



LATIN AMERICAN JEWISH STUDIES

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<http://www.utexas.edu/cola/orgs/lajsa/>

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Mensaje de las editoras / Message from the Editors



Dear LAJSA friends,

After an intense academic year we are looking forward to the forthcoming LAJSA conference in June. The program, for which the organizers worked so enthusiastically is now posted on the LAJSA website and it looks very promising. Many of us will be participating in it.

Over the past year the LAJS e-Newsletter has been expanding its scope beyond professional news, book and film reviews. This current issue includes, for the first time, abbreviated versions of LAJSA members' presentations delivered at the American Jewish Association Conference (Chicago, December 2012). We are also continuing the dramatists' series featuring an interview with Diana Raznovich in this issue. The dramatist's series will be followed by a film directors' series. For our next issue (Spring 2013) we will be selecting scholarly papers delivered at the 2013 LASA conference that will take place in Washington.

As part of LAJSA Newsletter's expanded range of content, on its way to becoming a journal, our future issues will be publishing reproductions of Latin American Jewish artists' works -- paintings, photographs, and sculptures.

We continue to welcome unpublished book reviews, articles, and professional news, including information on dissertations.

We wish you all a Happy Pessach and a productive summer.

Best wishes,

Nora Glickman y Ariana Huberman, co-editors

Mensaje de los presidentes / Message from the Presidents



Dear LAJSA Friends,

The preparations for the XVI International Research Conference, to be held at the University of Texas at Austin and hosted by the Schusterman Center for Jewish Studies, from June 9–11, 2013, are now in full swing. We would like to thank the conference Chairs, Naomi Lindstrom and Adriana Brodsky for their hard, hard work, as well as all the Lajsonianos on the program committee (Liz Hamui, Florinda F Goldberg, Sandra McGee Deutsch); the Kovadloff Memorial Travel Scholarship fund headed by Steve Sadow; the dissertation award committee, Estelle Tarica (Chair), Marta Topel, Maritza Corrales Capistrany; and the book award committee, Catherine Caulfield (Chair), Uri Rosenheck, and John Tofik Karam.

Without your dedication the wonderful conference that we'll be attending in June would not be possible. As is appropriate for Texas, the programming will be vast and fulfilling, the travel awards will give us a chance to hear colleagues who could not otherwise come and present their scholarship. The prizes for the dissertations and books are the only ones given specifically for LAJS, so in this area, as in others, LAJSA is doing pioneering work. We are now sought after by major databases and conference-proceeding

providers. How we've grown from the small, far-sighted nucleus of scholars gathered by our first president, Judith Laikin Elkin!

In planning for LAJSA's future, one of our tasks in Austin will be to decide on the Regional LAJSA conference for 2014, the meeting we hold between our major international conferences, as well as on the venue for the 2015 international conference. We urge you to come prepared with proposals for topics and places for these two events. Come, too,

with your ideas, inquiries, inquietudes, and inspirations: LAJSA in Austin is a meeting for serious scholarship, but at the same time for serious fellowship.

We look forward to seeing in June!
Our best wishes for the Passover holiday,
un gran abrazo,

Edna Aizenberg and Raanan Rein, Co-Presidents

Aviso sobre el congreso internacional de LAJSA/ LAJSA International Conference Announcement

The XVI International Research Conference of the Latin American Jewish Studies Association will be held June 9-11, 2013 in Austin, Texas. It will be hosted by the Schusterman Center for Jewish Studies at the University of Texas at Austin. The conference Coordinators are **Adriana M. Brodsky**, St. Mary's College of Maryland, Program Chair, and **Naomi Lindstrom**, University of Texas at Austin, Local Arrangements Chair. Calls for Papers are circulating via the website, listserv, and social media.

From the Program Co-Chairs

We look forward to welcoming you to the XVI International Research Conference of LAJSA, to be held June 9-11, 2013 in Austin, Texas, and hosted by the Schusterman Center for Jewish Studies of the University of Austin at Texas. It looks set to be the largest LAJSA Conference so far.

Those who are participating in the program, please remember to make your LAJSA membership current for 2013 and also to register for the XVI Conference. Both these requirements must be met by April 1, 2013 for your name to appear in the program and for you to be able to participate. You can complete both steps via the LAJSA website:

www.utexas.edu/cola/orgs/lajsa/

Please direct any questions about membership and registration to LAJSA Treasurer Darrell B. Lockhart (lockhart@unr.edu)

As you all know, we received proposals for 42 individual papers, 17 panels, 4 round tables, 7 creative readings, and 4 dissertation prospecti. Although not all those submissions could be accommodated, we have a full program with three simultaneous sessions for three full days. The schedule also includes a Sunday night main reception,

an opportunity to announce recently published works on Sunday afternoon, an Open Mic session for creative presentations on Monday evening, and the chance to meet colleagues who are travelling from Israel, Argentina, Chile, Mexico, Germany, Cuba, and Brazil. The program will be available on our website by mid-March.

Program participants will also have an opportunity to take an organized tour of the Judaica Collection at the University of Texas Humanities Research Center, which includes the papers of Isaac Bashevis Singer, Bernard Malamud, Norman Mailer, and other Jewish writers, as well as a tour of the resources for Jewish Studies at the Benson Latin American Collection.

You may make hotel reservations at a group rate at the Doubletree University. A link to the Doubletree group reservations is on the home page of the website. Please book by May 10th to receive the group discount. Conference participants will receive an e-mail with details about local logistics. Please book your flight into Austin-Bergstrom International Airport (AUS).

While those on the program must be LAJSA members and register, non-participants, including students, faculty, and members of the community are welcome to drop in on sessions without needing to register or pay fees. We are extending this courtesy also to family members and significant others who may

be traveling to Austin with the participants.

The Jewish Community Association of Austin has been helping promote the conference and we are welcoming people from the community to attend.

The Schusterman Center for Jewish Studies is the principal sponsor of the XVI Conference, with co-sponsorships from the Lozano Long Institute of Latin American Studies, the Departments of History, Spanish and Portuguese, and Religious Studies, and the Program in Comparative Literature.

It will give us great pleasure to see you all at the University of Texas this June.

Best Wishes,

Adriana M. Brodsky (Program Chair)

Naomi Lindstrom (Local Arrangements Chair)

p.s. Hay una cuenta de correo electrónico dedicada exclusivamente al Congreso de la LAJSA, 9-11 de junio de 2013, Schusterman Center for Jewish Studies, Universidad de Texas.

Para obtener información referente al alojamiento, transporte u otras cuestiones de logística, dirigirse a lajsa@austin.utexas.edu

Para información sobre el programa de LAJSA, dirigirse a Adriana M. Brodsky (ambrodsky@smcm.edu)

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Stephen A. Sadow

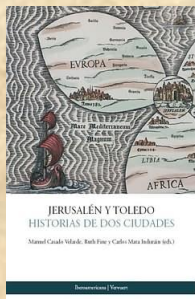
Department of Languages,
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Saúl Sosnowski

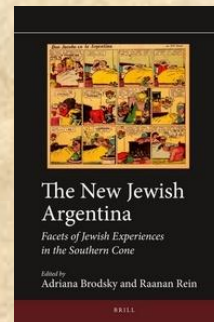
Department of Spanish and Portuguese,
SLLC
University of Maryland
College Park, MD 20742
USA

Publicaciones / Publications Libros / Books



Casado, Manuel; Fine, Ruth; Mata, Carlos (eds.), *Jerusalén y Toledo. Historias de dos ciudades*. Madrid / Frankfurt: Iberoamericana / Vervuert 2012, 284 p. ISBN 9788484896531 (Nº: 521653)

Contribución al diálogo intercultural que configura la historia compartida de ambas ciudades, emblemáticas para las tradiciones cristiana y hebrea, con textos que abarcan diversos enfoques disciplinarios.

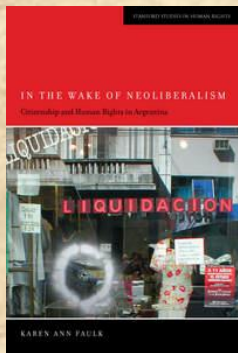


Adriana Brodsky, and Raanan Rein, eds, *The New Jewish Argentina, Facets of Jewish Experiences in the Southern Cone*. Leiden/Boston: Brill, 2013, ISBN 13-9789004233461

Chapters by: José C. Moya, Mollie Lewis Nouwen, Mir Yarfitz, Alejandro Dujovne, Ariel Svarch, Edna Aizenberg, Federico Finchelstein, Adriana M. Brodsky, Raanan Rein, Beatrice D. Gurwitz, David M. K. Sheinin, Emmanuel Nicolás Kahan, Natasha Zaretsky, Shari Jacobson, and Tzvi Tal.

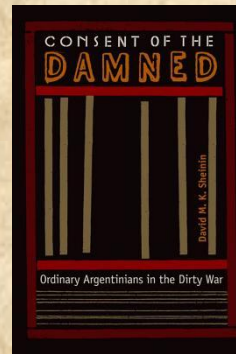
The New Jewish Argentina aims at filling an important lacunae in the existing historiography of Jewish Argentines. Moving away from the political history of the organized community, most articles are devoted to social and cultural history, including unaffiliated Jews, women and

gender, criminals, printing presses and bookstores. These essays, written by scholars from various countries, consider the tensions between the national and the trans-national and offer a mosaic of identities which is relevant to all interested in Jewish history, Argentine history and students of ethnicity and diaspora. This collection problematizes the existing image of Jewish-Argentines and looks at Jews not just as persecuted ethnics, idealized agricultural workers, or as political actors in Zionist politics.



Faulk, Karen Ann, In the Wake of Neoliberalism: Citizenship and Human Rights in Argentina. Stanford University Press, 2013, 240 pp. ISBN: 9780804782258 (cloth) ISBN: 9780804782265 (paper) ISBN: 9780804783910 (E-book)

The book contains detailed ethnographic information on Memoria Activa, a group comprised of family members of victims of the 1994 bombing of the AMIA (Asociación Mutual Israelita Argentina) building in Buenos Aires.



Sheinin, David M. K.

Consent of the Damned: Ordinary Argentines in the Dirty War. University Press of Florida, 2012. ISBN-13: 978-0813042398

This volume contains material about the Argentine Jewish community during the period of the Dirty War. It also addresses the role of Morton Rosenthal and the ADL in US-Argentine relations.



Sneh, Perla,

Palabras para decirlo: lenguaje y exterminio. Buenos Aires: Paradiso, 2012. 352 páginas. ISBN 978-987-1598-46-5.

Artículos / Articles

Lindstrom, Naomi. "César Tiempo: mímica y profecía". *Revista Canadiense de Estudios Hispánicos* 36.3 (2012): 439-55.

Goldfine, Daniela. "Deshilando el entramado de la memoria en el arte de Mirta Kupferminc." *Ámbitos Feministas* 2.2 (Fall 2012): 59-75.

(*Ámbitos Feministas* es la revista crítica multidisciplinaria de la coalición Feministas Unidas)

---. "Identidad 'encuirada': Transgresiones identitarias y posicionamiento refractario en dos novelas judeo-argentinas." *Utah Foreign Language Review* 20 (2012): 67-85.

Florinda F. Goldberg: "'Only the Fog is Real': Migration and Exile in Latin American Literature". In L. Roniger et al. (eds.), *Exile and the Politics of Exclusion in the Americas*, Brighton, Sussex Academic Press, 2012.

Reseñas publicadas/ Published Book Reviews

Matthew Warshawsky. Cullen Murphy, *God's Jury: The Inquisition and the Making of the Modern World* (New York: Houghton Mifflin Harcourt, 2012) *Halapid: Journal of the Society for Crypto-Judaic Studies* 25-26.1 (2013): 93-95.

Patricia Nuriel, "Ran, Amalia y Cahan, Jean A. (eds.). *Returning to Babel: Jewish Latin American Experiences, Representations, and Identity.*" *Hispanamérica* 123.

Patricia Nuriel, "Dolle, Verena (ed.). *Múltiples identidades. Literatura judeo-latinoamericana de los siglos XX y XXI.*" *Hispanamérica* 122 (41) (2012): 123-25.

Journals/ Revistas

Cuadernos Judaicos 29, (Diciembre, 2012)
ISSN 0718-8749 (digital)

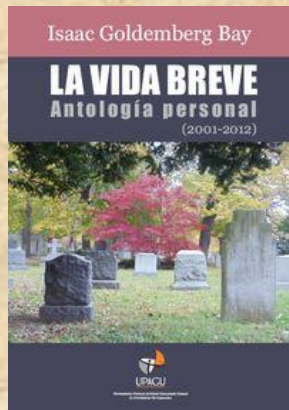
Cuadernos Judaicos es una publicación anual cuya misión es profundizar en la comprensión y difusión de la cultura judaica. Esta edición tiene colaboraciones de académicos nacionales e internacionales que indagan sobre la identidad, el arte, la memoria, la historia y la espiritualidad judía de Chile, Latinoamérica y el resto del mundo.

