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In Between Stereotypes and Authentic Identity
Translation Issues in 21st Century Jewish-American Literature

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Introduction
On Being and Not Being 'White' in the Translation of 21st Century Jewish American Literature

At an informal gathering in Los Angeles, a group of Jewish academics were discussing anthropologist Karen Brodkin Sacks' essay, "How Did Jews Become White Folks?" The more we spoke, the more the air grew palpably tense, as if, whether we were admitting it or not, the narratives of our personal and professional lives were at stake. Did we see ourselves as 'white'? Who among us did? Who didn't? In what specific projects and desires, inclusions and exclusions were we implicated, if we were or were not 'white'?

"After the Melting Pot: Jewish Women Writers and the Man in the Wrong Clothes", Miriam Glazer

Our lives were already just right; we had everything our parents wanted us to have, and our futures were practically ordained, destined to be more of the same.

"The Lunatic", Binnie Kirshenbaum

In her essay "How Did the Jews Become White Folks", Karin Brodkin Sacks explains how in the post-war era, when ethnicity was still very much associated with class, the growing leniency of the term 'white' allowed the inquisitive Jews to climb their way up to the American middle class (87-88, 90). After ages of exile and dispersion caused by the Egyptians, Assyrians, Persians, Greeks, Romans, Christians, Spanish Inquisition, Russians, anti-Semites and Fascists (Berger & Cronin xiii – xvi), the Jewish Americans were finally regarded as 'white', all-American people.

Now however, in a post-modern, cosmopolitan world – in an America that uses the word 'multicultural' to define itself – a new group of Jewish-American writers are emerging. A generation which Derek Rubin describes in the "Introduction" of *Promised Lands: New Jewish American Fiction on Longing and Belonging* as a movement that is "writing in and responding to today's fractured world in which many individuals are simultaneously at home in multiple settings and yet not completely rooted in any" (xii). The 21st century American Jew might appear 'white', but does not feel 'white' inside.

According to Andrew Furman, there has been a recent resurgence of traditional Jewish elements in contemporary Jewish-American literature (17), which is closely connected to the phenomenon of contemporary Jewish-American writers progressively and openly referring to themselves as both not completely Jewish and not completely American. The gradual acceptance of being in between 'white' and 'non-white' has moulded into a unique, distinctive voice; an embrace of inherent Otherness, expressed in a wide variety of ways. Making a collective distinction between "us" and "them", which Simon Clarke argues to be the fundaments of constructing identity (510), is what unites all 21st century Jewish-American literature. Contemporary writers are reshaping Jewish identity by means of the legacy left by previous generations of writers: the accounts of the relation between Jews of now and Jews of previous generations and Jews and Americans that have grown into associative, general notions; stereotypes of the Jewish-American way of talking, thinking, looking, acting and living.

Though the use of stereotypes applied by the stereotyped ethnic group appears a rather self-mocking act, the reader has to read between the lines when Binnie Kirshenbaum's Jewish, yet Americanised, high school princess says her future is "practically ordained, destined to be more of the same" (128). Kirshenbaum is not criticising Jews: she is criticising her predecessors' lapse into conforming to American society's materialistic pursuit of success and happiness. In other words: she uses the stereotype in an ironical way to invalidate both the insiders' as well as the outsiders' labels of Jews and simultaneously explores authentic Jewish identity.

Since irony and identity fulfil such an intricate, inherent position in all 21st century Jewish-American works, the translatability of contemporary Jewish-American literature into the foreign language and culture of the TT-reader depends on translation problems of both cultural and stylistic nature. How can the translator convey the connotations of stereotypes rooted in one foreign culture's understanding of another and in addition, the ironic intention behind the stereotype, which is founded on the interplay between all the foreign value systems involved?

The aim of this thesis is to explore – and possibly offer solutions to – the translation issues caused by the inseparable workings of identity, stereotypes and irony, when translating 21st century Jewish-American literature into Dutch for a general literary readership. Central to that aim, is the answering of the following questions:

- What are the main characteristics of 21st century Jewish-American literature? How does the triangle of identity, stereotyping and irony interact in contemporary Jewish-American works?
- How does identity in the form of cultural specific items complicate the translation process? How does the ironic intention of those stereotypes complicate the translation progress? How can theories on both issues be combined in the approach to the translation of 21st century Jewish-American literature?
- What concrete translation issues occur due to the ironic use of stereotypes when translating three fragments from three miscellaneous contemporary writers – Aaron Hamburger's "The End of Anti-Semitism", Binnie Kirshenbaum's *An Almost Perfect Moment* and Adam Wilson's *Flatscreen* – into Dutch? How can they be solved?

Ultimately, a combination of the answers to these questions and the actual translation of three short fragments of the abovementioned works, will give an insight into the practical approach to the translation of ironic use of stereotypes in 21st century Jewish-American literature into Dutch, focusing on its complications and possible solutions.

Chapter 1
Connection and Disconnection with the Tribe: 21st Century Jewish American Literature as a Cultural Phenomenon

As much as I love technology, I'm finding that I'm really wrestling – every day, every moment – whether it's at breakfast with our kids … like 'Tiffany I'm not gunna be on email', I'm talking to myself, locking, turning the computer off, trying to have some kind of technology Shabbats, whatever I can do, 'cos it has completely consumed my life.

"What Does It Mean to Be Connected in the 21st Century", Tiffany Shlain

Jewish-American filmmaker Tiffany Shlain has produced several short documentaries discussing the great paradox of our times: how technological innovation makes us increasingly connect and simultaneously disconnect with others and ourselves. In the 2005 multiple award-winning documentary *The Tribe*, she more specifically poses the question what it means to be a Jewish American in this high-tech world and in an age when Jews are considered 'white'. In eighteen minutes time, the indefiniteness of Jewish identity is described in a nutshell, humorously expounded by means of Barbie, one of the most popular concepts ever invented by an American Jew. After as much as eighteen minutes, however, an unsolvable question remains: does the contemporary Jewish-American generation still feel connected to their Jewish heritage and is their definition of that connection sufficient to still speak of 'the Tribe' as an ethnic minority?

According to Peter Langman, Jews in present-day America represent a wide range of racial backgrounds: they are primarily Ashkenazi Jews, but also Sephardic Jews – black Jews, Asian Jews, white Jews – and most prominently, hyphenated Jews, such as Jewish Americans. In his essay "Including Jews in Multiculturalism", he discusses the position of Jewish Americans as an ethnic minority in American society after the Second World War and explains how the diversity in their self-definition– which he describes as either mainly "religious" or "ethnic" or "political" – obstructs a solid definition of Jewish identity. Therefore, Langman agrees with Peter Lemish's identification of viewing "the Jews holistically as a culture" (Qtd. Langman).

Defining contemporary Jewish identity as a cultural identity – neither decidedly religious

nor completely secular – implies a collective consciousness of what can best be described as a shared heritage rather than uniformity in ideological ideas or racially defined features of appearance. This new identity is thus not sustained by an unequivocal definition of Jewish identity, but rather by many individual ways of feeling connected to the Tribe's heritage.

Jewish-American literature offers an insight into and a reflection on the struggles of a minority that first assimilated and later dissimilated to American mainstream culture. Regarding Jewish-American literature as a cultural phenomenon, knowledge of the Jewish-American literary heritage as background information is of vital importance with regard to translating stereotypes, as these are based on what is considered characteristic of an ethnic group. Ironically, the start of such a literary framework must thus be preceded by a defining question: what is considered Jewish about Jewish-American literature?

1.1. Categorisation and Conventions of Jewish-American Literature Before the Millennium

Alan Berger and Gloria Cronin offer a brief description of the concept of the Jewish-American writer in the "Introduction" of the *Encyclopedia of Jewish-American Literature*:

> [A] Jewish-American writer is of Jewish origin, resident in America, aligned or not aligned with Jewish religious life in North America, and generally acculturated as a Jewish person. Practically speaking, however, the writers … are all self-identified as Jewish Americans and incontestably considered Jewish-American writers by the American publishing industry, scholars, and reading public. Not surprisingly, these writers reflect a wide variety of attitudes toward Jewish religion, ritual, and culture. What they hold in common is their shared sense of their Jewish and American heritages. (viii)

The diversity of their attitudes is partly determined by either a religious or a secular upbringing. Most prominently, however, as Berger and Cronin describe in "A Survey of Jewish-American Literature", the expressed sentiments towards Jewishness in the works of Jewish-American writers are the result of the social position of Jews throughout the turbulent history of America. Taking this historical context into consideration, roughly three different Jewish-American literary traditions can be distinguished.

1.1.1. The Immigrant Generation

The first period Berger and Cronin describe, which ranged from approximately the 1920s to the 1930s and is often referred to as the age of "proletarian literature" (xix), can be linked to the arrival and settlement of the second big wave of Jewish immigrants: the coming of the Eastern European, Ashkenazi Jews from 1881 onwards (xv-xvii). In the early 1900s, the last six lines of "The New Colossus", a sonnet by poet Emma Lazarus, were engraved on a plaque inside the Statue of Liberty; an act which appears to show an early, mutual attachment between the Jewish immigrants and America (xvi). Nevertheless, the first group of immigrant writers, amongst which the well-known Abraham Cahan, wrote about "abandonment, divorce, poverty, family dislocation and terrible homesickness", and criticised the younger, American-born generation for assimilating too quickly and forsaking their Jewish culture (xviii-xix). After the First World War and during the Great Depression, writers such as Anzia Yezierska and Gertrude Stein broached the subjects of "economic exploitation" and the disillusion of "the American dream" (xviii). By the 1920s, anti-Semitism "reached fever pitch" (xvi) when over three million more Jews had immigrated to the USA by the beginning of the decade (xvi). This caused "anti-Semitism" and "ghetto conditions in America's industrial cities" to become the main thematic issues in Jewish-American literature (xix). It was in this economic and social climate that the second-generation Jewish writers, the "first American-born generation, started to emerge (xix). Unsurprisingly, assimilation thrived amongst writers of this generation, such as Henry Roth, Arthur Miller and

Isaac Rosenfeld, even though "their Jewish-Yiddish identity remained mapped on their tongues and apparent in such cultural markers as their choice of food, humor, European culture, socialist politics, religious views, commitment to social justice, and intellectual style" (xix). In literature, this resulted into the central themes of "resistance, protest, Jewish socialism, Jewish family disruptions, Jewish labor unrest, Jewish religious orthodoxy, and Jewish assimilation" (xix).

1.1.2. The Post-Immigrant Generation

According to Berger and Cronin, the second distinguishable tradition started around the 1940s and ended by the 1970s; this was the "mainstream" (xix) era of the post-immigrant generation, which brought forth some of America's canonical writers, such as Saul Bellow, Bernard Malamud, Grace Paley and Philip Roth (xx-xxi). This third generation of American Jews was born in a period of devastation; the aftermath of the Great Depression and the Second World War, the Holocaust and the "fledging state of Israel in 1948" (xx). Especially the 1950s are considered the golden age of Jewish-American literature, where several writers entered the mainstream culture, and a lot of influential authors, like Allen Ginsberg and J.D. Salinger, became the leading figures in new American literary genres (xxi). Writers that were considered Jewish-American in these days, often "reproduced American Jewish life with a nostalgic sociological fidelity; some embraced Zionism, and nearly all imaginatively revisited Jewish-American life of earlier decades" (xxi). Apart from Elie Wiesel's *Night* and Edward Lewis Wallant's *The Pawnbroker*, there was no direct response to the Holocaust until the 1970s.

1.1.3. The Post-Holocaust Generation

Berger and Cronin describe how some later works of the authors of the post-immigrant generation can also be seen as the prelude to the tradition which came into existence during the 1980s: the "Jewish-American literary resurgence" (xxii). During the 1960s and 1970s the "existential crisis" of the Holocaust (xxii) incited a counter reaction to the mainstream trend. The

post-Holocaust writers seemed more aware of the "cultural loss" Jewish identity had been suffering as a side effect of finally being part of the mainstream culture (xxi).

