various connections, whether random or associative, and travel through paradigms, genres, and individual authors while following such connections. In other words, the comparative, interdisciplinary, and transcultural approach in this book is as much a way of writing as it is a way of reading.
Interview with Bill Johnston

On Adam Mickiewicz’s *Pan Tadeusz* in English

Bill Johnston (IUB Comparative Literature) has translated more than thirty works of Polish literature. His most recent translations are Julia Fiedorczuk’s *Oxygen* (Zephyr Press, 2017) and Adam Mickiewicz’s *Pan Tadeusz* (Archipelago Books, 2018).

Joanna Niżyńska: Your translation of *Pan Tadeusz* was published in September 2018, but you worked on it for three and a half years. The idea of translating the poem came to you—as you told me—many years ago. What triggered this initial thought? How long did it percolate before you started the actual work?

Bill Johnston: The initial impulse to translate *Pan Tadeusz* came to me twelve or thirteen years ago. As a kind of exercise de style, for my own purposes I attempted to render twenty or thirty lines, just to see if it could be done. I think I’d been emboldened by completing a translation of Juliusz Słowacki’s play *Balladina*, also in rhyming verse though that was a very different kind of translation—one that was intended above all for the stage, and very deliberately played with linguistic anachronisms. For *Pan Tadeusz*, I wanted to know if the right rhythm could be found, and the right language. Such wondering, though, remained casual until, with a sabbatical approaching, in 2012 I decided to translate a longer fragment and “go public” with it in quest of funding. At that time, I also took a closer look at the existing translations to satisfy myself that mine would be sufficiently different. Yet even after I started work on the project for real, I wasn’t sure whether it could be done. I completed one book—I chose Book III—as a kind of pilot, to see how it would look. It was only after I shared that translation with several trusted friends, and they liked it, that I finally resolved to finish the whole thing.

JN: To work on *Pan Tadeusz* is to encounter two centuries of cultural tradition venerating the poem as the essential text of Polish culture. How did you respond to pressure of that kind?

BJ: It’s certainly true that I didn’t approach this task lightly. I’m well aware of the poem’s revered status in Poland. At the same time, a certain contrariness in my own character made me want, so to speak, to wrench it from the hands of the Poles and share it around a little. The more I worked on it, the more I became convinced that, cultural details aside, at heart it’s a very accessible work. There are love intrigues, there’s a feud between neighbors, a conspiracy for national independence, a mysterious back story involving cold-blooded murder and a monk. As with many older texts, there’s much that contemporary readers will miss, or will have to pick up from notes, introductions and so on. But the backbone of the work is fully comprehensible to non-Polish readers. In terms of Poles, my ultimate hope was to show them that their precious *Pan Tadeusz* is even more than they thought—that, given the right translation, it can be enjoyed and valued by non-Poles too.

JN: Do you think that not being Polish allowed you to see in the poem what Poles tend to overlook? Did working on *Pan Tadeusz* open up for you something about your own roots?

BJ: It’s definitely true that not being Polish made things in some ways easier—mostly because I’d never been made to read the text at school, or had certain preconceived ideas about it instilled in me from an early age, and so I was free to respond to it however I wanted. I should also say that though I very much loved the poem the first few times I read it, it was also the case that I came to appreciate many aspects of it only through the close work of translation. It was this long, slow encounter, for instance, that made me fully appreciate the novelistic qualities of the work—its marvelous characterization, its wonderful, vivid dialogues, and its dramatic plot.
One particular aspect of the work that has not received sufficient attention is the fact that Mickiewicz was an environmentalist avant la lettre. In *Pan Tadeusz* he shows an extraordinarily clearly developed sense of ecology—of the interrelatedness of all aspects of a given natural environment. For instance, in the famous mushroom-hunting passage in Book III, he writes:

Some mushrooms were spurned—they languished in disfavor
For being poisonous or lacking flavor,
Yet had their uses—as animal nourishment,
Or insect nests, or woodland ornament.

Such a view of nature, in which usefulness to humans is seen an overly narrow way of regarding nature, seems decades ahead of its time.

As for what I learned about my own culture—one thing was the matter of poetic form. I realized how very deeply engrained iambic pentameter is in me. I had to work very hard to make the lines flow pleasingly, but the underlying rhythm is as close to me as the beat of my heart. Also, as I worked on this work of profound nostalgia for the land of one's childhood, I often reflected on my own history—I too left my home region, then my country. Of course, I'm free to return, unlike Mickiewicz. Yet, like many who go back to their home region, I find it much changed, and "childhood's domain" still inaccessible. This made me marvel all the more at Mickiewicz's ability to bring those times back to life.

