

“apart from funding from television, institutional or state funding provide the only means whereby national cinema cultures can be maintained” (46). Promoting the notion of culture as a national good “concerned with discovery, imagination, and dialogue and as possessing a role distinct from that of the market,” Hames also emphasizes that such a culture regards “cinema as a public service,” different from the “Anglo-American concept of the ‘entertainment industry’” (70). This underlining of the legitimacy of public support for the arts and cinema, asserting the nature and goals of culture as distinct from those of the market yet still undoubtedly valuable, is a necessary first step toward healthier “transitions” for these cinemas.

The second step may lie in Dina Iordanova’s suggestion that “if marginality cannot be avoided,” it can “be turned into an advantage.” Iordanova’s assertion that one might as well stop deploring “one’s disadvantageous positioning at the periphery of Europe” and embrace the Balkans “as an apposite frame of reference” (34) should be extended to the whole of central and eastern Europe. One should not always look for the approval of the Cannes or Venice Film Festival or the U.S. Academy Awards. That kind of approval may or may not come, but building a central and eastern European net of what Iordanova calls the “mutuality” of creative collaborations and shared audiences, and an attitude of fostering interest in one’s neighbors rather than in the same old western centers, could go a long way.

The book’s few drawbacks include the absence of any stills, the intentional but still regrettably too-short timespans discussed in a few chapters, and the presentation of post-Yugoslav film in a single chapter (by Andrew Horton) that is of the same length as all the others. There are seven new post-Yugoslav countries now, with a fairly large total film output and some interesting national differences despite increasing regional collaborations; a longer chapter would have been warranted. There are also a few inaccuracies and imprecisions in the general histories presented in the volume.

In all, *Cinemas in Transition* is an excellent book full of energy and, at times, a welcome passion. It will be an extremely useful textbook for those of us teaching central and eastern European or world film. A fine read for both scholarly and general audiences, with real insight but no potentially alienating jargon, this book is here to stay. I will return to it often for an insider’s look into the fascinating cinemas in transition coming from the (still?) “lands in-between.”

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Contact Zone Identities in the Poetry of Jerzy Harasymowicz: A Postcolonial Analysis. By Ewa Stańczyk. Bern: Peter Lang, 2012. x, 276 pp. Notes. Bibliography. Index. Maps. \$64.95, paper.

I have long wished that someone would write a critical history of non-aligned Polish literature, one that would set aside the *bogoojczyźniane* (patriotically engaged classics) in favor of literature without didacticism or the stripes by which we are healed. Considering the history of Poland, the former category will always predominate. And yet there is a refreshing current of art for art’s sake in Polish literature of the past century which finds its greatest blossoming in the uninhibited verses of Jerzy Harasymowicz. Ewa Stańczyk’s *Contact Zone Identities in the Poetry of Jerzy Harasymowicz* is not that book of my dreams, but it is marvelous to see young academics taking note of this fabulous poet, who “remains overlooked by scholars both in Poland and abroad”

while still enjoying “unceasing popularity with readers” (2). By focusing the attention of the English-speaking world on Harasymowicz, Stańczyk does a great service to Polish literature.

That the book is based on the author’s PhD thesis is obvious, as it shares all of the strengths and weaknesses of such texts. On the one hand, it is a meticulous piece of scholarship. On the other, so focused is it on its novel theoretical approach to the poet that it seems narrow. In a book devoted to Jerzy Harasymowicz and postcolonial theory, it is the latter that remains at the forefront, the former at times disappearing from view. Like every book, *Contact Zone Identities* has its own particular readership to which it specifically appeals. In this case, that group is made up of theorists of postcolonial literature, especially those concerned with the possibility of applying postcolonial theory to the literatures of east central Europe. Aficionados of Harasymowicz’s poetry will not necessarily be disappointed by this book but must come prepared to confront it on its own terms. This is not an overview of his wide-ranging poetic persona but an exhaustive consideration of one aspect of his self-revelatory praxis.

Stańczyk tells us that she wishes to offer “several different perspectives” on Harasymowicz’s “poetic identity” (25), yet in essence the perspective remains the same: Harasymowicz is to be considered from the exclusive viewpoint of postcolonial theory. This analytical framework “can be applied to any situation of unequal power relations,” however, and thus “the examination of whether or not Poland is a postcolonial country is beyond the scope of this study” (14). She goes on to define her study as one that centers “on three concepts: poetic persona, cultural identity and contact zone. The first of these is drawn from literary studies, while the two remaining concepts, as used in this book, are firmly grounded in postcolonial theory” (15). At the risk of revealing my own bias toward traditional approaches to textual criticism, I will state that this is where I find the problem to lie. In my reading of the book, *Contact Zone Identities* is not literary criticism as much as it is an exercise in theory, and the poetry of Jerzy Harasymowicz is not explicated as much as it is used as exemplary material for the concrete development of the author’s favored theoretical apparatus. Whether or not one should expect the book to be anything else is of course a moot point, and my words should not be taken in a negative sense.

