

Harmonizing Identities: Jewish Composers and the Cultural Fusion of Tango in Interwar Poland's Third Space

Abstract. In exploring the infusion of Argentine tango into interwar Poland, this study delves into its unexpected impact on the country's cultural tapestry. Amid new-found independence, tango transcended borders, becoming a potent symbol of identity. The analysis probes the interplay of identities in Poland's interwar period, with a focus on the Jewish influence on Polish tango. Employing Homi K. Bhabha's "Third Space" and Stuart Hall's cultural identity theories, the paper navigates cultural negotiation, representation, and hybridity. Examples like Jerzy Petersburski's *To Ostatnia Niedziela* illustrate the dynamic fusion of Jewish and Slavic elements, challenging essentialist perspectives. The exploration extends to the Yiddish tango *Rivkele*, unveiling the nuanced interplay of cultural tensions, personal agency, and identity negotiation. Through these perspectives, the study enriches our understanding of how tango in interwar Poland transformed the musical landscape, shaping diverse identities and fostering cultural hybridization.

Keywords: tango, interwar Poland, hybridity, Jewish music, cultural identity.

Introduction

He [who] does not have secure roots which fix him in place ... must continually plot for himself itinerant cultural routes which take him imaginatively as well as physically, to many places and into contact with many different peoples The grounded certainties of roots are replaced with the transnational contingencies of routes.

(McLeod, *Beginning Postcolonialism* 1969, 215)

In the vibrant streets of Warsaw, a city far removed from the sultry cadences of the Latin world, an unexpected muse danced into existence—the tango. The intoxicating allure of Argentine passion weaved its way through the cobblestone alleys of the Eastern European metropolis. Here, in the bosom of new-found independence and cultural liberation, Poland fell under the spell of a music that transcended borders and whispered secrets of longing and desire. Chronologically, tango is a “turn of the century” event; it developed in the second half of the 19th century between Buenos Aires and Montevideo (Vega 2016, 29). Originating in the lower classes of both cities, it arose from the fusion of elements from Afro-Argentine and Afro-Uruguayan cultures, along with influences from Creole locals and various waves of European immigration. This artistic and cultural hybridization has shaped the tango into a significant symbol of identity in the Rio de la Plata region, transcending geographical boundaries and inviting diverse cultures into its transformative embrace (UNESCO 2008).

This exploration of tango's evolution uncovers a pivotal historical juncture: Poland's interwar period following its independence in 1918, after more than a hundred years of partitions by Prussia, the Austro-Hungarian and the Russian Empires (Davies 2001, 100–101). Within the dynamic context of a time characterized by sweeping social changes and a flourishing of artistic expression, tango emerges as a compelling catalyst, injecting fresh vitality and allure into Poland's popular music landscape. The journey here serves a dual purpose: first, to dissect the melodies and rhythms that resonated through Polish interwar society, and second, to delve into the intricate interplay of identities, particularly the intriguing question of Jewish influence, within this musical phenomenon. Thus, as the essay delves deeper, it will uncover how Polish tango, despite its geographical distance from its South American roots, functions as an illuminating lens through which to scrutinize the nuanced intersections of music, identity, and hybridization.

1. Theoretical Framework: Navigating Cultural Identity and Hybridity in the Jewish-Polish Tango

Within the realm of cultural studies and postcolonial theory, the analytical approach of this paper draws on the illuminating ideas of Homi K. Bhabha's "Third Space" (Bhabha 1994) and Stuart Hall's perspectives on cultural identity and diaspora (Hall 1994). These influential theoretical frameworks serve as valuable tools, offering insights into the intricate interplay of cultural elements and the ever-evolving nature of identities within the Polish interwar music scene. In this section, this paper explores these frameworks, providing a nuanced lens through which to examine the multifaceted dynamics of cultural negotiation, representation, and hybridity.

1.1. Homi K. Bhabha's Concept of Third Space

The concept of “third space” is a key idea developed by postcolonial theorist Homi K. Bhabha in his work, particularly in his influential 1994 book, *The Location of Culture*. Bhabha's concept of the third space is a complex and somewhat abstract notion that explores the dynamics of cultural identity, hybridity, and the effects of colonialism and cultural contact. In essence, the third space represents an in-between or liminal space that arises when two cultures or identities interact, especially in the context of colonialism and postcolonialism. It's neither the dominant culture (the first space) nor the subordinate culture (the second space), but a space where new forms of identity and culture can emerge through the interplay and negotiation between the two (Bhabha 1994, 37).