**JN:** What were your greatest challenges in working on the translation? How did you approach Mickiewicz's specificity, his utter delight in the Lithuanian fauna and flora, his attention to social titles, to Sarmatian customs and linguistic mannerisms? What was your translatorial strategy to keep the specificity specific and yet accessible to the foreign audience?

**BJ:** When I was presenting the translation last fall in Poland, I was asked the same question, and I regularly made people laugh when I said that my greatest challenge was the English. Yet it's true. The Polish text has been exhaustively annotated (especially in the superb Biblioteka Narodowa edition I used, edited by Stanisław Pigoń), and it was almost always possible to get a reading on the meaning of the Polish. The challenge was to put it into elegant English, witty or moving or dramatic as the case called for, and that was what occupied by far the greatest part of my time and attention. There were days when I would stare for half an hour or longer at a single couplet, in my head running through the myriad ways there might be of rendering it into English. As for the cultural details, the honest answer is that I don't know how readers will respond to them. However, it was crucial to me to acknowledge, and reproduce, the level of detail included in the text—for example, I triple-checked all the names of species of birds, plants, and trees. I did everything I could, too, to retain the cultural specificity of the mores described in the poem—titles, manners, and institutions. No doubt different readers will bring different levels of understanding to the text. My real hope is that readers will return to the translation more than once, and, like me (and indeed any reader), will find their grasp of, and appreciation for, its wonders growing with each reading.
Interview with Agnieszka Graff

Agnieszka Graff is an associate professor at the American Studies Center, University of Warsaw, where she teaches U.S. culture, literature and film, African American studies, and gender studies. She has authored several books of feminist essays including: Świat bez kobiet (World without Women, 2001) and Rykoszetem (Stray Bullets – Gender, Sexuality and Nation, 2008). Her articles on gender and nationalism have appeared in Public Culture, Feminist Studies, and Signs. She is the co-editor of the current issue of Signs: Journal of Women in Culture and Society dedicated to “Gender and the Rise of the Global Right.”

Joanna Niżyńska: This is your fourth visit to IU Bloomington so it’s safe to assume you like this place. What do you find appealing about the university and the town? Did you discover something new during this visit?

Agnieszka Graff: I do love Bloomington. It’s just a lovely place to be, especially in the Spring. Next to Amherst, MA, where I spent a big chunk of my life, it is my favorite American university town – a perfect mix of serious academia and good life. I love the friendliness, the refusal to rush, the bagels, the coffee. People have time to talk here, to really enjoy each other. Workwise, visiting here makes a lot of sense. Polish Studies at IU Bloomington has a longstanding relationship with my home department – the American Studies Center, University of Warsaw. Though I am an Americanist, I visit Polish Studies and Gender Studies here, and I know many people at IU with whom I share common interests. You and I have had many exciting conversations about politics of memory, Polish-Jewish relations, and cultural theory. I have been in touch with Bill Johnston, Colin Johnson, and Maria Bucur. This time around not only did I guest teach, I also sat in on some classes and learned a lot. And of course, there is Susan Gubar – a founding mother of the field, someone I have read and admired for years. Attending her class in 2006 was something I will never forget. Finally, there is the anthropologist Elizabeth Dunn, whose work I admire immensely. We can’t stop talking once we get started, and good things come from these talks. So there is not just the library, but also a lot of people to make it worth visiting. This time I discovered the Music Center, which is an amazing place, worthy of any great city. We saw Bernstein’s Mass and are going to a jazz concert.

JN: What is your current research project, and what kinds of resources on campus are most useful in helping you move it forward?

