

nierte Partnerin für den Freiheitskampf der jungen Generation im östlichen Europa“ (S. 524). Es wurden Fahrten organisiert, deren Teilnehmende „in Vorbereitungsseminaren umfassend geschult wurden“ (S. 539). Mitglieder widmeten sich der Betreuung von jungen Übersiedlern aus der DDR. H. geht auch darauf ein, wie die DJO vonseiten der DDR dargestellt wurde. Sie hält „die Beziehungen der DJO zur DDR und ihren osteuropäischen Nachbarstaaten“ allerdings für einen „äußerst komplexen Untersuchungsgegenstand, der [...] sehr viel Potenzial für weitere Untersuchungen bietet“. Infolge ihrer Konzentration auf die innerdeutschen Beziehungen wird die Perspektive der „osteuropäische[n] Staatenwelt [...] auf die organisierte junge Vertriebenengeneration“ hier „nahezu vollständig ausgeklammert“ (S. 593).

Wie H. im folgenden Kapitel ausführt, ergaben sich mit dem Generationswechsel und tiefgreifenden gesellschaftspolitischen Wandel von 1968 bis 1974 neue Herausforderungen. Die DJO widmete sich den dadurch angestoßenen Reformen bereitwilliger als der Bund der Vertriebenen. Verbandsinterne Aushandlungsprozesse mündeten schließlich in der Umwandlung der DJO, die sich 1974 einen neuen Namen gab (Deutsche Jugend in Europa), das vorangestellte Kürzel „djo“ aber beibehielt. Indem H. deren weitere Entwicklung bis zur Gegenwart schildert, streift sie auch das Verhältnis der djo Deutsche Jugend in Europa zu Polen zu Beginn der 2000er Jahre (S. 944 f.).

Das gewichtige Werk kommt leider ohne Register aus und verzichtet auf eine Bebilderung. Kurzbiografien der Zeitzeuginnen und Zeitzeugen finden sich im Anhang. Inhaltlich problematisch erscheint das Anfangsjahr 1944. Damit wird die vorangegangene „freiwillige“ Umsiedlung infolge der NS-Politik, Volksdeutsche seit den 1930er Jahren „heim ins Reich“ zu holen, ausgeblendet. Eine Einbeziehung dieser Vorgeschichte wäre aber ebenso notwendig wie die Erwähnung der Vertreibungen, die die NS-Machthaber im Rahmen von „ethnischen Säuberungen“ in Osteuropa durchführten.

Wie sich der Schlussbetrachtung entnehmen lässt, sieht sich der Verband heute dem Prinzip „Einheit in der Vielfalt“ verpflichtet, wobei er sich die gelungene Eingliederung „der vom Krieg entwurzelten Kinder und Jugendlichen in die deutsche Nachkriegsgesellschaft“ zugutehält. Die Überzeugung, dass „Integration nicht als Assimilation“ – also völlige Aufgabe der eigenen kulturellen Identität – verstanden werden sollte, ermöglichte es dem Verband sogar, sich „der Situation von Flüchtlingen und Vertriebenen über den osteuropäischen Raum hinaus“ zu öffnen und sich für junge Asylsuchende stark zu machen (S. 960).

Während, wie die Vf. am Ende ihrer verdienstvollen und hoffentlich zu weiteren Untersuchungen anregenden Darstellung treffend bemerkt, die DJO „als einstige *Hüterin* der Geschichte der Deutschen im östlichen Europa [...] selbst zum Teil dieser Geschichte“ geworden ist (S. 961), sollte die Forschung hier nicht haltmachen. Näher zu beleuchten wäre insbesondere die Haltung der Vertriebenenjugend zu den kommunistischen osteuropäischen Nachbarstaaten – und umgekehrt. Dieses schwierige Verhältnis ist noch weitgehend unerforscht.

Marburg

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Magda Szcześniak: Poruszeni. Awans i emocje w socjalistycznej Polsce. [Feeling Moved: Advance and Emotion in Socialist Poland.] (Seria Historyczna 46) Wydawnictwo Krytyki Politycznej. Warszawa 2023. 439 S., Ill. ISBN 978-8-367-07580-0. (zł 74,90.)

At least three factors have contributed to making Magda Szcześniak's most recent book not only a highly valued contribution to the history of the Polish Socialist State, but also a remarkable success within the world of Polish public debate. Firstly, this book with a strikingly bright pink cover was published by Poland's largest leftist publishing house, *Krytyka Polityczna*, whose historical works are comprised of the translated classics of international historiography and promising publications of Polish scholars. Secondly, the author—a cultural historian at Warsaw University—places herself within the discussion around “people's history”

(*historia ludowa*). This historiographical debate has been focused not only within academia, but has also transferred over into Polish media and the public sphere in general. Thirdly, with the topic of social advancement in the Polish People's Republic, she addresses an issue of recent history, which a large segment of Polish society can apply to their family histories. Even though social advancement as a core element of both social policies and political discourse in the Polish People's Republic has been addressed by historians,¹ Sz.'s book is the first to both explicitly place the topic at the heart of her research and to reach a larger audience beyond the academic sphere.

In her study, the author presents a comprehensive history of the socialist post-war state, told through one of its central promises: equality and the possibility of upward social mobility for a large portion of the population. Employing the theoretical framework of conceptual and, primarily, emotional history, she tells a story of hope, broken promises, and disillusionment with the socialist idea. The title of the book, *Poruszeni*,² alludes to its main hypothesis, namely, that the upward mobility of individuals was accompanied by a strong emotional reaction (*poruszenie*, p. 36), and advancing individuals experienced very ambivalent emotional upheavals (*rozemocjonowanie*, p. 43).

