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Linguistics and Translation Studies

Sonority-Based Analysis vs. Complex-Sound Analysis of the Word-Initial Consonant Clusters in English and in Slovak

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Abstract

Traditionally, the universal phonological principle known as the Sonority Sequencing Generalization (SSG) governs the phonotactics of syllable onsets and codas. Nonetheless, one of the latest approaches to syllable structure – the CVX theory – relativizes the reliability of this principle and analyses the syllable on the basis of a complex sound. This paper presents a comparative analysis of the word-initial consonant clusters in English and in Slovak in terms of both the sonority-based analysis and the complex-sound analysis. The research has shown that while the complex-sound analysis seems to be more suitable for English, the sonority-based analysis is more suitable for Slovak.

Keywords: sonority-based analysis, complex-sound analysis, consonant cluster, English, Slovak

1 Introduction

A core term for the traditional acoustic and/or perceptual delimitation of a syllable is sonority – the relative loudness of a sound given by the functioning of vocal cords and the opening of cavities (see, e.g., Ladefoged 221; Giegerich 132). Most phonetically oriented textbooks mention that “a syllable is a sequence of sounds containing one peak of prominence” (O’Connor and Trim 240). The prominence of a sound is given by its inherent sonority, length, stress, special intonation, or by combinations of these (for details, see Jones 55). O. Jespersen (1904) was the first linguist to arrange all speech sounds on the so-called sonority scale. The most sonorous sounds (the top of the scale) are usually those with an intrinsically voiced character, i.e. vowels and approximants, while sounds with a lower degree of sonority (the bottom of the scale) are those that can be voiced or

voiceless, i.e. stops and fricatives (see, e.g., McMahon). Since that time, the notion of sonority and the sonority hierarchy has been discussed in a number of publications on the syllable and related issues (see, e.g., Clements for more information). The structure of the sonority hierarchy in a particular language then depends on the type and number of speech sounds in the given language (cf. Tab. 1, 2).

In general, it can be said that the syllable, as the smallest unit of continuous speech, comprises three phases: initial (onset), central (peak) and final (coda). The nucleus or the peak formed by a vowel or by syllabic consonants is the main phase. Sounds with the ability to form the peak of the syllable are called sonants. The other two phases of the syllable may be filled with non-sonants (consonants). The possible number and structure (i.e. combination) of consonant elements in onsets and codas is given by language-specific phonotactic rules and by the universal phonological principle which is known as the Sonority Sequencing Generalization (for details see, e.g., Rubach; McMahon).

The Sonority Sequencing Generalization (SSG), which governs the shape of both syllable onsets and codas, states that “the sonority of segments must decrease towards the edges of the syllable in accordance with the following scale: nucleus – liquids – nasals – fricatives – stops” (Rubach 213).

In other words, the peak or the centre of the syllable is the most sonorous sound and the sonority of other syllable segments decreases towards the margins. For example, in the monosyllabic word *pet* [pet], the vowel [e]¹ is the sound with the highest degree of sonority, whereas the elements [p] and [t] occupy the lowest level in the sonority scale and can form only the margins of the syllable.

A significant exception to this rule is represented by the consonant /s/, whose occurrence at the beginning of onsets violates the SSG in many languages (for details see McMahon 108), as I will also mention later in my analysis.

Syllable is a key term in the phonetic and phonemic description of a language and its structure. Although linguists agree on the fact that native language users can intuitively count the number of syllables in a word, linguistic definitions of the substance, origin, structure and function of this unit are not uniformly subscribed to (see, e.g., Abercrombie; Romportl; Roach; Gregová, 2008).

One of the recent theories of syllable structure is the CVX theory by S. Duanmu (2009), which claims that CVX is the upper limit of syllable size in all languages. All three syllable parts (C, V and X²) can be a complex sound and any extra consonants at word edges are easily accounted for by morphology – the Affix Rule³, the Potential Vowel⁴, and the Anti-Allomorphy⁵. The crucial concept for syllable analysis in terms of this morphological approach to its structure is – as Duanmu mentions – the notion of a complex sound based on the minimalist feature theory and the articulator-based feature geometry (Duanmu 35, see also Tab. 3).

A complex sound is characterized by a gestural overlap of at least two sounds (Duanmu 25). This ‘overlapping’ or merging of sounds is governed by the No Contour Principle, according to which “an articulator cannot make the same feature twice within one sound” (ibid. 174). This means that the only sounds that can form a complex sound are those whose articulatory features overlap (ibid. 5), because overlapping gestures are made simultaneously. And thus a complex sound – consisting of originally two sounds with overlapping gestures or features – takes just one timing slot. For example, the gesture of [b] is Labial

and that of [r] is Coronal; they are independent and can overlap. Therefore [br] forms a complex sound and fits into a single slot. On the other hand, conflicting gestures must be made in a sequence and require more than one timing slot; they cannot overlap. For example, a complex sound cannot be characterized simultaneously by both [+nasal] and [-nasal], and that is why a consonant cluster [bm] cannot represent a complex sound (for details see Duanmu).

Duanmu evaluates his theory of the syllable on five languages – Standard Chinese, Shanghai Chinese, Jiarong, English and German. In order to exemplify the advantage of the analysis of consonant clusters in onsets and codas in terms of the notion of a complex sound, he compares the sonority-based analysis to the complex-sound analysis of consonant clusters in English onsets (Duanmu 168–179). The author comes to the conclusion that when the word-initial consonant /s/ is excluded from the syllable structure⁶, the occurring clusters do not satisfy the Sonority Sequencing Generalization, but “all English onset clusters can be represented as a complex sound” (ibid. 179), which requires only one timing slot, or they can be accounted for by morphology (see notes 2–4). Simply stated, most of the word-initial onset clusters in English violate the traditional analysis based on the sonority of sounds, but it seems that all of them satisfy the complex-sound analysis.

However, the application of the CVX theory of the syllable to Slovak (see Gregová, 2011) has shown that in the Slovak language, which allows maximum four-consonant clusters in the onset, not all word-initial consonant sequences can be treated as complex sounds or can be supported by morphological rules, and at least a two-slot onset template is required in this language⁷ (for details see ibid.). Thus the question arises here: if the Slovak word-initial consonant clusters do not satisfy the complex-sound analysis, do they satisfy the sonority-based analysis?

In order to answer this question I have decided to analyse all possible onsets, i.e. word-initial⁸ consonant clusters, in English and in Slovak. First, the sonority-based and the complex-sound analysis of the English word-initial consonant clusters – as carried out by Duanmu – will be briefly introduced in order to illustrate the methodology and crucial terminology of the traditional and the new approach to the structure of the syllable. Then the same types of analyses will be carried out in Slovak, a language that is typologically different from English and that seems not to satisfy the complex-sound analysis. The results of these analyses and their comparison will be summarized in the Conclusion.

2 The sonority-based analysis of the word-initial consonant clusters in English

As mentioned above, “the sonority of a sound is its relative loudness compared to other sounds, everything else [...] being equal” (Giegerich 132). In English, as well as in other languages, there are several less or more detailed versions of the sonority scale. They all agree on vowels as the most sonorous sounds, i.e. always at the top of the hierarchy, and obstruents, i.e. fricatives and stops, as the less sonorous sounds, at its bottom end. For example, A. McMahon’s hierarchy: low vowels – high vowels – glides – liquids – nasals – voiced fricatives – voiceless fricatives – voiced plosives – voiceless plosives (107) or Zec’s slightly different scale with its different ordering of fricatives and stops: low vowels – mid vowels – high vowels – rhotics – laterals – nasals – voiced fricatives – voiced stops – voiceless fricatives – voiceless stops (178).

Duanmu's analysis of consonant clusters is based on four degrees of consonants' sonority as introduced by Kenstowicz (1994): glides (degree of sonority 4) – liquids (degree of sonority 3) – nasals (degree of sonority 2) – obstruents (degree of sonority 1). The Minimal Sonority Distance (MSD) for the word-initial onset clusters in English is 2 (Duanmu). This means that the sonority of the second consonant in the CC cluster should be "at least two degrees higher than that of the first" (ibid. 168). For example, CC cluster [pr]: the sonority degree of [p] is 1, the sonority degree of [r] is 3, the MSD is 2, i.e. [pr] is a good onset cluster. But for example, CC cluster [sn] does not satisfy the MSD: the sonority degree of [s] is 1, the sonority degree of [n] is 2, so the MSD of this cluster is only 1 (for details, see Duanmu 168–169). The sonority analysis of all possible and (even) impossible English word-initial clusters has revealed that in English, there are many clusters that do not satisfy the MSD. On the other hand, many CC clusters that meet the condition of the MSD do not occur in the language (ibid.). In order to give a complete picture of a sonority-based analysis of the English consonant clusters, I will now specify all word-initial consonant clusters in terms of the Kenstowicz sonority scale and the principle of the Minimal Sonority Distance.

The maximum number of consonants at the beginning of English words is three (cf. e.g. Giegerich; Roach). There are 55 word-initial two-consonant clusters in the English language (see Gregová, 2010). The first element is usually /s/ and the second segment is one of the approximants /l, r, w, j/ (see also Roach 73; Duanmu 160).

Initial CC clusters in English

starting with oral plosive: pr, pl, pj, pw, pf, ps, pʃ, br, bl, bj, tr, tw, tj, dr, dj, dw, kr, kl, kw, kj, km, kn, kv, gr, gl, gw (26)

starting with nasal plosive: nj, mj, mw (3)

starting with fricative: fl, fr, fj, vj, vw, θr, θw, θj, st, sp, sk, sl, sw, sn, sm, sf, sj, sr, sv, zl, ʃr, ʃm, ʃn, ʃp, ʃw, hj (26)

starting with approximant: –

starting with affricate: –

(Gregová, 2010)

Six CC clusters [pf, ps, pʃ, km, kn, kv] out of 26 CC clusters starting with an oral plosive do not satisfy the MSD (see Tab. 4). All CC clusters starting with a nasal plosive fulfil the MSD condition. In the group of the word-initial CC clusters starting with a fricative, 10 CC clusters [st, sp, sk, sn, sm, sf, sv, ʃm, ʃn, ʃp] do not satisfy the MSD (Tab. 4). All in all, 16 word-initial CC clusters in English out of 55 do not satisfy the MSD, which makes 29%. This means that almost one third of the existing initial CC clusters in English violate the principle of the MSD. Even if we accept the special status of /s/ (see above), which excludes seven consonant clusters that are not well-formed in terms of their sonority, there are still nine clusters, i.e. 16%, left that do not meet the principle of the MSD. And, as Duanmu argues, if we go even further and we agree on the special status of /ʃ/, the sonority theory is not followed without exceptions (Duanmu 168–170); there are six frequently occurring CC clusters that do not have a proper sonority rise and cannot be accounted for.

As to the initial three-consonant clusters in English, their number is quite limited. There are nine of them, all starting with [s]: [spl, spr, spj, str, stj, skl, skr, skw, skj] (see Gregová, 2010). If the initial [s] is excluded from the analysis, they all satisfy the MSD. As already mentioned, the exceptional behaviour of the voiceless fricative [s] is well-known not only in English, but also in other languages (McMahon 168).

3 The complex-sound analysis of the word-initial consonant clusters in English

The complex-sound analysis predicts that “if we treat the initial C separately [...] then all CC onsets can form a complex sound” (Duanmu 174). As explained in the Introduction, a complex sound has a root node with at least two articulators with overlapping gestures made simultaneously (see, e.g., de Lacy 342).

Duanmu’s analysis of the initial CC clusters has shown that most of the two-consonant onset clusters can represent a complex sound (ibid. 174–179). I will now re-analyse all 55 CC clusters in terms of the theory of complex sound. The results of the analysis are summarized in Table 4.

As is clear from the Articulator-Based Feature Geometry (Tab. 3) and the notion of a complex sound, 32 word-initial CC clusters [pr, pl, pj, ps, pʃ, br, bl, bj, tw, dw, kr, kl, kw, kv, gr, gl, gw, mj, fl, fr, fj, vj, θw, sp, sk, sw, sf, sv, ʃm, ʃp, ʃw, hj] can represent a complex sound since they involve different articulators (cf. Duanmu 174–175). For example: [p] – Labial [+stop], [l] – Coronal [+lateral], [pl] – complex sound. [g] – Dorsal, [r] – Coronal, [gr] – complex sound. 12 CC clusters [pw, pf, tr, tj, dr, dj, kj, nj, mw, vw, θj, sj] have the same articulator, but without conflicting features, and thus they can form a complex sound. 11 clusters [km, kn, θr, st, sl, sm, sn, sr, zl, ʃr, ʃn] are not complex sounds. However, Duanmu argues that these clusters are found in word-initial positions only, “where the first C can be treated as lying outside the onset” (177). These unsyllabified consonants are simply accounted for by morphology – the Potential Vowel Rule (see note 3).

All word-initial three-consonant clusters in English start with [s] – [spl, spr, spj, str, stj, skl, skr, skw, skj] – which can be excluded (e.g. McMahon; Duanmu) – and the remaining CC clusters can form a complex sound (Duanmu 177; Tab. 4).

To conclude, the sonority-based theory does not apply to all English word-initial consonant clusters. Even if one accepts the special status of the consonants /s/ and /ʃ/ there are still six clusters that do not follow the MSD or the SSG. However, the complex-sound analysis, supported by the morphological rules of the CVX syllable theory, seems to cover all onset clusters without exceptions.

4 The sonority-based analysis of the word-initial consonant clusters in Slovak

The inventory of consonant phonemes in Slovak, as well as their phonetic specification and the subsequent specification of distinctive features, is slightly different from that in English (cf., e.g., Sabol; Hall). The sonority hierarchy of Slovak consonant phonemes is presented in Tab. 2. Slovak, similarly to Bulgarian, allows combinations OO, ON, NN, NL, and OL⁹ in onset clusters, and it can be characterized as a language whose minimal sonority distance (MSD) is 0 (Zec 189).

In Slovak, there are 116 two-consonant clusters, 23 three-consonant clusters and two four-consonant clusters¹⁰.

Initial CC clusters in Slovak¹¹

starting with oral plosive: ps, pš, px, pn, pň, pl, bď, bz, bl, bľ, br, tk, tx, tv, tm, tl, tľ, tr, dv, dm, dn, dň, dl, dr, kt, kv, km, kn, kň, kr, kl, kľ, gn, gň, gl, gľ, gr (37)

starting with nasal plosive: mn, mň, ml, mľ, mr (5)

starting with fricative: sp, st, st', sk, sx, sv, sm, sn, sň, sl, sľ, zb, zv, zn, zň, zl, zr, šp, št, št', šk, šm, šn, šl, šľ, šr, žv, žm, žň, žľ, žr, hn, hň, hl, hľ, hr, hm, hv, xc, xv, xm, xl, xľ, xr, ft, fľ, fč, fs, fš, fl, fl', fr, vd, vz, vn, vň, vl, vr, lk, lž (60)

starting with affricate: cv, cť, cm, cn, cň, cl, cľ, čp, čv, čm, čn, čl, čľ, čr (14)

Initial CCC clusters in Slovak

starting with oral plosive: tkv (1)

starting with nasal plosive: mdl (1)

starting with fricative: vzd, vzľ, str, skl, skl', skv, smr, stľ, zdr, zvl, zbr, zhl, škr, štv, škv, štr, špl', špr, hml, hml', ľst (21)

starting with affricate: –

Initial CCCC clusters in Slovak

starting with oral plosive: pstr, pštr (2)

starting with nasal plosive: –

starting with fricative: –

starting with affricate: –

(Gregová, 2011)

4.1 The sonority-based analysis of the initial CC clusters in Slovak

The results of the sonority-based analysis of the Slovak word-initial two consonant clusters are illustrated in Table 5. The examination of the clusters starting with an oral plosive shows that all 37 initial CC clusters report excellent values in the SSG; the MSD is not below 0.

In the group of five initial CC clusters starting with a nasal plosive, two clusters [mň, mľ] do not follow the SSG. Their sonority rise is lower than the MSD of 0. However, the frequency of occurrence of these clusters is relatively low in the language.

As to the CC clusters starting with a fricative, 16 of them – [sp, st, st', sk, zb, šp, št, št', šk, cx, ft, fľ, fč, vd, lk, lž] – do not follow the MSD specified for Slovak. Eight CC clusters that violate the MSD can be excluded from this analysis since they start with [s] or [š] – [ʃ] in the IPA transcription – (see above; for transcription symbols see note 11). Clusters [lk] and [lž] represent a special case, too – the occurrence of the cluster [lk] is limited to one word and its derivatives, and the occurrence of [lž] is similar (cf. <http://korpus.juls.savba.sk>). Consequently, if the exceptional and rare clusters are excluded¹², only six CC clusters starting with a fricative violate the SSG.

And finally CC clusters starting with an affricate: two clusters, [cť] and [čp] – both with limited occurrence – do not satisfy the sonority requirements. Their MSD is below 0.

In total, there are 116 word-initial CC clusters in Slovak. The sonority-based analysis of these clusters reveals that 20 of them do not have a proper sonority rise. But if the exceptional consonant sequences (starting with [s] and [š]) are left aside and only those with a higher frequency of occurrence are taken into account, one may conclude that six word-initial CC clusters (5%) in Slovak do not follow the MSD 0 required for this language.

4.2 The sonority-based analysis of the initial CCC clusters in Slovak

There are two requirements for three-consonant clusters: (1) the MSD between two adjacent segments should be at least 0, and (2) the closer to the nucleus the segment is, the higher its sonority will be. Simply stated, sonority should increase towards the syllabic nucleus, or at least flat sonority (MSD 0) is necessary. But, of course, the sonority of onset elements has to be lower than the sonority of the nucleus. This paper deals with onsets only. The minimal requirement of the SSG for Slovak is rising or at least flat sonority between neighbouring elements (Zec).

There is one CCC cluster starting with an oral plosive [tkv] that fulfils the minimal requirement of the SSG – flat sonority between the first two consonants and increasing sonority between the second and the third consonant. One CCC cluster starts with a nasal plosive [mdl]. This cluster violates the MSD principle since nasal /m/ has a higher sonority degree than the voiced plosive /d/. Slovak word-initial CCC clusters usually start with fricatives. 12 onset CCC clusters start with the voiceless fricative /s/ or /š/ and violate the MSD, but the remaining CC clusters (after removing this initial fricative) show a good sonority distance. This finding proves the special status of /s/ and /š/ in the sound systems of languages (see, e.g., McMahon; Duanmu). The clusters [vzl, zvl, zhl, hml, hml'] satisfy the sonority-based analysis. They have flat sonority at the beginning and rising toward the nucleus. The cluster [vzd] has flat sonority at the beginning, but the sonority degree of both /v/ and /z/ is higher than that of /d/. The clusters [zdr, zbr] do not meet the sonority requirements. The segments that are the closest to the syllable peak have the highest degree of sonority (see Tab. 2) instead of the lowest one. This completely violates the SSG. And the cluster [l'st] has falling sonority instead of flat and/or rising sonority. However, the frequency of occurrence of this cluster is very low.

To sum up, there are 23 onset CCC clusters in Slovak. 12 of them start with consonants /s/ or /š/ and can be excluded from further evaluation. One cluster can be excluded due to its low frequency of occurrence. Six clusters have good sonority rise. Finally, there are four CCC clusters that violate the MSD principle.

4.3 The sonority-based analysis of the initial CCCC clusters in Slovak

There are only two word-initial four-consonant clusters in Slovak – [pstr, pštr]. They both show rising sonority when they are analysed as a combination of two CC clusters (see Table 2). Otherwise these sequences of consonants violate the SSG principle. But the cluster [pstr] occurs only in a word *pstruh* (> *trout*) and its derivatives. The cluster [pštr] can also be found in one word only, *pštros* (> *ostrich*) and its derivatives. Due to this limited occurrence both four-consonant clusters can be excluded from the sonority-based analysis.

To conclude, in the Slovak language, there are 141 possible combinations of consonants in the word-initial position. 10 of them (7%) do not follow the MSD of 0 required for Slovak.

5 The complex-sound analysis of the word-initial consonant clusters in Slovak

All possible monomorphemic consonant clusters occurring at the beginning of Slovak words were also analysed in terms of the notion of a complex sound (see Gregová, 2011). Speech sounds can merge into a complex sound when their articulatory features, i.e. gestures, overlap. This means that these sounds either use different articulators, or they are made by the same articulator with no conflicting gestures (see above or Duanmu).

5.1 The complex-sound analysis of the initial CC clusters in Slovak

Segments in 51 two-consonant onset clusters [ps, pš, px, pl, bd', bz, bl, bl', br, tk, tx, tv, dv, kt, kv, kr, kl, kl', gl, gl', gr, mn, mň, sp, sk, sx, sv, zb, zv, šp, šk, žv, hl', hv, xl', ft, ft', fč, fs, fš, fl, fl', fr, vd, vz, vl, vr, lk, cv, čp, čv] are good complex sounds; they involve different articulators. For example, [p] – Labial, [s] – Coronal, [ps] is a complex sound, or [m] – Labial, [ň] – Coronal, [mň] is a complex sound.

Sounds in the cluster [zr] are made by the same articulator – Coronal, but without conflicting gestures; both are Coronal [+anterior]. This cluster is a good complex sound, too.

On the other hand, the remaining 64 CC clusters (see Tab. 5) cannot be represented as complex sounds. Consonants in these clusters involve the same articulator, which makes the opposite value of the same feature. For example, [pn] and [pň] are not good complex sounds because of the opposite value carried by the articulator Velum: [p] – [-nasal], [n, ň] – [+nasal]. Or [dr], although it is a complex sound in English (Duanmu), it is not in Slovak: [d] – Coronal [+anterior, -fricative], [r] – Coronal [+anterior, -fricative] (Gregová, 2011).

The notion of a complex sound was introduced in order to simplify two- and/or more-consonant clusters into a single timing slot (Duanmu). If this simplification is not possible, onset or coda clusters can be covered by morphology (see above). In Slovak, the Affix-Rule accounts for the monomorphemic initial CC clusters starting with [s, z, š, v, d]. These initial segments can be treated as prefix-like sounds. For example, [s] in *sneh* [sñex] (>*snow*) is not a prefix, but a prefix-like sound. The syllable structure of this word is s[ñex], i.e. CVC, with extrasyllabic [s].

Another solution for CC clusters that are not complex sounds is offered by the Potential Vowel Rule (note 3). Unsyllabified word-initial consonants can serve as the coda of a vowel that may come with a V-final suffix in a previous word.

Although both morphological principles (the Affix-Rule and the Potential Vowel Rule) reduce two-initial consonant clusters that are not complex sounds into one timing slot, this reduction supports the CVX theory of syllable structure, but it has no influence on the fact that the complex-sound analysis of the Slovak onset CC clusters cannot account for 64 clusters, i.e. 55%, while the sonority-based analysis has revealed that only 5% of these clusters violate the principles of the SSG (cf. 4.1).

5.2 The complex-sound analysis of the initial CCC clusters in Slovak

Having accepted the special status of /s/ and /ʃ/ in the phonotactics of many languages (see McMahon or 4.2), clusters [str, kl, skl', skv, smr, stl, škr, štv, škv, štr, špl', špr] can be simplified to the clusters CC, which can all – except [tr, mr] (Tab. 5) – form a complex sound. Although the Affix-Rule and the Potential Vowel Rule cover the first consonant in the clusters [tkv, vzd, vzl, zdr, zvl, zbr, zhl] as extrasyllabic, and the remaining CC clusters are good complex sounds, none of these initial three-consonant clusters in Slovak can be accounted for as a single complex sound. Moreover, the clusters [hml, hml', mdl, l'st] cannot be simplified even by the morphological principles of the CVX theory, and they cause difficulty for a single-slot analysis (Gregová, 2011).

The sonority-based analysis evaluates as 'inconvenient' only four Slovak word-initial CCC clusters (see 4.2).

5.3 The complex-sound analysis of the initial CCCC clusters in Slovak

The consonants [ps] in the cluster [pstr] can be solved by morphology as an affix-like segment, and [t] may serve as a coda of a potential vowel. However, the cluster as a whole cannot be reduced into one complex sound. [pš] in the cluster [pštr] is a good complex sound (C^s), but [tr] is not and requires two timing slots. The cluster as a whole needs at least three slots – C^sCC.

Due to their limited occurrence, these two clusters can be excluded not only from the sonority-based analysis (4.3), but also from the complex-sound analysis.

6 Conclusion

Traditional analysis of consonant clusters in syllable onsets and/or codas is based on “the notion of sonority, which is roughly the loudness of a sound” (Duanmu 168). In particular languages, speech sounds are ranked in the so-called sonority hierarchy, which serves as the basis for the description of syllable structure. The ordering of segments in a syllable is governed by the Sonority Sequencing Generalization (SSG). The SSG states that the sonority of segments rises towards the peak of a syllable. A significant exception to this rule is represented by the consonant /s/ (McMahon). Some linguists accept also the special status of /ʃ/ (Duanmu).

However, Duanmu (2009), in his morphological approach to syllable structure (the CVX theory), claims that the sonority-based analysis does not solve two main problems: 1) many clusters that do not follow the SSG occur in a language, and 2) clusters predicted to be good are missing (173–174). On the other hand, a complex-sound approach – based on the idea that sounds can merge into a complex sound when their articulatory features (gestures) overlap (Duanmu; Marlo) – seems to be more reliable for the analysis of consonant clusters. It solves all cases and – as Duanmu adds – it is more suitable for the CVX theory itself (43). There are no onset clusters in the CVX theory. “What appears to be an onset cluster is a complex sound” (43). He supports his view by the data from English, German, Standard Chinese, Shanghai Chinese and Jiarong (for details see Duanmu, 2009).

Nevertheless, my previous research in this field has raised doubts about the universal applicability of the CVX theory of syllables and the notion of a complex sound. It turns

out that in Slovak (a language typologically different from any of the languages mentioned above), not all word-initial onset clusters can form a complex sound, and at least one more timing slot is necessary for onsets in this language (for details see Gregová, 2011). By implication, if the complex-sound analysis is not very suitable for the Slovak language, is the sonority-based analysis more suitable? Do all Slovak word-initial consonant clusters follow the principles of the SSG?

In order to answer these questions, the aim of this paper has been to compare the onset clusters in English and in Slovak in terms of both the sonority-based analysis and the complex-sound analysis.

It follows from my research that most of the word-initial onset clusters in English are better accounted for by the complex-sound analysis than by the sonority-based analysis. This finding supports Dunamu's assumptions.

By contrast, in the Slovak language, the complex-sound analysis of the word-initial two, three- and four-consonant clusters brings many exceptions and ambiguities (see 5–5.3), but the sonority-based analysis has shown that most of these clusters follow the principles of the SSG and the MSD required for Slovak (see 4–4.2).

Of course, in the follow-up research, the word-final and word-medial clusters should be included in the comparative analysis of this type in order to gain more reliable information about the character of consonant clusters in the Slovak language. Then it will be necessary to extend the sample of languages analysed in order to find out which of these two principles – a sonority-based structure or a complex-sound structure – tends to prevail in the phonotactics of individual languages.

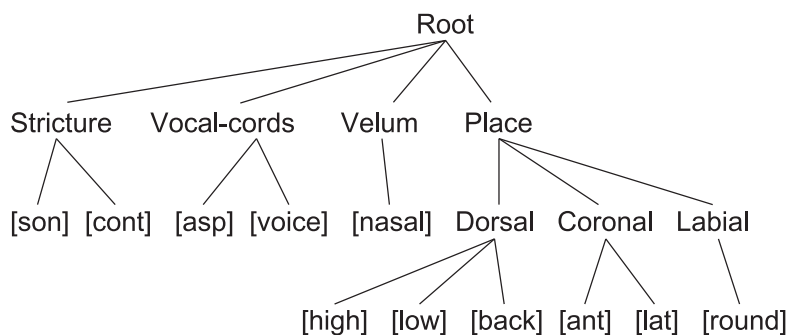
sonority degree	type of consonant
4	glides [j, w]
3	liquids [r, l]
2	nasals [m, n, ŋ]
1	obstruents [p, b, t, d, k, g, f, v, θ, ð, s, z, ʃ, ʒ, tʃ, dʒ, h]

(Duanmu 186)

Table 1 *The sonority hierarchy of English consonants*

sonority degree	type of consonant
8	sonorous [r, l]
7	sonorous [m, n]
6	sonorous [j, ʎ, ŋ]
5	voiced fricatives [v, z, ž, h]
4	voiceless fricatives [f, s, š, x]
3	voiced affricates [ʒ, ʒ]
2	voiceless affricates [c, č]
1	voiced plosives [b, d, ɖ, g]
0	voiceless plosives [p, t, ʈ, k]

Table 2 *The sonority hierarchy of Slovak consonants*



(Marlo 80)

Table 3 *Articulator-based Feature Geometry*

consonant cluster	sonority-based analysis/ MSD	complex-sound		consonant cluster	sonority-based analysis/ MSD	complex-sound
pr	good ¹³ /2	yes		mw	good/2	yes
pl	good/2	yes		fl	good/2	yes
pj	good/3	yes		fr	good/2	yes
pw	good/3	yes		fj	good/3	yes
pf	bad/0	yes		vj	good/3	yes
ps	bad/0	yes		vw	good/3	yes
pʃ	bad/0	yes		θr	good/2	no
br	good/2	yes		θw	good/3	yes
bl	good/2	yes		θj	good/3	yes
bj	good/3	yes		st	bad/0	no
tr	good/2	yes		sp	bad/0	yes
tw	good/3	yes		sk	bad/0	yes
tj	good/3	yes		sl	good/2	no
dr	good/2	yes		sw	good/3	yes
dj	good/3	yes		sn	bad/1	no
dw	good/3	yes		sm	bad/1	no
kr	good/2	yes		sf	bad/0	yes
kl	good/2	yes		sj	good/3	yes
kw	good/3	yes		sr	good/2	no
kj	good/3	yes		sv	bad/0	yes
km	bad/1	no		zl	good/2	no
kn	bad/1	no		ʃr	good/2	no
kv	bad/0	yes		ʃm	bad/1	yes
gr	good/2	yes		ʃn	bad/1	no
gl	good/2	yes		ʃp	bad/0	yes
gw	good/3	yes		ʃw	good/3	yes
nj	good/2	yes		hj	good/3	yes
mj	good/2	yes				

Table 4 *Sonority-based analysis and complex-sound analysis of the English word-initial CC clusters*

consonant cluster	sonority-based analysis/ MSD	complex-sound		consonant cluster	sonority-based analysis/ MSD	complex-sound
ps	good/4	yes		zr	good/3	yes
pš	good/4	yes		šp	bad/-4	yes
px	good/4	yes		št	bad/-4	no
pn	good/7	no		št'	bad/-4	no
pň	good/6	no		šk	bad/-4	yes
pl	good/8	yes		šm	good/3	no
bd'	good/0	yes		šn	good/3	no
bz	good/4	yes		šl	good/4	no
bl	good/7	yes		šl'	good/2	no
bl'	good/5	yes		šr	good/4	no
br	good/7	yes		žv	good/0	yes
tk	good/0	yes		žm	good/3	no
tx	good/4	yes		žň	good/1	no
tv	good/5	yes		žl'	good/1	no
tm	good/7	no		žr	good/3	no
tl	good/8	no		hn	good/2	no
tl'	good/6	no		hň	good/1	no
tr	good/8	no		hl	good/3	no
dv	good/4	yes		hl'	good/1	yes
dm	good/6	no		hr	good/3	no
dn	good/6	no		hm	good/2	no
dň	good/5	no		hv	good/0	yes
dl	good/7	no		xc	bad/-2	no
dr	good/7	no		xv	good/1	no
kt	good/0	yes		xm	good/3	no
kv	good/5	yes		xl	good/4	no
km	good/7	no		xl'	good/2	yes
kn	good/7	no		xr	good/4	no
kň	good/6	no		ft	bad/-4	yes
kr	good/8	yes		ft'	bad/-4	yes
kl	good/8	yes		fč	bad/-2	yes
kl'	good/6	yes		fs	good/0	yes

gn	good/6	no
gň	good/5	no
gl	good/7	yes
gľ	good/5	yes
gr	good/7	yes
mn	good/0	yes
mň	bad/-1	yes
ml	good/1	no
ml'	bad/-1	no
mr	good/1	no
sp	bad/-4	yes
st	bad/-4	no
st'	bad/-4	no
sk	bad/-4	yes
sx	good/0	yes
sv	good/1	yes
sm	good/3	no
sn	good/3	no
sň	good/2	no
sl	good/4	no
sl'	good/2	no
zb	bad/-4	yes
zv	good/0	yes
zn	good/2	no
zň	good/1	no
zl	good/3	no

fš	good/0	yes
fl	good/4	yes
fl'	good/2	yes
fr	good/4	yes
vd	bad/-4	yes
vz	good/0	yes
vn	good/2	no
vň	good/1	no
vl	good/3	yes
vr	good/3	yes
lk	bad/-8	yes
lž	bad/-3	no
cv	good/3	yes
ct'	bad/-2	no
cm	good/5	no
cn	good/5	no
cň	good/4	no
cl	good/6	no
cl'	good/4	no
čp	bad/-2	yes
čv	good/3	yes
čm	good/5	no
čn	good/5	no
čl	good/6	no
čl'	good/4	no
čr	good/6	no

Table 5 *Sonority-based analysis and complex-sound analysis of the Slovak word-initial CC clusters*

Notes

¹ When a sound is treated as a particular speech sound, square brackets [] – phonetic notation – are used. When referring to a sound as to the element of an abstract system, slanted brackets / / – phonemic notation – are used.

² C stands for a consonant, V for a vowel and X represents either a vowel or a consonant. Thus the maximal syllable size is CVC or CVV (Duanmu 70).

³ The Affix Rule states that “affix or affix-like sounds can be pronounced, whether they can fit into a syllable or not” (Duanmu 50). For example, the syllabic structure of the monosyllabic word *ax* [æks] is only CV. The final consonant [s] does not belong to the syllable. It is covered by morphology, by the Affix Rule, as an affix-like sound or a “perceived suffix” (ibid.).

⁴ The Potential Vowel Rule solves the issue of extra consonants at word edges. It is based on the prediction that in languages having suffixes starting with a vowel, an extra consonant is allowed in a word-final position. This consonant can function as the onset of the suffix vowel. Analogically, in languages that have prefixes ending in a vowel, an extra consonant can exist in word-initial position in order to form a coda of the prefix with a vowel at its end (Duanmu 70, 150). For example, the final [p] in the word *help* is an extra C when the word is in isolation (supported also by Anti-Allomorphy; see note 4), but this [p] functions as the onset of the following V in the word *helping* – [hel]p, [hel][pɪŋ] (ibid.).

⁵ Anti-Allomorphy: “Keep a morpheme in the same shape regardless of the environment” (Duanmu 47). This rule supports the syllabification of *help* as CVC + extrasyllabic consonant [hel]p (ibid.).

⁶ The special position of the consonant [s] in the sound systems of languages – as already mentioned – seems to be a language-universal phenomenon (cf. McMahon). The CVX syllable theory treats this word-initial consonant in English as an extra-syllabic, because it can be explained by the Potential Vowel and the Anti-Allomorphy (for details see Duanmu or notes 3, 4).

⁷ A similar objection to the universal syllable size CVX was raised by Marlo, who had analysed languages that allow long consonant clusters in onset positions (cf. Marlo).

⁸ This simplification is based on the well-known idea that the beginning of the word is the beginning of the first syllable and the end of the word is at the same time the end of the last syllable (Kuryłowicz).

⁹ O stands for obstruent, N is nasal and L stands for liquid.

¹⁰ In order to follow Duanmu’s analysis, only monomorphemic word-initial consonant clusters were taken into account (cf. Duanmu; Gregová, 2010).

¹¹ The transcription symbols of post-alveolar and alveopalatal consonants in Slovak are different from those used by the IPA. The Slovak /[š, ž, č, ť, dʲ, ň, ɽ]/ stand for the IPA /[ʃ, ʒ, ʧ, ʈ, dʲ, nʲ, ɽ]/, respectively.

¹² The main condition for relevant comparative research is to make the analysis as similar to Duanmu’s as possible. He has taken into account only the most productive clusters in all analysed languages and has excluded the less frequent or otherwise exceptional sequences of consonants (for details see Duanmu).

¹³ When the consonant cluster follows the SSG and the MSD of the given language, it is labelled as ‘good’. When the consonant cluster violates the sonority theory, it is indicated as ‘bad’. The labels ‘good’, ‘bad’ are used in accordance with Duanmu’s analysis (see, e.g., Duanmu 168–169).

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Case-Marking of Pronouns in Elliptical Constructions

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Abstract

This article deals with the use of pronouns in monophrasal answers and comparatives. First, it rebuts the proposal that monophrasals may be interpreted as ellipted it-clefts. Second, it refutes the conception of comparatives as prepositional phrases. Finally, it provides arguments to show that both constructions are best treated as environments with VP ellipsis. As structurally deficient settings, they lack any assigner that would mark the pronouns with case. Therefore, they create a suitable default case environment in which the unmarked objective form is applied, representing the value used under neutralization of case oppositions in English.

Keywords: subjective and objective pronoun forms, default case, monophrasal answers, comparatives, ellipted it-clefts, markedness

1 Introduction

The case category in English is often described as “dormant” (Sobin 32). This statement obviously does not refer to the concept of case in its abstract sense, but rather to the overt formal realization of particular grammatical relations. The remnants of the morphologically relatively rich Old English case category are only visible in the pronominal system. There are two sets of overt case pronoun forms¹ available, serving a range of syntactic functions.

Problems arise in a number of structures where case is assigned in “non-canonical contexts”. This article analyzes the use of pronouns in one such environment, namely in elliptical constructions. It states why these constructions create the non-canonical context for case assignment. Moreover, it presents potential interpretations of which type of ellipsis occurs, and determines which mechanisms case-mark the pronouns used in this type of environment. Finally, it argues that the objective marking may be seen as the outcome of

the default case. As this concept is essential for the discussion of case marking in elliptical constructions, it will be clarified in the following section.

2 The Concept of Default Case

Approaches toward the derivations of default values may differ within various theoretical frameworks, yet they share one substantial element. Default forms are usually considered the ones which are applied only if no other specifications match or if no other mechanisms are available.

The realization of default values in terms of matching specifications is demonstrated in Corbett (21), following Brown (1998 ctd. in Corbett 21). Using examples of two types of locatives in Russian, he concludes that all nouns in Russian potentially have a non-default case specification but only a few match with it completely. Where the matching fails, the form is specified by the default path. On a more general level, default case realization is applied only if the closest non-default case realizations cannot be carried out. In this aspect, the notion of default is similar to formal conceptions (Schütze, 2001) which consider default case realization a strategy functioning as a last resort when all other case assigning mechanisms fail to apply.

The conception of default case applied as a last resort is given in Schütze (2001). It is understood as a mechanism which is used in environments “where there is no case assigner for the DP² in question, nothing for it to match with” (Schütze 210). Default case is applied to “rescue” the stranded DP and mark it with case features. In other words, when the conditions for case assignment are not fulfilled, when for example the noun (or the pronoun) occurs in non-canonical case contexts (Chung and McCloskey, 1987: 188, ctd. in Schütze 208), then it will be marked by default case.

Another approach to default values relies heavily on the Jakobsonian concept of binary members of markedness oppositions, as postulated in Battistella (26–27). He establishes a set of tools that serve to diagnose the unmarked and marked member of an opposition. Some criteria are applicable only to lexical words; some of them, however, prove invaluable in determining the unmarked (default) values within the case opposition.

These criteria mainly relate to the distribution of marked and unmarked members and their ability to appear in a wide range of contexts and functions. While unmarked values generally exhibit greater flexibility in being used in a variety of contexts, marked values are restricted to a limited breadth of contexts (Battistella 26–27). Moreover, in contexts where the oppositions are neutralized, the default value is the one which is capable of substituting the marked value (Bresnan 13). However, the opposite direction does not hold.