According to Adam Meyer, late 20th century writers increasingly started the trend of inserting Hebrew or Yiddish terms to refer to Jewish traditions, and "make heavy demands on their readers" (par 16). This is in accordance with Berger's and Cronin's claim that these writers "employ Jewish myth and mysticism as a standard by which to critique the state of Judaism in America, and to frame the seismic upheaval of the Holocaust" (xxii). The late 20th century writers are the evidence of this fourth generation's "embrace of the tradition, albeit in frequently unorthodox ways" and they feel the indirect consequences of the Holocaust in everyday life (xxiv). These scars result in the most widely differing stories: some burst of anger, such as the works of Melvin Jules Bukiet, others express an inconsolable grief, such as Binnie Kirshenbaum's novel *Hester Among the Ruins*.

Thus, in Jewish-American tradition, in the spirit of how Corina Puşcaş concludes her article "Defining Jewish-American Literature within the Multicultural Context of American Literature": "There is no consensus nor is it likely that there ever will be one as far as an acceptable definition of Jewish-American literature is concerned. To define such a literature is similar to the attempt to define who is a Jew" (350).

1.2. The Position of Identity in 21st century Jewish-American Literature

Although definition has been argued impossible, the survival of an indefinable tradition seems the living proof of the existence of a connection between the works. More than that, as David Sax argues, there is even a rise of a new, younger movement of writers that is departing from the post-Holocaust tradition and is more confidently Jewish than ever: "the New Yiddishists". In his article "Rise of the New Yiddishists", Sax introduces several Jewish-American speakers that discuss earlier ideas on Jewish-American identity in comparison to the position of the concept today. Lou Cove states that the value of Jewish identity has increased throughout the ages: "To

Roth's generation it was: 'We're Jews, we hate it, but we can't escape it.' To [the baby-boomers] it was: 'I just want to listen to Little Richard and be a kid.' Our generation is secure enough in their Americanism to be hungry for a more clearly defined sense of self" (Qtd. Sax 1). Jewish-American writer Dara Horn also believes that "[t]here emerged a heightened sense of Jewish identity because of 9/11" (Qtd. Sax 1), which she describes has increased the natural process of rebellion against the older generation: "When Jews came to this country, the way to piss off your parents was to eat pork and marry a *shiksa*. … Now the best way to piss off your parents is to go to Chabad [a Hasidic missionary organization], marry at 18, have 10 kids, and refuse to eat in their house because they're not kosher enough…" (Qtd. Sax 1). The New Yiddishists are not only aware of the presence, but rather of the inescapability of their heritage in everyday life. Jewish-American writer Nathan Englander, for example, explains the use of Jewish characters in his book *The Ministry of Special Cases*: "My book was initially *judenrein* [a Nazi term for 'purged of Jews']. … I tried to keep them out, and they climbed through the window. What can I tell you? I write about my people. If they be Jews, groovy" (Qtd. Sax 2).

Even though the word 'groovy' appears a demonstration of self-mocking, Thane Rosenbaum argues in his essay "Art and Atrocity in a Post-9/11 World" that the 21st century Jewish-American writers rather consider contemporary society's materialism and consumerism as a foil to authentic Jewishness. Just like Dara Horn, Rosenbaum believes this is partly catalysed by 9/11, an atrocity which could have brought Americans and Jews closer together regarding the similarities to the devastating losses of the Holocaust. He describes how instead, the Jewish inherent feeling of Otherness has been on the increase, due to a striking contrast between the American and Jewish disposition. He describes America as "a nation of quick fixes, instant remedies and gratification, while history, especially tragic history, requires that we sit back and ponder before we make historical judgements" (132), whereas the long Jewish literary silence after the Holocaust is proof of the understanding of atrocity's incredibleness (126). The writers that do touch on 9/11, such as Adam Wilson in his novel *Flatscreen*, criticise the American failure

to respond accordingly to something so horrible. This strong feeling of belonging to an inescapable heritage bound to insurmountable processing of atrocity will make it impossible for Jews to ever identify completely with American identity, regardless of how American they appear in their ways. This results into an inner struggle to regain authentic Jewish identity – reflected in all 21st century Jewish-American literature.

1.3. *Yiddishkeit* in New Yiddishist Literature

Writers of the New Yiddishist movement do not just use their works to reconnect with their heritage, but also as a means to reconstruct Jewish-American identity. A theory on the interaction between ethnicity and identity can therefore be very helpful in understanding 21st century Jewish-American literature as a cultural phenomenon. Rishikeshav Regmi has developed such a theory, which in this thesis will applied to map the new, contemporary Jewish identity as an ethnicity. Regmi's framework of an ethnic identity is made up by "social types" (2) that can be categorised as "factors-common descent, a socially relevant cultural or physical characteristics, and a set of attitude and behaviours" (3).

Regmi notes how "common descent" can be a shared racial origin, but also a "supposed" origin (3). The New Yiddishist movement consists of the great-grandchildren of the Ashkenazi immigrants, which are, according to religious tradition, originally from Israel. Sax argues that the "rise of Islamic terrorism" and "the increasing vilification of Israel around the world" increased the consciousness of Israel, next to their Yiddish homelands, as real homeland, which can be seen in contemporary literature. Writers of the New Yiddishists movement frequently touch upon revisiting roots. Most stories in *Promised Lands: New Jewish Fiction on Longing and Belonging*, for example, narrate a spiritual or physical reconciliation with the immigrant ancestors, such as Joey Rubins "Towards Lithuania", where the protagonist learns about his Yiddish ancestors by teaching a client English, and Dara Horn's "Shtetl World", whose protagonist works in a shtetl

'theme park'. Some stories, such as Binnie Kirshenbaum's "The Lunatic" and Rachel Kadish's "Come on Zion Put Your Hands Together", convey the idea of Israel as homeland.

Under the term "cultural characteristics", Regmi places "cultural attributes", such as "distinctive believes, institutions, practices, religion and language" (3). Andrew Furman explains how the literary revival of Jewish-American fiction "does not represent a resurgence of traditional Judaism per se so much as it represents its 'transformation'" of religious and secular traditions into contemporary America (18). He claims there is an increasing literary interest in Judaism and Orthodox movements such as Hasidism and Chadism, but not necessarily a return to Jewish Orthodoxy (17). This sometimes results in interest in other religions, such as Christianity in Binnie Kirshenbaum's *An Almost Perfect Moment*. Furthermore, Sax notes that although very few of the New Yiddishists are actually fluent in Yiddish, "[t]heir work is filled with scenes out of Jewish mysticism and Yiddish fables, and it is set in such insular Jewish communities as Ukrainian shtetls and Hasidic neighborhoods in Brooklyn" (1). In addition, contemporary literature often displays similarities to the Yiddish literary traditions, such as "a protagonist commonly found in Yiddish literature: what the scholar Irving Howe called the 'little man,' an anti-hero who is the opposite of strength" (1). Examples of these are the protagonists of Hamburger's short story "The End of Anti-Semitism" and Wilson's novel *Flatscreen*.

Regmi also argues that an ethnic group needs to distinguish itself by shared "ideas, behaviour patterns, feelings, and meaning" (3). This is also reflected in Jewish-American literature, as Furman explains that by the end of the 20th century the "nominal Jews" "continue[d] to 'feel Jewish'" (17). More than that, Sax notes that the characters featured in contemporary Jewish-American fiction are, unlike the post-immigrant's generation's "culturally conflicted individuals", "unabashedly, unambiguously Jewish" in their ways (1).

1.4. Jewish Stereotypes and Irony in New Yiddishist Literature

This unabashed, unambiguous Jewishness is exactly what gives 21st century Jewish-American

literature its ironic voice. Emmanuel Nelson describes how pre-war Jewish stereotypes such as "money-obsessed" bankers and merchants with "red hair and oversized, hooked noses" were frequently applied in American literature, sometimes even to an anti-Semitic extent, such as in Nathaniel Hawthorne's *The English Notebooks* (1175).

Anthropologist Riv-Ellen Prell distinguishes two sorts of stereotypes in relation to Jews: "Most of these stereotypes traveled with them from Europe, and others blossomed in the soil of American Jewish life." This second group of stereotypes was mostly based on "a wide gulf of class, political, cultural, and religious distinctions" between American Jews themselves, which let to Jews creating stereotypes "of one another." Examples that sprouted during the Interbellum and the Second World War are "[t]he ineffective immigrant father, the vulgar and noisy Eastern European Jewish woman, and the smothering but loving Jewish mother—all, in large measure, stereotypes created by Jews of different generations and genders."

Prell regards these stereotypes as a means for different groups of Jews to define themselves as the opposite of a negative stereotype, showing the anxieties of association with 'the Old World': "Masculinity, Americanization, aspirations for mobility, extended family obligations, and Jewishness were each understood in relation to this diminished patriarchal image. Many of these stereotypes, such as the [failed] patriarch, faded quickly from collective memory, no longer serving the needs of acculturated Jews." Other stereotypes, "such as the Jewish American Princess and the Nice Jewish Girl, reflect Jews' continuing underlying anxieties about American Jewish life."

Prell also notes that in contrast to most of the "classic anti-Semitic stereotypes" which are based on "economic relations", most of the insiders' stereotypes are based on "gender-" and "family-related" assumptions of each other, which confines Jewishness as something that manifested in "the private domain of family, love, and marriage." She calls stereotypes "contradictory" because they are applied and viewed differently by different groups of Jewish-Americans: "German and Eastern European Jews, women and men, Jewish professionals and

immigrants, literally saw different things as they characterized Jewish experience in terms of their own Americanization." Stereotypes of Jewish fathers who failed to assimilate to American culture and Jewish mothers who yearn for the old world were created by their children, whereas future generations of children characterise their fathers as being weak and their mothers as oppressive in their needs to make their children assimilate.

According to Nelson, Jewish-American writers started using these stereotypes after the Second World War in a way that was by some non-Jews considered to signal "self-hatred", but was actually intended to "overturn and challenge" the stereotype (1175) and create new stereotypes that criticised Jews as well as American society. For example, "In *Goodbye, Columbus* (1957), Roth created the Jewish American Princess (JAP) Brenda Patimkin, with her sense of entitlement, nose job and wealthy suburban lifestyle" (1177) to demonstrate her shallowness. Furthermore, Woody Allen is famous for popularising the stereotype of "the Jewish man as neurotic and weak in character", and ironically, the stereotype of the "self-hating Jew", which outsiders subscribed to Jews using stereotypes about themselves, has become widely applied by Jewish writers too (1177).

Now, Prell notes that writers also introduce stereotypes of the Other that play on the existence of another stereotype. One that was never introduced in mass culture as its counterpart the JAP, is the Jewish American Prince: "He is arrogant, unaware of the needs of others, and unkind to Jewish women. In the persistent, classical anti-Semitic stereotypes of Jewish men, Princes are feminized, incompetent, dishonest, and neurotic—in all cases incomplete men. JAP humor, so apparently anti-female, is all the more complex because the teller of the joke is also its victim."

Christie Davies argues that this use of stereotypes in a "self-mocking" way has always been part of Jewish-American jokes and humour, and therefore a cultural phenomenon (52). She explains how to some it is considered a self-defence mechanism, once described by Grotjahn as "taking the enemy's dagger, splitting a hair in mid-air, stabbing himself and giving it back with the

query ‘can you do it half as well?’” (Qtd. Davies 52). Nevertheless, she explains that the self-mockery used in Jewish-American literature is actually more complex and rather ambiguous: it simultaneously mocks outsiders by means of the insiders (74), of which the definitions depend on the context of the joke. The New Yiddishists are the living proof of this assumption: superficially, (self-)mockery is accomplished by ridiculing the quirky, stereotypical features which were introduced by previous generations of writers and the general American readership associates with Jewish identity.

By placing these ethnic stereotypes in a rootless, consumerist and materialist world however, contemporary Jewish-American writers ironically express the exact opposite: we are free of your labelling and your stereotypes and very Jewish in our own contemporary way. Key to this is the exposure of the contemporary American prejudice towards ethnic identity – its misinterpretation of the concept of connection as something explicit and visible rather than something intangible – such as a feeling.

