

The Polish Studies Center Newsletter

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Spring 2006

Director's Notebook

By Bill Johnston

2005 was another year of changes for Polish Studies at Indiana University. The most important new development was that in August, Justyna Beinek joined the faculty of the Department of Slavic Languages and Literatures as Assistant Professor of Polish. We are delighted at this news, and welcome Professor Beinek to the Polish Studies Center community. In fact, this welcome is somewhat belated, since Professor Beinek has already proved to be an active and resourceful member of our community, suggesting and planning various visits and events. We look forward to a long and rich collaboration.

The staff of the Polish Studies Center has also changed. Joan Chamberlin, the former program coordinator, left Bloomington when her husband Dennis, also an active member of our community, accepted a tenure-track position in Journalism and Communication at Iowa State University. We wish the Chamberlins all the best in their new home. Joan's place has been taken by Andy Hinnant, whom we welcome to the

PSC. Also, we thank Kinga Skrętkowicz-Ferguson for her outstanding service as graduate assistant for the years 2003-2005, and we welcome Mira Rosenthal, an incoming PhD student in Comparative Literature, who took over from Kinga in Fall 2005. I also want to recognize Ula Knepper, who continues as library assistant at the Center, and whose contribution is very much appreciated.

During the 2004-2005 academic year I was on sabbatical, and the Center was in the capable hands of Owen Johnson (Journalism), who served as Acting Director during this time. I wish to thank Owen for his excellent work in this role.

Highlights of 2005 at the Polish Studies Center included our central role in the conference on Women, Gender and Post-Communism described in more detail by Ania Muller on p. 3; visits by Polish poet and editor Piotr Sommer, Keely Stauter-Halsted from the Department of History at Michigan State University, Dr. Tomasz Basiuk from the American Studies Center at Warsaw University, and translator Margarita Nafpaktitis of the University of Virginia; and of course our social events, notably the September picnic and our always enjoyable Christmas party. This year, at the latter we were led in our singing of carols by IU music student Kasia Bugaj and her father, Jerzy Bugaj.

Coming events include a Polish film series, and visits by Larry Wolff and Jane Curry. In the fall we are planning to bring back Teatr

Provisorium/Kompania Teatr, who visited to great acclaim in 2002; they will perform their award-winning production *Do piachu* or *Bite the Dust*, based on the play by Tadeusz Różewicz. And we are already planning a number of events for spring 2007, including a conference on Polish-German relations



The Polish Studies Center Team, from left to right: Tomek Bilczewski, Justyna Beinek, Bill Johnston, Mira Rosenthal and Andy Hinnant

and, hopefully, a visit by eminent Polish journalist Ryszard Kapuściński, who had been invited as a Patten lecturer.

The position of Polish Studies at Indiana University goes from strength to strength. Recent hires have given us outstanding specialists in Polish literature, history, and music, all of whom have contributed actively to the Center's work; the number of students interested in Polish topics continues to grow. As a result, ever more interesting events are taking place under the auspices of the Polish Studies Center. I urge you to remember that this is your center too, and that we always welcome suggestions for future events and visitors. I wish you all the best for 2006, and I hope to see you at our events.

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Politics and Music: A Report on Halina Goldberg's Research

Professor Halina Goldberg, from the Department of Musicology in the IU School of Music, is currently in Poland on a Fulbright-Hays Faculty Award to research how national identity, assimilation and Jewishness in nineteenth-century Poland were expressed through music.

In this project, Professor Goldberg seeks to examine how the political debate concerning "the Jewish question" in nineteenth-century Poland was carried out through music. She explores musical sounds, as well as their verbal and iconographic counterparts, as symbols deployed in public discourse, interacting with or even influencing public opinion. Her research draws on hitherto unexplored nineteenth-century manuscript and printed sources: musical, iconographic, literary, epistolary, and journalistic. The ultimate objective is to expose the social and cultural consequences of musical constructs that express notions of Jewishness and its place in Polish life.

After the fall of autonomous Poland at the end of the eighteenth century, Polish cultural and political discourse was largely defined by the partitioned country's efforts to maintain sovereignty of identity through national constructs. The same period witnessed the onset of the Jewish struggle for emancipation. The proponents of the Haskalah, the Jewish Enlightenment, under-

stood their commitment to the unifying high culture as a guarantee not just of emancipation but also of the recognition of their right to a separate identity. Nationalism, however, did not accept separate identities of ethnic, linguistic and religious minorities. These two concurrent and conflicting views produced paradoxes and clashes, giving rise to the never-settled political debate on "the Jewish question."

Predictably, the creation of national identity proceeded not only through designating "what is Polish" but even more significantly through determining "what is not Polish." This negative definition of Polishness encouraged the process of articulating Poland's Others, which occurred most prominently through language, religion, ethnicity or race (explored both as cultural and biological concepts), and music. The role of music in this historical process was immense: the guise of harmless entertainment concealed its rhetorical force and subliminal effects, and its ability to shape mindsets and participate in political events.

In a larger sense, Professor Goldberg's study is an attempt to go beyond the "music in the culture of" model of scholarship and present a cross-disciplinary study in which music is not simply a product of its environment but also an active agent in cultural and historical processes. In recent years,

social science and history has increasingly integrated literature and visual arts as the means of exploring their subject areas; a process often referred to as the "linguistic turn" or "cultural turn." However, music and musicology have been mostly sidestepped in this process. Professor Goldberg proposes a model for a methodology in which music serves as a lens through which history or culture can be viewed: the study of history through musical sources.

Professor Goldberg started her work on this topic by presenting papers concerning the assimilation of Jews into nineteenth-century Polish musical culture at several international conferences, including the meeting of the Polish Institute of Arts and Sciences in America, which took place at Jagiellonian University in Kraków, during the celebrations marking the 600-year anniversary of the university in 2000. Since then, she has presented fragments of her research concerning national identity, assimilation, and constructions of Jewish Otherness in nineteenth-century Polish music at the national meeting of the American Musicological Society (2003), the International Conference on Nineteenth-Century Music in Durham, England (2004), and at the invitation of the Vanderbilt University Jewish Studies Program (2005).