Bhabha emphasizes the idea of cultural hybridity in the third space, where cultures mix and influence each other in unexpected ways. It's not a simple blending, but a complex process in which elements of both cultures are transformed and reconfigured. The third space is characterized by ambiguity and contestation and is a site of struggle where dominant and subaltern cultures clash and negotiate their positions. This ambiguity challenges fixed notions of identity and culture. In the third space, individuals and communities negotiate their cultural identities and create new forms of expression and identity that may not conform to traditional or colonial categories. Bhabha sees the third space as a site of potential resistance and agency, where subaltern groups can assert their agency and challenge oppressive power structures (Bhabha 1994, 37).

1.2. Stuart Hall's Theories of Cultural Identity and Representation

Stuart Hall, a prominent cultural theorist, presents a similar perspective on cultural identity, emphasizing its dynamic and socially constructed nature. He rejects the notion of fixed and essential identities and proposes instead that identities are constantly evolving constructs shaped by various forms of representation. Syncretism, as Hall describes it, is the process by which elements from different cultures are critically appropriated and blended. This mixing goes beyond mere borrowing; it involves a disarticulation of established signs and a rearticulation of their symbolic meanings. This process of deconstruction and reconstruction is not passive; it is an active, creative endeavor that challenges the dominance of the master codes of the dominant culture, including language, images, and symbols (Hall 1994, 236).

Central to Hall's ideas is the concept of representation itself, where he argues that cultural texts actively influence how individuals perceive themselves and others. Cultural representations, including media, art, and discourse, are not passive reflections of reality but powerful agents in the construction and shaping of identities (Hall 1994, 222). Hall's theory of cultural identity is also closely linked to the notion of cultural politics, in which different groups engage in struggles over meanings and representations, negotiating how they are represented and recognized in society (Hall 1994, 226). This perspective recognizes the complexity of identity, acknowledging that individuals often inhabit multiple and intersecting identities influenced by factors such as race, gender, ethnicity and social class (Hall 1994, 226). Before delving straight into the analysis of concrete musical examples within this theoretical framework, it is important to provide a brief overview of the history of tango in Poland.

2. Tango's Journey in Poland: A Fusion of Cultures

In her article, Juliette Bretan delves into the revitalized atmosphere that accompanied Poland's regained independence in 1918 (Bretan 2017). This period coincided with a wave of jazz, tango, and cabaret that swept across Europe from west to east. The rebirth of the Polish state after 123 years of partitions and conflict set the stage for a renewed cultural movement to flourish. This new-found sense of freedom provided an ideal backdrop for innovation as Poland welcomed modernity into its brand-new borders. Drawing on influences from both East and West, the nation created a distinctive musical identity that resonated with its global aspirations (Bretan 2017).

The introduction of tango to Poland can be traced back to 1913 when Victor Jacobi's opera *Targ na Dziewczęta* (Girls' Market) was performed in Warsaw. Although this performance had limited direct impact, the tango gained momentum in Poland through gramophone records, radio broadcasts, and media coverage. Polish tangos developed a unique character influenced by Klezmer music, featuring softer melodies and harmonies that diverged from traditional bandoneon rhythms. This evolution reflected the emotional nuances of Polish light music at the time, making tango an integral part of Poland's revitalized popular music scene (Bretan 2017, “First steps”).

The interwar period, until the mid-1920s, saw tango sharing the dance floor with other popular styles such as one-step, shimmy, fox-trot, and waltz. However, it wasn't until 1925 when Zygmunt Wiehler composed "Nie dzis, to jutro" (If not today, then tomorrow) for Hanka Ordonówna that Polish tangos gained widespread popularity. This tango fever in Poland was primarily fueled by foreign recordings as Warsaw wasn't a hub for touring Argentine musicians like Paris or Berlin. Poland's readiness to embrace exotic novelties contributed to the tango's rapid adoption. As Placzkiewicz suggests (Placzkiewicz n.d.),

The trend of the tango in Poland originated from the West. However, it's important to note that Warsaw, unlike Paris, Madrid, or Berlin, wasn't a destination for artistic embassies of Argentine musicians and singers touring the world. The tango found its way to Poland through gramophone records, newspaper rumors, and radio broadcasts. Poland was simply ready to embrace it, as there had always been a sort of appetite for exotic novelties.