Chapter 2
Conveying Stereotypes:
The Translation of Cultural Identity and Irony

> In American culture stereotypes must, on the whole, be reckoned with by persons, because the categories of an ethnic classification system settle on persons (Schneider 1980), culturally understood not to be fodder for categories. This is the basic contradiction in American culture and a form of exercising power, the power to define. But persons can turn the categories back on themselves with irony, undermining their very foundations.
>
> *"The Irony of Stereotypes: Toward an Anthropology of Ethnicity", Phyllis Pease Chock*

According to Phyllis Pease Chock, the invalidation of stereotypes is a counter reaction to ethnic categorisation: a contemporary cultural phenomenon in post-ethnic American culture. Contemporary Jewish-American literature is intricately linked to this phenomenon, which is why the ironically used stereotypes in New Yiddishist literature can be seen as textual manifestations of an ongoing ethnical debate in society.

Consequently, the ironically used stereotypes in New Yiddishist literature are tuned to the prejudices of one specific group of people in American society about another. The functioning of the text therefore depends on the understanding of the concrete intra-textual ironically used stereotypical units, but also of the extra-textual preconceptions attributed to and by the respective insiders and outsiders (Davies 52) which the intra-textual elements draw on.

This notion exposes the key difficulties of translating ironically used stereotypes in contemporary Jewish-American literature into Dutch: how does one foreign culture's perception of another translate into yet another's , and on top of that, how can the ironic intent behind the presentation of that perception be conveyed? Concretely, each ironically used stereotype depends on the workings and the interaction of two units, which can be divided into the intertwined ironic and a cultural component.

2.1. Identification of the Components: Cultural Identity and Literary Irony

In order to enable an analytical approach to the translation of ironically used stereotypes, the way their equivalent literary components – cultural identity and irony – function as textual units, has to be explored first.

2.1.1. The Workings of Textual Cultural Identity

According to Simon Clarke, the construction of cultural identity is built on a collective distinction made between "us" and "the Other" connected to the feeling of "belonging and not-belonging" (510). By confronting 'the Other' – in all its various definitions – with 'their' associations with everything that is Jewish or American(ised), New Yiddishist authors show how they do not conform to that image: they reinvent Jewish identity by rejecting what 'defines' them. When Hamburger's protagonist remarks: "When Mark looked up from his paper, the entire class burst into applause. I joined in too, but only because I didn't want anyone to think I was a self-hating Jew", Alan is not saying he *is* a self-hating Jew for not wanting to applaud Mark's "asinine story". On the contrary, thanks to Hamburger's exaggerated presentation of the Other's opinion (in this case, Alan's JAP-contemporaries' inauthentic ideas of Jewishness), he shows he does not conform to the stereotype of the victimised Jew.

Paradoxically, invalidated stereotypes play on fixed cultural perceptions present in the ST-culture, which might be absent in the TT-culture. Consequently, the textual manifestations of stereotypes together with their underlying fixed perceptions make up the content of the cultural component.

2.1.2. The Workings of Literary Irony

According to Claire Colebrook, there are two main types of literary irony: "irony of situation", or, alternatively, "irony of existence" (15) and "verbal irony". Situational irony is not explicitly stated in the text but rather achieved by intra- and extra-textual circumstances in relation to the text,

such as "dramatic irony" (15) or a clash of frames between a character and the reader. Verbal irony "refers … to a doubleness of sense or meaning" (14) of a textual element and is thus explicitly present in the text.

Colebrook notes that normally irony is established by the reader's realisation that a word, sentence, or text "seems out of place or unconventional" (16), which is directly linked to the author's image of contemporary society's social and literary values and expectations (17). By placing a certain word or remark in a certain context, the reader "sense[s]" a certain connotation (97). In case of verbal irony, this effect is established by the use of linguistic markers. An example can be found in Kirshenbaum's *An Almost Perfect Moment*, when the superstitious tone of a Christian neighbour is emphasised by the use of commas: "After all, this was the Blessed Virgin, Mary, Mother of God". When Aaron Hamburger's bully ironically expresses homophobia by calling another boy a "flying fag" – whilst he is homosexual himself – the reader understands Hamburger's intended irony. Likewise, the bully's limited vocabulary is an implicit expression of irony, which again hints at Hamburger's disapproval of his character.

As irony can be seen as the means to mark the New Yiddishist author's disapproval of stereotypical characters in order to invalidate them for his generation, the textual unit that contains the stereotype's ironic connotation makes up the content of the ironic component.

2.1.3. Connecting Components: Translation and the Narrative Communication Situation

Although irony and culture are two different components, the interpretation of ironically used stereotypes as a whole can be explained by the theory of the narrative communication situation. On the surface, Shlomith Rimmon Kenan explains, there are two different situations: communication on a diegetic level (fictional level) between the narrator and the narratee, and on an extra-diegetic level (non-fictional level) between the author and the reader (87). In an unambiguous situation, the narrator represents the fictional voice that directly conveys the actual message the author wants to pass on to the reader, which can be done through presenting the

stereotype with verbal irony. In the case of presenting a stereotype with situational irony, however, there is a clash between the narrator's and the author's voice. This results in the exposure of an additional communicative level between narrator and author and narratee and reader, described by Wayne Booth as the communication between the "implied author" and "implied reader" (Rimmon-Kenan 87). The narrator presents a stereotype of a certain group to a fictional reader who agrees with that stereotype. The 'real' reader distils this communication from the story, under the first impression that this collides with the 'real' author. Although either extra-textual or further intra-textual knowledge prevents the reader from believing the author coincides with the narrator, which results in a difference between the 'implied' and the 'real' author, i.e. an instance of irony.

July de Wilde explains that in Booth's view, the narrative communication situation must be seen as a "static" literary discourse which always proceeds "from author to text to reader" (26, 27). In case of irony, the author inserts "incongruities either in what is read or between what is read and what is known" (27) and consequently "invite[s]" the reader "to reject the literal or surface meaning" (26) of a text, sentence, or word. These are only the conventional workings of irony, however, as where 21st century Jewish-American literature is concerned, a contributing factor challenges the idea of literature as a fixed communication between author and reader. In his article "The Irony of Stereotypes: Toward an Anthropology of Ethnicity", Chock states that the meaning of stereotypes does not depend on context, but rather on "performance settings" (351). In a concrete sense, this relates to Prell's notion that some stereotypical elements signify different things to different generations of Jews, or has a different connotation for Jewish-Americans and Americans, resulting into a possible difference between the ironic intent of the author and ironic interpretation of the reader.

2.2. Translating Culture and Irony: Composing a Methodological Framework

Now the textual workings of cultural identity and irony in contemporary Jewish-American

literature have been explored as two concurring but separate textual components, they can each be connected to existing translation theories. These theories can serve as a starting point to the composition of a framework solely for the translation of ironically used stereotypes in New Yiddishist literature into Dutch (see chapter 3).

2.2.1. Translating Cultural Identity: Textual Jewish Stereotypes as CSI's

Regarding stereotypes as the result of cultural prejudices – perceptions that one specific group has of another – the translation issues arising from textual manifestations of these stereotypes can be seen as issues stemming from concepts that are considered specific to a culture.

Therefore, Javier Franco Aixelá's theory on "culture specific items" [CSI] is a very suitable framework for the cultural component. Aixelá uses the term CSI to refer to "manifestations of a surface nature, outside the structure of a text" which are "expressed by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture" (56). A CSI does not just signify a textual references to a culture, but is always the result of "result of a conflict" (57). Therefore he defines them as "[t]hose textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different inter-textual status in the cultural system of the readers of the target text" (58). In his analysis prior to his view on "possible manipulation" of CSI's, Aixelá makes a general distinction between "proper nouns", subdivided into "conventional and loaded" proper nouns, and "common expressions" such as "objects, institutions, habits and opinions restricted to each culture" (59).

Aixelá describes how translating CSI's ranges from "conservation" as a result of the acceptance of cultural difference to "naturalization" as an exhibition of the TT-culture's

intolerance of the ST-culture's element (54), with a few subcategories. In case of conservation, Aixelá suggests:

- "repetition", the borrowing of a term
- "orthographic adaptation", such as "transcription and transliteration"
- "linguistic translation", a close but not exact translation, which still has a ring of the SL
- "extra-textual gloss", which accompanies a term in the form of a footnote or glossary etc.
- "intra-textual gloss", an elaborate description of the term inside the text

(61-62).

In case of substitution, Aixelá distinguishes:

- "synonymy", a similar term in the TL
- "limited universalization", a substitution of a CSI unknown to the TT-reader by another CSI from the source culture, that is better known amongst the TT-readers
- "absolute universalization", a hyperonym in the TL for the term in the ST
- "naturalization", substitution of a SL-CSI for a TL-CSI
- "deletion", of the term in the TT
- "autonomous creation", the addition of a SL-CSI that is not present in the ST.

(63-64)

In practice, the application of these strategies can be compensated and that CSI-elements are displaced or sometimes even attenuated (64), depending on the TL and the TT-culture.

He argues that overall, there seems to be a consensus in translating "linguistic and pragmatic planes" with interventions of "modernising and naturalising" effect and the "cultural plane" with interventions of "exoticizing and historicizing" effect on the TT (56). Thus, the tendency of choices towards "conservation" of the cultural information in a CSI seems to be the modern translation trend, which is in line with the aims of literature of ethnic minorities. Nuance in that conservation is of utmost importance, according to Maria Sidiropoulou. She argues there is a danger of "minoritizing translation" coming across as "an attempt on the part of translators

to avoid assimilating a foreign literary text too forcefully to domestic dominant values" by prioritising the "survival of cultural and national identities" (148) at the expense of the "naturalness and appropriateness" of the TT-culture's literary canon (149).

2.2.2. Translating Irony: Irony as a Pragmatic Phenomenon

As translation theorists Katrien Lievois and Pierre Schoentjes note, "[t[ranslating irony involves a series of interpretative gestures which are not solely provoked by or confined to the act of translation as such. Even when one does not move between languages, reading irony always involves an act of interpretation which 'translates' a meaning out of a text that is not 'given'" (11).

July de Wilde explains how in Booth's view of irony, irony would never be a translation issue as long as the translation would be true to the author's "intention" (27). De Wilde argues that seeing irony as a stylistic feature and staying loyal to the author is insufficient in the translation progress, and quotes literary theorist Linda Hutcheon's definition of irony as "a discursive strategy [that] depends on context and on the identity and position of both the ironist and the audience" (27). Regarding irony no longer as the result of an author's intended meaning to a word or text, but equally to the response of the reader, the translator becomes "an active agent" which "infer[s] an ironic meaning or define[s] the particularities of the ironic meaning according to the discursive community from where s/he acts" (28).

Consequently, as translation theorist Marella Feltrin-Morris notes, the main difficulties found in the translation of irony often concern finding an "effective correspondent in the target culture that will produce the same – or at least similar – reactions on the target-language readers as the original did on the source-language readers" (213). This does not just manifest in linguistic equivalence, such as in puns on language structures or sounds, but also in "knowledge and understanding" of the irony that is "ingrained" in the source culture's readership and rarely found to coexist in the target culture (213).

The most concrete analysis with regard to irony is the one proposed by linguist Katharina Barbe, who distinguishes between "nonce irony", which is a new or unique form of irony, and "common irony", which has been more widely applied and even been "fossilised" in dictionaries (148). The translation of nonce irony only works when the TT-reader has sufficient personal, situational and/or cultural knowledge of the ironic element. Personal knowledge consists of knowledge of the speaker; on intra-textual level this could be the character or narrator who speaks in the story, or the (implied) author on extra-textual level (149). Situational knowledge depends on the reader's understanding of the intra-textual and extra-textual context of the ironic element (150). An ironic element that plays on cultural knowledge plays on the cultural connotations and associations the ironic element has in the ST-culture on extra-textual level (151). When speaking of common irony, the ironic element is a common phrase of irony in the SL and can have a corresponding, common utterance in the TL, or be nonce in the TL and therefore harder to translate (154).

In Coromines i Calders' research, the phenomenon of irony in a translation-scientific view is considered comparable to that of a trope or metaphor; a view which is shared by Barbe and has lead her to develop a methodological approach to translating irony that is similar to the approach to the translation of metaphors. She introduces a list of translation strategies based on Newmark's and Van den Broeck's approaches to the translation of metaphors, to maintain the ironic effect of the ST, consisting of:

- "the reproduction of the same irony"
- "the replacement of the SL-image with an appropriate TL-image"
- "the addition of a potential irony marker (usually a modal particle)"
- "the addition of a description"
- "the conservation of SL-idiosyncrasy"

(166-167).

