

5-2017

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Stepping out of the Shadows: Second Generation Holocaust Representation

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A departmental senior thesis submitted to the Department of English at
Trinity University in partial fulfillment of the requirements for graduation
with departmental honors.

April 17, 2017

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Stepping out of the Shadows: Second Generation Holocaust Representation

“The guardianship of the Holocaust is being passed on to us. The second generation is the hinge generation, in which received, transferred knowledge of events is transmuted into history, or into myth.” – Eva Hoffman, *After Such Knowledge*

“The second generation is the most meaningful aspect of our work. Their role in a way is more difficult than ours. They are responsible for a world they didn’t create. They who did not go through the experience must transmit it.” – Elie Wiesel

Introduction

For the children of Holocaust survivors- the second generation- the past is a treacherous place fractured by a tragedy at once unknown and also familiar and shared. Their connection to a series of events that they were not alive to witness has shaped the identities and psyches of the second generation in vastly complicated ways. The trauma of survivor’s Holocaust experiences passed from survivors to their children as an origin story. The memories of the true horrors they witnessed could not help but find their way into survivor homes and survivors’ parenting. Their parents, as the second generation knows them, were created out of the ashes of the Holocaust. Author Melvin Jules Bukiet put this best when he said, “If a chasm opened in the lives of the First Generation, they could nonetheless sigh on the far side and recall the life Before, but for the Second Generation, there is no Before. In the beginning was Auschwitz” (Bukiet, 12). The very existence of the

second generation begins with the camps. If it were not for the Holocaust, it is overwhelmingly likely that their parents simply would not have been in the same place in the aftermath of the war. They would not have frantically chosen each other and had children in an attempt to restart their lives and show the Nazis that they did not win their war against Jews.

It is far too difficult for the children of survivors to imagine their parents as anything other than the severely traumatized people that the Holocaust made them into. So for the second generation, the Holocaust is their families' creation story, and thus severe complications and dysfunction ruled their relationships. The passing of Holocaust trauma from the survivor generation to their children was in fact so inevitable as to "... become the genetic material that was to be passed on" to their children (*Elijah Visible*, 5). Inheriting the trauma was merely part of their genetic inheritance- forever scarring them, forming a part of their identity as fundamental as hair color. The second generation has inherited knowledge of what their parents and other victims of the Shoah experienced, and now view themselves as guardians of this knowledge. Though limited by lack of first-hand experience, the second generation holds the knowledge of what systematic torture and oppression can do to a person. Their intimate knowledge of the effects of genocide is so much part of their psyche, so fraught with guilt and importance, that it absolutely must live on after the survivors are gone. There is great anxiety that should survivors' stories and memories stop with the second generation, the world will truly forget the Holocaust. With World War II becoming more and more distant, those like Hoffman reasonably fear that the Holocaust is morphing into myth. Members of the second generation understand that for

the world to forget means that genocide will inevitably happen on that scale again. In order to ensure that that does not happen, not only do many children of survivors express the need to make sense of their own connection to the Holocaust, but they must navigate how they will share their intimate knowledge with others. As Wiesel acknowledged, the second generation must pass on what they understand about the past because survivors are disappearing. Sharing with others includes both sharing their own experiences, but also sharing the in the sense of allowing others to write about the Holocaust as well.

Many things complicate the inheritance of trauma for the second generation, but the largest by far is that they have been given the task “not to forget” that which they have no memory of. In an effort to give a name to these phantom memories, author Marianne Hirsch coined the term “postmemory”. In Hirsch’s own words,

‘Postmemory’ describes the relationship that the ‘generation after’ bears to the personal, collective, and cultural trauma of those who came before—to experiences they “remember” only by means of stories, images, and behaviors among which they grew up. But these experiences were transmitted to them so deeply and affectively, as to seem to constitute memories in their own right (Hirsch, 5).

Therefore, we can see that viewing the work of second generation authors through this lens can help illuminate the subtleties of growing up “in the shadow of the Holocaust,” as the title of Aaron Haas’ collection of essays aptly states. Second-generation witnesses, through their writing, attempt not only to work through the trauma of their parents’ past, but to call upon others to share in the burden of bearing witness to the Holocaust. The true carrying

on of the legacy of survivors can only happen with the help of those outside the survivor and Jewish communities. If members of the Second Generation are not willing to share in the burden of remembrance, then the memory will slowly be forgotten until the world is jaded beyond measure by the atrocities it cannot prevent in the wake of its perpetual forgetfulness. Literary attempts to represent the Holocaust vary widely, with authors of the Second Generation disagreeing on what can and can't be written about and by whom. All agree that the Holocaust requires a responsible representation, so this will naturally exclude those who will not take it seriously enough from writing about it¹. Some authors in the Second Generation feel that in order to do their part and to receive the healing they need from the creative process, they must deal with and represent their parents' experience as they tell it. Moreover, they believe that any individual who feels that he or she can represent the Holocaust in a conscientious way is free to engage with the material. Others believe that the unknowability of the events revolving around the Holocaust during the years 1939-45 bars anyone outside of the Survivor Generation from representing the experience in the camps. Still a third group believe that the Second Generation may engage their parents' experiences, but begrudgingly accept representation from outsiders as traumatic rubbernecking. Without generalizing too far, one can say that most authors of the Second Generation fall into the first category of thinking, creating memoirs about the camps, their own experiences in the post-Holocaust world, and welcoming those who feel the call to responsibly share in bearing witness. The writing of the second generation, including graphic novels, short stories, novels, memoirs, and essays suggests that despite the fact that words and drawings will always lack the full ability to express the trauma of

the Holocaust. The transmission of memory into writing is especially urgent with children of survivors because they feel a compulsive need to fulfill the task that they have been charged with- imploring the world not to forget the horrors and lessons of the Holocaust.

Two second-generation authors whose work I would like to focus on are Art Spiegelman and Thane Rosenbaum, writers whose work establishes recurring themes for other works by second-generation authors. In particular, Spiegelman's Pulitzer Prize winning graphic novel *Maus* (1980), and Thane Rosenbaum's collection of stories, *Elijah Visible* (1996), and his novel, *The Golems of Gotham* (2002) illuminate the many complications of the inheritance that the fracture of the Holocaust produced, and ultimately suggest that the trauma of the Shoah can and should be passed on to future generations in a productive rather than destructive way. Both authors attempt, through their Holocaust narratives, to unburden themselves of memories that are not their own, while passing on their knowledge to future generations.