Artículos de: Leonardo Cohen, Patricia Flier, Katherine Bäuerle, Elisa Cohen, Moshé Nes El, Hugo Harvey, Claudia Stern, Mario Matus, Luis Aránguiz, Juana Lorena Campos, Jacqueline Weinstein, Tamara Kohn.

<http://www.cuadernosjudaicos.uchile.cl/>

El Centro invita a quienes estén interesados a enviar sus artículos. Las normas de publicación pueden encontrarse en la misma dirección.

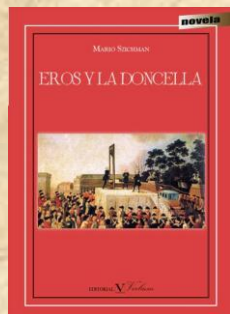
Ficción y poesía / Fiction and Poetry



Isaac Goldemberg,

La vida breve (antología personal 2001-2012) Cajamarca: Fondo Editorial de la Universidad Antonio Guillermo Urrelo, 2012) ISBN 978-612-4117-07-7

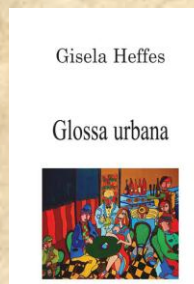
Este libro es una muestra antológica de sus poemarios publicados; contiene también una serie de textos nuevos, bajo el título de "Variaciones Goldemberg".



Szichman, Mario. *Eros y*

la doncella. Madrid: Editorial Verbum, 2013. 264 págs. ISBN 978 8479628239.

<http://www.verbumeditorial.com/index.php?producto=1626564§ion=catalogo&pagina=producto&idioma=es>



Heffes, Gisela. *Glossa*

urbana. Córdoba: Alción Editora, 2012. 168 páginas. ISBN: 9789876462808.

Email: alcioneditoraonline@gmail.com

Página web: <http://alcioneditora.blogspot.com/http://www.alcioneditora.com.ar/>

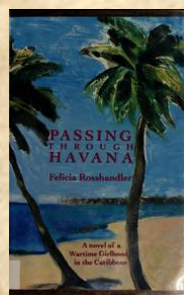
Uno de los cuentos de esta colección, "Trans-global/Trans-temporal (tríptico urbano)", aborda la cuestión judía de manera directa.



Elías

Scherbacovsky, *Obituarios escogidos.*

Buenos Aires: Ediciones Andrómeda, 2012. 190 págs. ISBN 978 950 722475 1. <http://www.edicionesandromeda.com/>.



Felicia Ross Handler.

Passing Through Havana. 230 pages, St

Martins Pr; 1st edition (January 1984) ISBN-10: 0312597797, ISBN-13: 978-0312597795.

Amazon:

<http://www.amazon.com/Passing-Through-Havana-Girlhood-Caribbean/dp/0312597797> Otium

interview: http://otium.uchicago.edu/articles/rosshandler_q+a.html

Webpage: <http://www.feliciarossandler.com/> Facebook Author

page: <https://www.facebook.com/PassingThroughHavana>

An autobiographical novel based on the author's experience during World War II. It explores the other side of the Holocaust, namely the Jews who escaped to exotic places like Rio or Shanghai or Havana only to rediscover their heritage of guilt and deracination.

Presentaciones de libros y revistas/Book and Journal Presentations

Editorial Paradiso invita a la presentación de *Palabras para decirlo - Lenguaje y exterminio*, de **Perla Sneh**.

Presentan: Horacio González, Celia Nusimovich y Darío Sztanszrajber.

Miércoles 5/12/12 Museo del Libro y de la Lengua, Auditorio David Viñas.

Presentación de *Sefarad. Huellas de un exilio*, compilado por María Cherro de Azar.

Se trata del volumen nº 20 de *Sefárdica*, que recoge las exposiciones realizadas en el IV Simposio Internacional de Estudios Sefardíes organizado por el CIDiCSeF y la

Universidad Maimónides y llevado a cabo en Buenos Aires, en 2011. El mismo consta de trabajos especializados que abarcan desde la Edad Media hasta el siglo XXI (502 págs.).

La presentación se realizó en Librería Distal (Ciudad de Buenos Aires), el miércoles 21 de noviembre, 2012, a cargo de Marcos Aguinis, María Gabriela Mizraje, Mario Eduardo Cohen y María Cherro de Azar.

Tesis / Theses

LAJSA Dissertation Award

In June 2013, at the LAJSA International Research Conference (University of Texas-Austin), the Association will present the LAJSA Dissertation Award to the author of an outstanding doctoral dissertation in the social sciences or humanities. Dissertations in English, Spanish and Portuguese were eligible for consideration.

Doctoral dissertations were judged on the quality of the research, analysis and writing and the significance of their contribution to Latin American Jewish Studies.

For the 2013 Dissertation Award, only doctoral dissertations completed by LAJSA members after 31 December 2009 were eligible. In addition to the Award, the committee may elect to award a Mention of Honor to two additional dissertations. To receive their Award/Mention (and a small check), an author will have to be present at the conference.

The deadline for receipt of submissions was 30 January 2013. Defended, revised, and submitted dissertations were considered for the Award before the PhD was awarded. In such cases, ideally in a letter from the doctoral adviser, the responsibility was on the candidate to demonstrate clearly that the defense is complete, all revisions have been made, the dissertation has been submitted to the university, and that a graduation date has been scheduled.

Dissertation Award Committee, 2013

Maritza Corrales Capistrany

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Conferencias/ Conferences

**Sección sobre América Latina del XVI
Congreso de Ciencias Judaicas**

La Unión Mundial de Ciencias Judaicas organiza su XVI Congreso a realizarse en el campus del Monte Scopus de la Universidad Hebrea de Jerusalem entre el 28 de julio y el 1 de agosto de 2013. Este tradicional encuentro cuatrienal de investigadores y estudiosos de las diversas ramas del judaísmo, data de 1947. A partir del IX Congreso realizado en 1985, se estableció una Sección sobre América Latina organizada por AMILAT y bajo su responsabilidad. Esta Sección reúne a especialistas de todo el continente americano, Europa e Israel que se dedican a un amplio espectro de temas relacionados con el judaísmo de América Latina: historia (desde la colonial hasta la contemporánea); sociología, antropología, literatura, demografía, educación, sionismo y relaciones con Israel, arte, cine, así como temas interdisciplinarios. En este próximo evento participarán más de 70 ponentes en un total de 18 paneles, algunos organizados por iniciativa de los participantes y otros planificados por la comisión académica de la Sección.

Completando el evento, la comisión de AMILAT encargada del programa extracurricular de la Sección sobre América Latina, organiza tradicionalmente una tertulia literaria, la presentación de una película y otras actividades acordes a los contenidos de la Sección.

Los miembros de la comisión académica para este año son : Dra. Margalit Bejarano, Dra. Silvia Schenkolewski Kroll, Dr. Leonardo Senkman, Dr. Efraim Zadoff.

Los miembros de la comisión del programa extracurricular para este año son: Lic. Florinda F. Goldberg, Dr. Moshé Nes-El, Lic. Yosef Rozen.

Dra. Silvia Schenkolewski Kroll,
Coordinadora académica,

Jerusalem , Israel

El Departamento de Estudios Judaicos de la Universidad ORT Uruguay, organizó una serie de conferencias a realizarse en el marco del cincuentenario del juicio y ejecución del criminal nazi Adolf Eichmann en Jerusalem, a cargo del Dr. Gustavo Perednik .

Miércoles 21 de noviembre de 2012: “El juicio a Eichmann: una perspectiva universal”. Consideraciones históricas, legales y morales sobre uno de los procesos judiciales más renombrados del siglo XX.

Jueves 22 de noviembre de 2012: “El juicio a Eichmann: una perspectiva judía”. El pueblo judío e Israel después de Eichmann. La lenta concientización acerca de la Shoá.

XII Coloquio internacional: “Humanismo en el pensamiento judío.” **Universidad Iberoamericana, Ciudad de México.** Noviembre 13 y 14, 2012.

Cursos y seminarios / Courses and Seminars

Brazilian Literature: Contemporary Urban Fiction. An NEH Summer Seminar for College and University Teachers Arizona State University led by **David Foster** - June 17-July 12, 2013

The seminar will focus on five major works of Brazilian urban fiction, basically from the twentieth century. Through a detailed examination of these works as literary texts that interpret the urban experience in Rio de Janeiro, São Paulo,

Curitiba, and Porto Alegre, the seminar will provide 16 participants (14 professors and 2 advanced doctoral students) with an important grounding in Brazilian literature. Participants will be college and university professors of Latin American studies, some of whom may have some familiarity with Brazil. The latter will have the opportunity to deepen their knowledge of Brazilian literature, while other participants will receive a solid introduction to Brazilian culture through major literary texts. Portuguese remains a critical language in the U.S., and both the seminar proper and the language workshop that will be an auxiliary part of the program will contribute toward addressing the critical lack of trained scholars in the field. For further information, contact Prof. **David William Foster**, Arizona State University, david.foster@asu.edu. Visit our website: <http://www.public.asu.edu/~atdwf/neh/summer/>

Universidad Nacional de tres de febrero. Estudios judaicos y judeoamericanos.

Carrera de Posgrado - Convocatoria Abierta.

Instituto de Artes y Ciencias de la Diversidad Cultural

La carrera de especialización en estudios judaicos y judeoamericanos busca aportar a la formación de profesionales idóneos que puedan incidir en los distintos aspectos de nuestra sociedad –educación, reflexión política, gestión estatal, salud, espacio urbano, comunicación masiva- no solo desde un espíritu de integración, sino con los conocimientos necesarios para poder aportar a que la diversidad cultural algo sea más que una mera declaración.

Por tanto, la carrera ofrece un pasaje por los momentos más relevantes de la cultura judía, sus lenguas y literaturas, su historia, sus fuentes, sus textos fundantes así como su entramado en las culturas argentina en particular y latinoamericana en general.

Destinatarios: Graduados Universitarios y/o Graduados Institutos de Formación No Universitaria (consultar).

La Carrera de Especialización en Estudios Judaicos y Judeoamericanos se articula con la Maestría en Diversidad Cultural de la Universidad Nacional de Tres de Febrero. Los cursos se dictan en la Sede de Posgrados (Centro Cultural Borges)

Acreditación CONEAU: 430/07

Presentaciones/ Presentations

Monique Balbuena (University of Oregon) presented: "Poetry in Ladino Today. New Verse in Old Language" University of California, Irvine, March 6, 2013 **Monica Szurmuk** "El viaje a Europa de Alberto Gerchunoff"

Universidad de San Andrés,
Departamento de Humanidades

Foro de crítica cultural

Comentador: Lic. Martín Servelli
(Universidad de Buenos Aires).

Miércoles 1 de agosto, 2013

Israel Lotersztain, presentará el capítulo IX de su tesis doctoral "La ideología por sobre todas las cosas. El caso del ICUF en

Coordinadora: Dra. **Perla Sneh**

Informes e Inscripción:

Carrera de Especialización en Estudios
Judaicos y Judeoamericanos

Universidad Nacional de Tres de Febrero

Sede posgrados –Centro Cultural Borges

Viamonte y San Martín Piso 3, CABA,
Argentina

Email: judaica@untref.edu.ar [maestriaen](mailto:maestriaen<diversidad@untref.edu.ar)

WEB: <http://intercultural-net.blogspot.com.ar>

Argentina (1947 – 1957)". El capítulo presentado para la discusión se titula "Segundo acto. 10/52 a 04/53: estalla el antisemitismo rojo".

Debora Kantor, "Todo lo que usted siempre quiso saber de Kafka y nunca se atrevió a preguntarle a los amigos de Walter Benjamin". Artículo enmarcado en el proyecto de investigación "Marxismo y Vanguardia", radicado en la Facultad de Filosofía y Humanidades de la Universidad Nacional de Córdoba.

Núcleo de Estudios Judíos IDES, Buenos
Aires, Argentina

5 de noviembre, 2012

<http://estudiosjudios.ides.org.ar/archivos/402>

Homenajes/ Memorials

El martes 30 de octubre a las 20 hs en el Auditorio de AMIA se estará realizando una Actividad con contenidos artísticos y literarios que conmemora la extensa y multidimensional producción creativa del poeta **Eliahu Toker** en la cultura judía y propicia la difusión de su obra en las diversas formas en las que ésta se expresó.