AG: Much of my recent work is on the anti-gender movement, a transnational conservative mobilization that aims to undermine gender equality and the rights of sexual minorities and discredit academic work in gender studies. They demonize the idea of “gender” but also target specific policies: gender equality, LGBT rights, and sex education. The movement was initiated by the Vatican in the mid-90s but re-emerged in Europe around 2012 with great force, partly in response to same sex marriage laws. What makes it different from earlier versions of backlash is its focus on the word ‘gender.’ While in Bloomington, I explored bits of what I see as the American connection: Mark Regnerus and Michael E. Jones. Based on my prior research, I consider these two figures to be key American influences on transnational anti-gender discourse. My broader purpose is to understand the extent and nature of mutual influence between European and American anti-genderism. Anti-gender rhetoric consistently employs anti-colonialism as its frame: “genderism” is demonized as alleged neocolonial violence, a Western imposition on local cultures, part of global neoliberalism. At this point in my work on the topic I am interested in the American connection, especially the link to anti-Semitism – that is E. Michael Jones, who is virtually unknown here. Participating in the conference on antisemitism organized by Alvin Rosenfeld and the Institute for the Study of Contemporary Antisemitism at the beginning of my stay was very useful. I met people who are working on this topic, including on Jones.
JN: You delivered a wonderful lecture for the PSC on April 16 entitled “Claiming the Shipyard, the Cowboy Hat, and the Anchor for Women: Polish Feminism’s Dialogue and Struggle with National Symbolism.” The room was overflowing, which is highly unusual considering the time of the semester when it’s hard to attract a sizable audience. You have already developed a reputation on campus, which helps, but I also think that your topic was appealing to diverse constituencies. What do you think attracts people to the topic of national symbols and their resignification?

AG: Well, it is a question people ask a lot in various contexts: how to respond to the nationalist turn? How to frame protest and dissent? Do we abandon all patriotic symbols and rituals? Try to re-signify them? In my lecture I try to go into this dilemma with lots of examples and several perspectives. I examine the evolving role of national symbolism in Polish feminist discourses and activist practices since 1989, looking closely at three case studies involving symbolic appropriation are presented. In each, cultural signs of importance to the national imaginary have been put to work for women’s equality in acts of resistance to nationalist rhetoric. The first case is the graffiti reportedly seen on the wall of the Gdańsk Shipyard during the 1980 Solidarity strike: “Women, do not disturb us, we are fighting for Poland.” The sign and the story behind it came to play an important role in feminist debates about national belonging and exclusion. The second example is the 1989 election poster featuring Gary Cooper, twice transformed by feminists. Finally, I look at the struggle between nationalists and feminists over the “fighting Poland” sign associated with the Warsaw Uprising of 1944. The Black Protest of 2016 creatively transformed this symbol, which led to much public debate and several court cases. My argument is that Polish feminism is engaged in contestation of the dominant understanding of nationhood imposed by right-wing, male-centered forces and the Catholic Church. The story goes back several decades: responses to the post-1989 resurgence of nationalism have long constituted key dividing lines between strands of feminist activism and thinking: two competing strategies have been pathos and irony. But something new and exciting has happened with the Black Protest - it marks a new stage in these developments, a watershed moment. I have gotten many responses to this piece over time. I guess it’s a compelling story. And of course, I show a lot of pictures.
JN: You guest-edited the current issue of the prestigious feminist magazine *Signs*. Could you tell us something about it? Was the theme of the issue a continuation of the research you presented at IU two years ago when you delivered a Wiles Memorial lecture?

AG: Yes, that lecture was a product of my work on the anti-gender movement. And the *Signs* invitation followed after a big article on this topic, co-authored by Elżbieta Korolczuk and myself, was accepted in the previous issue of *Signs* (“Gender as ‘Ebola from Brussels’: The Anticolonial Frame and the Rise of Illiberal Populism,” *Signs* 2018). Work on the special issue of *Signs* was quite an adventure. Our contributors address the complex and powerful relationship between gender and the rise of the global Right. We show that there exists a global antifeminism – a countermovement to transnational feminism, an internally diverse global coalition to roll back gender equality. It includes but is far broader than the anti-gender movement. Resistance to gender equality is not, as some left-wing commentators seem to believe, just one of the many aspects of right-wing value systems, a “cultural” aspect of a phenomenon whose roots lie in economic developments. Gender conservatism is the lingua franca of the right, which is otherwise diverse. Hating feminism brings together believers and nonbelievers, nationalists and universalists, cynical alt-righters and pious Catholics, as well as populists who demonize global capital neocons. People who are living thousands of miles apart share the same Jordan Peterson videos on social media, sign the same online petitions against “gender,” and “like” coverage of similar protests in various countries: against gay marriage, against abortion rights, against “gender ideology,” against “political correctness.” And leaders of this transnational antifeminist culture are increasingly connected through organizations such as the World Congress of Families. Contributions in this issue deal with many contexts: the USA, Brazil, India, Hungary, Russia, the Philippines, Russia, and Turkey.

JN: On a more personal note, what does your ten-year-old son Staś think of his experience at Harmony School? What did he like and what did he find most challenging?