Characteristics of the Second Generation: Critical Studies and Secondary Sources

Past Approaches

Before the proliferation of novels, short stories, and poems explaining this and other phenomena about the second generation, numerous clinical studies were conducted on the children of survivorsⁱⁱ. The nature of the effects of the Holocaust make them extremely hard to measure. This is where clinical studies and data gathering become less useful for explaining a phenomenon. Emotions and memories are fleeting and hard to hold concretely in one's hands. They cannot be quantified, categorized and measured, which makes the

many clinical studies on the second generation useful only to the extent that they offer insights into the dynamics of survivor households. In the past, clinicians have tried and failed to give name to the mechanisms of the intergenerational transmission of trauma. This in turn alienated both the survivor community and members of the Second Generation, because of the focus on diagnoses rather than on working through the trauma. These were mainly aimed at trying to discover or explain a mechanism of transmission of Holocaust trauma from one generation to the next. It seems that one of the only things that all of these analysts can agree on is that the results are extremely varied and inconclusive.

Scholar Aaron Haas argues that some of the major issues with the research on the second generation springs from the nature of what is being studied. The problems that any second-generation survivor might be encountering are subjective at their core. As Haas says, "Perhaps it is unrealistic to expect a clear understanding of the transmission process that occurred in survivor families. There are simply too many factors to consider... Almost all studies of the transmission process rely on the child's perception of her parents' behavior and attitudes" (Haas, 34). Research on the subject is so focused on finding some magical phenomena that will perfectly explain what happened with survivors and their children that it appears conclusions are being drawn where none may exist. An important thing to establish is that while some generalizations can be drawn about children of survivors, there is no universal truth when it comes to their experiences. Haas cites this as another reason that the results of the various studies are fraught with discrepancies. He explains that "Children of survivors are extremely diverse in their personality profiles, their levels of achievement, and their life styles. Previous generalizations about this group

have often been founded on a blatant disregard for the rules of scientific inquiry” (Haas, 35-36). Another of the only conclusions that most studies seem to agree on, whether or not they agree on the mode of transmission, or the extent of transmission of effects of the Holocaust in the second generation, is that there is “no serious psychopathology characteristic of the second generation” (Daneli, 40). While members of this generation may have more trouble than their peers in certain aspects of their lives, it seems that a message of hope can be gleaned from the second generation. It is possible to begin working through the unimaginable trauma that the survivor generation endured. The legacy of the Holocaust is an unavoidable inheritance, but not an inheritance tied to an unavoidable fate. The fundamental intent of past approaches to studying the Second Generation were not by any means meant to be malicious, but they did very little to promote true understanding and perhaps even damaged any trust that the Second Generation had for outsider representation for a period time.

Critical Approaches beginning after 1975

In an effort to understand their own family dynamics, and to continue working through trauma and mourning, many members of the second generation have felt the call to write— whether about their experience, their parents’ experience, or both. Some felt it their duty, an imperative to bear witness, while others came to it reluctantly. Literature brings to light what facts and studies cannot. This is why great minds feel compelled to write in order to illuminate some facet of the “human condition”. As Thane Rosenbaum says, “The only truth that exists in fiction, when it’s good fiction, is emotional truth” (Royal,

25). In the case of the Holocaust especially, what truly matters is the emotional truth of what happened. In the course of reading literature by and about the second generation, it has become clear that what the world needs more of when it comes to the Shoah is emotional truth. Facts and figures float in our brains, overwhelming our ability to empathize. As Epstein explains in her article, decades ago, while many of the second generation were growing up, “Most people seemed not to care. The war that partitioned our lives into “before” and “after” seemed not to have touched theirs... In Sunday school and in books, grave voices evoked “The Six Million” and “The Holocaust”- abstract, antiseptic terms that had nothing to do with the messy, volatile emotions so palpable at home” (Epstein, 3). Haas reaffirms this idea when he says, “Six million is not an impressive number. It is abstract and it numbs rather than sensitizes. One person’s story has the potential for illumination” (Haas, 85). This is one of the reasons I believe that the second generation writers feel a pull to share their or their parents’ stories. If perhaps someone reads it and knows what it meant for that one human being in particular, then his/her memory will live on, and the memory of the dead will live on. Another large motivation I see is a determination to share the burden of the Holocaust with the rest of the world, which is the main conclusion I will focus on in the writing of the second generation. They no longer want to feel marginalized, misunderstood or categorized by their parents’ past.

The children of survivors did not live through the horrors of the Holocaust, yet they are inextricably linked to those horrors and the effect they have on their parents and community. Many feel that the Holocaust is so much a part of themselves, that they describe it as being part of their genetic makeup, as in Rosenbaum’s story “Cattle Car

Complex.” This common feeling among children of survivors demonstrates the unconscious way that children of survivors inherit their parents’ memories. The inheritance of the Holocaust, and in fact their very existence can feel random to members of the second generation. Some speak of feeling strangely that they would likely not even be alive if it were not for the Holocaust. Helen Epstein, herself a child of survivors, was one of the first of her generation to notice the similarities between the experiences of children of Holocaust survivors, to reflect on the similarities (and differences), and then to feel the call to write about the experience. Referencing a visit to the small village his father came from, one son of survivors told Epstein in an interview for her 1977 *New York Times* interview, “I had a very, very uncomfortable feeling. One of the lousiest feelings I’ve ever had in my life. I felt that by all rights I should be dead, that I shouldn’t be there at all.” Sorting out the reasons for one’s existence cannot be easy. However, the point here is simply that some children of survivors feel unjustly burdened with their inheritance, because it was bestowed upon them randomly.

Despite this randomness, it is a fact that their parents’ past is part of who they are. This brings us to a crucial question: just who or what is the second generation? Put literally, the second generation of Holocaust survivors is comprised of the children of Holocaust survivors. They were all born after the end of the War, some even while their parents were still in a Displaced Persons Camps. But more than that, they are a diverse group of people with a complicated inheritance that has affected their lives in many different ways. In order to understand the second generation, one must first understand some general things about the experience of children of survivors, and what it was like for many of them growing up

in a survivor household. When talking about the different effects of the Holocaust on the second generation, it is important to consider the fact that at one point, they were just children like any other person. They didn't know what all of the things they witnessed and felt meant. This differs somewhat from trauma suffered at an older age, because an adult would at least know that what is happening isn't normal. Although the trauma might have been opaque to the second generation as children, they did know one thing for sure: their parents were Holocaust survivors, even if they didn't know how they knew. Helen Epstein, in her 1977 article about children of survivors, relays that many of the participants she interviewed remarked that they had always known that their parents were Holocaust survivors. Almost none of them could tell you exactly when or how they found out, it was just a given, a shadow that hung over their home. One interviewee remarked, "I always knew that my parents were in a concentration camp. The fact that it wasn't talked about made me know it more" (Epstein, 5). Here we can see one common survivor response: bury the memories and war-time experiences. Many survivors simply wanted to attempt to forget, to pretend that nothing was wrong and simply assimilate into whatever society they moved into after the war. On the opposite end of the spectrum, we see that others bombarded their children with their memories and experiences.