Chór Dana, founded in 1928, played a significant part in popularizing tango in Poland. They adopted Argentinian melodies and included songs in Spanish in their repertoire, contributing to the tango's allure. Mieczysław Fogg, a member of the group, recounted how they adopted beloved Argentinean melodies and perfected the Spanish accent under the tutelage of the wife of the co-owner of a local lingerie factory called Asco (Bretan 2019). The success of evoking the Argentine origins of the tango was not limited to Chór Dana, however. Meanwhile, the Gold Orchestra, led by Henryk and Artur Gold, transitioned to tangos and waltzes already in 1925, creating an exotic and nostalgic atmosphere (Bretan 2017, "First steps"). Another important figure of the period was Jerzy Petersburski, a prolific Jewish songwriter that created a vast repertoire including popular songs, tangos, foxtrots, and waltzes (Cyfrowa Biblioteka Polskiej Piosenki n.d., "Jerzy Petersburski").

During those years the *Qui Pro Quo* cabaret theater and the *Morskie Oko*, led by Julian Tuwim and Marian Hemar, engaged in a spirited rivalry for prominence, featuring rising interwar stars such as Eugeniusz Bodo, Mieczysław Fogg, and Hanka Ordonówna. This constellation of artists collectively defined the vibrant era. Mieczysław Fogg, known for his deeply expressive voice and versatile style, became a popular crooner who skillfully imbued popular melodies and tangos with an aura of intimacy and sentimentality. Alongside him, artist Hanka Ordonówna emerged as a multifaceted icon, captivating audiences with her acting, singing, and dancing talents. Her seamless integration of tango into her performances, both on stage and in film, solidified her status as a symbol of the era's dynamic entertainment scene (Bretan 2017, "First steps").

Despite challenges such as the Wall Street Crash in 1929, Poland's tango culture flourished during the Great Depression. The establishment of the *Adria Café* in 1931 played a pivotal role in fostering this musical genre (Webber 2018). At the same time, *Syrena Records*, a record label founded in 1904 under Juliusz Feigenbaum's leadership, played a vital role in documenting Poland's diverse musical landscape. Feigenbaum, the founder of *Syrena Records*, embodied this ambiance perfectly. He was a Catholic with Jewish heritage and had a diverse career as a musician, composer, inventor, and entrepreneur (Bretan 2017, "A whirl of influences"). In 1929, the company's adoption of advanced electric recording technology led to better-quality shellac discs and a name change to *Syrena-Electro*. The company emerged as a cornerstone of Poland's interwar music scene, offering various genres, including waltzes, foxtrots, pasodobles, slow foxes, polkas, and rumbas. Director-composer Henryk Wars played a pivotal role in the company, not just composing some of the most well-known songs of the time, such as the classic "Miłość ci wszystko wybaczy" (Love forgives all) but also fostering other Jewish composers (Petersburski, among others), helping them to produce their music (Cyfrowa Biblioteka Polskiej Piosenki n.d., "Henryk Wars").

Through active engagement with the tango, a unique Jewish identity began to take shape within the Polish tango scene. This identity was not a mere mirror reflecting Argentine or Polish culture but rather a distinct representation of the Jewish experience in Poland. It incorporated themes deeply rooted in Jewish traditions, values, and cultural nuances. The tango functioned as a cultural text that actively participated in the construction of this Jewish identity. It was far from being a passive reflection of reality; instead, as Hall would suggest, it emerged as a dynamic force that actively influenced how Jewish individuals perceived themselves and their cultural community within the broader Polish context (Hall 1994, 222).

In the lead-up to World War II, tenor Janusz Poplawski recorded the poignant tango "Złociste chryzantemy" (Golden Chrysanthemums), symbolizing the end of an era and the impending war. The song's imagery and heartfelt lyrics served as a farewell to carefree days. In an atmosphere of uncertainty, the echoing notes of "Złociste chryzantemy" were captured, creating a musical snapshot that would come to symbolize both the

end of an era and the impending upheaval of war, before Germany invaded on September 1st. The lyrics paint a vivid picture—golden chrysanthemums, delicately held in a crystal vase, adorn a piano. In this scene, sorrow and grief find solace as tearful reflections are met by hands reaching out to the ethereal blossoms. Amid the delicate imagery, a haunting question is whispered into the air: “Why did you leave?” The melancholic melody and heartfelt words linger like a farewell to the carefree days that are fading away (Placzkiewicz n.d.).