Staś loved Harmony, and they seem to have enjoyed having him there. Bringing him here has been my dream for years – I knew he would love it. He made friends, took part in some great art projects, played music, and learned to communicate in English. This last part was of course my secret plan. It was hard to get him home the last day. Harmony is a unique place – really devoted to kids’ development and happiness. I knew it was a good school, but it is more than that. The kindness of both the teachers and the kids, the welcome, the atmosphere – it was all quite unexpected. So perhaps not next year, but the year after that – yes, we do want to come back.
Thanks to the Polish Century Club Exploratory Research Fellowship from IU's Polish Studies Center, I was able to study Polish at the Katolicki Uniwersytet Lubelski Jana Pawła II, as well as conduct exploratory research in Poland during the summer of 2018. I am currently a third-year doctoral student in Musicology. My research interests focus on notions of Jewishness in music within the cultural context of Eastern and Central Europe (Poland especially) in the late 19th and early 20th centuries. I am interested in the intersection of music and politics as well as issues of memory and trauma in musical compositions and performances. My research examines musical narratives and expressions of traumatic memory related to the Holocaust, particularly in the work of Polish Jewish émigré composers. My travel to Poland was essential to my scholarly development: it helped me gain a better understanding of the Polish language, and I was also able to start thinking about what resources are available to draw on for my dissertation research.

I began my journey in Lublin, where I studied Polish for three weeks. Being my first time to take a formal language course in Polish, it was challenging! A typical day consisted of five hours of Polish instruction, including grammar and conversation classes. Because instruction was primarily in Polish, I made rapid progress. Imagine my joy when, on barely day five, I ordered an entire meal in Polish and the server understood what I was saying—and I wasn’t even ordering pierogi! The university also offered a variety of lectures on Polish culture, adding to my understanding of important cultural notions relevant to my research.
My visit to Lublin’s Grodzka Gate – NN Theater was unexpectedly fruitful. Dedicated to the history and memory of Lublin’s Jewish population prior to World War II, this museum is located inside a gate separating Lublin’s old town from what was once the Jewish part of the city. The museum does not have a music collection, but it does house Holocaust survivor narratives that provide additional rich context for my research. At the museum I also made professional connections with other scholars working on issues of Holocaust memory in Poland. I visited this museum three times and look forward to returning there in the near future.

After my time in Lublin, I travelled to Warsaw to explore the National Library of Poland and the library at the University of Warsaw. The friendly and accommodating library staff at both locations not only helped me find relevant scores and primary source materials, they also provided me with unrestricted access to everything I needed. This time in Warsaw allowed me to locate relevant sources I am sure to work with again very soon.

In addition to my scholarly and educational activities, I enjoyed exploring more of Poland. I fell in love with the beautiful city of Kraków, where I visited various sites related to Jewish Holocaust memory. I also traveled to Sandomierz, a quaint small town in southern Poland. While in Warsaw, I visited the POLIN Museum of the History of Polish Jews, as well as—naturally a “must” for musicologists—the Chopin museum. In Poland I met brilliant people from around the world and developed wonderful friendships. I will fondly remember those warm summer evenings filled with Polish conversation, the World Cup games, and that amazing drink, the szarlotka (vodka and apple juice). I feel incredibly fortunate to have spent a whole month in this beautiful country, and I hope to return soon. I cannot thank the Polish Studies Center at IU enough for giving me this fantastic opportunity.

Fiszman Scholarship Award

2019 marks the sixth year that the Polish Studies Center has awarded the Samuel and Alicja Fiszman Scholarship. The scholarship was initiated thanks to generous donations by Ania Fiszman O’Brien, the daughter of Samuel and Alicja Fiszman, and Theodosia Robertson, one of Samuel Fiszman’s PhD students and a retired Professor of Slavic Literature at the University of Michigan-Flint. The Samuel and Alicja Fiszman Scholarship has supported a number of Undergraduate students from Indiana University who have studied abroad in Kraków and Warsaw, and it has helped the Polish Studies Center continue its mission and legacy of building bridges between Indiana and Poland.

Yotam Fisher-Pinsker, Junior
International Studies, Near Eastern Languages and Cultures, and Jewish Studies Major