As Epstein notes, some parents constantly reminded their children of their past with a variation on the adage "How can you behave like this to your parents? I wish I had my parents alive and here!" or "Is this what I had to live for? I should have died there with the rest of them!" (Epstein, 8). Others bombarded their children with stories. One interviewee recalls "It seemed they never talked to me except to say what the Germans had done to

them... I was able to listen for maybe 10 minutes, 15 at most. Then I'd block my ears and yell 'I don't want to hear!'" (Epstein, 7). Few children of survivors can say that they didn't have experiences that fell into one or more of these categories. This wide range of responses and experiences still all added up to the same thing— children knew that their parents had been irreparably damaged, whether they knew how or by whom is up in the air, but they all knew. Moreover, regardless of the amount of information that a child of survivors was given, the enormity and complexity of the information created a separation between survivors and their children, so that they felt they barely knew each other.

Another message to be gleaned from these critical studies about the experiences of the Second Generation is that in writing these books, members are looking for understanding. These critical works are crucially important because knowing more about where the themes in the writing of the Second Generation stem from makes engaging with the other works of the Second Generation that much more meaningful. Moreover, as I see it, these critical approaches explain in detail the inner workings of survivor households and give a name to a phenomenon like postmemory in order to educate outsiders so that they might be able to reach a point in their knowledge of the survivor families where they have proper vocabulary that allows for them to responsibly represent their experiences.

Second Generation Narratives

Art Spiegelman's Maus, vols. 1 & 2

One cannot write about the second generation and not write about Art Spiegelman's *Maus*. The novel has steadily gained fame since its release in 1980, and changed not only

how readers view comics, but also how they view the Holocaust. Here I will focus on the elements of the novel that increase its accessibility and thus call readers to share in the burden of the Holocaust. The first aspect of the novel that makes it more accessible to readers is its form as a comic. The second element of accessibility is the allegorical representation of people as animals, especially Jews as mice. To be clear, “accessible” here does not mean that the comic form or the mice humans make the story any easier to comprehend or come to terms with. Instead, they make the subject matter easier to approach. Spiegelman himself said in an interview that he does not think that the way he chose to represent people in his books “lessens the impact” of the subject matter. Rather, he believes that “... it increases [the impact]. I think by screening things through the masks, it makes the reader envision them himself, re-create them in his mind” (Bolhafner interview). I agree with Spiegelman to a point. Making the characters into an “everyman mouse” as Lisa Mulman calls it, allows for readers to insert themselves into the story (Mulman, 88). None of the characters resembles a real human; therefore any one of them could be you, the reader.

I do not believe that the comic form lessens the impact of the Holocaust on the reader. However, I do think that the nature of the comic form makes the material more appropriate for a wider audience. It seems to me that it is a lot harder to shy away from the material as it is depicted in *Maus*. The reader still comes to know the Holocaust more intimately, but focuses on relating to the characters, instead of focusing on trying to imagine the details as they are given in prose. As Andrea Liss says,

... Spiegelman's pictorial approach levels all specific human characteristics... in order to paradoxically open a path for the viewer/reader to identify with the characters as human beings... by refusing to give specific facial traits to the victims, perpetrators, and collaborators, the artist also blocks contemporary readers from trying to identify them with particular ethnic characteristics. He subtly reminds the reader that racist marking and labeling are not things of the past. Strategically, then, Spiegelman refuses mere identification with the face. (Liss, 53)

Ironically then, we have an easier time identifying with mice than with people. Instead of focusing so hard on the descriptions of the events, the reader can focus more attention on the emotions behind the story being told. Importantly, as Liss says, the reader transcends time, location, and ethnic identification to remember that all of the victims and survivors of the Holocaust were human. Spiegelman himself acknowledges that this is a main objective of *Maus*:

Ultimately, what the book is about is the commonality of human beings. It's crazy to divide things down nationalistic or racial or religious lines. And that's the whole point, isn't it? These metaphors, which are meant to self-destruct in my book - and I think they do self-destruct - still have a residual force that allows them to work as metaphors, and still get people worked up over them (Bolhafner Interview).

Spiegelman's goal in writing *Maus* was to remind the world that the victims of the Holocaust were humans. Thus, as humans it is our duty to remember what happened to our fellow human beings just over 70 years ago and share in the burden of the Holocaust. Today we are all too eager to just "move on" from tragedies we were not directly involved in, a symptom of what is being called "compassion fatigue" (Moeller, 5). However, if the

post-Holocaust world has taught us anything, it should be that remembrance is key. If perhaps the world wasn't so keen to move on from the Holocaust at the end of the war, more survivors would have been able to feel comfortable confronting and sharing their stories in an effort to heal and mourn.

Along those same lines, in writing this story and sharing it with the world, Spiegelman is demonstrating Hass' sentiment about the power of an individual's story to illuminate the experience of the Holocaust. Not only does he accomplish this, but Spiegelman also showed the world what it meant to be the child of Holocaust survivors. The confusion, overwhelming guilt, along with the need to know and share their parents' stories was a new thing to most people at the time, and to some extent is still a new idea to many people today. As his father says about the comic regarding his mother's death, "It's good you got it outside your system" (Maus I, 104), and by doing this with *Maus*, Spiegelman can continue the working-through of the Holocaust trauma that his parents passed on to him.

Some, like Rosenbaum, may call into question the methods that Spiegelman uses, saying, "Any attempts to depict life in the camps is trivializing, regardless of the aesthetic form" (Royal, 24). Others would criticize not the representation of the camps, but the use of comics. Spiegelman is aware that he has critics who question his representation, but as he says in an interview, "What happened in *Maus* was the absolute shock of an oxymoron: the Holocaust is absolutely the last place that one would look for something to be made in the form of comics, which one associates with essentially trivial, simplified matter. So those two particular things came together and ignited an explosion I was able to harness"

(Mulman, 86). For Spiegelman, the representation of his father's story was done best in the form of a comic. Although Rosenbaum both has a point and is entitled to his opinion, this was the way that Spiegelman knew how to communicate the emotional truth of his father's story, the very thing that Rosenbaum claims is important in literature.