3. Intersection of Racial Identity and Music Composition: A Lens on the Question of “Jewishness” in Music

In his comprehensive work entitled “Nationalism, Chauvinism and Racism as Reflected in European Musical Thought,” Andrzej Tuchowski explores the complex interplay of these concepts within the musical landscape of the interwar period. A particularly valuable chapter of his work for the purposes of his paper here focuses on the consideration of the Jewish question within the realm of Polish music (Tuchowski 2019, 116–127). This exploration serves as a guide to navigating the perspectives of early 20th-century intellectuals. Tuchowski’s analysis invites the reader to examine the prevailing views on the Jewish question and its impact on composition, offering insights into the intersection of culture, ethnicity, and musical creativity during a transformative period in history.

In his writings on the “Jewishness” of Polish music, Józef Reiss (1879–1956), a prominent Polish musicologist and music encyclopedist, explores the relationship between racial identity and musical composition in what it could be considered an exploration of the Polish *Rassenkunde* (Reiss 1928), drawing from previous German theories on the topic (Gunter 1922). He contends that racial characteristics manifest in musical expression and influence the creative inclinations of composers. This perspective suggests that distinct musical qualities associated with different races and nations influence elements such as melody, rhythm, and emotional content. Reiss’s critique is particularly directed at Jewish composers, highlighting what he perceives as a lack of authenticity in their efforts to create music that he deems “Jewish enough.” He contends that composers should inherently infuse their compositions with characteristics unique to their ethnic backgrounds. In the case of Jewish composers, Reiss implies that their music should unmistakably reflect the distinctive cultural and historical experiences of the Jewish people (Tuchowski 2019, 117–119).

Another participant in the discourse on racial issues in music was Zofia Lissa, a young scholar in the 1930s. Despite her later embrace of Marxist-Leninist views, in 1934 she surprisingly spoke favorably of “racial science” and recognized the potential of anthropological research into the racial aspects of artistic phenomena (Tuchowski 2019, 123). Lissa distinguished between the scientific study of human races and racism as a political doctrine aimed at establishing the dominance of one race over others. While she acknowledges the potential harm, she sees value in exploring “racism” within the realm of science. It is worth noting that the term “racism” had a different connotation at the time, more in line with what we would now call ethnic studies. According to these views, the racial identity of composers creates predispositions and can provide some insight into their musical creations (Tuchowski 2019, 123–127).

As this paper delves into the complexities of racial identity’s influence on artistic expression, it’s intriguing to apply this perspective to the realm of music. During the interwar period in Poland, a fascinating fusion of Slavic elements intertwined with global inspirations emerged in the music scene. This will be examined in the following lines.

4. From Warsaw to Moscow: The Polish Tango’s Journey through the Tango “To Ostatnia Niedziela” (*Utomlyonnoye Solntse*)

In 1936, composer Jerzy Petersburski, in collaboration with lyricist Zenon Friedwald, embarked on a remarkable musical journey with the creation of “To Ostatnia Niedziela” (The Last Sunday). The musical composition captures the profound farewell between former lovers, an intense emotion that transcended cultural boundaries at the time. This song found a special place in the hearts of listeners, becoming a classic song and a canvas for various artists, most notably Mieczysław Fogg (Fogg 1936).

The song opens with a melancholic tone through the usage of a minor key, significantly slower tempo than the traditional Argentinian tangos, rubato and emotional dynamics. A lush orchestration, including instruments like the bandoneon and violin evoke a sense of nostalgia and emotion, with tango syncopated rhythms (eighth note rhythms interspersed between sixteenth notes) resonating further intensifying the dramatic atmosphere. The bandoneon, with its melancholic and expressive timbre, holds a special place in the