The criterion of substitutability is connected to the notions of specification and under-specification of language features. The language system may be seen as composed of forms that have or lack specifications for certain features (for example person, number, case, gender), and forms which do not have to be specified for the feature at all. Such an example is represented by the second person pronoun *you* in English (Weerman, and Evers-Vermeul 320). The feature <number> is not expressed in this pronoun by any inflectional morphology or specific formal realization, yet the form *you* does not stand outside the system of pronominal paradigms which all have this feature overtly specified. In other words, the

second person pronoun *you* does not have specification for number, nor does it lack it, but it is underspecified for this feature (Weerman, and Evers-Vermeul 320).

All of these concepts prove fruitful when diagnosing marked values within the *subjective-objective* case opposition. Following Battistella (1990) and Wales (1996), it will be argued that the objective form is the unmarked member of the case opposition. The unmarked case values will be viewed as the ones which are assigned by the last resort strategy. However, the application of default case is not seen strictly in terms of the failure of all other case assigning mechanisms, but is viewed as a complex phenomenon, determined by a set of syntactic, prosodic and focus parameters.

These parameters involve such criteria as structural deficiency, inability to be phonologically reduced (see Quinn 66) and occurrence in rhematic positions. These factors are inseparable and must be satisfied, otherwise the application of default case will crash. On the other hand, if all requirements are met, the unmarked case form is applied, acquiring its specific prosodic and syntactic properties.

3 Data and Methodology

This article uses data taken from two sources. The first one is represented by the Corpus of Contemporary American English (COCA). The second source was a survey which was distributed to 212 Americans in three age groups. The first age group consisted of speakers younger than 25. The second group was made up of respondents from the age of 26 up to 50, and the last group involved language users older than 51.

The pronoun usage in elliptical constructions was tested on survey items in which the respondents were supposed to cross out the option that they did not favor (see also Quinn, 2005 for New Zealand English). An example of such a task is demonstrated below in (1).

- (1) *Speaker 1: Who is coming to the party?*
Speaker 2: Lisa.
Speaker 1: Just she/her?

The main issues which were to be addressed involved:

- (a) the preferences of subjective and objective forms in the given environment
- (b) the degree of variability within the paradigm of a certain pronoun
- (c) differences in the choice of the pronoun forms across age groups

For the purpose of this article, a few examples will be provided to reflect general tendencies in the usage of pronouns in a certain type of environment. Such a description will serve as a starting point for discussing the types of ellipsis occurring in these constructions and for finding the best candidate fulfilling the function of a case assigner.

4 Elliptical Constructions

Elliptical constructions are structures which are characterized by the lack of a tensed verb. Pronouns are used in monophrasal answers, alone as in (2), or with a focalizing particle, as in (3), and in (1), repeated here in (4).

- (2) *Who helped you with that heavy suitcase? Them (pointing to the door). My neighbors.* (survey data)
- (3) *You guys gave me that title, **not me**. I appreciate it, though.* (COCA, SPOK, NBC_Today, 2008, 081021)
- (4) *Speaker 1: Who is coming to the party?*
Speaker 2: Lisa.
Speaker 1: Just her? (survey data)

This type of structure exhibits a fairly consistent patterning in terms of its pronoun usage. Despite the fact that the pronoun functions as subject (see all examples), it takes the objective form.

Statistical data analysis shows that objective forms are generally favored across the three age groups in all tested items involving pronouns or pronouns with a focalizing particle. Representative samples are provided in Tables 1–2 below, summarizing the number of occurrences of subjective and objective forms used in the sentences stated in (2) and (4). Table 3 demonstrates the preferences for the objective forms in elliptical constructions that consist of the negative particle *not* and the first person singular pronoun, appearing in corpus data.

Table 1 Preferences *Who helped you with that heavy suitcase? They/Them.*

Survey Item	Age	They (%, number of respondents)	Them
<i>Who helped you with that heavy suitcase? They/ Them (pointing to the door). My neighbors.</i>	<25	19.2% (24)	80.8% (101)
	26– 50	21.57% (11)	78.4% (40)
	51–	39.9% (11)	60.7% (17)
Total		22.5% (46)	77.5% (158)

Table 2 Preferences *Who is coming to the party? Just she/Just her?*

Survey Item	Age	She (%, number of respondents)	Her
<i>Who is coming to the party?</i> <i>Just she/Just her?</i>	<25	2.4% (3)	97.6% (121)
	26–50	7.7% (4)	92.3% (48)
	51–	17.9% (5)	82.1% (23)
Total		5.9% (12)	94.1% (192)

Table 3 *Not I versus not me*

	COCA spoken section (number of speakers)
<i>not I</i>	15
<i>not me</i>	294

The data shown in Tables 1–3 demonstrate that subjective and objective pronouns exhibit a certain degree of variability. They also indicate that age represents a significant factor shaping the distribution of subjective and objective pronoun forms. Subjective forms,

perceived as standard ones (Quirk 339), tend to appear proportionally more frequently in the language use of respondents older than 25 than of those in the first age group.

In sum, the data provide convincing evidence that objective forms occur outside their prototypical functions, i.e. they are not objects of a verb or a preposition, yet they are marked as objective. It needs to be determined which potential sources for the objective marking on pronouns are available in this environment. This will be discussed in greater detail in the following section.

5 Case Assigning Mechanisms in Elliptical Constructions

Objective forms are most commonly assigned by verb or preposition government, as shown in (5)–(6). In both examples the pronouns occur in structural positions directly dependent on their case assigner that marks them as objective – in (5) the lexical verb *bought* fulfills this function, in (6) the case assigner of the pronoun *her* is the preposition *for*.

- (5) *The Republicans got together and **bought him** some candies for Valentine's Day. We have a shot of them.* (COCA, SPOK, CNN_Brown, 2010, 100215)
- (6) *She has a message **for her** birth mother.* (COCA, SPOK, CNN_News, 2011, 110115)

It is obvious that none of these options is available in elliptical constructions. There is neither a transitive verb, nor a preposition which could assign the objective case to a pronoun. Therefore, it is not clear which case assigning situation these constructions represent.

To our knowledge, there are two possible interpretations, dependent on which part of the construction is considered ellipted. One of the proposals presented in the literature (e.g. Hoekstra ctd. in Schütze 211) claims that the superficially omitted part is an ellipted it-cleft, as demonstrated in (7). The other possible explanation interprets the verbal phrase *helped me with that heavy suitcase* as the ellipted part, as illustrated in (8).

- (7) *Who helped you with that heavy suitcase? They/Them.
Who helped you with that heavy suitcase? It was [they/them] who helped me with that heavy suitcase.*
- (8) *Who helped you with that heavy suitcase? They [helped me with that heavy suitcase].*

Determining which type of ellipsis occurred is relevant to the discussion of the possibilities of case assigning mechanisms applied in this context. If the interpretation in (7) were plausible, the process of assigning case to a pronoun would be identical to the one applied in it-clefts and other structures where pronouns appear in postcopular positions, as in (9).

- (9) *The ice bucket girl **was me**.* (COCA, SPOK, NPR_ATC, 2006, 20060214)

Consequently, the verb *be* would become a candidate for a case assigner³ and its case marking properties would have to be rebutted or proved. The following subsections explore

both options, showing that there is good reason to refute the interpretation of elliptical constructions as ellipted it-clefts.

5.1 Elliptical Constructions as Ellipted It-Clefts

The first piece of evidence refuting the interpretation of elliptical constructions as ellipted it-clefts is based on Schütze's statement that quantificational expressions cannot occur in it-clefts (Schütze 211). Similarly, Bara (5), who lists a wide range of phrases and elements which may be focused in a cleft, states that "the only problem arises with the universally quantified NPs". Therefore, these statements give our analysis a clear direction. It needs to be tested whether universal quantifiers can appear in elliptical constructions (see also Schütze 211). If this is the case, then, logically derived from the restriction imposed on their occurrence in it-clefts, their mere existence in elliptical constructions would be a reliable counter-argument to the conception of elliptical constructions as ellipted it-clefts.

Before starting our "hunt" for universal quantifiers in elliptical constructions, another comment has to be made. As is generally the case with generalizations in linguistics, there are examples that do not conform to the general rule and other stipulations have to be made. This is also true about the occurrences of universal quantifiers in it-clefts. In her analysis of information and identificational foci, Cohan (79) gives an example of a universal quantifier whose occurrence in a cleft is acceptable in a given context, as demonstrated in (10). Therefore, based on her extensive analysis (which goes beyond the scope of our discussion), she reformulates the imposed restriction, stating that universal quantifiers are incompatible with certain semantic types of focus constituents rather than it-clefts in general (Cohan 79).

- (10) *And they'd still make LOTS of money. But they WOULDN'T take the second greediest position.*

- a *Everybody (only) wanted [ALL the money]*
b *It was [ALL the money] that everybody wanted. (Cohan 79)*

Therefore, our analysis will begin with a careful selection of universal quantifiers which indisputably cannot function as focus constituents in it-clefts.

An example of such a universal quantifier is represented by *nobody*. The following example in (11a) shows that this quantifier can be used as an elliptical response to the question in (11). However, it cannot function as a focus of an ellipted cleft (see Schütze 211), as illustrated in (11b). The unacceptability of this quantifier in this particular environment serves as a strong counter-argument to the conception of elliptical constructions as ellipted clefts and proves it wrong.

- (11) *Who helped you with that heavy suitcase?*

- a *Nobody [helped me with that heavy suitcase].*
b **[It was] nobody [who] helped me with that heavy suitcase.*

However, problems associated with testing which type of ellipsis occurred by using the quantifier *nobody* arise in other types of elliptical constructions because the usage of the quantifier *nobody* is restricted to certain contexts. The degree of its acceptability in elliptical constructions varies from sentence to sentence. Whilst it is possible to replace pronouns with this quantifier in elliptical constructions which consist only of the pronoun itself, as shown in (11a), the interchange is rather limited in ellipted structures with focus adverbs, as seen in (12).

- (12) *Speaker 1: Who is coming to the party?*
Speaker 2: Lisa.
*Speaker 1: Just she/her? */Just nobody? Just somebody?*
**Just everybody?*

Clearly, the quantifying expressions in (12) cannot co-occur with the focus adverb *just*. However, this is mainly because of their mutual semantic incompatibility. Universal quantifiers refer to all (or no) representatives of the set, therefore they presuppose exhaustiveness (Cohan 67). These presuppositional properties conflict with the meaning of adverbs such as *just*, contributing presupposition of partitiveness to a sentence. Consequently, having conflicting presuppositional properties, it is not surprising that their ability to collocate is restricted and context-sensitive. Therefore, our analysis needs to look for different evidence.

It may be found in the environment involving additive particles (such as *also*, *even*, *too*). This type of focus particle is infelicitous with it-clefts (Cohan 78). This “infelicitousness can be attributed to the incompatibility of the meaning of additive particles with aspects of the meaning of [...] it-clefts” (Cohan 78). More specifically, Cohan links the mutual incompatibility of additive particles and it-clefts with their conflicting presuppositions contributing to the meaning of a sentence. Based on her data and the data of other linguists (Bush, and Tevodoradze, 1999 ctd. in Cohan 78), Cohan claims that clefts contribute the presupposition of exhaustiveness to the discourse.

This becomes obvious in cases where coordinated noun phrases become the focus of the cleft. While example (13) shows that the sentence containing focalized coordinated objects (a) entails sentence (b), example (14) demonstrates that such entailment does not hold in it-clefts.

- (13) a *Mary bought a hat and a scarf.*
 b *Mary bought a hat.*
- (14) a *It was a hat and a scarf that Mary bought.*
 b *It was a hat that Mary bought.* (modified from Cohan 68)

This aspect of the meaning of clefts clashes with the “additive” component of the meaning of particles such as *also*, *too*, *even*, etc. This conflict of their presuppositional properties leads to their mutual incompatibility, as demonstrated in (15).

- (15) *It was ?also/*even a hat that Mary bought.* (modified from Cohan 68)

This finding proves valuable for our analysis of elliptical constructions. A context in which an additive particle appears in an elliptical construction is needed. If the occurrence of additive particles is not ruled out in ellipted constructions, then the claim that elliptical constructions are ellipted it-clefts can hardly be grounded.

Such a context was created in (16) and (16'). In both examples, the additive particle *even* is used. Nevertheless, the difference in acceptability between the examples is substantial. While its usage in (16) is perfectly acceptable, it is definitely not in (16') where this additive particle is used in an it-cleft. Therefore, the theory considering the ellipted part an ellipted cleft is rather challenged by the mutual incompatibility of additive particles and it-clefts on one hand, and, on the other hand, by the mutual compatibility of additive particles and elliptical constructions.

- (16) a *Everybody acted as I wanted to, even my boss.*
b *Even him? What a surprise!*

- (16') a *Everybody acted as I wanted to, even my boss.*
b **[It was] even him [who acted as you wanted to]? What a surprise!*

The conception of elliptical constructions as ellipted clefts can thus be disregarded. The other option – considering monophrasal answers to be instances of VP ellipsis – yields more promising results. This potential interpretation will be discussed in the following section.

5.2 Elliptical Constructions as Instances of VP Ellipsis

The other possibility of interpreting elliptical constructions is to take them as instances of VP ellipsis. This process is demonstrated in examples (17)–(18).

- (17) *Who helped you with that heavy suitcase? They [did]. My neighbors.*

- (18) *Speaker 1: Who is coming to the party?*
Speaker 2: Lisa.
Speaker 1: Just she [is coming]?

The treatment of these examples as ellipted verbal phrases does not violate the pragmatic constraints associated with ellipsis. The ellipted part may be easily recoverable from the context, as seen in (17')–(18'). Examples also show that once the VP is overtly present in a sentence, the use of objective forms is ruled out.

- (17') *Who helped you with that heavy suitcase? *Them did. My neighbors.*

- (18') *Speaker 1: Who is coming to the party?*
Speaker 2: Lisa.
*Speaker 1: Just *her is coming?*

The link between the two linguistic phenomena – the surface VP omission and the objective case marking on pronouns – is somewhat expected if one assumes that the objective

forms are applied via default case. The ellipsis of a verbal phrase makes monophrasal answers a structurally deficient environment in which “there is no case assigner for the DP in question, nothing for it to match with” (Schütze 210). The stranded pronouns are rescued by being assigned the unmarked case value, which is represented by the objective form in English (see Section 2).

This form fulfills all the criteria related to the assignment of the unmarked value. It exhibits greater flexibility to appear in a variety of contexts and functions. The use of objective forms in elliptical constructions proves that these pronouns are able to occur outside the structural positions directly dependent on their case assigner. Moreover, they demonstrate that they have the potential to be used in functions that are characteristic of the other member of the case opposition (as in 2–4).

Finally, objective forms used in monophrasal answers exhibit those prosodic and focus properties which are shared by pronouns appearing in other default case environments (Quinn 66). First of all, they function as focalized constituents. Consequently, they cannot be phonologically reduced or contracted (Quinn 66), as shown in (19).

(19) *Who is coming to the party? Lisa. Just her? Just*’er?*

Because monophrasal answers create a context in which all of the syntactic and prosodic requirements imposed on the application of the default case are satisfied, they represent a good example of environments where the unmarked case value is capable of substituting the marked value, which leads to the neutralization of case oppositions.

5.3 Comparatives

It has been stated that monophrasal answers are to be regarded as instances of VP ellipsis. In other words, any environment interpretable as a structure with surface VP omission should have the default case potential. It will be argued that comparative phrases also represent constructions with VP ellipsis and the objective forms of pronouns are outcomes of the default case.

The corpus data analysis shows that pronouns used in comparative phrases occur in both case forms (see in 20–21).

(20) *You know, my sister was six years younger **than I**, but she was like a big sister!*
(COCA, SPOK, CBS_48 Hours, 2005, 20050709)

(21) *She could not do what -- I did bad. But she would do worse **than me**, I think, by reading that piece she wrote.* (COCA, SPOK, Fox_Hannity, 2009, 090714)

The data also demonstrate that preferences for subjective and objective pronouns differ within the paradigms of individual pronouns. Subjective forms are mostly popular with the first person singular pronoun, and disfavored with the first person plural pronoun. Moreover, it may be stated that the style (written versus spoken) influences the choice of a pronoun form as the written discourse shows a relatively higher proportion of subjective forms. The overall ratio of pronouns in *than* constructions is presented in Table 4, as well as the number of occurrences across all pronominal paradigms.

Table 4

COCA	number of occurrences (spoken)	number of occurrences (written) ⁴
than I/than me	53/129	239/493
than she/her	5/23	104/50
than he/him	10/35	115/100
than we/us	5/22	21/100
than they/them	5/20	40/50

The fluctuation in the use of pronominal forms may be approached in two different ways. First, it can be attributed to the fact that the status of the expression *than* (and similarly *as/but/like*) fluctuates between a conjunction and a preposition, as proposed in a number of linguistic books and grammar manuals (Dekeyser 215, Leech and Svartvik 219). In other words, comparative phrases have an ambiguous syntactic status, oscillating between structures with VP ellipsis and prepositional phrases. Subjective forms occur in elliptical constructions, objective forms in prepositional phrases. The prepositional status of *than* makes this expression capable of having case assigning properties and gently resolves the issue of objective marking on pronouns in this type of construction.

This interpretation is *indirectly* supported by Sobin, who states that “sentences [...] where a reflexive form is required, make it clear that the DP position following *than* wants to be accusative” (49). In his example, presented here in (22), it is shown that the *than herself* part is a typical accusative position because it triggers reflexivization of a pronoun if the coreferentiality with the particular noun phrase (e.g. *Mary* in 22) is fulfilled. Example (23) demonstrates that prototypical prepositions do not block the reflexivization effect.

(22) Mary_i can't be smarter than herself_i/*she_i/*her_i. (Sobin 49)

(23) Mary_i can't be happy about herself_i/*she_i/*her_i.

Nevertheless, regarding the comparatives as prepositional phrases and assigning *than* case marking properties imposes certain problems.

First, it does not provide any explanation of why this environment exhibits fluctuation of pronominal forms. Pronouns directly dependent on prepositions do not fluctuate. This is shown in Table 5 where the general tendencies of the pronoun usage in PPs are reflected, with the preposition *of* representing other prototypical prepositions.

Table 5 Occurrences of Subjective Forms in PP Environment

<i>of</i> + Subj Pronoun	Occurrences
of I	1 ⁵
of he	5
of she	0
of we	0
of them	0
TOTAL	6

Hence it may be questionable whether the fluctuating status of *than* represents the *real* motivation for case variation, or whether it is a consequence of the variable pronoun usage.

Quite aside from resolving this chicken or egg dilemma, it would also be difficult to explain why reflexivization of pronouns is triggered even in those cases where coreferentiality does not apply. This is illustrated in (24) where the subject (*He*) refers to a different person than the pronoun *myself*. On the other hand, example (25) demonstrates that reflexivization is hindered with prototypical prepositions. Therefore, these structures ought to represent two syntactically different environments.

(24) *He's a youngish man, scarcely older than myself...* (COCA, FIC, Bloxham M. F., *The Night Battles*, 2008)

(25) **He likes studying syntax with myself.*

On the other hand, adopting the other approach and treating comparatives as instances of VP ellipsis (26) seems more fruitful for various reasons.

(26) *...You know, my sister was six years younger than I [was], but she was like a big sister!* (COCA, SPOK, CBS_48 Hours, 2005, 20050709)

First of all, regarding comparatives as elliptical constructions makes them a suitable environment for the application of the default case. As a default-case context, they allow the use of reflexives in positions where other default-case settings do and non-default-case environments do not. Therefore, examples of non-standard usages of reflexives similar to the ones in comparatives are also found in monophrasal answers, as shown in (27)–(28).

(27) *Your family lives in Austin? Just myself, these days.* (COCA, Analog Science Fiction@ Fact, Schembrie Joe, *The Caves of Ceres*, 2007)

(28) *Where's the pressure come from, Tara? LIPINSKI: Definitely just myself. GUMBEL: Really? LIPINSKI: It's really not any other person or anybody. It's just me wanting to do my best* (COCA, SPOK, CBS Public Eye, 1998, 19980128)

Regarding comparatives as elliptical constructions can also handle the preferable use of objective pronominal forms. Similar to (2)–(4), objective forms result from the default case marking which applies in contexts where no case assigners are available. Comparatives fulfill this condition since they lack the overt realization of VP.

When used in default case contexts, pronouns should also fulfill a set of phonetic and focus properties defined in section 2. They should occur in rhematic positions and lack the ability to undergo phonological reductions or contractions. Example (29) demonstrates that these requirements are met satisfactorily. Therefore, comparatives create a suitable environment in which objective forms take on the functions of subjective forms and represent the form “used under neutralization of oppositions within a language” (Bresnan 13).

(29) *He is better than him. /*'im/*'m*

The application of the default case relates only to non-standard usage. The use of subjective forms, as reflected in Tables 1–4, is often considered “prestigious” (Emonds, 1986). It is not part of natural grammar of a speaker as it usually does not affect the whole paradigm but only “infects” some parts of it with “grammatical viruses” (Sobin 48). These viruses, “parasitic on the normal system”, extend to other domains only “modestly” (Sobin 48).

Obviously, it is too simplistic to claim that the use of subjective forms is restricted only to the paradigms of certain pronouns. Table 4 brings convincing counter-evidence. Yet, it seems plausible to argue that the use of subjective forms is governed by extralinguistic factors rather than by the internal rules of grammar. The data convincingly show that the use of subjective forms is determined by the age of respondents. They appear more frequently in the language of respondents belonging to the second and third age group than in the language of speakers in the first age group. And it is the group ranging from 26 to 50 and older that exhibits consistent preference for standard forms also in other default-case contexts⁶.

Finally, the “virus-theory” is supported by occasional instances of subjective forms in functions where objective forms should occur. This is illustrated in (30) where the subjective form *he* is used to function as object of the previous clause. Not surprisingly, these hypercorrections are most likely to be committed by respondents who belong to the second or third age groups, as figures in Table 6 demonstrate.

- (30) *Speaker 1: Do you think anybody will object to this proposal?*
Speaker 2: There might be somebody... In particular him.
Speaker 1: You mean Richard Knecht?
Speaker 2: No, not he/him. I meant Kevin Douglass.

Table 6

Age	not he	not him
< 25	2.4%	97. 6%
25 – 50	7. 69%	92. 31%
51–	7. 14%	92. 86%
Total (Average)	4. 39%	95.61%

6 Conclusion

The aim of this article was to show that monophrasal answers and comparatives are best described as environments with VP ellipsis. As structures with the superficial omission of a case assigner, they create a suitable environment for the application of default case value, which is represented by the objective form in English. This form is able to occur in structural positions not directly dependent on its case assigner and to take functions of the other member of the case opposition. Nevertheless, subjective forms have not become extinct in this type of construction and their use only demonstrates that the extralinguistic factors and the application of internal rules of grammar interact with each other and cannot be treated as isolated phenomena.

Notes

¹ Leaving aside the genitive forms *my*, *mine*, which many linguists do not consider to be realizations of the genitive case. For example Hudson claims that the “*my/mine* distinction operates the same way as *no/none*” (383), therefore these two forms should belong to the same category. Then, he shows that, based on their distribution, they should be considered determiners (see also Quirk 1985); therefore they cannot be marked for case as case is associated only with personal pronouns.

² Determiner Phrase (pronouns and nouns in English)

³ The verb *be* is not entirely excluded from functioning as a case assigner. For example, in Polish it has the potential to assign the instrumental case.

⁴ All instances involve pronouns functioning as subjects in structures where a verb does not follow the pronoun. The figures for the first person singular subjective pronoun show its occurrences only when followed by a comma as there were no instances of its usage at the end of the sentence.

⁵ The figures in the column show the pronoun usage in prototypical PP positions (as in 6). Pronouns in other tested PP environments (including prepositions *with*, *without*) yielded similar results.

⁶ The use of subjective and objective pronouns in default-case contexts was analyzed in my dissertation thesis entitled *Variation in the System of Personal Pronouns in Contemporary American English*.

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Kultúrny kontext – determinujúci faktor pri preklade filmového dialógu

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Abstrakt

Štúdia sa zaoberá problematikou audiovizuálneho prekladu. Venuje sa niektorým aspektom interkultúrnej pragmatiky, filmového dialógu, dabingu, sémantickým a pragmatickým posunom v preklade s cieľom ponúknuť interdisciplinárny pohľad zohľadňujúci kultúrne javy. Sústreďuje sa na kultúrne viazanú informáciu ovplyvňujúcu proces prekladu, konkrétne na kultúrne posuny spôsobené neprimeranou voľbou techniky prekladu. V prvej časti uvádzame príklady nevhodného sémanticko-pragmatického posunu získané na základe vlastného pozorovania (príklady ilustrujú nevhodné použitie kalku). Druhá časť prezentuje analýzu epizódy zo sitkomu Priatelia so zreteľom na kultúrny kontext a na kultúrne determinované posuny. V jazykovom materiáli analyzovanej epizódy sa vyskytli nasledujúce kategórie: a) posun na škále formálnosti, b) nevhodné použitie kalku, c) rozdielna hĺbková štruktúra originálnej a dabovanej verzie, d) rozdielna organizácia rozhovorov v originálnej a v dabovaných verziách.

Abstract

The present paper falls in the field of audiovisual translation studies. In order to offer an interdisciplinary approach to translation issues with regard to cultural phenomena it comments on some aspects of intercultural pragmatics, film dialogue, dubbing, semantic and pragmatic shifts during translation. It focuses on culture-related information determining the translation process, namely cultural shifts caused by inapt choice of translation techniques. Part 1 provides anecdotal evidence of inappropriate semantic-pragmatic transfer (the examples in the paper demonstrate inappropriate use of calque). Part 2 presents an analysis of an episode from sitcom Friends with regard to cultural context and culture-determined shifts. The analysis unveiled the following categories: a) shifts on the scale of formality, b) inappropriate use of calque, c) different deep and surface structure of the original and dubbed versions, and d) different dialogue structuring. Each category is exemplified by the cases that the studied corpus provided for.

Kľúčové slová: interkultúrna pragmatika, filmový dialóg, kultúra, kultúrny kontext, preklad

Keywords: intercultural pragmatics, film dialogue, culture, cultural context, translation

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Úvod

Kontext je vytváraný koexistenciou jazykových a mimojazykových faktorov. Inými slovami, kontext predstavuje vnútrotextové alebo mimotextové súvislosti (Findra, 2004). J. Mistrík (1989, s. 277) interpretuje „textový kontext“ (porov. Skalička in Mistrík, 1989) ako „súvislosť ... výpovede so susednými, ale i so vzdialenejšími výpoveďami alebo hoci s časťou textu, prípadne s celým textom.“ Mimojazyková dimenzia komunikačného procesu zahŕňa sociálne podmienky účastníkov, miesto, čas, prostredie prehovoru (verejné či súkromné), počet účastníkov, stupeň ich spoločnej znalosti o danej téme, komunikačný zámer hovoriaceho, komunikačné stratégie, v širšom chápaní i spôsob komunikácie (ústna, písomná, telefonická a pod.) (Černý, 1996). Tieto mimojazykové faktory vytvárajú fyzický (situačný) kontext, sociálny kontext a kultúrny kontext; kultúrny kontext zahŕňa životný štýl, hodnotovú orientáciu, spôsoby správania sa, sociálne normy, znalosť objektívneho sveta, poznatky spoločné komunikantom (McArthur, 1998; Chang, 2004). Kontext tak môžeme definovať ako informáciu so silnou väzbou na istú udalosť, informáciu potrebnú pre efektívnu komunikáciu. Heath (1986) tvrdí, že väčšina ľudskej interakcie nie je založená na tom, že ľudia zdieľajú informácie o sebe navzájom, ale na tom, že poznajú kontext, v ktorom konverzácia prebieha. Poznanie kontextu znamená, že si uvedomujeme kultúrne významy spájajúce sa s časom, miestom, osobou a okolnosťami. Situačný a sociálny kontext však nie je pre efektívnu komunikáciu, pre správanie sa komunikantov postačujúci; dôležitú úlohu tu zohráva práve kultúrny kontext, pretože sprostredkováva významy dané kultúrou (Chang, 2004). Kultúrny kontext predstavuje informácie, vedomosti spoločensko-historického charakteru odrážajúce dynamiku spoločnosti, čo môže blokovať sémantický transfer v interkultúrnom prostredí.

Interkultúrnú komunikáciu nechápeme len ako komunikačný akt medzi predstaviteľmi rôznych kultúr, ale aj ako predmet štúdia iných spoločenskovedných disciplín zaoberajúcich sa jazykom, napr. translatológii. V tomto kontexte preklad znamená transfer myšlienok vyjadrených príslušnými výrazovými prostriedkami istej sociálnej skupiny do výrazových prostriedkov inej sociálnej skupiny a za jednotku prekladu je považovaná kultúra cieľového jazyka, a nie text (Hrehovčík, 2006). Existuje mnoho definícií kultúry, no ani jedna nie je akceptovaná ako norma, čoho dôvodom je s najväčšou pravdepodobnosťou multidisciplinárny charakter kultúry (porov. napr. Mistrík et al., 1999). V danom kontexte budeme chápať kultúru ako societu ľudí s istým kultúrnym zázemím, ktorých spájajú rovnaké významy. Pri sémanticko-pragmatickom transfere ide o niekoľko na seba nadväzujúcich procesov interkultúrnej komunikácie – kultúrneho dekódovania (v rámci analýzy zdrojového textu), prekódovania a zakódovania do cieľového jazyka ako súčasti inej kultúry. V tejto súvislosti sa na prekladateľa kladú nové požiadavky, nemá byť len

bilingválnym, ale aj bikultúrnym (Hrehovčík, 2006; Nida, 2001), prípadne multikultúrnym odborníkom. Preklad výlučne hovoreného alebo písaného textu je do istej miery odlišný od prekladu dramatického textu a dabovania filmových dialógov. Dramatický text nemá len jedinú správnu interpretáciu, takýto text sa spravidla úplne dotvára až v konkrétnom čase a v konkrétnom priestore (na konkrétnej scéne). Filmový dialóg je „nekompletný“, jeho úplný potenciál sa realizuje až pri samotnom predstavení/hraní a tento aspekt dramatického, respektíve filmového textu treba pri preklade brať do úvahy.

Filmový dialóg, tzv. audiovizuálny prejav (porov. Romero Fresco, 2009), má významnú úlohu, rozvíja dej a slúži ako prostriedok charakterizácie postáv a autor/scenárista podľa toho vyberá znaky hovoreného prejavu (napr. výrazy z dialektu, slangu, a pod.). Hovorený prejav je typický spontánnosťou, krátkym časom, ktorý má hovoriaci na jeho plánovanie, čo vedie k opakovaniu, prerušovaniu, syntaktickej neúplnosti, lexikálnej vágnosti, atď. Tieto vlastnosti, „normálnu ne-plynulosť“ (normal non-fluency, porov. Chang, 2004), môžeme pozorovať aj vo filmových dialógoch, čím sa filmové postavy stávajú reálnymi/realistickými a individualizovanými. Je tu ale potrebné brať do úvahy, že dialógy v dramatických textoch nie sú doslovnými transkriptmi spontánnych hovorených prejavov (Ferenčík, 2003). Aj tie najrealistickejšie dialógy sa podstatne líšia od skutočného neformálneho hovoreného prejavu. Dôvod je jednoduchý, absolútna autenticnosť by bola na škodu, iritovala by čitateľa/diváka, dramatický a filmový dialóg musí byť kompaktnejší. Rovnako však nadmerná štylizácia by bola jeho nerealistickou a nevierohodnou realizáciou.

Preklad sa posudzuje podľa princípov platných pre všetky druhy prekladu: zmysel, forma, register, prirodzenosť a idiomatickosť (Hrehovčík, 2006). Inými slovami, preklad v cieľovom jazyku má odrážať zmysel pôvodného textu a sled myšlienok; úroveň (ne)formálnosti pôvodného textu a jeho prekladu má v čo najväčšej miere korešpondovať, preklad má pôsobiť zrozumiteľne a čo najprirodzenejšie. Zrejme najproblematickejšie oblasti prekladu sú idiomatickosť, preklad metafor, hovorových a slangových výrazov, prísloví, slovných hračiek a pod. V tejto súvislosti sa uvažuje aj o kategórii nepreložiteľnosti, konkrétne o dvoch typoch nepreložiteľnosti – lingvistickej (pri absencii lexikálneho alebo gramatického ekvivalentu v cieľovom jazyku) alebo kultúrnej (pri absencii relevantnej črty v cieľovom jazyku) (Bassnett, 2004). Uvedené princípy možno aplikovať aj na preklad filmového dialógu a na dabing.

Predkladaná štúdia si kladie za cieľ priblížiť problematiku kultúrne podmienených posunov, resp. úlohu kultúrneho kontextu pri preklade filmového dialógu. Na základe náhodných pozorovaní vo filmoch a seriáloch americkej proveniencie na obrazovkách slovenských televízií sme zaznamenali niekoľko izolovaných situácií, pri preklade ktorých sa domnievame, že nebola zohľadnená kultúrna podmienenosť. Jednotlivé mikroštruktúry ilustrovali tak syntaktické, ako aj sémantické a pragmatické odlišnosti slovenského a anglického jazyka (pozri bod 1). Toto nás podnietilo venovať sa danému problému na väčšej ploche a zároveň výskumnú sondu rozšíriť o nemeckú mutáciu. Za jednotku našej analýzy sme si zvolili jednu ucelenú epizódu zo sitkomu Priatelja. Východisková verzia analyzovaného diskurzu bola v anglickom jazyku, ďalšie dve boli dabované do nemeckého a do slovenského jazyka. Naším zámerom bolo poukázať na kultúrne reprezentácie a posuny pri preklade textu danej epizódy a na základe analýzy identifikovať a kategorizovať pozorované posuny (pozri bod 2).

1 Kultúrne posuny pri preklade filmového dialógu

1.1 Niekoľko poznámok k dabingu a posunom pri preklade z originálu do dabovanej verzie

Dabing je ovplyvňovaný hovoreným slovom, obrazom a hereckými prejavmi (Makarian, 2009). Dabingový herec text „nečíta“, ale svoju postavu „zahrá“ – sleduje obraz a dianie na filmovom plátne, aktivitu jednotlivých filmových postáv a celkovú situáciu (Makarian, 2009). Cieľom dabingu je poskytnúť filmovému divákovi autentický zážitok porovnateľný so zážitkom filmového diváka sledujúceho film v pôvodnom jazyku. Náročnosť dabingu spočíva v tom, že nie je založený iba na sémantike hovoreného prejavu, ale berie do úvahy aj herecké prejavy, pohyby hercov na scéne a ich neverbálnu komunikáciu (gestikuláciu, mimiku a pod.). Navyše je veľmi dôležité, aby sa dabovaný prejav a originálny hovorený prejav zhodovali v čase, aby boli synchronné. Paquin (1998) rozlišuje tri typy synchronizácie – fonetickú, sémantickú a dramatickú. Pod fonetickou synchronizáciou chápe zosúladenie pohybov pier herca a dabingového herca tak, aby ich artikulačná aktivita vzájomne korešpondovala. Pod sémantickou synchronizáciou rozumie nielen to, že originálny hovorený prejav a jeho preklad majú ten istý význam, ale je dodržaná aj istá miera reálnosti (napr. ak herec originálu neverbálnou komunikáciou signalizuje zápor, v dabovanom prejave nebude kladná veta). Je dôležité, aby sa aj dabingový herec „zžil“ s filmovou postavou do takej miery, aby jeho hovorený prejav vyznel autenticky. Dabovaný text má spĺňať nielen kritériá prekladu, ale má byť nápomocný aj filmovému obrazu, a tým umocniť jeho pôsobenie (Makarian, 2009).

Pri dabingu prirodzene dochádza k rôznym posunom. Dabovaný prejav je monotónnejší než originál, používa neprirodzene zreteľnú artikuláciu, nevyužívajú sa v plnej miere fonetické kontrasty a intonačná škála, uprednostňuje sa spisovná výslovnosť aj v situáciách, v ktorých by sme očakávali hovorový štýl, dochádza k pragmatickej interferencii (Herbst, 1997). M. Pavesi (2008) upozorňuje, že dabovaný text charakterizuje neutralizácia registra a štýlu. Domnievame sa, že táto neutralizácia sa prejavuje nevýraznou diferenciaciou v rámci poľa, rolí a módu (porov. Halliday, 1978): na úrovni poľa nedôslednou geografickou diferenciaciou (spisovný jazyk namiesto regionálneho dialektu), na úrovni rolí nepriemeranou diferenciaciou idiolektu postavy, na úrovni módu nedostatočnou diferenciaciou formálneho a neformálneho prejavu, najmä vo výbere lexém (výskyt formálnych výrazov v neformálnom prejave). K uvedeným posunom môžeme zaradiť aj modifikácie zapríčinené objektívnymi obmedzeniami (napr. dĺžka slov v pôvodnom a v cieľovom jazyku), nedostatočnú kohéziu a prefabrikované syntaktické štruktúry (Romero Fresco, 2009). Dabovaný text ako výsledný produkt predstavuje premostenie štruktúry jazyka so sociálne determinovaným idiolektom. Zároveň sprostredkováva kultúrne reprezentácie; tieto operujú na textovej makroúrovni, sú súčasťou diskurzov a vyjadrujú obrazy a naratívne textové štruktúry určitej kultúrnej komunity v určitom kontexte.

Môžeme uvažovať o dvoch základných druhoch kultúrnych reprezentácií: o reprezentácii kultúry vo všeobecnosti (t.j. informácia o kultúrnych zvykoch, tradíciách, konvenciách konkrétneho spoločenstva – slovenského, amerického, nemeckého a i.) alebo o reprezentácii kultúry v zmysle pohľadu na konkrétny jav z istej kultúrne podmienenej perspektívy (domácej alebo cudzej). Obe reprezentácie zohrávajú pri preklade významnú rolu a neraz predstavujú pre prekladateľa značný problém. Na prekonanie sociokultúrnej

lexikálno-sémantickej nulovej ekvivalencie slúžia rôzne translatologické postupy, napr. transkripcia alebo transliterácia, kalk, adaptácia, analogický výraz, opis, komentár alebo definícia (porov. Tellingier, 1998). V tejto súvislosti vystupuje do popredia aj problematika tzv. *kultúrnych výrazov* (Risager, 2007; Newmark, 1988), v anglickej translatologickej teórii *cultural words*, v nemeckej *Kulturwörter*, ktorých prototypom je výraz označujúci javy úzko špecifické pre istú jazykovú a kultúrnu komunitu. Presné vymedzenie tohto pojmu je však diskutabilné, pretože niektorí lingvisti zastávajú názor, že všetky lexikálne jednotky majú viac-menej kultúrne podmienené denotácie (porov. Risager, 2007). K. Risager (2007) navrhuje chápanie kultúrnej podmienenosti denotácie skôr ako kontinuum od úzko špecifickej až po málo kultúrne podmienenú denotáciu. Na základe týchto úvah potom nie je reálne dosiahnuť absolútnu korešpondenciu medzi pôvodným textom a jeho prekladom do cieľového jazyka, je nevyhnutné uvažovať o posunoch v preklade.

Posuny v preklade sú nevyhnutné a okrem kultúrnych rozdielov sú spôsobované aj rozdielmi v jazykových systémoch. Okrem toho v niektorých prípadoch sú posuny výsledkom rozhodnutí samotného prekladateľa. Na ilustráciu uvádzame nasledujúcu scénu z jedného kanadského televízneho seriálu:

Je obyčajné piatkové popoludnie. Dve pätnásťročné dievčatá, najlepšie priateľky, sa pohodlne usadili v izbe, aby si mohli porozprávať svoje zážitky a vyriešiť jeden problém. Zrazu začuli nejaký zvuk. A: „Myš.“ „Určite je v skrini.“ „Chod' sa tam pozrieť, prosím ťa.“ B: „Áno, jedna tu je, ale veľká.“ Vtedy vybehlo zo skrine sedemročné dievčatko, nevlastná sestra jednej z tínedžeriek.