New Polish Area Studies Publications, 2005-2006

The Black Seasons by Michał Głowiński, translated from the Polish by Marci Shore (Northwestern U. Press).

Caviar and Ashes: A Warsaw Generation's Life and Death in Marxism, 1918-1968 by Marci Shore (Yale U. Press). Winner of the Fraenkel Prize in Contemporary History (Category A).

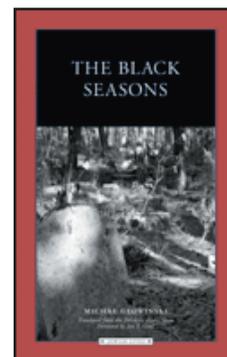


Dreams and Stones by Magdalena Tulli, translated from the Polish by Bill Johnston (Archipelago Books). Winner of the American Association of Teachers of Slavic and East European Languages 2005 Award for Best Translation Into English.

Ku zwycięstwu "Solidarność": Korespondencja Ambasady USA z Departamentem Stanu, styczeń-wrzesień 1989 (Solidarity's Coming Victory: Correspondence between the U.S. Embassy and the Department of State, January-September 1989), selected and edited by Greg Domber (Instytut Studiów Politycznych PAN).

Lyric Poetry Review, Special Issue: New Polish Poetry, selected and edited by Mira Rosenthal.

Metropolis Burning by Karen Kovacic (Cleveland State U. Poetry Center). A book of poetry based on her experiences in Warsaw.



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Women, Gender and Post-Communism

By Ania Muller

Last April, Indiana University hosted a unique group of feminists, scholars and intellectuals for an international conference on "Women, Gender and Post-Communism," which was conceived, co-organized and co-sponsored by the Polish Studies Center. Participants came from many different parts of the globe but shared a common passion and interest for the complexity of gender dynamics in the Eastern European setting. Conference participants included Maria Bucur, Katalin Fabian, Jennifer Maher, Jean Robinson, Elena Mezentseva, Jill Massino, Joyce Mushaben, and Isabel Marcus from the United States; and Mihaela Miroiu (Romania), Krassimira Daskalova (Bulgaria), Elena Gapova (Belarusia), Agnieszka Graff (Poland) and Magdalena Gawin (Poland) from Europe. Men were also represented at the conference by Professors Owen Johnson and Jeff Wasserstrom, who were invited as commentators. The conference was part of the annual "Roundtables on Post-Communism," which, in the past six years, have comparatively examined the political left, social inequalities, nationalism, and cultural dissent in Eastern Europe, Russia and China since 1989.

After a brief presentation of their positions, these prominent scholars engaged in a roundtable discussion stimulated by critical remarks by commentators as well as inquisitive questions from the audience. The liveliness of the discussion was aided by the fact that, a few weeks prior to the event, all the articles were accessible in electronic format,

which allowed the audience to familiarize themselves with the arguments beforehand. The presentations were organized into three panels: 1) Social and Economic Issues, 2) Representations and 3) History and Myth. This was followed by an open discussion under the heading "Private and



Monica Kindraka (left) from IU's REEI and Agnieszka Graff of Warsaw University.

Public Spheres," which integrated the work presented in the preceding sessions and set directions and goals for future research. The panels and discussions brought many issues and questions to the foreground: concerns about women's social and employment protections and services, themes in cultural representations of gender, discursive tensions in the post-communist portrayals of women, and challenges posed by the way both gender history and women's history look at various myths about the past. The last day of the conference was devoted to a discussion about the significance of the division between the private and public spheres

for Eastern European communist and post-communist gender dynamics.

One of the highlights of the conference was the screening of two movies. *Sexmission*, a Polish movie from 1984 directed by Juliusz Machulski, tells the story of two male scientists who, after waking up from a voluntary hibernation, find themselves in an underground world inhabited solely by women. The second was a 1999 documentary from Romania called *Diamonds in the Dark*, directed by Olivia Carrescia, in which we hear and see how ten Romanian women lived under the old regime, and how they are confronting the new problems of the post-communist era.

The fervent discussions did not stop in the IMU conference rooms. After the official panels ended, long discussions ensued when feminist analysis and friendly banter were moved to a less formal environment. On Friday, such discussions continued at the charming restaurant Petit Café, where an excellent dinner was served in a very homely manner, accompanied by a friendly atmosphere and amazing feminist brainstorming. The following evening, Professor Maria Bucur from the IU History Department invited participants to her home, where the real East European sisterhood was able to flex its wings, imaging a better world full of gender equality, further nuancing answers to previously asked questions, and planning new joint projects to build upon the scholarly and personal bridges between America and post-socialist Europe that began at the conference.

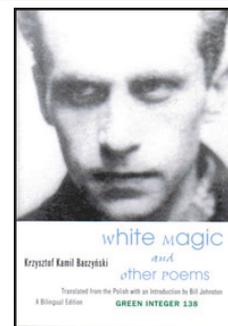
New Polish Area Studies Publications, 2005-2006 (continued)

Moving Parts by Magdalena Tulli, translated from the Polish by Bill Johnston (Archipelago Books).

Polish Encounters, Russian Identity by David L. Ransel and Bożena Shallcross, eds. (Indiana U. Press).

Twarze w tłumie: Wizerunki bohaterów wyobraźni zbiorowej w kulturze polskiej lat 1955-1969 by Iwona Kurz (Świat Literacki).

White Magic and Other Poems by Krzysztof Kamil Baczyński, translated from the Polish by Bill Johnston (Green Integer).