Sabrina Charaf, Centro Marc Turkow
AMIA

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www.amia.org.ar

Doble honor para la comunidad latinoamericana de Israel

El Profesor **Joseph Kaplan** y la Profesora **Chava Turniansky** recibirán este año el *Praz Israel* (Premio Israel), el máximo galardón otorgado por el Estado de Israel a personas e instituciones que han alcanzado un nivel de excelencia en su campo de actividad.

Joseph Kaplan (Universidad Hebrea de Jerusalén) nació en Argentina y vive en Israel desde 1962. Ha alcanzado renombre internacional por sus investigaciones sobre la historia social e intelectual de la diáspora sefaradí occidental en los siglos XVI-XVIII, particularmente la comunidad portuguesa de Amsterdam.

Chava Punskey Turniansky (Universidad Hebrea de Jerusalén) nació en México y

vive en Israel desde 1957. Es una autoridad a nivel internacional en enseñanza e investigación de la lengua y la literatura ídich, y traductora al hebreo de obras importantes y aún poco conocidas, como los "Diarios" de Glikl von Hamelin (siglo XVIII).

El Premio Israel se entrega en una ceremonia oficial que constituye uno de los principales eventos de Iom Haatzmaut (Día de la Independencia de Israel), en la que participan las máximas autoridades del país.

Florinda F. Goldberg
(msflori@mscc.huji.ac.il)

El jueves 6 de diciembre, 2012 se realizó el acto de homenaje y recordación a los desaparecidos judíos de la Argentina durante la última dictadura militar, en el Auditorio AMIA. Para la ocasión, los oradores serán el Dr. Daniel Rafecas, Juez Federal de la Nación; y Daniel Tarnopolsky, un familiar.

El encuentro, que se viene realizando desde el año 2004, organizado por AMIA y la Asociación de Familiares de Desaparecidos Judíos en Argentina, contará con la participación de autoridades nacionales, autoridades de la comunidad judía, familiares de los desaparecidos y público en general.

Como afirma la tradición judía, uno de los principales valores es honrar la memoria y preservarla del olvido a través del tiempo. Es por esto que, en el marco del pasado histórico reciente de nuestro país y en relación a los crímenes del Terrorismo de Estado vigente en los años de la Dictadura Militar, se recuerda a quienes sufrieron en carne propia los

vejámenes, la desaparición y la muerte, agravados por el odio anti-judío.

Solicitudes de artículos y ponencias/Calls for papers

Queridos amigos de LAJSA,

AJS ya publicó en línea su solicitud de ponencias para la conferencia de Diciembre en Boston. La fecha límite de presentaciones es el 8 de mayo, 2013.

Al igual que el año pasado, LAJSA quiere tener una presencia importante en AJS, tanto con paneles (presentados a diferentes divisiones dentro de AJS), como con papers en paneles que no sean sólo de Latinoamérica. En la reunión de LAJSA en Chicago, surgieron algunas ideas para los paneles específicos sobre Latinoamérica:

- 1) una mesa sobre un tema general que puede atraer a un público mas amplio como por ejemplo "Inmigración y diaspóra en Latinoamérica" (interdisciplinary Division)
- 2) una mesa sobre "Jewish Memorials, Museums, and Monuments in Latin America" (Modern Jewish History in the Americas)
- 3) una mesa sobre "The Other Americas" (tal vez buscando otro nombre) para presentar enfocarnos en Latinoamérica y Canada (interdisciplinary Division)
- 4) una mesa sobre "The Americas" as a concept (Social sciences, anthropology, and folklore)

5) una mesa sobre "Religion in Latin America" en el sentido de movimientos y manifestaciones religiosas judías, dialogo ecuménico, etc. (Special Topics, Interdisciplinary)

6) "Representations of the Shoah in Latin America" (Holocaust Studies)
Si les interesan algunos de estos temas, o se les ocurre algún otro, por favor anuncien su iniciativa en el LAJSA-list, para facilitar la organización de paneles y seguir aumentando nuestra presencia en AJS.

Queremos también recordarles a los estudiantes de posgrado, que las "Lightning Sessions" organizadas por AJS (un grupo de presentaciones cortas, de 5 minutos sobre un problema específico de la tesis) son oportunidades excelentes para obtener sugerencias y les sugerimos que manden propuestas.

A continuación adjuntamos la solicitud de ponencias de AJS para mas detalles.

Gracias,

Ariana Huberman y Adriana Brodsky

The Call for Papers for the 45th Annual Conference of the **Association for Jewish Studies** is now available on the [AJS website](#). The online proposal submission site will be open for submissions beginning March 21, 2013; the deadline for submissions is May 8, 2013 at 5:00 pm. The conference will take place December 15 - 17, 2013 at the [Sheraton Boston](#) in Boston, Massachusetts. You will find detailed information about the conference on the [AJS website](#), including a [page](#) to share ideas about sessions seeking participants and papers seeking sessions, as well as

suggested [themes](#) for each subject-area division.

In addition to bringing back several conference features introduced last year, such as the [graduate student lightning session](#), THATCamp Jewish Studies, and the [Digital Media Workshop](#), the AJS is also pleased to announce several new conference opportunities, including:

A revamped [seminar format](#), aimed at bringing together eight to twelve scholars for two to three meetings over the course of the conference. The goal of this format is to allow for sustained discussion of a question or problem, and take advantage of the presence of a diverse range of scholars at the meeting.

[Performance/Analysis](#), an expanded space for the arts at the conference. This new format welcomes proposals of dramatic and musical performances, readings, and artistic presentations, to be followed by scholarly discussion with the performer/artist. The purpose of these sessions is to integrate the arts into the conference daytime program, and build connections between performers and the scholars studying their work.

AJS is committed to supporting wide participation in the conference and is currently raising funds to expand its [Conference Travel Grant Program](#). In particular, the AJS seeks to support untenured faculty, graduate students, and international scholars who receive little to no institutional support for conference travel. Over the coming months, the AJS will email updates about Conference Travel Grant opportunities.

Please do not hesitate to contact the AJS office (ajs@ajs.cjh.org or [917.606.8249](tel:917.606.8249)) if you

have any questions regarding the submission process. We look forward to seeing you in Boston next December.

Sincerely,

Reuven Firestone

Vice President for Program

Association for Jewish Studies

Rona Sheramy

Executive Director

Association for Jewish Studies

15 West 16th Street

New York, NY 10011

www.ajsnet.org

P: [\(917\) 606-8249">P: \(917\) 606-8249](tel:917.606.8249)

For the 129th annual convention of the MLA (**Modern Language Association**), to be held January 9-12, 2014 in Chicago, the Jewish American Discussion Group is soliciting papers for the following session proposal:

Jewish American or Jewish Americas?

Papers examining/expanding the location of "America" in Jewish American literary study to include the Caribbean, Central/South America, or Canada.

Send abstracts of 300 words or less by 15 March 2013 to Laurence D. Roth (roth@susqu.edu).

23rd Annual Conference **Society for Crypto-Judaic Studies**, Colorado Springs, CO, July 28-30, 2013

The Society for Crypto-Judaic Studies will be holding its 23rd annual conference Sunday, July 28, through Tuesday, July 30, 2013, at the University of Colorado-Colorado Springs.

We invite papers on crypto-Judaism from any discipline (e.g., anthropology, history, sociology, philosophy, literature, music, etc.) and from any geographic location or time period.

We also welcome papers on all aspects of the Sephardic experience and that of other communities exhibiting crypto-Jewish phenomena.

Papers breaking new ground in research on crypto-Jews in New Mexico and Southern Colorado are particularly welcome.

Interested scholars and professionals, including advanced graduate students, are invited to submit proposals for papers, presentations, or workshops.

Proposals are also welcome from individuals with personal stories or other personal research relating to crypto-Judaism.

Proposals may be for individual papers/presentations or for complete sessions on specific topics. Please indicate if presentation represents completed research or work in progress.

Conference presentation proposals must include a title, a 200-word abstract, and a brief bio.

Please send proposals or inquiries to Matthew Warshawsky, International Languages and Cultures, University of Portland, warshaws@up.edu

Proposal Deadline: April 1, 2013

For more information on the society, on this conference, and on past meetings, see <http://www.cryptojewes.com/>

Chamada **Arquivo Maaravi**: As mulheres no arquivo da tradição judaica

Chamada para o número 12 da [*Arquivo Maaravi*](#) que terá como tema de seu dossiê “As mulheres no arquivo da tradição judaica” e receberá artigos (além de resenhas, trabalhos artísticos, contos, fotografias e traduções) sobre a mulher na Bíblia, sua inscrição no sagrado; sua presença na história de Israel e na Diáspora, bem como na Shoah e nas guerras; as relações entre feminismo, literatura e arte; as escritoras, o texto e as personagens femininas na ficção; a voz feminina no discurso masculino, sua representação, temas e papéis na literatura, no cinema e nas artes em geral.

Normas de publicação:

<http://www.periodicos.letras.ufmg.br/index.php/maaravi/announcement/view/6>

Data limite para envio dos trabalhos:
31/1/2013

Lyslei Nascimento
Faculdade de Letras, UFMG ,
www.ufmg.br/nej

Recursos en la red y en archivos/ Web and Archival Resources

LAJSA has a new email address: lajsa@austin.utexas.edu, it can be used to ask questions about the conference or anything else lajsa-related.

LAJSA maintains a collection of courses on Latin American Jewish topics on its website:

www.utexas.edu/cola/orgs/lajsa/resources/teaching-materials.php

If you have recently taught such a course, please send a copy of your syllabus to: lindstrom@austin.utexas.edu

Mirta Kupfernic. Show about experimental printmaking. It is exhibited online in a site that invites exclusively experimental and innovative.

http://www.experimentalproject.ro/mirta_kupfernic.html

Stephen Sadow. *Literatura judía latinoamericana contemporánea: una antología = Literatura judaica latinoamericana contemporánea: uma antologia = Contemporary Jewish Latin American literature: An Anthology*

<http://iris.lib.neu.edu/books/4/>

This is a revised and updated version of the enormous special issue of the Hostos Review that I guest-edited in 2006.

Literatura Judía latinoamericana contemporánea: una antología: es un compendio de poesía y prosa escritas por judíos latinoamericanos. Venidos de comunidades judías dispersas por la inmensidad de las Américas al sur de los Estados Unidos, estos escritores proveen

una riqueza de descripciones y modos de entender a esta frecuentemente ignorada población de unas 450.000 almas. También hay obras de escritores, quienes por razones políticas, económicas o sionistas viven fuera de los países natales. Sin embargo, a pesar de las distancias geográficas entre estos escritores y las distintas culturas que los rodean, todos crean poemas y narrativas que son profundamente judías-- la liturgia, la vida familiar, el misticismo, el exégesis bíblica, el Talmud, los horrores de la Shoa—que al mismo tiempo son profundamente latinoamericanas—las experiencias de los inmigrantes, la identidad nacional, el fútbol, los temas históricos y políticos, la belleza del campo y la intensidad de la vida de la ciudad.

Colaboradores:

Poetas: Andrés Berger-Kiss, Julia Galemire, Dina Dolinsky, Raúl Hecht, Saúl Yurkievich, Rosita Kalina, Marcos Silber, Sara Riwka B'raz Erlich, Luisa Futoransky, Ernesto Kahan, Sofía Kaplinsky de Guterman, José Kozler, Corina Rosenfeld, Carlos Levy, José Pivín, Gloria Gervitz, Evelyn Kliman, Alicia Borinsky, Tamara Kamenszain, Becky Rubenstein, Juana García Abás, Susana Grimberg, Tamara Bruder Melnick, Perla Sneh, Carlota Caulfield, Marjorie Agosín, Ruth Behar, Daniel Chirom, Sandra Baraha, Sonia Chocrón, Jenny Asse Chayo, Jacqueline Goldberg, José Luis Fariñas, Mariana Felcman.

Narradores: Adina Darvasi, Isaac Chocrón, Margo Glantz, Samuel Rovinski, José B. Adolph, Alicia Steimberg, Sara Karlik, Angelina Muñiz-Huberman, Elías Scherbacovsky, Marcos Aguinis, Enrique Amster, Miryam E. Gover De Nasatsky, Moacyr Scliar, José Luis Najenson, Mario

Goloboff, Ricardo Feierstein, Silvia Plager, Luis León, Nora Glickman, Isaac Goldemberg, Isaias Leo Kremer, Teresa Porzekanski, Alberto Buzali Daniel, Ana María Shua, Noemí Cohen, Alicia Kozameh, Sandro Cohen, José Gordon, Regina Kalach Atri, Memo Ánjel, Susana Gertopan, Jacobo Sefamí, Bernardo Ajzenberg, Paula Margules, Luis Krausz, Ivonne Saed, Ilan Stavans, Paula Varsavsky, Roney Cytrynowicz, Marcelo Birmajer, Sergio Waisman.