My name is Yotam Fisher-Pinsker, and I am Junior majoring in International Studies, Near Eastern Languages and Cultures, and Jewish Studies. This past summer, I had the privilege of interning at the POLIN Museum of the History of Polish Jews as a recipient of the 2018 Samuel and Alicja Fiszman Scholarship from the Polish Studies Center. As a Student of International and Jewish Studies, I have always had an interest in history and identity formation and was immediately interested when I heard of the opportunity to intern at the POLIN Museum. I had heard great things about this new museum and had been wanting to visit it since its opening in 2013. In previous courses and through my own interest, I had learned about the Holocaust and its implications throughout Jewish society, as well as Polish and European society; however, what really piqued my interest in the POLIN Museum was the opportunity to learn more about Jewish Polish culture and life outside of the vacuum of the Holocaust. Many of my ancestors were Polish Jews, and I was very curious to learn more about their lives.
During the first day of my internship, I met the internship coordinator and most of the staff and was given a tour of the administrative side of the museum. I was also shown the Monument to the Ghetto Heroes next to which the museum was built. The museum was purposefully built on the site of the Warsaw Ghetto, and seeing this large beautiful building next to the Ghetto memorial was very symbolic. Afterwards, I was given an audio guide and was allowed to explore the core exhibition. I was really impressed by how well-curated and detailed the exhibition is. It covers everything from the first Jewish merchants arriving in Poland, to a 3D model of Kazimierz and Jewish Kraków, to a life size replica of Tłomackie Street and the Gwoździec Synagogue. It took me about two and a half days to get through the whole core exhibition, and by the end I felt as if I had really gotten a taste of what life was like in Jewish Poland. After some reflection, I realized how problematic it is that most of the education we receive about Poland in the U.S. is strictly centered around the tragedies of the Holocaust. While it is incredibly important to remember these events, it also erases the rich culture and history that had been built over centuries of inhabitance and a flourishing Jewish Polish society. The museum also had a great temporary exhibition on the events of 1968 and the expulsion of the remaining Jews from Poland, which I had never learned about before.

Officially, I was working as an intern with the communications department at the museum. My main projects involved the museum’s publications and their Global Education and Outreach Program (GEOP). I was tasked with creating a promotional plan for the GEOP so they could develop a broader reach and recruit prospective students and scholars for the program. I was given a budget of $3,000 and asked to create a plan for where to most effectively advertise the GEOP. I hadn’t done much work in advertising before, so it was really interesting to contact different publications and websites to see who their audience was and how they promoted different publications and websites to see who their audience was and how they promoted different programs. Additionally, I created a database of every university or institution and scholar that the museum had partnered with in the past, as well as those who might be interested in collaborating with them in the future.

I was also tasked with editing a book proposal for the Museum. This proposal was an interesting project showing how history museums are challenged with creating narratives. Most of the essays in the book were written in other languages, and I helped to edit the English abstracts and made sure everything was cohesive. The work was very interesting, and I enjoyed learning how large institutions like the museum operate on an international scale and how much work goes into maintaining its smooth operation.

The museum often had tours and excursions for the employees to sights such as the Nożyk Synagogue, the only pre-war synagogue remaining in Warsaw, and the Jewish Cemetery. This was a great way to learn more about the city’s history, and I really enjoyed spending time with the other museum employees. Exploring these areas and wandering around Warsaw were my favorite parts of the summer. Warsaw is such a unique city, and it was fascinating to walk through all of the restored architecture and read about the original buildings and squares. I also went to the Warsaw Uprising Museum and learned more about the history of the city and how Warsaw came to be what it is today.

I am very grateful to the IU Polish Studies Center for giving me this incredible opportunity and will continue to build on this experience in my future studies and career.
On a sunny day in mid-September, the Polish Studies Center hosted a picnic at Bryan Park to kick off the academic year and welcome Joanna Niżyńska back from her year-long sabbatical in Warsaw. Close to fifty friends and supporters of the PSC attended this cheerful event and enjoyed a lavish spread of tasty potluck dishes and desserts. The PSC grilled hot dogs and fresh vegetable kebabs, but the picnic’s biggest star was easily the Polish Kiełbasa shipped directly from “Srodek’s Campau Quality Sausage” in Hamtramck, Michigan! While Polish songs played in the background, new and old friends alike spent time catching up in the colorfully decorated picnic shelter; and the Polish flag, together with groups of red and white balloons, waved gently in the warm breeze. Not only does the Polish Studies Center serve IU by organizing academic events such as lectures and conferences, the PSC also serves as a space for our diverse group of faculty, students, and the public to engage with Polish culture and connect as a community. The Potluck Picnic has been a longstanding tradition at the PSC, and we were happy to bring it back in 2018!

Natalie Misteravich-Carroll

Our grillers, Natalie Misteravich-Carroll and Brian Carroll made sure there is something for everyone
To commemorate Poland’s return to the map of Europe, on Saturday, November 10, 2018 the PCS hosted the Independence Eve Party. Students, faculty, and friends from the local Polish community gathered together for a celebration at the IMU’s President’s Room, which was beautifully decorated with white and red rose arrangements and the Polish flag draped above the fireplace. Many guests took to heart a request to wear Polish national colors, so the room was full of white and red, from red and white outfits to red and white corsages and the red-and-white flags painted on guests’ faces.