Polish Prose, A.D. 2005: A Field Report

By Bill Johnston

From December 2004 to July 2005 I was fortunate enough to be living and working in Kraków. I was supported by a National Endowment for the Humanities fellowship; my NEH project consisted of working on the first ever English language translation of the 1924 novel *Przedwiośnie* or, as I'm provisionally calling it, *The Coming Spring*, the famous last work by Stefan Żeromski (1864–1925). However, the time spent in Poland was also an opportunity for me to immerse myself in the most recent literature of the country, in particular its prose fiction. In this report I'd like to present a "state of the art" of present-day Polish prose.

All in all, it's fair to say that Polish literature is in good shape today. There is a sizeable readership—this can be seen by walking into any bookstore, and by examining the press, in which new books are frequently reviewed, and also the wide range of literary and cultural periodicals available. It's still the case that some Polish publishers are willing to take a risk on young, unproven writers. In this respect, the publishing house WAB has been particularly active, with its "Archipelagi" series of "serious" literature; other houses such as Wydawnictwo Czarne, Świat Książki, Znak, and Wydawnictwo Literackie should also be mentioned. This willingness to take chances means that not all the new books are of great value and so the reader must sift for him- or herself; but it also means that the system is much more porous than elsewhere, and that new talents have a better chance of being published.

Of the 2005 crop of new books I read during my stay in Poland, three in particular are worth mentioning. First is Sławomir Shuty's *Zwał* or *Downer*, a satirical novel about a young man working in a Polish branch of a multinational bank. Shuty is blisteringly critical of work in such institutions, and more generally of Poland's unquestioning adoption of the hollow language and practices of western capitalism. At the same time, his protagonist's weekend bend-ers give the writer an opportunity for some verbal fireworks.

Michał Witkowski's *Lubiewo* also takes

issue with norms coming from the western middle classes, but in a very different arena—that of gay life. *Lubiewo* (the name comes from a gay beach on Poland's Baltic coast) might be described as Poland's first queer novel. The narrator and his friends and lovers revel in the marginality of homosexual life in communist and postcommunist Poland; Witkowski rejects western-inspired attempts to normalize gay relations, and



The Nowa Prowincja cafe in Kraków is a popular venue for literary events and encounters.

instead tells hilarious, deliberately shocking stories about the "cioty" or old queens of Wrocław, as for example they sneak into the Soviet army barracks to engage in sexual relations with the young Russian soldiers.

Lastly, Dorota Maślowska's new book *Paw królowej*, which might be translated as something like *The Hurling Queen*, is a cautionary tale about celebrity in the new Poland, told in a brilliant inventive language drawing on Polish hip-hop. I didn't like Maślowska's first book, *Wojna polsko-ruska pod flagą białą-czerwoną* (published in English as *Snow White and Russian Red*)—it seemed to me very clever yet undisciplined and lacking in substance. *Paw królowej*, however, is more controlled and assured. I still think Maślowska needs something serious to write about; but she is undoubtedly a formidable talent, and great things can be expected from her—and, indeed, from the other authors I mention here.

Thus, there's a lot of promise amongst the younger authors. At the same time, the

situation is not without its perils. One of these is an under-emphasis in Polish writing on basic literary craft. I was disappointed to see how often plots are badly constructed, or character is handled poorly. This underemph-asis leads to a lot of writing that is flashy but shallow and self-indulgent. Part of the blame for this lies with editors, who take a much lighter approach than in the United States, in many cases to the detriment of the final text.

A second danger facing Polish literature is a combination of consumerism and celebrity culture (the topic of Dorota Maślowska's book described above). As mentioned earlier, proportionately speaking a great many more Poles read serious new literature than do, say, Americans. However, at the same time Poland is shifting to American-style forms of culture such as talk shows and glossy weekly magazines. As a result, new talents tend to be promoted as celebrities in their own right, and this hinders both the production of enduring works and the appreciation of the true literary value of new books.

It also begins to act as a motivation in its own right—several of the most prominent younger writers may reasonably be suspected of writing to become famous rather than out of any genuine commitment to literature.

Despite these dangers, I feel sanguine about the condition of Polish letters at the beginning of the 21st century. On the whole, I think it's a lot more preferable for up-and-coming writers to be able to publish than for this to be made difficult. It's also true that there is a high-quality "middlebrow" popular literature, which, as Witold Gombrowicz once pointed out, is a good indicator of the health of a literary culture. We may still be waiting for a new Bruno Schulz or, indeed, Gombrowicz; but in the meantime, Poles have plenty of good books to read.

As a postscript, it must also be said that in the last two or three years there has been a significant improvement in the availability of new literature in English translation. When I first began trying to place recent Polish writing with U.S. publishers in the mid and late 1990s, there was an extreme reluctance

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ENTROPY

By Tomasz Różycki, translated from the Polish by Mira Rosenthal

This June, as the sun is extinguishing the lawns
by the Odra river and the bridges continue to crumble, I say
that we do not have a fatherland. It disappeared in transport,
or maybe the horse armies dispersed it through their manes,

the poets twisted its name, and the newspaper's typography
shredded it. That's why each of us collected whatever we could
under our eyelids, earth, sand, bricks, whole flakes
of the sky and the scent of grass, and now no one knows

what to do with it all, how to close the eyes, how to sleep
and to cry. It is June, and it is harder and harder to carry this.
I am asking, why didn't they burn down Lwów, why
didn't they turn it into ash, light smoke –

nobody would have to carry such weight their whole
life and fall down hundreds of times even in their dreams.

ABOUT THE AUTHOR:

Polish poet and translator Tomasz Różycki's recent book-length poem, *Twelve Stations* (2004), has received wide acclaim and honors. Różycki is the author of five other poetry collections: *Vaterland* (1997), *Anima* (1999), *Chata umaita* (2001), *Świat i Antyświat* (2003) and *Kolonie* (2006). He has participated in *Literature Express Europe 2000* and other international poetry festivals. His work has been translated into many languages, including German, French, Russian, Lithuanian and Slovenian, and published in numerous anthologies of modern Polish poetry.

