

Natalie and Tadeáš, thank you for a very good presentation.

There are many documents and literary works as well as film thematizing the Warsaw Ghetto, the Jewish Uprising in Spring 1943 and the Uprising in Summer 1944.

Maybe the first reactions to the Warsaw Ghetto Uprising were Czesław Miłosz's famous poem *Campo dei Fiori*

<https://www.poetryfoundation.org/poems/49751/campo-dei-fiori>

and Jerzy Andrzejewski's story *Holy Week* (both written 1943).

*Holy Week* was later filmed by Andrzej Wajda (1995).

Both works, *Campo dei Fiori* and *Holy Week*, are centered on the relations between the Jews and the Poles. *The Pianist* is also concentrated on relations between the Jews and the Germans.

It is notable, that the first Polish edition of the book, under the name *The Death of the City* (*Śmierć miasta*, 1946), was censored. The German Captain Wilm Hosenfeld who Szpilman had met in the November of 1944 in the destroyed Warsaw and who had saved his life, was depicted as a noble and brave man. But it was impossible to present the Nazi officer in a positive light immediately after the War. Therefore his nationality was changed from German to Austrian, because it was more acceptable. It corresponded to the stereotype of the decent Austrians who were more kind towards the Jews. Despite the fact that Adolf Eichmann and Adolf Hitler were both Austrians, among others. Also other passages, for instance describing the collaboration of the Poles, Ukrainians and Lithuanians with the Nazis were deleted.

Nevertheless, this character was probably the first embodiment of the *good German*. The extended and uncensored version of the book was edited under the title *Der Pianist* in German (1998), and *The Pianist* in English (1999) which included also Hosenfeld's diaries. Translations in 35 other languages followed. It became famous by Roman Polanski's film adaptation (2002). Paradoxically, Wilm Hosenfeld who helped not only Szpilman but also several other Polish and Jewish people in Warsaw was captured by Soviet soldiers and died in a prison camp near Stalingrad in 1952 despite Szpilman's effort to save him. In 2002 Hosenfeld was posthumously honoured with *Krzyż Komandorski Orderu Odrodzenia Polski* by the Polish president. In 2009, he was awarded the title of being one of the Righteous Among Nations in Israel.

Question as homework: Do you know any other characters in literature and film thematizing WW II and the Shoah that can be designed as *good German*? Why are these characters more often in last decades?

Is it not possible that by providing such characters, even if in a stylized literary or film manner, it is of questionable ethics and diminishes Nazi crimes?