The evening commenced with a welcome address by the Director of PCS—Professor Joanna Niżyńska. It was followed by a masterclass by Natalie Misteravich-Carroll, who in as little as twenty minutes had the entire room of guests dancing the famous Polish dance—the polonaise. After dancing, everybody was invited to partake of delicious food catered by Samira’s—a local Afghan restaurant—all the while being entertained by a DJ who played an excellent set of old Polish classics and new hits. A particularly bright point in the evening was a charming performance by seven-year-old Mila Siciński of a popular WWI song, “O mój rozmarynie, rozwijaj się” (“My dearest rosemary,” whose lyrics were translated specially for the occasion by Janusz Solarz). Many a helping of food later, the party shifted to the dance floor, where guests tirelessly danced the evening away to retro Polish music. The party culminated with the guests sharing a scrumptious cake that was decorated with white and red frosting to look like a Polish flag with Poland’s White Eagle in the middle. The cold November evening was filled with warmth, hospitality, and laughter.

Ani Abrahamyan (graduate student, Slavic Department)
In 2018, the Polish Studies Center held its annual “Andrzejki” event exactly on the date it is supposed to be celebrated, namely November 29th, which is St. Andrew’s Eve. St. Andrew is, among other things, a patron saint of marriages, and hence many of the oldest and most traditional Andrzejki games and rituals pertain to love and getting married. Although St. Andrew is a Christian figure, the Andrzejki tradition also incorporates a pagan belief that during holidays of the late fall and winter seasons ancestral spirits return to Earth, enabling us to call upon them to intervene through various magical rituals. Be this as it may, at the PSC we celebrate it all, also making sure that St. Andrew’s range of care is expanded to embrace audiences of different ages as well as those who do not ponder marriage.

For the past four years, the Andrzejki night was hosted by Joanna Cichocka, who every year uses her expertise in early child education to design fun games for our youngest guests while entertaining the adults equally well. At the center of our celebration is the most well-known ritual of Andrzejki—wax pouring and divination of the future. First, one must heat wax and drop it into cold water, preferably through the hole of an old-fashioned skeleton key (the PSC owns its own specifically for this purpose!). The resulting wax lumps are then held up into the light, and the shadows they produce are carefully examined. Here, only the imagination sets the boundaries, and all kinds of predictions can be made. For the past four years, our shadows have been promising larger houses, exciting toys, exotic travels, fantastic pets, and many other things and experiences that we openly or secretly wish for. Another old favorite is a race towards the front door, which involves participants taking off their shoes and then moving as fast as possible while lining their footwear up tip-to-toe one after another. It is believed that the first to do so will be the first to get married (again, modify the win to suit your own needs).

We haven’t yet conducted any research about the empirical results of our divination, but we strongly believe the wax works...
The Polish Studies Center ushered in another holiday season with its annual Holiday Party. PSC director Joanna Niżyńska opened the evening with remarks of gratitude to our community for its support. After traditional bread-breaking and holiday wishes, we had our customary potluck dinner and started casting votes for the annual cooking contest in the usual two categories of savory and sweet dishes. Natalie Misteravich-Carroll won for her Zrazy (beef rolls) and Maria Mastalerz won for her favorki. A rousing round of Polish carols were sung by all, to the accompaniment of Jacobs School of Music’s pianist Gregory Wang, who showcased his musical talents throughout the evening as he had done the previous year. Nicolette van den Bogerd charmed us with her violin rendition of the Christmas carol-lullaby, “Lulajże, Jezuniu” (“Sleep, little Jesus”). The strawberry-and-chocolate cake from Sugar Daddy’s bakery topped off the evening’s culinary delights. While adults had fun, the little ones delighted in activities at the children’s craft table.

As in previous years, to support the Polish Studies Center, guests were invited to bid on more than fifty items in a silent auction. Among these one could find charming Christmas ornaments handmade in Poland such as a frog (“No kissing required!”), a white owl (“Hedwig’s cousin needs your tree!”), and for pet-lovers, a cat and dog pair that was “meant to be adopted together.” There was also a plethora of sweets and cookies to choose from, all brought directly from Poland just before the party to obviate any fear of “imported staleness.” We will only recall the classics: “pierńiki” (gingerbread) from Toruń (“Copernicus would like them, too!”), candied plums in chocolate, and a variety of candies including “krówki,” “Pawełki,” and “Michałki” (all “tested by generations of Polish children”). One could also find many “multi-regional” stocking stuffers (sets including, for instance, “one felt bookmark direct from Cracow, one keychain direct from Warsaw, and one Prince Polo direct from Poznań”). Finally, there was quite a bit of something stronger for adults, to mention only the old-time favorite Soplica Liquors, because “sometimes the world is just too much…” (the PSC director claims authorship of the silent auction labels).