She adds that "omission" of the element is not an option, for that would lead to a misinterpretation of the "message" of the ST (167). This statement is echoed by Coromines i Calders, as she accompanies her research with a general outcome she has distilled from the comparison between each ST and the TT she has analysed: an ironic element is hardly preserved at the same spot it is found in the ST, and mostly reduced. On other instances, a different element is added in the target text to hint at the ironic message that was originally found in the ST, which leads to a more prevalent or less prevalent ironic voice, in comparison to the ST. The balance between the amount and the strength of the ironic elements of both ST and TT is according to her of vital importance in transferring the message of the original (80-84).

In practice, translation scientist Daniel Linder notes that complete equivalence in irony between ST and TT is merely a myth: especially in the case with verbal irony, a target language can be less tolerant of specific linguistic elements that convey irony, such a repetition (127). However, as Hatim and Mason argue, "prioritising" the equivalence on level of irony, can result into "provid[ing] additional cues for recognition of ironic intention" (Linder 127), when being lost at other points.

2.3. The Position of Jewish Stereotypes in Dutch Literature, Language and Culture

Before composing a concrete translation model completely aligned for the translation of ironically used stereotypes in New Yiddishist literature into Dutch, there is yet one more background factor that needs to be explored: the TT-reader's expected knowledge. Through analysing the TT-culture's familiarity with Jewish stereotypes and the similarities and differences between Jewish-American and Jewish-Dutch literary culture, it is easier to estimate which stereotypes do and which stereotypes do not result into translation problems.

2.3.1. General Jewish Stereotypes in Dutch and American Popular Culture

Thanks to the Hollywood stereotypical Jew found in countless (romantic) comedy blockbusters

such as *American Pie*, Jews featured in American sitcoms such as *Will and Grace* or popular TV series such as *Friends* and *Glee*, one could argue the stereotypical Jew has become very familiar to a wide and general American audience. This begs the question if a similar mainstream familiarity with Jewish stereotypes can be found in the Netherlands. Of course, one could argue all the aforementioned movies and series are also broadcasted on Dutch TV, and thus the TT-reader has been introduced to them. Nevertheless, Dutch movies and TV series are very careful in their use of stereotypes, because when they do use them, there is a lot of commotion.

A good example of this is the 2012 movie *Alleen maar nette mensen (Only Decent People)*, which uses general Jewish stereotypes in relation to other contemporary stereotypes. Based on the eponymous 2009-novel by Jewish-Dutch writer Robert Vuijsje, *Only Decent People* narrates about David, a stereotypical schlemiel and the only child of a stereotypical Jewish intellectual family, who has a dark complexion and is therefore discriminated against because others think he is Moroccan. On top of that, David has an almost rebellious lust for black Surinamese women, which is of course unacceptable in an upper class neighbourhood where 'only decent people' live: however all the sins they accuse David of, they also commit themselves.

The Jewish Telegraphic Agency describes the movie as an accumulation of prejudices about all racial groups: "blacks are lazy and greedy; whites are unhygienic; Jews are slave traders; Moroccans are violent" (par 7). This plain stereotyping created a lot of commotion, which according to Bart Wallet, expert on Dutch Jewry, stems from the fact that the movie does not deconstruct stereotypes through explicit irony, but sums them up, "tell[s] them as jokes". This was by some rather felt as an attack of "Dutch society's aspiration for greater tolerance", which "in a country where the lessons of colonialism and the Holocaust have instituted a strict standard of political correctness" is felt severely (Qtd. JTA par 12, 13).

2.3.2. Jewish Literature and the Dutch Literary Canon

The Dutch literary canon encompasses numerous works by Jewish-Dutch writers, of which some

have even gained international fame, for example: *The Assault* by Harry Mulisch, *Hoffman's Hunger* by Leon de Winter and *The Diary of a Young Girl* by Anne Frank. A conspicuous author amongst a more recent generation Jewish writers in the Dutch literary circuit, is prominent author Arnon Grunberg, who has also written novels in a direct response to the atrocity of the Holocaust such as *Blue Mondays* (1994), but has also written stories on Jewish culture, such as *The Jewish Messiah* (2004). He is also famous for ironic novels featuring characters with recognisable Jewish traits, for example the schlemiel in *Silent Extras* (1997) and has depicted of the experience of a Dutch Jew living in a broken post 9-11 world in his dark, best-known work *Tirza* (2006), which has been adapted into a movie.

All aforementioned novels are English translations for sale on the commercial American website *Amazon.com*. Simultaneously, commercial Dutch websites such as *Bol.com* also offer Dutch translations of Jewish-American works: nowadays, one can find almost all of Saul Bellow's, Bernard Malamud's and Philip Roth's works, and even some recent, less canonical works such as Thane Rosenbaum's *Second Hand Smoke* (1999), Dara Horn's *The World to Come* (2006) and Binnie Kirshenbaum's *The Scenic Route* (2009) in Dutch.

Although it might seem as if there is a great commercial interest in Jewish literature, one has to take into account that thorough acquaintance with the works of major writers such as Roth is only relative compared to ST-culture. Furthermore, there is no solid evidence for an interaction between the traditions on the ground of Jewish stereotypes. Yet the existence of the translations suggests that Dutch and American tradition have something in common; they share an interest in the Jewish culture. As a result, the translator can assume that general stereotypes about Jews that are frequently applied in both literary traditions are equally understandable to the ST-reader and the TT-reader and therefore have a high translatability into Dutch.

2.3.3. Language and Culture: Jewish Stereotypes and Amsterdam

In most Jewish-American stories, Brooklyn, New York is seen as the stereotypical home of a

large Jewish community. In Holland, the Dutch capital Amsterdam has an equally strong association with Jews: the city is home to the Portuguese synagogue, the Anne Frank house, and football club Ajax, of which the supporters are called and call themselves, 'Jews'.

In terms of language, socialist Megan Raschig notes that the local dialect of Amsterdam, the *mokum-dialect*, contains "a significant number of Yiddish words" (par 1) in addition to the corrupted words which have entered the national dictionaries, such as "koosjer" (kosher), "bajes" (jail: from the Yiddish word "bajit", meaning house), "mazzel" (mazzel tov), and many more. In addition, she establishes great similarities in "common phrasing" and "pronunciation" (par 1), such as the substitution of the common 's' for the 'sh'-sound. She explains that through assimilation and intense linguistic contact between the Dutch and Yiddish-speaking immigrants, *Koosjer Dutch* (kosher Dutch) has become an integral, yet mostly unnoticed part of Dutch language and especially Amsterdam culture. To illustrate this point, she notes that when a man calls out "de mazzel" (see you later) to his friend on the street, no Amsterdam citizen will think again an come to the conclusion: he must be Jewish (par 3).

2.3.4. The Amsterdam Paradox: Familiarity Moving Towards Denotation

Raschig illustrates that being called out for a Jew in Dutch has a tainted, but not necessarily an (anti-)Semitic connotation. She gives the account of a former schoolteacher overhearing his "*allochtone* [Allochtoon is an official term to designate a person with at least one parent born outside of the Netherlands. In general use it tends to signify people of non-Western origin. It stands in contrast to 'autochtoon', one with both parents born in the Netherlands] students calling each other 'Dirty Jews'" (par 25). She does not ascribe this to anti-Semitism, but rather to "a lack of knowledge" that being Jewish is considered normal in Amsterdam (par 25). A similar principle goes for the nickname of the Ajax supporters, which features as an iconic stereotype regardless of their largely non-Jewish background, and they take pride in some of their club songs, such as "Wie niet springt die is geen jood" (If you don't jump you're not a Jew) and

"Superjoden" (Super Jews) ("Ajax Songs").

This loss of the anti-Semitic connotation of the word Jew, the over-familiarity with Yiddish words in the Amsterdam dialect and the inherency of Yiddish words in the national Dutch vocabulary seem to argue a high translatability of Jewish stereotypes, especially the ones related to language. However, it is relevant to take into account that the Dutch version of these stereotypes might not be equivalent to the American overt Jewish connotation.

Chapter 3
Combining Frameworks:
A Practical Approach to Translating Ironically Used Stereotypes in New Yiddishist Literature

> At various levels, and loosely following Koller (1979: 187-91, 1989: 100-4), equivalence is commonly established on the basis that the ST and TT words supposedly refer to the same thing in the real world, i.e. on the basis of their *referential* or *denotative equivalence* [and] the ST and TT words triggering the same or similar associations in the minds of native speakers of the two languages, i.e. their *connotative equivalence*.
>
> *"Equivalence", Dorothy Kenny*

Koller's theory on denotative and connotative equivalence can explicate the main pitfall in translating ironically used stereotypes: a connotative equivalent in the TL is required to transfer the denotative equivalent of a real cultural phenomenon found in the ST-culture. Invalidated stereotypes are ST-culture-bound phenomena and their textual manifestations are equally bound to the interpretation of the units in the ST-reader's culture, which might be different or unfamiliar to the TT-reader of another culture. In order to translate ironically used stereotypes in New Yiddishist literature into Dutch, the translator has to distil the denotative and connotative meaning of both the CC and IC in the ST as two separate entities to find the denotative and connotative equivalents in Dutch.

3.1. Analysing the Cultural Component

As has been mentioned in chapter 2.1.1, the CC consists of the textual manifestations of stereotypes and the fixed cultural perceptions behind them. As a consequence, the connotative meaning of the CC in the ST is not only dependent on intra-textual and linguistic factors, but also on the specific extra-textual prejudices involved in the creation of the conveyed stereotype.

The analysis of the cultural component includes two phases. The first phase consists of establishing the denotative meaning of the CC as a stereotype and the layers of connotative meaning of it as a textual unit referring to a stereotypical phenomenon in the ST-culture. The

seconds phase has the purpose of uncovering the source of the additional connotative meaning of the CC-unit in the extra-textual context of the ST by exposing the fixed cultural perception involved in the creation of the stereotype, in preparation of whether or not the TT-reader is likely to share and/or recognise these perceptions.

The first phase can be deducted by applying Aixelá's categories of the connotative meaning in the form of proper nouns and common expressions in relation to their denotative meaning, by posing the following question:

[1] Does the CC-unit consist of (i) a stereotypical proper noun or name, or (ii) a stereotypical object/ habit/ tradition/ opinion/etc, and in case of the latter manifest in an (x) explicit, or (y) implicit CC-unit?

A CC-unit that consists of situation (i) could either be conventional or loaded. A conventional name is used to stereotypically and explicitly label a person or institute Jewish, American or non-Jewish in general. Kirshenbaum widely applies this CC-unit in *An AImost Perfect Moment* by naming her characters "Rabbi Gold" (8) to indicate he is an Americanised Jew through the clash between a religious title and American surname "Miriam Kessler" (1) to indicate it concerns a Jewish character, and "Angela Sabatini" (9) to indicate it concerns a Catholic character. Conventional proper nouns do not have an ironic component, but most are only used to label the character's descent in order to emphasise the stereotype. Loaded proper nouns have an (additional) implicit connotation based on extra-textual prejudices. Instances of these are also frequently found in *An AImost Perfect Moment*, such as "the Havarah Movement" (8) that apart from indicating it concerns a Jewish movement, has a negative connotation of secularism, or "Brooklyn" as opposed to "New England" (8) to refer to the stereotypical homes to American Jews and American Protestants. Other examples of loaded proper nouns are book titles, such as Hamburger's "The End of Anti-Semitism" (211).

CC-units of situation (ii) include explicit stereotypical objects, habits, traditions, opinions of (American) Jews, Americans or non-Jews in general. A good example of an explicit CC-unit of this kind can be found in Hamburger's "The End of Anti-Semitism". Protagonist Alan explicitly refers to a stereotypical Jewish object and tradition when he speaks of the "heavy diamond-studded gold star" hanging from his classmate's neck, which he reckons to be a "bar mitzvah present" of his father (211). The line following that remark, "All the boys in my grade had them, except me because my father felt it was inappropriate for a boy to wear jewelry" (211), is an example of a stereotypical opinion of a firm traditional Jew (situation 1 (ii)(x)). An example of an implicit CC-unit in the form of situation (ii) can be found in Kirshenbaum's *An AImost Perfect Moment*. Even though the Jewish women featured in the story are very superstitious and do not want anything to do with Christian saints, one of the Jewish characters (Judy Weinstein) accidently refers to the Christian Virgin Mary in the form of an actress played the role of Virgin Mary in the movie *Jesus of Nazareth* (1977) ("Olivia Hussey"): "She even looks like that actress, Olivia Whatshername." / "Olivia Newton-John? She looks nothing like Olivia Newton-John." / "No. No. Not that Olivia. The other one. From Romeo and Juliet. The one who was Juliet in the movie. Olivia Whatshername" (6) (situation 1 (ii)(y)). The CC-unit (Olivia Hussey) which is a stereotypical reference to Virgin Mary, which is stereotypically not referred to by the Jewish women, is not present in the text, but depends on the reader's situational knowledge.