ABOUT THE TRANSLATOR:

Mira Rosenthal is a poet and translator. Her work has appeared or is forthcoming in *Ploughshares*, *The American Poetry Review*, *Notre Dame Review* and elsewhere. For the past two years, she was a Fulbright Fellow in Poland researching contemporary Polish poetry, and she recently edited a special issue of *Lyric Poetry Review* on new Polish poetry in translation. She holds an MFA in creative writing from the University of Houston and is currently a PhD student in comparative literature at Indiana University.

ENTROPIA

Ten czerwiec, kiedy słońce gasi trawniki
nad Odrą i kruszą się mosty, powiedziałem
że nie mamy ojczyzny, zaginęła w transporcie,
a może rozniósł ją na grzywach armie konne,

a poeci przekreśli jej imię, przemielili ją
czcionki gazet. Dlatego każdy uniósł, co mógł
pod powiekami, ziemię, piasek, cegły, całe płyty
nieba i zapach traw, i teraz nie wiadomo,

co z tym robić, jak zamknąć oczy, jak spać
i płakać. Jest czerwiec i coraz ciężiej z nią iść.
Pytam, dlaczego nie spalili Lwowa, dlaczego
nie zamienili tego w popiół, lekki dym,

nikt nie musiałby nosić takiego ciężaru całe
życie i nawet we snach po stokroć upadać.

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to take on unknown names. Part of the problem was that while previously Polish literature had been associated, for better or for worse, with communist (or other) oppression and heroic resistance to it, in the newly "free" Poland it was unclear how American readers should categorize the new books. Eventually, however, several publishers have taken the plunge, with the result that it is now possible to read an extensive range of younger authors in English. For those who are unfamiliar with the new writing and would like to sample it, I recommend in particular the following books:

- Stefan Chwin: *Death in Danzig* [*Hanemann*, 1995], translated by Philip Boehm (Harcourt Brace, 2005). A beautifully told story set in wartime Gdańsk/Danzig that examines the complex and delicate relations between the different ethnic groups of the pre-war city.

- Andrzej Stasiuk: *Tales of Galicia* [*Opowieści galicyjskie*, 1995], translated by Margarita Nafpaktitis (Twisted Spoon Press, 2003). A set of interlocking short stories set in the countryside of south-eastern Poland, charting amongst other things the painful transition from communism to capitalism as it affected life in the villages.

- Magdalena Tulli: *Dreams and Stones* [*Sny i kamienie*, 1995], translated by Bill Johnston (Archipelago Books, 2004). This remains my favorite of all the new literature—an extraordinarily original prose poem that tells the story of the rise and fall of a great city.

- Olga Tokarczuk: *House of Day, House of Night* [*Dom dzienny, dom nocny*, 1999], translated by Antonia Lloyd-Jones (Northwestern University Press, 2003). Tokarc-

zuk is Poland's foremost magical realist; her magic is firmly grounded in Polish country lore.

Between them, these four books—two set in the country, two in the city, two by women and two by men—give a taste of what has happened in Polish literature since 1989, and a promise of what is yet to come.

Thank you to the following people for their financial contributions to the Polish Studies Center:

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John and Patricia Ryan

Faculty Profile: Questions for Justyna Beinek

By Mira Rosenthal

Justyna Beinek, the new IUB assistant professor in Slavic languages and literatures, earned her PhD at Harvard University and was a postdoctoral fellow at the University of Toronto. In this interview, she talks about the art of intelligent conversation, getting her kabanos in Canada, and the daily life of her pet turtles.

You're currently working on a book about the use of the salon album in the age of Russian and Polish romanticism. Do you keep an album of your own?

When I came up with my dissertation topic—salon albums—my friends thought I should just have a salon and keep an album as a way of “writing” a real life dissertation. That’s *zyciopisanie*, “life-writing,” creating art through and in real life. This term is often applied to, for example, Miron Białoszewski’s project of generating poetry through a creative lifestyle and vice versa. I started an album a few years ago and, even though I’m not very diligent about asking people for inscriptions, I have collected quite a few wonderful entries. The first people to have written in my album were Professor Stanisław Barańczak and his daughter, Anna, and they set the bar high by improvising limericks. Afterward most people composed original poetry in quite a few languages. Most of my entries are in Russian, since I lived through a St. Petersburg winter when you’d do anything to keep yourself occupied. Here’s what the Barańczaks wrote on December 30, 1998:

Dzięki Justynie
Nawet pustynie
W rodzaju przedmieść Bostonu
Nabierają od razu życia
I towarzyskiego bon-tonu.
(Stanisław Barańczak)

Behold my good buddy Justyna:
She’s ovah tonite for some dinnah.
We’ll pahk my mum’s cah
In Hahvad (the yahd),
And send her home feeling much thinnah.
(Anna Janina Barańczak)

Is there still such a thing as salon culture? Has it possibly transitioned to café culture?

Social conventions have changed so much since the end of the 18th and the beginning of the 19th centuries when salons had their heyday. We take it for granted, but now women can actually go to a cafe and sit there, something that would’ve been unthinkable two centuries ago, even if cafes existed in some shape. Since women were chained to their drawing rooms, they used that natural milieu for cultural and social life.

Maybe the PSC should start a salon.

I suppose it would be hard to start a salon in the sense of weekly meetings, during which people would recite poetry and prose, put on short plays and tableaux vivants, improvise impromptus and other short poems, and perform music. For one thing, we’ve lost a lot of those skills that were natural to educated people two centuries ago: the ability to improvise (in the sense of writing poems on the spot), play instruments or sing at a semi-professional level. It’s the same with ballroom dancing or being fluent in a few languages. I recommend the French movie “Wit” to get a taste of what it was like to participate in salon culture. The PSC does become a salon whenever literature is read aloud there, or even when people gather together for pierogis. What characterizes salon life is the art of intelligent conversation, and there is quite a bit of that going on at the PSC.