Ak by sme danú scénu sledovali v origináli, v angličtine, vypočuli by sme si, že tá myš v skrini nie je veľká, ale „ťažká“ (B: Yeah, a heavy one). Daný príklad nemá poukazovať na neadekvátny preklad, práve naopak. Prekladateľovi sa podarilo zvládnuť odlišnosti slovenského a anglického jazyka; podarilo sa mu preniknúť do hĺbkovej štruktúry a vyjadriť to v jazyku prekladu. V uvedenom príklade ide o kultúrne viazanú informáciu; keďže prekladateľ mal podmienky na zohľadnenie konvencií jazyka (aj fonetická synchronizácia bola možná), podarilo sa mu vyhnúť pragmatickému posunu.

1.2 Ilustrácia opomenutia kultúrne viazanej informácie pri preklade

Nasledujúce príklady demonštrujú situácie, v ktorých prekladateľ neidentifikoval kultúrne špecifickú informáciu, čo sa vo výslednom dabingovom texte prejavilo neprimeraným použitím kalku. Kalk, t.j. doslovný preklad cudzieho slova kopírujúci jeho morfológickú a sémantickú štruktúru (Masár, 1991), je akceptovateľný translatologický postup, ak nespôsobuje komunikačný šum. Audiovizuálny text je špecifický v tom, že prezentuje konvencionalizované verbálne aj neverbálne kultúrne determinované správanie, a preto prípadná necitlivosť prekladu voči daným špecifikám pôsobí rušivo a v niektorých prípadoch až zavádzajúco. Nasledujúce dabované verzie replík sme pozorovali vo filmoch a v seriáloch americkej proveniencie prezentovaných na obrazovkách slovenských televízií v rokoch 1995–2005 (tituly, stanicu a vysielací čas nekonkretizujeme z dôvodu zachovania anonymity prekladateľa). Tak, ako sme uviedli v úvode, jazyk je neoddeliteľnou súčasťou kultúry. Kultúra slúži ako prostriedok na pochopenie fungovania jazyka a naopak jazyk

pomáha pochopiť základné sociálne hodnoty konkrétnej kultúry. Nasledujúce príklady ilustrujú túto vzájomnú interakciu a podmienenosť.

„Nejde o efekty, náš komerčný čas je veľmi drahý, potrebujeme vás, Jared.“
[epizóda z kriminálneho seriálu]

Kontext tejto repliky tvorila nehoda pri výrobe reklamy. Výraz „komerčný“ sa v slovenčine spája s obchodom a ako adjektívum sa interpretuje v zmysle „obchodný, obchodnícky, trhový“. V angličtine výraz „commercial“ má funkciu substantíva aj adjektíva. V spojení s lexémou „time“ („čas“) ide o substantívum vo funkcii atribútu, a teda sprostredkovaný význam je „súvisiaci s reklamou v televízii alebo v rozhlase“. Ak berieme do úvahy význam adjektíva „komerčný“ v slovenčine, potom spojenie „komerčný čas“ nedáva zmysel. Úplne sa stráca pôvodný zmysel tohto spojenia – „čas vyhradený na reklamu“, t. j. reklamný čas.

„Máme jeho parkovací lístok.“
[epizóda z kriminálneho seriálu]

Táto replika bola vyslovená počas preverovania alibi jednej z postáv. Kompozitum „parkovací lístok“ v slovenčine nedáva zmysel. Pri troche fantázie si môžeme predstaviť lístok, potvrdenie, ktoré dostaneme po odchode z parkoviska. V kontexte slovenskej kultúry však nie je dôvod, aby potvrdenie o zaplatení parkovného bolo archivované na polícii. Anglické spojenie „parking ticket“, ktoré dedukujeme na základe doslovného prekladu, v angličtine zodpovedá pokute za parkovanie.

A: „Čo robíš?“
B: „Som veterinár.“
A: „Ja som vo Vietname nebol.“
[romantický film]

Pozornosti prekladateľa unikol fakt, že lexéma „vet“ má v angličtine dva významy – je skrátenou verziou výrazu „veterinár“ a zároveň „veterán“. Zatiaľ čo v anglickom origináli ide o zmysluplný dialóg, v slovenskej dabovanej verzii sú prezentované výpovede nekoherentné.

„Jess vedel, čo robiť. Najprv zavolať ambulanciu.“
[epizóda z rodinného seriálu]

Táto replika je súčasťou dialógu dcéry s mamou v nemocnici po autonehode. Slovenský výraz „ambulancia“ a anglický výraz „ambulance“ sú tzv. faux amis (falošní priatelia), formálne zhodné, no sémanticky odlišné výrazy. V prvom prípade je denotátom miestnosť, v ktorej lekár ordinuje, v druhom prípade je to sanitka. Vzhľadom na kultúrne determinovanú informáciu spojenie „zavolať ambulanciu“ nie je zrozumiteľné.

„Čo keby sme išli do kina, kde je pekne a tma?“
[epizóda z kriminálneho seriálu]

Predpokladáme, že v originálnom texte sa vyskytlo spojenie „nice and dark“, v ktorom „nice“ a „dark“ („pekne“ a „tma“) nepredstavujú samostatné lexémy. Lexéma „nice“ („pekne“) je v tomto spojení modifikujúci prvok použitý s cieľom umocniť príznak vyjadrený lexémou „dark“ („tma“). Domnievame sa, že v danom kontexte v pôvodnom texte výraz „nice“ spĺňa funkciu príslovky miery; v preklade je použitý vo funkcii príslovky spôsobu. Pre rodeného slovensky hovoriaceho takéto spojenie vyznieva neprirodzene.

„Kedy si naposledy videl starého pána?“
[epizóda z rodinného seriálu]

Slovné spojenie „starého pána“ bolo použité v rozhovore medzi otcom a jeho adoptívnym synom, pričom rozhovor sa týkal biologického otca. Z kontextu vyplýva, že v pôvodnom texte je použitý neformálny výraz označujúci otca („old man“). V slovenčine by sme v takejto situácii o tomto spojení neuvažovali: spája sa s iným registrom, má všeobecnejší charakter a stráca svoje expresívne zafarbenie.

„Keď sme sa zasnúbili, bola rodina šťastím hore nohami.“

Slovné spojenie „hore nohami“ sa v slovenčine nevyskytuje v spojení „byť šťastím hore nohami“. Z daného kontextu je zrejmé, že dané spojenie má metaforický charakter a jeho slovenský ekvivalent je „byť šťastím celý bez seba“.

„Bola ubytovaná v princezninej suite.“
[epizóda z kriminálneho seriálu]

Výraz bol použitý v súvislosti s ubytovaním v hoteli, teda v kontexte, v ktorom by sme v slovenčine použili výraz apartmán. Výraz suite v slovenčine označuje druh hudobnej skladby, resp. sprievod. Prekladateľ sa dal zviazať rovnakou formou sémanticky odlišných výrazov (faux amis).

A: „Hralo sa to predstavenie aj minulý štvrtok? Hral tam aj Eddie?“
B: „Neviem.“
A: „Neviete?! Tak hral v tom kuse?“
[epizóda z rodinného seriálu]

Kontext napovedá, že v pôvodnom texte bol pravdepodobne použitý výraz „piece“ ako synonymný výraz pre substantívum „predstavenie“. V anglickom origináli je tento výraz lexikálne vágny, nemá konkrétny denotát; nejde tu o plnovýznamové substantívum, ale o prostriedok anaforickej referencie. V slovenskom dabingu by mu tak mohol zodpovedať výraz „tam“, „v ňom“.

...z mäsa a krvi...
[viacero dabovaných filmov a epizód seriálov]

Domnievame sa, že ide o doslovný preklad anglického spojenia „flesh and blood“, pre ktoré máme v slovenčine ustálené spojenie „z mäsa a kostí“.

„Je to na dome.“
[epizóda zo sitkomu]

Spojenie „na dome“ bolo súčasťou dialógu prebiehajúceho v kaviarni, v situácii, v ktorej sa od hostí neočakávala platba za občerstvenie, pretože bolo na účet podniku. Toto spojenie je doslovným prekladom anglického výrazu „on the house“.

Uvedené príklady ilustrujú vplyv kultúry na formálnu stránku jazyka a predstavujú bohaté možnosti pre analýzu spätosti kultúry s jazykom, ktorá je obzvlášť viditeľná pri preklade. Kultúra nie je vrozená – musíme si ju osvojiť; kultúrny kontext vytvárajú myšlienky, názory a pocity prameniace z našich skúseností. Tak ako existujú rozdiely v systémoch jazykov, tak je potrebné rozdielne vnímať mimojazykovú realitu jednotlivých kultúr a rozdielne sa správať aj v objektívne podobných situáciách. Primárnym zdrojom skúmaní performancie jazyka je jeho aktuálne použitie, každodenná rečová prax, najčastejšie vo forme dialogického prejavu. Domnievame sa, že filmový dialóg predstavuje vhodnú alternatívu reálneho hovoreného prejavu, zároveň si však uvedomujeme, že filmový dialóg, resp. audiovizuálny text má isté špecifiká: nie je autentický v zmysle autentických nahrávok reálnych ľudí v ich prirodzenom prostredí, no na druhej strane ho považujeme za dostatočne hodnoverný pre potreby analýzy.

2 Analýza prekladu epizódy zo sitkomu Priatelia (do slovenčiny a do nemčiny)

Naším cieľom je analyzovať preklad diskurzu filmového dialógu, pričom za cieľový korpus sme si zvolili sitkom Priatelia, konkrétne epizódu „Ako nikto nikoho nepožiadala o ruku“ (1. časť, séria IX, 2002/03). Východisková verzia analyzovaného diskurzu je v anglickom jazyku a ďalšie dve sú dabované do nemeckého a do slovenského jazyka. Tento sitkom prezentuje rodinno-priateľské prostredie, dialogickosť, familiárnosť, spontánnosť, expresívnosť, zreteľnú intonáciu, autentické tempo reči, aj prostriedky neverbálnej komunikácie. Dochádza tu k častému striedaniu replík, častej výmene hovoriacich a prezentuje sa variabilita tém. Zvolený diskurz ukazuje spôsob života a sociálne (príp. iné) hodnoty vlastné americkej spoločnosti, americkej kultúre. Tieto hodnoty a významy sú dabingom sprostredkované divákovi z iných kultúr, ktorí sú tak vystavení konfrontácii vlastných návykov, presvedčení a predstáv o živote s návykmi, presvedčeniami a predstavami americkej kultúry, spoznávajú jej spôsob života a majú možnosť posúdiť mieru zhody prezentovanej skutočnosti so zaužívanými stereotypmi.

V analyzovanej epizóde sa dej rozvíja okolo témy imaginárnych zásnub a v súvislosti s tým sme postrehli niektoré typické kultúrne prvky – americkú záľubu v usporadúvaní osláv, tendenciu zdieľať oslavu zásnub v kruhu priateľov (s čím súvisí aj zdvorilostne viazaná potreba zablahoželať k zásnubám), snaha vymyslieť čo najoriginálnejšie zásnuby, či porovnávanie veľkosti diamantu v zásnubnom prsteni. V celej epizóde je zrejmá americká neformálnosť a prejavuje sa najmä v pozdravoch. V originálnej anglickej verzii sa vyskytli len výrazy „Hey“ a „Hi“, a to bez ohľadu na status a sociálnu rolu komunikantov. Nemecký

dabing podčiarkol akceptáciu amerického kultúrneho kontextu v súlade so súčasným trendom v nemčine, zatiaľ čo slovenské ekvivalenty boli prispôbené slovenským konvenciám. V cieľovom korpuse nachádzame aj ilustráciu amerického prejavu rešpektu či uvedomovanie si vážnosti titulu Ph.D.: replika Phoebe: „Doktori by mali byť múdri“. Ďalšou ilustráciou kultúrneho kontextu je použitie mena typicky neamerického pôvodu v replike „To mi pripomína, že pán Hazmegian má môj Game boy“, čo navodzuje myšlienku multi-kultúrnosti a tolerance voči iným kultúram.

Naším zámerom je poukázať na kultúrne reprezentácie a posuny pri preklade filmového dialógu tejto epizódy. Na základe konfrontácie anglickej originálnej verzie a dabovaných verzií slovenskej a nemeckej sme identifikovali posuny, ktoré je možné kategorizovať do štyroch skupín:

- A) posun na škále formálnosti,
 - B) nevhodné použitie kalku,
 - C) rozdielna hĺbková štruktúra originálnej a dabovanej verzie,
 - D) rozdielna organizácia rozhovorov v originálnej a v dabovaných verziách.
- (Pozn. Výrazy vyznačené tučným písmom poukazujú na diskrepancie pri preklade.)

A) POSUN NA ŠKÁLE FORMÁLNOTI

1. Jeden z úvodných rozhovorov medzi Joeym, Rossom a Rachel:

Joey:	Hey, Ross is here! Hey, look, it's my good friend Ross! Hey, Ross.
Ross:	Hey, Joey. Hey, you.
Rachel:	Hey, you.
Joey:	And he brought flowers! Thanks, Ross. I'm really more of a candy kind of guy.
Joey:	Hej, Ross je tu! Vidiš, môj dobrý priateľ Ross! Ahoj Ross.
Ross:	Ahoj Joey. Ahoj, Rachel.
Rachel:	Ahoj.
Joey:	To je dobre. Pozri, priniesol kvety! Vďaka Ross, ale ja som skôr na sladkosti.
Joey:	Das ist mein guter Freund Ross. Hey Ross.
Ross:	Hey Joey. Hey Rach.
Rachel:	Hey Ross.
Joey:	Du hast ja sogar Blumen mitgebracht? Hey danke Ross. Aber ich bin mehr für Süßigkeiten, Liebling.

Tieto minidialógy poukazujú na rozdielnu mieru formálnosti v jednotlivých jazykových verziách. Zatiaľ čo zámeno *you* (v pozdrave „Hey you“) v angličtine signalizuje blízky až familiárny vzťah komunikantov, domnievame sa, že v slovenčine a v nemčine by takéto oslovenie v danom kontexte pôsobilo neprimerane, ba až urážlivo. Nemecký prekladateľ zrejme v snahe sa tomu vyhnúť, namiesto spomínaného zámena zvolil krstné meno. Slovenský prekladateľ sa obmedzil iba na neutrálny pozdrav bez oslovenia menom. V nemeckej verzii sa navyše objavuje výraz „Liebling“, ktorý v pôvodnej originálnej anglickej

a v dabovanej slovenskej verzii absentuje. Predpokladáme, že bol doplnený so zámerom evokovať ironický podtón, keďže v danom kontexte ide o interakciu dvoch mužov.

2. Záverečný rozhovor medzi Monikou, jej otcom a Chandlerom:

anglický originál a nemecký dabing	slovenský dabing
Monica: Hey , Dad.	Monica: Ahoj ocko.
Chandler: Hi . (Monikinmu otcovi)	Chandler: Dobrý . (Monikinmu otcovi)

V anglickom origináli a v nemeckom dabingu Chandler pozdraví Monikinmu otcovi „Hi“. S cieľom priblížiť sa pôvodnému kultúrnemu a jazykovému prostrediu nemecký prekladateľ automaticky prevzal originálny pozdrav aj oslovenie. Vzhľadom na to, že ide o notoricky známe výrazy, predpokladáme, že nepociťoval potrebu použiť ich nemecké ekvivalenty. Domnievame sa, že dôvodom je aj to, že v súčasnosti je možné pozorovať vyššiu mieru tolerancie voči prenikaniu anglicizmov/amerikanizmov v prejave nemeckých hovoriacich v porovnaní so slovenskými. Podobná situácia sa nachádza aj na iných miestach v danej epizóde. V slovenskom dabingu prekladateľ použil výraz „Dobrý“ implikujúci vzťah vykania. Anglický pozdrav „Hi“ pôsobí na prvý pohľad familiárne, no konvencionalizoval sa ako univerzálny bez ohľadu na formálnosť situácie. Slovenský prekladateľ tak vhodne zareagoval a v súlade s požiadavkami synchronizácie použil len adjektívnu časť slovenského pozdravu. Vzťah medzi Monikiným otcom a Chandlerom je síce formálny, no na škále formálnosti ho môžeme lokalizovať bližšie k súkromnosti ako k oficiálnosti; skrátená verzia pozdravu „Dobrý deň“ preto v danom kontexte nepôsobí rušivo.

3. Jeden z úvodných rozhovorov: Rossova reakcia na Joeyho správanie

anglický originál:	Ross: You're weird today. „Ty si zvláštny“ v zmysle divný/čudný
nemecký dabing:	Ross: Du bist eigenartig . „Ty si zvláštny“ v zmysle svojrázny/osobitý

Adjektívum *weird* používané v neutrálnom až neformálnom registri je v nemeckom dabingu preložené výrazom, ktorý sa na škále formálnosti približuje skôr k formálnemu prejavu; výraz *eigenartig* v kolokviálnom priateľskom prostredí nie je v nemeckom jazyku taký bežný.

B) NEVHODNÉ POUŽITIE KALKU

Rachelina replika ilustruje transfer formy, nie významu, a to v dvoch prípadoch:

Monica:	It's so inappropriate. No, it is worse than that. It is wrong. And it is bigger than mine!
Rachel:	I know. <i>Days of our Lives</i> , thank you very much .
Monica:	To je také nevhodné. Je to zlé, je to je to ... Ved' je väčší ako môj.
Rachel:	Ja viem. „ <i>Dni nášho života</i> “ d'akujem veľmi pekne .

Monica: Er ist größer als meiner!

Rachel: Ich weiß. *<i>Days of our Lives,</i> danke.*

Rachel zareagovala použijúc názov soap opery, ktorá u divákov v USA vyvoláva dve asociácie: prvá sa týka jednej z najdlhšie vysielaných soap opier v USA (vďaka svojim 45 sezónam); druhá sa spája s rovnomenným príbehom zakomponovaným do deja sitkomu Priatelia, v ktorom Joey hrá jednu z úloh. Pravidelní diváci dabovaných verzii dokážu identifikovať len druhú asociáciu. Táto fráza tak nie je pre divákov dabovaných verzii natoľko zmysluplná ako pre amerického diváka. Druhý spomínaný aspekt v Rachelinej replike je anglická fráza, ktorej doslovný preklad je „ďakujem veľmi pekne“. V kontexte anglického jazyka má daná fráza iné konotácie ako v slovenskom, príp. v nemeckom jazyku. Vzhľadom na lingvistický aj situačný kontext anglického originálu táto fráza v hĺbkovej rovine neznamenať poďakovanie, ale slušné konštatovanie vo význame „niet pochyb,“ resp. „Pochybuješ o tom?“. Nemecký prekladateľ sa vyhol zamýšľanej konotácii danej anglickej frázy a uprednostnil neutrálne „danke“.

C) ROZDIELNA HLĚBKOVÁ ŠTRUKTÚRA ORIGINÁLNEJ A DABOVANEJ VERZIE
Pri porovnaní originálnej a nemeckej dabovanej verzie sme identifikovali situáciu, v ktorej výpovede nie sú totožné ani formálne ani sémanticky.

Nasledujúce príklady (1, 2) podľa nášho názoru ilustrujú nie celkom adekvátny preklad, keďže v oboch prípadoch s anglickým originálom nekoreluje ani forma ani obsah, nie je dodržaná fonetická synchronizácia; rezervy vidíme aj z hľadiska sémanticko-pragmatického.

1. Jedna z úvodných replík: reakcia Joeyho na Rachelinu repliku

anglický originál

Joey: **Look, Rach, I...**

nemecký dabing

Joey: **Aber zu menschlich.**

(„Ale priveľmi ľudské.“; doslovný vlastný preklad)

2.

Ross: But I really want to talk to you.

Rachel: I know. I still need to talk to you.

Joey: But before you guys do that, I need to talk to you.
And Ross, I need to talk to you.

Phoebe: And I need to talk to you.

Monica: About what?

Phoebe: **To see if you know what these guys are talking about.**
(„Zistiť, či vieš, o čom títo hovoria.“; vlastný preklad)

Ross: Aber dann muss ich gleich mit dir reden.

Rachel: Aber ich will dir auch etwas sagen.

Joey: Ok. Bevor ihr miteinander redet, will ich was sagen.
Und Ross dir will ich auch was sagen.

Phoebe: Ich wollte dir auch noch etwas sagen.

Monica: Was Phoebe?

Phoebe: **Das ist so etwa das gleiche Thema.**

(„To je asi/vari/snáď tá istá téma.“; vlastný preklad)

Predpokladáme, že v nasledujúcich príkladoch (3, 4) prekladateľ považoval text v origináli za kultúrne viazanú informáciu, a tak nemeckému divákovi ponúkol ekvivalent, ktorý síce na úrovni repliky s originálom nekorešponduje, no z hľadiska konverzácie ako celku nevyznieva rušivo. Jediný pozorovaný nesúlad je narušenie dramatickej synchronizácie. Výpoveď nie je v súlade s neverbálnou komunikáciou postavy Chandlera.

3.

anglický originál:	That's funny. This conversation's how I got the bullet hole in my head.
slovenský dabing:	Táto konverzácia je akoby som dostal guľku do hlavy.
nemecký dabing:	Ich kriege durch diese Unterhaltung Schmerzen in meinem Kopf. („Táto zábava mi spôsobuje bolesti hlavy.“; vlastný preklad)

4.

anglický originál:	Seriously, sir, my brains, all over the wall.
slovenský dabing:	Vážne pane, mozog mám už celý na stene.
nemecký dabing:	Wie so ratest mir eine unglaubliche Hilfe. („Ako to, že mi tak neuveriteľne pomáhaš?; vlastný preklad)

D) ROZDIELNA ORGANIZÁCIA ROZHOVOROV V ORIGINÁLNEJ A V DABOVANÝCH VERZIÁCH

Nie je vždy v kompetencii prekladateľa rozhodnúť, ako bude vyzerat' finálna verzia prezentovaná televíziou. Vo zvolenej epizóde sme identifikovali sedem situácií, v ktorých sa dabované verzie nezhodovali s originálom. Pri porovnaní anglického originálu s nemec-kou a so slovenskou dabovanou verziou nachádzame jednu situáciu, keď sa replika v dabovaných verziách nachádza na inom mieste ako v origináli a šesť situácií s chýbajúcimi rozhovormi. Na základe toho, že ide o identickú situáciu v oboch dabovaných verziách, domnievame sa, že prekladatelia pracovali s inak zostrihanou verziou, než je originálna verzia v angličtine.

1. Rozdielne umiestnenie replík

Rozhovor medzi Monikou, jej otcom a Chandlerom.

Chandler:	That's funny. This conversation's how I got the bullet hole in my head.
[Chandler:	Táto konverzácia je akoby som dostal guľku do hlavy.]
[Chandler:	Ich kriege durch diese Unterhaltung Schmerzen in meinem Kopf.] („Táto zábava mi spôsobuje bolesti hlavy.“)

...

Otec:	Tak sa do toho pusti, princezná. Keď sme sa snažili, aby ťa tvoja matka počala, vždy, keď mala ovuláciu, bum sme to robili. Tak som si vykĺbil bedrá.
Chandler:	Táto konverzácia je akoby som dostal guľku do hlavy.

- Otec: Raz som mal nohu takto v umývadle a tvoja matka, tá bola...
- Chandler: *Vážne pane, mozog mám už celý na stene. [umiestnenie repliky v anglickom origináli]*
- Monica: Ocko, myslím, že nepotrebujem vedieť, aké polohy ste s mamou používali.
- Otec: Máš pravdu, ja hovorím o vašich polohách. Takže, to, čo som videl tam vedľa, vôbec nebola optimálna poloha na počatie dieťaťa. Hoci bola príjemná.
- Monica: Mne teraz príjemne nie je.
- Otec: Mat' z toho radosť je dôležitá a pomôže aj ak žena má orgasmus. Zvládnete to námorník?
- Chandler: *Vážne pane, mozog mám už celý na stene. [umiestnenie repliky v slovenskom dabingu]*
- Chandler: *Wie so ratest mir eine unglaubliche Hilfe. [„Ako to, že mi tak neuveriteľne pomáhaš?, umiestnenie repliky v nemeckom dabingu]*

Chandlerova replika (*Vážne pane, mozog mám už celý na stene*) sa v anglickom origináli nachádza pred Monikinou replikou (*Ocko, myslím, že...*); v slovenskom dabingu na konci tohto rozhovoru (ako je uvedené v príklade vyššie). Domnievame sa, že kvôli zmenenej organizácii rozhovoru spomínaná fráza svojím obsahom k téme signifikantne neprispieva, len podčiarkuje Chandlerov cynizmus. V originálnej verzii je priamym pokračovaním Chandlerovej repliky *Táto konverzácia je akoby som dostal guľku do hlavy*. V dabovanej verzii sa objavuje o štyri repliky neskôr, čo môže skomplikovať pochopenie tejto anaforickej referencie a vzbudiť dojem jej irelevantnosti. Podľa nášho názoru v dabovanej verzii vyznieva osamelo a nekoherentne. Napriek tomu, že robí dojem kultúrne podmienenej idiomatickej frázy, nazdávame sa, že sprostredkovaný význam je odvoditeľný (a v konečnom dôsledku aj odvodený) z jednotlivých lexém tejto frazémy, a preto samotná frazéma je preložiteľná (a v konečnom dôsledku aj doslova preložená). V nemeckej dabovanej verzii je umiestnenie replík identické so slovenskou. V porovnaní s originálnou anglickou a dabovanou slovenskou verzou pozorujeme v nemeckej mutácii sémanticko-pragmatický posun (pozri komentár v C).

2. Absencia replík

Pri porovnaní dabovaných verzií s originálom sme zaznamenali šesť rozhovorov s absentujúcimi replikami. Spravidla predstavujú situácie, v ktorých vynechanie replík nenarušuje pochopenie dabovaných verzií. Považujeme to za kondenzáciu dabovaných verzií. Ako príklad uvádzame rozhovor Phoebe a Rossa, v ktorom chýbajúce repliky vyznačené tučným písmom opakujú to, čo už bolo povedané predtým, preto z hľadiska sémantického transferu ich prítomnosť nie je nevyhnutná.

- Ross: Čo? Čože?
- Phoebe: Oh, je to tajomstvo? O, Bože, áno, už veľmi dlho sme tu nemali nič tajné.
- Ross: No, Rachel and I are not engaged.**
- Phoebe: I think you are.**
- Ross: What are you talking about? Who told you that?**

Phoebe: Rachel, your betrothed.
Ross: We're not engaged.
Phoebe: Oh, that's right. It's a secret. Right, you are not engaged.
I misunderstood her.
Ross: Phoebe, žiadne tajomstvo to nie je. Jasný? Nepožiadala som ju.

Analyzovaná epizóda poukázala na niekoľko aspektov prítomnosti kultúrneho kontextu. Nachádzame v nej interné aj externé odkazy na hodnoty americkej kultúry, avšak nie všetky môže prekladateľ výberom vhodných výrazových prostriedkov cieľového jazyka prekladu sprostredkovať divákovi. Istá miera transferu informácií závisí od sociokultúrnej kompetencie diváka a jeho schopnosti porozumieť spoločenským normám a konvenciám správania sa ľudí v inej cudzojazyčnej kultúre. Kultúrny kontext filmového dialógu v komplementarite s adekvátnou interpretáciou hĺbkovej štruktúry môže prispieť k efektívnej interkultúrnej senzibilizácii.

Záver

C. Fries (1993) tvrdí, že jazyk je súbor návykov a používatelia jazyka ako členovia určitého národa získavajú isté lingvistické návyky. Pri používaní cudzieho jazyka sa stretávame s iným videním mimojazykovej skutočnosti. Tento fakt je nevyhnutné uvedomiť si aj pri preklade. Ako tvrdí V. Krupa (1991, s. 61), „kvalitný preklad nemožno dosiahnuť prevodom z povrchovej roviny druhého jazyka, ale len nepriamo, cez hĺbkovú rovinu štruktúry oboch jazykov“. Uvedomenie si existencie povrchovej a hĺbkovej štruktúry usmerňuje prekladateľov výber výrazových prostriedkov. Od predkladateľa závisí, či sa recipientovi uľahčí alebo skomplikuje vnímanie toho, čo sa odohráva. Jazyk je viazaný na istý kultúrny kontext, t.j. interpretácia jazykového kódu vyplýva z kultúrnych a sémantických systémov. Špecifiká obsahov (významov) v jednotlivých jazykoch pri používaní cudzieho jazyka sú zdrojom mnohých ťažkostí. V jednotlivých jazykoch sú pojmy, výrazy, ktoré nemajú v materinskom jazyku používateľa cudzieho jazyka ekvivalentné pomenovanie, ba často ani zodpovedajúci obsah. Súhlasíme s názorom Changa (2004), že dielo Sapira a Whorfa prinieslo dva pohľady: jeden je ten, že jazyk odráža kultúru a vymedzuje náš spôsob myslenia; ďalší je ten, že jazyk nemôžeme dekontextualizovať a že kultúra je vyjadrená prostredníctvom samotného použitia jazyka.

Predkladaná štúdia prináša pohľad na problematiku kultúrne podmienených posunov, resp. na úlohu kultúrneho kontextu pri preklade filmového dialógu. Dlhodobejšie pozorovania neadekvátneho prekladu dabovaných verzií filmov a seriálov americkej proveniencie prezentovaných na obrazovkách slovenských televízií nás podnietili pozorovať daný problém v jednej epizóde ako uzavretej jednotke. Pre potreby našej analýzy sme si zvolili epizódu zo sitkomu Priatelia. Východisková verzia analyzovaného diskurzu bola v anglickom jazyku, ďalšie dve boli dabované do nemeckého a do slovenského jazyka. Naším zámerom bolo poukázať na kultúrne reprezentácie a posuny pri preklade textu danej epizódy. Na základe analýzy sme identifikovali posuny, ktoré sme kategorizovali nasledovne: A) posun na škále formálnosti, B) nevhodné použitie kalku, C) rozdielna hĺbková štruktúra originálnej a dabovanej verzie, D) rozdielna organizácia rozhovorov v originálnej a v dabovaných verziách. Štvrtá kategória je do istej miery špecifická – demonštruje situáciu, v ktorej sa dabované verzie nezhodujú s originálnou v zmysle organizácie replík.

Identická situácia v oboch dabovaných verziách naznačuje, že verzie pre zahraničnú distribúciu majú rozdielnú podobu. Nie je tak vždy v kompetencii prekladateľa rozhodnúť, aká verzia bude prezentovaná televíziou. Prvé tri kategórie reflektujú rozhodnutie prekladateľa, aký prekladateľský postup si zvolí v závislosti od pochopenia hĺbkovej štruktúry východiskového textu i kultúrnych súvislostí, resp. kultúrne viazanej informácie.

Uvedomovanie si prítomnosti kultúrneho kontextu v komunikačnej situácii znamená, že prihladáme na základné funkcie jazyka, neoddeľujeme od seba hovoriaceho a poslucháča, berieme do úvahy vplyv situácie a ostatné faktory sprevádzajúce a ovplyvňujúce dorozumievací proces. Prepojenie jednotlivých fonologických, gramatických a sémantických prostriedkov jazyka so sociálnymi funkciami predstavuje východisko pre zadefinovanie kultúrneho kontextu, inými slovami pre zadefinovanie vhodných, resp. akceptovateľných foriem s ohľadom na konkrétny kontext či register. Pohľad jednotlivca na svet je pohľad, na ktorý ho pripravila rodná kultúra. Keďže jazyk je arbitrárny a konvenčný, je logické, že aj prejavy (ne)lingvistického správania sa sú arbitrárne a konvenčné, z čoho vyplýva prirodzená potreba oboznamovať sa s prejavmi správania sa konvencionalizovanými v istom kontexte a následne si ich osvojiť. Úspešná interkultúrna komunikácia vyžaduje prispôsobenie sa kultúrnemu zázemiu komunikantov. Kultúrny kontext navyše definuje lingvistický kontext, t.j. jazykové štruktúry použité, keď sa istí ľudia stretnú za istých podmienok, v istom čase a na istom mieste.

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Autorky týmto vyhlasujú, že ich podiel na príspevku je $\frac{1}{3} : \frac{1}{3} : \frac{1}{3}$.

Literature and Culture

Translatable Cities: The Latin-Americanization of Canada in *Tangier*, *Collect Call* and *and a body to remember with*

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Abstract

*Departing from the relationship between translation and exile, as well as Iván Carrasco's idea that the two essential strategies used by Chilean poets in exile are superposition and collage, this essay examines how Chile is translated into Canada by Jorge Etcheverry in *Tangier*, Leandro Urbina in *Collect Call* and Carmen Rodríguez in *and a body to remember with*. I contend that (a) both geographical spaces are first juxtaposed and then superimposed, and (b) that these two strategies transform the real world so that it conforms to an internal topography in which the loss of the motherland is disavowed.*

Keywords: translation, foreignness, melancholia, collage, palimpsest, heterotopias

1. Introduction

In his essay on the literature produced by Chilean poets exiled after General Augusto Pinochet's Coup of 1973, Iván Carrasco calls attention to the "plural codification" of their texts, achieved by way of two essential strategies: superposition and collage. He says that writers may lay their experiences of the new culture upon the hegemonic text of the source culture. Such is the case of Efraín Barquero, who in *Poema negro de Chile* contrasts two spaces, his own and the French, but remains faithful to the tone, the language and the rules of 1960s and 1970s Chilean rhetoric. Alternatively, writers may reproduce their experience of interculturality by incorporating foreign linguistic elements, pasting them together without transitions. Both strategies open up the gaps imposed by cultural differences: not all parts coincide in the superposed figures of Barquero, nor are languages glued to perfection in the collages designed by Waldo Rojas, Armando Uribe, Mauricio Electorat, Ximena Godoy,

Tito Valenzuela and Naím Gómez. And both are, in consequence, productive of “a mood of [...] foreignness” (my translation) that leads us to the field of translation theory.

Foreignness defines both the translation process and the process of producing literature in exile. Foreignness means difference, distance from home, and the quality of being other. By definition, the foreign is situated outside a place or country. It may well be that, as Carrasco posits, the literature of Chilean exiled authors “interpellates Chilean society and, in so doing, becomes part of it;” and yet, it also interpellates the readers of the foreign society in which it is written. In so doing, it becomes part of the target society, but at the cost of interrogating the familiar in both worlds. To clarify: (a) exilic texts contain traces of foreignness that disrupt the borders of home and host literatures, and (b) upon separating themselves from their countries its authors carry the foreign across from one place to another. In other words, they become translators (“translate,” from Latin *trans+latus*: carried across). It is precisely in terms of translation that Chilean-Canadian writer Carmen Rodríguez describes her experience: “For me, living and writing in a hyphen implies translation,” she claims in *and a body to remember with*, a collection of short stories where she explores “how hard it can be to re-root oneself” during exile (Harvey C6).

Not only does the process of translation define exile, but exile is a precondition for translation. At least that is the thought of Carol Maier when she situates the origin of translation in *dépaysement*. In “Translation, *Dépaysement*, and Their Figuration,” Maier calls upon translators to free themselves from national attachments if they are to remain faithful to the foreignness of the source text: “when translation occurs as fully as possible, the translator not only conveys or communicates a ‘message’ but may also experience the ambivalence, the absence of ease, and even the abrasion that are no doubt inherent in any *dépaysement*” (185). This abrasion is no different from that felt when a loved one is lost. In fact, any *dépaysement* entails the loss of family, friends, one’s country and the objects of daily life, and produces a mood of foreignness. Yet, the experience of exile is not wholly reduced to pain. Some quota of pleasure is certainly acknowledged in abrasion when Maier expresses “a desire for *dépaysement* [...] exhilaration, ease, escape [...] what I yearned for was translation itself” (189), a “longing for what I call life, happy to be bereaved” (193). Notwithstanding the overlapping between bereavement and happiness, the task of translators, she concludes, is to become “rootless” (189). This assertion is by no means unproblematic. Can one really relinquish one’s roots?

Derrida seems to think that this is impossible. Neither the translator nor the text can renounce the cultural losses that shape their respective identities. To him translation is an act of impossible mourning. Rereading Walter Benjamin’s “The Task of the Translator,” he argues in “What is a ‘Relevant’ Translation?” that a translation that occurs as fully as possible guarantees both the “prolonged life” and the “life after death” of the “body of the original” by “elevating the signifier to its meaning or value, all the while preserving the mournful and debt-laden memory of the singular body, the first body, the unique body that the translation thus elevates, preserves and negates” (199). Mournful because this singular body is based on absence; that is, on the fissure between the sign and the signifier. In an interview with Julia Kristeva, Derrida goes on to say that “translation practices the difference between signifier and signified” (20); meaning that it performs the difference between the translatable and the untranslatable (read: the plethora of connotations and voices that words bring with them and that are lost in the translated text). It is this difference that

makes translation impossible. What makes mourning impossible for Derrida is that the otherness of the dead (of the body of the original) is insurmountable and cannot be faithfully preserved.

This impossibility raises one question: It is true that the translated text cannot prolong the life of the original but, inasmuch as it affirms the “life after death” of its phantasm, is it not fair to deduce that it negates the absence of the lost object in the same process of affirmation? My point is that when mourning is impossible, melancholia is the only choice. In spite of difference or because of difference, melancholia is the condition of possibility of translation. In order to explain how refusal of loss makes translation possible, I must take recourse to Sigmund Freud.

At the outset of his 1917 “Mourning and Melancholia” Freud states that, in contrast to the mourner who lets go of the lost object and liberates libidinal desire, the melancholic fends off mourning and refuses to believe that she/he has lost something. By means of the pleasure principle the subject represses the idea of loss, withdrawing it from consciousness. This type of repression obliges him/her to live in a world of fantasy, independent from the real world, where the missing object is represented as safe and alive. The French psychoanalyst Nicolas Abraham and his collaborator, Maria Torok, drawing on Freud, conjecture that during melancholia “the objectal correlative of the loss is buried alive in [a] crypt [inside the body] as a full-fledged person, complete with its own topography [...]. A whole world of unconscious fantasy is created, one that leads its own separate and concealed existence” (130). In this world of magic, the foreign body of the departed other is translated into a correlative object that the subject literally incorporates within him/herself in the form of nourishment: This “desperate ploy of filling the mouth with illusory nourishment has the equally illusory effect of eradicating the idea of a void” (129). Even though the pain-stricken self is split, divided from the inside into the intimate other and the ego, oral incorporation preserves the illusion that there is no loss and defends against any topographical change in the subject. The body or the psyche is thus figured as a crypt, a sanctuary for the dead who, revived in the form of ghosts, may return to devour the host. Abraham and Torok write that “in the dead of night, when libidinal fulfillments have their way, the ghost of the crypt comes back to haunt the cemetery guard, giving him strange and incomprehensible signals, making him perform bizarre acts, or subjecting him to unexpected sensations” (130). At this point the ghost overcomes the ego to be “reincarnated in the person of the subject” till it “*carries the ego as its mask*” (141). The authors call this “mechanism [that] consists of exchanging one’s own identity for a fantastic identification with the ‘life’ – beyond the grave – of an object of love” by the name of “endocryptic identification” (142). Lost in this masquerade of “identifying empathy” (142), the ego, unable to define the border between his/her subjectivity and that of the lost object, comes to be buried in the crypt of his/her making, which now is situated neither inside nor outside.