The first question only establishes the denotative and connotative meaning of the CC-unit, but not the circumstances under which they gain that meaning. Considering the notions that stereotypes mean different things to different groups of people (see chapter 1.4) and measure "us" against the "Other" (see section 2.1.1.), the fixed cultural perceptions belonging to the respective "us" and "Other" make up the required knowledge to completely understand both he denotative and connotative meaning of the CC-unit. Consequently, identifying the stereotyping and stereotyped group of the stereotype conveyed by the CC-unit will determine those fixed perceptions. This can be done through posing the following question:

[2] Does the CC-unit convey (a) a stereotype that American Jews have of other American Jews, or (b) a stereotype that Americans have of (American) Jews, or (c) a stereotype American Jews have of Americans or other non-Jews?

A CC-unit conforming to option (a) conveys a stereotype that mocks a group which Christie Davies describes as the insiders (see chapter 1.4). The stereotyping and stereotyped group could consist of any group of Jews, and the mocking draws on Prell's distinctions made on the grounds of social position, politics, culture and religion (see chapter 1.4). A good example of a stereotype amongst Jews is Hamburger's protagonist's remark on his classmate's "heavy diamond-studded gold star" (situation 1 (ii) 2 (a) – based on grounds of a (non-)Americanised lifestyle).

A CC-unit in the form of category (b) conveys a stereotype that mocks a group of respective outsiders in the form of (American) Jews. The stereotyping group consists of the Americans and attributes general stereotypes. These can be connected to what Prell describes as either old stereotypes that are based on their pre-American existence in Eastern Europe, or some rooted in augmented ideas about the Jewish experience in America (see chapter 1.4). A frequently applied example of this which is used in many New Yiddishist novels is the reference to Brooklyn (situation 1 (i) 2 (b) – stereotype about the Jewish experience in the US). Another concrete example can be found in Adam Wilson's *Flatscreen*, when one of the Jews displays the ultimate greediness of trying to make money on Thanksgiving Day by betting on the team he supports, based on the old stereotype of the money-obsessed Jew: " 'You bet against the Pats?' Dad said. 'Gotta go where the money is, my friend'" (177) (situation 1 (ii)(x) 2 (b) –stereotype of the money-obsessed Jew).

A CC-unit in the form of situation (c) conveys a stereotype in which Americans or non-Jews are the mocked subject, and consequently the Jews are the insiders and the Americans or non-Jews the respective outsiders (see chapter 1.4). As a result of the indirect mocking of the

outsiders, this category contains all general notions about (American) materialism, consumerism, other religion's peculiarities and ignorance of Jewish culture. Again, Wilson's protagonist's explicit stereotyping of his father and his friend Mark, is actually the mocking of the decadent American: "But Dad and Mark were poker buds, old pals, the kind of new-money Jews who posed on sailboats and coughed cigar smoke just to prove that in post-ethnic America, everyone had the right to act like a WASP" (176). Another example can be found in Kirshenbaum's *An AImost Perfect Moment*, when she describes the corruptness of the Catholic Church through the eyes of Valentine and her friends, when they are observing Catholics in front of a church: "[They] watched the righteous pin dollar bills to the purple satin gown. 'Catholics are so weird,' Leah Sholnik noted…" (9, 10).

3.2. Analysing the Ironic Component

As irony is a literary phenomenon, this component is only analysed in terms of connotative meaning in relation to the CC. The IC conveys yet another additional connotative meaning to the previously discussed stereotypes: as the connotative meaning of the CC is linguistically determined and culture-bound, the connotative meaning of the IC is stylistically determined and text-bound. However, the meaning of the IC is intricately connected with the meaning of the CC and is therefore always needs to be discussed in relation to the CC. The analysis of the IC also consists of two phases: firstly, the IC-unit is determined in respect to the CC and analysed as an individual stylistic IC-unit, and secondly, the required knowledge to recognise the irony is established, again in preparation of whether or not the TT-reader is likely to sense this ironic connotation.

First, the translator categorises irony as a stylistic IC-unit by posing the following question based on Colebrook's definitions of irony:

[3] Is the irony (i) verbal and result into an explicit, textual IC-unit, or (ii) situational and result into an implicit, non-textual IC-unit?

When the irony conforms to option (i), it manifests on the diegetic level in a communication situation where the implied author and implied reader collide with the actual author and reader. The irony is conveyed through linguistic markers, an explicit IC-unit, in the form of words or punctuation marks and thus explicitly present in the ST: a form with which the speaker intends to be ironic. Irony in the form of option (ii) gets its meaning through the extra-diegetic level, when the implied author and implied reader are not in correspondence with the real author and reader. There are no linguistic markers in the text and the irony thus remains implicit as a result of unintended irony of the speaker: it is the result of an interaction between text and reader.

An interesting illustration of both verbal as well as situational irony can be found in Hamburger's "The End of Anti-Semitism", in the form of the following remark of the protagonist: "But how was I supposed to succeed at Mrs. Taborsky's peculiar assignments, which she explained were not about traditional learning? (What was wrong with traditional learning?)" (209). The CC in this fragment consists of a tension between Mrs. Taborsky's innovative, Americanised methods of teaching and the protagonist's traditional upbringing (CC situation 1 (ii)(x) 2 (a)). The first sentence hints at the protagonist's disapproval of that Americanism by the use of "peculiar", which is a linguistic marker and a form of verbal irony resulting in an explicit IC-unit (IC situation 3 (i)). The part between brackets is a form of situational irony, as later on the story the reader discovers that the protagonist does not fit in with the conventional values of the Jewish community himself, and he thus has a different idea of "traditionalism" (IC situation 3 (ii)). The IC-unit is thus implicit, as the narrator does not intend to be ironic, but implicitly present in the tone of the sentence: "What was wrong with traditional learning?"

After establishing whether the IC-unit is manifested in a textual or non-textual element in the ST, the contributing factors to the ironic effect need to be established:

[4] Is the irony (a) common, or (b) nonce, and in case of (b), is it caused by the reader's knowledge distilled from (x) the intra-textual context, or (y) the extra-textual context?

In the first example ("peculiar") the irony is common (IC situation 3 (i), 4 (a), and in the second example ("What was wrong with traditional learning?") the irony is nonce. The ironic effect is established by the intra-textual context: later on in the story, the reader learns that the protagonist is homosexual and neither his classmates, nor is mother is very acceptant of that fact and are in that sense traditional while he is not (IC situation 3 (ii) 4 (a)(x)). The "Olivia Whatshername" issue in Kirshenbaum's *An AImost Perfect Moment*, is an instance of nonce irony determined by the extra-textual context, because the irony of a superstitious Jewish women not being aware of referring to a Christian saint can only be understood with sufficient situational knowledge of the career of Olivia Hussey (IC situation 3 (ii) 4 (b)(y)).

3.3. Possible Scenarios

After distilling the denotative and complete connotative meaning of the CC-unit and IC-unit from the corresponding textual units in the ST, the translator can determine whether either of the components will present problems when trying to find their connotative and denotative equivalents in the TT. Whether or not the TT-reader is able to recognise a stereotype and sense its ironic intention depends on the explicitness of both components in the text as discussed in question 1 and 3 of 3.1 and 3.2 and equally on the difference between the required knowledge of ST-reader deducted from question 2 and question 4 in section 3.1 and 3.2 and the expected knowledge of the TT-reader described in chapter 2.3. In an abstract sense, this results into four possible textual scenarios and four possible scenarios of the relation between the required and expected knowledge.

3.3.1. Textual Scenarios

The translator can detect four possible scenarios in relation to the textual presence of both components:

(A) Both the CC-unit and the IC-unit are explicit, for example:

"**Their piety was pretty much limited to** (**IC**) temple on the High Holidays (CC 1), the Hadassah sisterhood (CC 2), and for the kids there was Jewish Youth Group led by Rabbi Gold (conventional proper noun), a youngish rabbi from the Havarah movement (CC 3), which was mostly about commitment to social justice." (Kirsenbaum 8).

[CC 1: 1(ii)(x) 2(a) / CC 2 and 3: 1(i) 2(a) / IC: 3(i) 4(a)]

(B) The CC-unit is explicit, but the IC-unit is implicit, for example:

"**Because this is the kind of thing** that can lead to another **Holocaust** (**IC 2**) (CC)" (Hamburger 212).

[CC: 1 (ii)(x), 2 (a) / IC 1: 3 (ii), 4 (b)(x) /IC 2: 3(ii), 4 (b)(y)]

(C) The CC-unit is implicit, but the IC-unit is explicit, for example:

"'And I'm just thankful for everything,' Judy said. 'With all that's going on in the world these days, in the Middle East, and Iraq.' … **And what about Israel – our own people** …" (Wilson 179).

[CC-unit: 1 (ii), 2 (a) / IC-unit: 3 (i), 4 (b)(x)]

(D) Both the CC-unit and the IC-unit are implicit, for example:

"'**She even looks like that actress, Olivia Whatshername.' / 'Olivia Newton-John? She looks nothing like Olivia Newton-John.' / 'No. No. Not that Olivia. The other one. From Romeo and Juliet. The one who was Juliet in the movie. Olivia Whatshername**'" (Kirshenbaum 6).

[CC-unit: 1 (ii)(y), 2 (a) / IC-unit: 3 (ii), 4 (b)(y)]

3.3.2. Extra-textual Scenarios

The abovementioned scenarios are the ST situations regardless of the translation context. They contribute to the translation context when they are matched to the possible scenarios relating to required (ST-reader's) and expected (TT-reader's) intra- and extra-textual knowledge. These categories can be subdivided into personal knowledge of the characters and the author, situational knowledge of the story and setting and cultural knowledge of the Jewish(-American) experience acquired on intra- or extra-textual level (Barbe 149). Regarding the relation between required and expected knowledge, there are four possible scenarios:

(1) The required knowledge of the CC and IC of the ST-reader is identical to the expected knowledge of the TT-reader.

(2) The required knowledge of the CC of the ST-reader is identical to the expected knowledge of the TT-reader, but the required knowledge of the IC of the ST-reader is not identical to the expected knowledge of the TT-reader.

(3) The required knowledge of the CC of the ST-reader is not identical to the expected knowledge of the TT-reader, but the required knowledge of the IC of the ST-reader is identical to the expected knowledge of the TT-reader.

(4) The required knowledge of the CC and IC of the ST-reader is not identical to the expected knowledge of the TT-reader.

A combination of the abovementioned scenarios determine whether or not a CC-unit or IC-unit results into a translation problem. When the required knowledge of either of the components consists of additional extra-textual elements, and either or both of the components has/have a different degree of familiarity between the ST-reader and the TT-reader (scenario (2), (3), (4)) , any textual scenario can result into a translation problem. In case of the "Hadassah sisterhood" for example, the reader requires extra-textual cultural knowledge of the movement's secular connotation. As it is a stereotype of situation 2(a), the expected knowledge arguably does not match the required knowledge, which is why the loaded proper name results into a

translation problem. The same goes for the example of scenario (D), where the required knowledge consists of the situational knowledge of which Olivia is referred to and what ironic connotation is behind the character not being aware of this reference, which results into a translation problem on the level of both the CC and IC.

