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

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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

Case-Marking of Pronouns in Elliptical Constructions

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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

Kultúrny kontext – determinujúci faktor pri preklade filmového dialógu

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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.

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

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

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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 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

Junot Díaz's "Aurora" and "Aguantando" as Minor Literature

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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

"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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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, intergenerational transmission of trauma

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

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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 postmemory 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

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

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*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

Krajiny na kraji kontinentu v díle Robinsona Jefferse a Johna Steinbecka

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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.

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

V kapitánské věži – Bob Dylan a post-kultura Post-gramotná esej

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Spíše než analýsu jednoho z děl do ní spadajících představuje tato esej řadu úvah o post-kultuře 20. století. Dílo Boba Dylana, konkrétně píseň „Desolation Row“, je zde východiskem zkoumání společenských a estetických kontextů post-kultury. Zvláštní pozornost je věnována vztahu post-kultury ke kultuře tradiční a modernismu. Text se pokouší ustavit intermediální kritickou perspektivu zkoumání post-kulturní dynamiky v její hybnosti.

Rather than presenting an analysis of one of its works, this essay offers a series of reflections on 20th century post-culture. The work of singer-songwriter Bob Dylan, in particular his “Desolation Row”, is used as a starting point from which the social and esthetic contexts of post-culture are approached. Special attention is paid to the post-culture’s relationship to traditional culture and modernist art. The text attempts to establish an intermedial critical perspective allowing for the exploration of post-cultural dynamics in their momenta.

Klíčová slova: kulturní kritika, post-kultura, tradiční kultura, kulturní změna, Bob Dylan, populární hudba, modernismus

Keywords: cultural criticism, post-culture, traditional culture, cultural change, Bob Dylan, popular music, modernism