

## **Gendered Memories of the Holocaust**

2014-2015 Autumn term

4 credits

Department of Gender Studies, CEU

Cross-listed at CEU with Department of History, Department of Political Science, Jewish Studies

Lecturer: Andrea Petó (CEU, Department of Gender Studies) [petoa@ceu.hu](mailto:petoa@ceu.hu)

Guest Lecturer: Andrea Szonyi, VHA-Budapest, Peter Berczi, CEU Library, Robert Parnica (OSA), Satu Koho, University of Jyveskyle, Finland, TBC

Class meets on Wednesday 15.30-19.00 except on the dates indicated in the class schedule below. Make sure you are consulting with the schedule below before each class. Field trips count in the total class hour.

Office hours:

Andrea Peto in office (Zrinyi 14, Room 505) TBA

About previous courses see:

[https://www.youtube.com/watch?v=e\\_7ZJSfHpzc&feature=youtu.be](https://www.youtube.com/watch?v=e_7ZJSfHpzc&feature=youtu.be)

### Course Description:

The course aims to interrogate the emerging field created by the intersection of Jewish Studies, Memory Studies and Gender Studies to study the literary and artistic representation of the Holocaust. The course covers the topics of how Memory of Holocaust is inscribed, framed, mediated and performed. It consists of two parts: an overview and theoretical introduction is followed by the analyses of the different forms, and sites of representation: literature, ego documents, films, internet, textbooks, statues, monuments, photos, oral histories, you-tube videos.

The course also consists of two mandatory field trips visiting sites, monuments and collections in Budapest related to the Holocaust. The course will examine cities as sites of historical commemoration in public spaces and museums but also as repositories of the traumatic past.

The course also offers training how to use the Shoah Visual History Archive for research from a gender perspective. It also offers chance for creative experimentation with film making.

The CEU institutional e-learning site will host the course at <http://e-learning.ceu.hu>. All the readings are available in .pdf format in this course and you are expected to submit your course work to that website. Once you are enrolled to this seminar you will get a password to the course in the e-learning platform. For additional help for using the platform see <http://e-learning.ceu.hu/course/view.php?id=541>

If you have any technical problems, if, for example, the login does not work, or, you have uploaded the wrong file etc. contact Gabor Acs, [acs@ceu.hu](mailto:acs@ceu.hu) directly at CEU.

### Course requirements:

Preparation for the class includes critical reading assigned for that week and a possible previewing of the assigned videos on the course website.

The required papers will be evaluated based on engagement with the literature, demonstrated ability to select, digest and organize material, to produce coherent and critically informed arguments to a deadline.

All requirements need to be fulfilled for a passing grade.

You are expected to submit the following work:

*Reflection papers (3) (30%)*

The paper should make connections between the readings and the talk, discussing strengths and weaknesses, asking questions, raising criticisms, and making suggestions for further discussion.

*Films: (40%)* After training on how to use the VHA and the IWitness website you are expected to put together a film of min. 3 max. 10 minutes related to one theoretical issue of gendering the Holocaust. The relevant webpage is: <http://iwitness.usc.edu/SFI/Default.aspx> You should explain your choice of the topic to your colleagues, so post a short reflection film about this of min. 1 max. 3 minutes. Use your phone or laptop to record this film and post it on the forum. (Note that the uploaded file should not be bigger than 25MB) The IWitness program is pretty self explanatory, but it requires some time to edit a meaningful contribution. You might want to upload your film to your own YouTube channel and add only the link. The film will be evaluated on the basis of its theoretical positionality and critical approach to the literature.

For recording and posting it on youtube see the following guideline: <http://support.google.com/youtube/bin/answer.py?hl=en&answer=57409>

*Final paper (25%).* Final paper ideally comes from the course. The final paper should be 2000-2500 words with minimum of four references should be submitted to the course website **by 15 December, 18.00.**

*Class participation (5%):* class activity, active participation at the field trip.

Learning outcomes:

- constructing coherent and independent historical arguments based on critical, comparative evaluation of the sources of different genre
- understanding the power relations how memories were constructed, especially gendering the memories of war and political violence
- understanding of Holocaust and other examples of genocide in a broad historical context and its impact on history writing
- making critical and thoughtful use of a range of sources of information about political violence including ICT
- selecting, organizing and using relevant information in structured explanations
- understanding the importance of the mass media in confronting the historical experience of the Holocaust and other wars, and to place debates around representational conventions and proprieties in historical, cultural and theoretical context
- evaluating validity of an interdisciplinary or multidisciplinary approach to war and political violence
- increasing awareness of local, regional and national heritage and its commemoralisation process; fostering personal responsibility as democratic citizens and promoting respect for human rights, especially for minority groups;
- understanding of some of the major changes in the way Holocaust has been mediated, narrated and studies in the past decades
- developing a critical understanding of how wars and genocides are gendered experiences
- understanding feminist critiques of and contributions to memory studies and war/genocide studies