If the required knowledge can be distilled from intra-textual elements, it always results into situation (1). If the TT-reader would not know Hamburger – as a new Yiddishist writer – is criticising the JAP-generation in case of scenario (B), he might miss the ironic intention behind the dramatic, childish phrasing of Mark. However, as the intra-textual elements in the text later on ("When Mark looked up from his paper, the entire class burst into applause. I joined in too, but only because I didn't want anyone to think I was a self-hating Jew" (212)) make this ironic intention explicit, the required knowledge to understand it is no longer extra-textual. The CC-unit in the example of scenario (C) has an explicit ironic connotation through the following IC-unit ("And what about Israel – our own people…"). Through this intra-textual knowledge, the TT-reader will commend over enough knowledge to realise Americanised Judy is stereotypically leaving out the Jews (her own people) by emphasising on the war on terror in Iraq as a result of 9/11. Something similar happens to the example of scenario (A), where the negative connotations of "temple on the High Holidays" is already present in the IC-unit ("Their piety was pretty much limited to") and the Havarah movement is explained by a relative clause ("which was mostly about commitment to social justice").

3.4. Matching Strategies

With the aim to transfer the complete denotative and connotative meaning of ironically used stereotypes in New Yiddishist literature into Dutch, the overall approach consists of the conservation of both the CC and the IC. However, the notion of denotative equivalence and connotative equivalence in combination with the scenarios discussed in the section above, present the translator with a difficulty in the definition of conservation. Conserving units does

not guarantee conserving their connotation when the components are implicit and the required knowledge and expected knowledge are not identical. Therefore, different situations require different approaches, resulting in a list of existing strategies, applied in a specific manner.

3.4.1. CC-Strategies

Combining the four scenarios to Aixelá's strategies, results into four sets of CC strategies:

[1] The CC-unit is explicit and the required knowledge and expected knowledge are identical, thus the CC-unit can be conserved.

In case of stereotypical proper nouns, Aixelá's strategies repetition, orthographic adaptation and linguistic translation can be applied, whereas with stereotypical expressions only linguistic translation is an option. The choice for conservation is determined by the position of the CC-unit in the TT-culture and depends on the TL tolerance of a unit. A CC-unit like "bar mitzvah" [1(ii)(x)], for example, is already known under the linguistic translation "bar mitswa", which is therefore the preferable translation. A CC-unit like the "Steve" or "Angela Sabatini" might be considered "non-native" to the TL, but as its associations are clear from either intra-textual information or extra-textual associations, they can be conserved through repetition. In only some of the cases, orthographic adaptation can be preferred, for example with the name "Taborksy", which would in Dutch more commonly be transcribed as "Taborski" (following from other Russian-sounding names such as Leon Trotski and Boris Beresovski).

[2] The CC-unit is explicit, but the required knowledge and expected knowledge are not identical, thus the CC-unit has to be substituted.

In case of a stereotypical proper noun the strategy synonymy is a possibility in addition to naturalisation, limited universalisation, absolute universalisation, and deletion and autonomous creation, whereas for stereotypical expressions synonymy is not an option.

The loaded proper noun of the example of scenario (A) (the Hadassah sisterhood) does not exist in the TL, nor has a visible secular connotation in the TT-culture. Therefore, the strategy of substitution is applied. The choice which strategy is most suitable for this particular CC-unit, will be discussed by considering the cons and pros of different possible translation strategies:

Strategy	*Translation*	*Commentary*
Synonymy	hun loyaliteit aan Temple Israel	This solution covers the complete denotative meaning, but is equally unfamiliar to the TT-reader.
Naturalisation	hun loyaliteit aan de WIZO	The WIZO is a Dutch movement of Jewish women that is dedicated to the improvement of the conditions of women in Israel/Palestine. This solution changes the denotative meaning of the CC and cannot be a solution here, as the story is set in Brooklyn, New York.
Limited universalisation	hun loyaliteit aan de nationale Zionistische vrouwenbeweging	This approach changes the CC-unit, but not its connotative meaning, because it describes the essence of the Hadassah Sisterhood by using a description of the Zionist women movement in the US.
Absolute universalisation	hun loyaliteit aan een nationale Joodse vrouwenbeweging	This option (a national, Jewish women movement) conserves most of the denotative meaning of the CC, but loses the connotative meaning of Zionism.
Deletion and autonomous creation	hun trouwe bezoekjes aan de koosjere bakker	With a translation in the form of a new stereotype (their loyal visits to the kosher bakery), the required and expected knowledge is identical even through it is set in the ST-culture. The connotative stays intact, yet the denotative meaning is changed thoroughly.

The option of limited universalisation comes closest to conserving both the denotative and connotative meaning of the CC-unit in the ST, and is – in case of conserving this CC-unit – the preferable strategy.

[3] The CC-unit is implicit, but the required knowledge and expected knowledge are identical, thus the CC-unit can be kept implicit.

In case of both stereotypical proper nouns and stereotypical expressions, the CC-unit can be kept implicit. An example of this situation can be found in a scene of Adam Wilson's *Flatscreen*. The protagonist makes a joke about circumcision: "'My hot dog's getting soggy.' / 'That's because it's not kosher,' I said" (158), which is an explicit CC-unit in the form of the general stereotype that hot dogs are not kosher in Jewish dietary laws [CC 1 (ii)(x) 2 (b)]. Nevertheless, it also contains an implicit CC-unit about the Jewish circumcision-tradition and plays on the general stereotype that all Jews are circumcised [CC 1 (ii)(y) 2 (b)]. However this second CC-unit makes up the ambiguous connotations of "hot dog", "soggy" and "kosher" which are not explicitly present in the text, the TT-reader's extra-textual knowledge of both the stereotype of the Jewish dietary law and the circumcision, plus some intra-textual references to the stereotype prior to this remark, this stereotype does not have to be made explicit. Therefore the element can be translated with the conservation of the SL-idiosyncrasy (based on Barbe's strategy): "'Mijn worstje wordt er helemaal zompig van.' / 'Dat komt omdat ie niet koosjer is,' zei ik."

[4] The CC-unit is implicit and the required knowledge and expected knowledge are not identical, thus the CC-unit has to be conserved and made explicit or substituted and made explicit.

Both stereotypical proper nouns and stereotypical expressions can either be conserved with the addition of a gloss or substituted. This is the case with the "Olivia Whatshername" fragment. Whereas the entire CC-unit is implicit, the TT-reader will not pick up on the stereotype that Judy

is (not) naming the other blockbuster Olivia Hussey played in. In terms of conservation, there are two possible strategies to make that knowledge explicit:

Strategy	*Translation*	*Commentary*
Extra-textual gloss	Nee, nee. Niet dié Olivia. Die andere. Van Romeo en Juliet[1]. [1]Olivia Hussey, die naast de rol van Juliet ook de rol van Maria in *Jesus of Nazareth* vertolkte	By translating the fragment denotatively and inserting a footnote/endnote, the TT-reader is made aware of the implicit connotative meaning. However, this option interrupts the story.
Intra-textual gloss	Nee, nee. Niet dié Olivia. Die maagdelijke schoonheid. Van Romeo en Juliet	Regarding that the actual name of the actress cannot be mentioned as it comes back later in the text as "Olivia Whatshername", referring to the role of Olivia Hussey as Virgin Mary (literal translation: that virginal beauty) is a way that the texts hints at a possible connotative connection between Virgin Mary and Olivia Hussey. However, this does not make the stereotype explicit.

There is no actress during the time the story is set that has also played in a mayor blockbuster such as Romeo and Juliet and also featured in a movie on Jesus' life, making substitution of the CC-unit impossible with regard to the context. However, in case of this example, it can be taken into account that it is unlikely that the average contemporary ST-reader will not commend over sufficient situational knowledge either. Therefore, the translator can arguably get away with leaving the CC-unit implicit through conservation of the SL-idiosyncrasy: "'Nee, nee. Niet dié Olivia. Die andere. Van Romeo en Juliet'."

3.4.2. IC Strategies

Combining the four scenarios to Barbe's strategies, results into four sets of IC strategies:

[1] The IC-unit is explicit and the required knowledge and expected knowledge are identical, thus the IC-unit can be conserved.

The example of verbal irony of scenario one, resulting in "Their piety was pretty much limited to …" (IC-unit 3 (i) 4 (a)), could thus be translated with the reproduction of the same irony or displacement of the same irony: "Hun vroomheid uitte zich vrijwel alleen maar in…" versus "Hun 'vroomheid' bestond uit…". Both of these options convey the same connotative meaning of the IC-unit in the ST, namely that their piety was restricted to the highly necessary with Judaism associated activities and are both equally suitable. However, as the word "piety" is already mocked by the intra-textual information "was pretty much limited", the first option stays closer to the emphasis of the ST.

[2] The IC-unit is explicit, but the required knowledge and expected knowledge are not identical, thus the IC-unit has to be substituted.

The narrator in Wilson's *Flatscreen* uses many instances of verbal irony to mock the his father's Americanised ways, but the description of his huge house, creates a translation problem: "as if the stork – confused by Dad's Sudbury Palace – had screwed up, dropped Aryan babies on the doorstep." (177) [CC: 1 (ii)(x), 2 (c) / IC: 3 (i), 4 (b)]. The image of a "Sudbury palace" has no connotative equivalent in Dutch, and repetition of this irony would require knowledge of the connotative meaning of a Jew having a huge house in Sudbury, which is not present in the TT-culture. Therefore, the SL-image has to be substituted for a suitable TL-image: "Alsof de ooievaar – helemaal van zijn stuk gebracht door Paps Sudbury Palace [IC 12] –een flater had begaan en [IC 13] een paar Arische baby's [CC 24] voor de deur had achtergelaten."

[3] The IC-unit is implicit, but the required knowledge and expected knowledge are identical, thus the IC-unit can be kept implicit.

A good example of this situation is the textual fragment from Hamburger's "The End of Anti-Semitism": "That's why when I grow up I want to be a lawyer and work for the end of anti-Semitism, so that nothing like what happened to me can ever happen again. Because this is the kind of thing that can lead to another Holocaust" [IC-unit: 3 (ii), 4 (b)(x)]. Because the intra-textual elements make the ironic connotation of Mark's story clear, the original phrasing (limited vocabulary and simple grammatical constructions) can be conserved through the strategy of conservation of the SL-idiosyncrasy: "Daarom wil ik later als ik groot ben advocaat worden en voor de val van het antisemitisme strijden. Want dit is precies het soort iets dat tot de volgende Holocaust kan leiden."

[4] The IC-unit is implicit and the required knowledge and expected knowledge are not identical, thus the IC-unit has to be made explicit.

Following from the previous fragment of "The End of Anti-Semitism", the use of the word "Holocaust" [IC-unit: 3 (ii), 4 (b)(y)] contains an extra-textual connotation: whereas the insiders are sensitive to the connotation of the entomology of the word Holocaust as a "holy sacrifice", they prefer the use of the Hebrew word "Shoah". The fact that Mark employs the words Holocaust is ironic, as he is pretending that he knows all about anti-Semitism. This connotation is lost with the conservation of the word Holocaust as it is now, thus the IC-unit has to be made more explicit, through:

Strategy	Translation	Commentary
Addition of (an) irony marker(s)	Want dit is precies het soort iets dat tot de volgende holocoust kan leiden.	Writing the Holocaust without a capital and with a wrong vowel, emphasises the fact that Mark does not know what he is talking about.
Addition of	Want dit is precies het soort iets	By inserting a comment that suits the

description	dat tot de volgende Holocaust kan leiden. (Dat woord alleen al!)	narrator's text – as in this text the narrator frequently uses remarks between brackets to show his disapproval, "(Dat woord alleen al!)" is an example of a comment that suits his overall use of language – the emphasis is drawn to the ironic connotation of the word Holocaust in this context.

As the addition of the irony markers point more strongly at Mark's ignorance of the word Holocaust, whereas the addition of a description points at the narrator's disapproval of that word, the addition of irony markers is in this case the preferred strategy.

In the following three chapters, the framework presented in this chapter (appendix 1) will be used in the practical approach to the analysis and translation of ironically used stereotypes in three short fragments of three source texts belonging to the New Yiddishist genre (appendix 2, 3, 4) in order to further explore the practical workings of this theoretical framework.

Chapter 4
Translating Aaron Hamburger's "The End of Anti-Semitism"

For some of us, religion envy may be a symptom of a consumer society in which almost every product can be customized to fit each customer's specific tastes. "Would you like your sandwich on whole wheat, foccacia, rye, white, country Tuscan, country Tuscan whole wheat, or country Tuscan whole wheat low-carb?" "Would you like your religion belief-centered, practice-centered, monotheistic, pantheistic, ritual-heavy, or ritual-lite?"