Lyslei Nascimento. Revista digital de estudos judaicos publica dossiê sobre **Moacyr Scliar** 28 de novembro de 2012. A revista digital de estudos judaicos Arquivo Maaravi, da UFMG, publica em sua edição mais recente (v. 6, n. 11, de 2012) dossiê sobre o escritor Moacyr Scliar (1936-2011). Autor de quase uma centena de livros, ele produziu obra que foi traduzida para mais de 15 línguas, e, segundo os editores, não apenas “configura-se como um mosaico em que o Brasil, o exercício da medicina e a tradição judaica contribuem para evidenciar a rica cultura literária brasileira, mas também é uma referência importante e internacional dos estudos judaicos brasileiros”. O dossiê contém 10 artigos sobre a obra de Scliar, além de textos fundamentais sobre Judaísmo.

O próximo número (12, de março de 2013) da Arquivo Maaravi terá como tema As mulheres no arquivo da tradição judaica e receberá artigos sobre a mulher na Bíblia, sua inscrição no sagrado; sua presença na história de Israel e na Diáspora, bem como na Shoah e nas guerras; as relações entre feminismo, literatura e arte; as escritoras, o texto e as personagens femininas na ficção; a voz feminina no discurso masculino, sua representação, temas e papéis na

literatura, no cinema e nas artes em geral. Os trabalhos devem ser entregues até fevereiro de 2013, e edição será publicada no mês seguinte.

Os números seguintes vão tratar de Mapas, territórios e geografias na arte e na literatura judaica; Biografias e autobiografias judaicas; Arquivo brasileiro de literatura e arte judaica; Família e infância na cultura judaica; Coleções, listas e arquivos judaicos; A poesia no arquivo da literatura e da arte judaica; A tradução na perspectiva judaica; e Ler e escrever na cultura judaica.

<https://www.ufmg.br/online/arquivos/026580.shtml>

Google puts Spanish-Jewish heritage on the map
December 20, 2012 (JTA) – A new interactive website powered by Google maps has put Spanish Jewish heritage online. Officially launched this week in Madrid, [Caminos di Sefarad](#), or Routes of Sepharad, is a cooperative project between Google and Red de Juderías de España, the Network of Jewish Neighborhoods, a nonprofit association founded in 1995.

It uses Google Maps and Street View technology to enable visitors to explore online the main Jewish landmarks in 24 towns and cities around Spain. “Clicking on a landmark reveals historical information about each site -- and enables a 360 degree view of the different locations,” William Echikson, head of Google External Relations, Europe, Middle East and Africa, wrote in a blog post. “An intuitive search panel presents Jewish heritage sites by category, type, geographic zone and date.” In total, he

wrote, 523 sites, 910 dates, and 1,667 pictures are displayed. Google also powers the Leon Levy Dead Sea Scrolls Digital Library, an online collection of more than 5,000 scroll fragments, which also was launched this week.

Muestras de películas/ Film showings

Screening and discussion of a documentary film that depicts the underreported history of the Jewish community of Iquitos, Perú. In the late 19th century, among the pioneers who came to the Amazonian rainforest following the great rubber boom, were

Jewish men from Morocco. The film is a reflection of the survival of spirit, belief and heritage. Abie Kozolchyck, a journalist and editor who has studied the history of the Jews of the Amazon and traveled extensively in the region, and Daniel Serrulha, a YU graduate and himself a Jew from the Brazilian Amazon, will discuss the film with us and talk about their own experiences. November 15, 2012.

The event was organized by Graciela Bazet-Broitman of the Department of Languages, Literatures and Cultures of Yeshiva University, and sponsored by the Honors Program, the Department of Languages Literatures and Cultures, and Jewish Studies. ychonors@yu.edu

AJS Conference in Chicago, IL, December 16-18, 2012

Pictures from AJS Conference in Chicago, IL Dec. 16-18, 2012





Resúmenes de presentaciones / Summaries of presentations by Lajsa members at AJS 2012

Naomi Lindstrom, "An Argentine-Jewish Novel in a Cross-Listed Course"

These observations concern the challenges of reading and discussing in class *The Book of Memories* by Ana María Shua, an Argentine novel first published in 1994 that follows three generations of a Jewish family and its in-laws.

In my case, the special twist to teaching this book is the need to address simultaneously the various academic subcultures represented by the students in the class. At my university (University of Texas at Austin), unless a course is required in a degree plan, cross-listings are often essential to make sure that there is a healthy enrollment. One course might have different numbers for four different programs; besides, we seek out students through such means as the Hillel newsletter and various listservs. These cross-listings and recruitment efforts bring into the same classroom dissimilar student populations. These include Jewish Studies majors (not all of whom are Jewish), students from the university-wide honors program, offspring of Latin American parents as well as students from U.S. Latino backgrounds, members of Jewish fraternities and sororities, and evangelical Christians. Usually there are some students majoring in Latin American Studies; they tend to be preoccupied with politics, human rights, and questions of social justice. The problem becomes how to establish a common frame of reference that will allow these unlike constituencies to

participate in a collective discussion of the novel.

When we read *The Book of Memories*, everyone who has read the assignments understands the family feuds, rivalries, power struggles, and outbreaks of resentment that move along the plot. Every student has lived in a family, providing a common denominator. They can also grasp the story of a new immigrant to the Americas, especially since we have read many such narratives in class.

The young Latinamericanists in the class, with their focus on history, social ethics and justice, persistently favor two particular chapters that appear late in the novel, one an idiosyncratic account of the dirty war and the desaparecidos, and the other the story of a third-generation member of the family who became involved in a guerrilla army in mid-1970s Argentina. Some of the other students, though, find Argentine political history in the novel dizzyingly complex and inquire anxiously whether they will have to learn it for the exam.

The Jewish thematic material in the novel is not so easy for the students to recognize, whether or not they are Jewish. One semester in particular, the early chapter in which the Rimetka family officially and abruptly abandons Yiddish was understood, but as the novel went on, the students only sometimes perceived

the Jewish allusions in the novel. A number of them obstinately believed that La Turca Bruta, a daughter-in-law of whom the Rimetkas speak of with crude disdain, was a Catholic woman, even though it had been explained in class more than once that “turca” in this case meant “Sephardic.” Students apparently felt that, to provoke such an unwelcoming response from the family, La Turca Bruta must surely represent another, potentially competing, religion. Finally a student observed in class that the Rimetkas were so intolerant that they despised everyone who was different from them in any way, an explanation that seemed to satisfy everyone, including me.

Some of the students in the course over the years have been quite a bit more observant than the average college student, perhaps not so much the Jewish students as the evangelical Christians who register for JS courses and sometimes become JS majors. Students with a fundamentally religious outlook are at times puzzled by narratives, like *The Book of Memories*, featuring Jewish families that have become secularized. These students, who define themselves so greatly by their religiosity, may expect that a text assigned for a course on Jewish

writing would include scenes of the characters observing holidays and Shabbat and learning Torah. It can be a struggle for them to grasp the idea of a character being “culturally Jewish.” Their more worldly contemporaries, whether Jewish or not, have little trouble grasping the concept of secular Jewish characters. The presence of evangelical Christians in a class on secular literature always presents the instructor with surprises, and never more so than when it is a JS class.

For me as instructor, the main challenge in addressing these diverse subgroups is to keep in mind that some of them need extra information to follow what is going on in the readings. The non-Jewish students often need basic terms like *shtetl* explained. While the more politically-aware students may already know a considerable amount about the dictatorships of the 1970s and 1980s, most college-age people need the background filled in. If there are a number of students in the class who are knowledgeable in any one area, I need to make a persistent effort to remember the other groups of students who need more background to follow the discussion.

University of Texas at Austin

Edna Aizenberg, “Latin America and the Holocaust: A Pedagogy of Memory and Resistance”

The best place to begin a study of the Holocaust and literature from Latin America might be Elie Wiesel’s *Night*. Why Elie Wiesel’s *Night*? What, God Almighty, does Wiesel’s world renowned work, one of the key literary texts through which most students and teachers contemplate the Shoah, in Marianne Hirsch’s words, what in God’s name, does

this major text, published in French, in Paris, with the nihil obstat of none other than François Mauriac, have to do with Latin America, Holocaust literature from Latin America, or with teaching Holocaust literature from Latin America? Well, starting with Wiesel’s *Night* would be a superb way, a *challenging* way, of shaking up canonicity in Shoah literature

through canonicity, and of revealing how the category of “Holocaust Literature” has been constituted by excluding as much as by including—and part of what has been excluded *is* Latin America.

If you are teaching Holocaust literature, say, and using *Night*, it is not only literarily useful but also ethical to discuss with your students that before it was the French *La Nuit* (1958), then the English *Night* (1960), Wiesel’s memoir or novel was the much *Because*, as is only now being said in public, before it was the French *La Nuit* (1958), with the *nihil obstat* of François Mauriac, then the English *Night* (1960), it was the much longer Yiddish *Un di Velt Hot Geshvigen* (And the World Stood Silent) published in *Buenos Aires* in 1956 by the Unión Central Israelita Polaca. It was the Judeo-Argentine communal activist and editor, Mark Turkow, who, as Wiesel himself tells, snapped up “the sad memoirs of a stranger he happened to meet on a ship” and published them as part of a large collection of works, most by survivors of the Shoah, sponsored by the Unión, in one of the earliest, broadest and most significant editorial projects of retrieval of the destroyed world of European Jewry, in a city then-teeming with the Yiddish press and Yiddish publishing. This editorial project, the memoirs themselves and the illustrations on the covers, are receiving considerable attention, and this matters in studying Wiesel’s *Night* beyond just mentioning it as an incidental geographic accident.

For example, doesn’t the shift of language and of geographic and literary context alter the origin and chronology of the so-called “ur text” of Holocaust literature? Think of it—it happened in Argentina, not in France! And, more to my point, doesn’t

the fact that it *happened* in Buenos Aires, at Turkow and the Unión Polaca’s initiative, as number 117 of a series of 176 volumes, begin to say important things about the place of Buenos Aires, and of Latin America as a whole, in the production of “Holocaust literature.”

There is now information available by scholars of Yiddish in Latin America, of the Argentine-Jewish press, of the cultural milieu in the Buenos Aires of the 1940s and 50s, and of Wiesel’s later visit to Argentina at the start of the horrible 70s period of the dictatorship and the disappeared, when he *did not* mention the Argentine history of his book publicly when it might have mattered as a defense of human rights. Looking at *Night* from the perspective I am suggesting opens up many directions on Holocaust Literature and Latin America, directions, I have to say, mostly neglected in Jewish Studies.

Let me briefly look at Latin America and Holocaust literature from a different though obviously related angle, also pedagogically productive. Among the issues that have most vexed the study of Holocaust arts are the problem of representation, the writing of the disaster, to use the Frenchman’s Maurice Blanchot’s formulation, and the question of trauma. Again, the last place most scholars look for anything having to with these topics is Latin America. And yet, and yet, as Borges would say, I’d like to submit that Latin American writers were among the first to consider these issues, even while the war and the Shoah were happening, and that they probably did so early on because they had a dual outsider-insider view that makes for insightfulness. On the one hand they were by and large not engaged in the fighting nor in perpetuating the Holocaust, but on the other they were

greatly affected and sometimes involved witness-activists. Many were active anti-Nazis in their own countries, for example, Borges in Argentina; others were anti-Nazi diplomats in the Europe of the 1930s and 40s in some cases saving Jews. We can mention here the names of the great Brazilian novelist, João Guimarães Rosa and the Chilean Nobel Prize winner, Gabriela Mistral as two such diplomats. It isn't surprising then that they had acute penetration from what one of them, Clarice Lispector, wife of a Brazilian diplomat in 1940s Italy and Switzerland, called the lateral view.