The two contrasting opinions on who can represent the camps and in what ways demonstrates perfectly the diversity among the second generation. They all come to the dialogue about the Holocaust and their experience in the Post-Holocaust with a varied and colorful past. This past informs their opinions on representation, especially when it comes to who can represent the events of the Holocaust. Spiegelman even questions his own moral authority within the pages of *Maus*. Speaking to his wife, Artie says "Just thinking about my book. It's so presumptuous of me... I mean, I can't even make sense out of my relationship with my father. How am I supposed to make any sense out of Auschwitz? Of the Holocaust?" (Maus II, 14). Confusion about the past and their relationship to the Holocaust is a common feeling among second generation writers, and each answers that in his or her own way. For Spiegelman, making his father's story into a graphic novel was the best way that he knew to make sense of the Holocaust. Through the insights he gives us into the process of writing the book, the reader can also see that in his own way he made peace with his relationship with the Holocaust, and more importantly, with his father.

Thane Rosenbaum's Post-Holocaust Trilogy

Along with Spiegelman, Rosenbaum is one of the chief representatives of the second generation in literature. Although Spiegelman's work is more well known among the

general population, Rosenbaum is known among scholars as an author that does an equally thorough job demonstrating and attempting to explain the experience of being the child of survivors. Rosenbaum's collection of stories, *Elijah Visible*, and two novels, *Second Hand Smoke*, and *The Golems of Gotham* comprise what he calls "... a post-Holocaust trilogy" in his interview with Royal. These three works together encompass a wide range of responses to the post-Holocaust world and the burden of memory. Rather than in two volumes of graphic novel, Rosenbaum takes the entire trilogy to reach a climax at the end of *The Golems of Gotham* where he calls on the world to share in the remembrance of the Holocaust. Though one might be inclined to classify Rosenbaum as a writer of Holocaust literature, he is adamantly rejects that title. In an interview with Derek Parker Royal, Rosenbaum shared his feelings on the subject, saying

I generally recoil at the idea of being thought of as a Holocaust writer... I don't write about the years 1933-45, nor would I ever. My characters all live in the aftermath of Auschwitz and deal with the surreal circumstances of having to live in a genocidal age with full knowledge of having genocide in one's genes... I have no claims to the Holocaust as an event, only its generational consequences. Nor do I welcome any suggestion that I am a witness to anything other than my own experiences as a child of survivors (Royal, 4).

Rosenbaum's view on writing about the events of the Holocaust clearly contrasts sharply with the views of Art Spiegelman and many other authors of the second generation. Spiegelman sees it as his responsibility to share his parents' experiences in the Holocaust, while Rosenbaum shies away from this. Yet, we know that although he may not represent the camps directly, Rosenbaum's work is equally tied to the experience of the camps as is

Spiegelman's. The choice for what is or is not present in their work reveals yet again that undertaking the task of bearing witness means different things to each author. In fact, Spiegelman has said that writing his father's story not only helped him become closer to his father, but also to come to terms with his complicated feelings on his childhood, his relationship with his parents, and their Holocaust past. As we can see in *Maus*, second generation authors often see writing about the post-Holocaust world and the events of the Holocaust as intrinsically linked. After all, one informs the other and has direct influences on it in the form of memories in the second generation. However, each child of survivors and writer of Holocaust literature is entitled to his or her own way of approaching and writing about the Holocaust, its aftereffects, or both. For instance, in the same interview from above, Rosenbaum explains that his trilogy "... came about, almost by necessity, because given the enormity of the Holocaust, [he] didn't want to leave any of the emotional story out" (Royal, 6). He goes on to explain that the three novels represent loss, rage, and repair and resurrection, respectively. Rosenbaum did not initially intend to write a trilogy, but there was simply too much to address to leave it at *Elijah Visible*. Knowing that one should view the books as interrelated, it becomes very evident that an emotional journey is being represented in these three very different but very connected works.

Elijah Visible

Beginning with *Elijah Visible*, the collection of stories about loss, we can see a reflection of the variety of experiences that come with being the child of survivors. The many iterations of Adam Posner represent many of the different types of people that are

children of survivors and how each of their experiences is at once vastly different and also deeply connected. In particular, Rosenbaum's opening story, "Cattle Car Complex" is an exemplary testimony of what it means to inherit the Holocaust into one's psyche. He uses Adam in this story to show just how acutely aware survivor's children are of the horrors of the Shoah. Just as in *Maus*, we can see that the children of survivors take on the past as if it were their own. As Elie Wiesel says, "Their role in a way is even more difficult than ours. They are responsible for a world that they didn't create. They who did not go through the experience must transmit it" (Berger, 1). Furthermore, as Berger points out, in a very real way, the aftermath of the Holocaust was theirs to come to terms with as the members of the second generation decided how to live their lives in the wake of missing relatives, inept parents, and societal stigma. If this novel is one of loss, then this first story represents the loss of a personal identity. Adam has so fully taken on the burden of Holocaust memory that he transforms himself mentally into a Holocaust survivor. This is a very common theme in the writing of the second generation, as we have seen. However, in this story taking on the memories is dramatically demonstrated in order to help the reader understand just how deeply children of survivors feel their parents' experiences.

Being engulfed by the presence of the Holocaust and wanting to help 'fix' their parents' problems leads the children of the second generation to feel that they are carrying a burden too heavy to bear. These children take on the past as if it were their own, with devastating effects. But through the actions of outsiders in the story, the reader is also able to come to the conclusion that the Second Generation is calling out for help. If ignored and left to bear the burden of Holocaust memory alone, the children of survivors will merely be

more victims of Nazi persecution because the rest of the world will have sat idly by as survivor memory fades. However, if help comes from the outside, then together, we might all be able to carry the weight of the Holocaust.

In the story, after a night of working late, Adam gets into the elevator to go home. But the elevator stops, and suddenly he is stuck in a place where he cannot escape his own mind. At first, Adam tries to stay calm and rational. But he quickly becomes claustrophobic, as the past that he tries to suppress makes its way to the surface. We get a first glimpse of the central metaphor of the story when the narrator says “The dimensions of the car began to close in on him. The already tight space seemed to be growing smaller, a shrinking enclosure, miniaturizing with each breath” (Rosenbaum, 5). The feeling of the small elevator closing in on Adam mimics what many survivors describe of the different stages of the Holocaust— the world getting smaller and smaller, until it disappears. In the next line the narrator says “Adam’s parents had been in the camps, transported there by rail, cattle cars, in fact” (Rosenbaum, 5). Suddenly the reader’s mind snaps back to the title of the story, “Cattle Car Complex” and then it clicks. Adam’s confinement in the elevator is a metaphor for his parents’ journey to the camps in the horrific conditions in cattle cars. Every detail we get of Adam’s psychological break closely mirrors the experience of transportation to the camps during the Holocaust.