My suggestion that the relation between the original and the translation is based on endocryptic identification gains credence in the light of Derrida’s “phantasm of the intact kernel,” produced by a never-to-be-satisfied desire for sameness (“Tours” 115). For Derrida this desire represses the difference between signifier and signified. It is difficult not to see in this phantasm of sameness the phantasms envisioned by Abraham and Torok in their

cryptography. A propos of this, in *Contemporary Translation Theories*, Edwin Gentzler remarks that in Derrida's view there are:

different chains of signification — including the “original” and its translations in a symbiotic relationship — mutually supplementing each other, defining and redefining a phantasm of sameness, which has never existed nor will exist as something fixed, graspable, known or understood. This phantasm, produced by a desire for some essence or unity, represses the possibility that whatever may be there is always in motion, in flux, “at play,” escaping in the very process of trying to define it, talk about it, or make it present. (146–47)

Here “sameness” means “natural equivalence,” a notion that has informed most translation theories up to the 1980s (Pym 6–24). However, the fact that the illusion of sameness represses difference or withdraws it from consciousness does not imply that there is no awareness or recognition of the operation of difference on the part of the translator. Even though Freud posited that “melancholia is in some way related to an object-loss which is withdrawn from consciousness, in contradistinction to mourning, in which there is nothing about the loss that is unconscious” (245), it is well worth noticing that judgment precedes the system of the unconscious. That is to say, negation arises only after the psyche has recognized the absence of the wished-for object and arrives at the conclusion that it is not present in external reality. Thought of in this fashion, there is something about the loss that is conscious in melancholia, which accounts for the mortification, the painful dejection and sorrow, “the overcoming of the instinct which compels every living being to cling to life” that assails the melancholic (246). To put this differently: “oral incorporation is simultaneously a means of using remembering to forget and of forgetting to remember” (Gibbs 314).

The illusion of sameness is, then, something that the translator produces to ensure the survival of the original in its replacement by the translation. Along the same lines, one might go so far as to argue that this illusion ensures the translator's survival too, where survival is meant in the sense of offering the ego the inducement of continuing to live. In his theory of loss, Freud described mourning as a “normal affect,” and defined melancholia as a “pathological” condition that destroyed both the object and the ego: the lost object is destroyed through ingestion and the ego is destroyed in the confusion with the object within (243). Against Freud, I posit that melancholy is no illness. Simply, it is a shield, a defense mechanism that allows exiles and translators, doomed to be continually in search of a home, to fill in the gap between what used to be and what is, what they want and what they see. In the understanding that “relevant” as used by Derrida also denotes significance and demonstrability, these translations are, strictly speaking, relevant. Needless to say, melancholy eases the way to re-rooting but not to integration, for if re-rooting presupposes that the roots remain, integration, as we will see, indicates that they are removed.

In sum, (a) exile creates the need for the fantasy of sameness, and (b) sameness makes translation or re-rooting possible. It is the phantasm of sameness that haunts my readings of *Tangier*, *Collect Call*, and *and a body to remember with*, by Jorge Etcheverry, José Leandro Urbina and Carmen Rodríguez respectively. After the Chilean Coup these three writers fled to Canada, where they currently reside. In what follows I read their texts as structures of presence, reincarnation and partial consciousness. In line with the topography

devised by Abraham and Torok, adhering to the links they establish between the spatial organization of architecture and the organization of bodies, I examine the crypt formations that give their narrators the illusion of the intact kernel. These are: the port, the bar and the park. In my analysis I will be using Michel Foucault's concept of heterotopia because it bears a striking resemblance to the neither-here-nor-there fantasy space of the crypt. I argue that the space of Canada is lived through the space of Chile as if space was translatable. Both spaces are first juxtaposed, as in a collage, and then superimposed in the manner of a palimpsest. These two strategies transform the real world so that it conforms to an internal topography in which the loss of the motherland is disavowed.

2. The Port

Collage is the structuring principle of *Tangier*. In this composition Jorge Etcheverry weaves languages, poems and narratives, descriptions, images, and commentaries in order to evoke the night world of the exiled: "All I can account for are vague fragments/tatters of coloured light with myriads of images/that tend to dissolve in the concrete light of day," he writes (14). Likewise, he yokes together fragments of disparate spaces. *Tangier*, reveals José Leandro Urbina in the foreword to the book, "conceals the names of Valparaíso, Chile and America" in order to pose, in the words of Etcheverry, the "illusion of a metaphysical vision: Life's the same here, there and everywhere" (63). This illusion of sameness and concealment prevents the narrator from knowing that he is "extremely far away" from Chile (63), makes him confuse the steep streets of the Coquimbo region with Booth Street in Ottawa (80), and induces in him the feeling that everywhere is misty and that all mists on the globe are "*like the camanchaca*," the low-lying mist at dawn in some areas of northern Chile (66), as if places were repeatable.

Behind the apparent multiplicity of these spatial fragments there is unity, achieved by the repetition of three visual themes. One is the image of the city as a boat that sails from South to North, and of the exiled as "contemporary birds [that] migrate/expelled from their own countries" (42). *Prima facie* this offers a semblance of motion; still, being all places the same, the trip, in actuality, immobilizes both the text and the narrator who, in fact, walks without walking in a "circle-like motion" (94), never "beyond the city limits" (97) for fear of madness. The city protects against irrationality and simultaneously gives death to its inhabitants. This is the second image: "urban architectural niches or meadows" (70): tombs and wombs conflate in one equation to be interpreted under the pleasure principle referred to above and the intense desire for bereavement that Maier unexpectedly discovers in herself. At stake is the primordial human inclination to destruction, theorized by Freud in "Beyond the Pleasure Principle." According to him, this urge towards death (Torok calls it "sepulchral desire") is the uncontrollable urge to relieve the tension of pain and want, and expresses the wish to return to the nirvana of the womb. The symbolism is obvious: tomb (death) equals womb (rebirth), and the city becomes a mother "cradling and rocking us in the foam of this too-concrete life" (90).

The alliance of these two extreme poles (death and birth), the confusion of the natural (foam) and the man-made (concrete), and the anthropomorphization of space (city as womb), give the text an oneiric atmosphere. Another way to put this is to say that Etcheverry creates a whole world of semiconscious fantasy, a place without a place that

inevitably brings to the mind of the reader the concept of heterotopia. Defined by Foucault as “real places – places that do exist and that are formed in the very founding of society – which are something like counter-sites [...] outside of all places, even though it may be possible to indicate their location in reality” (24), heterotopias “always presuppose a system of opening and closing that both isolates and makes them penetrable” (26). In general, he adds, their “role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory” (27). It is no wonder, then, that the port, the third image in *Tangier*, is at the center of all the cities that Etcheverry dreams: The port of Coquimbo is for him the port of Valparaíso as well as the port of Ottawa and the port of Tangier. Outside their physical locations in reality, all these heterotopic ports converge in a single space of illusion, impenetrable and permeable at once, cryptic.

Likened to “the sphincters that exude or suck in moist currents of variable fluidity” and “the vagina of a woman that would secrete the human flux of adventurers and dispossessed” (19), ports transform into muscles closing and opening the space of the body/city. Sphincters are connected to the vagina, which, in turn, is connected to the mouth and the act of eating. In the text people are ingested (45), the sun is food, the days are bitten (45), and places are both “‘devouring’ and ‘devourable’” (11). The narrator writes: “I come from a country described as the Tibet of the Americas. Layer upon layer of inhabitants fixed and level in this valley like syrup on a spoon about to be ingested” (17). The materiality of eating overlaps with the immateriality of dreams in a particular cannibal feast where the narrator has his cake and eats it too, preserving the object of identification as a living dead.

Suddenly, in the “dusk time of melancholia” (89), the ghosts buried in the port come back to take the narrator out of his “suspension, as from a bubble, by the ringing of the phone” (87). The phone is a pervasive trope in the three texts under analysis. It is a call to the original reality of loss and, hence, to madness. It is a metaphor for the umbilical cord or the “rope that refuses to break/all our pasts” (88) and that recalls the central, compelling void of absence around which every real space is organized. Even though momentarily the ring throws the narrator “back into the turmoil of everyday life” (87), he refuses to abandon his suspension in mid-air. Clinging to his “vocation for trances” (87), he instigates the reader to “leave in peace [...] those phantoms that really crawl, behind and in front of everything” (94), and insists that “things are the same everywhere” (93). Since “You have to go on living” (95), it is necessary to believe that “There is no somewhere else” (98).

3. The Bar

The belief that there is no somewhere else is also professed by the Sociologist, the main character and narrator in José Leandro Urbina’s *Collect Call*, where similar repeated patterns perform his melancholic longing. To escape imprisonment for his insurgent activities as part of the Student Front in Chile, fearing for his life, the Sociologist (also known as the Lawyer) – no name is given, possibly to universalize his experience – lands in the city of Montreal at the age of twenty-three. The novel starts with him, some years later, receiving an overseas call announcing the death of his mother. This death, which represents the death of his motherland, makes all demons break “loose inside him, those demons he kept imprisoned under lock and key in a steel cage, and when they found themselves freed they

sank their talons into his brain, turning his mind upside down with their filthy fingers in search of some memories he didn't want to make room for" (130). Still, the demons find a room in the photographs and dreams that form the text.

Into the photographs his mother sent to him upon arriving in Canada, for his newly-wedded wife to look at, are configured the places of his childhood: "the funereal Hall of Justice [...], the Santos Café [...], Gobelinos [...], and the Colón Bookstore in the Plaza de Armas" (133). His dreams involve the ghost of his mother calling him from far away (129), imprisonment, betrayals, assassinations and oppression. Through these imprints from a different time, the dead return. In this context, a reference to Roland Barthes is inevitable. Writing on photography in *Camera Lucida*, he refers to the "Spectrum of the Photograph" as the phantom that transforms the subject into object (9). Whenever he is being photographed he experiences himself as a subject-becoming-an object and undergoes "a micro-version of death: [he is] truly becoming a specter [...]. Death in person" (14). It is precisely death that Barthes seeks in the photograph of himself. On another level, death, Freud claims, occurs frequently in dreams: the dead appear alive and sometimes the living also die. In his dream of a house whose interior resembles the excavated Etruscan grave near Orvieto he once visited, the house is a coffin, but instead of experiencing the horror of finding himself dead, Freud feels joy and crawls out from the crypt, transforming the fear of death into a pleasurable wish fantasy ("Interpretation" 454–55). In *Collect Call* photographs and dreams call phantasms back, but these phantasms disguise the specter of death and counteract the truth of mortality so that the narrator (and the reader with him) starts doubting that his mother is really dead: "I must touch her cold hand," says the Sociologist to himself, "maybe to convince myself that she's really dead" (163).

The past is juxtaposed to fragments of the present that exhibit the same fantastic tenor – due, on the one hand, to the inebriation of the Sociologist, which forces him into a half-sleep state, and, on the other, to the Caribbean carnival celebrated on the Parc Lafontaine. In his discussion of heterotopias, Foucault distinguishes two types: those that accumulate and order time (libraries and museums), and the heterotopias of the festival where time is abolished (26). The carnival in *Collect Call* disrupts chronology: the present converges with the past, dissolving linear time in a time suspended in history, a no time of twenty-four hours (the time of the novel) that confuses revelry with revolution and results in the formal superposition of spaces. I will come back to the motif of the carnival as mock revolution. What matters for now is that differing spacetimes are conjoined in one by Marcia, the Sociologist's girlfriend, when she likens Quebec to a Latin American country: "Quebec is like a Latin American country" (36), she says, meaning that like the Quebecers who are fighting for complete and total independence from the Anglos, Chileans are fighting to free themselves "from the Yankee oppressor and deal with the world as equals" (54). It is of interest that the parallelism later extends to "the Catalans, the Basques and the other separables" (108). The implication is not only that Quebec is like Chile but that Chile is like Spain or that Spain feels as much as home as Chile. More explicitly, the common identity of separate volumes (read: Quebec, Chile and Spain) is underlined through the spaces where the Sociologist socializes with his compatriots.

In a second-class Spanish bar on the Avenue du Parc, in the middle of Montreal, "in melancholy contentment" (51), the Sociologist and his quasi-family of Chilean friends usually meet to discourse at length on labor problems and refugee politics. The pleasure

they take in oratory equals the pleasure they give themselves by eating tapas of squid *a la romana* and drinking Chilean wine. Frías, the philosopher, thinks of wine as the holy water that quenches his nostalgia (55), making believe that the bar is a sanctuary, a place of protection in which worship services are held. Such meetings are, in effect, reminiscent of a wake, where the survivors through the partaking of language, food and drink make up for the absent other by incorporating it inside. Again, eating functions as a form of encryption, an act of keeping the dead object so as not to renounce it.

The domestic dimension of the foreign is once more enhanced in Nico's, the Greek eatery where part of the group heads toward after they go out of the bar. The conversation continues along the same lines, this time over Greek food and muscadet. In the mind of the narrator, this place is a replica of the Greek restaurant he once visited with his ex-wife. At this point two observations are in order. One refers to the translation of Greek food. The other concerns the narcissistic attachment to the object-choice (Chile), plainly revealed in remarks such as: "There's nothing like Chilean wine" (87). As to the first issue, it is of interest that when the Sociologist first tasted *buzo*, it "turned out to be a kind of anisette that Greek drinks with water," that *moussaka* "turned out to be a dish with eggplant with white sauce, cheese and tomato sauce with meat" (87), and that "baklava, which sounded like a secret sensual delicacy [...] turned out to be one of those Arab sweets made with millefeuille, nuts and syrup" (88). The translation into familiar terms of unknown consumable items has the illusory effect of eradicating difference and produces a mood of at-homeness.

As to the melancholic attachment to the object of love, Freud insists on ambivalence. While the subject incorporates the object to keep it from being lost, she/he reproaches the object for having deserted him/her; hence the criticism and aggressiveness towards it. On the split of the ego in "Group Psychology and the Analysis of the Ego" Freud has this to say:

These melancholias [...] show us the ego divided, fallen apart into two pieces, one of which rages against the second. This second piece is the one which has been altered by introjection [read: casting inside] and which contains the lost object. But the piece which behaves so cruelly is not unknown to us either. It comprises the conscience, a critical agency within the ego, which even in normal times takes up a critical attitude toward the ego, though never so relentlessly and so unjustifiably [...] some such agency develops in our ego which may cut itself from the rest of the ego and come into conflict with it. We have called it the "ego ideal," and by way of functions we have ascribed to it self-observation, the moral conscience, the censorship of dreams. (109–10)

Aggressiveness is interwoven in the disparagement of Chile as "a murderous wolf" (58) that liquidates her people and buries "her youth in common graves" (59). Toño Guzmán, a friend of the Sociologist, on a certain occasion comments: "Our motherland is enshrouded in the implacable dark night of fascism. The beast with no soul which swooped down upon our people's organizations knows nothing of mothers, because they have betrayed the noblest of mothers, the mother country" (58). Obviously, this betrayal does not detract from the devotion this group of Chilean combatants maintains to the object of kinship. Given the identification of subject and objectal loss that occurs during melancholy, this

devotion functions as an egoistic response, the manifestation of a narcissistic self-love that blocks integration. This requires elaboration.

The cultural narcissism (read: nationalistic pride) played out in the Greek eatery does not encompass, as might be expected, all Chilean exiles. Outspokenly, Frias claims: “I don’t mix with [...] those who are well established, those who are integrated, those who have renounced their ideals, those who had rewards, no matter what their social class. Because we’re not equal. We are the collective memory” (55). Whereas those who integrate refuse to maintain their memories, Chileans who refuse incorporation as equals into Canadian society do not abandon their dead but they have to pay the price of internal division. The Sociologist, who, in effect, has “never been able to adapt” (188), but has “taken the trouble to survive” (189) is so overcome with memories that by the end of the novel he is split from the inside. This split of the ego into two pieces, made manifest in his references to himself in the first and third persons (O’Connell), acquires physicality in the final scene when a fellow Chilean representing the ego ideal of his narcissistic melancholia gashes him at kidney level in the park where the carnival is held. Ego ideal because this man, having censored his desire for the dying object is what the Sociologist cannot be.

At this moment the carnival transforms into “a circus of torment” and Parc Lafontaine juxtaposes to the stadium in Santiago where the Sociologist was transferred to be executed. Described as a “circus of torment where the lions did their work at dawn” while the condemned to death tried “not to become demented apparitions, shadows on the cement, searching for something to laugh about, some pretext to take pleasure in the unexpected company” (67), the stadium replicates the park (both spaces overflow with laughter, shadows and animals), just as the Caribbean festival replicates the revolution. The parallelism is further reinforced by the image of the Sociologist’s mother following both descriptions: one of her getting his son out of Chile, the other rescuing him from being drowned at the sea in the city of El Quisco. In both the mother is identified with a violent sea that represents the commencement of rebirth.

I need not insist on the conflation death-birth or the endocryptic identification of the son with the mother-land ensuing from incorporation. It bears repeating, though, that the Spanish bar is duplicated in the Greek eatery which, in turn, finds a replica in the Molineros’ store (where the group goes afterward) at St. Laurent, a facility selling books, ceramics and Spanish food, owned by a Catalan: “Once again the relaxing ritual of speech making begins, the same as everywhere at everytime” over some bottles of Fundador brandy and sausages and hams imported from Spain (99). After leaving the store, the narrator “went to sit on a table inside the former cathedral that was now the Université du Quebec, and as he gazed out of the window toward Notre Dame de Lourdes, over this so familiar and consoling combination of bars, churches and strip joints, he dozed off for about five minutes” (129). Bars, churches, and strip joints – the narrator hops from one to the other in the most motionless sense – create an alternate reality, decidedly comfortable, from which he does not want to wake up. These places provide an illusion of sameness that so represses the difference between home and abroad that the Sociologist believes that here is there:

There were times when he felt disoriented and didn’t know where he was or what he was doing in this city, and he would hear people talking, and they seemed to be speaking Spanish and he thought sometimes that it might just be a matter of turning

a corner and he'd find himself in front of his house in Santiago and open the door, go to his room and lie down at last to sleep in his own bed, to rest with no worries and wake up when his mother called him for dinner, "Come on now you lazybones, come to the table, dinner's ready." (186)

4. The Park

Whereas Urbina seemingly maintains a hierarchical opposition between Spanish/source/there and English/target/here, Carmen Rodríguez moves beyond it. The primary text in *and a body to remember with* is both Santiago and Vancouver. The story that opens the collection recounts the arrival of Estela de Ramírez in Vancouver and her attempt to fill "the hole called Canada" (21) with flashes back in time. In her dreams, Chilean and Canadian scenes blur together: "Stanley Park would show up by the ocean in Viña del Mar, or the Alameda would replace Burrard Street in downtown Vancouver. In all these dreams she would wander around as a semi-naked ghost, not recognized by anybody and not recognizing anybody herself" (34). When, after thirteen years in exile, the past starts to dissolve and the present imposes its geography on her, at the moment that she feels incapable of remembering "places, faces, smells, colours, accents [...] with the clarity she was looking for" (33), and the hole takes possession of her "stomach, chest, throat, head, ears, and mouth" (21), Estela de Ramírez commences to cook "*cazuela, charquicán, salpicón, pancutras, chupe de queso, pastel de choclo*, and all those dishes that she had forgotten" (33–34), in a desperate attempt to capture the places gone by.

Similarly, the story titled "in the company of words" depicts a narrator "stuck on the empty street of [a] Vancouver suburb" (61), filling the hole of the city with dreams of running down Ferrari Street, movies at the Teatro Victoria, and happy memories of the playground of the Girls' School Number 20, of ice cream at Bugarin Café and of the boats she used to see from Bellavista Hill thirty years ago. Soon, however, they become tainted by the tragedy of her friend's mother's death "from the abortion" (60), a word whose meaning only recently has she understood. "By the way," the story concludes, "now I know the meaning of the word abortion" (61). The word comes up again in "bodily yearnings" with connotations of forgetting when Yolanda's memory of her childhood in Valdivia is described as hidden in the "warm and dark cavity" of the womb, "home to old mysterious inhabitants, spirits that cross borders, travel through entire continents, learn other languages" (122–23). These transgressing phantoms "smiling at her from the kitchen door" (125), sitting at the kitchen table, do not let her live in peace. Unable to abort them – "forgetting is forbidden," says poet Rubén Blades, quoted in the text (149) – Yolanda eventually books a one way ticket back to Chile.

Recurrently the womb is a tomb. All the family in "the labyrinths of love" returns to Quillota after a long distance call announcing the death of the narrator's mother. Significantly, the narrator pays homage to her making Chilean empanadas, the recipe of which appears in the next story, "a balanced diet." After settling in Vancouver in 1974, Laura Arzola, with other Chileans, organizes a solidarity movement: "Our days were filled with different kinds of activities," she writes to her friend Mireya in a letter dated twenty years later, "political events, *peñas*, concerts, marches. Imagine that I even learned how to make *empanadas*!" (159). Places are associated with food, just as memories are linked to eating.

As may already be apparent, it is by eating that a sense of melancholia overtakes Rodríguez's characters. It is significant too that their memories are carried in the womb, as if one could become pregnant by eating or as if impregnation could take place in the mouth.

So, just as incorporation performs pregnancy, pregnancy performs melancholia, and melancholia performs translation. It is not always clear, though, which way translation goes. In "trespass" a woman writes to her *comadre* after returning to Chile to join the underground resistance:

Jericho Park bustled with people and Vancouver spread out like a vision on the other side of the bay. . . . *Comadre*, I never thought I would miss Vancouver when I came back to Chile. But sometimes, particularly when fear wants to take over my body and my mind I think of Vancouver and feel a lot better. Then, I would give up anything to be there again, even if it were for just a few minutes, sitting on a log on the beach, looking at the ocean, the sailboats, the city on the other side of the water with its cement and crystal monuments stretching up to the sky, their hundreds of eyes lighting up the twilight while the sun burns the sky, Stanley Park sticking its green tongue into the inlet, the mountains, a backdrop with their woods and snow-capped mountains. (86)

Living under the military dictatorship, the anonymous "I" who is the protagonist of the plot feels foreign in her own land and, like Estela de Ramírez did, turns into a wanderer, a ghost of her former self because fear of irrationality has rendered her unable to reside comfortably in her body. To make space habitable she localizes herself in Canada.

Many are the places engraved on the memory of the fourteen women narrators of this collection, but above them stands the park: Stanley Park and Jericho Park in Vancouver, Central Park in Viña del Mar, Bustamante Square and Quinta Normal in Santiago fuse in one location. This is due to two reasons. First: "the Vancouver landscape," writes Rodríguez, "is just like the South of Chile" (154). And second: "Nature serves as a frame for the feelings of intense characters, capable of seducing the most skeptical spectator" (140). Possibly, it was of this seducing frame of intense feelings that Foucault was thinking when among his heterotopias he rated the garden as "a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world" (25). He continues: "the garden is the smallest parcel of the world and then it is the totality of the world. The garden has been a sort of happy, universalizing heterotopia since the beginning of antiquity" (26). The park is a garden of sorts. It is a closed or semi-closed site of relaxation that opens up the city area to the whole world, both universalizing and homogenizing because it is validated by the non-place of nature.

5. Conclusion

Jorge Etcheverry, José Leandro Urbina and Carmen Rodríguez produce a collage whose pieces are the port, the bar and the park. The puzzle is not flat but unfolds into layers of past spaces that maintain the semblance of a topographical status quo and install the subject in a world of melancholy where the lost object of pleasure lives in safety. What matters is not the physical objectivity of spaces but how the space of the present moment is practiced using the memory of experienced events. Eventually, the interpenetration of spaces in the

multidimensional heterotopias of these texts overturns the difference between source and target rendering it obsolete, so that the act of displacement that translation performs the possibility not only of Latin-Americanizing Canada but, within the same movement, of Canadianizing Latin-America.

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Junot Díaz's “Aurora” and “Aguantando” as Minor Literature

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Abstract

Two short stories published in the collection Drown (1996) by the Dominican-American fiction writer Junot Díaz are analyzed in this contribution in part by applying the notion of “minor” literature expounded by Gilles Deleuze and Felix Guattari in Kafka: Toward a Minor Literature (1975). Díaz produces bi-cultural immigrant stories in a modernist narrative form, treating both the machismo culture and the post-colonial experience in the U.S. and Dominican Republic. As prolegomena to a thorough understanding of Díaz’s more recent work, The Brief Wondrous Life of Oscar Wao (2007), this study will underscore themes developed more extensively in his Pulitzer Prize winning novel.

Keywords: Junot Díaz, Dominican-American fiction, short stories, Drown, immigration, colonialism, post-colonialism

1 Introduction

Provocative and challenging, Junot Díaz’s short stories “Aurora” and “Aguantando” offer a bi-cultural engagement enhanced by loaded imagery which immediately catches the reader’s attention through the “I” narrative voice, a voice expressing the transnational perspective promoted by the protagonists’ own experiences of marginalization and disempowerment. These stories advance a new expression of the immigrant experience through the authentic vernacular English spoken by Hispanic Americans (i.e., slang terms and street vernacular) which *New York Times* literary critic Michiko Kakutani has called “a street-wise brand of Spanglish” (22) as well as a view of contemporary American culture.

“Aurora” and “Aguantando” first appeared in the short story collection *Drown* (1996), a collection which won the 27-year-old author critical acclaim from the very nascence of his career: “the cause célèbre of the New York literati” (Sengupta 3) according to *The New York Times*. He was celebrated in Great Britain as well: “You could not ask for a more dynamic representative of contemporary American literary culture [...]” (Linklater 15) as one critic for *The Herald* of Glasgow, Scotland summed it up. Twelve years after *Drown*, Díaz won the Pulitzer Prize for his first novel, *The Brief Wondrous Life of Oscar Wao* (2007), a work focusing on a new imaginative intervention of the Dominican-American immigrant experience which questions the reliability of traditional immigrant narratives.

The stories in *Drown* share many of the salient features of his flagship work *Oscar Wao* although relatively little sustained scholarly attention has been given to assessing their literary value or examining their sophisticated features until very recently. In the story “Aurora” the narrative voice Díaz writes with, and the New Jersey urban setting and Dominican immigrant characters he describes, illuminates a realm of contemporary America that has remained, for the most part, not so well-known among critically-acclaimed, best-selling American fiction. The raw-edged poetic voice commands a deceptively simple immediacy from the streets of low-income urban enclaves seen through Dominican immigrant eyes. “Aurora,” like other stories in *Drown*, intersects the faint indications of an autobiographical work and principally the experiences of Junot Díaz’s extended Dominican family members, with whom the form and content render the inherent with the particular. One critic has noted that for Díaz (as well as Julia Alvarez, a fellow Dominican-born U.S. fiction writer) this fictional “autobiography becomes both a way of testifying to oppression and empowering the subject through their cultural inscription and recognition” (Anderson 104). Though the culture from which this voice springs is culturally wealthy and colorful, it is otherwise sad and tragic. In the story “Aguantando” Díaz depicts the aftermath of the 1965 U.S. military invasion, in particular the complex effects it had on the relationships within a Dominican family. Sharing many experiences with his stories’ characters, Junot Díaz immigrated with his family to the United States from a poor section of the capital city of the Dominican Republic, Santo Domingo, and as he poignantly states, they were “a bunch of poor *campesinos* who were the kind of people that everybody was warned not to be” (Arce 44). As Díaz opens in “Aguantando”

I lived without a father for the first nine years of my life. He was in the States, working, and the only way I knew him was through the photographs my moms kept in a plastic sandwich bag under her bed. Since our zinc roof leaked almost everything we owned was water stained: our clothes, Mami’s Bible, her make up, whatever food we had, Abuelo’s tools, even our cheap wooden furniture. It was only because of that plastic bag that any pictures of my father survived. When I thought of Papi I thought of one shot specifically. Taken days before the U.S. invasion: 1965. I wasn’t even alive then. (69)

Poverty left an indelible mark on the characters in all the *Drown* stories, and the effects of colonialism did likewise. These Dominican characters do not enjoy the advantages Cubans have of refugee status nor can they obtain American citizenship as effortlessly as Puerto Ricans. The Dominican culture is evident in the description of the characters

although most immigrants avoid giving themselves away as people of foreign birth. They attempt to assimilate quickly. As one scholar has it, bicultural writers like Díaz as well as Alvarez "incorporate into their work a significant part of the 'cultural baggage' that they have brought over from their country of origin" (Ibarrola-Armendariz 216). This swing back and forth of immigrants trying their utmost to conceal their foreign origins (or 'baggage') and literary expression of this state of affairs was addressed by Díaz in an interview in 2000:

You come to the United States and the United States begins immediately, systematically, to erase you in every way, to suppress those things which it considers not digestible. You spend a lot of time being colonized. Then, if you've got the opportunity and the breathing space and the guidance, you immediately – when you realize it – begin to decolonize yourself. And in that process, you relearn names for yourself that you had forgotten. (Céspedes 894)

It is significant that, rather than dramatizing the post-colonial status that Dominicans experienced in the country of his birth, Díaz instead points to becoming "colonized" by America only after he has immigrated to New Jersey. In retrospect, Díaz shows how his Dominican culture had become "erased" but then returns "when you realize it." It is here, through the process Díaz himself calls "decolonizing" himself, that the insightful notion of "minor literature" gets articulated.

In *Kafka: Toward a Minor Literature* (1975), Gilles Deleuze and Felix Guattari define minor literature as writing "which a minority constructs within a major language" (Deleuze and Guattari 1986: 16). They argue that "minor" literature occurs in a language that is "deterritorialized" or displaced, for example through the process which a nation experiences when colonized. Through this displacement the language is fit "for strange and minor uses" (Deleuze and Guattari 17). The minor writer emphasizes and affirms this deterritorialization through various transgressive devices in his fiction as Kafka does with German while writing in Prague, Czechoslovakia where the influence (or "contamination") of German with Czech and Yiddish was put into service. "Minor" writing therefore abuses the discursive structures of the "major" language to its own creative ends. As Deleuze and Guattari put it,

[t]o make use of the polylingualism of one's own language, to make a minor or intensive use of it, to oppose the oppressed quality of this language to its oppressive quality, to find points of nonculture or under-development, linguistic Third World zones by which a language can escape, an animal enters into things, an assemblage comes into play. How many styles, genres or literary movements, even very small ones, have only one single dream: to assume a major function in language, to offer themselves as a sort of state language, an official language [...]. Create the opposite dream: know how to create a becoming-minor. (26–7)

Whenever "minor" writing achieves the status of the majority, it will lose its revolutionary character and thereby become a meager imitation of the colonial-imperialist ideology. It must accordingly always remain within the cultural process of "becoming minor."

The intensely marginalized characters in “Aurora” undergo a process of “being colonized” (through public schools, the penitentiary system, or corporate institutions such as “Quick Check,” Díaz’s renaming of Payday¹) and subsequently decolonized (through the woman’s nonverbal artistic expression in her painting, love-making and occasionally even through violence). Living in squalid conditions just as penurious as those in the Dominican Republic from which they emigrated, Díaz’s characters do not secure a firm footing in the United States. Moreover, lacking any sympathy for the suffering and deprivation of their fellow countrymen, these characters, both ironically and maliciously, validate the notion of the American Dream by showing utter contempt for those who fail to “succeed” in America.

2 Narrative Style

The short story collection *Drown* consists of ten short vignettes or snapshots with a loose peripatetic writing style lacking the traditional formal distinctions made between narration and dialogue. The spare writing by Díaz is fragmented structurally to mirror the desolate streets as well as to echo the fragmented though multilayered experiences in the depressed neighborhood in a small town in New Jersey. While the plot of “Aguantando” takes place completely in the Dominican Republic, “Aurora” is the only New Jersey story in the collection without any of the narrator’s memories of an early Dominican childhood. More concerned with the mask of tough machismo, a stereotypically traditional Dominican masculinity necessary for pushing crack, the Dominican male hero eventually gets unmasked when he truly falls in love with his drug-addicted girlfriend, the titular Aurora.

Díaz skillfully employs a technique to intentionally obfuscate the reader with the confusing experience of his characters, writing a combination of Standard American English, street English – “Jewel luv it, he said” (47) and Spanish phrases. This code switching is no less a matter of drug terminology and street slang English than it is standard and slang Spanish. Many sentences commingle the two languages: “All her neighbors were administrators and hombres de negocios and you had to walk three blocks to find any sort of colmado” (75). Occasionally complete sentences are in Spanish, for example, when Aurora says, “You know me. Yo ando más que un perro” (49) appearing in the midst of standard English sentences.² While the conflating of street slang with Spanish may confuse the reader, it accurately reflects the taxing experience of new immigrants struggling to make sense of new phenomena in the United States and engages the reality of the polylingualism of “linguistic Third World zones” which Gilles Deleuze and Felix Guattari espouse in “minor” literature.

In his stories, Díaz does not privilege any one of these discourses over another. With no “superior” language dominating over others, this collage of codes results in a disjointed fractured narrative. It includes cultural references in the New Jersey neighborhood vernacular of crack dealers and Spanish idioms. In his language usage and settings, Díaz does not lead the reader easily through the plot by explaining and quickly clearing away incomprehensible notions to the American reader to produce another “majority” point of view. Rather, Díaz requires readers to perform inductive dexterous inference work or, at worst, guessing, by piecing together unfamiliar foreign words, phrases or notions. The reader must attempt to decipher meaning from the unfamiliar discourse, the very sort of activity

newly-arrived immigrants regularly undertake in their new American environment. By narrating in this modernist manner, Díaz forces the reader to proactively process the narrative construction by disturbing linear expectations. This construction is then internalized by the reader, replicating the confusing discourse experienced by immigrants. Díaz's loose and fragmented narrative does not perceptibly lead the reader through his plot in a linear way.

3 Machismo in the New Jersey Barrio in "Aurora"

An access of masculinity, machismo is represented in Latino literature frequently and includes the centrality of sexual conquests, violence directed at weaker males and discourse masked in fearlessness. In "Aurora" these manifestations of the "macho" are lucidly depicted. To treat their girlfriends, tough neighborhood teens deal in drugs, and the narrator reveals the multiplicity of dangers. The machismo culture on display is rough with violence, sex and salacious scenes accompanying depictions of the consumption of narcotics that fulfills the addictive physical needs of the multitude of Dominican-born characters. "Aurora" is narrated in the first person: a petty drug – the narrator is named "Lucero" – accompanies his black Dominican drug-dealing partner, "Cut," and, with streetwise business acumen, pursues clients seeking to buy drugs while evading police and the menacing rival drug gangsters wishing to expand their turf. The ebullient style of Lucero narrating how he deals drugs for long hours in schools is effective and realistic, and usually his customers speak Spanish. Although "easy money" is made, Lucero feels the growing competition: "We're still making mad paper but it's harder now" (51).

In his natural form of blatant male chauvinism Lucero sleeps with other girls, for instance a wealthy college basketball player "with her own car, who came over right after her games, in her uniform" (52). She has sex with him whenever she was angry because of a bad basketball game. Nevertheless, Lucero is full of rancor, derogates and violently attacks any male interested in Aurora such as the much smaller and weaker "páto" Harry.

Aurora served six months in juvenile detention. During her incarceration the couple infrequently corresponded. The narrator does not tell the story chronologically but includes flashbacks to the time when they were "tighter" and saw each other more frequently and also flashes back to the moments when he received a few letters when she was incarcerated. When Aurora is released from prison, she has been "clean" from drugs for months but immediately returns to her habit.

Upon spotting Lucero, she calls out "Hey macho" and gets his attention. She dresses attractively but has lost weight while in "juvie" – to him she appears like a twelve year old girl, she is so emaciated. Moreover, her body shakes because of withdrawal symptoms and the effects of immediately returning to her inveterate drug abuse. Nevertheless, she wants a dress "that'll make my ass look good" (60). His drug-dealing partner Cut warns him about Aurora: "I'm surprised the AIDS ain't bit off your dick yet, he says. I'm immune, I tell him" (51). When they make love, he worries about her appearance. "She had mouth-sized bruises on her neck. Don't worry about them. They ain't contagious" (64). Lucero remains worried: the marks come either from another man or a contagious disease.

In "Aurora" the narrator's fear of authorities echoes the perennial fear of the police state in Trujillo's regime in the Dominican Republic referred to in other stories in *Drown*.

Drug dealers experience a similar fear of American police. In the absurdity of his situation, the petulant Lucero projects the brutality he knows from the Dominican authorities while waiting for Aurora outside a building. He sees an old man he simply does not like and stalks him, “an abuelo type, the sort who yells at you for spitting on his sidewalk” and Lucero viciously attacks him: “I grind down hard but he doesn’t make a sound” (62). He has an easy time torturing the old man, breaking his ankle. As Sandín argues regarding a different Díaz story, social crisis and a “lack of differentiation caused by mimetic rivalries” is resolved by choosing a scapegoat (Sandín 16). Lucero’s attack on this old man and Aurora’s younger friend Harry constitute violent assaults against weak vulnerable Latinos who are to be exploited and castigated essentially because of their weakness.

Compelled to wear a mask of machismo (toughness on the streets and promiscuity with women), Lucero succeeds as a dealer and receives the respect of his community. As one scholar points out:

The narrative often emphasizes the masks these characters must assume and maintain, to the point that maintaining the mask assumes the centrality of life and experience – a protection against life and living. (Paravisini-Gebert 170)

A fundamental means of survival among numerous rivals, the mask of toughness pervades many characters in the short story collection. Lucero alone occasionally reveals himself as a man of occasional sensitivity as it regards his junkie girlfriend. He really loves Aurora, whom he affectionately calls “nena” (even though he physically abuses her) and he admires her artistic paintings (Díaz 54). At the same time, there remains, as Paravisini-Gebert points out, the “paralysis of affect” in most characters who are “damaged and under siege” (169). Lucero himself has seen so much abysmal violence, poverty and overdosed junkies among young kids as well as adults that nothing fazes him any more, and he may become a menacing personality towards others without cause.

Still, he somehow remains sensitive to the experience and personality of Aurora who also dons a mask of her own. He valorizes her natural artistic abilities when praising paintings she makes on the walls inside abandoned buildings where they have had sex. When he gets lonely, he craves her and impetuously seeks her out at the Hacienda where all the other junkies hang out. At the end of the story Lucero expresses (only to himself) a longing for the illusionary life living with Aurora as his wife but without pernicious life of crime, “like we were normal people”; Aurora is likewise

[...] telling me all the good things we’d do [...] She looked at her drawings. I made up this whole new life in there. You should have seen it. The two of us had kids, a big blue house, hobbies, the whole fucking thing. (65)

Lucero attempts to express his desires but fails because he cannot let down his own mask, even though Aurora reveals through drawings her own desire to live elsewhere and have a family with him. Yet to Aurora he dissembles feelings of love and will not allow any expression of his own similar desires. He cannot adequately explain his feelings for her because showing loving feeling is an anomaly in his machismo subculture: he has never shown such feelings for anything or anyone in his life. He also knows that Aurora hardly

fits the image of a family matriarch in a traditional Hispanic sense. She invites him to her mother's wedding, but Lucero wonders about the image of the two of them together: "Why can't I see us there? Her smoking in the bathroom and me dealing to the groom. I don't know about that" (60). He is laughed at when he tries to reveal to his drug-dealing partner Cut his deep feelings for Aurora:

If I had half a brain I would have done what Cut told me to do. Dump her sorry ass. When I told him we were in love he laughed. I'm the King of Bullshit, he said, and you just hit me with some, my friend. (64)

Díaz places Lucero's thoughts of abandoning her immediately next to his confession of having fallen in love with her. The pattern of "Aurora," like many of Díaz's stories, is one of qualification or potential cancellation of what has earlier been claimed by the unreliable narrator of the story, a process of working backward from the accepted or assumed knowledge (machismo as the social norm and love as "bullshit" etc.) towards contradiction and uncertainty. Cut sardonically impugns Lucero's attempt to transcend societal expectations of Dominican machismo which forbids men from feelings like "falling in love." Cut treats Lucero's confession of love to one girl as frivolous rather than acknowledging how Lucero sees it, as an unconscious act of "stepping over the line" by overcoming his cultural "baggage". Non-conformity becomes a source of male anxiety, and the consequences of a true romance far outweigh the benefits. Losing face with Cut and the rest of his drug-dealing associates would moreover be dangerous. Lucero henceforth maintains this Hispanic form of the Du Boisian double consciousness –

this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity... [t]his twoness; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (Du Bois 5)

In Lucero's case, it is his form of the veil: an interior sensitivity and the outwardly-directed mask of machismo.