Probably the most available of these Latin Americans for teaching purposes is Borges. The readily accessible Penguin translations of his fiction and selected non-fiction makes it possible, for the first time in English, to read his writings on what the editors call "Germany and the War," anti-Nazi, pro-Jewish book reviews, essays, and notes that present a face until recently of the so-called "divorced from reality fabulist." These writings, the essay "1941," for instance start to deal with the reality / unreality conundrum of the Hitler universe, the relationship between fact and fantasy, verity and verisimilitude in representing what was not yet called the Shoah or Holocaust. They also, interestingly, since this is a pedagogy workshop, treat the *pedagogical* aspects of Jew-hatred, how the Nazis inculcated anti-Semitism to German kinder. I urge anyone interested to read and teach Borges's 1937 essay "A Pedagogy of Hatred" that reviews the best-selling illustrated children's book by Elvira Bauer, *Trau keinem Fuchs aufgruener Heid und keinem Jud bei sienem Eid* (Trust no Fox from the Heath nor no Jew on his Oath); this pornographic exhibit, as Borges calls it, was entered as evidence in

the Nuremberg Trials.

At the same time as Borges was Jew-hatred and the reality / unreality problem of representation in his supposed non-fictions, he was giving narrative substance to these dilemmas in his innovative *ficciones*, whose shuttle space between fact and fantasy and whose representation of trauma were precisely part of their innovativeness. Fictions like "The Secret Miracle" (Sur, 1943) where both the difficulty of writing the Holocaust and the trauma of the victims are explored even while war was going on should be included in any relevant curriculum. So should "Deutsches Requiem" (Sur, 1946), an early consideration of the "ethics of Nazism" through the figure of a Nazi camp sub-commandant, and again composed *al momento*, during the Nuremberg Trials. I'd also recommend "Death and the Compass," where Argentine pro-Nazism of the 1940's appears forcefully dueling with the Hebraic, or cabbalistic, or Spinozist mind, which Borges again and again opposes to the totalitarian world-view of violence, censorship, wiping out of the past, and destruction of Western civilization as he knew it. The threat of this world view, which included anti-Semitism, taking over is the subject of his masterpiece fiction, "Tlön, Uqbar, Orbis Tertius."

But Borges isn't the only writer I would teach, although he is the most available in translation. A novel like the great Brazilian author Clarice Lispector's, *The Hour of the Star* (1977) is a post-Holocaust meditation on writing, representation and Judaism from a writer who already wrote about these questions in the 1940's, in books, alas, not yet translated from the Portuguese. There is,

however, her short translated meditation or chronicle, from the Holocaust period, now entitled “Berne,” originally, “An Alpine Moment” that can give a taste of her thinking about the orderliness and lack of human warmth of the authoritarian mind, with what she called its schemes of purity hidden under the façade of natural beauty or organizational efficiency. In her typical mode of indirection, Lispector captured what she experienced and opposed while the fighting was still going on in Italy, or what the post-war revealed about a supposedly “neutral” space like Switzerland. A few of Nobel Prize winner Gabriela Mistral’s poems from the Shoah period, such as “Jewish Refugee Woman” (“Emigrada judía”) are also accessible in English versions, although, again, most of her many pro-Jewish and anti-Nazi texts have as yet not been translated.

Another that has been, and I recommend, is her letter-eyewitness testimony to the Francophile Argentine intellectual, Victoria Ocampo, where Mistral tells Ocampo of her experiences as Chilean consul in Nice in 1939, when “beautiful France” and the “unspeakable French police” were hunting down Jews. The testimony is also a consideration of the role of literature and culture in traumatic times, as Mistral argues that by the fact of having created some more or less good books, France does not have the right to persecute Jews and other refugees just a bit less than Hitler. This belies the France of the Resistance and of no role in the Shoah early on (*This America of Ours*, 191)

I could go on. But I’d like to end with a literary connection between Latin America and the Shoah that is (sadly) and

uniquely Latin American. I am referring to the re-visioning of the Holocaust as the lens through which to give narrative substance and to understand the terrible military dictatorial regimes of the 1970s particularly in Brazil, Argentina, Chile, and Uruguay. In fictional memoirs or novels such as Manuela Fingueret’s *Daughter of Silence* (2012); *Hija del silencio* (1999), Marjorie Agosín’s *A Cross and a Star* (1995); *Sagrada memoria*, (1994), Moacyr Scliar’s, *Max and the Cats* (1990); *Max e os felinos* (1981), or Mauricio Rosencof’s *The Letters that Never Came* (2004); *Las cartas que nunca llegaron*, (2002), in all these works a counterpoint is established between the horrors of the Nazi era in Europe and the horrors of the fascist years in South America.

This is not a counterpoint of free floating figuration, wherein the Shoah can now stand for any ethnic cleansing, or for any individual bias crime, as it often is in the United States, for instance. Here, real historical links with the history of the 1930s and 1940s—Latin America as a place a refuge for Jewish victims of Hitler and as a hiding place for Nazis, the struggle between residuals of Nazi-fascist ideologies still strong among the Latin American military and democratic forces that characterize immigrants and their children—these real historical links underpin the literature, even its inventions, and make for a different perspective on the Shoah’s “relevance” question. In short, it is time to end the hegemony of the U.S., Europe, and Israel in “Holocaust Literature.” I’ve tried to give just a taste of how this could be achieved.

Marymount Manhattan College

Daniela Goldfine, “Unearthing Memory, Bearing Witness”

A version of this section was later added to the paper presented at the Association for Jewish Studies 44th Annual Conference in December 2012. The title of the paper is “Outsourcing Memory: Contemporary Film and the Reconfiguration of the Jewish Argentinean Archive”.

Ariel Winograd’s (Buenos Aires, 1977) first film, *Cheese Head: My First Ghetto*¹ (2006) is set in a country club outside the city of Buenos Aires during the 1990s. Winograd’s self-described autobiographical film not only portrays the lives of prepubescent boys during the neoliberal decade that marked Argentina, but it also functions as a *sine qua non* strategy to uncover memories of those times: Memories that have not yet been taken up by the official national archive. Beneath the light tone conveyed by the film lies a fundamental quest for justice and a desire to break apart from previous generations (the ones who survived both the Shoah and the Dirty War) and bear witness without the weight or the guilt of History. Ariel (Winograd’s alter ego) is conscious of his place in his country as the first post-dictatorship generation that is forced to deal with the wake of the terror—among them, the many children his age who had been appropriated by the military. Therefore, coming of age at that time in Argentina propels the main character to do what the adults around him cannot achieve: unearth unwanted memories and face both the victims and the victimizers.

Neoliberalism Made in Argentina

In her book *In the Wake of Neoliberalism*, Karen Ann Faulk explains that “though it is the case that in Argentina the ideas of

human rights have their roots in historical precedents and in the lived experience of many Argentines, all of the current variants have nonetheless been affected in one way or another by neoliberalism, even as they have influenced the form neoliberalism has taken, or at least the Argentine expression of it” (6). It is this take on the *menemista*² years that Ariel Winograd introduces in his first film when he places the main character against the lenience of those years imbued with a somewhat stable economy and a cult to celebrity while trying to enclose the country in a soporific atmosphere where collective amnesia seemed to be the best option. Ariel is almost engulfed in the mute acceptance that surrounds him, but he decides to speak up and become a witness in the trial where the country club’s bully is being judged for urinating on one of Ariel’s closest friends. Ariel is still ashamed of not helping his friend at the time (something that resonates with Argentina’s bystander position by most of its citizenry during the last dictatorship), but his decision to correct himself and ignore the threats he gets from the bully’s father and other adults speaks to the film’s determination to separate this specific generation from preceding ones. The fact that this happens in a purely Jewish setting and that Ariel gets life advice from his grandfather (who survived the Holocaust) and not his father

¹ *Cara de queso: Mi primer gueto* in Spanish.

² Carlos Saúl Menem was president of Argentina from July 1989 to December 1999.

works as a strategy to validate the significance of transmitting and unveiling memory, as well as a direct and intended blow to the in-between generation: Ariel's parents' generation had to live through a frightening time, but their diligent effort to forget is both offensive to their own parents and disappointing to their children.

Talking about the state of Mexican cinema during the neoliberal years, Ignacio Sánchez Prado points out that "the emergence of youth as a cinematic topic is as much a matter of emerging audiences as it is a vehicle for expressing the ideologies of citizenship and formation in a transitional society" (128). It is precisely this transitional momentum that Winograd captures in Ariel as the carrier of the possibility of a profound change in the attitude towards injustice, the dismissal of fear, and the construction of a truth coming from basic human rights. However, Ariel would not have been able to reach this mature standpoint without the push provided by the memories transmitted to him.

Telling Memory, Becoming a Witness

Throughout the film Winograd intersperses comedic situations, as well as earnest deliberations about what being Jewish means in Argentina in the 1990s. The title of the movie refers to both Ariel's nickname (*cara de queso*/cheese head) and the idea of the first ghetto for the younger generations. Here Winograd is openly alluding to Ariel's grandparents' experiences in European ghettos as he reflects on his own childhood and adolescence in a completely Jewish environment. The country club, then, becomes a micro replication of the country with the exception that here Jews

are the majority (the film depicts a few non-Jews only as employees). What trickles down from the nation into the country club is the authoritarian regime that rules both of them and the deep sense of the futility of justice.³ Even though the country club prides itself on being "a fair community", the truth is that the harassment suffered by Ariel to keep him from testifying in the trial resembles the nation in an unnerving way.

It is Ariel's grandfather who talks about his tattooed number and his grandmother who gives him money every time he sees him and advices to save in dollars and to have his passport updated at all times: "You never know what can happen to Jews outside of Israel," she says. These glimpses into lives Ariel cannot fully comprehend at the moment seem to function as a stronger connection to his own life than the denial of the recent horror that touched the lives of his parents. It is the memories conveyed by the older generation that shape Ariel's discourse⁴ and provides an outlet for his necessity (turned into an obligation by the end of the film) to stop impunity. He can no longer withstand the passive witness attitude learned from the Argentinean society in the previous decades and instead absorbs the painful

³ Argentina is in full democracy by the 1990s, but with the *Punto Final* and *Obediencia Debida* laws (pardoning convicted military personnel and civilians for their actions during the Dirty War) signed by Carlos Menem in 1989 and 1990 the Argentine society moves backwards in their sense of judicial progress.

⁴ When presenting the characters, Ariel introduces her grandmother explaining she usually gives him money which he saves in dollars "for when we go live in Jerusalem." Ariel repeats what he had heard his elders discuss without fully understating what it would take for his family to leave Argentina and start anew in Israel.

lessons understood by the generations that had to migrate to this country after surviving inexplicable horror. Ariel knows he cannot alter the system, but is determined to change the stance of the bystander and give his generation a chance at achieving what is needed to move forward: A truthful testimony. When he bears witness at the trial he is alone among the adults who prefer to forget the incident and had tried to coerce him to do so as well. Nevertheless, he faces them (literally, as his face occupies the screen the last few minutes of the film) and lifts his head to look them in their eyes. Winograd is telling us the time for shaping unmarked memories has come. At least, that was his hope when he was thirteen years old⁵—a perfect time to become morally accountable for his actions and enter the world of adults.

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⁵ The typical age a Jewish boy celebrates his Bar Mitzvah.

Dalia Wassner, "Accounting for Terror in Post-1983 Argentina: Art and Argument in the Works of Jewish Women"

My paper at the 2012 AJS conference analyzed a selection of Aida Bortnik's satirical journalism, produced in response to the terror and the censoring of culture that took place during the Argentine military dictatorship of 1976-1983. In so doing, Bortnik presented a Jewish woman's cultural productions as neither marginal nor secondary in Argentina, but rather defiantly at the center of a national conversation regarding the prospects of democracy in the ailing country. Specifically, Bortnik emphasized the moral imperative to active memory after the Holocaust as a global Jewish legacy that was salient to an Argentine public sphere experiencing its own terror.

In my presentation, I first demonstrated that Bortnik's work advocated for re-appropriating a violated language as the beginning of the road to countering terror and recovering national democracy. It is Marguerite Feitlowitz's widely celebrated message of *A Lexicon of Terror* (1998), which argued effectively that the "Dirty War" junta manipulated language and national imagery to enunciate a covenant with the people, claiming to act in the interest of the citizens. Evidenced over a decade earlier through the venue of subversive journalism, I argue that Bortnik too intuited this covenant, to which she and so many others never agreed, and effectively offers a counter-narrative by uniting feminist modes of protest literature, namely memory and mourning,⁶ with post-Holocaust cultural strategies of memory as a moral imperative. Ultimately, I posit that the

culmination of Aida Bortnik's message is to be found in Manuela Fingueret's *Barbarism and Memory*, which effectively subverts the Enlightenment project of Latin America by juxtaposing Memory with Barbarism, instead of the hallmarked "Civilization versus Barbarism."