Piece by piece, Adam’s present reality is replaced by increasingly vivid disembodied memories of the past. The experiences he inherited are no longer shared memories, feelings and emotions, but real-time happenings. The past no longer belongs to the survivors alone; it is invading Adam’s present. In the story, we then get a reemergence, and

direct commentary on the phenomenon of taking on the past. The narrator explains the reality of Adam having grown up with Holocaust survivors for parents:

“It was unavoidable. The legacy that flowed through his veins. Parental reminiscences had become the genetic material that was to be passed on by survivors to their children... Their own terrible visions from a haunted past became his. He had inherited their perceptions of space, and the knowledge of how much one needs to live, to hide, how to breathe where there is no air” (Rosenbaum, 5).

Here we see Rosenbaum cutting through the metaphor and directly confronting what it means to inherit someone else’s past. Rosenbaum is giving a voice to all the children who feel the burden of inheriting the Holocaust. It is important that he describes his feelings as unavoidable. That gives more of a sense of shared experience, as this inheritance is clearly unavoidable in some fashion for all children of Holocaust survivors. Rosenbaum’s choice of words communicates the intrinsic nature of what can just seem like an abstraction. For Adam, as for Rosenbaum, the legacy of the Holocaust is something felt within his very veins. As the narrator says, the visions of the Posner’s past *are* Adam’s. These powerful images of the past are not just something he has heard about, but a form of the “postmemory” that Hirsch speaks of. These fragments of postmemory that are escaping from Adam’s mind “... approximate memory in its affective force and its psychic effects” (Hirsch, 31) and through the powerful use of imagination, transform into action.

Adam is slowly slipping away from reality and giving way to a full psychological break. The nature of the horrendous past that Adam inherits clearly contributes to feelings of anxiety in Adam. This anxiety is engulfing him as he sits inside the elevator. He yells,

punches the buttons, kicks the doors— desperately trying to claw his way out of the elevator much the same way that people tried to escape the cattle cars. We are told of Adam's psychological state, "What had once been a reliably sharp and precise lawyer's mind rapidly became undone, replaced by something from another world, from another time, the imprinting of his legacy" (Rosenbaum, 6). So here we are getting closer to understanding what is happening to Adam. The legacy that he has inherited is stripping away the parts of his mind separate from it. He starts to feel the same exact fear that his parents and millions of others felt on those harrowing journeys to the camps. The past that Adam had resigned himself to sharing is now making its way out of his mind and into his actions. When the security guard is talking to Adam, he asks if he is okay. From his answer, it becomes evident that he is losing a grip on reality: "What do you mean by okay? How can I be okay? This is not life— being trapped in a box made for animals! ... You are barbarians! Get me out!" (Rosenbaum, 8). At this point there is still a tension between readers knowing that he is emulating the reactions of Jews in transport to concentration camps, and the people trying to help Adam thinking he is just having a panic attack. But they are quickly filled in to the severity of the situation as Adam's responses become more and more frantic. His shared memories of his parents' experience in the Holocaust is manifesting itself in his physical actions. Adam's responses to the guard and limo driver are verbatim what survivors remember hearing or saying while in the cattle cars, "We can't breathe in here! And the children, what will they eat?... You have already taken our homes, what more do you want?... Liberate us! We are starving! We are skeletons, waling bones, ghosts! Get us out of this hell!" (Rosenbaum, 8-10). There is no longer any question: Adam has become

one of the victims of the Holocaust. Not only a victim in the sense that he is acting like one, but also a victim in the sense that the Holocaust has found its way into Adam's psyche and damaged it. Even years and oceans away as he said earlier, the Holocaust has managed to create another victim out of a child of survivors.

The urgency and specificity with which Rosenbaum writes tells the reader that he writes from a very personal place, and I think that in this story Adam Posner is a representation of Rosenbaum. In an interview with Rosenbaum, interviewer Derek Parker Royal explains:

Both of his parents were holocaust survivors... but the subject of the Nazi death camps was unmentionable within the household. Yet despite, or perhaps because of, these conspicuous silences, the aftereffects of the Shoah found their way into his adult work. He studied law because he felt that the security of a law degree would help to mitigate his inherited sense of vulnerability" (Royal, 2).

Therefore, it seems natural that Rosenbaum would start his novel with a story that has a deeply personal connection. This sets the mood for the rest of the stories, and makes the reader trust that Rosenbaum knows what he speaks about. He is truly connected to his work, and that is important with the subject matter. Because he has such a deep understanding of what it means to be the child of survivors, the reader in turn gains an understanding of the pervasive nature of the aftereffects of trauma, and specifically trauma related to the Shoah.

Opening the novel with a story where the emotions are so visceral makes the reader understand how this is not something Rosenbaum is doing halfway. He is going to bring us into his world, showing us how trauma can traverse time and space.

Like many children of survivors, Rosenbaum feels a need to bear witness to the events of the Holocaust. We can see the anxiety of the legacy creep back up when Adam shouts ““Who will believe what happened to us? Who will be able to comprehend? Who will say Kaddish for me?”” (Rosenbaum, 10). Even then, as the atrocity was unfolding, the victims of the Holocaust were concerned about their fate going unnoticed. These questions are part of the reason that Adam and other children of survivors feel the need to write about the events. Even if his parents did not talk about what happened to them, Adam still knew. He felt it deep within himself. As he said before, it is part of his genetic makeup. Adam is worried about the legacy he will pass on, because the legacy he inherited consumes him. So then for Rosenbaum, writing the novel is part of his personal legacy that he needs to and will pass on. But now that it is in print, he can pass it on to those who do not have survivors for relatives, or are not Jews. The Russian limo driver represents non-Jews coming to understand how the Holocaust has affected generations of Jews. He says with empathy, ““This man in the elevator is not crazy... It is world that is crazy; he is only one of its victims”” (Rosenbaum, 10). Through this, we see that the responsibility to bear witness and educate is not just to pass on knowledge to next generation of survivors, but the next generation as a whole. It is everyone’s responsibility to be aware of what happened during the Holocaust, and to work together to ensure that it does not happen again.

The ending of the story is where the reader feels the full force of Adam's transformation. He hasn't just inherited the experiences of the past; he is living them. In that way, Adam is a survivor of the Holocaust. In the interview, Rosenbaum has this to say about the ending of the story and the moment that the transformation becomes literal: "I like to think of the elevator doors as a curtain, which gets pulled... From now on, think of these chapters as if you just entered this transformative portal... Adam's world is informed by cattle cars and their lethal destinations, so try, if you can, to read these chapters from... the perspective of a damaged man, and the many reasons that he became damaged" (Royal, 8). Rosenbaum's message here is a clear one. The Holocaust needs to be talked about. If the horrors are buried and forgotten, then they will reemerge later with, if it's possible, an even greater vengeance. As the saying goes, those who ignore history are doomed to repeat it. That could not be truer here. Adam's parents chose to ignore what happened to them, so their history was repeated in their son.