Tell me about the class on literary representations of the body that you will be teaching next year.

What is interesting for me is how human bodies are written about through the lens of a given time’s aesthetics, how different epochs find their languages for dealing with that enigma of a human body that all of us experience every day. For example, Modernism fragmented the body and was fascinated with how parts of the body formed a whole. Picasso and cubism are a case in point. The 20th century in particular has freed discourse on the body from many constraints: artists and writers have focused on eroticism and sexuality, foregoing the earlier medical discourse as the only allowed way of dealing with the body, while philosophers linked body to cognition and ways of knowing the world. In our class “Body/Text in Polish Culture,” which I will co-teach next



fall with Tomek Bilczewski, our Kościuszko Foundation lecturer, we will discuss this anchoring of intellectual processes in physicality of movement and being. We will also talk about how cultures have been playing with ideas of merging human and animal bodies (think of Pegasus or Sphynx, for example), and, more recently, of blending people and machines (cyborgs). Polish literature, film and theater provide lots of rich images for a discussion of the concept of the body in our culture.

You also teach Polish and Russian film. Is there anything that stands out from the last few years?

This month, the PSC is showing “Nikifor,” which is a great but often overlooked movie. I also highly recommend animated films by Piotr Dumala, who made a five-minute film about Dostoevsky’s Crime and Punishment (his “Franz Kafka” is much longer at twelve minutes) and a hilarious piece called “Freedom of the Leg.”

In addition to your many academic publications, we can also find your writing in the *Let’s Go* travel guide for Poland and Slovakia. Was there any place that you left out so you could keep it for yourself?

The travel guide writing doesn’t really capture the flavor of plum dumplings with butter and powdered sugar in Kosice, or the view from the bell tower in Bardejov on a hot afternoon. These places are still there and they will always be there to discover, and there’s no need to fear that they will suddenly become

overrun by Western tourists. Last summer in Poland I went to the top of Gubałówka in Zakopane—hardly a hideaway—bought some żętyca (fermented sheep milk) from a góral (highlander) and lay in the grass behind his cabin for hours. It was beautiful. There is peace and quiet even in Poland's Aspen, if you know how to hide and find your mug of perfectly fermented żętyca.

After doing your doctorate in Cambridge, Massachusetts and your post-doc in Toronto, is Bloomington too small of a town for you?

When I describe it to my skeptical friends from the East Coast and Europe, I usually say that I live in a small town with an opera house that's a replica of the Met and its own cyclotron. That's symbolic of how unusual and cutting-edge Bloomington and IU are, both in terms of the arts and science

research. The other reason for my liking it here is that I think we spend most of our lives inside ourselves, in our homes and offices, and inside our own heads, thinking and writing, or teaching and interacting with students and colleagues in a fairly confined space of a university. So it doesn't matter that much where you are. It's the idea of a big city that's attractive, not the actual big cities with noise, pollution and traffic. They are dynamic and fun, but they are always there for me to visit. Real life always takes place on the inside.

Is it difficult to get Polish food here?

It's a problem, especially for someone addicted to twarożek (white cheese), like me. Recently I had to bring some necessary items, such as kabanos, pickled mushrooms, and krówki (candy), on a plane from Canada. Chicago is great but not that close. Thank

God Marsh sells Nałęczowianka (Polish sparkling water). I think we need someone from the Kelley School of business to open a Polish food store in Bloomington.

How are your turtles?

Cyril and Methodius (called Nanga and Panga at home) are doing well, tanning their green carapaces in the January sun and displaying an avid interest in the world. They remind me daily that no intelligent creature is ever bored. Even though they live in a plastic cube with only some water, an island and a few shells, they are on a perpetual quest to build, destroy, rebuild, move around, climb, swim and think. They live balanced lives of meditation and activity, and seem to maintain a stoic attitude toward happiness (food) and calamity (not enough food, ever). People can learn a lot from them.

The Trials and Tribulations of Conducting Research Abroad: A Note to Other Adventurous Scholars

By Matt Konieczny

I have studied at three major U.S. universities with vast libraries and conducted research at several others. As a Rotary International Ambassadorial Scholar to Poland in 2004-2005, I thought my experience and my good command of Polish would be sufficient to conduct preliminary dissertation research at the libraries and archives in Kraków. How wrong I was.

My best intentions to avail myself of the indispensable resources contained in the libraries at the Jagiellonian University were put to the test by the complexities of the Polish library system. My first glimpse of how different the systems are occurred as I was trying to get a bit of homework done at a public library on Rajska Street. Like the good student I was, I walked into the scholarly atmosphere of the reading room, selected a seat in a quiet corner and got down to the business at hand. However, I didn't get very far in my work. Only a few minutes had passed when an irritated student approached my desk and, without saying a word, shoved a plastic card in my face. I quickly noticed that the number on his card corresponded with the number on the desk at which I was

seated. I put two and two together, apologized and went to the front desk to get my own seating credentials.

My next surprise came shortly thereafter when I received my card for the university library. This library card, however, did not permit me to borrow any books. Its glaring canary yellow color indicated that I was not a permanent resident and, therefore, not permitted to remove books from the library. The initial function of the library card was to allow me access into the inner sanctum of the library, an entrance that was guarded at all times by no less than two uniformed security guards. After a quick search of my computer bag and sport coat (did he think I was smuggling books *into* the library?), I was waved on.

As I climbed the stairs, I couldn't help but notice how modern and sleek the library was compared to the appearance of the exterior of the building. Behind glass walls I could see the stacks: hundreds of automatic moving shelves. I was fascinated by the network of tracks and little robotic carts running up and down the wall and across the ceiling. These carts had a very important purpose, which I

learned when I asked a librarian how to get to the stacks. She smiled and answered politely what must have seemed to her a very stupid question: only the library staff was allowed in the stacks, and, thus, they needed such a system to quickly retrieve books when they were requested. Of course, it made sense. Unlike in the States, much of the regular circulating collection in this library was irreplaceable. Instead of exploring the stacks themselves, students filled out cards, dropped them in a slot and, an hour or so later, the books would travel via motorized cart from the stacks to the central reading room where they would be picked up by students. This is NOT a popular system among Polish students, as I would later find out.

