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sis supports the claim that Polanski's films are autobiographically motivated, possibly reflecting "that which [Kosinski] has repressed" (293) as a child survivor of the Holocaust and as an exile. Stalnaker observes that the transnational director Holland focuses in her cinematic representations on the recreation of the *process* of identity recovery and formation, rather than on the depiction of the "world that has been lost" (319).

In his closing discussion, Gasyna maps out the pre-1989 Polish literary landscape of exile and emigration, and questions how we are to approach post-1989 Polish émigré writers who find their images of the original homeland and their status as exiles "largely obsolete, voided by ongoing processes of transformation" (335). Deploying the discourse of cultural studies and post-colonialism (most notably Said), Gasyna suggests that the exilic experience of displacement, rather than underscoring loss of identity, "engenders original vision structured around *multiple* strata of perception" (333), laying the ground for a new "poetics of freedom of artistic alignment" (339). His nuanced survey of the contemporary Polish-American and Polish-Canadian scene supports his notion of a "new type of emigrant or 'transnational' author" (336). Finally, Gasyna surveys contemporary Polish émigré writers and literary journals, providing a useful guide for specialist and non-specialist alike. His essay provides an effective theoretical closure to the collection.

Marred slightly by some instances of poor copy-editing and the lack of an index, this otherwise outstanding book is an invaluable contribution to Polish literary studies, and belongs in both undergraduate and graduate libraries.

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Patrice M. Dabrowski. *Commemorations and the Shaping of Modern Poland*. Bloomington: Indiana UP, 2004. Bibliography. Index. Photographs. xv + 313 pp. \$45.00 (cloth).

Among his ditties satirizing late nineteenth-century Galician society, Tadeusz Boy-Żeleński, the resident wag of Cracow's *moderna*, devoted several to lampooning the period's "mania" for monuments and jubilees, with their self-important but often inept organizing committees, long-winded speeches, and semi-public suppers at the Old Cloth Hall, all objects of cooptation by competing political orientations. As Patrice Dabrowski points out in her illuminating study of Polish historical celebrations, "the final decades of the nineteenth century [...] might well be termed the commemorative age" (3) in Poland, as, indeed, elsewhere in Europe. For the partitioned Commonwealth, however, such events acquired a function and meaning distinct not only from mobilizations of historical memory among the European nation-states that Poland so aspired to rejoin, but, more saliently, also from seemingly analogous gestures that became a requisite component of the nation-building projects of the "fledgling" nations of Eastern Europe. In this respect, while *Commemoration and the Shaping of Modern Poland* may be read as yet another post-Andersonian exercise concerned with modes of "imagining" nationhood, the specificity of the Polish case, as Dabrowski insists, "also demonstrates the limits of invention" (17). Commemorations in late nineteenth-century Poland were as much an effort in *reconstructing* as they were in constructing the nation.

Dabrowski's monograph is the first attempt at "treating the broader phenomenon of historical celebrations in Poland" with an eye toward "ascertain[ing] why some anniversaries became great public events, while others [...] garnered less attention or had less impact on the nation as a whole" (16). The book is organized chronologically into three sections, "The Early Period," "The 1890s," and "The First Years of the Twentieth Century," with each containing subsections devoted to individual commemorative events: 1) the Kraszewski jubilee of 1879 and the tercentennial of Sobieski's relief of Vienna in 1683; 2) the translation of Adam Mickiewicz's re-

mains to Cracow in 1890 (entitled, inexplicably, “Eloquent *Ashes*”), the hundredth anniversaries of the Constitution of the Third of May (1791) and the Kościuszko Uprising (1794), and the centennial of Mickiewicz’s birth in 1898; and 3) commemorations of the Battle of Grunwald (1410) and the fiftieth anniversary of the 1863 January Uprising together with the centennial of Prince Józef Poniatowski’s death at the Battle of Leipzig.

As Dabrowski herself admits, she “does not pretend to be comprehensive” (16). Her selection in this regard is judicious, with each event chosen, it seems, to allow her to highlight a particular aspect—political, social, ethnic, interpartitional as well as international—that informed a given celebration and at the same time exemplified the entire commemorative process of the time. However, since the autonomy granted Galicia as a result of the *Ausgleich* of 1867 allowed the Austrian partition to become a focal point of Polish cultural activity at a time when it was largely suppressed in Russia and Prussia, it was perhaps unavoidable that the bulk of Dabrowski’s study should be devoted to Galician commemorations. To be sure, celebrations in Cracow and Lwów drew Poles from all three partitions as well as the emigration; some were even inspired by them. This notwithstanding, their shape was determined by what in many ways were conditions—the hegemony of a conservative Catholic but native landowning elite, Austro-Slavism, the socioeconomic backwardness of the “folk” (as Dabrowski likes to refer to the peasant masses), a strong populist as well as student movement, ethnic tensions—unique to the Austrian partition. In this sense, and despite Dabrowski’s efforts to keep the larger picture in mind, the overarching themes that emerge in her narrative are largely constituted through a Galician prism.

Dabrowski views commemorations as contested space, in which “Polish patriots reconceptualized their fatherland [...] and managed to popularize their interpretations of that fatherland [...] in ways that would affect the nation as a whole” (218). The central thread of her narrative, then, explores how populist and radical activists exploited commemorative events—most notably the Vienna centennial, the celebrations of the Kościuszko uprising, and the Mickiewicz centennial—to transform the nationally benighted (Galician) peasant into a nationally conscious member of the Polish collective, and this often in the face of obstruction on the part of its traditional representative, the conservative—albeit no less patriotic—gentry elite who, together with its allies in the Catholic hierarchy, was intent on maintaining hegemony over the region.

Yet, if in this regard commemorations contributed to broadening and at the same time reconfiguring Polish identity—along with the significance of the events and figures they celebrated—they by the same token also narrowed it. It is one of the insights of Dabrowski’s study that the symbolic gestures of late nineteenth-century Polishness, intent as they often were on creating intracommunal bonds, invariably served to exclude non-Polish, particularly Ruthenian, inhabitants. This was, perhaps, inevitable. After all, analogous gestures on the part of Ukrainian activists were having just as much success transforming Eastern Galician peasants into nationally conscious members of their ethnic collective. By the same token, then, it is naive to suggest, as Dabrowski does, the possibility of some sort of alternative trajectory rooted, ostensibly, in the ostensibly multi-ethnic traditions of the old Commonwealth. These were as much an “invention” then as they are now, *pace* Timothy Snyder, and recourse to them constitutes a peculiar form of politically correct wishful thinking.

Commemoration and the Shaping of Modern Poland still bears the marks of a dissertation, albeit an eminently readable one. Dabrowski’s style is prone to cliché as well as the occasional idiomatic infelicity (the image of “donations [...] c[oming] in droves” [136–37] is intriguing). Dating the Union of Brest to the end of the seventeenth century misses by a hundred years; dating John Casimir’s coronation of The Virgin Mary to the sixteenth makes sense only for an Italian (62). And while Mickiewicz’s mother *may* have been descended from Frankist Jews, to state this as fact (251 n. 13) is not so much provocative as it is, in the context of this valuable and often perspicacious study, just another—sadly belated—symbolic effort at inclusiveness.