Though the Holocaust was not talked about in Adam's or Rosenbaum's households, it still emerges in their lives. It is inevitable. The natural and deep connection with parents causes their children to have profound sympathy for them. So the children of survivors take on the guilt, anxiety, nightmares, etc. that their parents suffer from in the hopes of alleviating some of the burden their parents carry. But Rosenbaum sees that just a few people carrying all of the burden causes self-destruction. This is a burden that everyone needs to share, because Jews were not the only ones involved in and affected by the Holocaust. By writing stories like this, piece by piece, the burden is distributed on us all, just as it should be.

Another story from *Elijah Visible*, “Little Blue Snowman of Washington Heights,” demonstrates how profound these aftereffects of the Holocaust are in the lives of the second generation from a very young age. Opposite to the opening story, the conclusion of “Little Blue Snowman” demonstrates that if not given a proper chance to understand children of survivors and how to help them in working through their inherited trauma, the Second Generation will be isolated and alone in their journey to understanding the Holocaust. This story represents the loss of childhood that many children of survivors describe. In this story little Adam is in kindergarten. Already, at such a young age it is clear that Adam is deeply affected by the Holocaust. Once again, we see that there is a theme of inevitability with the Holocaust damaging the child. It imposes its own will on Adam and has invaded his life already at 5 years old. Adam is obviously frightened and his childhood has been from him, because it is too much of a luxury, and potentially dangerous to be childish in the presence of the Holocaust. Looking at the story, the narrator tells us that “Adam didn’t have time to play. He was very busy with covert assignments— looking for the other guy” (Elijah Visible, 192). Adam’s parents have told him to look out for disaster, that things could change rapidly, and that not everyone can be trusted. Adam is nervous and untrusting of so many things that any other five-year-old wouldn’t even think about. He has adult anxieties and worries, and it is clear to the adults around him. The school nurse comments to Adam’s teacher, “The parents have turned him into a concentration camp survivor, and he wasn’t even in the camps! You’d think they’d want to spare him all that... nothing is wrong with him except his nerves are shot. All I have is a first-aid kit. It doesn’t work very well for this” (Elijah Visible, 200). The nurse could not have been more

poignant. Her observations are all too astute and point to a major problem that children of survivors face. They want so badly to help their parents, to understand what made them so damaged, but nothing any of them can do will erase the past. However, Many children of survivors feel that their lives were ruled by making sure that their parents were okay, trying not to upset them in any way. Many of them even feel that they were more like parents in their relationship (Auerhahn and Laub). Seeing someone so small and vulnerable feel so afraid and untrusting is heartbreaking. Moreover, it reminds the reader that the Holocaust had effects on the second generation from a very young age. It didn't care how old the sons and daughters of survivors were, it infringed on their lives from the very start. As we will see later, there is a significant anxiety amongst the second generation to not repeat this pattern with their own children. All of the various Adams in *Elijah Visible* help the reader to more deeply understand the ways in which the second generation has been affected by the Holocaust, despite never having been there.

The Golems of Gotham

Part three of Rosenbaum's Post Holocaust Trilogy, *The Golems of Gotham*, follows Ariel, a member of the Third Generation of survivors, as she awakens the spirits of her dead grandparents and a cast of the most famous survivor authors, and the crazy antics that follow. Even more than his previous two novels, *Golems of Gotham* is a true call to action for those outside the survivor community to not forget about the fate of those lost in the Shoah. In her efforts to help cure her father, Oliver, of his severe writer's block and depression, Ariel calls on the powers of ancient Jewish mysticism to resurrect a Golem from Hudson

River mud in her attic. She gets much more than she bargained for when the spirits of her grandparents and those of Primo Levi and Jerzy Kosinski, to name a few, all take over her and Oliver's home and neighborhood on the Upper West Side of New York. Simultaneously, the powers that resurrected these spirits have caused Ariel to inherit the ability to play Jewish Klezmer music with virtuosic ability. Through Ariel's music and the golems' mystical influence on society, the golems take over New York and transform it into a place alive with Jewish culture in an effort to remind people of what once was. Through the use of prosopopoeia Rosenbaum gives voice to dead survivors, and asserts that they would be shocked and upset by the state of Holocaust remembrance in the modern era.

This novel is an experiment of sorts in a couple of different ways. The first is in the resurrection of the dead, and subsequent imagining of their thoughts on the current state of Holocaust remembrance. Importantly, all of the golems that Ariel resurrects are Holocaust survivors that committed suicide years after leaving the camps. The idea that one might take one's life after facing Hell itself had confounded the world for years. Rosenbaum is taking on that question head-on and through the course of the novel truly gets to what the motives were for the survivors' actions. One element that Rosenbaum taps into, and a main focus of the novel, is the world's relative inattention to the suffering of the Jews during and after the war. Wiesel explains this best when he said

At the risk of offending, it must be emphasized that that victim suffered more... profoundly from the indifference of the onlookers than from the brutality of the executioner. The cruelty of the enemy would have been incapable of breaking the prisoner; it was the silence of those he believed to

be his friends— cruelty more cowardly, more subtle— which broke his heart. There was no longer anyone on whom to count... It poisoned the desire to live... If this is the human society we come from— and are now abandoned by— why seek to return? (Wiesel, 229-30).

As always, Wiesel provides invaluable insight into the survivor perspective. At the risk of oversimplification, he is on to the fact that a large part of the success of the Third Reich was bystanders. Of course nothing about the Holocaust is that simple, but as Wiesel shows, those persecuted in the Holocaust felt the perceived or real indifference of society deeply. One can begin to understand possible seeds that were planted in the minds of survivors- in this case the seed is “no one cares whether I live or die”. Furthermore, Wiesel points out that at the end of the war, not only were survivors returning from Hell on Earth, but they were returning to the world that had turned its back on their suffering. In the novel, Rosenbaum’s golems are another survivor voice that backs Wiesel’s observations.