Though I went to Poland to study Polish and conduct research, it turns out that I had the most to learn in areas that I didn't even foresee as being issues. My time at the UJ library was only one such "learning curve." While somewhat embarrassing and definitely humbling, these situations gave me a chance to actively engage with the Polish university system and really made me feel a part of this vibrant academic community.

The European Union in the Twenty-First Century

By Andy Hinnant

Every summer, the School of Public and Environmental Affairs offers a seminar that provides IU graduate students the opportunity to spend three weeks in Europe for a first-hand experience with the governing structures of the European Union (EU) and its members. This past summer, which marked the end of Poland's first year in the EU, I participated in this seminar on "The European Union in the 21st Century," led by SPEA's Dr. Evan Ringquist. This course, or a version of it, has been in existence since 1999, thanks to the forward-thinking Dean Emeritus of SPEA, Dr. Charles Bonser, who partnered with France's *École Nationale d'Administration* (ENA) to develop this unique program for SPEA students. During the June 2005 course, our group of nineteen IU students toured EU institutions in France, Belgium, Germany, and Poland; enjoyed personal dialogues with Europeanists at various institutions; and saw firsthand the structures, foundation and future of the European polity.

The timing of our trip to Europe was quite interesting. You could literally feel the momentum for greater integration, which had been building over the past few years, starting to slow down and swing towards those forces that were trying to halt or reverse the integration process. Not only were we in Europe while the EU was seemingly at a crossroads, but we were in France, the center of resistance to the proposed Constitution, during the week leading up to that country's referendum. This made the trip even more fascinating, and our discussions at ENA (the elite, competitive-entrance college that trains France's top civil servants) about the current state of the EU developed quite organically.

In Belgium we received a more mechanized tour of EU institutions. Buses full of school children (one group of *gimnazjum* students happened to be from Radom, Poland) were receiving similar tours; thus, although it was interesting, it felt less authentic. I would say this part was akin to the tour foreign students get of Washington, D.C.: ushered through the White House and Congress and

then briefed in a conference room about the basic structure and current issues of the U.S. government. There was, however, a noteworthy trip to NATO headquarters, where we witnessed firsthand support for Robert Kagan's notion that Americans are from Mars and Europeans are from Venus. One European NATO representative came and spoke to us for an hour about NATO's value as a forum for dialogue. This was followed by an hour session with an American NATO representative, who was clearly fed up



The IU group prepares for a presentation at the European Union Committee of the Regions in Brussels, Belgium.

with NATO's excessive dialogue and wanted to see the organization serve a more active military role in the world.

The all day bus ride to Germany was a nice sojourn from the intense francophone first half of the seminar. In Erfurt, we had a chance to relax and chat with our European counterparts: students from Erfurt University's School of Public Policy. A personal highlight of this trip was an organized group outing to the Veste Wachsenburg Castle, where a magnificent meal was provided and a convivial atmosphere abounded. After this repose, it was on to Berlin to see the national German political scene, and then to Warsaw to see why Polish plumbers were being given so much attention throughout the EU.

For many in the group, this was their first trip to Poland. Luckily, Grzegorz Wojślaw, a SPEA student and native of Tychy, Poland, was one of the IU students on the trip, and he steered us in the right direction. Our first night was spent wandering around Nowy Świat and Chmielna looking for a decent, affordable place to eat. Unable to find a restaurant with authentic Polish food, we settled

for the Sphinx on ul. Szpitalna.

The program began that Monday at *Krajowa Szkoła Administracji Publicznej* (KSAP, National School of Public Administration), a school that is tasked by the Polish state to train and prepare members of Poland's Civil Service Corps for their public duties. The school is modelled after France's *École Nationale d'Administration*, where we had spent a full week during our visit to France, and was established in 1990 with the goal, as its website says, of "making a break

from the past through the establishment of institutions of impeccable reputation that could train a cadre of high-level, politically-neutral, competent and accountable administrators fully reflecting the makeup – and meeting the needs – of a new state and its people." Like many schools, KSAP is relatively calm during the summer. Nevertheless, KSAP's influence and prestige became apparent in the quality of speakers it was able to draw

upon to our benefit:

- *Polish way to the EU. Past Experiences and Future Challenges*, Paweł Samecki, Director, International Department, National Bank of Poland, former Vice Minister of the Office of European Integration
- *Polish Public Sector Specific Characteristics and its Transformation*, Professor Wojciech Góralczyk, Coordinator of Public Law and Admin., KSAP
- *Poland—History, Society, and Politics*, Professor Wnuk-Lipiński, The Institute of Political Sciences, Polish Academy of Sciences
- *European Union and International Security*, Joanna Stempińska, Deputy Director, Department of Security Policy, Ministry of Foreign Affairs
- *Poland and EU Social Policy*, Professor Marek Góra, Main School of Commerce
- *EU Regional Policy and Social and Economic Development of Poland*, Marek Kozak, Deputy Director, European Institute

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- *European Policies—National Coordination Mechanism*, Marek Tabor, Director, Department of Integration Policy,
- *Poland and Common Agricultural Policy*, Jerzy Plewa, former Vice Minister, Ministry of Agriculture and Rural Development

Our group was clearly dragging at this point, as the Warsaw leg was the last lap of the three week EU marathon. Yet, KSAP's first-rate speakers kept us engaged throughout by analyzing some of the unique issues and challenges that Poland and other new member states are currently facing. Of particular interest to many of us, including Dr. Ringquist, was hearing about the role that

history played in Poland's far-from-preordained fate of focusing towards the west and integrating into the European Union.