world of music, particularly within the context of Polish tango orchestras. Originating from South America, this enigmatic instrument's sound (similar to the traditional accordion) is characterized by its haunting and somewhat mournful quality, which effortlessly infuses the music it touches with nostalgia and sentiment. The instrument is distinguished by its unique features: multiple reeds that vibrate when air is pumped through them, a button keyboard on both sides for different pitches, and bisonoric capabilities allowing two pitches per button (Marcelo Drago 2008, 16–18). Its capacity to sustain notes and shape phrasing enabling subtle shifts in volume and tone allows musicians to convey deep emotions, making it an ideal choice for music that seeks to evoke this type of melancholy and introspection. Additionally, the prominent use of the clarinet in the accompaniment in “To Ostatnia Niedziela” mirrors the way the instrument is often featured in klezmer music. Mournful, yet spirited, the sound of the clarinet evokes the distinctive character of Jewish melodies. Another defining element of klezmer music present here is the recurring presence of the “doina,” an improvised and expressive cadenza, often performed on the clarinet or violin, which serves as the introductory passage for the song (Lader 2015).

Lyricaly, “To Ostatnia Niedziela” tells a story of lost love and bittersweet memories, of farewell, and the song's character evokes a sense of introspection, allowing listeners to connect and reflect with their own emotions. These aspects of the music are reminiscent of the Yiddish concept of *Haimishkeit* (longing for the world as we found it) which conveys a sense of warmth and familiarity associated with traditional Jewish life (Brent 2020). This feeling of cultural melancholy could be seen as reflective of the yearning for the past and a way of life that may have been disrupted or lost. The theme of nostalgia and longing for a past love is a universal sentiment, but it could also be interpreted as echoing the Jewish diaspora experience, where memories of a homeland and lost connections are often cherished. The chorus lyrics follow (Fogg 1936):

Polish:

To ostatnia niedziela
dzisiaj się rozstaniemy,
dzisiaj się rozejdziemy
na wieczny czas.
To ostatnia niedziela,
więc nie żałuj jej dla mnie,
spójrzysz czule dziś na mnie
ostatni raz.

English:

This is the last Sunday,
today we will part,
today we will say goodbye
for eternity.
This is the last Sunday,
so don't regret it for me,
look tenderly at me today
for the last time.

As the tango grew in popularity, it inadvertently became intertwined with the turbulent history of World War II. During the war, “To Ostatnia Niedziela” found itself in the most harrowing of circumstances. Its haunting melody accompanied Jewish prisoners on their tragic marches within the confines of concentration camps. The song served as a stark and unintentional soundtrack to the unbearable suffering and hardship endured by those interned in these camps (Fogg 1936, description). After the war, the tango underwent a transformation as it crossed into Soviet lands. A Russian version entitled “Utomlyennoye Solntse” (Weary Sun) was arranged by Iosif Alveg and performed by the celebrated Leonid Utyosov. This adaptation marked the beginning of a deep and lasting connection between the song and the Russian people. The impact of “Utomlyennoye Solntse” transcended the war's end. It became an integral part of the Russian cultural fabric—a reflection of shared experiences and a testament to the indomitable human spirit. Its timeless qualities found their place in cinematic productions like Nikita Mikhalkov's *Burnt by the Sun* (1994), further solidifying its status as one of Russia's most beloved tangos (Fogg 1936, description).

In the case of “To Ostatnia Niedziela”, elements of Jewish musical heritage can often be discerned, where the individual voices of Jewish composers may introduce nuanced elements that reflect their cultural identity and historical narrative. Thus, Lissa's previous assertion that musical expressions can retain features associated with their racial or national background has some validity (Tuchowski 2019, 123). While Lissa's perspective offers valuable insights into how cultural and historical contexts can shape artistic output, it is necessary to approach it critically. Essentialism, the notion that certain characteristics are inherent to certain racial or ethnic groups, can oversimplify complex creative processes: even if ethnicity may influence an artist's point of view, artistic expression results from a complex interplay of elements.

Adding to that, Bhabha's concept of the third space emphasizes here the in-between, liminal spaces that emerge when different cultures or identities interact (Bhabha 1994, 38). This concept allows us to explore how the tango evolved as it moved from its Polish origins to Russia, carrying with it elements of Jewish musical heritage. In the third space, cultural hybridity occurs, where different cultures mix and influence each other in unexpected ways. This is particularly relevant to the tango's transformation, as it integrated elements of Jewish musical heritage into its melodies and arrangements during its journey. The third space is also characterized by ambiguity and contestation, challenging fixed notions of identity and culture. In the case of "Ostatnia Niedziela", the tango's adaptation and reinterpretation in Russia reflected a negotiation of cultural identities and expressions (Fogg 1936). Russian performers and audiences engaged with this music in a way that was both influenced by their cultural context and enriched by the tango's distinct Jewish elements. In the following section, this paper will delve into the complex interplay of identities in the tango "Rivkele" (Białostocki 1932) which further illustrates the dynamics of the third space and cultural hybridity. This composition, deeply rooted in Yiddish and Polish themes, offers a compelling exploration of how music can transcend cultural boundaries and create a space where diverse identities converge and evolve.

