

Mirrors and Lenses: Multiple Views on Recognition in Holocaust Literature

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Abstract : There are a number of similarities between survivor literature and Holocaust fiction for children and young adults. The paper explores three facets of the parallels of recognition found specifically between Livia Bitton-Jackson's memoir of her experience during the Holocaust as an inmate in Auschwitz, *I Have Lived a Thousand Years* (1999) and Morris Glietzman series of Holocaust fiction. While Bitton-Jackson reflects on her past and Glietzman designs a fictive character, both are judicious with what they are willing to impart, only providing information about their appearance or themselves when it impacts others or when it serves a necessary purpose to the story. Another similarity lies in another critical aspect of many works of Holocaust literature - the idea of being 'representatively Jewish'. The authors come to this idea from different angles, perhaps best explained as the difference between showing and telling, for Bitton-Jackson provides personal details, and Glietzman constructed Felix arguably with this idea in mind. Interwoven through their journeys is a shift in perspectives on being recognized -- from wanting to be seen as individuals to being seen as Jew. With this, being Jewish takes on different meaning, both youths struggle with being labeled as something they do not truly understand, and may have not truly identified with, from a label, to a death warrant. With survivor literature viewed as the most credible and worthwhile type of Holocaust literature and Holocaust fiction is often seen as the least (with children's and young-adult being the lowest form) the similarities in approaches to telling the stories may go overlooked or be undervalued. This paper serves as an exploration in the some of parallel messages shared between the two.

Keywords : holocaust fiction, Holocaust literature, representatively Jewish, survivor literature

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