"Julio Montaña Dorada" and "Dieciocho años" are the two principle short stories of Bortnik's on which I concentrated, both written in the last two years of the dictatorship.⁷ "Julio Montaña Dorada" features as the protagonist a Jew who was born in Austria and immigrated to Buenos Aires after having lost all of his family in the Holocaust. A human being presented to the reader as a man bifurcated from his own past, a victim of multiple systems and generations of violence, Julio is described as holding only one occupation throughout his life in Argentina, which is to take care of orphaned children of Buenos Aires. Through the story, I demonstrate that Bortnik effectively writes in 1983, that in Latin America, a Jew can save a humanity that could not be saved in Europe, and moreover that the legacy of the Golden Mountain family continued not through saving the Jews, but through saving the children of Buenos Aires. Aside from the astounding nature of the message from a Jewish perspective, it is also so as a feminist one: at the time of its writing, the question of "orphanhood" is not an abstract one in Argentina; quite the contrary. It was an Argentina where children-less mothers devotedly circle the Plaza de Mayo, demanding the return of their loved ones.

⁶ Annette Levine's argument in *Cry For Me Argentina* (2008).

⁷ With thanks to Annette Levine for sharing the texts.

While Annette Levine in *Cry for me Argentina* accurately described “Dieciocho Años” as a critique of the Malvinas War, a reprisal of a government that sent ill-prepared boys to fight an ill-conceived war, I focus on the imagery that Bortnik uses to tell this story for another purpose. This *cuentito* or short story is centered on a butterfly, a butterfly which pauses on a young boy’s lips, while he was in the trenches. This boy (the protagonist) reflects that he is surprised that the butterfly would linger on him, and even kiss him. In the end however, the trenches prove to be no place for a butterfly:

He never again got out of that hole, which he himself had dug. He never again smiled. He never again agreed to show that he had understood or to say ‘yes sir.’ He never again heard his sister breathe, or help his father with the harvest. Never again did a butterfly kiss him. If we ever forget him, let all those who turn 18 demand that we remember him. [My translation]

It is my contention that this story has an unmistakable resonance to Pavel Friedmann’s famous poem from Terezin, where the Holocaust victim reflects that butterflies don’t live in the camp.

Both Pavel Friedmann and the nameless boy in Bortnik’s story die. And before they do, both boys notice that the butterflies have left them.

Terezin is additionally significant in that of all the camps of the Holocaust, it is the one most associated with the production

of art, music, and culture *as a form of resistance* alongside memory. I ventured consequently, that Bortnik’s two stories speak to Theodor Adorno’s contemplation regarding the possibility of art after Auschwitz, in so far as it questions the ability of humanity to go on after such magnitude of barbarism. That line that divided Stephen Szeig -who served for Bortnik in the first story as an example of the despair of humanity in the face of the Holocaust- and Julius Golden Mountain, is in “Dieciocho Años” represented by the butterfly, an ephemeral but undeniable arbiter of humanity’s prospects.

Furthermore, I posit that by inserting the Holocaust into the post-dictatorship public sphere, Bortnik was not intending to highlight the Jewish past as one of suffering or a Jewish existence as one of victim-hood, but rather, to impose a moral imperative on active memory as a form of humanitarian awareness and social justice, claiming this as the legacy of the Jews that is critical to Argentina’s very survival as a democracy.

In a novel produced 15 years after the satirical journalistic works by Bortnik, Manuela Fingueret too used the Butterfly poem from Terezin as a climax in her novel *Hija del Silencio* (*Daughter of Silence*). Fingueret here draws an explicit connection between the moral imperative of memory by creating a scene enunciated in Terezin that speaks directly to the fate of the *desaparecidos*. Depicting a covenant between two prisoners to transmit the truth of the camps, one on her death bed the other destined to survive and make her life anew in Argentina, it is the betrayal of this covenant, the choice by the surviving woman to have a “daughter of silence” instead of a “daughter of memory,” that sealed the fate of the

survivor's daughter: in not remembering her Jewish past, she was ultimately bound to repeat it not as a Jew but as an Argentine, by becoming a *desaparecida*.

Another of Fingueret's works, *Barbarie y Memoria*, is a remarkable edition of compiled excerpts about the Holocaust and the Dirty War, with reflections about both offered side by side, in a volume designed to unite them. What is most striking about Fingueret's latter work I argue, is its bold response to an entire opus of Argentine literature that has been penned in Enlightenment terms since the independence period, and as such, has been an explicit conversation about the forces of civilization versus the forces of barbarism. Even the founding work of Jewish Latin American letters, *The Jewish Gauchos of the Pampas* by Alberto Gerchunoff, necessarily engaged that dichotomy in order to vouch for the authenticity of the Jews in Argentina at the beginning of the 1900's.

Yet now, at the other end of that same century, Jewish Argentine women

subverted this paradigm as a mechanism through which to reject an imposed contract of terror in exchange for a renewed contract of humanity. By advocating that there is a danger in understanding the world along Manichean lines that identify an "other" within as barbaric, I argue that Fingueret joins Bortnik in uniting the Dirty War and the Holocaust in order to demonstrate that the solution of modernity-as sought in post-Habermasian terms- is not to be found in the ultimate triumph of the right "civilization" over the justifiably hated "barbaric," but rather lies in understanding that the antidote to terror lies precisely in exposing national covenants that are built on the violent extermination of otherness. In an Argentina aiming to make sense of the Dirty War, it is Jewish memory, summoned by female writers, that is to break Latin America's centuries' long cycle of civilization against barbarism, which in all cases yields genocides.

Northeastern University

Nora Glickman, "*Pobre mariposa* (Poor Butterfly): Presenting an Argentine Film to a Latin American Jewish Literature and Cinema Class"

Argentina has a long tradition of adapting history into literature and cinema. Since the return of democracy to Argentina in 1983, an increasing number of films and literature featuring Jewish issues --most of them produced and directed by Jews-- have entered the mainstream, and become commercially successful.

At my college (Q.C., CUNY) I have taught courses on Jewish literature and cinema to Hispanic students who come with some general background on Latin American

literature, culture, and history. They are aware, for instance, of Argentina's long record of dictatorships, violence and oppression. When I taught the same course in English, I had to adapt the syllabus to an older population of working full time, coming from different ethnic backgrounds and a variety of disciplines: in selecting the material, therefore, rather than rather complex novels, I chose more informative and also more engaging stories, didactic yet provocative essays, and guided

questionnaires to film clips.

Pobre mariposa (Poor Butterfly) the film under discussion, proved to be a suitable choice for both types of class. It was directed in 1986 by Raúl de la Torre, who wrote the script with Aída Bortnik. The film provides a non-traditional, panoramic way of addressing Jewish issues, in spite of projecting a rather idiosyncratic perspective.

One possible way of approaching *Pobre mariposa* is by observing the effects of the various contexts it suggests:

1. Historical and political context: The film offers a dramatic view of Argentina at a crucial historical time. While it was produced a few years after the end of the Proceso Militar (1976-83), the action unfolds in Buenos Aires three decades earlier, between May and Oct 17, 1945, following the end of World War II. The director consequently invites his audience to establish comparisons between Europe and Latin America, between the past and the present conditions in Argentina.

The story of *Pobre mariposa* uncovers a secret that had been taboo for decades in Argentine society: The term "Proto-Peronism" defines the period between the military coup that brought Perón to power in June, 1943, and Oct 17, 1945, when a multitude of workers from all over the country went into the streets in support of Perón's candidacy for the Presidency (he became president in February, 1946). As Colonel in the army Perón had secretly negotiated with the Nazis to provide shelter for thousands of war criminals who reached Argentina with false documents. The film combines documentary footage of German

submarines emerging at the River Plate, with fictional portrayals of individual arrivals of Nazis by regular boats, being escorted directly into private official cars. This brief historical period is fundamental as a prelude to the events that follow immediately after: power clashes in the streets between nationalists and anarchists, and within the Jewish community, arguments among Zionists, Bundists, and Communists.

2. Thematic context: Clara, the protagonist, is the daughter of a Jewish father and a Catholic mother. After her mother's death, when the child is only ten years old, both sides of her family agree she should not stay with her father any longer, because she would grow "wild" like a boy. Clara is sent, therefore, to her maternal aunt, who gives her a Catholic education. In Argentina's patriarchal society, child-rearing prescribes that a girl should be brought up by a woman and not by a man. Hence Clara is doubly marginalized: as a female, and as a Jew.

As an adult, even as a successful radio broadcaster, married an upper-class non-Jewish surgeon, Clara becomes a victim of anti-Semitism. When she receives the news of her father's death, under mysterious circumstances, she begins a search for the truth leads her to rediscover an identity that she had previously denied. Among the many questions that are raised, a central one is what does it mean to be a Jew. Clara hears different versions, which further aggravate her confused state of mind. A revealing version is provided by her cousin José who takes her to watch to a movie-house to see a documentary film featuring Nazi concentration camps that were discovered just after the end of the war. But José is a Communist, and lumps

together the murder of all non-Arian groups: gypsies, homosexuals, blacks, communists and Jews, since he views all crimes of war as acts of inhuman atrocity.

What Clara realizes from her swift lesson is that being a Jew is being a member of a marginalized, persecuted minority. Clara's first shock takes place at her father's funeral, when she is introduced to a Jewish world that is unknown to her. Besides discovering her father's futile efforts as a journalist to reveal the list of Nazi names that had infiltrated into Argentina (including those of Adolf Eichmann and Josef Mengele), she confirms her suspicions that he did not die of a heart attack, as the official version stated, but that he was murdered. A voice-over at the end of the film announces, as in a documentary movie, that neither Boris Solomoff's murder nor Clara's, are ever resolved. Clara is killed "accidentally" during a street skirmish in front of her radio station, just when she was about to disclose the list her father left her --the result of her own search for the truth. What is important for the viewers to observe here is that the conspiracies carried out during the early Peronist years went beyond the persecution of Jews, and remained in the consciousness of Argentineans, even though they were not made public until many years later.

3. Cinematic context: *Pobre mariposa* bears direct comparison with *La historia oficial* (The Official Story) a film directed in 1985 by Luis Puenzo, which earned Aída Bornik an Oscar for best foreign script. While the kidnappings and disappearances that were carried out during the Proceso are exposed in this film a decade after they took place, the events that unfold in this film foreshadow the violence that was unleashed during

the Dirty War (late seventies, early eighties). In both movies Bortnik dramatizes the quest of a woman who ends up discovering the abuses committed by the State, but who in the process becomes herself, one more victim of abuse.

4. Literary context: This film could be placed in the context of other works of Argentine fiction written during and after the Proceso works, which are related to the Holocaust. Manuela Fingeret's *Hija del silencio* (Daughter of Silence, 1999), a novel that establishes a direct parallel between a Holocaust survivor and her daughter, a victim of the violence perpetrated by the ruling military forces during the Proceso, as she is tortured and dies in a concentration camp in Buenos Aires.

Both Bortnik and Fingeret have a remarkable record of public dissent and feminist defiance --Fingeret's essays entitled *Memoria y Barbarie* (Barbarism and Memory, 2000), exposes the hypocrisy and the reversal of truth by official authorities, of concepts and acts such as "civilization", when they should actually be recognized as "barbarism". Fingeret's essays paved the way for her novel *Hija del silencio*; and Bortnik's play *Papá querido* (Dear Father, 1980) provides an eloquent metaphor for the hypnotic influence Perón exerted in absentia, from Spain, over his subjects in Argentina. It was Bortnik's contribution to the memorable 1980-81 volumes of *Teatro abierto* -- a short-lived, yet heroic feat by 21 Argentine dramatists to produce their plays, at the risk of losing their lives, so long as they could produce their play, being surveyed by severe censorship.

5. Religious and traditional context: the predominance of Jewish rituals (of birth, adulthood, marriage and death) in Latin American films often reveals the directors' way of imprinting their own, particular signature. De la Torre's device through rituals in *Pobre mariposa* is one of learning not by trial, but by error.

Clara is ignorant of her Jewish past, as she had been separated from her family since childhood, so that three decades later, when she attempts to acquaint herself with Jewish laws, she asks the wrong questions (Why am I not allowed to see my father's exposed face when he is lying in his coffin?), and she does the wrong things (at the cemetery, why can't I pronounce a prayer for my father? Why can only a male son do it?) Clara's ignorance of Yiddish among old Jews who insist on speaking only Yiddish to her, adds to her feelings of alienation from the Jewish world.

6. Metaphorical context: The *Pobre mariposa* represented in the title of the film is Clara, a victim of political violence. Like a butterfly, when Clara gets too close to the fire because she asks too many dangerous questions, she gets burnt. In the same way, her father, by attempting to publicize his findings about Nazis entering Argentina, pays for his courage with his life.