5. Yiddish Tango between Racial Tensions: The Tale of Rivkele

Created by the Polish Jewish composer Zygmunt Białostocki, the tango "Rebeka" (in Yiddish: Rivkele) stands as one of his most popular and frequently recorded musical creations. With ingenious artistry, Białostocki seamlessly integrated fragments of well-known Chasidic niggunim melodies (religious Jewish vocal music) into the fabric of the composition (Stern n.d.).

The story revolves around the touching account of a Jewish shop assistant struggling with poverty. Her life takes an unexpected turn when, while buying a newspaper, she falls in love with a handsome non-Jewish man. Through her dreams, she imagines a more promising future with him. The tango masterfully portrays the intricate dance between longing, social boundaries, and aspirations for a better existence (Bretan 2020). Although this song is presented in various editions in Polish and Yiddish, this analysis is only concerned with the Yiddish version. In this rendition, the character of Rivkele steadfastly resists the advances of a Polish nobleman because of her unwavering devotion to Jewish traditions and values. This adaptation adds complex layers of cultural tension and personal conviction to the narrative, encapsulating a profound clash of identities and emotions. The lyrics of the Yiddish version follow (Grochowski 2021):

I won't ask
more than a small dowry.
For me you'll convert [to Christianity],
and in my palace I'll take you to me...

Oh, you my destined one,
your sweet words
are as beautiful as you are
But my father and mother and the whole town
will curse me:

'Rivkele the small
charming beautiful one
has run off with a Christian
And instead of a synagogue she goes to church.'
I'll only be your friend.

The story of the Yiddish tango "Rivkele" offers a fascinating lens through which questions of agency and cultural negotiation can be examined. Stuart Hall's cultural politics theorization underscores the pivotal role of culture in shaping identities and power dynamics (Hall 1994, 226). Within the context of "Rebeka"/"Rivkele", the central character, Rivkele, embodies agency through her actions and choices. Her initial attraction to a non-Jewish man, followed by her subsequent resistance rooted in her commitment to Jewish traditions and values, highlights the negotiation of identities.

The song's fusion of Yiddish and tango elements serves as a living embodiment of Homi Bhabha's concept of hybridity (Bhabha 1994, 37). It masterfully blurs the boundaries between cultural traditions, giving rise to a unique cultural creation that defies easy categorization. This intricate amalgamation reflects the multifaceted nature of identity and culture, especially in contexts marked by racial and cultural tensions. Within Bhabha's conceptualization of resistance within the third space, Rivkele's character continues to exemplify this dynamic. Her actions and choices become a testament to the complexities of cultural negotiation, as she navigates the clash between religious and cultural values. The lyrics and narrative vividly depict this collision, shedding light on the intricate web of representation and identity woven into such encounters (Grochowski 2021).

Conclusion

In retrospect, the interbellum period in Poland stands as a pivotal era marked by the transformative fusion of Argentine and Polish cultures within the tango scene. Introduced through various media such as gramophone records, newspapers, and radio broadcasts, tango quickly rose to prominence and reshaped the country's musical landscape. Influential figures such as Henryk Wars, Mieczysław Fogg, Hanka Ordonówna, and Jewish composers Artur Gold, Jerzy Petersburski, and Dawid Białostocki were instrumental in promoting this cultural shift. Moreover, the significant contributions of the Jewish community, facilitated by Syrena Records, added another layer of complexity to the tango narrative, giving rise to genres such as Yiddish-Polish tango and Jewish tango in Poland, which skillfully weave together diverse cultural influences.