As Paravisini-Gebert remarks, the story "can be read as variations on the theme of masking and unmasking [...] the characters seek security in poses" (169–170). Yet the realistically portrayed contradictory nature of machismo culture never fully transcends violence through love in this pair's relationship, and leaves some critics dismayed and unsatisfied: "Díaz's most consistent attempt at portraying love and connection, "Aurora," the story of a small-town drug dealer whose passion for an elusive young addict deteriorates into violence, works only partially" (Paravisini-Gebert 170). This story, I would argue in contrast, does not deteriorate into violence, but simply carries on with violence and never escapes or transcends it. Lucero even refers to his early acts of violence with some nostalgia. Violence precedes the narrative, continues throughout the narrative and remains an unending fact of life. What develops in spite of violence, and quite unexpectedly, is love. His love and passion within the machismo culture is linked with violence which has its own erotic manifestations, and to impugn Díaz for audaciously describing this feature of their relationship is a misreading of his very point. There is no congenial,

ecumenical love in Lucero's world. The mask of machismo (including multiple sexual relationships, associated with Hispanic male virility) is never eliminated or replaced by love, for machismo remains Lucero's only protection in the concatenation of adventures within this dangerous environment and imperious machismo must be maintained. Díaz shows a complexity of contradictory emotions throughout the stories in *Drown* and these stories have been undervalued in spite of the initial enthusiasm shown among most critics at its publication.

At the end Lucero is again violent with Aurora, and so Díaz's narrator Lucero is not one readers will easily sympathize with. He is not cognizant of the mask he wears, nor does he show any fear of the unmasking of his streetwise ways. Why Aurora accepts the violence is best answered by the salient nature of machismo culture and Lucero's form of double consciousness. As Marjorie Garber explains, the object of desire remains potent only if veiled and therefore inaccessible (Garber 113). Yet his character is fleshed out and, except for the violence, Lucero explains his specific motives.

Unlike other stories by Díaz, "Aurora" does not end in death or conclusive tragedy, but little hope pervades when neither character displays fealty. The ending ambiguously leads one to imagine a continuation of the drug dealing and abuse (and possibly contraction of AIDS), though there may be a minute possibility of this couple changing their habits and pursuing their relationship in a way transcending their abusive hyper-masculine behavior. No syncretism is permitted at the end for Lucero. While the character names chosen by Díaz may signify hopeful possibilities (Aurora means "sunrise" or "dawn" while Lucero means "bright star"), the transnational upbringing inspiring the fragmented discourse and modernist narrative technique employed by Díaz inspires only a few instances anti-macho behavior but a stronger sense of fatalism, resulting in instances of what one critic views as "repetitive imagery and somewhat stultifying crudeness" (Paravisini-Gebert 170). There is a substantial benefit to analyzing the stories in *Drown* that serves as a genesis point to the further developed minor writing in Díaz's celebrated *Brief Wonderful Life of Oscar Wao*.

4 Post-Colonial Dominican Childhood in "Aguantando"

Set in the Dominican Republic, this story's protagonist (as well as Díaz's *The Brief Wonderful Life of Oscar Wao*) is named "Yunior de las Casas." His impoverished youth, without the presence a father or a loving mother, appears as a direct consequence of the April, 1965, American invasion of the Dominican Republic. "Aguantando" essentially describes the deterioration of a mother-son relationship. Yunior as such embodies a wretched product of post-colonialism. Like Díaz himself, Yunior has an older brother named "Rafa," a mother named "Virtudes" and a half-brother Ramón. A weakling grandfather cannot make up for the absence of a strong father-figure.

Injured during the America military "intervention," "Mami had been pregnant with my first never-born brother" (Díaz 69) and suffered "across her stomach and back the scars from the rocket attack she'd survived in 1965" (71). While the lost baby and scars are direct physical suffering of that invasion, the psychological damage became evident only after the apparent loss of her husband. Yunior's father, Ramón de las Casas, left the Dominican Republic for "Nueva York" just as Díaz's father had done, promising but failing to send money or bring their children to the U.S. for years. Instead, his father married

a U.S. citizen in order to become legal (thereby committing polygamy). As Kevane points out, gender roles "follow the typical expectations for men and women in a patriarchal system, the male macho and the submissive Latina [...] Yuniór's father is no exception to the cultural stereotypes of machismo" (Kevane 82). He briefly visits the Dominican Republic with his new wife but does not come inside the house and visit his first family. In the meantime, these Dominican children lived in a rat-infested home with virtually no income: "when the last colored bill flew out of Mami's purse, she packed us off to our relatives" (74). As a response, her teenage son Yuniór violently refuses to leave his home and his mother in these difficult financial times: "Intuitively, I knew how easily distances could become permanent and harden" (75).

With Vertudes's husband absent, many "fulanos [...] were drawn to her. From my perch I'd watched more than one of these Porfirio Rubirosas say, See you tomorrow" (73). In spite of years without a husband, Vertudes de la Casas loyally waits. Anticipating abandonment when she receives a letter from her estranged husband after some years, again making false promises, Yuniór's mother suffers a breakdown, apparently after learning that her husband had married an American citizen.

I remember the heaviness of that month, thicker than almost anything. When Abuelo tried to reach our father at the phone numbers he'd left none of the men who'd lived with him knew anything about where he had gone. It didn't help matters that me and Rafa kept asking her when we were leaving for the States, when Papi was coming. (83)

After this latest heartbreak, "she did not call me her Prieto or bring me chocolates from her work" (Díaz 1996: 84). The usual qualities of a Latina matriarch end. She disappears for weeks without a trace, leaving the children with their blind maternal grandfather: "She's gone, he said. So cry all you want, *madcriado*" (84). A shell of a man, Abuelo is no replacement for the masculinity of Yuniór's father, an idolized, strong, authority-figure in photographs depicting him in the military uniform of the Guardia.

After returning, Vertudes – recovered from her breakdown as well as her illusions – rejects her sons and grows physically violent with Yuniór for the first time. Aware of the cause of the breakdown and deterioration of family relationships, Yuniór has poignant fantasies of his father coming to visit them, a dream hopelessly disconnected from reality, an escape from thinking about the daily humiliating poverty: "He'd have gold on his fingers, cologne on his neck, a silk shirt, good leather shoes. The whole *barrio* would come out to greet him" (87).

In many other stories in the *Drown* story collection, there are qualifications and even cancellations of the Dominican experience, showing the unreliability of the narrative requiring readers to undertake a process of working backward, to move along from accepted truth and assumed knowledge towards contradiction and uncertainty. Díaz does not seem to pursue displacement of one version of events by another, as an ideology promises, for that, to again employ Deleuze and Guattari's notions, is simply to produce another "majority" point of view, another structure of power and law. In their book on Kafka, Deleuze and Guattari state that "minor" literatures should not aspire to "assume a major function in language" for this aspiration would concede their radical status to the desire for

“power and law.” Díaz leaves the conflicts in his stories “Aurora” and “Aguantando” (as well as other stories in *Drown*) unresolved, ambiguous and provisional, thereby seeking out the interrogative in the human economy neglected by the “major” cultural narratives. His narrative style along with his commingling of two languages, chiasmic structure as well as the phantasmagoria of form and sensation, all reflect the post-colonial immigrant perspectives in which assimilation and Latino machismo depict fatherless males embodying aspects of the oppressed and the oppressors alike.

Notes

¹ Payday is a financial service located in U.S. low-income neighborhoods where hourly wage earners write a pre-dated check for the amount that they are to be paid and get 15 percent less in cash immediately. When their paycheck comes in a week or two later, this predatory financial service makes a quick killing from the ignorant working poor.

² Literally *Yo ando más que un perro* means “I walk more than a dog” but idiomatically, “I’m always on the move.”

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“Inexplicable as an Earthquake:” The Disruptive Impact of the Holocaust on the Family in Schaeffer’s *Anya* and Spiegelman’s *Maus*

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Abstract

This essay deals with the representation of the family during the Holocaust in the novel Anya by Susan Fromberg Schaeffer and Art Spiegelman’s graphic novel Maus. It examines how the Nazi genocide has irreversibly affected Jewish families and points to the destructive effects on their structures. While Anya is written in the more traditional form of a family saga, Spiegelman’s Maus presents his father’s testimony unconventionally as a graphic novel, though it goes beyond just one genre category. The focus of the essay is on the ways in which both authors connect family history with large-scale historical trauma.

Keywords: the Holocaust, Jews, family, Susan F. Schaeffer, Art Spiegelman, graphic novel, inter-generational transmission of trauma

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It is natural that in Holocaust writing authors concentrate on the depiction of the perpetrators’ large-scale atrocities and the immeasurable suffering of the victims as well as on the role of bystanders during the genocide of Jews and other victims of Nazism. However, one of the topics to which Holocaust writers are paying increased interest is the family. In doing so, authors underscore the fatal impact of the catastrophe on family life and its

structure. We can say that they are replacing the macrocosm of terror and mass killing with the microcosm of the family, in order to make the horror of the Holocaust imaginable. By narrowing their scope and individualizing the tragedy of millions of people, they achieve the same effect as Henry David Thoreau did when, in the chapter "Brute Neighbors" of his *Walden* (1854), he describes his observation of the war between armies of ants near Concord and eventually he shifts his focus from the general theater of war to the battle of three ants separated from the others. As if Holocaust writers were using Thoreau's magnifying glass, by depicting family life amidst large-scale violence, they present the terrifying effects of genocide in a more effective way. The only difference is that the fates of families were intertwined with the mass extermination so closely that writers could not separate them from the historical events and recount them independently of the others. This essay attempts to compare how two works by Jewish American writers – Susan Fromberg Schaeffer's novel *Anya* (1974) and Art Spiegelman's graphic novel (comic book) *Maus* (*Maus I*, 1986, *Maus II*, 1991) – manage to connect family history with the crucial events of the Holocaust.

In the novel *Anya*, Schaeffer delineated the gradual destruction of a Jewish family in Vilno and its surroundings. She wrote this novel, which has the features of a family saga, without having first-hand experience of the Holocaust.¹ But for her this was not a crucial impediment, as we can see from her interview given to Charlotte Templin:

Experience does not necessarily have to be firsthand, provided that you can identify sufficiently with the experience so that it becomes alive for you [...] In fact the whole block [where Schaeffer lived] was occupied by people who had been through the Holocaust. Once you become sensitized to people who have been through something like the Holocaust and you want to find other people to talk to, you find them everywhere. (Templin 138–139)

It is true that Schaeffer managed to empathize with the destiny of Polish Jews before, during and after World War II and to identify with the fate of her protagonist so much that her story turns out to be extraordinarily credible, considering the fact that it was written by a writer who did not personally witness it. This book, whose form resembles that of a fictional memoir², presents a complex chronicle of the Holocaust in which the author connects an individual's life with the most significant phases of the historical development in Europe after fascism's rise to power.

Family is in the center of focus throughout the whole novel, which is not surprising because for Schaeffer, family merges with Jewishness. In Ribalow's interview with Schaeffer, the author confesses: "As far as I was concerned, the word 'Jewish' and the word 'family' were synonymous... To me family life and Jewish life are indistinguishable" (90). We should add that the Holocaust itself has become an important part of Jewish identity; for many assimilated Jews the only mark of their Jewishness.

A sense of the immense tragic loss is embodied by a large Jewish family of Russian origin, the Savikins, who come from Vilno. If Schaeffer decided to devote the novel's first part called "In History" to the rather static description of the prewar life of this well-off family and, in particular, of the title character Anya, this was because of Schaeffer's intention to contrast the idyllic pre-Holocaust world of the privileged family with its irrecoverable loss

during the war. The narrator Anya describes her happy childhood and youth spent in a harmonious family milieu, marked by a spirit of love and understanding. She foregrounds the special privileged position of this cultured, assimilated family, which lives in a spacious, comfortable house and is used to aristocratic manners. The family keeps servants and its children are provided with the best education, which is in accordance with the family tradition since their father was a scholar, the son of a rabbi. A governess teaches them French, the traditional language of Russian aristocratic circles, and their education also includes music, in which her sister Vera excels. Describing the Savikins' family life, the author underscores the feeling of safety, unity and the friendly atmosphere of the city of Vilno with its Jewish community.

At times, the novel has an almost bucolic atmosphere, particularly in the passages depicting summers spent at a *dacha* in the countryside amidst beautiful surroundings. Anya and her sister and brothers experience their happiest moments there, being aware of their mutual solidarity. Even their dedicated servants Anzia and Zoshia are treated as close members of the family. As Anya says, "It was so close, so close, and so happy, because during the summers all the families were like one family" (39).

The long and detailed descriptive passages – concerning the furnishings of their house, their clothes, preparation of meals, preservation of food and their vacations in a country cottage – fulfill several functions. In so doing, Schaeffer primarily intended to pay tribute to the life of Jews in prewar Vilno, an important spiritual and intellectual center of Jewish thought. As she disclosed in her interview, "I wanted to write a book which began with a normal life which was interrupted by history when history collided with it" (Ribalow 85). Giving us a precise reconstruction of the life of the pre-war Jewish community in Eastern Europe, she addresses us, the readers, directly in the tradition of Yiddish literature as if she wanted to challenge us to enter Anya's world. According to Bilik, "Anya wants to convey concrete authentic experience and at the same time transmit *her* memory of her life" (103). Throughout the entire novel Schaeffer does not cease to stress the irretrievable loss of precious values, and thus, in the novel's first part, she concentrates predominantly on the happy memories of the narrator's family life.

However, detailed descriptions of Anya's happy childhood and youth have another function: they are in contrast to the depressing situation of Jews in the war years. The comfort of the Savikins' eight-room apartment will be replaced by the overcrowded ghetto, a surplus of food by hunger, Anya's finest Vilno clothes by a prisoner's uniform which fails to keep out the cold, and instead of her vacationing in the countryside or in a picturesque spa she will be confined to a labor camp and claustrophobic hiding-places. Yet all these material losses will be incomparable with spiritual ones. Consequently the narrator will often remember the delightful moments in her life, spent with her family:

I remember that, the maids sitting on top of everything like figures on a crazy wedding cake, and getting there, and the complete happiness and the dizzying air, and then Poppa's arrivals when the "*dacha* husbands," the brothers, and the guests came in by train, all of them loaded down with packages, cakes, candies, pastries, presents of all kinds, and how we all looked forward to those Friday nights, and how we got dressed up for them. (33)

The depiction of Anya's promising medical career, her courtship and marriage with Stajoe Lavinsky, their move to Warsaw (from where her husband's Hassidic family originated), and particularly the birth of their child Ninushka – all this contributes to the generally optimistic tone of the introductory part of the novel. However, even in this section we come across rather discordant motifs foreshadowing the dark times that gradually penetrate into the protagonist's "beautiful world". The first disturbing moment is the bankruptcy of the father's stocking factory, with the threat of confiscation of the family's property. What poses a more serious threat to the Jewish community are the first hidden or open manifestations of anti-Semitism, represented for example by the attack of a fraternity called Index on Jewish female students at the university where Anya studies medicine.³ The Christian students mutilate Jewish students with nails and kill some of them. The harmonious atmosphere of the pre-war years is also broken by the grim death of Anya's teacher, the psychiatrist Gershonsky, who is thrown into a pot of boiling soup by mentally ill patients; even the protagonist's personal life is scarred.

The section entitled "Biblical Times" shows how the life of the Savikin family has entirely changed with the outbreak of the war. The title of this part comes from Anya's mother's statement addressed to her daughter: "Sometimes, you know, I think we're living through biblical times, or we're starting to live through them; visions, dreams. I remember, my grandpoppa used to say, when you are living through biblical times, the living will come to envy the dead" (149). Anya's family soon has an unwanted opportunity to "envy the dead". Her mother's prophecy that "Soon we will have no time for grief, one will come so fast after another" (165) is fulfilled. The family loses six family members out of eleven, including her father, a victim of a violent assault, and her husband who is executed on a false charge. The former idyllic ambience is gone. Schaeffer underlines the fatal effects of the war on Anya's family, and simultaneously she uncovers the destructive consequences of the break of continuity in the development of the whole Jewish community in Eastern and Central Europe, chronicling various restrictive and discriminatory measures that make the situation of the Jews hopeless. She is also skeptical of the possibility of solving their desperate situation by escaping. This is for psychological reasons; despite her husband's urge to flee from the town, she is unable to leave her family. This choice, however, is the source of her later remorse and feelings of guilt.

One of Schaeffer's greatest contributions to Holocaust literature is her realistic depiction of the living conditions in the ghetto and the life of the ghettoized Jews. S. Lillian Kremer claims that "While male and female authors share similar presentation of ghetto physical conditions, women's Holocaust writing more often addresses family matters, chiefly the separation of mothers and children, the heightened danger to mothers of young children, and the physical and psychological suffering of children" (Kremer, "Susan" 1095–1096). Schaeffer records all of the sufferings like other writers representing the Holocaust – hunger, cold, poor sanitation, infectious diseases, overcrowding and frequent quarrels as a result of the tough competition among people – however, in her picture of the Savikin family, she emphasizes the mutual support among its members, particularly between Anya and her mother. As a matter of fact, Anya's mother occupies an exceptional position among them, and Schaeffer implies that without the mother's wisdom and self-sacrificing love her chance to survive would have been smaller.

Even in the ghetto, Mrs. Savikin functions as Anya's guide and incessantly encourages her to keep her dignity despite inhuman living conditions. Her most precious message she leaves for her daughter is her conviction that Anya will survive because she has someone to live for. Jacqueline A. Mintz, in her article "The Myth of the Jewish Mother in Three Jewish, American, Female Writers", deals with the social role of the mother, and characterizes Mrs. Savikin as follows: "Amidst the chaos and horror of the ghetto years Anya's mother creates order and meaning out of everyday life rituals" (353). Kremer too pays attention to their mutual relationship and notes that "Role reversal between parents and mature children, commonplace in ghetto and concentration camp and a recurrent theme in women's Holocaust writing, is another means Schaeffer uses to suggest the debilitating effects of the ghetto. Anya's and Mrs. Savikin's capacities to slip into each other's roles shows a fluidity of boundaries between the women" (Kremer, *Women's* 130). Kremer refers to the phase in which Mrs. Savikin's physical health deteriorated and Anya assumes the role of a protective mother, responsible for the remaining members of the family.

There is another memorable theme incorporated into the novel's structure; the theme of a mother's efforts to save her child. In the ghetto, Anya faces a difficult dilemma of whether to keep her daughter Ninka with her family until the last moment or to find a surrogate family for her outside the ghetto. Thanks to the assistance of the *Judenrat*, she manages to smuggle her out of the ghetto and to leave her in the custody of strangers; nevertheless, this risky act leads to their long-lasting separation and results in the very complicated and traumatic relationship between them after their reunion.⁴ They have to overcome their estrangement and initial distrust and resentment, but even many years after the war, in their American exile, their psychological wounds are not healed. In Kremer's view, "Separation and reunion of mother and daughter, absent in male Holocaust writing, is thoroughly developed in women's writing, and Schaeffer explores it with great sensitivity and psychological complexity" (Kremer, *Women's* 138).

Although the prewar world of European Jews has vanished, Anya is presented as a woman who maintains her ties with the past. Her attachment to this world is underscored by the author's thematic use of family memorabilia that carry symbolic meaning. They function as a legacy passed on from generation to generation. These memorabilia are more or less ordinary objects having the ability to initiate memories of the dearest people. Whereas in Cynthia Ozick's novella *Rosa* this object was a shawl (the only thing that remained from the murdered daughter Magda), Schaeffer's novel contains several objects functioning as a symbolic gateway to the past. One of them is a silver basket, the family talisman. Its decoration, Noah's ark with the animals, alludes to the destruction of the Jews, considering the biblical story of the apocalyptic Flood, but also to the family's continuity in the light of Noah's heroic survival and the paired animals, ensuring continuation of life. It evokes belief in the survival of the Savikin family and of the Jewish nation generally. This heirloom, originally Anya's father's wedding present for her mother, becomes a reminder of the Savikin family, and it is emblematic that Anya gives this talisman as a future wedding present to Ninka. Another object that is treasured for the memories of the family past is Ninka's doll Vera Mouse, named after Ninka's aunt Vera. This doll, with which she used to play in the ghetto, is Ninka's only link with the family's past during her separation from her mother. The third relic, a letter hidden in Vera's piano, also relates to Anya's sister. It is interesting that the protagonist has never read this letter, but for her

its mere existence is more important than its content. It is as if she was worried that the acquaintance with its content might desecrate its sacred significance.

The epilogue, entitled “And Then There Were None”, is set in America almost three decades after the war. It consists of Anya’s embittered monologue, which contrasts with the protagonist’s initial enthusiasm over her arrival in the New World. A skeptical tone corresponds to her feeling of uprootedness and her grief over the tremendous loss of the Jewish people, and particularly the loss of her family. She feels lonely and even betrayed by her daughter who lives her own life, distant from the values for which Anya was ready to sacrifice her life. She lives with her memories, dreaming about the house where all the members of the family are present. The meaning of suffering in wartime Poland is beyond her grasp. For her the Holocaust is “as inexplicable as an earthquake” (472). Her mood corresponds to what Alan Berger terms “post-Holocaust confusion” (119).

Berger’s term “post-Holocaust confusion” could easily be applied to the Holocaust survivors of Art Spiegelman’s comic book or graphic novel *Maus*.⁵ They are presented as displaced immigrants who have never adjusted to normal life in America. The traumatic experience of Spiegelman’s parents Vladek and Anja left a deep imprint on their psyche and even many years after the genocidal terrors their wounds are not healed. Vladek, whose testimony Art Spiegelman has recorded on tapes and transformed into his cartoons, is an unhappy man, and his American exile is an extension of his suffering. The Holocaust has profoundly affected the Spiegelman family; Art Spiegelman, not only the author but also one of the characters in *Maus*, is fully aware of this, though he represents the post-Holocaust generation that did not experience the wartime ordeal.⁶ His mother takes her life in 1968 without leaving any note, and his father becomes estranged from him. They do not understand each other; Vladek considers his son’s life devoted to art and his involvement in counterculture meaningless, while Art cannot comprehend his father’s odd habits and unusual behavior. The distance between them is also caused by Art’s insensitive neglect of him, as he visits him only sporadically. In fact, “For Vladek, resuming the interviews became a means of reconnecting with Art” (Franciosi 1200). After Anja’s suicide, Vladek remarries another Holocaust survivor, Mala, but his marriage is not happy as he treats his second wife as a mere surrogate for Anja. His pedantic and authoritative conduct causes much tension between him and his wife and son. At the end of his life he suffers from loneliness and failing health, and – in particular – from the tragic loss of his first wife, with which he has never come to terms; he becomes literally confused when he gets lost on the way home. His mental disorientation is juxtaposed with flashbacks depicting the general chaos of the immediate aftermath of the Holocaust. Spiegelman’s second volume of *Maus* ends with the scene in which Vladek asks his son to stop recording him and confuses his name with the name of Art’s late brother Richieu: “I’m tired from talking, Richieu, and it’s enough stories for now...” (II. 136).

Although Art could never meet Richieu because his older brother perished during the Holocaust, paradoxically he experiences a kind of rivalry with him, caused by the feeling that he is a mere unsatisfactory substitute for Richieu (just like Mala is a substitute for Anja). Vladek’s confusion of names only confirms his conviction that he will never emerge from the shadow of his long-dead brother. The awareness of his own incompetence is reinforced by the fact that his parents keep a photo of Richieu and not of him in their bedroom. Spiegelman inserted several photographs into his comic book to increase its authenticity,

and one of them is a picture of Richieu – which introduces the second volume of *Maus*. Richieu, to whom this volume is dedicated, has the look of a perfect child, embodying all the ideal qualities that the narrator lacks. Art calls him “my ghost brother”, and though he is aware of the absurdity of his competition with him, the specter of his dead brother haunts him incessantly. He aptly expresses his feelings in his conversation with his French wife Françoise: “...It [Richieu] was an ideal kid, and I was a pain in the ass. I couldn’t compete. They didn’t talk about Richieu, but that photo was a kind of reproach. He’d have become a doctor, and married a wealthy Jewish girl... It’s spooky having sibling rivalry with a snapshot!” (II. 15).

The narrator Artie also feels his inferiority in his relationship with his father in the light of Vladek’s achievements in his struggle for survival during the Holocaust. This explains why he wishes he had been in Auschwitz with his parents too, and recalls his rather perverse dreams from childhood about SS men storming into his classroom and capturing all the Jewish children, and his fantasies about Zyklon B showering him instead of water. In his effort to overcome his feeling of incompetence and to find integrity, he decides to devote himself to art, an autonomous territory which his father does not understand and thus cannot interfere in. Yet Art is constantly reminded of his foibles by his disappointed father. After all, he has not become a physician and on top of that he has married *shiksa*! He has all reasons to assume that he embodies the failure of all hopes his parents projected into his ghost brother Richieu.

The impact of Vladek’s traumatic experience of the Holocaust doubtlessly complicates the father-son relationship in Spiegelman’s family. For Vladek the Holocaust is still a vivid chapter of his life that has shaped his behavior. He often acts as if he were still in Auschwitz and not in New York’s Rego Park or the Catskill Mountains, the summer resort where he spends much of his old age alone, this “ironic setting that symbolizes the post-Holocaust suffering endured by the survivor” (Michael Brown 135), considering the fact that the Jews are depicted as mice and the Nazis as cats. Thus behind his tragicomic thriftiness and almost unbearable greed we must see the concentration camp, which taught him this pattern of behavior as an important strategy for survival. And thus we can also understand his asceticism despite his accumulated property in America. However, his morose manners and pedantry are difficult to understand for his closest members of the family – for Art, and also for Mala who abandons him.

Vladek’s re-enactment of his survival strategies during the genocide is the source of many comic situations. He is drying his breakfast tea bag to use it again, counting his pills and crackers, sticking a broken plate together, leaving a burner lit all day as gas is included in the rent, or blaming his son for wasting wooden matches instead of the paper ones which he gets in the hotel lobby for free. All these scenes make him a grotesque figure; however, the reader realizes that they stem from the tragic situations Vladek faced in Auschwitz. It should be noted that in the death camp he used to save his daily ration of food to use as a bribe to get his wife Anja out of Birkenau. Even his diction has not changed very much since the war: when Françoise and Art refuse to stop their car in front of the grocery shop because they feel ashamed that Vladek wants to return open boxes with partially eaten food there, he objects: “What’s to be so ashamed? It’s foods I can’t eat. You wait then in the car while I arrange it” (89). The verb “to arrange” can associate the word “to organize”, which signified the exchange of food, clothes and other items in concentration camps,

matching the prisoners' needs necessary for their self-preservation. When elated, Vladek boasts that he managed to exchange boxes of food and get six dollars' worth of new groceries for only one dollar, his ecstasy is similar to that in Dachau, where he "organized" a clean and uninfested shirt, necessary for his survival, in exchange for a bar of chocolate and his daily ration of bread.

The story of the Spiegelman family tragedy is narrated only from the perspective of the artist's father. At the end of the first volume of *Maus* Vladek confides to Art that he has destroyed all Anja's diaries. In the light of his father's accumulating junk, Art cannot comprehend this act and regards it as a violation of his mother's memory. Thus he calls his father a "murderer" (I. 159), being aware that his mother's voice has been irredeemably silenced. In *Maus II* we can see that Vladek easily gives up precious family photographs that he accidentally found in the box below his closet, but he asks Art to leave him the box because it might be useful for him. Waiting for Vladek in the car in front of the grocery, Françoise aptly notes: "I'll bet you that Anja's notebooks were written on both sides of the page... If there were any blank pages Vladek would never have burned them" (II. 89). Yet, Spiegelman presents his father in a way that makes the reader feel sympathy with him. He realizes that Vladek does not need these photographs of the annihilated members of his family to stir his recollections because he keeps them in his mind. Even so many years after the horrendous historical events, everything is too painful.

It is not only Art's parents who became stigmatized by the Holocaust. Art himself knows very well that his life has been marked by his parents' psychological wounds from the past that remained unhealed during their entire lives. As Joshua Brown claims, "The ghosts of this past swirl around Art who is haunted by the irretrievable experiences of the dead, their residue found in familial relationships characterized by guilt and manipulation" (93). However, he is deeply affected especially by his mother's suicide, which is his most traumatic experience, multiplied by his feeling of guilt. He is convinced that he contributed to Anja's tragic death by his insensitive behavior towards his mother immediately before her suicide, and perhaps his remorse stems from the fact that unlike the idealized Richieu, he has not become a model child – he has failed to meet his parents' expectations. Being alienated from his parents in his teenage years, he suspects that he was a disappointment to them, which might have had a fatal impact on Anja's decision to end her life.

To relieve his guilt for Anja's death, Art Spiegelman created a comic strip "Prisoner on the Hell Planet" with the subtitle "A Case History", which he inserted into *Maus I*. The comic strip within the comic book created for an avant-garde comix magazine⁷ reflects Art's attempt to overcome his trauma caused by the family tragedy. Its personal character is underscored by its graphic realization: within the whole book it is the only part where acting characters are depicted as humans, not as animals or humans wearing animal masks. This deviation in form and style is not a sign of artistic inconsistency. As a matter of fact, it suggests that Spiegelman does not feel the urge to express his distance from the tragedy, as was the case with the Holocaust – which he did not experience even though it deeply affected his family. Spiegelman's close attachment to the darkest moment of his personal history explains why all the characters from his family, including those who blame Art for Anja's death, have individualized faces. The highly emotional language and expressionistic visual style of "Prisoner on the Hell Planet" is in stark contrast with the detached style of Vladek's and Artie's narrative in both *Maus* volumes. Of course, this difference has

much to do with the different time of the creation of this comic insert, which was created when the young Spiegelman was involved in the countercultural movement of the 1960s and early 1970s.

In dark frames, Spiegelman pictures himself as a depressed man with the appearance of a hippie who has returned from his treatment in a psychiatric clinic, which was perhaps another reason for his mother's frustration. More importantly, he conceives his character as a prisoner whose striped uniform is meant as a parallel to those of the prisoners/mice in the concentration camps. The close connection between the family tragedy and the Holocaust is seen in the panel which includes the casket with Anja's body and a pile of corpses under a wall bearing a swastika. A hand with a tattooed number is pointing at the mourning Artie, who shouts out: "Hitler did it! Mommy! Bitch!" (I. 103). His scream, and calling his mother a bitch, could be as shocking as the word "bastard" in Sylvia Plath's poem "Daddy", with which she addresses her dead father – but in fact it indicates, similarly to Plath's poem, the feeling of betrayal and also his attempt to work through his personal drama. In his effort to overcome his guilt, he is trying to pass it on to somebody else, including Hitler and finally his mother, whom he accuses of murdering him (in the last panel, set in a prison). As Buhle says, "Spiegelman drew himself as a literal prisoner of guilt without hope of release" (16).

Spiegelman's insertion of the account of his nervous breakdown after his mother's death has an interesting point. In the *Maus* narrative it turns out that his father accidentally found Artie's cartoon, by which he was profoundly moved. It stirs his emotions because many years after Anja's tragic death he is still unable to cope with losing her. He lives with the nostalgic memories of his first wife and thus the discovery of the cartoon only deepens his depression.

Art belongs to the generation of postmemory, to use the term introduced by Marianne Hirsch. In her concept, postmemory "is distinguished from memory by generational distance and from history by deep personal connection" (22). Although Art, as a child of survivors, was never exposed to his parents' trauma directly, he is being gradually absorbed by it; in other words the trauma experienced by his parents is passed on to him and profoundly shapes his existence. The level of his identification with his parents' suffering during the Holocaust is so high that in his case we can speak about the intergenerational transmission of trauma. This transmission and internalization of traumatic experience forms an important part of his identity despite his efforts to distance himself from the tragedy through the use of animal images. His graphic novel shows that the most common site of the intergenerational transmission of trauma is family. It is mediated by his father's testimony but also by his mother's silence; her "radical muteness and Vladek's selective gaps denote the limits of representation and the consequences of trauma" (Horowitz 5). As many familial testimonies of the children of survivors reveal, even the untold affects those who have not undergone the trauma of their parents. However, in terms of its representation, the transfer of trauma cannot be conceived as a mere mechanical act. Spiegelman's *Maus* shows that it is a very subtle and complicated process of transformative nature.

As we can see, Schaeffer's *Anyá* and Spiegelman's *Maus* are different stories. Yet both writers manage to skillfully connect family history with the Holocaust on a high artistic level. Whereas American exile only frames *Anyá* in the Prologue and Epilogue and the story itself concentrates on the gradual destruction of the Jewish family during World War

II, the multilayered *Maus* conflates Art and Vladek Spiegelman's stories into an organic whole, indicating that the horrifying past can have disintegrating effects on the family – not only during it, but also a long time after its closure, even in an entirely different geographical setting. It resulted in a rather problematic father/son relationship and left devastating marks on the whole family, culminating in the suicide of Art's mother. However, also *Anya* suggests (as seen in the Epilogue, though very briefly) that the events of the Holocaust have affected intergenerational relations within the Savikin family, marked by the alienation between mother and daughter. The reader leaves Anya, in America, disillusioned and lonely. Both books testify to the significance of the topic of the family for Holocaust writers who realize that the reflection of family life gives the horrendous tragedy of millions of innocent people a more personal dimension. In my view, this is very important – because there is always a potential danger for the coming generations that the Holocaust will become just an impersonal part of our history.

Notes

¹ Susan Fromberg Schaeffer was born in New York City in 1941.

² This form, together with the author's employment of realistic details, contributes to the authenticity of the novel.

³ This incident is based on a real event.

⁴ For the first time Anya is reunited with her daughter in the house of the Lithuanian family and she is frustrated because Ninka did not recognize her. Moreover she is jealous of the Lithuanian protector whom her daughter calls "Mommity" (mother). The second reunion takes place in a Catholic orphanage and is even more frustrating because now it is Anya who fails to identify her daughter.

⁵ The genre classification of Spiegelman's book is not simple. *Maus* can be approached as comic book, graphic novel (Spiegelman's term) but also as Holocaust memoir, biography or autobiography. It comprises features of both fiction and non-fiction.

⁶ Art Spiegelman, the son of Polish Jews, was born in Stockholm in 1948.

⁷ By means of the different spelling of comix, Art Spiegelman expressed his affiliation with the countercultural movement in America.

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Trauma Writing: Representation of Trauma and Its Transmission in Jonathan Safran Foer's *Everything Is Illuminated*

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Abstract

Events with a traumatic dimension deviate from the traditional conceptual categories encoded in our capacity to articulate reality. The lack of linguistic means we have at our disposal for representing such events creates a challenge for the previous as well as the contemporary generation of writers attempting to visualize and preserve the knowledge of the traumatizing past through narrative. This paper will focus on Jonathan Safran Foer's first novel Everything Is Illuminated, which will serve as a case study to exemplify the presence of the issues connected to the trauma of Holocaust survivors and the difficulties relating to its representation in the work of art. The concept of post-memory and fragmentation of identity as a product of traumatic experience and subsequent transmission will be elaborated. The paper will also emphasize the most significant themes presented in the trauma narrative – such as the concept of silence and memory – and will examine various alternative literary means applied in the novel to approach the past through new innovative modes.

Keywords: trauma, transgenerational and intergenerational transmission of trauma, the Holocaust, Jonathan Safran Foer, postmemory, fragmentation, magical realism, trauma narrative, unspeakability of trauma, phantom pain

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The work of third-generation Jewish American novelists frequently involves an attempt to uncover the past via fiction. This endeavour to revive history has a commemorative purpose and emphasizes the importance of preserving knowledge and memory. These

practices, however, frequently evoke controversial responses, especially if they aim to deal with the history of the Shoah. An important issue associated with keeping the memory alive is the problem of ethics when finding the right means to represent trauma and its aftermath. The obsessive questions of many writers who have dealt with trauma narrative have included: how to give voice to something wordless? How to write about something indescribable such as the suffering of the European Jewry during the Second World War? Can we identify with stories of which we have no immediate experience? How can we represent the truly appalling atrocities that happened to our ancestors, and is it ethically justifiable to do so? The overwhelming majority of such questions cannot be resolved conclusively. It is, however, clear that restricting attention to the retellable aspects of the Holocaust poses a danger of undervaluing – and subsequently erasing the memory of – those events which cannot be expressed by applying standard approaches of naming. As Federman significantly states: “When the historians close their books, when the statisticians stop counting and witnesses can no longer remember, then the poet, the novelist, the artist comes and surveys the devastated landscape left by the fire – the ashes. For if the essence, the meaning, or the meaninglessness of the Holocaust will survive our sordid history, it will be in works of art” (Federman). Foer respects Federman’s message and the importance of continual artistic reminiscence of the past. In his novel *Everything Is Illuminated* (2002), he probes into the accessibility of the Holocaust and trauma narrative as such, pointing out the uncertainty in representations of historical events. Moreover, by using alternative modes of writing and literary devices, he introduces new ways of understanding the disturbing past.

When focusing on Foer’s novel from the point of view of trauma, some key terms should be elaborated. Trauma itself is a word of a Greek origin meaning *wound*, and dictionaries mostly define it as “[a] bodily injury produced by an act of violence or some agency outside the body; the condition resulting from the injury; or a startling experience that has a lasting effect on mental life” (Borrowman 4). However, it should be realized that there is no general, clear-cut definition of the term, as it has frequently been redefined. The history of trauma studies dates back to the first half of the twentieth century and is associated with the work of Sigmund Freud, Pierre Janet and Jean Martin Charcot (Vickroy 15). What had previously been termed *shell shock*, describing the symptoms of the soldiers exposed to horrific experiences during the First World War, was redefined several times in the subsequent decades. The term PTSD (*posttraumatic stress disorder*) as an official diagnosis was introduced in 1980 by the American Psychiatric Association due to the Vietnam War veterans who were dissatisfied with the poor psychological treatment available upon their arrival from the war zone (Wilson 7). Trauma as such is not determined by time or place; however the Second World War and the atrocities perpetrated against European Jews have contributed to more intense research in this field and consequent efforts to represent trauma on the artistic level.

Foer’s novel *Everything Is Illuminated* probes into the very nature of trauma, working with the dark history of Eastern European Jews who were victims of mass murder by the Nazi forces during the Second World War. However, the book does not look into the lives of the traumatized exclusively; it goes further and touches on the complex phenomenon of trauma transmission – that is, the impact of traumatic experiences on later generations. The transmission of trauma operates on two levels. The direct descendants of the traumatized

people are within the category of *intergenerational* transmission. Hoffman calls this the *hinge generation*, in which the trauma lives on in a reshaped form to match the new sets of relationships within the contemporary world (Hoffman 103). Even more applicable in the context of the book is the concept of the *transgenerational* transmission of trauma, which describes the influence of an event with an immense traumatic dimension on the third generation – who did not live through trauma and most likely did not witness the testimonies of their grandparents who are gradually passing away. These *witnesses through imagination* may have at their disposal only documents and relics, such as photographs of their ancestors' past.