In the novel, after Ariel has performed the necessary Kabbalist magic on her golem, the ghosts return to Earth, and it is immediately apparent that they have a plan and a purpose in returning. During their first appearance they are speaking with Oliver, and their answers to his questions about their presence reveal their goals in no uncertain terms. The ghost of Primo Levi says,

As writers we relied on words, but as golems we know that sometimes words are not enough... We tried to warn the world while we were still alive... perhaps we can do more this time, this way. The bloodiest century is ending, and a new one is beginning. Who knows how much more blood will be lost. The world must learn

how to live with the Holocaust as it steps into the future, otherwise there will be no future. We know that man had a faulty memory, and a continuous need for new stimuli. In the next fifty years it is inevitable that the Holocaust will be deemed less important than it was in the last. New historical events will eventually overshadow this dark cloud; other stories will become more newsworthy. (*Golems*, 81)

One thing Rosenbaum does not do in this novel is hide behind his metaphor or conceal the meaning behind it. The golems are straightforward, and leave no mystery behind their presence and their actions. From Levi's explanation, we see that Rosenbaum is getting at the heart of survivor anxiety and anger with society. Through Levi's, and thus Rosenbaum's words, we begin to see that the second generation has also inherited this anxiety about forgetfulness from survivors, along with the host of other anxieties surrounding the Holocaust. The second generation understands that the world forgets about the Holocaust at its own peril. Of course, members of the second generation have no choice but to remember the Holocaust. However, they also know that the forces which allowed the Holocaust to take place, including nationalism, political fanaticism, and blaming larger societal problems on an "other" are still alive and well. As the golems know, the Holocaust, and even their deaths, have something to teach us. If we choose to ignore those lessons, then it will only mean that whatever overshadows the Holocaust will mean more death and persecution.

Within mere days of their arrival in Manhattan, the golems have already started to have their desired effect on the city. People's tattoos disappear off of their bodies, cigarettes are no longer available anywhere, the city's power company decides to move

from gas to all electric, and showerheads mysteriously won't work. The golems are setting to work making sure that Manhattan is alive with Jewish morals. At the same time, Ariel is beginning to become noticed and gain a following for the Klezmer music that she plays outside a deli just a few blocks from her home. Ariel isn't looking for any recognition, she simply discovered her new talent, and it is helping her grandparents in their quest to fix Manhattan and make it recall the lost Jewish culture of Eastern Europe. But why did she even summon them there in the first place? As she states simply "I wanted to fix my father, and that's why I did it" (*Golems*, 19). Her motivations were pure and straightforward. Ariel knows, just as any member of the second generation knows about his or her parents, that the Holocaust has "kept [her] father in diapers" and stunted his emotional growth (*Golems*, 34). Ariel knows that bringing her grandparents back might finally allow her father to move on from all of the tragedy he has had to endure in his life. The golems will help him by not only curing his writers block through allowing him to tap into the Holocaust as a source for writing his next novel, but by changing the city he lives in so that it will be ready to receive his novel about the Holocaust.

Ariel represents the other experiment at work in *The Golems of Gotham*. She is an experiment because Rosenbaum is putting himself in the shoes of a member of the third generation. Although she is the granddaughter of survivors, it is clear to the reader that she is really another iteration of the second generation. She has a perfect understanding of what it means to be in a household overshadowed by the Holocaust, and she is a perfect representation of what the second generation does not want to pass down. For a 14 year-old she certainly has an astute understanding of the inner workings of her family. She

explains to the reader: "Some family histories are so big, the future can't overshadow the past. The climax and crescendo has already happened, and nothing will ever rate as large again. The Holocaust is that way with us. It's not in the past. For my family the Holocaust is always present and real, even though it happened a long time ago, even though we never speak about it..." (*Golems*, 42). The narrator even remarks that after her mother left "What was left was a single parent home and an inversion of responsibilities. A shift in the parental paradigm. The kid was in charge. The father paid the bills; the daughter handled all of the emotional deposits and withdrawals" (*Golems*, 87). Seeing the ways that Ariel's experience perfectly mirrors that of the second generation reveals Rosenbaum's own self-reflection about how the Holocaust affected his life growing up. Ariel truly wants to fix her father, and will clearly go to great lengths to do so. The fact that resurrecting the dead and the past is the only way to "cure" her father tells us that for Rosenbaum the key to moving into the future is to simultaneously not allow the past to take over the present, but to also strive to understand the past so that the second generation can complete its years-long mourning. Through the golems' takeover of New York City and the way that the entire public becomes conscious of the Holocaust in the novel, we can see that Rosenbaum believes it is imperative for society as a whole to remember what happened over 70 years ago. The resurrected survivors want the world to remember the Holocaust and to care about survivors' stories. Therefore, it follows that if more people should be concerned about the Shoah, then more people should be studying and writing about the Shoah. There is no one better to "give permission" to represent the camps and the Holocaust, than those who know the experience most intimately.

The Question of Representation

Representation of the Second Generation by Nonmembers

Irene Kacandes

Irene Kacandes provides an example of success in sharing the responsibility of remembering with everyoneⁱⁱⁱ. In *Daddy's War*, Kacandes explains that the great difficulties that her father experienced during his time in WWII Greece profoundly affected him for the rest of his life, and in turn had an enormous impact on her life as well. What Kacandes describes in her book is extremely similar to what many second generation children describe regarding growing up with Holocaust survivors for parents. She knew a couple of anecdotes/details by heart, but mostly just knew that what had happened was too painful for her father to talk about. Kacandes grew to have an extreme interest in the Holocaust and has dedicated a great deal of her professional career as an academic to the Holocaust. As she got older, she felt that it was time to look into her family history.

While researching her father's past, she learned that he was mistaken for a Jew and deported to a transport camp in Ukraine for a period of time before being rescued. Although this seemed to explain a great deal about her father and her interest in the Holocaust, Kacandes never could verify 100% of the facts her father gave to her. Therefore, she cannot say with certainty whether her father is actually a survivor of the Holocaust. However, much of her book is relevant and helpful in understanding the second generation. For instance, Kacandes stands up for the second generation, arguing that

Children of Holocaust survivors who were born after the war do not "remember" being in Auschwitz or in hiding or living under an assumed identity or watching their relatives

and friends being raped, tortured, or murdered, though they may have fantasies or nightmares about such experiences. Remembrance of that fantasizing or dreaming, in contrast, is as “real” as any other memory we might conserve... Because some of these individuals are talented with words, they have been able to describe for us their memories of those experiences [in the post-Holocaust] and other memories perhaps more inchoate and less traceable to specific events (Daddy’s War, 246-47).

She is a Greek American, and no one in her family is a practicing Jew. She cannot even say for sure that she has personal ties to the Holocaust, and yet she chose to be a voice telling the world about it. To my knowledge, no one has questioned her ability or authority to write about the Holocaust, though she is not technically part of the second or third generation. She is a beacon for the future of bearing witness to the Shoah. Not just the children and grandchildren of survivors, or their Jewish peers should feel the burden of bearing witness and passing on the memory of the Holocaust.