We thank everyone for attending the 2018 Holiday Party, and we look forward to our 2019 gathering!
Dean Feinstein was a panelist at the Warsaw Transatlantic Dialogues, a conference sponsored by the German Marshall Fund of the United States and the Polish Ministry of Foreign Affairs last November in Warsaw. He was pleased to participate in the highly successful Polish Studies Center Roundtable discussion, in February, “Making Sense of Change: Poland 1918-2018.”

He hosted the Deputy Development Minister of Poland for a working breakfast in Washington, DC in January. Last February, he co-sponsored with the National Endowment of Democracy and served as a panelist at a half-day seminar on the Bloomington campus, titled “On the Frontlines of Disinformation and Democracy,” part of the Hamilton Lugar School’s partnership with the Center for International Media Assistance at NED, that looks at “media capture,” in post-Communist societies and elsewhere. Dean Feinstein was honored to support the awarding of an honorary doctorate to folklorist Barbara Kirshenblatt-Gimblett, the former curator of the Museum of the History of Polish Jews, who returned to campus to deliver a lecture and receive an honorary degree at the 2018 spring commencement.

Bill Johnston published his new translation of Adam Mickiewicz’s epic narrative poem Pan Tadeusz (Archipelago Books, 2018). His rendering of Mickiewicz’s rhyming couplets was described by The Spectator as “a kind of miracle.” The translation was longlisted for the PEN Award for Poetry in Translation. In October 2018 Johnston traveled to Poland and England to present Pan Tadeusz; its Polish premiere was held at the Pan Tadeusz Museum in Wrocław. In other news, his translation of Julia Fierdorczuk’s poems, Oxygen (Zephyr Press, 2017), was longlisted for the National Translation Award.

Joanna Niżyńska, after several years of collaborative work, completed Being Poland: A New History of Polish Literature and Culture, edited by Tamara Trojanowska, Joanna Niżyńska, and Przemysław Czapliński (University of Toronto Press, November 2018). In addition to her editorial contribution, she authored for the volume an extensive chapter on culture and the politics of memory in Poland (“Delectatio Morosa, or Modes of Affective Compensation in Polish Memory Culture”) and co-wrote the introduction (“Ex Pluribus Plures: Cultural Histories in the Twenty-First Century”). This unique volume, comprising sixty essays from transatlantic contributors, and the first comprehensive work on Poland’s cultural history in English in half a century, is soon to be available in paperback. The volume was met with enthusiastic reception at several promotional events in Toronto, Warsaw, Cracow, Boston, London, Oxford, Cambridge, and Bloomington. This academic year, in addition to the volume, Niżyńska contributed an interview, for Ameryka Barańczaka widziana stamtąd (Cracow: Universitas, 2018).
Halina Goldberg co-organized “Centering the Periphery: Polish Jewish Cultural Production Beyond the Capital,” the Fifth Polish Jewish Studies Workshop at Rutgers University. An edited volume based on papers presented at this international, multidisciplinary event is in preparation. In conjunction with the Rutgers conference, Goldberg designed and coordinated the concert “Soundscapes of Modernity: Jews and Music in Polish Cities.” The enthusiastic reception led to an invitation from the Jewish Music Forum to repeat the concert on November 18, 2018, at the Society for Jewish History in New York City. During the summer Goldberg presented a paper “‘On the Wings of Aesthetic Beauty Towards the Radiant Spheres of the Infinite’: Music and Jewish Reformers in Nineteenth-Century Warsaw” at the Eleventh Congress of the European Association for Jewish Studies, which this time took place in Kraków. This article is now a part of the special issue of the Musical Quarterly titled “Jewish Spirituality, Modernity, and Historicism in the Long Nineteenth Century: New Musical Perspectives” guest-edited by Goldberg. She was also invited to Bard College to give a talk during the Rimsky-Korsakov and His World Music Festival, and returned to the Abbaye de Royaumont in France to conduct a workshop on Chopin's piano concerti. She continues her work on other topics related to Chopin, Jewish history in Poland, and the digital project Jewish Life in Interwar Łódź.