As has already been indicated, the transmission of trauma is based on the idea that the most terrifying incidents cannot and do not disappear on their own, but they contaminate other members of the family or close community. The subsequent generation, although having no right to appropriate the experiences of their ancestors, develops strikingly similar anxieties and other posttraumatic stress reactions. This process is often unconscious and the people do not realize that the past trauma still continues to live within them. These children in question are either constantly confronted with their parents' testimonies, or they do not know their family past at all due to their parents' muteness in the face of the traumatizing events. If the situation within the family follows the first pattern, the children usually develop identical symptoms with those of their parents, such as anxiety attacks, emotional instability, and feelings of guilt. There is also a danger that they may appropriate the horrific experiences and over-identify themselves with their parents' burdens (Codde 675). However, the second occurrence is equally dangerous. Children who do not have access to family history are forced to live with a black hole, which they are unable to fill with anything meaningful. Their identity becomes as fragmented as the information they have at their disposal. Marianne Hirsch has studied the aftermath of trauma for nearly two decades, coining the term *postmemory* to describe this relationship between the subsequent generation and the one which preceded it and lived through the trauma. The space of transmission is predominantly the family. However, Hirsch stresses that postmemory reaches the national level too, as the Holocaust legacy is passed to the second and even third generation through various mediators – including photographs which have such inclusive power that they evoke within the viewer the impression of immediate proximity and the fear of a probable recurrence of the events they capture. Hirsch sees her concept of postmemory as indirect knowledge acquired through the inter- and transgenerational transmission of a traumatic event. As she states: "It is looking backward while defining the present in relation to a troubled past rather than initiating new paradigms" (Hirsch 106). Many scholars are occupied by the question how this sense of living connection between the generations continues to live when the generation of survivors becomes gradually lost in time. Hoffman and Hirsch believe it is the *guardianship* of the traumatizing past that forces the memories forward and enables them to pass into history (Hirsch 104).

Everything Is Illuminated works with all of the above-mentioned realities, transferring them into a work of art. The novel is partly autobiographical as it follows the real search of the author, Jonathan Safran Foer, who set off to the Ukraine to find a woman who might have saved his grandfather from the Nazis. Just as in the story, Foer had only an old photograph of this mysterious woman and the name of the place where his father lived before the war, the shtetl Trachimbrod. Eventually, he found neither the woman nor the

shtetl. Literally the only thing left of the Jewish village was a memorial stone in an empty field devoted to the victims of the massacre. This fragmented information served him as the framework for the novel and inspired his many questions penetrating throughout the story: "My mind wanted to invent... But I wondered, is the Holocaust exactly that which cannot be imagined? What are one's responsibilities to 'the truth' of a story, and what is 'the truth'? Can historical accuracy be replaced with imaginative accuracy? The eye with the mind's eye?" (Mullan). Based on these contemplations, Foer created an immensely interesting and playful literary work in which he elaborates on frequently discussed issues associated with trauma and its above-mentioned aspects.

The book itself consists of many layers, which are not presented chronologically. The story, which takes place in the present, depicts the journey of Jonathan Safran Foer in his search of Augustine. Jonathan is accompanied by a Ukrainian interpreter, Alex Perchov, the narrator of this section, and his grandfather. Alex's letters to Jonathan are also incorporated within the story, although the reader is never given access to Jonathan's letters. Their content is only implied in Alex's responses to them. Jonathan, however, is given a voice in the no less important section about the history of the Jewish shtetl Trachimbrod. The reader is presented here with the life of the shtetl's inhabitants, and the narration follows several generations in the family line of Jonathan's grandfather. The depiction is interwoven with magical elements penetrating throughout the whole Trachimbrod section, which begins in 1791 and culminates in the pre-World War II period. The incorporation of supernatural features into the work of the contemporary writers portraying the Holocaust and other trauma-related subjects is not a rare occurrence. Joseph Skibell's *A Blessing on the Moon* (1997) witnesses a dead Jew occupying his former house, now usurped by Polish peasants, and later wandering about his native country. Markus Zusak's *The Book Thief* (2005), set in Nazi Germany, is narrated by Death, who gives an account of the experience of a young German girl providing shelter to a Jewish man. In the novel *The World to Come* (2006) by Dara Horn, the reader is presented with extra-terrestrial beings representing our deceased relatives, who pass their legacy on to not-yet-born children in the supernatural World to Come. The presence of imaginary features in a novel is referred to as *magical realism*. William Spindler explains magical realist texts as "[t]exts where two contrasting views of the world (one rational and one magical) are presented as if they were not contradictory" (Spindler 78). The engagement of these distinct features operating on the same level creates in the reader an attitude of acceptance of the naturalness of the supernatural and improbable. Such practices may, however, raise moral questions. Brian McHale advocates the legitimacy of gaps in history as adequate sources for fabulation. In the context of *Everything is Illuminated*, the destroyed Trachimbrod, which no longer exists on the maps and hardly exists in people's minds, creates what McHale calls a *dark area* of history where it is ethically justifiable to incorporate imaginary elements (McHale 87). There are many instances of such practices in the Trachimbrod section: prophetic dreams, a glowing copulative voltage enabling Trachimbrod to be seen from space, the deceased philosopher Pinchas T. who continues to participate in the shtetl's political affairs, Brod's birth without the presence of an umbilical cord, and numerous other cases. The integration of magical realism makes it possible for the unreal mode to articulate the absences in the historical reality. Adams also suggests that applying supernatural features within the scope of the

text mainly implies “[t]he lack of ideological neutrality characterizing all narratives about the past, destabilizing the possibility of transparent historical knowledge” (Adams 64).

This opens up another significant issue dealt with by the novel – the problem relating to the representation of historical events in general. As Christopher Blake rightly points out, historians can never come to an absolute agreement when giving accounts of what has happened, because no person can hold a completely objective standpoint independent of the customs and tastes of the period. Moreover, what is considered justifiable in one generation may end up being viewed as deplorable in the following generation (Blake 61). Recording a historical event is always a matter of selection, suppression and prioritizing, where the role of a personal factor cannot be overlooked. Biased views and subjective choices of discourse result in a plural description of a single event. The omnipresent ambiguity veiling key events in the novel touches this complex question of the possibility of representing history impartially. This can be exemplified in the Trachimbrod people’s unreliable accounts of events as well as in Alex’s and Jonathan’s writings, upon which Alex himself comments:

we are being very nomadic with the truth, yes? Do you think that this is acceptable when we are writing about things that occurred? ... If your answer is yes, then it creates another question, which is if we are to be such nomads with the truth, why do we not make the story more premium than life? (Foer 179)

Most prominent, however, is the lack of clarity surrounding the Grandfather’s identity. An attentive reader anticipates right from the beginning of the story that the role of the Grandfather will be somehow significant for the further development of the events (his name starts with a capital letter; besides his sudden outbursts of anti-Semitic remarks he suffers from frequent melancholy and daydreaming). The unveiling of the Grandfather’s past culminates in his testimony, in which he confesses that before the war he lived in Kolki, a shtetl near Trachimbrod, and had a Jewish best friend called Herschel, whom he had to betray in order to save his and his family’s lives. In the sequence of information, the reader learns the Grandfather’s real name – Eli, which is of Hebrew origin and means *God is my judge*. In the Old Testament, the highest priest and the judge of Israel, teacher of the prophet Samuel, bore the name Eli (“Eli”). The metaphorical meaning of a judge is particularly interesting when we consider the Grandfather’s function during the Nazi intervention. It is the judge’s role to decide about the fate of other people, as it was in the Grandfather’s case when he had to point to Herschel, call him a Jew and therefore seal his fate. Together with other implicit remarks, the conclusion may be drawn that the Grandfather is also a Jew, who was forced into a so-called *grey zone*, a term which Primo Levi coined to explain the situation of numerous Jews who faced extreme ethical dilemmas and had to choose between impossibilities (Petropoulos xvii). This paradigmatic concept of moral dispute within the human has been accepted and elaborated by many scholars dealing with the Holocaust. To identify with this interpretation is therefore only logical, and within the context of the book, it explains various ambiguous moments of the story. However, it is vital to note that the Grandfather’s Jewish origin is nowhere stated explicitly. There are even passages where the reader works with the naturally deduced presumption that the Grandfather is one of many Ukrainian perpetrators. Grandfather is not the only character

in the book with a blurred and disunited identity. The subjective shaping of personality is also visible in Alex's letters to Jonathan, in which he poses as a flamboyant philanderer describing his numerous *premium* experiences with women. It is only later in the novel, during Alex's emotional transformation, that he reveals his true self and balances his inner duality. The fact that nothing in the book is truly definite and all the events and characters are veiled in ambiguity is tremendously important and meaningful in connection to the fragmented information we have at our disposal when learning about our ancestors' past. Again, the reader is left with the same remnants and disputable accounts of events as the third generation when searching for their family legacy.

The theme of the past's invariability permeates the whole novel, as is apparent through the frequent impracticable efforts of the characters to reverse the events of the past. This phenomenon appears frequently in the work of young Jewish writers. As Codde says: "Because of their powerlessness in the face of the past, the creation of absent presences in the work of third-generation Jewish American novelists always involves an attempt to undo the past via fiction" (Codde 688). When Alex finds out about his Grandfather's secret, he urges Jonathan to change the course of events in his novel to acquit the Grandfather of the guilt of Herschel's death. He even appropriates the Grandfather's experience and feelings of guilt; this is apparent as he refers to a shared sin even though he personally has no direct experience of the particular events. In another passage he tries to persuade Jonathan to change the tragic fate of people in Trachimbrod and points out that Jonathan too has tried to alter the truth. In his letter, Alex also stresses that through writing people have second chances. However, Jonathan is unwilling to listen to Alex's plea and rejects such alterations of the past. Jonathan, being a descendant of the victims, does not come to terms with the feelings of injustice and betrayal, and he does not forgive Alex – who, in Jonathan's eyes, represents the perpetrators. When dealing with the concept of the endeavour to alter history, a typical passage can be found in the Trachimbrod section, which looks back into the life of Jonathan's ancestors. When Jonathan's Grandfather Safran writes secret love letters to a gypsy girl, he is looking for innovative ways to express his feelings towards her. Therefore he decides to cut out letters from newspapers describing the swift advances of the German army towards the Soviet border and uses them to create love letters. The same letters, assembled to form words of destruction such as *army* or *Nazi*, become parts of words with completely contradictory connotations. The reader witnesses a moving but nevertheless hopeless attempt by the two lovers to change a dreadful tragedy into a celebration of love and devotion. At the moment when Trachimbrod is being bombed by the Nazis, the passage purposefully freezes in time to give the people a chance to save themselves. However, the untouchability of the past becomes apparent as all attempts at reversing it fail and the course of events remains in motion in its natural sequence, just like it would in reality. The endeavour to manipulate history is not successful in terms of its influence on the past, but in terms of its effect on the future. It emphasizes the importance of preserving the knowledge of what has happened in order to shape what is yet to come.

Another issue arising from the problematic representation of history is the already-mentioned concept of trauma writing. Adams stresses the lack of narrative schemata available for creating coherent historical narration, especially in the case of an event with a traumatic dimension, and draws attention to the integration of alternative features operating as a symbolic substitute to achieve a different mode of understanding (Adams 67). As

Mitchell adds, trauma narrative has to verbalize the visual language of dreams in order to enable the reader to infiltrate into the victim's identity through the same illusive perception of events (Mitchell 132). To achieve such credible effects, Foer applies various writing approaches and strategies, such as breaking the linear structure of the story, repetition of words, the use of magical realism, frequent symbolic representations of reality, invoking visual images, and shifting the viewpoints of the narrators – among whom there is usually one who activates the victim's suppressed memories. In the moment before the mass killing of Jews, Jonathan refuses to describe the event directly and employs devices such as nearly two pages of ellipses preceding the prophetic dream which gives the account of the subsequent (and at the same time ongoing) events:

Then they put all the Jews into the synagogue. (It was the same in every shtetl; it happened hundreds of times...). A young soldier tossed the nine volumes of *The Book of Recurrent Dreams* onto the bonfire of Jews, not noticing... that one of the pages fell out of the books and descended... on a child's burnt face:

9:613 – *The dream of the end of the world*. Bombs poured down from the sky exploding across Trachimbrod in bursts of light... hundreds of bodies poured into the brod that river with my name I embraced them with open arms come to me come... (Foer 272)

The substitution of a conventional narrative style by the prophetic dream serves as a very effective device, as it gives the dream free range to communicate what the narrative itself would be unable to achieve by employing a plain depiction of the event. There is another powerful example where the deviation from the traditional schema in the portrayal of the events makes it possible to express trauma. The unveiling of the Grandfather's past culminates in his testimony written as a *stream of consciousness* with decomposed syntax, in order to approach such traumatic testimony reliably and tangibly:

I felt Herschel's hand again and I know that his hand was saying pleaseplease Eli please I don't want to die please do not point at me do not point at me I'm afraid of dying I am soafraidofdying Iamsoafraidofdying who is a Jew the general asked me again and I felt on my other hand the hand of Grandmother and I knew she was holding your father and that he was holding you and that you were holding your children and I'm afraid of dying Iamsoafraidofdying and I said he is a Jew... (Foer 250)

The story introduces another traumatized character unable to overcome the horrific images of the past. When Lista, a survivor of the Nazi attack on the shtetl, gives her testimony of the incidents preceding the destruction of Trachimbrod and all its inhabitants, she replaces her persona with her sister's, which enables her to speak about the trauma. This phenomenon occurs frequently in survivors' testimonies; it relates to the *fragmentation* of identity which results from a traumatic experience. In psychology, fragmentation may be framed as "[a] lack of narrative identity which implies a continuity of the personal past, present and future and is essentially based on the capacity of persons to integrate contradictory aspects and tendencies into a coherent overarching sense and view of themselves" (Alghamdi 182). In other words, it may be understood as a disoriented identity in multiple

selves. An individual's disjointed memory causes different aspects of our identity to be in disharmony; this makes the person unable to perceive the experience through standard and stable patterns. That is why the traumatized person unconsciously splits the identity into "I" and "he/she". Caruth claims that such splitting is a defence mechanism which enables the victim to prevent the past from preoccupying his/her mind by implementing an inner dualism (Caruth 3). However, as Caruth adds, the past will keep reappearing independently of the person's will in uncontrollable flashbacks, nightmares or when some impulse – such as a particular smell, image or situation – triggers it. Again, Lista, who had experienced severe physical as well as psychological wounds, was unable to distinguish between past and present, and continued to live on the edge of reality, constantly haunted by her traumatic memories. This was apparent from her fixed belief that she was still taking care of her never-born child, as well as her obsessive inclination to hoard material remains. The reader comes to realize that the photographs and boxes she kept in her house, filled with memories of the deceased shtetl people, enable the past to be kept alive in the present. Lista's collection evokes the perpetual availability of the past in the relatively approachable form of material traces.

Foer's novel also verbalizes the real phenomena invading the lives of traumatized people – and that is the inability to express the trauma on the linguistic level. The unspeakability of trauma is transparent in the passage where Lista informs Jonathan that his Grandfather visited her about a year later after the massacre in Trachimbrod. When they asked her what they were talking about, Lista replied:

“Nothing in truth... it was such a difficult time with talking. You were always afraid of saying the wrong thing, and usually it felt befitting not to say anything at all... I knew a man from Kolki who escaped and never said another word. It was like his lips were sewn shut with a needle and string. Just like that.” (Foer 191)

Events that happened to European Jews during the Second World War are unimaginable to those who do not have any direct experience of them. The survivors feel helplessness and anger that they could not reverse the course of events, which haunt them for the rest of their lives. Some of them overcame their fear and spoke out about their experience, but others decided to leave the past unexpressed and stayed mute. There is, however, another factor which contributes to the numbness of the traumatized – and that is the self-defensive repression of the traumatizing experience, which is of a biological nature and cannot be willingly overcome. Traumatic memory has a repetitive character, and is triggered by sudden impulses such as smells or particular images. This pattern, however, is realized subconsciously and prevents the victim from formulating his disjointed memories. Freud's contemporary, Janet, stressed the importance of the transformation of such *traumatic memory*, where the victim is unable to communicate his experiences, into *narrative memory*, the stage where the event becomes integrated into the patient's personal history. To achieve such transformation, an individual has to find a way to coherently verbalize his trauma, because memory as such should be activated by a question, not only subconsciously through random associations. Narrative truth therefore requires a listener, and is, unlike traumatic memory, a social act (Whitehead 140).

Muteness as a result of the inability to speak trauma becomes crucial when analyzing the character of the Grandfather. The reader learns about the Grandfather's pretended blindness at the very beginning. Further on it becomes clear that there is some inexplicable anxiety that makes him simulate being handicapped, a fear of collision with his long suppressed memories. There is an obvious, although not yet known, reason for his strong disinclination to join in the journey to Trachimbrod. This can be compared to Jonathan's great effort to start out on his quest in order to find out more about his family legacy. The desire to know stands in striking contrast with the unwillingness to remember. Alex's Grandfather has never trusted anyone with his experience from the war. Neither has he ever returned to Kolki, his home town. The reader has no doubt that the past haunts the Grandfather, as he has frequent nightmares and states of deep melancholy. The fact that he does not share his past with anyone may be caused by fear that no-one would understand, or – worse – that he would be rejected by the people he loves. He would also have to start dealing with his remorse as he still feels responsible for Herschel's death. Grandfather's story represents the feeling of guilt of thousands of people who survived while their families and friends were wiped out by the Nazis. The repetitive character of the traumatic symptoms and the reappearing past is typical of a process named *acting-out*, which LaCapra uses to describe the uncontrollable collision with the traumatizing experience, numbing the person's ability to distinguish between the past, present and future by re-experiencing the event with a traumatic dimension. Acting-out stands in contrast to the process of *working-through*, where the traumatized person manages to mitigate the impact of the trauma on the person's psyche by gaining a critical distance from the trauma they suffered (LaCapra 119). In the context of the novel, the process of the Grandfather's healing starts at the moment when he decides to share the trauma with his grandson Alex. Yet, the haunting memories consuming the Grandfather result in his suicide – which, as Buráková stresses, represents his inability to come to terms with the past, preventing him from completing the process of working-through (Buráková 75).

In spite of the fact (as Kolář points out) that the novel mostly focuses on the transgenerational transmission of trauma, depicting the relationship of Alex and his Grandfather, the intergenerational transmission is also present in the role of an abusive father who ill-treats his children, especially Alex's younger brother Igor (Kolář 47–48). A child apparently becomes affected by his ancestor's past, being brought up in the dysfunctional family. The Grandfather's confession at one point turns into the elucidation of his son's despotism. He admits that because of the past events he was unable to express parental love towards his son, making love impossible because he loved him too much (Foer 251). Through the characters of the Grandfather, father and Alex, Foer demonstrates the expansive nature of trauma and its tendencies to contaminate other members of the family regardless of the time elapsed since the traumatizing event.

Grandfather's testimony and his subsequent suicide contributes to the completion of Alex's mental transformation. It becomes obvious that Alex learns something invaluable when hearing his Grandfather's confession:

I didn't listen to Grandfather, but to someone else, someone I had never encountered before, but whom I knew better than Grandfather. And the person who was listening to this person was not me but someone else, someone I had never been before but whom I knew better than myself. (Foer 245)

There is an unconscious emptiness when people do not know about their family history, no matter how dark it may be. Alex, illuminated by uncovering his Grandfather's past, decides to throw his father out of the house and so prevents his younger brother from adopting the pattern of carrying the burden of the past. Focusing on another significant character in the book, Jonathan and his personal enlightenment, Kolář states: "[his] 'illumination' is achieved through the creative process, the result of which is Jonathan Safran Foer's novel *Everything is Illuminated*" (Kolář 49). The concept of *illumination* which is vital to the book demonstrates how important it is to pass memory on to our children and the following generations. It also proves that the trauma from which an individual suffers has a direct impact on his descendants, and the only way to prevent the painful pattern from continuing is by gaining access to information which a person needs in order to exorcise the ghosts from the shared past. Schwab points to the concept of a *phantom pain* in connection to the offspring of the perpetrators. These children's identity is negatively marked by the crimes of their ancestors and creates an inherited legacy of violence. To come to terms with the family history, the second and third generation – because the process of healing is rarely completed within one generation – have to put the mourning of the Holocaust victims and the guilt of the perpetrators into words (Schwab 24). Foer's book represents such an attempt. Moreover, his novel initiates another important type of progress – and that is the incorporation of both the victim's and the perpetrator's trauma within the scope of one work.

The fact that even the muteness of survivors speaks for itself – silence is meaningful – is apparent throughout the whole book. The positive attributes of silence become obvious in the passage where Alex and Jonathan are waiting outside the house for Lista and the Grandfather to come out. They are mutely peeling corn before Jonathan starts to open up and confides his early childhood memories to Alex. Alex rightly feels that tranquil moments are useful and silence is desirable as it creates a bridge for the other person's thoughts to be expressed with no hindrances:

I didn't utter a thing, so that he would persevere. This was so difficult at times, because there existed so much silence. But I ~~understand~~ understood that the silence was necessary for him to talk...with my silence, I gave him a space to fill. (Foer 157)

Another moment where silence, although in its mediated form, performs an eloquent role is presented in the chapter where Lista leads Jonathan, Alex and the Grandfather to the site of Trachimbrod. As she has never before sat in any vehicle (which obviously frightens her), she prefers to walk the distance right in front of them, with frequent pauses caused by her exhaustion and old age. Therefore they are approaching the place very slowly. The three men are driving slowly behind Lista, watching her casting little rocks in front of her and then looking for them in order to cast them again. This powerfully depicted scene

creates an atmosphere of sacred silence and meditation preceding the revelation of the traumatic past.

In respect to characters in the book haunted by their destructive memories, unable to articulate trauma, Foer repeatedly uses music as an alternative to speaking. In the passage from the *Book of Antecedents* (Foer 2013) it is stated that Jews have always looked for ways to find a language which would represent no threat of misunderstanding. That is why the survivors of pogroms and traumatizing experiences did not give direct testimony but hummed instead. Music cannot be misinterpreted because it does not contain any linguistic constructions and therefore is open to any interpretation. This concept is present in the novel in the passage where Alex interviews Lista having encountered her for the very first time. Alex inquires if she has ever heard of Trachimbrod or whether she has ever seen any of the people in the old photograph he shows to her. Alex, who anticipates that Lista knows more (even though she chooses not to reveal it), keeps asking her the same question over and over again. Lista's negative replies are accompanied by humming, which intensifies in volume while she gradually opens herself up to long-suppressed memories. The humming may be understood as a self-protective shield which helps the traumatized to cope with the past invading the person's mind.

When dealing with the traumatizing past reaching far beyond the limits of possible linguistic representation, Foer uses the above-mentioned devices and thus successfully fills up 'dark' historical areas which require different modes of treating the subject in order to approach narrative truth. And it is this distance from straightforward narration that helps the reader to extend his capacity of understanding and remodel the conventional modes through which he treats the historical reality. It is vital to find a way to express and remember the past in its original shape, not degenerated and fragmented by false interpretations or dehumanized informativeness. Art as an alternative lens for historical events creates a powerful transference for the subsequent generations. Schwab believes that the recipient of any form of art which portrays a traumatizing past is affected much more severely than one who is merely presented with plain historical facts (Schwab 23). Photographs as well as trauma narratives engage those who are dissociated from the events and so cut off from historical knowledge. It is for this very reason – the urgency to remember and offer the reader a new appreciation of the past, even through a mediator such as a novel – that young Jewish writers find new, inventive ways of perceiving history.

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Memory as the guardian of identity in Robert Edric's *In Desolate Heaven*

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Abstract

*In Desolate Heaven (1997) explores how we remember war and the role that memory plays as a guardian of identity as it reconstructs the past in the light of the present. Memory is not the **knowledge** of but the **presence** of the past because it establishes an emotional link between the events of the past and the present. Focusing on episodic memory, the article discusses the nature and function of memories related to or prompted by World War One. The darkness and complexity of the memories are heightened by the physical setting and the sparseness of Edric's prose.*

Keywords: memory, identity, past, present, World War One

In Desolate Heaven (1997) explores how we remember war and the role that memory plays as a guardian of identity. Unlike Pat Barker's better-known *Regeneration* trilogy (1991–1995) and Sebastian Faulks's *Birdsong* (1994), Robert Edric's¹ novel features neither battle nor bloodshed.² Instead, it is set in post-war Switzerland. The memories of the protagonists are related to World War One and are stored as short but coherent stories. They take precedence over the more concrete manifestations of memory, namely "sites of memory" (Nora 1989),³ such as photographs and memorial stones that also feature in the novel. This article focuses on three episodes rehearsed by three of the protagonists: Elizabeth and Mary (who have lost a brother and a husband respectively during the war), and Hunter (a war veteran). The discussion concludes with observations about the importance and function of remembering by the fourth protagonist, Jameson, a war veteran and friend of Hunter. The dark and complex nature of the protagonists' memories and reflections is heightened by the physical setting and the sparseness of Edric's prose, which is largely devoid of adjectives, metaphor and sentiment.⁴

In Desolate Heaven is a disturbing story of unremitting loss, pain and suffering. Critics have noted that Edric is not afraid to address the distasteful aspects of life.⁵ This is perhaps one of the reasons why his novels have been largely overlooked both critically and commercially.⁶ This work, however, has been praised for its strong sense of the visual⁷ and its ability to look pain in the eye without flinching.⁸ The pain is mirrored in the lake town in which Elizabeth, Mary, Hunter and Jameson meet. The resort, still beautiful but now demoralised by the invasion of wounded soldiers, is gripped in living ice, which is “kept only in temporary abeyance by the summer warmth and the moat of the lake” (262). The sharp mountain peaks regularly “impale” the setting sun, ensuring that darkness and cold prevail (270). The stone quarry on the far side of the lake, to be re-opened to provide military cemeteries with stone, is abandoned, resembling a gaping wound that mirrors the memories that are tearing the protagonists apart. The majority of the inhabitants are temporary guests; many are wounded soldiers, doctors and nurses.

The town is an emotional as well as physical retreat; here, memories can be activated and rehearsed on the basis of present concerns and purposes, modifying recollections of past events. Present circumstances act as a filter that only lets through the elements of the past that can adapt to and are of use to the individual engaged in the present.⁹

The narrator notes that since 1918 people have become obsessed with preserving what remains after the destruction and horror of the war (298). For the protagonists, it is the memories locked in their minds that continue to be the most powerful representations of the war. Three leave the resort at the end of the novel: Elizabeth is determined to make a new start, Mary, whose memory is blocked, retreats into the past, returning to England with the express purpose of dying, and Hunter accepts the inevitable as he submits to his fate in the hands of the Military Police (he disobeyed orders in an effort to save the lives of soldiers in his regiment). Only Jameson remains because the town offers him security and because he has little alternative; he has cut himself off from both friends and family. Having already rehearsed and repressed his most poignant memories before arriving in the town, Jameson is a mysterious figure. Elizabeth is the most successful at rehearsing memories and reconstructing her identity. By the end of the novel, she crosses a boundary within herself, renounces responsibility for her sister-in-law and plans for a future in England (302).

Memory and war

Novels of the 1990s are preoccupied with how the events of 1914–1918 can be remembered, “not only from the point of view of participants in that war, but from that of later generations. Writers here fictionalise their own problems in looking back to and re-presenting a war remote from their own lived experience” (Korte 127).¹⁰ This is part of what Korte describes as the “phenomena of memory” that have awoken such intense interest among scholars and writers in the past few decades.

In Edric’s novel, past and present are juxtaposed. The procession of nurses and invalids watched by Elizabeth at the beginning is a reminder that the events of 1914–1918 are very much part of the present. Compared to “converging tributaries”, the “single flow” of the wounded and nurses apparently congregates according to “some governing reason of organisation and order” (15). As onlookers take off their hats and hold them to their chests,

they remember lost friends and relatives. The physical blindness of many of the men parallels the emotional darkness in which they now live. No details are given but the feeling of loss and misery is enhanced by the cold wind that the line of men and nurses blows through the town. *In Desolate Heaven* ends as it begins, with Elizabeth standing on her balcony. Her final act, to throw away the white kid gloves that she bought on the occasion of her photograph being taken, while “inexplicable” to her (394), is logical to the reader: physical props have become superfluous in a world where memory is strong.

The inhospitable town, with its barren landscape and ice-covered mountains, underlies the transience of the present: its major buildings are hotels, the hospital is “in a state of flux... uncertainty and confusion” (330), the convent has deteriorated (leaves lie in mounds against the walls), water no longer falls from the fountain, and the benches and iron tables used in the schoolroom have been removed (347). As the deterioration continues, the necessity of finding a foothold in the present becomes increasingly urgent.

Three kinds of memory

As a spontaneous evocation of the past, memory delineates, symbolises, and classifies (Lowenthal 210)¹¹ the world around us, re-constructing past experiences into a coherent and intelligible whole that makes the present both bearable (Schacter 82)¹² and familiar (Lowenthal 194).¹³ Of the three main types of memory – procedural (concerning skills and habits), semantic (storage of conceptual and factual knowledge about the world) and episodic (the recollection of specific episodes and events in one’s life)¹⁴ – it is the latter which is in focus here because it is the time, place and how a particular recollection was stored that is important in providing perspectives on the past and enabling one to get in touch with past experiences. Of the four protagonists, it is only Jameson who does not go through this process because, having rehearsed his memories at an earlier stage, he has chosen to cut himself off from the past. Unlike the other three protagonists, on the rare occasions when memories impose themselves on his consciousness, he dismisses them immediately. Instead, he prefers to discuss with Elizabeth the nature and function of memory as a phenomenon. In his attempt to remain impersonal, he reveals his separation from the community in which he lives and from his earlier self.

Memory acts as the guardian of identity, a support and means of maintaining a sense of self in periods of change or crisis.¹⁵ “Extensively rehearsed and elaborated memories come to form the core of our life stories – narratives of self that help us to define and understand our identity and our place in the world” (Schacter 299).¹⁶ Yet memory is in a state of evolution as a result of constant personal interchange. It is also discriminating, recalling only fragments of past experiences.¹⁷ This constitutes a kind of selective forgetfulness in response to our changing perception of the world, which in turn alters our view of the past. The rehearsal and elaboration of the memories of war by Elizabeth and Hunter cause these to become increasingly intense and real as they are integrated into the self that is reconstructed out of the destruction of war.

As critics have noted, narratives of self demonstrate how a sense of identity may be sustained through time “because narrative is necessary to maintain continuity, and without it the identity of a person would seem just smoke and mirrors hiding in an amorphous swirl of material constituents, situations and behaviours constantly altering over time,

an instability which would make the idea of an identity based on absolute self-sameness untenable" (Middleton and Woods 69).¹⁸ This is an ongoing process, as the historical self of yesterday is replaced by a reconstructed version that is subject to change, not least because memory incorporates our deepest emotions. This, as Pierre Nora demonstrates, is the difference between history and memory: memory attempts to remain inside the event and is a link to "the eternal present"; history, on the other hand, is only a representation of the past (8).¹⁹

The assimilation of episodic memories is evidenced in outward reaction through movements and in inward reaction in the form of a recital of events in the words they address to others.²⁰ It is with inward reaction that the following discussion is concerned, and more specifically, with the context in which the three episodes under discussion took place and the context in which they are subsequently narrated by Elizabeth, Mary and Hunter. In Elizabeth and Hunter's cases, their recollections are of a former, idyllic time, associated with beautiful scenery and weather, harmony and peace; for Mary, her one memory looks back to the time before she lost control over both her situation and feelings.

Elizabeth, Mary, Hunter and Jameson

One of the most important episodes recalled and rehearsed by Elizabeth appears late in the novel. Taking the form of a dream related by the narrator, it leads to a "conversation" with her brother, whose photograph – still packed in her suitcase because the memory is too painful – she takes out for the first time since arriving in the town. Alone in her hotel room, the transitory nature of her existence is emphasised by the placement of her suitcase at the foot of the bed; she is ready to move at short notice. The cabinet beside her bed, on which she is soon to place Michael's photograph, is empty; it is snowing outside, covering the town in a white blanket which buries temporarily all traces of suffering. In her dream, her childhood is pictured as idyllic. It is also distant, as emphasised by the fact that she is flying over her home with her brother Michael, who is the pilot. It is he who is in charge and gives direction to both their lives. Unlike the town and hotel where she is staying, everything in Elizabeth's dream is familiar: the scenery, the house – and above all, the friends and family who wave to her with smiling faces. The absence of detail stimulates the reader's imagination. This is a silent world where not even the sound from the aeroplane engines can be heard.

The "charmed" world (366) of the dream cannot last because the one who is in charge is dead. The photograph, however, remains. As Elizabeth recalls the occasion on which it was taken and the garden in which she and her brother were standing, she realises that the war represents an irrevocable break with her former life. Her security and direction must come from inside as she processes her memories and forms a resolve to move forwards. She cannot express this realisation to Mary because her sister-in-law is too preoccupied with her own loss. As Elizabeth places the photograph on her bedside cabinet and begins to "talk to" Michael, her childhood and the immediate past and present merge in her concern about Mary's condition and her own sense of loss for those who have died. For a fleeting moment, the dream becomes more real, "more substantial and sustaining" (366) than reality itself. While the memory of her brother's face – so clear in the dream – fades, the photograph remains.

The memory prompted by the photograph enables Elizabeth to narrate her own story to Michael. The narrator's simple comment "[s]he told him about herself" (367) and the absence of any details prompt two important questions: does Elizabeth describe the self that Michael would recognise from their shared past or the self that she has become through suffering and loss? What is the primary purpose of rehearsing the memory of childhood through a dream and the "conversation" with Michael? The comment that "[s]he would have flown around the world with him in that same warm and silent vacuum, anything to have remained close to him and to have ensured that he came safely back to her" (367) reveals Elizabeth's continued love of her brother. There is, however, no longer any "warm and silent vacuum" to which to retreat; the spa town is a powerful reminder that the world has changed. Elizabeth is no longer the sister who must rely on her brother. By "talking" to Michael, and by crossing the earlier mentioned boundary within herself, she can face the future without her brother. Elizabeth leaves the spa town much stronger and more at peace than when she arrived because her memory of her brother has not only been rehearsed but has become an integral part of her new identity. She recognises that there is a future because she is capable of relegating the past to its proper position.

While Mary also accepts that Michael will not return, she cannot move forwards because her memory is blocked by impediments which obstruct the return of the images that are an essential part of memory.²¹ She does not recall her marriage or life without Michael because they are too painful. Instead, she tries to starve herself to death to avoid remembering. The only possible remedy for Mary, namely psychoanalysis, is not available.²² The one episode that she permits herself to recall took place after Michael's death. It is also the only occasion that she confides in her sister-in-law. It is no coincidence that she relates her memory as she stands close to the lake but in full view of their hotel, whose familiarity is a source of security. The details are related as a series of events that, with only one exception, are devoid of emotion. While Michael plays only a minor role in the dream, his service revolver is the focus. As Mary relates how she took Michael's gun and walked around with it for a full day, her gaze is "fixed" (37). She notes with satisfaction that the gun is always close to hand, in her bag or her pocket. As she visits the doctor, the bank and different shops, it is not these that she focuses on but the pleasure of knowing that she could use the gun at any time.

By telling Elizabeth that she kept herself "apart from everything" (37), she is warning her sister-in-law that she cannot be reached; she lives in the past and has no desire to return to the present. This is not a source of regret; rather, it gives satisfaction. Mary tells Elizabeth just enough for her to understand that she is capable of taking her life or even someone else's, but not sufficient to enable her to help her. Mary wishes to immerse herself in what could have been. While she relishes the idea that the gun is a source of power, she knows that she would never use it, just as she recognises that she has no intention of improving her present situation. The present holds no joy or hope for Mary, and the only cure for her condition – psychoanalysis – is, as already established, not available. Mary's life represents a living death, in which contact with the past and present has been broken. She is beyond help, a fact which the doctor and Elizabeth must gradually accept.

Hunter's situation is very different from both Elizabeth's and Mary's. Like Mary, he is passive, but he has not given up, recognising the need to face the court-martial. And like Elizabeth, Hunter finds an inner strength; and like her, this entails honouring

responsibilities. But unlike her, he is willing to risk his own life (execution was still a possibility even after the war), while Elizabeth refuses to sacrifice the present to the hopeless task of trying to save the life of her sister-in-law.

While Hunter seldom refers to his family (his wife left him before the war and he has not seen his two daughters since the separation), he is more than willing to share experiences of the war. He relates his most important memory to Elizabeth, Jameson and Margaret, a nun whom he has befriended. In the longest memory narrated in the novel, he tells a story of beauty and horror. The setting is idyllic: Hotel Sauvage, a hotel in Cassel for officers on leave from the front. Already familiar to its audience, the story continues to give Hunter "indulgent pleasure" (304) as he recalls the garden, the piano with a candelabrum on it and the apricot trees. No details are given and no adjectives are used, providing ample scope for the imagination of the reader.

The therapeutic nature of the story is recognised by both Elizabeth and Margaret who, by questioning minor details, encourage Hunter. Even in paradise, it seems, there is no escape from the war. The horror of the starburst that reaches the idyllic garden is represented by the starlings that fall from the trees and cover the ground, the piano and the tables. In comparing the accuracy of Hunter's memory with that of a map, the narrator identifies an important feature of memory: while the one who recalls may appear to be certain, he or she is nonetheless almost invariably "lost and uncertain" (305). In retracing one's steps "away from the dangerous and unfamiliar terrain back to the known, to common ground, to the present" (305), one may lose one's way because to retrace one's steps, it is necessary to remember the way back. The present is not a fixed place in time but a merger of now and then that is experienced differently each time the memory is related. Hunter is puzzled that the starlings regain consciousness; while their revival represents a return to the present, it is not the present that the starlings had left just a few minutes earlier. Just as the starlings were powerless to control their destiny, Hunter recognises the inevitability of the court-martial. He does so, however, with a clear conscience because he knows that the decision to disobey orders was morally correct and he is certain that he would do the same again in similar circumstances. His confinement at the hospital and his rehearsal of the decision and its circumstances have convinced him of this. As a result, Hunter accepts the present and has no reason to fear the future.

Jameson, on the other hand, has no such inner peace because he has no desire to remember the past. As already established, having rehearsed his memories at a time before the events of the novel, he has decided to cut away his "anchors" (266), thereby severing his ties with the past. When his wife left him shortly after their marriage, Jameson traversed a boundary he had previously been afraid to cross: "At the time I didn't know what to do", he explains to Elizabeth, "whether to cling to the past and sink back into it with all its comforts and securities, or whether it was best to cut it all loose and struggle up to the surface of this new world" (268). The "comforts and securities of the past" are not defined but clearly do not include memories of a happy family life. The "new world" represents the present, which can only be reached by a struggle. This has not resulted in happiness but an acceptance of life as it is.

Jameson tells Elizabeth that the price to pay for "what we have allowed to happen to us, for what we have allowed ourselves to become" is "the lives we lead" (268). Unlike Elizabeth and Mary, Jameson does not feel sorry for himself because he believes that the

present is his own creation. The ice on the lake through which Elizabeth fears that Jameson will try to dive symbolises the harshness of the world that he has created for himself. While Jameson's feelings are not described by the narrator, the simple statement "[e]verything I touch I soil in some way" (269) indicates the depth of his misery.

Jameson's "present" has been created at a high price. While he appears to be sure of himself and his opinions, the reader suspects that severing his ties with the past is an act of hopelessness based on fear as much as insight. Jameson is locked in an existence that threatens to destroy him because he has deliberately removed the one means of reconstructing his identity – the rehearsal of his memories. When his best friend Hunter is collected to face trial, all that is left for Jameson is the town and a few rare manuscripts from his pre-war days as a book seller. Unlike Elizabeth and Hunter, Jameson is not at peace with his decision – he can see no alternative. By refusing to rehearse his memories, Jameson has broken the narrative that maintains continuity with the present and enables the reconstruction of identity. Indeed, Jameson's identity resembles the "smoke and mirrors hiding in an amorphous swirl of material constituents, situations and behaviours" referred to earlier (69).²³

Concluding remarks

For Elizabeth, Mary and Hunter, the war and its aftermath are an integral part of their memories and thus of their present. The nature of Elizabeth and Hunter's episodic memories demonstrates that memory is an action, a linguistic operation whose purpose is to tell a story that is part of a continuous life story. In the cases of Elizabeth and Hunter, their memories are fully assimilated through the words that they address to themselves, through their recital of the event to others and themselves, and through the putting of this recital in its place as one of the chapters in their personal history. In the case of Mary, this process is blocked and can only be put in motion with the aid of psychoanalysis. For Jameson, it is deliberately terminated, with disastrous consequences for the continued development of his identity. By rehearsing their memories, Elizabeth and Hunter know what they were and confirm who they are. For Mary and Jameson, this is impossible.