Sz.'s research is mainly based on two types of sources, both of which for a long time have been usually approached rather skeptically by "traditional" historians: on the one hand, she discusses films and newsreels, diversifying the source pool through analysis of their reviews, their literary templates, and feuilleton-discussions on cinematography. On the other hand, she includes "competition memoirs" (*pamiętniki konkursowe*), i. e. texts produced in reaction to a call issued by scientific, political, or media institutions. These usually address a specific target group and a concrete topic, collected for sociological research, publication, and/or memory production. While the images of social advancement evoked by the films present the dominant narrative of the topic in the given period, by including memoirs, Sz. intertwines the hegemonic cultural and political discourse with the voices of those who were supposed to be the main beneficiaries of the socialist promise. In a skillfully crafted fashion, she presents how those different narrative strands on social advancement aligned and diverged. She does so against the backdrop of historical context, integrating the discourse on social advancement with the political constellations of the Polish People's Republic.

She lays out her arguments in five chapters, roughly following a chronological narrative and focusing on one specific emotional or anecdotal framing of social advancement for each specific period. In the first chapter, "Nowa skóra," (New Skin) Sz. presents the Stalinist discourse on social advancement as the promise of a collective modernization that individuals could benefit from by accepting the framework imposed by the state or, in the author's terms, by accepting the new "moral economy" (p. 75). The vacuum in the discourse about social advancement, created by the disavowal of the language of Stalinist propaganda following the 1956 "thaw," was filled by the memorialization of social advancement in competition memoirs, beginning in the early 1960s. Sz. analyzes the emotional structures dominant in those memoirs in the second chapter, "Walka z wzruszeniem" (Struggling with the Affect). She identifies the tension between the habitus of the upwardly mobile individuals original social background and the culture and ideals of the societal groups they are becoming a part of (in Bourdieuan terms, "habitus clivé") as the main source of emotional upheaval in the advancing subjects (pp. 156–157). Coping with this intrapersonal divide, the radically changed way of life, as well

1 Most notably in Agata Zysiak's 2016 study on socialist higher educational policy and the University of Łódź, which has recently also been published in English: AGATA ZYSIAK: *Limiting Privilege: Upward Mobility within Higher Education in Socialist Poland*, West Lafayette 2023.

2 Roughly translated to "the moved ones" or "touched by." The author herself uses the translation "Feeling Moved" in an English language journal article.

as the adaptation to the emotional standards of the new social position is what Sz. calls the “emotion work” (*praca nad emocjami*) accompanying upward social mobility (pp. 104–105).

In the third chapter, “Spojrzenie z góry” (Gazing from Above), she traces the element of emotional tension in the figure of the “intelligent z awansu” (p. 205; understood as a representative of the *inteligencja* that has experienced a social advancement), looking back at or returning to their milieu of origin. The tragicomic persona of the socialist plant manager, a popular character in films of the early 1970s, can be seen as the epitome of the discourse on social advancement. As Sz. argues, the plant manager, torn between his loyalty towards the economic interests of the plant for the socialist state, to which he owes his position, and the loyalty towards his class of origin, embodied by the plant’s workers. He, therefore, exemplifies the failing societal contract between the political elite of the “workers’ and peasants’ state” and their class of origin—the actual workers and peasants—that they have alienated themselves from (pp. 242–243.) In the fourth chapter, “Porażki i odmowy” [Failures and Rejections], she takes up this argument, quoting Jacek Kuroń’s and Karol Modzelewski’s 1965 “Letter to the Party”, that symbolized the disillusionment with the socialist promise. The inability of the socialist system to fulfill the promise of successful social advancement was also a frequent trope in films of the 1970s, depicting individual paths to failure. Sz. bases this chapter mostly on films produced by members of the intelligentsia, while the “perspective from below,” for example from memoir competitions, falls a bit short. However, she addresses this imbalance and argues that the main narrative on social advancement, or more precisely on the disappointment in it, in the 1970s was shaped by this intelligentsia, “explaining to the common people their own failure” (*tłumacz[ę] reprezentantom klasy ludowej ich porażkę*) (p. 309).

The final chapter, “Awanse i meżaliansy” (Advancements and Mésalliances), concludes both the chronological and the theoretical narrative of the book. Discussing the connection of love and social advancement, it shows how the socialist narrative of (collective) social advancement, provided by a loving state, became replaced by a capitalist story of individual effort and (romantic) luck by the end of the 1970s. In the conclusion, Sz. gives perspective on the following decade, dominated by the *Solidarność* movement, whose appearance, especially the first phase dominated by workers’ strikes, she links directly to the unfulfilled promise of social advancement (p. 334).

Sz.’s thorough work with the sources is evident on both the visual and the textual level. Her vivid and detailed, yet never convoluted, description of film plots and the ways social advancement is visualized in movie productions alternates with passages built on an array of quotes from the competition memoirs. Those explanations are illustrated by occasional movie stills, photos of archival documents, or newspaper pages. While the film stills can serve as a practical illustration of the text, the archival documents and newspaper articles appear somewhat arbitrarily chosen. They are usually not addressed in the text and often unreadable due to overly small font or poor image quality. However, this decision was presumably made by the publisher rather than the author, is the only (editorial) lapse in an otherwise very well-executed publication of a scholarly work that is also intended to reach a broader audience.

Sz.’s study is not only a significant contribution to the history of the Polish People’s Republic, rich in wide variety of sources and supported by a compelling theoretical foundation, but it is also an intriguing and extremely well-written book that punches far beyond its academic weight.

Gießen

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