The author certainly makes a convincing case for Harasymowicz as a liminal poet. Yet, while she justly states in her introduction that he refused to conform to the model of a homogenous Poland which arose after the horrific trials of World War II, it is the nature of the beast that studies like the present one act reductively themselves, entrapping the poet in their particular manner of approaching his art. Stańczyk correctly posits Harasymowicz as, if not a catalyst, at least a forerunner of the *literatura małych ojczyzn* (literature of tiny fatherlands) currently fashionable in Polish letters. Why, however, this should later seem problematic is confusing. His references to “*Matka Ukraina*” (mother Ukraine) and “*Ukraino ma jedyna*” (my one and only Ukraine) may “demonstrate the complexity of the relationship between one’s family history and the resulting articulations of belonging,” yet to speak of “Harasymowicz’s literary search for home” as among “a seemingly endless list of possible places of belonging” (164) seems a bit much. It is impossible, I think, for the Polish ear to hear a phrase such as “*Ukraino ma jedyna*” and not to catch a strong echo of Adam Mickiewicz’s “*Litwo! Ojczyzno moja!*” (Lithuania! My fatherland!), with which *Pan Tadeusz*, the Polish national epic, begins. One might suggest that the sense of belonging most deeply to an area circumscribed by childhood memories is common to more than one poet of the old Polish Commonwealth, an area of shifting borders and mixed ethnicity, and that the current of “literature of tiny fatherlands” stretches far beyond Harasymowicz, into the past.

Ewa Stańczyk's *Contact Zone Identities* is a book whose value will be determined by the background, interests, and needs of the reader who takes it in hand. For the theoretically inclined, it will be a valuable and informative work, never more so than in its overview of postcolonial theory in Poland, a topic all the more engaging in that, while the jury may still be out on Poland as a "colonized" society, it certainly has served as a "colonizer" of others in the past. For the textual critics, it is a bit more problematic. One hopes that this is not the last text on Harasymowicz to come from Ewa Stańczyk's able pen and that future ones will eschew theory for closer readings.

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Return of the Jew: Identity Narratives of the Third Post-Holocaust Generation of Jews in Poland. By Katka Reszke. Jews of Poland. Brighton, Mass.: Academic Studies Press, 2013. 256 pp. Bibliography. Index. Photographs. Tables. \$79.00, hard bound. \$35.00, paper.

In *Return of the Jew*, Katka Reszke analyzes the narratives of the third generation of Polish Jews, young adults who discovered and are actively recovering their Jewish roots. Unlike other "third-generationers" about whom there is a rich literature in North American ethnic studies, immigration is not part of the story of the Polish Jews' uprooting. The primary source of cultural and religious rupture is the Holocaust: the traumatic death of family members as well as the specific strategies of assimilation for most survivors, who either "passed" as gentiles during World War II and continued to hide their Jewishness in the postwar period, even from their descendants, or willfully abandoned their ethnic and religious identifications to adopt the secular and postethnic model that socialism offered. Until recently the only things that seemed to remain of a rich and diverse Jewish Poland were scant material traces and folkloric stereotypes. The author, herself a member of that generation that discovered its Jewish roots and embraced a Jewish identity, interviewed fifty Polish young adults who have followed similar trajectories. Her subjects, like her, were curious about family silences and began asking questions and digging into family archives or were told the "family secret" during deathbed revelations. Thankfully, however, *Return of the Jew* is not a diary, confession, or manifesto in which the author places herself front and center. Rather, it is a theoretically informed and fine-grained study in which Reszke uses her dual positions as an insider within that small community and a social scientific outsider to extract rich and earnest narratives from her interviewees and then critically analyze them. The result is a textured account of identity building.

The book is organized in three main parts, in which the author lays out her theoretical framework, presents her methodology, and then analyzes the narratives. The fifty narratives are broken down and organized according to themes that capture the different moments and components of the process of identity reconfiguration: "the discovery" and how it is experienced by the subjects; the sense of mission that subjects develop to revive Jewish life in Poland and show Israeli and American Jews the value and importance of that revival; the various hierarchies of Jewishness subjects create in the third-generation community and the criteria used to judge the authenticity and degree of others' Jewishness; the ways in which subjects articulate the relationship between Polishness and Jewishness; and the narrative frameworks deployed to make sense of the discovery and activate a new identity, from primordialist to constructivist ones in which *deciding* to be Jewish is as important as "being" Jewish by blood.