The sparseness of Edric's prose stimulates reader's imagination and focuses their attention on the elements of the different episodes related, as well as on the time, place and how they were stored. While three of the protagonists can leave the town, none, not even Jameson, can escape from their memories because, for better or worse, they are part of their identity. There is hope for Elizabeth, and perhaps even for Hunter (whatever the outcome of the court-martial, he is at least at peace with his decision), and both have a firm sense of self. For Mary, the situation is hopeless as she is locked in the past. For Jameson, the future is unclear. While recognising the importance of memory, he has severed his ties with the past, thereby denying himself the possibility of continued development of his identity through the rehearsal of memories. While the war is remote from our own experience, it becomes painfully real through the characters of Elizabeth, Mary, Hunter and Jameson. Published on the eve of the one hundredth anniversary of the outbreak of World War One, Edric's novel is a reminder that it is important never to forget if we are to be able to live in the present and face the future.

Notes

¹ Robert Edric is the pseudonym of G.E. Armitage. *In Desolate Heaven* is the eleventh of Edric's fourteen novels, which are classified as murder mystery, horror, crime and historical fiction. See Anne-Marie Obilade, "G.E. Armitage," *Dictionary of Literary Biography* (Farmington Hills, MI: Gale, 2002) 3–12.

² See Nick Rennison, *Contemporary British Novelists* (Abingdon: Routledge, 2005) 62–63.

³ A term coined by Pierre Nora in 1984. See Pierre Nora, "Between Memory and History: *Les Lieux de Mémoire*," *Representations* 26 (Spring 1989): 7–24. Sites of memory arise at "a turning point where consciousness of a break with the past is bound up with the sense that memory has been torn – but torn in such a way as to pose the problem of the embodiment of memory in certain sites where a sense of historical continuity persists" (ibid. 7). See also Jay Winter, *Sites of Memory, Sites of Mourning: The Great War in European Cultural History* (Cambridge: Cambridge University Press, 1995). Winter uses a wide variety of literary, artistic and architectural evidence to explore the culture of commemoration and the ways in which communities endeavoured to find collective consolation after 1918.

⁴ Jonathan Keates, "A Sapper's Story," *Times Literary Supplement* 11 July 1997: 4919. Tom Adair of *Scotland on Sunday* remarks in his review at the beginning of the Anchor edition of *In Desolate Heaven* that the "prose, in contrast to the historical events, is almost colourless, written in pointed, often short, sentences, keeping a steady, beating momentum, a constant heartbeat signaling writing alert with engaging, persistent life" (n.p.).

⁵ See Obilade, "G. E. Armitage," 5, for a review of some of Edric's works.

⁶ To the best of my knowledge, no academic article has been written about any of Edric's novels. Neither, as Virginie Renard observes, is any mention made of Edric on the British Council website <http://literature.britishcouncil.org/writers>, which claims to contain the names and works of some of the most important British and Commonwealth writers today. See Virginie Renard, "The Great War and Post-Modern Memory: The First World War in Contemporary British Fiction (1985–2000)." Unpublished doctoral thesis. (University of Louvain-la-Neuve, 2009) 177.

⁷ George Moore in *The Sunday Star-Times*, Auckland, 24 January 1999. Quoted in Obilade, "G.E. Armitage," 10.

⁸ Linda Grant in *The Guardian*, 27 November 1997. Quoted in Obilade, "G.E. Armitage," 10.

⁹ See Roger Bastide, "Mémoire collective et sociologie du bricolage," *L'année sociologique* 21 (1970): 65–108.

¹⁰ Barbara Korte, "The Grandfather's War: Re-imagining World War 1 in British Novels and Films of the 1990s," *Retrovisions: Reinventing the Past in Film and Fiction*. Eds. Deborah Cartmell, I.Q. Hunter and I. Whelehan. (London: Pluto Press, 2001) 120–134.

¹¹ David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 1985).

¹² Daniel Schacter, *Memory: The Brain, the Mind, and the Past* (New York: Basic Books, 1996).

¹³ David Lowenthal, *The Past is a Foreign Country*.

¹⁴ Ibid., 17 and 170.

¹⁵ Ross J. Wilson argues that "the construction of identity" should be "regarded as an ongoing discourse, utilising the memory of the past to articulate current desires and needs" ("The Trenches in British Popular Memory," *InterCulture* 5 (2008): 109–118, at 116). He concludes that "[c]ritics of the popular memory have underestimated the value of memory of the trenches of the Western Front in the representation of current concerns; failing to recognise that to an extent every generation will return to the trenches as it seeks to utilise a powerful memory as a vehicle to express itself. Until the place of this popular memory is acknowledged, there can be no chance of expanding it or

gaining a wider public appraisal of the war" (ibid.). See Renard, "The Great War and Post-Modern Memory," 19–20, for a more detailed discussion of the relationship between memory and identity.

¹⁶ Daniel Schacter, *Searching for Memory*.

¹⁷ See ibid., 81.

¹⁸ Peter Middleton and Tim Woods, *Literatures of Memory: History, Time and Space in Postwar Writing* (Manchester and New York: Manchester University Press, 2000).

¹⁹ Nora, "Between Memory and History."

²⁰ For a discussion of outward and inward reactions, see Bessel A. van der Kolk and Onno van der Hart, "The Intrusive Past: the Flexibility of Memory and the Engraving of Trauma," *Trauma, Explorations in Memory*. Ed. Cathy Caruth. (Baltimore and London: Johns Hopkins University Press, 1995) 158–182.

²¹ For a discussion of blocked memory, see Paul Ricœur, *Memory, History, Forgetting*, transl. Kathleen Blamey and David Pellauer (Chicago and London: University of Chicago Press, 2004) 68–92.

²² Psychoanalysis was, of course, only in its infancy at the time. Sigmund Freud's *Five Lectures on Psycho-Analysis* were not published until 1910 (they were re-published by W.W. Norton in 1990), and his *Recommendations to Physicians Practising Psycho-Analysis* was not published until 1912 (J. Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XII, 1911–1913).

²³ Peter Middleton and Tim Woods, *Literatures of Memory: History, Time and Space in Postwar Writing*.

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Krajiny na kraji kontinentu v díle Robinsona Jefferse a Johna Steinbecka

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Abstrakt

Tato esej analyzuje literární krajinomalbu v dílech dvou kalifornských autorů Robinsona Jefferse a Johna Steinbecka. Vedle mytologické roviny mapuje čtyři klíčové toposy: nížiny, výšiny, hlubiny a hranici. Symbolické významy jednotlivých toposů jsou interpretovány převážně prizmatem archetypální kritiky, která je doplněna ekokritickými pohledy na literární reprezentaci krajiny a environmentalistický rozměr, jenž je přítomný v textech obou autorů.

Abstract

This essay analyzes the literary landscapes sketched in the works of two Californian authors, Robinson Jeffers and John Steinbeck. Besides the mythological level, the essay also maps out four crucial topoi: lowlands, mountains, oceanic depths and the frontier. The symbolic meanings of these individual topoi are interpreted primarily through the lens of archetypal criticism, which is complemented with an ecocritical perspective on the literary representations of the landscape and their environmentalist dimension, which is present in the texts of both authors.

Klíčová slova: Robinson Jeffers, John Steinbeck, krajina, příroda, tematologie, ekokritika

Keywords: Robinson Jeffers, John Steinbeck, landscape, nature, thematics, ecocriticism

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Úvod

Přestože se Robinson Jeffers a John Steinbeck v šedesátých letech řadili k nejpoblábnějším představitelům americké literatury v Československu, současnému českému čtenáři jsou vzdálení v prostoru i čase. Na první pohled jsou vzdálení i sami sobě. To platí o žánru i o tematickém zaměření. Bližší pohled však odkrývá v jejich životě a díle řadu podobností. Oba autoři prožili notnou část života v montereyském okrese, kam situovali také mnoho svých děl. Setkali se jen dvakrát, zato své literární počiny navzájem bedlivě sledovali a respektovali se. Málo zmapovanou oblast kalifornské literatury představuje vliv Jeffersovy poezie na Steinbeckovu ranou tvorbu. Hlubší studium Steinbeckovy korespondence a paměti jeho blízkých přátel dokazují, že Jeffersovy dramatické poémy, zejména *Hřebeč grošák* (1925) a *Ženy od mysu Sur* (1927), měly určující vliv na začínajícího prozaika, který žil jen pár kilometrů od Jeffersova kamenného příbytku.¹ Steinbeck v Jeffersovi spatřoval současně inspiraci a konkurenci. Na dálku s ním soupeřil o to, kdo lépe postihne ducha jejich domovského regionu.²

Přírodní scenérie pobřeží Pacifiku, nejzazší západní hranice americké pevniny, působily na východ od železné opony, ve stísněných poměrech české kotliny, téměř nadpozemsky. Popisy fyzické krajiny s metafyzickou, notně symbolickou nadstavbou, nejednomu čtenáři učarovaly. Nutno říci, že i v imaginaci Američanů se obraz Kalifornie dlouho odvíjel od literární krajinomalby Jefferse a Steinbecka.³ Síla přírodních obrazů přitom spočívá právě ve zmíněné kombinaci realistického popisu přírody a mytologizující, symbolické roviny. Zatímco zobrazení přírodního prostředí se zpravidla opírá o erudici autorů v oblasti přírodních věd,⁴ která tehdy rozhodně nepatřila ke standardní výbavě literátů, symbolická dimenze čerpá z jejich filosoficko-spirituálního zakotvení. Autoři nevytvářejí pouze věrný obraz přírody, nýbrž tematizují a dramatizují její jednotlivé prvky. Cílem této statě je analyzovat pět tematických okruhů, konkrétně mytologické roviny, dále pak výšiny, nížiny, hlubiny, hranice a s nimi spojené toposy. Vzhledem k povaze přírodní obrazotvornosti v díle Jefferse a Steinbecka jsem se rozhodl doplnit tematologický přístup ekokritickými vstupy. Ekokritika, v anglosaských zemích respektovaný literárně-kritický proud, zkoumá hlubší filosofické souvislosti vztahu člověka a přírody.

Myt(olog)ická rovina

Aniž by bylo potřeba zahltit čtenáře biografickými údaji, několik relevantních momentů z života autorů stojí za připomenutí. Mohou totiž částečně objasnit původ a význam mytologických prvků, které se objevují v díle Jefferse a Steinbecka. Vždyť mytologická (archetypální) literární kritika představuje jednu z raných odnoží tematologie. Oba autoři při líčení domovského kraje nezfídka čerpají z mytologických zdrojů, které se pojí s pravěkem, starověkem či křesťanstvím. Jak ve své pozoruhodné studii *Archetypální západ: pacifické pobřeží jako literární region* (Archetype West: The Pacific Coast as a Literary Region, 1976) tvrdí William Everson, Steinbeckova a především Jeffersova tvorba se mýty nejen inspirovala, nýbrž je sama mýtotvorná. Autoři ztvárňovali pobřeží Pacifiku jako konečnou hranici a stanici americké expanze, ale také jako nejzazší mez západní civilizace, a to nejen v zeměpisném smyslu. V tomto světle je zřejmé, že fyzická krajina se v textech mísí s krajinou mytologickou.

Symbolický rozměr krajiny a vlastnosti, které do ní Jeffers i Steinbeck projektovali, nalézají do určité míry inspiraci v teoriích Carla Gustava Junga, jež měly zásadní vliv na intelektuální prostředí dvacátých let dvacátého století. Jeffersova žena Una v korespondenci potvrzuje básníkův „extrémní“ zájem o Jungovy teorie a dodává, že mezi nejlepší rodinné přátele patřila doktorka Baynesová, dlouholetá žákyně Junga, a její manžel, který překládal Junga do angličtiny (Jeffers, *Selected Letters* 202). Jung Jefferse inspiroval nejen k obdivuhodnému manuálnímu počínu, totiž stavbě kamenné věže,⁵ ale také k myšlenkovému vzepětí. Jeffers spatřoval imaginativní potenciál především v konceptu kolektivního nevědomí.⁶ Podobně tomu bylo i v případě Steinbecka. Důležitost Jungova vlivu na Steinbecka rozpoznal ještě za autorova života Peter Lisca v knize *Širý svět Johna Steinbecka* (*The Wide World of John Steinbeck*, 1958). Na základě řady archiválií Liscovu hypotézu potvrdil i Jackson J. Benson v dosud nepřekonané biografii *Dobrodružství Johna Steinbecka, spisovatele* (*The True Adventures of John Steinbeck, Writer*, 1984). Nutno ještě dodat, že Jungův koncept kolektivního nevědomí se dobře vzájemně doplňoval s ekologickou teorií kolektivního organismu (tzv. superorganismu), která významně formovala Steinbeckovu ranou tvorbu.⁷

Steinbeck si stěžil mohl přát povolanějšího zprostředkovatele Jungova učení, než jakým byl Joseph Campbell. Tento významný myslitel a světově uznávaný odborník na mytologii strávil v roce 1932 několik měsíců v Monterey, převážně ve společnosti Eda Rickettse a Johna Steinbecka.⁸ Během svého pobytu Campbell zásadně ovlivnil podobu konečné verze románu *Neznámému bohu* (1933), v němž mýty a archetypy hrají podstatnou roli. Autoři *Kritického průvodce životem a dílem Johna Steinbecka* (*Critical Companion to John Steinbeck*, 2005) dokonce připomínají, že tato kniha „vypovídá více o Josephu Campbellovi a jeho vlivu než o Steinbeckovi samotném“ (Schultz a Luchen 217, překlad autora).⁹ Jakkoliv může znít toto tvrzení nadneseně, archetypální vzorce a monomytická struktura, kterou Campbell prezentoval ve svém životním opusu *Tisíc tváří hrdiny* (1948, český překlad vyšel v roce 2000), jsou ve struktuře románu *Neznámému bohu* přítomné.¹⁰ Za zmínku také stojí, že i Campbell ve Steinbeckovi objevil nezměrný talent a kvalitu, jak se svěčil v nepublikovaném rozhovoru v roce 1983.¹¹ V tomto rozhovoru Campbell také vzpomíná, že tématem nesčetných debat, které v roce 1932 vedl se Steinbeckem a Rickettsem, byly Jeffersovy verše. Pro všechny tři zúčastněné působil jako zjevení zejména Jeffersův *Hřebec grošák*. Campbell o setkání s Jeffersovou poezií mluví jako o formativním zážitku, který ho přiměl „radikálně zrevidovat postoj k celé řadě věcí“ (cit. v diZerega 19, překlad autora). Sílu Jeffersova vlivu lze doložit četnými odkazy na jeho myšlenky a verše. Například v knize *Tisíc tváří hrdiny* Campbell uvádí citace z *Hřebce grošáka*. Jeffersovy básně Campbell užívá na úvod či závěr i v mnoha dalších studiích (cit. v diZerega 15).

Nížiny

V topografii obou autorů se dá snadno vysledovat vertikální členění. Nížiny jsou v něm dějištěm událostí, které odkrývají stinné stránky lidství. Zatímco Steinbeck za tímto účelem hojně využívá topos údolí, v Jeffersově díle se objevuje spíše okrajově a bere na sebe podobu (velko)města.

Jeffers na města pohlíží shůry, což i jeho obdivovatelé z řad významných básníků, kupříkladu Gary Snyder a Czesław Miłosz, považovali za pyšné.¹² Zkaženost městské

civilizace kontrastuje s divokostí člověkem neposkvřených hor. V básni „Spasitel“ práníruje „strašná / zpupná velkoměsta. Vždycky se mi zdála hrozná s tím svým / nicotným blahobytem a se svou pýchou – tady odsud z výšin / vidím, jak propadají hnilobě“ (Jeffers, *Maják* 113). Topos není v Jeffersově poezii pouze prostorovou kategorií, někdy jej básník obdařuje i časovou dimenzí. Zatímco hora „sahá do minulosti a do budoucna“, města jsou pomíjivá a čeká je jen tragický pád (Jeffers, *Maják* 163). Nížiny a města Jeffers konzistentně spojuje s úpadkem lidského pokolení. Ne nadarmo právě nízko položená města zobrazuje jako první a hlavní cíl očištné vlny, která zaplaví pevninu. Starozákonní ozvuky jsou zde zcela zjevné.

Odkazy na Starý zákon hrají význačnou roli i ve Steinbeckově krajinomalbě. Na tomto místě je třeba připomenout, že Kalifornie v mysli mnoha Američanů asociuje zaslíbenou zemi. Úrodnost a slunné klima tamějších údolí ji předurčily k tomu, že v lidském povědomí vystupuje jako rajska zahrada.¹³ Tento hluboce zakořeněný mýtus Steinbeck ve svých povídkách a románech ustavičně problematizoval. Jak poznamenává John H. Timmerman v knize *Dramatická krajina Steinbeckových povídek* (*The Dramatic Landscape of Steinbeck's Short Stories*, 1990), topos údolí je v autorových textech poznamenán rajskou kletbou (56). Tato kletba předznamenává nejen disharmonický vztah člověka k Bohu, ale také k přírodě.

Steinbeck pojímá údolí jako dějiště společenského zápolení, v němž se lidé pokoušejí zbudovat své malé rajske zahrady. Jejich snažení ovšem končí buď příchodem cizího elementu, který vše zhatí (např. rodina Moranů v *Nebeských pastvinách*, 1932), nebo rozkladem způsobeným lidskou sebestředností a chamtivostí (např. v románu *Na východ od ráje*, 1952). Údolí a nížiny jsou místem, kde se nízké pudy derou na povrch a sny o harmonickém soužití se záhy rozplývají. Další problematický aspekt lidské činnosti v údolních krajinách Steinbeck vidí v zemědělství. Za zhoubné považuje průmyslové zemědělství a těžkou mechanizaci, které člověka odcizují půdě. V esejistickém souboru *O Americe a Američanech* (1966, český překlad vyšel v roce 2003) nabízí velmi kritický pohled na nešetrné hospodaření, umocněné moderními technologiemi (70–71). Jen o něco subtilnější způsob vyjádření téhož zvolil autor v románu *Hrozny hněvu* (1939), kde kořistnický postoj člověka k zemi zosobňuje postava traktoristy v gumové masce a ochranných brýlích, který za sebou vláčí „dlouhé secí stroje – s dvanácti lomenými falickými hlavicemi vyrobenými ve slévárně, jejichž orgasmy určoval chod stroje a které metodicky a bez vášně půdu znásilňovaly“ (42). Stroje a jejich nadvláda nad člověkem i zemí definitivně proměnily edenskou zahradu kalifornských údolí v očištec, ne-li přímo v peklo na zemi. Při prvním pohledu z horského hřebene na rozlehlý pás centrální Kalifornie rodina Joadů užasne. Prostírají se před ní „vinice, sady, obrovské údolí, zelená a krásná rovina . . . vzdálená města, městečka uprostřed sadů a zahrad, údolí stopené v zlaté záři jitřního slunce“ (247). Tato úchvatná scenérie vzbuzuje po dlouhé cestě z Oklahomy velká očekávání. Ve skutečnosti však větší část údolí zakrývá opar a v dáli lze jen tušit „kontury země“. Nejasné kontury předznamenávají, že první dojmy mohou být klamné. Jak ve studii *Re-vize Ameriky v díle Johna Steinbecka* (*John Steinbeck's Re-Vision of America*, 1985) přesvědčivě dokládá Louis Owens, následný sestup do údolí se nese ve znamení postupného střízlivění a deziluze (136). Po naději, kterou skýtají hory, přichází pád.¹⁴

Výšiny

Známý americký myslitel George Santayana v roce 1911 pronesl na Kalifornské univerzitě v Berkeley památnou přednášku o zjemnělé tradici v americké filosofii. Zakončil ji následujícími větami:

Nedávno jsem měl tu čest potkat Kaliforniána, který poznamenal, že kdyby filosofové žili mezi vašimi horami, jejich systémy by byly odlišné od těch stávajících . . . , neboť ty jsou egoistické, přímo či nepřímo antropocentrické a inspirované ješitnou představou, že člověk . . . je středobodem a osou vesmíru. V přítomnosti zdejších hor a lesů byste se u takového tvrzení měli alespoň zastýdět. (214, překlad autora)

V intencích Santayanova výroku zvýznamňují hory i oba autoři. Ve svých textech je pojmají jako teritorium, které je mimo lidskou kontrolu a někdy i chápání. Symbolika hor a kopců sestává z více vrstev, než je tomu u nížin a údolí.

Je nesporné, že v typologii literárních krajin u Jefferse i Steinbecka vytvářejí hory kontrast s údolím a městům. Jak proklamuje Jeffers v poemě „Mara“, „Vy temné mladé hory se zvedáte ve světě, my lidé upadáme“ (*Pastýřka, Mara, Hřebec* 29). V poslední strofě „Mary“ básník dodává, že hory „pozorují / naše směšné a žabomyší tragédie, a zvedají vysoko nad ně své hroty. . .“ (*Pastýřka, Mara, Hřebec* 29). Steinbeck do hor zasazuje postavy, které se nad přizemní lopocení lidí dokážou povznést. Patří mezi ně poustevník v románu *Neznámému bohu*, Gitano v *Ryzáčkově* (1933), nebo Pepé v povídce „Útěk“ („Flight“, 1938). Louis Owens mezi nekonvenční „horské hrdiny“ řadí i Hamiltonovy z románu *Na východ od ráje*. Ti na rozdíl od ostatních aktérů příběhu stojí díky svému sídlu v kopcích „nad iluzemi, které živí naději na zbohatnutí a blahobyt v údolí“ (Owens 144, překlad autora). Lze tedy konstatovat, že těch několik postav, které se za rozličných okolností ocitají v horách, autoři obdařují nadhledem, ale též hlubším vhledem do podstaty věcí. Tím akcentují vertikální osu textů, která nese spirituální významy.

Spojení toposu hor se spiritualitou má i v Kalifornii dlouhou tradici. Už v roce 1542 Juan Rodriguez Cabrillo, první evropský mořeplavec, který spatřil kalifornské pobřeží, poznamenal: „Hory jako by se tam nebes dotýkaly“ (cit. v Powell 208, překlad autora). Tento výrok pregnančně vyjadřuje také způsob, jakým ztvárňují hory Jeffers a Steinbeck. Jeffersovo vyobrazení pobřežního horstva se v mnohém podobá Cabrillovu pojetí. Stejně jako Cabrillo z lodní paluby, i Jeffers z pobřeží vnímá a ve své poezii umocňuje mohutnost horských hřbetů, které se strmě zvedají do závratných výšin tam, kde se oceán střetává s pevninou. I on ve svých básních situuje kopce „blízko oblak“ a horské hřebeny „vysoko k nebesům“ (Jeffers, *Pastýřka, Mara, Hřebec* 107, 113). Ještě příměji vyjadřuje spirituální rozměr v případě božstev, s nimiž se setkáváme vysoko v horách. Tento rys je zřetelný v dramatické poemě *Ženy od mysu Sur*, kde hora slouží jako místo střetnutí s bohem: „Bůh, který roste ve stromech a tyčí se v kopcích . . . Byl jsem / na vrcholu hory a viděl jsem ho“ (44, 69). Posvátnost hor dále podtrhuje užitím sakrálních obrazů, například „kupolí hor“ (*Ženy* 85). V neposlední řadě využívá další charakteristický krajinný prvek pobřežních hor – monumentální sekvojové háje, které plní funkci přírodního svatostánku určeného k bohoslužbě (Jeffers, *Maják* 98). Sekvoje prodlužují duchovní vertikálu, kterou představují hory, tyčící se vysoko nad oceánem a pobřežím. Není divu, tyto stromy totiž dosahují

největší výšky ze všech živých organismů na naší planetě, a také patří k nejstarším. Dají se tedy označit za přírodní obdobu středověkých katedrál.¹⁵

Transcendentní rysy při ztvárnění hor se objevují i u Steinbecka. Přímou emersonovskou přídech má scéna v *Hroznech hněvu*, kde Casy popisuje, jak při svém rozjímání pozoroval z vrcholků hor zemi pod sebou: „Byly tam ty hory a byl jsem tam já a jako by nás od sebe už nic nedělilo. Byli jsme jedno. A ta naše dvojedinost byla svatá“ (91). Duchovní rozměr je zachován i tam, kde autor přechází k psychologizaci. Tu uplatňuje nejzřetelněji v románu *Na východ od ráje*. V jeho úvodu načrtává kontrastní obraz východních a západních hor, který v sobě snoubí realistický popis krajiny s notně symbolickým zabarvením:

Pamatuji si, že Gabilanské hory na východní straně údolí byly světlé a veselé pohoří, prosluněné a půvabné a nějak pohostinné, že se člověku chtělo vylézt na jeho teplá předhoří, skoro tak, jako touží dítě vylézt si na klín milované mámě. Byly to přívětivé hory plné hnědé travnaté lásky. Hory Santa Lucias se rýsovaly na západní obloze, oddělovaly údolí od otevřeného moře a byly temné a zádumčivé – nevlídné a nebezpečné. Vždycky jsem se západu děsil, kdežto východ jsem miloval. (7)

S velmi podobným psychologizujícím horopisem se lze setkat v knize *Ryzáček*. V obou případech Steinbeck prostřednictvím těchto dvou pohoří, která lemují jeho rodné Salinasské údolí, vymezuje místo děje. Tematizace východních a západních hor se neodvíjí jen od pohybu slunce po obloze, souvisí také s počátkem a koncem osídlení Spojených států, které se ubíralo stejným směrem. Steinbeckova kompozice scény ale není prvoplánová. Západní hory sice v jeho textech většinou asociují konec, temnotu či neznámé teritorium, ne však zlo. Západ a tamější hory symbolizují konec jednoho cyklu a zároveň počátek nového, jehož povaha se skrývá právě v neprobádaných horách. Nejlépe to autor vystihl v následující, často citované větě: „Tady na západě se otevírá nové oko – nové vidění“ (cit. v Benson 260, překlad autora). Cesta k této nové vizi vede skrze tajemnou divočinu pobřežních hor. Jak říká Carl v *Ryzáčkově*: „... v celých Spojených státech není tolik neprobádaných míst jako v horách Montereyského kraje“ (39). Steinbeck opakovaně naznačuje, že je potřeba zkoumat nejen horskou krajinu, ale i krajinu vnitřní, konkrétně lidské nevědomí.¹⁶ I v Jeffersových dramatických básních se odkrývání hlubších vrstev nevědomí často odehrává vysoko v horách. Jako příklad lze uvést proměnu Barclaye (*Ženy od mysu Sur*) či Kalifornie (*Hřebec grošák*). S jistou mírou nadsázky se dá říci, že Jeffers i Steinbeck jsou autory divokého západu. Nepíší ovšem o drsných kovbojích a ušlechtilých Indiánech, ale o nepoznaných zákoutích divočiny amerického západu a lidské mysli.

Na topos hor lze také nahlédnout prizmatem estetiky vznešenosti. Vznešenost hor u Steinbecka má blíže k psychologizujícímu pojetí Edmunda Burkea, který člověka a jeho důležitost umenšuje v konfrontaci s ohromujícím až děsivým účinkem nezkrotných hor. Podle Burkea představuje nejvznešenější, tedy i nejsilnější emoci úděs. Podstatné jsou ale i vedlejší účinky, mezi které řadí obdiv, úctu a vážnost (57).¹⁷ Právě těmito atributy Steinbeck hory opatřuje. Psychologizující přístup nabývá jasných obrysů například v románu *Neznámému bohu*, kde Josef v pohnutém stavu mysli vidí své tělo jako krajinu, které vládlo mohutné temné pohoří a „na rovině byla úrodná pole a domy a lidé byli tak malí, že je nebylo skoro rozeznat ... zemi už unavovalo sedět pořád v jedné pozici. Náhle se pohnula a domy se zřítily, hory se vzduly a všechna práce miliónu let přišla nazmar“ (144).

V téže knize, ale i v *Hroznech hněvu* či v povídce „Útěk“ naopak personifikuje horskou krajinu prostřednictvím anatomických metafor. Skalní formace přirovnává k trčícím kostem, rozeklané hřebeny k páteři nebo čelistem.

S konceptem vznešenosti se ještě častěji setkáváme u Jefferse. O tom, že v tvorbě básníka hraje vznešenost stěžejní roli, vypovídá i titul nejnovější a zřejmě nejfundovanější odborné knihy o Jeffersovi, která nese titul *Robinson Jeffers a americká vznešenost* (Robinson Jeffers and the American Sublime, 2012). Podle jejího autora Roberta Zallera Jeffers vychází z transcendentálního pojetí vznešenosti, které je svázáno s Immanuelem Kantem (153). V *Kritice soudnosti* (1790) Kant označuje pojem vznešenosti za směr libých a nelibých pocitů a idejí vyvolaných divokou přírodní scénérií (81), přičemž „příroda nejvíce vzbuzuje ideje vznešenosti právě ve svém chaosu nebo ve svém nejdivočejším a nejnepravidelnějším nepořádku a zrušení, ukazuje-li jen velikost a moc“ (82). Jeffersovo ztvárnění přírody je v těchto intencích. Básník navíc využívá dvojakosti konceptu vznešenosti, která bere člověku iluze o jeho důležitosti, ale současně jej může spojit s všemohoucí. Hory jsou pro něj „mírou velikosti“, člověka přesahují fyzicky i metafyzicky. Je tedy typickým představitelem přírodní vznešenosti, které si, slovy Michala Peprníka, Američané většinou vykládali „jako ohromující představení s transcendentálním, povznášejícím rozměrem, vypovídající o majestátu božím“ (86).

Hlubiny

Jestliže západní hory představovaly nezmapovaný terén, o Tichém oceánu to platilo dvojnásob. Jak uvádí Gary Kroll v knize *Oceánská divočina Ameriky: kulturní historie výzkumu ve dvacátém století* (America's Ocean Wilderness: A Cultural History of Twentieth-Century Exploration, 2008), „v moderní kultuře Západu byl Tichý oceán dlouho považován za nedotčený a pravěký ráj“ (154). Během života obou autorů, především po druhé světové válce, však intenzivní rybolov a vojenský průmysl vedly k částečné demytizaci tichomořských hlubin.¹⁸

Jeffers i Steinbeck svou tvorbou k demytizaci oceánu rozhodně nepřispívali. Naopak jej často sami mytizovali. Znatelný je u nich vliv Carla Gustava Junga, který přirovnával lidské vědomí ke korku plovoucímu v rozbouraném oceánu nevědomí. Tento průměr si oba vzali za svůj. Oceán je nositelem asociací, které se pojí s tajemnem, temnotou a nevědomím. Hlubiny oceánu užívají analogicky k hloubkovým proudům nevědomí. Oceán je oblast, kde postavy ztrácí pevnou půdu pod nohama.

Steinbeck svůj pohled na oceán nejprecizněji formuluje v knize *Palubní deník z Cortézova moře* (The Log from the Sea of Cortez, 1951).¹⁹ V tomto pozoruhodném travelogu mimo jiné píše:

Neboť oceán, u dna hluboký a černý, je jako temné vrstvy naší mysli. V nich se línou a někdy i derou ven snové symboly jako Stařec a moře. A i když je symbolická vize plná hrůzy, je tady a je naše. Oceán bez svých nepojmenovaných nestvůr by byl jako spánek beze snů . . . často jsme přemýšleli nad touto mohutnou pamětí moře, nebo ideou moře, která žije hluboko v mysli. I když se někdo zeptá na definici nevědomí, odpoví se mu zase pomocí symbolu – temné vody. Světlo do ní pronikne jen malý kousek pod hladinu. (36–37, překlad autora)

Oceán se zjevuje jako archetypální symbol nevědomí i v dalších částech této knihy, ale i v autorových prózách. Není divu, že nejvydatněji je tato symbolická rovina zastoupena v montereyjské trilogii, která čítá romány *Pláň Tortilla* (1935), *Na plechárně* (1945) a *Sladký čtvrtek* (1954). Zatímco Danny v *Pláni Tortilla* se podvědomě odklání od civilizace a krátce před smrtí medituje u hluboké černé vody oceánu, tajemný starý Číňan v románu *Na plechárně* každý večer při soumraku sestupuje k oceánu, kde mizí „tam někde mezi piloty a ocelovými pilíři, jež nesou molo“ (189).²⁰ Steinbeck pracoval s oceánem jako přírodním předobrazem lidského nevědomí během celé své kariéry. Již v roce 1930, když dopsal jednu z mnoha verzí *Neznámému bohu*, se svěřil v dopise příteli s utkvělou představou, že „naše mozky jsou zakotvené v jakési černé, tajemné tmě podobné nesmírným mořským hlubinám. Kdesi na dně mozku pomalu plavou ohybné ryby, které jsou slepé a hladové“ (cit. v Benson 220, překlad autora). S ještě větší intenzitou se k temnému a hrůzostrašnému obrazu oceánu vrací ve válečných reportážích z Evropy a Afriky, které souborně vyšly pod názvem *Byla kdysi válka* (1958).

V podobném duchu o oceánu píše ve svých verších Jeffers. I u něj se opakovaně setkáváme s vlnami „oceánu nevědoucí“ (*Ženy* 136), těžkými hloubkami oceánu (*Báseň* 62), či nedosažitelnými hlubinami (*Báseň* 93). Na rozdíl od Steinbecka Jeffers spatřuje v oceánu významný ničivý potenciál. Katastrofické obrazy často vystavuje prostřednictvím vzedmutých oceánských vln, jež zaplavují a následně očišťují svět. Činí tak i ve svých nejznámějších dlouhých poemách (např. *Hřebec grošák*, *Ženy od mysu Sur*, *Mara*). Zatímco Steinbeck jen upozorňuje, že v hlubinách nevědomí číhají skrytá nebezpečí, Jeffers varuje, že dlouho strádané a skrývané nánosy nevědomí se brzy proderou na povrch a způsobí kataklyzma. Podobný proces popisuje na individuální úrovni, kdy příliš náhlé zvednutí stavidel nevědomí vede k záhubě. Nejlépe to ilustruje na postavě Barclayho v básni *Ženy od mysu Sur*.

Svébytný rys u Jeffersovy poezie představuje provázanost oceánu a luny. Podobně jako u zobrazení jiných přírodních dějů, i v tomto případě je Jeffersova obrazotvornost ukotvená ve fyzikálních zákonitostech přílivu a odlivu. Například v básni „Úplněk“ je oceán zachycen jako „divoká černá voda,“ která „se táhne k patám luny“ (Jeffers, *Maják* 178). Básník nastiňuje zcela přímou vazbu mezi Tichým oceánem a lunou v příznačně nazvané básni „Gigantické zranění“:

Až hvězda vyrvala ze země vrchol jedné vlny –
a tak byl vyvržen měsíc z lůna Pacifiku;
chladný bílý kámen,
který nás nyní osvětluje
v noci, zanechal v zemi gigantickou jizvu . . . (Jeffers, *Sbohem* 87)

Je nabitelní, že pradávná jednota oceánu a luny ještě hlouběji zvýznamňuje funkci, kterou oceán v kolektivním nevědomí zastává. Luna i pacifické lůno mají zároveň ženské atributy. Jeffers poukazuje kupříkladu na ženské měsíční cykly, které jsou ovládány lunou (*Maják* 178). Zejména však vyzdvihuje archetypální spojení oceánu a ženy. V básni „Na konci kontinentu“ oceán přirovnává k lůnu, z něhož se lidé vyplazili na pobřeží (Jeffers, *Maják* 54–55). Tuto představu ztělesňuje hned v úvodní scéně mimořádně úspěšné básně „Tamar“, kde opilý Lee spadne z útesu na pláž: „Vlna mu zalila hlavu, tělo / se plazilo

v bezvědomí jako stvoření bez kostí, / mořský červ“ (*Collected Poetry I*, 19, překlad autora). Jeffers (nejen) v této básni zobrazuje oceán jako ženský element. Nevědomé „stvoření bez kostí“ představuje plod vyvržený z mateřského lůna oceánu (Zaller 16). Oceán je tedy spojený se zrodem i zánikem, básník využívá jeho kreativní i destruktivní potenciál. Totéž se dá říci i na adresu Steinbeckova pojetí oceánu. Od svých raných povídek (např. „Útěk“ a „Had“) až po vědecko-populární pojednání o mořích,²¹ které napsal v roce 1966, autor oceán personifikuje a přisuzuje mu ženské vlastnosti. V *Palubním deníku z Cortézova moře* a v románu *Na plechárně* hrají stěžejní roli přílivové tůně, které jsou kolébkou života, bojištěm i hrobem. Jak výstižně konstatuje John Timmerman, když se Steinbeck noří do moře, sonduje současně původ života samotného, sestupuje do mytického nevědomí lidstva (190). Ve srovnání s Jeffersem však Steinbeck tento archetypální obraz tolik nerozpracovává a věnuje se spíše ekologii oceánu.

Hranice

Oceán je autonomní tematickou kategorií, ale zároveň vymezuje topos hranice. V americkém prostředí není hranice jen abstraktní pojem. Jde o součást dynamického procesu, který měl klíčový význam pro formování národního charakteru. Nejen Spojené státy americké, ale také samotná idea americtví se utvářela mimo jiné prostřednictvím „civilizování“ divočiny na ose východ-západ. Tato kolonizační etapa americké historie byla donedávna v americkém písemnictví a historiografii vyobrazována jako hrdinský epos. Z opanování celého kontinentu, od Atlantiku až po Pacifik, se stalo poslání, které bylo posvěceno i státní doktrínou (tzv. Manifest Destiny). Veskrze kladný obraz procesu kolonizace kontinentu začala systematicky problematizovat až skupina historiků amerického západu na konci osmdesátých let dvacátého století.²²

Jeffers a Steinbeck patřili mezi první, kteří tento národní mýtus zpochybnili na poli literatury. Dosažení tichomořských břehů bílými osadníky, kteří putovali napříč kontinentem, i oni vnímají jako vyvrcholení a uzavření důležitého historického cyklu. Na rozdíl od mnoha jiných však nové obyvatele považují spíše za dobyvatele. Nepřivírají oči nad tím, co se muselo v průběhu „západničení“ (westering) obětovat. Jak Steinbeck lakonicky píše v *Hroznech hněvu*, „Dědeček vybil Indiány, táta vyhubil na téhle půdě všechny hady“ (39). V jedné z mnoha variací na toto téma Jeffers s podobnou úsečností konstatuje: „... tak jste přišli na západ a znásilnili / celý kontinent a vyhladili jeho lid“ (*Maják* 113). Jak ilustrují tyto úryvky, oba měli daleko k oslavě kolonizace a jejího dokončení na nejzazší západní hranici kontinentu. Zároveň si Jeffers i Steinbeck uvědomují, že zastavení expanze ubírá Americe na dynamičnosti a rozpouští iluze o nekonečnosti kontinentu a jeho zdrojů. Uzávěření americké hranice, které se obvykle datuje koncem devatenáctého století,²³ znamená ustrnutí. Pregnantně tento pocit vyjadřuje dědeček v závěru Steinbeckovy povídky příznačně nazvané „Vůdce lidu“: „Že jsme se sem dostali, nebylo to hlavní, hlavní byl ten pohyb na západ. . . Už není kam jít. Oceán tě zastaví. Na celém pobřeží žije hromada starých lidí a ti oceán nenávidí za to, že je zastavil“ (*Ryzáček* 90).