"My Crush on Catholicism", Aaron Hamburger

Aaron Hamburger was born in 1973 in Detroit, Michigan. He is the author of the short story collection *The View from Stalin's Head* (2004), which won him the Rome prize by the American Academy of Arts and Letters, and the novel *Faith for Beginners* (2005). Several of his other short works have been published in *Poets & Writers*, *Tin House*, *Details*, *Out*, *Time Out New York* and the *Forward*. In addition, he has won a couple of fellowships and became first in the David J. Dornstein Contest for Young Jewish Writers. ("About the Editor & Contributors" 300-301)

4.1. On Being and Not Being Accepted

Regardless of the fact that Hamburger's books have been published in the post 9/11 era, there are other grounds on which he can be connected to the New Yiddishist movement: his contemporary ideology and notions on Jewish identity are very apparent from his comments on Judaism, as can be read in his posts on the website *Jewcy*.

In "Scrap the Mechitza", Hamburger argues against the Orthodox practice to separate men and women during synagogue service, because it is based on an outmoded idea of gender: "Supposedly, a mechitza creates a sacred space by separating the sexes. The trouble is, sex is not an either/or proposition. In fact, today we understand that gender and sexuality exist in a range of fuzzy shades that sometimes bleed into each other. It's a paradigm far more complex than the Talmudic scholars who created the mechitza ever imagined" (par 1). Hamburger explains that the purposes of the mechitza – namely to prevent distraction, the stimulation of feeling comfortable

and the reaffirmation of natural order of Adam and Eve – are no longer achievable, by humorously posing the sincere question how a homosexual, like himself, would be seated during service:

> As a gay man, I never know where to sit. Seating me with a bunch of men is like locking Jackie Gleason in a delicatessen, as the old Jackie Mason joke goes. But if I were to sit with women, my own beauty might distract everyone around me. I could sit in a section composed solely of gay men, but then we'd all distract each other. To be safe, I'd have to sit in a room with only one other person, a lesbian. (par 1)

By invalidating the purposes of separation, Hamburger's underlying message is not that Judaism is old-fashioned, but rather that "separation is in itself inherently unequal" (par 2) and therefore does not suit a contemporary generation that is very sensitive to being different. Indirectly, it suggests authentic Jewishness does not mean conforming to traditional values, but finding the traditional in contemporary values.

In "My Crush on Catholicism", Hamburger amusingly comments on his alleged envy of the Catholic faith by contrasting the obstinate features of Judaism to Catholicism. However, discussing 'the Other's faith' with his Catholic friend actually leads him to the conclusion Catholicism is equally dogmatic, though on different occasions. Hamburger's own open-mindedness becomes clear when he concludes:

> If we must accept the notion that different faiths are indeed fundamentally different, where does that leave those of us who'd like to promote interfaith understanding, particularly now, when we're so frightened of people who passionately believe things that are antithetical to our own belief systems? A false understanding of how other religions work is just as bad as no understanding. (par 3)

Hamburger's rejection of prejudice and stereotypes – misunderstanding of the Other through overgeneralization – and encouragement for understanding instead of fearing the Other in our times make him essentially a writer for the freedom to be different. Difference will always persist, and although it should not, the persistence of discrimination against difference comes with it. His message is an echo of the New Yiddishists' feeling of belonging to an inescapable identity: regardless of how they pose to conform to collective notions of identity, individual peculiarities will make them inherently different.

4.2. "The End of Anti-Semitism"

"The End of Anti-Semitism" is set during the 1980s ("Introduction" xxi) at a Jewish, private middle school in Hamburger's home city Detroit. The story presses on the persistence of discrimination problems even amongst Jews in the age when anti-Semitism is becoming less apparent.

The story follows the narrator and protagonist, anti-hero Alan, who is very self-conscious about his inherent Otherness, not because he is Jewish, but because of his homosexual proclivity. His traditional family however, is pretending not to be aware of this. When he writes a story about a prince being rescued by a scribe, all his mother remarks is that she is "impressed with [his] lack of grammar mistakes" and prevents him from showing it to his father, as according to her: "'He doesn't really know about those things'"(210). His sister is also unsupportive, as she notes: "Isn't it a bit…? I don't know, but do you think other guys will write things like this?" (211). His father seems bordering to homophobia, as he does not let Alan wear jewellery like his classmates, because he "felt it was inappropriate for a boy to wear jewelry" (211). Even Mrs. Taborsky, who pretends to promote expressive writing exercises, continuously presses that Alan needs to "let out the real [him]" (209), however, she already seems to have a set image of that 'real him' not being a homosexual.

Alan is in love with the school's bully, Mark, who turns out to be homosexual too, and gets into a secret relationship with him. The story is catalysed by Mark winning the school writing competition for his short story called "The End of Anti-Semitism": an account of how he was once called out for a 'Jew' by an uneducated bus driver. He therefore moves to a private Jewish school, where he can be who he is – a Jew – and notes "that at least [t]here, nothing like this can ever happen to [him] again." Nevertheless, he would still be discriminated against if he was open about his sexual inclination. "The End of Anti-Semitism" illustrates the constraints of homosexuality in Jewish communities during the 1980s and simultaneously communicates Hamburger's message that separation does not solve discrimination problems, which is the great paradox of our times: in an age where women emancipation and racial equality has thrived, the fear for the Other has not diminished, but rather been displaced.

4.3. Translating "The End of Anti-Semitism"

Overall, "The End of Anti-Semitism" is a story about pretence and taboo; Alan's classmates are horrified by Mark's story about anti-Semitism, yet they are all guilty of laughing at Alan's homosexual traits. Alan's family is very traditional and therefore suppresses Alan's Otherness: no one explicitly supports Alan's struggle with his homosexuality, even though all the facts point in the direction that they are aware of it. This implicitness makes up a large part of the style of the story and manifests in many instances of situational irony: Alan's classmates do not know how pretentious they are and Alan himself is unconscious of the fact that although he abides by the rules of the English language and western story writing, he will never succeed at Mrs. Taborsky's "indefinite" literary responses, because he does not comply with the rules which are acceptable in Jewish-American society of both traditional and assimilated American Jews.

4.3.1. Analysis of the Cultural Component

[1] Does the CC-unit consist of (i) a stereotypical proper noun or name, or (ii) a stereotypical object/ habit/

tradition/ opinion/etc, and in case of the latter manifest in an (x) explicit, or (y) implicit CC unit?

The only CC-unit in the form of a conventional proper name (i) is the name "Taborsky", which signifies Mrs. Taborsky's Jewish descent and has no ironic component. Furthermore, there are loaded proper names in the form of titles that signify that Alan is still a child and that he has a bit of an effeminate taste in books (*Anne of the Green Gables* and *The Wind in the Willows*). These are CSI's, but not with regard to Jewish stereotypes and will therefore not be discussed as a CC-unit. The other title in the story, ("The End of Anti-Semitism" [CC 13]), is a loaded proper name in the form of a title.

The rest of the CC-units in this fragment concern stereotypical expressions (ii) with ironic components (which will be discussed in section 4.2.2). Some of the CC-units consist of explicit (x) stereotypical objects, such as the David Star hanging from Mark's neck ("I put my hand over my heart and touched the gold star hanging from my neck..." [CC 15] and "Mark glanced down at the heavy diamond-studded gold star around his neck" [CC 16]), stereotypical traditions ("...no doubt a bar mitzvah present from his father" [CC 17]) or a stereotypical way of talking (... he knew all the right movies to see and sports to watch and video games to play as well as the right things to say about them (like: "Sweet!" with the "s" pronounced as an "sh" ergo "Shweet!") [CC 24]).

The majority of the CC-units however, concern expressions of stereotypical opinions/ values, from the Americanised Mrs. Taborsky ("Here's an opportunity to be creative [CC 3] and attract a new partner to yourself for next time by letting out the real you" [CC 4]) and spoiled, over-assimilated Mark who plays the role of the victimised Jew in his story ("I didn't worry if the marshmellows were kosher or not" [CC 14], "I realized for the first time how different I was" [CC 19], "What was wrong with me that this woman had called me this name?" [CC 20] and "Because it is the kind of thing that can lead to another Holocaust" [CC 22]). In addition, Mark uses the stereotype of the uneducated American who is insensitive to anti-Semitic connotations

("My parents complained to the camp, which refunded our money and fired the bus driver, who turned out to be a poor single mother living in a trailer park or something of that nature, which was probably why she'd never met any Jews before" [CC 21]).

The fragment also contains stereotypes attributed by the narrator, through his silent resilience of the other character's stereotypical behaviour, such as Mrs. Taborsky's teaching methods ("But how was I supposed to succeed at Mrs. Taborsky's peculiar assignments, which she explained were not about traditional learning?" [CC 1], (What was wrong with traditional learning?) [CC 2]), and Mark's unauthentic story and his fellow classmates' equally pretentious behaviour ("I joined in too, but only because I didn't want them to think I was a self-hating Jew" [CC 23]). Although Alan displays a strong will to break free from convention, he adheres to literary conventions when he writes his story ("I spent hours on the loving descriptions of my fair prince's golden-brown locks of hair [CC 7], the silken sheets of his royal bedchamber [CC 8] as well as the salty winds whipping off the sea [CC 9] and spraying over the joyous faces of the prince and his beloved rescuer" [CC 10]), thinking he has finally found a way to baffle his teacher and get a good grade.

Apart from explicit stereotypical expressions, the fragment also contains implicit (y) references relating to Alan's parents' denial of his homosexuality ("I showed the final product to my mother, who said she was impressed by my lack of grammar mistakes" [CC 11], "I suggested showing it to my father, but the anxious look on my mother's face and the way she said: 'He doesn't really know about those things,' made me decide not to" [CC 12] and "All the boys in my grade had them exept me because my father felt it was inappropriate for a boy to wear jewelry" [CC 18]).

[2] Does the CC-unit convey (a) a stereotype that American Jews have of other American Jews, or (b) a stereotype that Americans have of (American) Jews, or (c) a stereotype American Jews have of Americans or other non-Jews?

Most of the stereotypes consist of (a) stereotypes that American Jews have of other American Jews and mainly draw on the tension between a traditional and Americanised lifestyle. This category concerns stereotypes about assimilated Jews who have taken over the American values of individualism, manifesting in Mrs. Taborsky's Americanised values and innovative teaching methods [CC 1, 3, 4], new stereotypes about the effeminate, spoiled, Jewish American Prince in the form of Mark [CC 14, 16, 17] and of new stereotypes in the form of the pretentious 'victimised' Jew as apposed to the so-called self-hating Jew [CC 13, 14, 19, 20, 22]. Alan's idea of a 'good story' is also based on stereotypical conventional words used in fairytales [CC 5, 6, 7, 8, 9, 10], which he associates with the Americanised standards his teacher uses in her assignments. The other part of the category is made up of stereotypes of the traditional Jew, consisting of references to the traditional, rule-based way of life, which Alan prefers as a school system [CC 2] and his parents' denial of homosexuality [CC 11, 12, 18].

There are only two instances of (b) stereotypes that Americans have of Jews: the stereotypical Jewish name Taborsky, and the David Star as a universal symbol for Judaism, which elicits the discrimination [CC 15]. Furthermore, there is also only one instance of (c) a stereotype that American Jews have of Americans, in which Mark notes how the truck driver who called him out for a Jew cannot help it, as uneducated Americans know nothing about anti-Semitism [CC 21].

4.3.2. Analysis of the Ironic Component

[3] Is the irony (i) verbal and result into an explicit, textual IC-unit, or (ii) situational and result into an implicit, non-textual IC-unit?

All instances of (i) verbal irony are the result of Alan's remarks on other character's artificial ways to express their Jewishness, for example: "**We had to waste several minutes of class time** [IC

14] listening to him read aloud from his **masterpiece**" [IC 15], and "Mark glanced down at **the heavy diamond-studded** [IC 18] gold star around his neck, **no doubt a bar mitzvah present from his father**" [IC 19].