### **Class schedule:**

September 24 first session, introduction to the course, requirements, basic concepts  
September 30 at 18.00 public lecture by Marianne Hirsch in Auditorium, read the assigned readings before the talk  
October 1 participation at the <http://transculturalmemoryineurope.net/> conference on Mobilising Memory for Change, PhD Training school, Gellner Room, program available on the website  
Submission of reflection paper about the lecture by Hirsch, connecting one concept mentioned there to the required readings by 10 October, 18.00 (see requirements, guidelines for the reflection papers below)  
October 8 introduction to VHA, I-Witness, class meets in the computer lab  
October 15 Memory and Gendering of Holocaust, discussion of the first reflection paper  
October 22 Memorialisation of Holocaust  
October 29 joint meeting with Nationalism Program PhD: Gendering perpetrator research  
November 5 field trip to OSA  
November 12 working on your films  
November 15 Sign up for the final paper  
November 19 working on your films  
November 22 field trip to visit HDKE, meeting at 11 at Corvin Negyed M3Stop, entrance, Princess Bakery  
November 24 18.00 submission of the two reflection papers on the field trips (HDKE, OSA)  
November 26 Sexual violence, discussion of the second and third reflection paper  
November 30 18.00 uploading the films and reflection videos on the website/share the youtube link  
December 3 Film screening  
December 10 Film screening, conclusions  
December 15, 18.00 deadline for CEU students to post their final paper on the course website

### **Reading schedule:**

#### **30 September**

Public lecture by Marianne Hirsch

Hirsch, Marianne, *Family Frames. Photography, Narrative and Postmemory*. Harvard UP, 2002, 241-268.

Hirsch, Marianne, Spitzer, Leo, „Incongruous Images: „Before, During and After”: The Holocaust” in *History and Theory* 48, 2009: 9-25.

Hirsch, Marianne, “Nazi Photographs in Post-Holocaust Art: Gender as an Idiom of Memorialization” in *Crimes of War: Guilt and Denial in the Twentieth Century*, eds. Omer Bartov, Atina Grossmann, and Mary Nolan, New York: The New Press, 2002, 100-120.

#### **8 October**

##### **VHA and I-Witness**

Readings:

Hartman, Geoffrey, "Memory.com: Tele-Suffering and Testimony in the Dot Com Era," in *Raritan* 3, 2000: 1-18.

Pinchevski, Amit, “Archive, Media, Trauma” in *On Media Memory. Collective Memory in a New Media Age*. eds. Neiger, Motti, Myers, Oren, Zandberg, Eyal, Palgrave Macmillan, 2011, 253-264.

Assman, Aleida, “History, Memory and the Genre of Testimony” in *Poetics Today*, 27, 2, 2006: 261-273. the whole special issue is warmly recommended

Pető, Andrea, "How to Use the Shoah Foundation's Visual History Archive for Teaching at the Graduate Level: a Methodological and Theoretical Reflection" in *Jewish Studies at the CEU VII. 2009-2011*. eds. Andras Kovacs, Michael Miller, Budapest, 2013, 205-211.

## **15 October**

### **Memory and Gendering of Holocaust**

Readings:

Pascale Rahel Bos, "Women and the Holocaust: Analysing Gender Difference. Experience and Expression" in *Women, the Nazis and the Holocaust*. eds. Elisabeth R. Baer, Myrna Goldenberg. Wyne State University Press, 2003: 23-50.

Joan Ringelheim, "The Split Between Gender and the Holocaust," in *Women and the Holocaust*, pp. 340-350.

Andrea Dworkin, <http://www.nostatusquo.com/ACLU/dworkin/TheUnremembered.html>

Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave, 2002, 29-50.

Horowitz, Sara R., "Gender, Genocide, and Jewish Memory," in *Prooftexts* 20, 1-2, 2000: 158-190.

Andrews, Sue, "Remembering the Holocaust—Gender Matters," in *Social Alternatives* 22, 2, 2003: 16-21.

Mushaben, Joyce Marie, „Memory and the Holocaust: Processing the Past through a Gendered Lens” in *History of the Human Sciences*. 2-3, 17, 2004: 147-185.

## **22 October**

### **Memorialization and Gender**

Readings:

Jeffrey Schandler, "From Diary to Book: Text, Object, Structure," in *Anne Frank Unbound: Media, Imagination, Memory*, Barbara Kirshenblatt-Gimblett and Jeffrey Schandler, eds., Bloomington, IN: Indiana University Press, 25-59.

Janet Jacobs, "Women and Representation at Auschwitz" and "Ravensbrück: The Memorialization of Women's Suffering and Survival," in *Memorializing the Holocaust: Gender, Genocide, and Collective Memory* (London: IB Tauris, 2010), 27-83.