Overall, the SPEA EU summer seminar was an incredible experience. Reflecting on the agenda set throughout the three week course, it is apparent that a lot of time and consideration was taken to expose us to the variety of dynamic local, national, and supra-national issues that the EU confronts and embodies. In addition, we had the opportunity to build new and unexpected friendships during those three weeks, friendships which have continued to flourish. I know that I will benefit from this experience both academically and professionally for years to come.

Coffee and Tea Hour

Spring Semester 2006
Thursdays, 4:00-5:00 pm

at the Polish Studies Center
1217 E. Atwater, Bloomington

Polish Table

Spring Semester 2006
Fridays, 6:00 pm

at Bear's Place
1316 E. 3rd Street, Bloomington

FACULTY NEWS

Matthew R. Auer (IUB/SPEA) published "Prospects for Improved Air Quality at the Regional Level in Poland" in *European Urban and Regional Studies* (vol. 12, no. 2).

Jack Bielasiak (IUB Political Science) published "Party Systems and EU Accession: Euroscepticism in East Europe" in *Public Opinion about the EU in Eastern Europe*, edited by Robert Rohrschneider and Stephen Whitefield (Palgrave Publishers, 2006) and "Party Competition in Emerging Democracies: Representation and Effectiveness in Post-Communism and Beyond" in *Democratization* (12:3, June 2005). In January, he also gave a lecture at the Social Science Faculty Colloquium at the Higher School of Social Psychology in Warsaw.

Charles Bonser (IUB SPEA) will be running the Transatlantic Policy Consortium at the Polish Institute for International Affairs this summer in Warsaw. The Consortium is made up of more than thirty academic and research organizations working in the field of public policy. The Colloquium this year is titled "National Security Imperatives: Implications for Civil Liberties and Intergovernmental/Transatlantic Relations."

Ronald Feldstein (IUB Slavics) will present at the 2006 historical linguistics conference "Diachronia w badaniach nad językiem i w dydaktyce szkoły wyższej" at the University of Łódź. His paper is entitled "Contradictory quantitative reflexes of liquid diphthongs in Polish of the type płótno, król, we młodości."

Halina Goldberg (IUB Music) is one of only twenty-six faculty members nationwide to have received the Fulbright-Hays Faculty Research Award for 2005-2006. *Please see the article on page 2.*

Jeff Holdeman (IUB Slavics) traveled extensively in Poland this past summer and conducted research at the Borderlands Foundation (Fundacja Pogranicze) in Sejny. His fieldwork focused on the Russian Old Believers who still inhabit the region, and his archival work focused on those who left for the United States and Lithuania before the first and second world wars. He also visited Czesław Miłosz's estate Krasnogruda, which the Foundation has begun renovating. This coming summer, he will be returning to the Suwałki region for another month of research.

Owen Johnson (IUB Journalism and History) published "Solidarity for a While: The Fading Away of a Liberation Movement" in *East European Politics & Societies* (vol. 19, no. 4).

Bill Johnston (IUB Second Language Studies and Comparative Literature) spent most of the year working on three translation projects: Magdalena Tulli's *Moving Parts (Tryby)*, which was published by Archipelago Books in October 2005; Andrzej Stasiuk's *Nine (Dziwięć)* for Harcourt; and Stefan Żeromski's *The Coming Spring (Przedwiośnie)*, for which he was awarded a National Endowment for the Humanities fellowship, and which will be published by Central European University Press. In May Johnston represented English-language translators on the inaugural panel at the First International Congress of Translators of Polish Literature in Kraków, Poland.

Karen Kovacik (IUPUI English) Karen's translations of Katarzyna Boruń-Jagodzińska's poetry appeared in *West Branch* and *Crazyhorse*, and her translations of Agnieszka Kuciak's poetry appeared in *Lyric*. Also, her story "My Polish Widower" (*Robert Olen Butler Prize Stories*, Del Sol Press, 2005) came out last year. She presented a sabbatical talk at IUPUI in September 2005: "Casting a Violet into a Crucible: The Art of Translating Three Contemporary Polish Women Poets." And she gave a lecture at the 20th Century Literature Conference (Univ. of Louisville): "Renouncing Romanticism: The California

Congratulations!

To IU Faculty Members
Bill Johnston and Marci Shore

Bill Johnston was awarded the Best Translation Into English by The American Association of Teachers of Slavic and Eastern European Languages (AATSEEL) for *Dreams and Stones*, a translation of Magdalena Tulli's Polish work, *Sny i kamienie*.

Marci Shore won the Fraenkel Prize in Contemporary History (Category A) for her book *Caviar and Ashes: A Warsaw Generation's Life and Death in Marxism, 1918-1968*.

Dialogue Poems of Czesław Miłosz and Robert Hass.”

Marci Shore (IUB History) delivered papers at numerous conferences, including “Entanglements, Terror, and the Fine Art of Confession” at the University of Chicago’s Russian and European History Workshops and “Kaviar a popel: Cesta polské avant-gardy k marxismu a její zklamání” at the Center for Theoretical Studies in Prague. Her work has appeared in *Kritika: Explorations of Russian and Eurasian History* (vol. 6, no. 2) and *Mi-drasz* (no.9, September 2005).

Frank Thackeray (IU-Southeast) specializes in Polish history and will be a visiting professor this fall at the University of Wyoming.

STUDENT NEWS

Bethany Braley (IUB Slavics) participated in the summer school program in Kraków, for which she received a Letnia Studia Diploma from Jagiellonian University and a fascinating introduction to Polish history and culture.

Ania Muller (IUB History) presented her paper “There is still frost, there is still ice, but the thaw is in the air...” at the Ohio State Midwest Slavic Conference. This paper is about the Bim-Bom Theatre as a reaction to the cultural de-Stalinization in 1950s Polish People’s Republic.

Ania Nazarian (IUB Fine Arts) presented her paper “The Mask as a Symbol in the work of Stanisław Witkiewicz and Witold Wojtkiewicz” at the Ohio State Midwest Slavic Conference.