Łukasz Siciński has been working on a project exploring the idea of re-enchantment. He presented his research at two conferences: the American Comparative Literature Association conference, where he organized a seminar on the philosophical foundations of re-enchantment and gave a talk titled “Artificial Authenticity and Enchanted Antirealism,” and at the conference of the Polish Institute of Arts and Sciences of America, for which he organized a panel on re-enchantment in Polish culture and presented a paper on Miron Białoszewski’s prose. Apart from this research, Siciński has been involved in the Mellon-funded project “Transforming Language Instruction.” Based at the University of Chicago, the project builds on course sharing initiatives established through the CourseShare program, which offers distance-learning courses to students at Big Ten Academic Alliance campuses. The goal of the project is to support efforts to increase student access to less commonly taught languages and provide support for professional development and collaborative teaching.
HAMiLTON LUcAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Polish Studies Center

“CONNECTING SOCIETAL RESPONSES AND THE EMERGENCE OF THE Poleschool in Polish Post-War Cinema”

Ludmila Kuleshova-Mocekova

Tuesday, January 15, 6pm

3:00-4:00 PM

Co-sponsored by the PSC

HAMiLTON LUcAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Polish Studies Center

“Gdask Railway Station”

dir. Maria Stolarska-Kazimierska, 2017

A Documentary on the anti-Nazi Campaign of 1944

Introduced by Annowa Nijimakou

Director of Polish Studies Center

Sunday, March 24, 3:00 PM

Please bring popcorn!

HAMiLTON LUcAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Polish Studies Center

“Making Sense of Poland 1918-2018”

Director, Polin Museum of the History of Polish Jews, Warsaw

Dariusz Mleczko

Director, Polish Studies Center

Norbert Finta

Tuesday, March 27, 4:00 PM

University Club President’s Room, IMU (Reception to follow)

Co-sponsored by the Borns Jewish Studies Program

PAUL POLAND 1918-2018

“Making Sense of Poland 1918-2018”

Director, Polin Museum of the History of Polish Jews, Warsaw

Dariusz Mleczko

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Norbert Finta

Tuesday, March 27, 4:00 PM

University Club President’s Room, IMU (Reception to follow)

Co-sponsored by the Borns Jewish Studies Program

HAMiLTON LUcAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Polish Studies Center

The Art of Loving: Story of Mikalojus Vickevičius (2017)

Doktorat Jurys Podlutiene

Produced in collaboration with University of Illinois, Urbana-Champaign

Friday, April 5, 2019, 3:00 PM

Reception to follow

Hamilton Lugar, Room 2067

“Making Sense of Poland 1918-2018”

Director, Polin Museum of the History of Polish Jews, Warsaw

Dariusz Mleczko

Director, Polish Studies Center

Norbert Finta

Tuesday, March 27, 4:00 PM

University Club President’s Room, IMU (Reception to follow)

Co-sponsored by the Borns Jewish Studies Program

HAMiLTON LUcAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Polish Studies Center

Professor, Institute for Political Studies, Polish Academy of Science

Tomek Stola

Thursday, March 28, 2019

6:30pm-8:00pm

Co-sponsored by the Department of Modern Languages and Literatures

HAMiLTON LUcAR SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES Polish Studies Center

April 18, 2019 at 12:00 PM

Hodges Hall (Pfaff School of Business), Room 205

Co-sponsored by Graduate Studies

2018-2019 PSC Events

PHOTO COURTESY OF NIKOS MAVRIGENIS

2018-2019 PSC Events
The Polish Studies Center greatly appreciates financial contributions for its scholarly, cultural, and social activities. Donations to the Center are crucial in allowing us to sustain and expand our programs. The Center arranges a wide variety of scholarly events including conferences, lectures, and symposia; cultural events such as concerts, theatrical performances, readings, and exhibitions; and community gatherings such as Andrzejki and our annual Holiday Party. Your help is vital in pursuing the Center’s mission to promote the study of Polish culture, history, and society at Indiana University and beyond.

To support the Polish Studies Center, please visit: http://www.indiana.edu/~polishst/support/ and click on “Donate Now.”

Alternatively, please feel free to mail donations to our office:
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Global and International Studies Building
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Greetings from the IU Polish Studies Center!

Pozdrowienia z Ośrodka Badań Polskich na Uniwersytecie Indiana w Bloomington!

This newsletter brought to you with love by Joanna & Teuta
Polish Studies Center, April 27, 2019, 2.50AM

Polish Studies Center
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