## **29 October (joint session with Nationalism PhD Program)**

### **Gendering Perpetrator Research**

Pető, Andrea, "Gendered Exclusions and Inclusions in Hungary's Right-Radical Arrow Cross Party (1939-1945): A Case Study of Three Female Party Members" in *Hungarian Studies Review* (2014) 1-2, 107-131.

Pető, Andrea, „Who is afraid of the “ugly women”? Problems of writing biographies of Nazi and Fascist women in countries of the former Soviet Block?” In *Journal of Women's History*, 2009. 4. 147-151.

Browning, Christopher, "German Memory, Judicial Interrogation, and Historical Reconstruction. Writing Perpetrator History from Postwar Testimony" in Friedlander, Saul, eds. *Probing the Limits of Representation*, Cambridge, Harvard UP, 1992, 22-36.

Kellenbach, Katharina, von., "Vanishing Acts: Perpetrators in Postwar Germany" in *Holocaust and Genocide Studies* 17. 2. 2003: 305-329.

Schwarz, Gudrun, "“During Total War, We Girls Want to Be Where We Can Really Accomplish Something”" in *Crimes of War: Guilt and Denial in the Twentieth Century*, eds. Omer Bartov, Atina Grossmann, and Mary Nolan, New York: The New Press, 2002, 121-137.

## **Film**

2 or 3 Things I Know about Him (2005) Dir: Malte Ludin  
[http://www.youtube.com/watch?v=YI\\_OX4kWfOc&feature=related](http://www.youtube.com/watch?v=YI_OX4kWfOc&feature=related)

## **November 5**

### **Field trip: OSA**

[www.ceu.osa.hu](http://www.ceu.osa.hu)

Introduction to documents and sources of the Holocaust

Background readings:

Laub, Dori, "An Event Without a Witness: Truth, Testimony and Survival" in *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* eds. Felman, Shoshana, Laub, Dori, New York: Routledge, 1992, 75-93.

Felman, Shoshana, "Theaters of Justice: Arendt in Jerusalem, the Eichmann Trial, and the Redefinition of Legal Meaning in the Wake of the Holocaust," in *Critical Inquiry* 27, 2, 2001: 201-238.

Film:

[http://www.opensocietyfoundations.org/voices/we-are-what-we-remember-open-society-archives?utm\\_source=facebook.com&utm\\_medium=referral&utm\\_campaign=osffbpg](http://www.opensocietyfoundations.org/voices/we-are-what-we-remember-open-society-archives?utm_source=facebook.com&utm_medium=referral&utm_campaign=osffbpg)

## **22 November**

### **Field trip: Memorializing Holocaust in Budapest Holocaust Documentation Centre**

[www.hdke.hu](http://www.hdke.hu)

Readings: (please read them before the trip as they help you to post a well informed posting)

Stier, Oren Baruch, *Committed to Memory: Cultural Mediations of the Holocaust*, University of Massachusetts Press, 2003, 110-150.

Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave 2002. 102-142.

Janet Jacobs, *Memorializing the Holocaust: Gender, Genocide and Collective Memory*, London: I.B.Tauris, 2010, Chapters 2-3, 29-82.

## **26 November**

### **Sexual Violence**

Readings:

Katz, Steven T. "Thoughts on the Intersection of Rape and *Rassen[s]chande* during the Holocaust" in *Modern Judaism*, 32(3), 2012, 293-322.

Miranda Alison, Debra Bergoffen, Pascale Bos, Louise du Toit, Regina Mühlhäuser, Gaby Zipfel, "'My plight is not unique" Sexual violence in conflict zones: a roundtable discussion" in *Eurozine*, (2009) 1-18. <http://www.eurozine.com/articles/2009-09-02-zipfel-en.html>

Birgit Beck, 'Rape: The Military Trials of Sexual Crimes Committed by Soldiers in the Wehrmacht, 1939-1944', in Karen Hagemann and Stefanie Schueler-Springorum (eds.), *Home/Front: the Military, War and Gender in Twentieth Century Germany* (Oxford: Berg, 2002) 255-274.

Helene Sinnreich, "And It Was Something We Didn't Talk about": Rape of Jewish Women During the Holocaust, *Holocaust Studies* 14: 2 (2008) 1-22.

### **Possible topics for final paper:**

#### **Sign up by 15 November**

1. How has Holocaust been narrated and represented by men and women?
2. How do women remember and narrate sexual violence in war?