When viewed through the analytical frameworks of Homi Bhabha and Stuart Hall, and considering previous scholarly insights from the perspectives of Zofia Lissa and Jozéf Reiss on the concept of Jewishness in music, tango emerges as a veritable third space that defies easy categorization. It represents a musical hybridity that transcends the boundaries of Argentine, Polish, and Jewish influences, a testament to the processes of negotiation and representation at play. This fusion embodied fluid identities and vividly demonstrated music's ability to transcend cultural divisions. The enduring legacy of this tango phenomenon, born of the collaborative efforts of both Jewish and non-Jewish musicians, continues to resonate today. It serves as a lasting testament to the interplay of cultures and the power of music to bridge divides, creating a cultural tapestry that remains a poignant reflection of its time. In tango's melodic strains and lyrical tales, one can find not only the voices of the past, but also a profound reminder of the enduring human spirit and its ability to find harmony amid diversity.

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Suderinti tapatybes: žydų kompozitoriai ir kultūrinė tango sintezė tarpukario Lenkijos trečiojoje erdvėje

Santrauka

Išsamioje studijoje nagrinėjamas argentinietiško tango skverbimasis į tarpukario Lenkiją, atskleidžiamas netikėtas šio žanro poveikis šalies kultūriniam audiniui. Atgautos nepriklausomybės fone tango peržengė sienas ir tapo galingu lenkų tautos tapatybės simboliu. Analizuojama sudėtinga tapatybių sąveika tarpukario Lenkijoje, ypatingą dėmesį skiriant žydų įtakai lenkiškajam tango. Straipsnio teoriniai principai grindžiami įžvalgiomis Homi K. Bhabha'os *trečiosios erdvės* ir Stuardo Hallo kultūrinio tapatumo teorijomis. Minėtos sistemos suteikia tvirtą pagrindą, padedantį orientuotis sudėtingame ir dinamiškame kultūrinių derybų, reprezentacijos ir hibridiškumo kontekste. Per šią prizmę siekiama atskleisti transformuojantį tango vaidmenį formuojant daugialypę tapatybę Lenkijos aplinkoje. Tyrimas remiasi konkrečiais pavyzdžiais, o vienas jų – Jerzy Petersburskio tango *To Ostatnia Niedziela*, kuris tinka kaip iliustratyvus atvejo analizės objektas. Ši kompozicija reprezentuoja dinamišką žydų ir slavų elementų sintezę lenkiško tango atveju ir veiksmingai meta iššūkį esencialistinėms perspektyvoms, kuriomis bandoma supaprastinti kultūrinį sudėtingumą. Nagrinėjant šį ir kitus kūrinius, atskleidžiami tapatybės derybų, kultūrinės simbiozės ir sudėtingo įvairių elementų susipynimo sluoksniai, būdingi tarpukario Lenkijos muzikiniam garsovaizdžiui.

Tyrimas apima ir žydų tango *Rivkele*, sąlygojantį subtilių kultūrinių įtampų, individualaus tarpininkavimo ir derybų dėl tapatybės sąveikos suvokimą. Šis konkretus tyrimo aspektas atskleidžia, kaip tango aktyviai dalyvavo kuriant unikalią žydų tapatybę platesniame Lenkijos sociokultūriniame kontekste. Žydiškasis tango yra ne tik muzikinio importo apraiška, bet ir priemonė, padedanti įveikti sudėtingas kultūrinės dinamikos, individualaus tarpininkavimo ir tapatybės kūrimo sankirtas. Šios kruopščiai nagrinėjamos perspektyvos gerokai praturtina mūsų supratimą apie tai, kaip tango tapo transformuojančia jėga tarpukario Lenkijos muzikiniame garsovaizdyje. Jame neapsiribojama paviršutiniška apžvalga, bet yra atskleidžiami įvairūs kultūrinių derybų ir hibridiškumo sluoksniai, būdingi šiam istoriniam tarpsniui. Daugialypės tapatybės formavimasis platesniame kultūrinės hibridizacijos kontekste tampa svarbiausiu akcentu, parodančiu ilgalaiķį tango palikimą formuojant tarpukario Lenkijos socialinį ir kultūrinį audinį.

Apibendrinant galima teigti, kad tyrimas atskleidžia argentinietiško tango įtaką tarpukario Lenkijos kultūriniam audiniui. Pasitelkiant teorines sistemas, analizuojant ryškiausius kūrinius ir atskleidžiant niuansuotą kultūrinių elementų sąveiką, reikšmingai prisidedama prie supratimo, kaip tango tapo katalizatoriumi, pakeitusiu muzikinį garsovaizdį, suformavusiu įvairias tapatybes ir paskatinusiu unikalią kultūrinę hibridizaciją tarpukario Lenkijoje.