Conclusion

As the survivor population continues to disappear more and more rapidly, the need to pass on their memories and bear witness to the horrors that they endured is becoming even more pressing. With growing distance from the events comes a growing need to allow those who are not survivors to explore and write about the events of the Holocaust. All too soon, this will be the only way that the Holocaust can be represented in new ways. The question inevitably arises then: to whom does the Holocaust belong? Who has the moral authority to write about and represent the Holocaust? This has been debated among members of the survivor generation as well as subsequent generations for a number of

years. As we have previously seen, even the touchstones of the second generation question their authority to represent the Holocaust. This is not an easy question to answer, and it will never be. However, I think that in this case we need to take the lead from survivors like the late Elie Wiesel. He has spoken about the next generation's responsibility to bear the burden of memory and the transmission of that memory, as demonstrated in the epigraph above. In his foreword to Alan Berger's book *Children of Job*, Wiesel praises Berger's treatment of the subject and gives support for the endeavor he has undertaken. Taking this further, I believe that as the second generation starts to age as well, it is beginning to be time to share the authority to write about the Holocaust with those who do not have a direct connection to the events or those who survived them. Considering the success of someone like Kacandes writing about the Holocaust, I think that proper representation can be achieved by someone who wants to participate in bearing witness.

If, as everyone says, full and complete representation of the camps and of the Shoah is impossible, then no one's attempt at representing it will be perfect, even a survivor's. Taking this at face value, doesn't it make sense, then, to allow more people the chance to contribute to bearing witness? If we argue that passing on the memory of the Holocaust is important for all humanity, then every human needs to feel they he or she can play their part in doing so, should they choose to accept the challenge. I still don't really know where I exactly stand on this. Perhaps the actual camp experience should be left to the survivors, because they are the only ones who can truly know what it was like to live unfathomable horrors. However, I also think that it should be okay for others, especially survivor's children to represent their experience as they tell it. As we have seen, many children of

survivors choose to publish works that focus in part, or entirely on their parents' experience in the camps. It appears that knowing the information and immortalizing it so that their memory lives on gives the second generation a type of closure. Seeing their parents finally confront their past enough to give the whole story (or as much as they can), gives second-generation writers the ability to confront their own feelings about growing up as a "child of the Holocaust" (Hoffman, 10). But are children or now grandchildren of survivors the only ones who have the right to write about the Holocaust?

I believe we are now reaching a crossroads. Perhaps it is time to relinquish the authority to write about the Holocaust to others. Because of the nature of the events of the Holocaust, writers will naturally take great pains to ensure that they are properly and appropriately representing the subject. If, as most authors seem to be indicating in their work, more people need to be concerned about the Holocaust and preserving its memory, then more people need to feel they have the moral authority to write about it. Books such as *Sarah's Key*, *The Boy in the Striped Pajamas*, *The Book Thief*, and even *The Pawnbroker*, the first Holocaust novel ever written, are all beautiful representations of different fictional experiences involving the Nazi genocide in one form or another. Yet, none of the authors are survivors, children or grandchildren of survivors. Works such as these, as well as the plethora of novels, memoirs, poetry, etc. produced by the second generation of survivors make the Holocaust more accessible to society. In one way or another, whether purposeful or accidental, all second generation Holocaust literature is calling for a sharing of the burden. The second generation realizes that no one person can deal with the horrors of the Holocaust alone. By sharing their experience, and the experience of their parents, the

second generation is calling on the rest of society to pick up the slack. Art Spiegelman's subtitle for the first volume of *Maus*, "My Father Bleeds History" is all too fitting^{iv}. The survivor generation sustained unhealable wounds, wounds so deep and lasting that they bled onto the second generation. Try as they might, they could not staunch the flow of blood on their own, though they felt that they must try. It is everyone's collective responsibility to remember what happened, and to keep the memory alive by bearing witness and passing it on to the next generation. I feel the obligation, not as a Christian or religious person, not as a woman, nor as a scholar, but as a human being. If we allow the stories of survivors and their children to collect dust on shelves and pass by unnoticed, and the events of the Holocaust to write themselves into history as another example to prove the cliché "History often repeats itself" true, then we humans have failed. This is why I believe that it is important to promote a continued study of the ways that those connected to the Holocaust represent the unimaginable experience of their parents, and their experience with the post-Holocaust world. Carving a permanent and important place for the Holocaust in the landscape of collective memory is something I believe to be imperative for all humans, for no one person should feel the weight of such memories alone.

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ⁱ “Responsible” representation of the Holocaust means many different things. There have been cases of writers pretending to be part of the survivor generation, which causes great controversy and calls into question the ethics regarding who can write about the Holocaust. Some others, like Bukiet have noticed that a proliferation of novels refer to the Holocaust or deal with it in some way. However, being taken seriously and producing a work that will contribute to the understanding of the survivor experience is something that takes many years, and much research. Dealing with the Holocaust, especially the experience in the camps is something that can be done by those without having grown up in a survivor household, but it means taking great care to learn as much as possible about the proper ways to approach the subject. This means using compassion, empathy, and truth at all times when writing about or representing the Holocaust. Although it isn’t very intellectual, part of what responsible representation comes down to is feeling a connection to the place and the people, and having an honest reason for approaching and representing the Holocaust in literature.

ⁱⁱ For more information on the methods and types of studies conducted, see Auerhan & Laub (1998), Danelli (1984), Felsen (1998), Starman (2006), Giladi and Bell (2012), Weiss and Weiss 2000, and Soloman (1998). Each of these also has countless references to clinical studies from the early 1970s.

ⁱⁱⁱ Due to constraints on time, I was unable to mention other authors whose writing also demonstrates the ability of others to beautifully and accurately represent the Holocaust. One such author is Cynthia Ozick, author of a chilling short story entitled “The Shawl”. Though Ozick is Jewish, she is not a member of the second generation. Yet, her story is captivating, holding emotional truth that cannot be denied. Another author whose work deserves to be mentioned is Pascal Croci. His graphic novel *Auschwitz* is one of the most chilling graphic representations of the camps that I have seen. His Burtoneqsue style of drawing captures the reader and shows vividly the loss of humanity in the concentration camps.

^{iv} Spiegelman’s use of the metaphor of bleeding is truthful and telling. Many authors, such as Eva Hoffman, Aaron Haas, and even Thane Rosenbaum all attempt in their own way to explain that their parents were wounded, though one could not see anything from the outside. This visceral image of bleeding history fits well with the common sentiment that survivors are living history, and that they are products of the bloodshed of the Holocaust. Rosenbaum uses similar methods in his fiction to describe this phenomenon as well, with this concept showing itself in all three of the novels mentioned.