3. How do (written, oral or visual) testimonies challenge or reinforce the hegemonic accounts?
4. How are experiences of Holocaust memorialized and gendered through monuments, museums, and other memory sites?
5. How is the relationship between the “personal” and the “public/national/political” (re)conceptualized in popular culture, film, literature, and (auto)biographical texts dealing with Holocaust?
6. How do women’s, feminist, and LGBTQ movements contribute to critical memory work on Holocaust?
7. What kind of impact has feminist scholarship had on Holocaust studies and memory studies?
8. What new concepts or theoretical frameworks (queer? postcolonial? critical race studies?) promise new openings in feminist analyses of memory work on Holocaust?
9. What are the methodological problems of visualisation of Holocaust? Use one example for analysis!

### **Suggested readings for the research paper:**

Assman, Jan, *Religion and Cultural Memory*, Stanford, California University Press, 2006, introduction, 1-30.

Baer, Alejandro, “Consuming History and Memory through Mass Media Products” in *European Journal of Cultural Studies*. Thousand Oaks, Calif.: Sage Publications, 2001, 491-501.

Caruth, Cathy, *Unclaimed Experience: Trauma, Narrative, and History*, Baltimore, John Hopkins UP. 1996. introduction, 1-9.

Domanska, Ewa, “Toward the Archaeontology of the Dead Body” in *Rethinking History* 4, 2005: 389-413.

Goldenberg, Myrna, “Lessons Learned from Gentle Heroism: Women's Holocaust Narratives” in *Annals of the American Academy of Political and Social Science* 1996. 548, 78-93.

Goldhagen, Daniel J., *Worse than War. Genocide, Eliminationism, and the Ongoing Assault on Humanity*. “Why the Perpetrators Act”, New York: Public Affairs. 2009. Chapter 5, 145-231.

Haberer, Erich, “History and Justice: Paradigms of the Prosecution of Nazi Crimes” in *Holocaust and Genocide Studies* 19. 3. 2005: 487-519.

Harff, Barbara, „No Lessons Learned from the Holocaust? Assessing Risks of Genocide and Political Mass Murder since 1955”, in *The American Political Science Review*, 97, 1, 2003: 57-73.

Hartman, Geoffrey, *The Longest Shadow*. Bloomington, Indiana University Press, 1996, 99-115.

Keilbach, Judith, “Photographs, Symbolic Images, and the Holocaust: On the (Im)Possibility of Depicting Historical Truth” in *History and Theory* 47, 2009: 54-76.

Lentin, Ronit, "Femina Sacra: Gendered Memory and Political Violence." in *Women's Studies International Forum* 29, 5, 2006: 463-473.

Lentin, Ronit, “Expected to Live: Women Shoah Survivors’ Testimonials of Silence,” in *Women’s Studies International Forum* 23, 6, 2000: 689-700.

Liebman Jacobs, “Women, Genocide and Memory: The Ethics of Feminist Ethnography in Holocaust Research” in *Gender and Society* 18, 2004: 223-238.

Stier, Oren Baruch, *Committed to Memory: Cultural Mediations of the Holocaust*, University of Massachusetts Press, 2003, 1-24.

Struk, Janina, “Images of Women in Holocaust Photography” in *Feminist Review* 88, 2008: 111-121.

Zemel, Carol, „Emblems of Atrocity. Holocaust Liberation Photographs” in *Image and Remembrance: Representation and the Holocaust*. eds. Hornstein, Shelly, Florence Jacobowitz, Indiana University Press, Bloomington, 2003, 201-219.

### **Guidelines for the reflection papers:**

1. Be strategic about your contribution. For example, after you have done the required readings, think of the key arguments and also how they were supported and formulate your thoughts in writing. You may either directly post your thoughts about or critiques of the readings, or else first read other postings to see how they relate to your ideas and then post your thoughts as a response to or a modification of another student's posting. Another strategy is to look for postings that you feel would benefit from further elaboration. You can also turn your thoughts into specific questions about particular readings that you'd like us to pursue further in class discussion or online. Be sure to support what you say with specific references to course materials and only materials from this course, please (readings, citations from archival materials or websites you investigated, lecture notes, etc.).
2. Make postings short and purposeful. The length of your posting should be 300-500 words, which means you can only develop **one** main point or argument in each posting, supported by evidence and/or examples from the readings. Again, you will need to be concise.
3. Feel free to disagree with your classmates, but make the context clear. If you consider including a quotation from your colleague's original message be very specific about the details. Remember to disagree respectfully and support your point with evidence, but do not feel reluctant to offer a different interpretation.

Here are the main criteria for evaluation:

- Posts in discussion demonstrate reading and basic understanding of reading assignments.
- Posts support some argument or opinion supported with evidence from the readings.
- Ideas are developed, and show critical thinking.
- Author of posts offers occasional comment on other posts (posts by peers and instructors) and/or responds to comments on own posts.
- Author of post is attentive to spelling and grammar.
- The maximum length (300 - 500 words) per post is not exceeded.