In this film De la Torre and Bortnik de-mythify the legend of the submissive, compliant wife. They prompt the viewers to recognize the complexities of past history, relate them to current events, and reflect upon them. Since the return of democracy in 1983, governmental commissions such as "Never Again" and "Punto Final" were appointed to investigate the imprisonments, torture, and disappearances of people, to sentence

the perpetrators, and to analyse the factors that allowed the country to exert such extreme violence against its own citizens. Of the rich stock of novels, films, and essays that gave testimony to past abuses, *Pobre mariposa* provides, in my view, an excellent example.

Queens College/CUNY Graduate Center

Ariana Huberman, "Jewish Immigration to Latin America at the Turn of the Nineteenth Century"

For this presentation I chose to show how I introduce in my class on Jewish Trajectories in Latin America what is considered one of the pioneer Latin American Jewish literary texts, *The Jewish Gauchos* by Alberto Gerchunoff. I briefly introduced the key historical aspects of the text's significance, and I described the lesson plan that I outlined in a handout I shared with the audience. My presentation was primarily directed toward Jewish Studies professors who wanted to include Latin America in their syllabi.

Here is the brief overview of the text's history I started with: *The Jewish Gauchos* was published in 1910 in conjunction with Argentina's Centennial celebration. This collection of short stories or vignettes describes a particular migratory phenomenon that took place in Argentina at the end of the nineteenth century and into the first decades of the twentieth century. It was an organized effort that helped thousands of Jews to flee the violence in Russia and other countries in Eastern Europe, and to resettle into the Argentine countryside. The Jewish Colonization Association (J.C.A.), founded by the Jewish philanthropist Baron Maurice de Hirsch, bought land and helped to administer a cluster of agricultural settlements in Argentina. They also tried similar ventures in the South of Brazil, Bolivia, and the Dominican Republic with less significant success. The Jewish colonies in Argentina enjoyed economic and cultural prosperity from the 1920s until the 1940s when

Argentina experienced internal migrations towards the cities due to questionable economic and political policies that failed to retain immigrants in the countryside (*Historia de los judíos argentinos* 121). From that moment on the young started to migrate to the urban centers and to the newly created state of Israel in order to seek professional education and greater opportunities..

The collection of interlinked stories published as *The Jewish Gauchos* received a mixed reception. The Jewish gaucho figure was perceived by the Argentine Jewish community as a step toward becoming exclusively Argentine and as being too assimilationist. However, Gerchunoff's celebration of Jewish values as a contribution to Argentine culture was perceived as his antidote against complete assimilation as a viable solution. At the same time, even if he was a bit "too Jewish" for the melting pot ideal, the Jewish gaucho was highly celebrated by the Argentine nationalists. The xenophobic intelligentsia curiously "appropriated" texts such as Gerchunoff's *The Jewish Gauchos*.

The collection of stories starts in the Pale of Settlement where a beleaguered Jewish community resolves to pursue a life of renewal for their people and a return to working the land in the New World. The rest of the short tales describe their experiences in the Argentine countryside. While these tales are based on the historical migration organized by the Jewish Colonization Association—the

same migratory effort that brought the author and his family to Argentina—Gerchunoff's tales are a fictionalized version of the events that took place back then, and that is one of the reasons for this texts' controversial reception.

Another key aspect that needs to be explained as an introduction to discussing this text is the fascinating transformation the *gaucho* went through in the Argentine national imaginary. The Argentine cowboy went from being considered a social pariah, because he rejected the law of the land, to becoming the national icon. The main reason for this transformation was the xenophobic reaction to the massive influx of immigrants into Argentina in the late nineteenth and early twentieth centuries (for many immigrants who wanted to live in the US, Argentina became plan B, so we share similar migratory patterns). By 1914 one out of four inhabitants of Buenos Aires was foreign-born. The gaucho then came to represent the "original" Argentine culture that was there before the vast migratory waves. Understanding the symbolic value and the historic transformation of the gaucho figure is central for the students' appreciation of Gerchunoff's collection of short stories and its reception.

When discussing the text's reception, it is important to mention that *The Jewish Gauchos* has been perceived as a failed effort to portray the coexistence of gauchos and Jewish immigrants in the Argentine countryside. Therefore, discussing the concepts of assimilation, transculturation, and cultural translation as theoretical issues is central for this class. I am particularly interested in the instances of cultural translation that take place within the text in an effort to conceptualize the Jewish gaucho. Some

examples of intra-textual gloss are explanations about the gaucho and the Jews' religious practices and beliefs, rituals, clothing and lifestyle. These glosses represent a unique approach to cultural identity that open up questions about how representations of Jews, gauchos, and Jewish gauchos are constructed and deconstructed.

At this point I described how I organize the class (the audience was looking at a handout I provided). I usually assign a selection of short stories from *The Jewish Gauchos* and I ask the students to watch the film *Camera Obscura* by Maria Victoria Menis before class.

I. Powerpoint. I start with a powerpoint presentation that summarizes in about 15 to 20 minutes the author's biography, the historical process of immigration organized by the Jewish Colonization Association, the text's reception, and the transformation of the gaucho figure (I elaborate the key points I spent the first part of this presentation). An alternative is to make this presentation at the end of the previous class so that students become familiar with the historical context and the author before they read the stories. After that I open the class for questions on the presentation and respond to any doubts the students may have. Then I give them time to discuss the questions that follow in the following handout.

II. Alberto Gerchunoff – *The Jewish Gauchos* (1910)

1. Describe the characters in this story.
2. Where does the action take place? Describe the setting.

3. What happens in this story? Plot.
4. Is assimilation a part of this story?
5. Are there elements of conflict between Jews and gauchos in this story?
6. How does the story construct the gaucho, the Jew and the Jewish gaucho figure?
7. Do you find the way these cultural categories are convincing? Why?

As you can see, I start the set with very basic questions that help students reach a common understanding the story, and then I ask more analytical questions. Each group has to use these questions to discuss a different short story that I assign from the selection they read. After ten minutes of small-group discussion, they share a summary of their conversation with the whole class and other students can join the conversation. Breaking the class into small groups before that allows students to reflect and to organize their thoughts about what they want to share with the rest of the class.

III. *Camera Obscura*. I end the class by asking students to compare Gerchunoff's stories to the film by Maria Victoria Menis, *Camera Obscura* (Argentina 2007). This film is about the life of a woman who was not appreciated by her family and community in a Jewish colony in the Argentine countryside because she was considered unattractive. She marries a man who had been betrayed by his first wife and is determined to prevent this from happening again. She has several

children and lives a very simple domestic life in the shadows of her community until a French photographer comes to town. They fall in love, she comes out of her shell and leaves her family and community behind. The fact that the photographer is not Jewish adds an interesting layer of meaning that could be linked to Gerchunoff's stories' controversial label of being pro-assimilation (an interpretation I don't share). Needless to say that Gertrudis, the main character in the film, enjoys her revenge by shaming her husband, family and community who could not "see" her true value.

I ask students to concentrate on two issues to discuss in small groups before sharing their thoughts with the class: the portrayal of the migratory experience and the representation of women in both the stories and the film. Since they are both problematic they tend to lead to a productive discussion. The comparison between Gerchunoff's text and this film is particularly fruitful because, while *The Jewish Gauchos* has been amply criticized for portraying an idealized and artificial version of this particular migratory experience, the Jews encounter several instances of culture clash, violence, and prejudice. On the other hand, the film portrays life in the countryside as ideal and harmonious for everyone but the protagonist, so the contrast is very revealing. I finished my presentation saying that I hope the audience members consider including these materials in their classes

Haverford College

Entrevista / Interview

a Diana Raznovich, por Nora Glickman

Entrevistas a dramaturgos judeo-latinoamericanos publicados anteriormente:

1. **Ricardo Halac** (LAJS, otoño 2012)
2. **Jorge Goldemberg** (LAJS, primavera 2012).

Diana Raznovich es nieta de inmigrantes rusos y vieneses. Sus padres, nacidos en la Argentina, eran profesionales. Sus piezas teatrales han sido representadas en las Américas y en Europa. Entre sus publicaciones predomina el humor gráfico. Desde setiembre de 2012 publica una tira cómica *Donatela*, en el diario "Clarín", de Buenos Aires.

Nora Glickman: *¿Cómo es tu vida en Alicante, España, siendo tan argentina, habiendo emigrado luego de hacer carrera en otro país, y después de haber vivido en Buenos Aires y en Madrid? ¿Qué conservas de tu pasado en tu presente?*

Diana Raznovich: Mi vida es muy creativa, y hago lo mismo de siempre, esté dónde esté. Necesito escribir y dibujar cotidianamente. Así que eso es lo que hago. Creo que el pasado y el presente convergen cada día, cada instante en lo que se hace. Vivir en una ciudad más pequeña, como Alicante, te da mucha más tranquilidad, menos interferencias urbanas para poder concentrarte en tu propia obra. Eso me encanta. Pero como soy muy *urbanitas*, me escapo a Barcelona, a París, a Madrid, a Buenos Aires, para darme ese golpe de ruido, de cines, de teatros, y de gente, que me

estimula y me divierte. Soy muy disciplinada y constante, así que para mí mi trabajo es central; una rutina creativa. Creo que eso posibilita dar vueltas al mismo tema, pero siempre con una vuelta de tuerca. Lo mío es el humor, es lo que fluye en mí y lo que disfruto haciendo. Todo lo que tengo es portátil, así que me puedo trasladar con mi mundo.

N: *¿Sigues haciendo teatro, luego de haber emigrado a España en 1975, a raíz del Golpe Militar? ¿Vuelves seguido a Buenos Aires? ¿Cómo se relaciona tu vida profesional en España con la de la Argentina?*

D: Sigo escribiendo y estrenando en España y en Argentina; sigo yendo y viniendo de una orilla a otra. Tengo una casa en Buenos Aires y paso por lo menos tres meses del año allí. Por otra parte, mi profesión de humorista gráfica me tiene muy ligada a Argentina, ya que tengo una tira en la contratapa del diario "Clarín", que es el de mayor difusión de Argentina. Para hacer esa tira, que me divierte, aunque es muchísimo trabajo, necesito estar impregnada del acontecer diario de Argentina. Yo creo que mi humor gráfico se nota en las pequeñas escenas que construyo.

N: *Entonces transfieres tu dramaturgia, en particular tu sentido del humor, al arte gráfico. ¡Vaya fortuna! ¿En qué se diferencia, para ti, hacer teatro en Argentina y en España?*

D: Creo que los autores apreciamos mucho la gran calidad del teatro argentino. Es uno de los teatros a mi

entender, con actores extraordinarios y con directores excelentes. En España no hay esos niveles, pero sí los percibo en Alemania, donde estrenaron muchas obras mías con gran nivel de interpretación y de montaje.

N: Tu enfoque es a veces deliberadamente judío, pero al mismo tiempo universal, como en el caso de La liberación de Doña Sara, a partir de un personaje claramente judío.

D: Yo soy judía, y me siento judía. No es deliberado, es lo que soy. Y siento con fuerza la pertenencia al pueblo judío. Así que seguramente cuando escribo, cuando dibujo, cuando pienso ese aspecto mío, aparece sin que yo busque convocarlo. Me honra ser judía, me emociona la historia del pueblo judío, su búsqueda ética y estética, su dolor y sus avatares. La razón por la que nací en Argentina es porque mis abuelos huyeron del antisemitismo de Europa, de modo que esas raíces funcionan en mi creatividad. Desde ahí puedo relacionarme con todas las identidades, comprender que la diferencia es lo que enriquece a la especie humana, rechazar el racismo y la intolerancia.



N: Sin embargo, en Casa Matriz, aun cuando es evidente el humor judío en las relaciones madre-hija, en todos los países donde se ha representado esa obra los espectadores encuentran que va dirigida a ellos. ¿Dirías entonces que a partir de tu identidad judía creas personajes que responden a ciertos comportamientos, que luego resultan también universales?

D: Sí, efectivamente. A partir de haber profundizado en mi condición judía, creo que puedo escribir y entender mejor a los otros.

N: En relación a tu experiencia personal y profesional, en qué medida conservas tu judaísmo viviendo fuera de la Argentina?

D: Conservo mis lecturas de *Kabalah*, mis tradiciones, mis espacios personales para el *Shabat*. No soy religiosa; tengo un sentimiento, diría, de fusión cósmica o algo así. España tiene profundas raíces judías, que se perciben en las juderías. Yo creo que una de las ventajas del judaísmo es esa posibilidad de poder ejercerlo sin necesidad de cosas físicas. Cuando viajo a Buenos Aires suelo asistir al *Shabat* en una sinagoga. Pero leo la *Torá*, reflexiono sobre algunos mitos hebreos como la Torre de Babel, que es un mito al que le he dado muchas vueltas filosóficas porque la idea de la alteridad que aparece en ese mito me parece fundante.