Donations to support the work of the Polish Studies Center can be made to:

Indiana University Foundation
Polish Studies Center
Account 32-CC00-038
PO Box 500
Bloomington, Indiana 47402

Mira Rosenthal (IUB Comparative Literature) presented papers on contemporary Polish poetry at Ohio State’s Translating Eastern Europe: Art, Politics, and Identity in Translated Literature, CUNY Conference on Contemporary Poetry, and the University of Toronto’s In Search of (Creative) Diversity: New Perspective in Polish Literary and Cultural Studies Abroad.

ALUMNI NEWS

Mark Betka (REEI/SPEA MA/MPA, 2003) works with the Bureau of International Information Programs at the U.S. Department of State.

Anna Cienciala (History PhD, 1962) chaired and commented on a panel in June 2004 about the Warsaw Uprising of 1944 at the annual meeting of the Polish Institute of Arts and Sciences of American in Boston.

Lynn Lubamersky (History PhD, 1998) received tenure and promotion in the Department of History at Boise State University.

Nathan Wood (History PhD, 2004) is now an assistant professor of Eastern European History at the University of Kansas.

VISITING SCHOLARS

Tomek Bilczewski is the Kościuszko Foundation visiting Polish language and literature instructor for 2005-2006. His research interests include comparative literature and literary theory, and he recently completed his MA thesis entitled “Existential and Epistemological Dimensions of the Motif of Journey in the Poetry of A.A. Mickiewicz and J. Keats—A Comparative Study.” When he is not with IU, Bilczewski is an assistant in the Department of International Polish Studies at Jagiellonian University in Kraków, Poland.

Rafał Wonicki, a PhD student of the Institute of Philosophy at Warsaw University, visited in the fall semester of 2005. While at IU, he conducted research on risk and safety notions in contemporary political philosophy in preparation for his dissertation on philosophical aspect of constitutional state.

Tomasz Mazur, an Assistant Professor at the Institute of Philosophy at Warsaw University, is visiting Bloomington this spring

semester 2006. His main research is in the field of philosophy of education and axiology. His PhD on “Redemption Through Philosophy. An Interpretation of the Writings of Henryk Elzenberg” was published in Poland in 2004. In Bloomington he will mainly be working on the book, considered as his post-doc thesis, *Human Being and the Reality of Values*.



Bethany Braley from the Polish Cultural Association proudly displays her plate full of delicious homemade pierogi.

The Polish Cultural Association

The Polish Cultural Association at Indiana University welcomes all students, faculty, staff and Bloomington community members with an interest in Polish culture! During the Fall semester 2005, the PCA hosted a Pierogi Night at the Polish Studies Center, hailed a big success by all. Guests were given the opportunity to try their hand at pierogi-making, from dough creation to stuffing, sealing, boiling and eating. The PCA looks forward to hosting more diversified Polish-culture events in the future, as it has in past years. It looks to the university and community for both constituency and support. If you are interested in joining, providing financial support, or simply learning more about the PCA, contact secretary Daniel Florek (dflorek@indiana.edu) or treasurer Bethany Braley (bbraley@indiana.edu) for more information.

Serdeczenie zapraszamy!

Polish Studies Center Events • Spring Semester 2006

Polish Film Series:

Thursday, February 23: **Vinci** 2004, Directed by Juliusz Machulski

An immensely enjoyable comedy thriller from Seksmisja and Vabank director Machulski, Vinci tells the story of an elaborate plan by a (mostly) likeable bunch of rogues to steal Poland's best-known painting - Leonardo da Vinci's Lady with an Ermine, which hangs in the Czartoryski Museum in Kraków. Or does it? . . .

Thursday, March 2: **Wesele / The Wedding** 2004, Directed by Wojtek Smarzowski

This award-winning black comedy from first-time director Smarzowski offers a hilariously jaundiced portrayal of a small-town wedding. When Kasia and Janusz marry at a lavish wedding, wheeler-dealing nouveau-riche relatives, crooked officials, and city mobsters all want a piece of the action.

Thursday, March 9: **Mój Nikifor / My Nikifor** 2004, Directed by Krzysztof Krauze

Krauze's visually captivating, psychologically profound film depicts the unlikely relationship between Nikifor, the famous naive artist from Krynica, and painter Marian Wlosinski. Featuring a brilliant gender-bending performance by eminent Polish actress Krystyna Feldman in the role of Nikifor.

All showings will be at 7:30 pm in Radio-TV Center (TV), Room 251, on the IU Bloomington Campus. All films are in Polish with English subtitles. Free and open to the public.

Conference:

April 20 and 21

Solidarity 25th Anniversary

Indiana University will host a conference to commemorate 25 years of Solidarity. Speakers will include Irena Grudzińska-Gross, Konstanty Gebert (David Warszawski), and Polish ambassador to the US Janusz Reiter.

Lecture:

February 21

Larry Wolff, distinguished Professor of History at Boston College will deliver a lecture titled "Searching for the Saharan Oasis: Galicia in the Age of Metternich and Fredro."

2006/2007 Future Events:

Teatr Provisorium/Kompania Teatr, the brilliantly innovative alternative theater company from Lublin in Poland, will return to Bloomington in Fall 2006 to perform their award-winning production of *Bite the Dust (Do piachu)*, based on the play by Tadeusz Różewicz.

Ryszard Kapuściński, an outstanding writer and one of the foremost journalists in Europe, has been invited to the Indiana University Bloomington campus for a week during the academic year 2006-2007 as a Patten Lecturer. The Patten Lectureship is one of Indiana University's most prestigious awards.

In Spring 2007, the Polish Studies Center will host a **Conference on Polish-German Cultural and Political Relations post 1945**, chaired by Jusytna Beinek (IUB Slavics).

*Details of all events will be updated at
www.indiana.edu/~polishst*



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