Vědomí toho, že Kalifornie je konečná stanice epických rozměrů a zároveň suchou nohou nepřekročitelná hranice, představuje pro oba autory zajímavý tvůrčí prostor. Jeffers tento prostor využívá už ve svých prvotinách. Ve svém básnickém debutu *Džbány a jablka* (*Flagons and Apples*, 1912), ještě s jistou mírou patosu a optimismu, píše: „Neboť

náš kraj tady na západě od všech věcí / je těhotný sny“ (45, překlad autora). I úvodní báseň druhé sbírky *Kalifornané* (Californians, 1916) představuje Jefferse, jak ho v českém překladu neznáme. To se týká nejen obsahu, ale také formy. V básni „Invokace“ se obrací na udatné předky, kteří národ dovedli až k břehům Pacifiku:

Nyní vás ve své samotě
vzývám ze samotného okraje, z písčité
mělčiny, jež západu dává vale. Kolik úsilí a času to stálo,
Kam nás zavedeš teď?
[...]
Kam dál na západ? Jaké další vznešené putování? (2–3, překlad autora)

I ve svých pozdějších, mnohem vyzrálejších dílech Jeffers zachycuje krajní pozici Kalifornie, avšak v mnohem temnějších odstínech. Stále více usouvztahuje zeměpisné a historické postavení Kalifornie. Líčí ji jako nejzazší mez světadílů, ale také historické zkušenosti celého národa, potažmo západní civilizace. Na této historické zkušenosti, utvářené především bezohlednou kolonizací kontinentu od východního pobřeží k západnímu, staví svůj pochmurný popis přítomnosti a vizi budoucnosti. Topos hranice zasazuje do mytického rámce. „Vyspělá“ západní civilizace v něm dorazila na samý kraj světa, k oceánu, z něhož vzešli její „primitivní“ předchůdci. Zpyšnělé civilizaci na pobřežních útesech hrozí pověstný pád. Obdobný obraz, pozoruhodně ladící s tehdejšími bestsellerem Oswalda Spenglera *Zánik západu* (1918),²⁴ nastiňuje Jeffers ve svých nejúspěšnějších textech (např. *Tamar*, *Hřebec grošák*, *Cawdor*, *Ženy od mysu Sur*, *Pastýřka putující k dubnu*). V nejkongcentrovanější podobě tuto myšlenku rozvíjí v básni „Na konci kontinentu“ (Continent's End). Nutno říci, že dvojznačnost původního anglického názvu by v tomto případě lépe odrážel překlad „Konec kontinentu“. Co je však podstatnější, američtí editoři tuto Jeffersovou báseň zařazují do literárních antologií častěji než kteroukoliv jinou. Ba co víc, autoři dvou význačných antologií kalifornské literatury z titulu básně učinili titul svého knižního výběru.²⁵

I Steinbeck pojímá hranici v širším kontextu. Rezolutně odmítá Turnerovo chápání hranice jako prostoru, skrze nějž do americké pustiny vstupuje civilizace a demokracie. Podle Owense Steinbeck v Turnerově pojetí hranice spatřuje „spíše ničivou a snad i osudnou iluzi, jež Američanům zabraňuje hlouběji poznat a pochopit světadíl, který překonali“ (4, překlad autora). K Owensovu postřehu lze jen dodat, že proces „západničení“ Steinbeck chápe jako marnou snahu o nalezení země zaslíbené. Naděje na úspěch této mise se rozpouští právě na březích Tichého oceánu, odkud už není kam jít, protože jak říká vůdce lidu v *Ryzáčkovi*, „všechno už je zabrané“ (91). Podobnost se starozákonním příběhem není náhodná. Autor zcela vědomě dává příběhu hranice biblický rozměr. Kalifornie v tomto příběhu zaujímá ústřední roli jako místo, kde cesta končí a toužebně očekávaný ráj na zemi zůstává pořád v nedohlednu. S různými obměnami tohoto scénáře se setkáváme v románech *Neznámému bohu*, *Hrozny hněvu* či *Na východ od ráje*. Po vydání posledního jmenovaného románu, pro nějž autor původně zamýšlel titul *Údolí světa*, Steinbeck své velké téma hranice opustil. Letmo se jej dotkl v populárně orientovaných textech v roce 1966. Zatímco v esejí „Američané a budoucnost“ (Americans and the Future) konstatuje, že vesmír je „poslední prostor, vybízející k prozkoumání“ (91), v článku „Vyzvedněme si

opomíjené poklady z podmořského dna“ (Let's Go After the Neglected Treasures Beneath the Seas) nabádá ke kolonizaci světa oceánů. Titul článku předznamenává utilitaristickou povahu textu, v němž se mimo jiné dočteme: „Musíme prozkoumat náš svět, poté jej obhospodařit a sklídit plodiny. Musíme studovat, regulovat, zestádnit a zdokonalit zvířecí plemena, protože je budeme brzy potřebovat. A musíme těžit nerosty a rafinovat chemikálie k našemu užitku“ (87). Díkce článku se diametrálně liší od environmentalistického ladění dřívějších textů, v nichž hranice symbolizuje mimo jiné zranitelnost a vyčerpateľnost přírody, kterou si Američané mohli uvědomit, jakmile se proklestili divočinou na samotný okraj světadílu. Tento posun souvisí s vytrácením mytologického rozměru v autorově pozdní tvorbě, které je znatelné zvláště v dílech napsaných poté, co autor přesídlil na východní pobřeží.²⁶

Jeffers před otevíráním nových hranic mimo suchozemský svět, které slibovaly nastupující technologie, varoval. Spíše ve svých verších naznačil možnost rozplynutí hranice v Pacifickém okruhu (tzv. Pacific Rim), v němž by se propojily civilizace Východu a Západu.²⁷ Není divu, Jeffers ze své Jestřábi věže pravidelně sledoval západ (slunce), přičemž v dálavách tušil obrysy Východu.

Závěr

Jeffers a Steinbeck jsou bezpochyby mistři literární krajinomalby. K jejich mistrovství jim však vydatně dopomohla výjimečná topografie kraje, kde se na relativně malém prostoru soustřeďují rozmanité typy krajin, které navíc omývají vlny největšího světového oceánu. Tato bohatá přírodní scénérie je orámována zeměpisně-historickým významem hranice, která hrála a dodnes hraje významnou roli v americké imaginaci. Kolonizace celého kontinentu a uzavření hranice, doprovázené vyvražďením či podmaněním indiánů, vedly mimo jiné k ničení a ztrátě symbolických významů, s nimiž se v indiánské mytologii příroda pojila. Jeffers a Steinbeck proto znovunaplňovali obsahy místa, která v imaginaci novousedlíků významy neoplývala. Díky nim se v očích a myslích nových Američanů krajina proměnila ve víc než zdroj zisku. S novými příběhy se do ní vrátila hodnota a úcta. Jeffers (v menší míře i Steinbeck) nepojímal krajinné prvky jen jako kulisy, které tvoří pozadí pro lidská dramata. Spíše než kulisou je krajina plnohodnotným aktérem příběhů. Svým dílem oba přispěli k větší vnímavosti čtenářů vůči místní krajině a citlivosti k přírodě obecně. Není tedy divu, že literární teritorium, které svou tvorbou pokryli, je po nich pojmenováno. Je příznačné, že Jeffersův kraj a Steinbeckův kraj se značně překrývají. Totéž se totiž dá tvrdit i o způsobu, jakým svůj domovský kraj v literárních dílech ztvárnili.

Poznámky

¹ Podobnosti mezi románem *Neznámému bohu* a poérou *Ženy od mysu Sur* si všiml již Joseph Fontenrose v knize *John Steinbeck: An Introduction and Interpretation* (1963). Skutečnou srovnávací analýzu těchto děl provedl až Terry Beers v příspěvku nazvaném „Apology Accepted: John Steinbeck and Robinson Jeffers“ (American Literature Association Conference, San Francisco,

květen 2004). I díky archivním materiálům ze Steinbeckovy pozůstalosti vliv Jefferse na Steinbecka obšírněji zdokumentoval Robert DeMott ve studii *Steinbeck's Typewriter* (1996).

² Steinbeck Jefferse obdivoval jako největšího amerického básníka od dob Whitmana. Vyčítal mu ale zároveň, že jako „nerodilý“ Kalifornian nemůže důvěrně zachytit ducha regionu. Otevřenou zpověď o svém vztahu k Jeffersovi Steinbeck zahrnul do dopisu, který adresoval svému příteli Robertu Ballou. Relevantní část dopisu cituje Robert DeMott v úvodu k anglickému vydání románu *Neznámému bohu* (New York: Penguin Books, 1995), xxx.

³ Jeffers a Steinbeck jsou synonymem kalifornské krajiny i mimo oblast literatury. Jejich jména často figurují i v zeměpisných a dějepisných pojednáních o Kalifornii, kupříkladu v knize *The Elusive Eden: A New History of California* (2011), jejímiž autory jsou Richard B. Rice, William A. Bulough, Richard J. Orsi a Mary Ann Irwin.

⁴ O pozoruhodném zájmu autorů o přírodní vědy bylo napsáno mnoho studií. K nejvýznamnějším patří kolektivní monografie *Steinbeck and the Environment* (1997), kterou editovali Susan F. Beegel, Susan Shillinglaw a Wesley N. Tiffney, Jr. a stať „Jeffers's Evolutionary Muse: A Reading of the 'Unformed Volcanic Earth'“ z pera Stevena Chapmana.

⁵ Pozoruhodný text o toposu věže v Jeffersově tvorbě napsala Daniela Hodrová, „Příběhy věže“, *Poetika míst* (Eds. D. Hodrová, Z. Hrbata., M. Kubínová, V. Macura). Praha: H&H, 1997. 199–216. Vynikající tematologickou studii o roli věže v životě a díle Jefferse, Junga, Yeatsa a Rilkeho představuje Theodore Ziolkowski v knize *The View from the Tower* (1998).

⁶ Podrobnější analýzu Jungova vlivu na Jefferse představila například Deborah D. Fleming v článku „Rationalism and the great memory: a study of Jeffers and Yeats“, *Jeffers Studies* 10.1 (2006), 27–53.

⁷ Původcem této teorie je významný americký biolog William Emerson Ritter (1856–1944). Superorganismus patří k základním prvkům ve stavbě několika románů. Řadí se mezi ně *Bitva* (1936), *Hrozny hněvu* (1939) a *Na plechárně* (1945). Vlivu Rittera na Steinbecka se věnuje Richard Astro v knize *John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist* (Minneapolis: University of Minnesota Press, 1973). Ve své doktorské práci toto téma pojednává také Kathleen Margaret Hicks, „Consilience and Ecological Vision in the Works of John Steinbeck“, diss., Arizona State University, 2003. O prolinání Jungovy a Ritterovy teorie se v životopisné studii o Steinbeckovi *John Steinbeck: A Biography* (New York: Henry Holt and Company, 1995) zmiňuje i Jay Parini (119, 136–137).

⁸ Vztah se Steinbeckem po čase začala komplikovat Campbellova milostná avantýra se spisovatelovou první ženou Carol.

⁹ Campbellův podíl na konečné podobě románu, stejně jako jeho vztah se Steinbeckem mapuje Robert DeMott v monografii *Steinbeck's Typewriter*. Okolnosti Campbellova pobytu na monte-reyském poloostrově přibližuje také Eric Enno Tamm v monografii *Beyond the Outer Shores: The Untold Odyssey of Ed Ricketts, the Pioneering Ecologist Who Inspired John Steinbeck and Joseph Campbell* (New York and London: Four Walls Eight Windows, 2004).

¹⁰ K této problematice se ve stati „Circles in the Forest: To a God Unknown and Deep Ecology“ (2011) vyjadřuje Rodney Rice.

¹¹ „Rozhovor s Josephem Campbellem“ (28. listopadu 1983). Archiv Národního centra Johna Steinbecka v Salinas. Velmi pochvalně na adresu Steinbeckova literárního génia píše Campbell také v deníkových zápiscích z roku 1932 (cit. v DeMott 143).

¹² Snyder kritizuje Jeffersovu bohorovnost třeba v básni „Word Basket Woman“, *No Nature* (New York and San Francisco: Pantheon Books, 1992), 371. Velmi podobně se vyjadřuje i Miłosz, který píše, že Jeffers „potřeboval vidět sebe sama na vyvýšeném místě, nade vším živým.“ Tato slova jsou otištěna v Miłoszově eseji „Robinson Jeffers“, *Centennial Essays for Robinson Jeffers*, ed. Robert Zaller (Newark: University of Delaware Press, 1991), 270.

¹³ Jak připomíná Michal Peprník v knize *Topos lesa v americké literatuře* (Brno: Host, 2005), pastorální ideál byl dlouho spojován s „plochým rájem s hladkým povrchem.“ Toto byl ještě v osmáctém století poměrně rozšířený obraz vesmíru před vyhnáním z ráje (40–41).

¹⁴ Příznačné je v této souvislosti slovní spojení „pád do ráje“, které použil v názvu své brilantní studie (zčásti o Steinbeckovi) David Wyatt, *The Fall into Eden: Landscape and Imagination in California* (Cambridge: Cambridge University Press, 1986).

¹⁵ Toposu lesa, včetně jeho spirituální dimenze, se zevrubně věnuje Michal Peprník v knize *Topos lesa v americké literatuře*.

¹⁶ Steinbeck si na počátku třicátých let vytvořil seznam krajinných prvků, které slouží jako brány do nevědomí. Zalesněné horské soutěsky a jeskyně podle něj tento účel splňovaly nejlépe. Obšírněji se k tomuto tématu vyjadřuje Robert DeMott, „The Interior Distances of John Steinbeck,“ *Steinbeck Quarterly* 7.3–4 (1979): 86–99.

¹⁷ O původu a užití konceptu vznešenosti v angloamerické literatuře pojednává výše zmíněný Michal Peprník či Zdeněk Hrbata a Martin Procházka, *Romantismus a romantismy* (Praha: Karolinum, 2005).

¹⁸ Více k tomuto tématu píše Rob Wilson, *Reimagining the American Pacific* (Durham and London: Duke University Press, 2000).

¹⁹ Tento deník se datuje již rokem 1941, kdy vyšel pod titulem *Cortézovo moře* (Sea of Cortez) a jeho spoluautorem je Steinbeckův blízký přítel, biolog Ed Ricketts. Původní text *Cortézova moře* obsahoval i fylogenetický katalog organismů, který na základě výzkumu v Cortézově moři (Kalifornském zálivu) sestavil Ricketts. *Palubní deník z Cortézova moře*, vydaný po Rickettsově tragické smrti, představuje pouze narativní část původní knihy. Přesto je nutno říci, že spoluautorství bylo Rickettsovi upřeno neprávem a proti vůli Steinbecka. Díky nedávno objevenému zápisníku z Rickettsovy pozůstalosti lze dnes již s určitostí tvrdit, že i *Palubní deník z Cortézova moře* je do velké míry dílem biologa.

²⁰ O vazbě mezi oceánem a nevědomím Steinbeckových postav píše Louis Owens, *John Steinbeck's Re-Vision of America* (Athens: The University of Georgia Press, 1985), 159–196. V případě Číňana Steinbeck spojuje archetypální obraz oceánu nevědomí s orientální mystikou. Tato kombinace dává smysl, když si uvědomíme, že pohlížíme-li západním směrem na rozlehlý Pacifik z kalifornských břehů, díváme se vlastně na Východ, tedy na Orient.

²¹ John Steinbeck, „Let's Go After the Neglected Treasures Beneath the Seas,“ *Popular Science* 189 (1966): 84–87.

²² Ústřední postavou této školy je Patricia Nelson Limerick, autorka knihy *The Legacy of Conquest: The Unbroken Past of the American West* (1987).

²³ Tuto vlivnou hypotézu prezentoval již v roce 1893 Frederick Jackson Turner v přednášce nazvané „Význam hranice v americké historii“ (The Significance of the Frontier in American History).

²⁴ Český kniha vyšla v roce 2010 v překladu Milana Váni (nakladatelství Academia).

²⁵ James Rorty, George Sterling, and Genevieve Taggard, eds., *Continent's End: An Anthology of Contemporary California Poets* (San Francisco: The Book Club of California, 1925). Joseph Henry Jackson, ed., *Continent's End: A Collection of California Writing* (New York, London: Whittlesey House, 1944).

²⁶ Podrobněji se tomuto tématu věnuje Warren French, „The ‘California Quality’ of Steinbeck's Best Fiction,“ *San Jose Studies* 1.3 (1975): 16–17.

²⁷ Tuto vizi plně rozvinul jiný kalifornský básník Gary Snyder. Pro Snydera byl Jeffers v období rané tvorby velkou inspirací.

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Book Reviews

Soňa Šnircová.

Feminist Aspects of Angela Carter's Grotesque.

Košice: Pavol Jozef Šafárik University in Košice, 2012.

Robert Budde said that a poetry book review is the description of a relationship, much like one with a person: "The reading act is the kinetics of contact and influence as two language-worlds cohabitate for a time" (108). I would say that reviewing a critical study on the one hand establishes a network of relationships between the reviewer and the text, since the reviewer has to cohabitate with it very intensely, at close quarters, even if for a short while. On the other hand, this relationship is very complex, because one has to enter the conceptual world both of the critic and of the author, and not only the world of the critical text but the world of the original works as well. Reading *Feminist Aspects of Angela Carter's Grotesque*, one soon realizes the benefits of getting involved in this multiple relationship.

After the premature death of Angela Carter in 1992, interest in her creative output continued to grow, and now, twenty years later, it is still very strong – as proven by several new titles: *Angela Carter and Decadence: Critical Fictions/Fictional Critiques* by Maggie Tonkin (2012); *A Card From Angela Carter* by Susannah Clapp (2012); *Angela Carter: New Critical Readings*, edited by Sonya Andermahr and Lawrence Phillips (2012). These recent contributions to the growing literature about Carter's work are further enriched by Soňa Šnircová, who took a particular angle on some of her novels closely linked by her focus on the grotesque. This is not the first time that Carter's provocative texts have inspired critical thought within the framework of the creative interplay between feminism and the grotesque (Russo 1995, Johnson 1994, McElroy 1989); however, Carter's feminist aspects of the grotesque surely have never before been approached in such a thorough and systematic way. Over one hundred pages of closely knit analysis revolve round these two notions, first constructing the theoretical background, and then examining the grotesque in Carter's novels from three different points of view: 1. Images of the female body; 2. Images of degradation; and 3. Motifs of the mask, the puppet and madness.

The first chapter of Šnircová's volume, "Theoretical Perspectives and Contexts," is grounded in close reading of Mikhail Bakhtin's seminal study *Rabelais and His World*. Published in 1941, at the onset of another global carnage, Bakhtin's book draws attention to the body in the social and literary contexts by examining the institution of the carnival and its reflection in literary grotesque realism. Soňa Šnircová identifies Bakhtin's notion of the positive liberating effect of the carnivalesque grotesque characterizing the pre-Renaissance period, and differentiates it from the Romantic grotesque, which loses the elements of laughter and liberation, and gains terrifying aspects instead. She accepts his distinction between two types of grotesque, which she formulates as "the positive carnivalesque grotesque connected with the tradition of grotesque realist imagery of the folk culture of

humour whose effect is similar to the liberating effect of carnival, and the negative tragic/demonic grotesque, which, drawing on the tradition of Romanticism, puts emphasis on terror and disgust evoking aspects of grotesque imagery” (Šnircová 18). Šnircová concurs with Bakhtin that this shift from the positive to the negative pole is a consequence of the separation of grotesque imagery from the context of the folk culture of humour, which stresses the collective principle. The formation of the new type of post-Renaissance identity, isolated and alienated, is dependent on the suppression of the grotesque body or the internalization of the carnivalesque grotesque, with all the psychological side effects that are a burden to modern man.

Though brief, this chapter manifests Šnircová’s deep knowledge of Bakhtin’s theory, and her own ability to succinctly represent the carnivalesque grotesque as the aspect she finds most relevant in reading Angela Carter. Well-acquainted both with theory and Carter’s work, Soňa Šnircová identifies a common point between Bakhtin and Carter – their interest in the interaction between the social and the literary. Though Carter may not have read Bakhtin before she wrote her novels, the presence of the body and the material bodily lower stratum in her texts as well as her critique of the patriarchal culture bring her closer to Bakhtin, even though her standpoint is basically feminist. Besides this insight, Šnircová also recognizes three chronological stages in Carter’s literary career: from the initial emphasizing of the clearly negative, terrifying aspect of the grotesque, to the foregrounding of its ambivalent character, and finally to the highlighting of its comic, liberating effect. The three chapters that follow the terminological and conceptual issues discussed in the first chapter deal mainly with the six chosen novels that Šnircová finds especially illustrative of Carter’s use of the carnivalesque grotesque. One chapter is devoted to the exploration of the female body, its innocence and whorishness, the maternal body, and the carnivalesque liberation of the body. The next one addresses images of degradation, especially the desecration of the crucifix, the patriarchal dehumanisation of the female body, and the carnivalesque uncrowning of the King of Reason. The last chapter falls into three parts: the first part analyses the alienating effect of the mask of femininity, feminine masquerade as a mask of nothing, and the limits of the liberating effect of the carnivalesque mask of femininity; the second part examines the patriarchal world as a puppet play where the puppeteer is terrifying and the dolls are tragic; and the third part identifies romantic and carnivalesque grotesque in an image of madness as a reaction to the ‘mad’ world as well as the notion of insanity as a carnivalesque negation of masculine rationality.

After reading these chapters, it is clear that this book is a masterly work by a researcher who provides the reader with a thorough overview of the concepts of carnivalesque and the grotesque with methodological consistency. Soňa Šnircová gives her readers the terms, theoretical background, and tools to understand these complex notions, and recognize them in Carter’s novels. This rigorously scholarly work reveals the disciplined, analytical, scholarly mind of its author as she discloses the world of the wild imagination of Angela Carter, whom Salman Rushdie called the high sorceress, the benevolent witch queen of English literature. Nevertheless, Šnircová’s highlighting some of Carter’s views shows her affinity with Carter’s ideas. Carter employs carnivalesque grotesque imagery with the aim of liberating the reader from the traditional, patriarchal outlook on the world. She perceives gender identity as a cultural construct and warns against the patriarchal culture which creates it, emphasising the need for the unity of the masculine and the feminine. She

challenges the either/or logic of the patriarchal categorization of the feminine, which are all views so aptly outlined by Šnircová that there is an impression they are in fact shared. Carter's critique of patriarchy should not be seen as less relevant for being coloured by her feminist ideology, nor should it be limited to the sphere of Western civilization only. Šnircová wrote her book probably having in mind her Slovak university students at the doctoral level, who will definitely benefit from her clear, well-articulated style and her choice of a topic that had not previously been sufficiently researched. If there is anything to remark, then the size of the font and a certain repetitiveness could be mentioned, though this fine volume will inevitably soon receive the attention of the broader academic community.

Finally, assuming that the author had a say in the choice of the cover art, it should be noted that this is a well-designed cover for a volume with the title *Feminist Aspects of Angela Carter's Grotesque*. The female face with grotesque eyelashes putting on strong lipstick is an adequate allusion to the content. Soňa Šnircová did a very good job from the dust cover to the extensive Bibliography. Getting involved in this multiple relationship with Angela Carter and Soňa Šnircová through their works proved a demanding but more than rewarding experience.

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Ed. Marianna Gulla, et al.

The Binding Strength of Irish Studies

(Festschrift in Honor of Csilla Bertha and Donald E. Morse).

Debrecen: Debrecen University Press, 2011.

With Irish studies and literature having gained prominence in Britain after devolution, many monographs and conference proceedings testify to the growing popularity of this field of research – *The Binding Strength of Irish Studies* being one of them. The volume is aptly subtitled a “Festschrift”, since its double objective is to celebrate outstanding achievements in this field of research in Hungary and beyond, as well as praising two distinguished academics, Csilla Bertha and Donald E. Morse, who have made propagating the Irish cause their lifetime’s quest.

The volume aims to reflect the richness of topics within the field and to further enhance the development of Irish Studies on an international level. Csilla Bertha and Donald E. Morse’s work inspired twenty-six European, American, and Australian academics from distinguished universities and research centers to contribute to this collection in their honor – something that would serve as a tangible demonstration of their younger colleagues’ praise and admiration.

The first section of *The Binding Strength of Irish Studies* investigates the Irish tradition of drama and theater. The second thematic group is dedicated to James Joyce and Irish fiction in general; the third part focuses on poetry; and the final section discusses notions of cross-cultural studies.

The remarkable variety within the field – reflected in the articles, the number of different points of view represented by contemporary scholarship, and also the scholarly intent of the individual researchers – is striking, even intimidating. Most of the papers published in the volume deserve praise for their rigorous scrutiny of their own particular niche within the context of Irish studies. Even to list all the scholars and the titles of their articles would cover more space than any reviewer is supposed to fill.

Despite the plethora of valuable, interesting, well-researched articles representing Irish studies, *The Binding Strength of Irish Studies* may not become the most obvious reading choice of a lay person interested in the field. First of all, the reader may find themselves in the position of Carroll’s Alice in Wonderland, tumbling down the rabbit hole of interpretations with nothing to sustain her. The book seems to be lacking a common denominator, an introductory section constituting a conceptual and theoretical framework for the following sections. There is none, since the somewhat problematic genre of “Festschrift” apparently does not require such an introduction.

Unfortunately, the four categories into which the individual contributions are divided fail to provide perspective or guidance, as they are broad and all-encompassing.

The concluding section on cross-cultural studies, which is the most opaque by definition, even contains contributions that can only be published in an Irish volume with some sleight of hand, since their merit lies mostly elsewhere (Zsuzsa Csikai’s “A Complex Relationship: Chekhov and Irish Author-Translators”, to name but one). Alternatively, the pedigree of a character or author (e.g. Oscar Wilde or Laurence Sterne), whether relevant to their respective oeuvres or not, comes to be utilized as a springboard to research that is not *quite* relevant to the field of Irish Studies as it is generally perceived today.

On the other hand, the articles provided in the initial section on drama and theater rank among the highlights of the volume, resonating with the best efforts in the academic field of Irish Studies. Without any doubt, the articles on Conor McPherson (Christopher Murray's "The Supernatural in Conor McPherson's *The Seafarer* and *The Birds*" and Ondřej Pilný's "Mercy on the Misfit: Continuity and Transformation in the Plays of Conor McPherson") deserve accolades.

If a book aims to cover "all things Irish" in one volume, allowances need to be made, since it is unthinkable to provide the academic community with analyses of the full spectrum of Irish Studies. Despite some questionable choices of articles in the final section, this body of recent studies does show the complexity and potential of Irish Studies, and it truly does "enhance the development of Irish Studies in Hungary and worldwide", as was Csilla Bertha and Donald E. Morse's wish.

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Mark Yarm.

***Everybody Loves Our Town: an Oral History of Grunge.*
New York: Crown Archetype, 2011.**

The grunge era is the most recent distinguishable movement in rock music to date. Bands from the Northwest of the United States became enormously popular in the late 1980s and gained worldwide fame with the success of Nirvana's album *Nevermind* in 1991. The book *Everybody Loves Our Town: an Oral History of Grunge* tells a story of a music scene that in a short period of time reached its peak in popularity but subsequently hit the bottom as its biggest personalities fell victims to drug abuse and died.

Written by Mark Yarm, an American journalist, the book explores the entire history of the grunge era from the very beginning to the end, marked by the death of Alice in Chains' singer Layne Staley in 2002. What is rare about the book is the fact that it is an *oral* history – that means that it is made up entirely of quotes.

Although there have been several attempts at writing the story of the grunge scene in the past, Yarm's book can be considered the essential one. He manages to capture the spirit of the entire era by putting together quotes of "musicians, producers, managers, record executives, video directors, photographers, journalists, publicists, club owners, roadies, and hangers on" (547). All the people whose quotes appear in the book were interviewed by Yarm for the purposes of the book. His aim is to tell the story of a generation of musicians, so the quotes serve the purpose and contribute to a comprehensive retelling the entire history of grunge.

The reason why the book is unique and more complete than for instance Kyle Anderson's book *Accidental Revolution: the Story of Grunge*, or Greg Prato's *Grunge is Dead*, is that it includes not only voices of the famous bands like Nirvana, Pearl Jam, Soundgarden, Alice in Chains, and Mother Love Bone, but also voices of lesser-known but no less important bands, such as the U-Men, Green River, 7 Year Bitch and many others. The inclusion of the bands that paved the way for the later success of Nirvana and Pearl Jam is of paramount importance because it enables the author to picture the so-called Seattle scene in all its complexity. Moreover, it makes the book even more authentic and insightful.

The two above-mentioned books can create an impression that every person in Seattle and its surroundings was a depressed drug user. Although almost everyone in the grunge scene was a drug addict at some point, Yarm's book contains stories that show the grunge musicians having fun and enjoying their lives. They just happened to be in the right place at the right time and did not know how to cope with success and the fame that came with it. The book also shows how close to each other the people in the grunge community were.

When reading Yarm's book, one can feel a part of the community. Some of the stories are so touching that it makes the reader feel sympathy for the people and what they went through. Another contribution of the book is that it portrays the rock stars in a humane way. One can relate to their lives and problems because they are no different than the lives of people who are not constantly in the spotlight.

After reading this book one can say that one has learned a lot about grunge and all its personalities. As has been mentioned above, there are not many books that provide a complete picture of a certain period of time with all its important moments from the very beginning to the very end. For all the above-mentioned reasons it is safe to say that Mark Yarm's *Everybody Loves Our Town: an Oral History of Grunge* is one of the best books about the grunge era.

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The review is the outcome of the Student Grant Competition: SGS2/FF/2012, University of Ostrava, "Song in Cultural Contexts / Píseň v kulturních kontextech".

Vojtěch Lindaaur.

Neznámé slasti: příběhy rockových revolucí 1972–2012.

Praha: Plus, 2012.

Nejnovější kniha Vojtěcha Lindaury *Neznámé slasti: příběhy rockových revolucí 1972–2012* je na knižním trhu novinkou. A to nejen vzhledem ke skutečnosti, že byla vydána letos, ale také proto, že se u nás jedná o první pokus popsat spletitou cestu vývoje rockové hudby ve světě. *Neznámé slasti* zachycují posledních zhruba pětatřicet let jejího vývoje. V úvodu autor zmiňuje, proč se rozhodl tuto knihu napsat. Během návštěvy jistého londýnského knihkupectví se zeptal prodavače, zdali je na trhu k dostání takovýto typ knihy. Jeho odpověď – „To byste ji nejdřív musel napsat sám“ (10) – vznik knihy podnítila.

Vojtěch Lindaur je známou osobností českého hudebního průmyslu. Od 80. let působí jako dramaturg, hudební publicista, producent, později také jako šéfredaktor známého hudebního periodika *Rock & Pop*. *Neznámé slasti* jsou výsledkem sedmnácti let práce, během kterých si chtěl sám utřídit, k čemu a proč na rockovém hudebním poli v posledních desetiletích došlo.

Neznámé slasti jsou jakýmsi průvodcem, představujícím a popisujícím jednotlivé rockové revoluce. První, o níž se čtenář dočte, je punk, který znamenal průlom ve vývoji hudby, napomohl koexistenci nejrozličnějších subkultur a ukončil období unifikovaného hudebního vkusu. Sám autor říká, že k rozhodnutí začít právě punkem ho vedl fakt, že to byl punk a především žánry objevující se po něm, kterými se literatura nezabývá tolik jako předešlými obdobími. Dále popisuje jednotlivé žánry objevující se v průběhu dalších let, počínaje novou vlnou, přes nové romantiky a elektronické disco, temnou vlnu, futuristický rock, rap, grunge až po freak folk. Nesoustředí svou pozornost pouze na nejznámější představitele hudební scény, ale zmiňuje například i zástupce slavicí úspěchy na tzv. indie scéně. Všechny žánry, kterými se Lindaur zabývá, zasazuje do žánrových souvislostí; věnuje se klíčovým okamžikům, které opravdu představovaly určitou revoluci. Neopomíná ani úlohu žen v hudebním průmyslu, jejichž postavení se od 60. let měnilo. Zpěvačky jako Joan Baezová, Janis Joplinová či Patti Smithová se z pouhých mužských ozdob staly silnými a nezávislými umělkyněmi.

Pozornému čtenáři nemůže uniknout autorův pocit nostalgie po starých časech, stejně jako nádech smutku a ironie vzhledem k hudební budoucnosti. Lindaur poukazuje na vliv současné úspěchané, povrchní doby, kdy jsme neustále zaplavováni spotřebním zbožím, aniž bychom cokoli skutečně prožívali. Dále zmiňuje vliv komercializace, internetu a sociálních sítí, které považuje za příčinu úpadku zájmu o „klasická“ alba. Konstatuje také, jak krátkodobé jsou současné kapely a jakým směrem se jejich tvorba ubírá: „Nadějná nová tvorba, inspirující se eklekticky celou rockovou historií, stále víc připomíná nepřiznaný a vlastně už několikanásobný revival toho či onoho žánru“ (9).

Je třeba zmínit také skutečnost, že autor se nesnaží podat striktně chronologický přehled jednotlivých hudebních žánrů. Klade důraz spíše na žánrové, dobové a geografické souvislosti, které podnítily jejich vznik. Často tedy srovnává hudbu Spojených států a Evropy, především pak Velké Británie a Německa. Styl jednotlivých textů není jednotný. Některé jsou encyklopedického rázu, jiné jsou koncipovány jako vyprávění zachycující dobové pozadí a pocity. Jednotlivé kapitoly jsou uvedeny vzhledem do tématu, fotografiemi

nejznámějších interpretů a často také shrnutím dosud známých informací, čímž čtenáři usnadňují orientaci a napomáhají porozumění knihy jako celku.

Neznámé slasti jsou komplexním dílem, které nabízí čtenáři vhled do nejrozličnějších směrů, jimiž se rocková hudba vydala, a které umožňuje získat celkový přehled o jejím vývoji v posledních desetiletích. Nicméně je třeba dodat, že se jedná o pouhý nástin, úvahu, ne podrobný výčet všech existujících žánrů a jednotlivých interpretů působících na hudební scéně.

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News, Announcements



**Doc. PhDr. Anna Grmelová, CSc.
(1947–2012)**

Čeští, slovenští i četní zahraniční anglisté zaznamenali v létě letošního roku smutnou událost: 2. srpna ukončila po dlouhé těžké nemoci svou životní pout' docentka anglické literatury na Pedagogické fakultě Univerzity Karlovy Anna Grmelová. Ti, kdo ji znali blíže, dlouho věřili, že útok nemilosrdné choroby přece jen vítězně překoná. Bohužel nestalo se tak, a nezbývá než vzpomenout na její celoživotní úsilí při vytváření a rozvíjení českých i slovenských anglických studií v posledních více než čtyřiceti letech.

Její zájem o anglický jazyk, literaturu a kulturu vzniklou v anglické jazykové oblasti se začal utvářet již v době, kdy československá anglistika zdaleka nebyla na výsluní oficiálního zájmu. Vztah k literatuře anglofonního světa se projevoval už v jejím rodném slezském kraji, kde tradičně mezi zahraničními kulturními vlivy převládal spíše vliv polský a německý. Své vysokoškolské studium absolvovala značně netypicky pro české studenty anglistiky 60. let minulého století na Slovensku, kde od roku 1970 působila jako asistentka na anglistice prešovské vysoké školy (pozdější Prešovské univerzity). Tam se

tento obor začínal v podstatě rozvíjet až v 60. letech. To v normalizačních 70. a 80. letech rozhodně nebylo právě jednoduché v době, kdy bez ohledu na osobnostní předpoklady prakticky neexistovaly žádné z podmínek, které dnes už všichni považujeme v akademickém životě za samozřejmé, jako například přímé kontakty se západními univerzitami, účast na konferencích v „nespřátelených“ zemích, ba zpočátku ani v těch „spřátelených“, zahraniční studijní pobyty učitelů i studentů atp. Přesto i navzdory tomu se podařilo, i za pomoci lektorů a knižních darů Britské rady, vytvořit reprezentativní katedrovou knihovnu a především vytvářet mezi studenty zájem i lásku k anglické literatuře. Řada významných slovenských anglistů-literárních vědců střední generace, které Anna Grmelová učila, je důkazem její pedagogické kreativity, usilovnosti a vysoké odbornosti. Prakticky před koncem normalizační éry se jí po letech umělého kádrováckého oddalování podařilo stvrdit svůj odborný růst obhájáním maďarské obdoby našeho titulu CSc., resp. dnešního Ph.D. (v Maďarsku „dr. univ.“) u předního představitele tehdy již svobodnější maďarské anglistiky prof. László Kéryho rigorózní prací o krátkých prózách D. H. Lawrence, neboť v celém Československu tehdy nebylo v důsledku marginalizovaného postavení anglických literárních studií možno nalézt školitele. Vzhledem k akutnímu dobovému nedostatku vysokoškolských učebních textů je třeba náležitě ocenit i její autorskou spoluúčast na tvorbě početných skript z oblasti literární vědy (spolu s jejím manželem doc. Josefem Grmelou), jež se v 80. letech používaly i na řadě českých anglistických kateder.

Revoluční změny roku 1989 přinesly dříve nepředstavitelné spektrum nových možností, ale i výzev. Anna Grmelová se stala první porevoluční vedoucí prešovské katedry anglistiky, a když se jí po rozdělení Československa roku 1993 naskytla příležitost spolu s manželem – rovněž anglistou a zejména amerikanistou – působit na nedávno nově zřízené katedře anglistiky Pedagogické fakulty Karlovy univerzity, tuto příležitost využila. V tomto kontextu se znovu, podobně jako před téměř čtvrtstoletím v Prešově, stala spoluvtvůrkyní teprve vznikající tradice, přičemž se od počátku plně projevil i její manažerské schopnosti. Po svém ročním působení v čele bakalářského tzv. Fast Tracku (na které jeho absolventi vzpomínají dodnes) zvítězila v konkurzu na místo vedoucí celé katedry anglistiky Pedagogické fakulty a v této funkci vytrvala se zřetelným úspěchem plných 17 let. V této době se jí podařilo personálně stmelit a omladit katedru, zvýšit její kvalifikační úroveň a významně rozšířit její publikační aktivitu. Její jméno se postupně stávalo pojmem nejen v českém a slovenském měřítku, kde byla mj. členkou řady vědeckých a oborových institucí a redakčních rad, ale i za hranicemi země. V hojně míře se účastnila akademických konferencí po téměř celé Evropě a díky jejímu osobnímu nasazení se jí podařilo navázat početné kontakty a akademické i studentské výměny. Stejně významně se rozšiřoval rozsah i fundovanost její publikační činnosti doma i v zahraničí. Jejím vyvrcholením bylo vydání knižní monografie *The Worlds of D. H. Lawrence's Short Fiction 1907–1923* v nakladatelství Karolinum roku 2001. Významnou byla její dlouholetá aktivní spolupráce s americkou *D. H. Lawrence Review* a s řadou dalších lawrenceovských i obecně anglistických publikací vycházejících v evropských zemích. V neposlední řadě, podobně jako v počátcích svého působení před desítkami let v Prešově, se zásadním způsobem zasloužila, opět ve spolupráci s Britskou radou, o založení a průběžné rozšiřování katedrové knihovny anglických a amerických studií. Nelze opomenout ani pedagogickou stránku jejího celoživotního působení na poli naší vysokoškolské anglistiky. Ač nepocházela z rodiny s učitelskou tradicí, měla vrozené všechny povahové a lidské předpoklady pro to,

aby byla svým studentům příkladem a vzorem. Generace jejích studentů i kolegové z pracovišť, na nichž působila, na ni budou vzpomínat jako na člověka se všemi intelektuálními a charakterovými vlastnostmi, které mohou být živou inspirací i po jejím odchodu.

Katedra anglického jazyka a literatury
Pedagogická fakulta Univerzity Karlovy v Praze

Krátký dovětek šéfredaktora:

Zpráva o úmrtí docentky Anny Grmelové mě bolestně zasáhla, a to nejen proto, že byla od samého počátku našeho časopisu obětavou členkou jeho redakční rady. Paní Annu budu postrádat především jako vzácného člověka. Každé setkání s ní se stalo pro mne „pohyblivým svátkem“ – obohatovalo svou hřejivou a zároveň inspirativní atmosférou. Mohu jen litovat, že těch setkání nebylo více a že se již nikdy v budoucnu neuskuteční. I tak budu vzpomínat na paní Annu jen v dobrém. Těm, kdo ji měli možnost poznat, bude hodně chybět.

s.k.