N: Los símbolos que dominan tu teatro en *Efectos personales* podrían ser interpretados como el desplazamiento (el aeropuerto), la alienación (estar sola), la transitoriedad (las valijas), la muerte, la desaparición (los huesos). ¿Hasta qué punto tenías en mente la situación de la Argentina durante la Guerra Sucia cuando escribías?

D: Esos símbolos están en la memoria de cualquier judío o judía, lamentablemente. Cuando hay una situación extrema de dictadura y persecución, aparecen, pero son parte de los relatos de nuestros ancestros.

N: *El intento de bomba en el teatro Picadero, durante el Proceso militar en la Argentina, ¿qué relación tuvo con tu obra durante las funciones de Teatro Abierto (1980-81), cuando se estrenaron obras de veintiún autores?*

Yo creo que no tuvo ninguna relación directa. La bomba que pusieron era contra todo el evento de Teatro Abierto. Fue un acto fascista, de violencia contra la cultura; quemaron un teatro, un acto de prepotencia e intolerancia típico de unos militares golpistas que ven la cultura, el

pensamiento, la creatividad, como una amenaza. Su proyecto es que todos pensemos lo mismo, digamos lo mismo, y hagamos lo mismo. Que seamos como un ejército. Por eso pusieron la bomba aquella.

N: *Por otra parte en El Desconcierto, tu monólogo sobre una pianista, la inseguridad, los temores inexpresables, el deseo frustrado, son sentimientos que no solo responden a la situación política del momento, sino que también son temores ocultos en cada uno. Es un doble aspecto que domina tu obra.*

D: Estrené *El Desconcierto* en Teatro Abierto. Es el monólogo de una pianista a la que le han quitado el sonido del piano. Toca la sonata Patética de Beethoven sin sonido, y como no la dejan tocar, empieza a reemplazar sus conciertos por relatos sobre su vida, y tiene mucho éxito “no tocando” la Patética de Beethoven. Creo que es una reflexión sobre la censura y sobre la autocensura, sobre cómo pactamos con nuestros censores. Pero además, como toda imagen poética, es una reflexión sobre nuestro imaginario, sobre lo que creemos ser y lo que realmente somos; sobre cómo nos ven los demás y cómo nos vemos nosotros mismos.

N: *Tu comedia sobre las solteronas en Jardín de otoño combina lo tierno con lo patético. ¿Dirías que ése es un rasgo común a casi todos tus personajes?*

D: Sí, es verdad. Hay una ternura enorme, un gran amor por esas mujeres atrapadas en la ficción que les propone el teleteatro, enamoradas del galán, soñando con vivir con él, todo lo que no se animaron a vivir en su vida real. Es un tema que me

interesa mucho, el de no atreverse a vivir. La gente le tiene más miedo a la vida, al qué dirán y a los prejuicios, que a la muerte. Esas mujeres que secuestran al galán de la televisión y lo llevan a su casa para vivir lo que tienen pendiente, son tiernas, y ridículas, porque es imposible vivir en una noche lo que no se supo vivir en una vida entera.

N: *Respecto a tus ilustraciones, ¿de qué manera son la otra cara de la moneda, en relación con tus creaciones dramáticas? ¿Has ilustrado alguna de tus obras? ¿Cómo surgen tus diseños, y cómo se presentan en tu teatro?*

D: Yo no soy ilustradora, soy humorista gráfica, y no son la contracara de mis obras de teatro, sino una especie de

continuación. Siempre estuvo ligado mi dibujo a mi escritura; todo parte de un mismo gesto. No he ilustrado mis obras, porque no ilustro.

N: *¿Cómo responde tu público en un país donde el teatro no tiene la misma importancia que en Argentina?*

D: Por fortuna mi teatro corre por su cuenta. Siempre están montando mis obras en los lugares más diversos de este planeta, ya sea en España, en México, en Argentina, en Alemania.

N: Obviamente, algo de lo que dicen tus obras resuena en todas partes.

Reseñas / Book Reviews

David Sheinin, *Crossing Borders, Claiming a Nation: A History of Argentine Jewish Women, 1880-1955* by Sandra McGee Deutsch (Durham: Duke University Press, 2010).

The essayist Dan Greenburg once wrote that you don't have to be Jewish or a mother to be a Jewish mother. Excise the glib and the rakish, and we come to the question that drives this outstanding book: "how does one define a Jewish woman?" (p. 3). As she's done in earlier books, Sandra McGee Deutsch goes fast and hard to the big questions. The answer here sets aside the facile in first rate Jewish, Argentine, and women's histories that reflect the author's mastery of fields as varied as Latin American nationalism and North American borderlands. In addition, though, the book is a convincing sum of these parts. What compels is how the author weaves

those histories into an analysis that asks readers to rethink how they understand cultural, physical, spatial, and ethnic borders.

Organized around women's life stories, *Crossing Borders* is concerned with how Jewish women built their identities as Jewish women. Partly in response to the scant attention paid to women in historical accounts of Jewish Latin Americans (and to the tendency of many to stress unduly their roles as sex trade workers), the author sets aside a systematic analysis of how Jewish men and non-Jewish Argentines constructed Jewish women. The idea of borders,

though, implies the related notion margins. Jewish-Argentine hybridities emerged as Jewish women constructed their identities, placing those same actors at the center of a range of historical processes in Argentine nation building, constructions of whiteness, and the creation of nationalist discourses.

Interviews with some 80 women anchor research. Chapter organization highlights the professions, sexuality, marriage, leftist politics, Zionism, anti-Semitism, and a new look at the sex trade. Regularly, it's the borders Deutsch traces that offer the most fascinating insights into who Jewish women were. With passion and desire, for example, they broke religious, community, and family taboos by having sex with non-Jewish men. At the same time, many repaired or readjusted their identities after-the-fact in a manner that both confirmed and denied the contraventions. Deutsch tells the story of Raizla, a fifteen-year-old Polish immigrant, who ran off with an Italian man. When the escapade fell apart, Raizla and her parents concocted the story of a kidnapping to preserve her reputation. "Raizla wanted it both ways," Deutsch reasons, "to cross sexual and communal borders, yet pretend she had not done so" (p. 139). Argentines assumed subversive cultural, sexual, and political identities that allowed them to step out of their identities as Jewish women while at the same time confirming them.

Deutsch finds a brilliant entry point in contemplating the meanings of how Jewish women engaged with the state – the actions of charitable and philanthropic organizations (long tied to political and ideological change in Argentina, and often assigned crucial roles in the implementation of state social

policy). Through philanthropy, Jewish women's groups identified as Argentine. In the promotion of domesticity, the adoption of dominant narratives of good citizenship, in the assertion of their leadership as women in this area, in how they venerated the elderly, and in the "performance of *argentinidad*" through folk dances and the celebration of national festivals, Jewish women integrated parallel Argentine identities that, in turn, strengthened state institutions. Perhaps as a result, though Deutsch doesn't quite say so, the book identifies none of the jarring conflict that others have found between Perón and Jewish Argentines. In fact, *Crossing Borders* holds that Jewish women's philanthropic groups "fared no worse than comparable non-Jewish groups" during Perón's first governments when Eva Perón spearheaded the state's cooptation of dominant philanthropic activities. This allowed women, Deutsch writes, "to feel they belonged in Perón's New Argentina, for better or for worse" (p.226).

The book offers an explosive hypothesis on race. Were Jews white? What does that mean in Argentina? In the context of a scholarly literature that has frequently removed Jewish identity from any sort of racial spectrum in Argentina, Deutsch proposes what for some will seem the subversive notion that "the Argentine racial hierarchy and the Jews' places in it remain opaque" (p. 244). On political and social movements, there is a poignant and uncommon author's *mea culpa*. Deutsch includes herself among historians of Argentine nationalism whose focus has tended too heavily perhaps to the most strident of that group, the *nacionalistas*. Her work on *Crossing Borders* has expanded possible approaches to

nationalism, and has opened new paths for future research on how nationalism was expressed among broader and more diverse sectors of society, and on how Jewish women helped transform liberal democratic discourses in the twentieth century.

Deutsch inverts the longstanding stress on men in the historiography of Jewish Argentina by underlining their frequent supportive roles of women. There is the example of Rosa Woscoboinik de Levin whose husband Emanuel offered an enormous range of loving professional, political, and personal support to Rosita's distinguished career in medical oncology.

Trent University

Obituarios / Obituaries

Manuela Fingueret (1945-2013)

LAJSA lamenta profundamente el fallecimiento de **Manuela Fingueret** (1945-2013) escritora argentina, poeta, ensayista y en especial gestora cultural en ámbitos educativos. Entre sus muchas actividades literarias, Manuela se desempeñó como directora general de la Red de Bibliotecas Públicas de la Ciudad (2002-2004). Gran parte de sus ensayos, recogidos en *Soberbias argentinas* (2005) y en su antología *Barbarie y memoria* (2000), fueron publicados en periódicos bonaerenses y emitidos en los programas literarios que dirigió en la Radio Nacional.

Su preocupación constante se centra en reflexionar sobre las injusticias y atropellos cometidos por la dictadura, y en transmitir una vigorosa condena a la censura y al abuso de los derechos

Deutsch's analysis on borders, margins, and identities brought back a happy memory of my own of that lovely couple who lived by a lifetime of (small "c") communist values on generosity, community, and egalitarianism. One afternoon in their apartment, Rosita began speaking critically of the "immigrants" who occupied and destroyed abandoned houses in different Buenos Aires neighborhoods. Emanuel didn't let her go very long before smiling broadly, winking at me, and saying to her, "*¡pero vos sos racista!*" Rosita shot her husband a quick glance, then moved on to another theme, the borders of her identities having shifted back into place.

humanos –no solo nacionales, sino de toda la América Latina.

La rica trayectoria de Manuela, plasmada en *Heredarás Babel* (1977) y *Ciudad en fuga y otros infiernos*, (1976-83) encuentra en *Los huecos de tu cuerpo* (1992), un texto definitorio que reúne la esencia de su poética. Se trata de una oración fúnebre, un *izkor* melancólico, polémico y emotivo que la protagonista pronuncia, no para su madre muerta, sino en conjunto con ella: a medida que la va descubriendo, se descubre a sí misma.

Estos escritos constituyen un preámbulo para *Hija del silencio* (1999) novela recientemente traducida al inglés por **Darrell B. Lockhart**, que presenta un desafío al equiparar la Shoah con la violencia de la Guerra Sucia en la Argentina. La novela es un testimonio del triunfo de la palabra sobre el silencio. En

ella la voz doliente de la autora se manifiesta tanto en el discurso de la hija -- víctima de la tortura en un campo de concentración de la Escuela de Mecánica en Buenos Aires-- como en el de la madre, sobreviviente del Holocausto. Al evocar los vacíos del pasado e interpretar los silencios deliberados de la madre, la hija recobra el valor de la memoria, y la esperanza en la vida.

Es triste pensar que la vida de Manuela haya acabado en el apogeo de su carrera literaria; quedan, sin embargo, sus escritos y nuestros recuerdos de una compañera vehemente y una mente exquisita.

Nora Glickman

We mourn the passing of **Joseph Landis**, last Sunday, Jan. 6, 2013. He had served as the Editor of Yiddish/Modern Jewish Studies since 1975. Joe was a vehement advocate of Yiddish literature. His many translations (*The Dybbuk and Other Great Yiddish Plays*, 1966), his personal recollections of the Yiddish world (*Memoirs of the Yiddish Stage*, 1984), and his numerous, insightful articles chronicle the growth of Yiddish

literature, its importance and its gradual fading after the second World War. Joe's essays brought vigor to Yiddish language and literature, and made it accessible to many American readers. At Queens College, the Yiddish and Jewish Studies Program thrived under his leadership between the nineteen sixties and seventies, in particular with his Sholem Aleichem Festivals, which attracted many Jewish celebrities and the interest and participation of the New York Jewish communities.

Several LAJSA members were involved in the editing of Joe Landis's journal: **Nora Glickman** was Associate Editor of Yiddish/Modern Jewish Studies for ten years (2002-2012) and guest editor of two issues of *Modern Jewish Studies* on Latin American Jewish Criticism, and on Latin American Jewish Literature in Translation.

Naomi Lindstrom and **Kenya Dworkin** were Consultants for the two issues on Latin America, and Editorial Board members. **Alan Astro** was a member of the Editorial Board.

Nora Glickman

Associate Editor of *Yiddish / Modern Jewish Studies* (2002-2012)

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Submitted by **Darrell B. Lockhart**, LAJSA Treasurer

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