Most of the IC-units however, are (ii) situational and result into implicit connotations. When Mrs. Taborsky encourages Alan to express himself more open ("'Here's an opportunity **to be creative** [IC 3] and attract a new partner to yourself for next time **by letting out the real you'**" [IC 4] and "'**Let yourself go! There's no such thing as right or wrong'**" [IC 5]) she unintentionally exposes him to ridicule and does not stand up for him when with regard to social acceptability, there is "a right or wrong". Whereas Mark's entire story has a strong ring of irony, there are several instances attached to CC-units that result into situational irony because of Mark's limited vocabulary and simple grammatical constructions ("I realized **for the first time** how different I was" [IC 21]), fake expressions of his Jewish identity ("I didn't worry if the marshmellows were **kosher** [IC 16] or not" and "**What was wrong with me** that this woman had called me this name?" [IC 22]).

Interestingly enough, there are also sentences with situational irony considering the narrator, who in the beginning of the story does not realise there is a difference between his idea of traditional and everyone else's idea ("**(What was wrong with traditional learning?)**" [IC 2]) and although he is trying to write something unconventional, chooses conventional words in his story ("**dashing**"[IC 6], "**evil** father" [IC 7], "my **fair prince's golden-brown locks of hair**" [IC 8], "**the silken sheets of his royal bedchamber**" [IC 9], "**the salty winds whipping off the sea**" [IC 10] "**his beloved rescuer**" [IC 11]).

Lastly, the denying expressions made by his mother, such as "[she] **said she was impressed by my lack of grammar mistakes**" [IC 12] and his father ("[he] **felt it was inappropriate** [IC 20] **for a boy to wear jewelry**), contribute to the implicit irony of them being aware of Alan's homosexuality.

[4] Is the irony (a) common, or (b) nonce, and in case of (b), is it caused by the reader's knowledge distilled from (x) the intra-textual context, or (y) the extra-textual context?

The (a) common forms of irony collide with the instances of verbal irony expressed by the narrator, thus IC 1, 14, 15, 18, 19, 27 and 28. The (b) nonce forms of irony are connected to the situational irony, mostly depending on (x) intra-textual information, apart from IC 6-11, 16 and 26, which depend on the reader's extra-textual knowledge. IC 6-11 plays on general literary knowledge of western fairytale features and words that are frequently used in that genre. The ST-reader will realise that the words "dashing" [IC 6] and "fair"[IC 8] are generally not used in relation to describe a prince, but rather a princess, and therefore experience the elements as ironic. In addition, the overall cheesy connotation of Alan's descriptions is also in contrast to his use of unconventional characters, which ironically states that the story stays the same even though the character change, which is in line with Hamburger's argument, thus depends on personal knowledge of the author.

The irony of IC 16 and IC 26 stems from Mark's insufficient knowledge of Jewish customs. Practically speaking, marshmallows can be "kosher" [IC 16] if the gelatine is vegan or from kosher animals, but normally speaking they are considered un-kosher. Therefore, Mark's remark can be seen as an enforced demonstration of his "specific" knowledge of Judaism, which is of course ironic. The word "Holocaust" [IC 26] is considered an outsiders' term for the Shoah, as it is more commonly used by Jews who are sensitive to the atrocities of the Holocaust (see chapter 3.5.2.).

4.3.3. Scenarios

In case of approximately one third of the phrases in the fragments, the CC-unit and IC-unit are both explicit (A): [CC 1/IC 1], [CC 13/IC 14 and 15], [CC 16 and 17/IC 18 and 19], [CC 23/IC 27], and [CC 24/IC 28].

In the majority of the cases, the CC-unit is explicit, but the IC-unit is implicit (B): [CC 2/IC 2], [CC 3/IC 3], [CC 4/IC 4 and 5], [CC 5 and 7/IC 6 and 7], [CC 7-10/IC 8-11], [CC 14/IC 16], [CC 15/IC 17], [CC 19/IC 21], [CC 20/IC 22], [CC 21/IC 23 and 24], [CC 22/IC 25 and 26].

In none of the cases the CC-unit is implicit and the IC-unit is explicit (C), and in the remaining three phrases, both the CC-unit and IC-unit are implicit (D): [CC 11/IC 12], [CC 12/IC 13], and [CC 18/IC 20].

With regard to the extra-textual scenarios, almost all the phrases gain their meaning by intra-textual information through the narrator's comments. For example, the reader knows to take Mark's story ironically, because Alan sarcastically notes: "The other kids listened closely, as if Mark had just told them that a fire-breathing dragon had landed on the parking lot." Therefore in almost all of the cases the required knowledge of the CC and IC of the ST-reader is identical to the expected knowledge of the TT-reader, thus situation (1). However, required knowledge of the IC-unit is not identical to the expected knowledge of the TT-reader (situation (2)), in case of combination [CC 14/IC 16], [CC 22/IC 26].

4.3.4. Strategies

The only other stereotype without an IC-unit is the name "Taborsky", which can thus be translated with repetition (Taborsky), orthographic adaptation (Taborski) and linguistic translation (not applicable in this case, because it considers a surname). As has been mentioned in chapter 3.4.1, the preferable approach in case of this name is orthographic adaptation, as this is a more common spelling in the TL.

Considering that – apart from [CC 14/IC 16], [CC 22/IC 26] – the required and expected knowledge in all other cases is identical, all the mentions under situation (A) can be translated according to the following strategies: conservation of the CC-unit and conservation of the IC-unit. The phrase: "**We had to waste several minutes of class time** listening to him read aloud

from his **masterpiece**, titled: 'The End of Anti-Semitism'" [CC 13/IC 13 and 14], can thus be translated with:

Strategies	*Translation*
Repetition and reproduction of the same irony	**Een aantal kostbare minuten van de les gingen verloren** aan de voordracht van zijn **meesterwerk**, genaamd: 'The End of Anti-Semitism'
Linguistic translation and reproduction of the same irony	**Een aantal kostbare minuten van de les gingen verloren** aan de voordracht van zijn **meesterwerk**, genaamd: 'De val van het antisemitisme'

The translation with orthographic adaptation is in case of this example not possible as it considers a complete English title, which can either be kept English through repetition or translated into a Dutch equivalent that also signifies "the end of an age" through linguistic translation. Both approaches are suitable, but as the other book titles in the fragment (*Anne of the Green Gables*, *The Wind in the Willows*) can been translated into their Dutch equivalents, there is a slight preference for the linguistic translation. The reproduction of irony always consists of the conservation of the irony of the IC-unit, thus can result in a different phrasing in the TL. For example, the phrase "**naar alle waarschijnlijkheid** een bar-mitswa-cadeau van zijn vader" ("**no doubt** a bar mitzvah present of his father") [CC 17**/IC 19**]), has a less strong ironic connotation as "naar alle waarschijnlijkheid een bar-mitswa-**cadeautje** van zijn vader", where the Dutch diminutive "-tje" creates the same emphasis on that spoiledness as "no doubt".

The stereotypes mentioned under situation (B), apart from [CC 14/IC 16] and [CC 23/IC 26], can be translated with the conservation of the CC-unit in the form of conservation of the CC-unit and keeping the IC-unit implicit. Consequently, "'Here's an opportunity **to be creative** and attract a new partner to yourself for next time **by letting out the real you'**" [CC 3 and 4/IC 3 and 4], can be translated with:

Strategies	*Translation*
Linguistic translation and	'Dit is je kans **om origineel te zijn** en iemand voor de

conservation of the SL-idiosyncrasy.	volgende keer op te doen door ze met **je ware zelf** te verbluffen. '**Laat je gaan! Niks is te gek**.'

This way, the American values of individualism [CC 3 and 4] stay explicitly present in the TT and as IC 5 ("Let yourself go! There's not such thing as right or wrong") is later on invalided by the narrator ("Oh, yes there was such a thing as wrong…"), giving the entire sentence an ironic connotation. The stereotypes mentioned under scenario (D) [CC 11/IC 12], [CC 12/IC 13], and [CC 18/IC 20], can be translated with keeping the CC-unit implicit (through conservation of the SL-idiosyncrasy) and keeping the IC implicit (through conservation of the IC-idiosyncrasy). The phrase "I showed the final product to my mother, who said she was impressed by **my lack of grammar mistakes**" [CC 11/IC 12], can therefore be translated into: "Ik liet het eindresultaat aan mijn moeder lezen, die zei dat ze onder de indruk was van **mijn grammaticale correctheid**."

The remaining pairs of (B) can be translated with the conservation of the CC-unit and strategies which make the IC-unit explicit. For the phrase "I didn't worry if the marshmallows were **kosher** [CC 14/IC 16]", this results into the following possibilities:

Strategies	*Translation*
Linguistic translation and addition of irony marker(s)	Ik maakte me er niet **toen nog niet** druk over of de marshmallows wel **'kousjer'** waren.
Linguistic translation and addition of description	Ik maakte me er niet druk over of **de gelatine van de marshmallows** wel **koosjer** was.

Even though the second option arguably sounds more pedantic than the first one as it is more explicative (and is therefore very appropriate in this context), the first option lays better emphasise on the fact that Mark believes he knows all about Judaism now in respect to "back then" ("toen nog niet"). In addition the phonological spelling of the word "kosher" ("koosjer" versus "kousjer"), draws the attention to the word as if it's an unusual term, which emphasises

the irony that it is not. Therefore, option one is in this case preferable. A similar approach is suitable in case of [CC 22/IC26], which has already been discussed in chapter 3.4.2.

4.4. The Annotated Translation

Below follows the annotated translation of the complete fragment taken from "The End of Anti-Semitism", indicating the subjects discussed in section 4.3.

De val van het antisemitisme

[…]

Want voor het eerst in mijn leven kelderden mijn cijfers voor Engels tot ver onder de onvoldoende. Ik wist als geen ander hoe ik een tien moest halen voor een spellingtoets, een grammaticaopdracht moest invullen of een vraag over begrijpend lezen moest aanpakken. Maar hoe **kon ik nou in vredesnaam [IC 1]** uitblinken in die merkwaardige oefeningen van mevrouw Taborski[1], die, zoals zij toelichtte, juist draaiden om kennis die je níet uit boeken kon vergaren? [CC 1][2] **(Wat was er mis met dingen volgens het boekje leren?)** [CC 2/**IC 2**][3] Plotseling had het inleveren van opstellen plaatsgemaakt voor 'freewriting' in de vorm van een dagboek waarin we onze gevoelens moesten uiten. Grammatica werd opzijgeschoven ten gunste van 'nuttige tips'. De spelwedstrijden waren ook niet meer: nu hadden we 'Woorden-Staan-Voor-Macht'-oefensessies waarin we geacht werden van onze stoelen te springen om onverschrokken de macht der taal te verkondigen. En alsof dat alles nog niet erg genoeg was, waren onze boekverslagen vervangen door niet te bevatten, onbestemde, kameleontische 'literaire kritieken'.

Voor onze eerste literaire kritiek liet mevrouw Taborski ons zelf tweetallen maken en taferelen uit onze favoriete boeken uitbeelden. Terwijl de rest van de klas zich al door het dolle heen begon op te splitsen om over rekwisieten en kostuums te zwetsen, bleef ik in mijn eentje

[1] Conservation CC: orthographic adaptation.
[2] Conservation CC: linguistic translation. Conservation IC (1): reproduction of the same irony.
[3] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.

achter mijn bureau zitten, zelfs nadat mevrouw Taborski had gezegd: 'Wil er niemand saampjes met Alan? Niemand?' Een wat ervarenere lerares had misschien iemand gedwongen mij te kiezen, maar blijkbaar had mevrouw Taborski ergens gelezen dat het beter is om je leerlingen dit soort dingen zelf uit te laten zoeken. 'Dit is je kans **om origineel te zijn** [CC 3/**IC 3**][4] en iemand voor de volgende keer op te doen door ze met **je ware zelf** [CC 4] [**IC 4**] te verbluffen,' gaf ze me mee. '**Laat je gaan! Niks is te gek** [**IC 5**][5].'

En óf sommige dingen te gek waren, wat ik aan den levende lijve ondervond toen ik besloot een monoloog uit *Anne van het Groene Huis* op te voeren – met oranje pruik en rieten hoed en al – die de hele klas aanzette tot lachen, en mij om huilend het lokaal uit te rennen. Toen ik terugkwam, wierp mevrouw Taborski me een schaapachtige glimlach toe, alsof ze zo'n quasipopulair meisje was dat geen gezichtsverlies wilde lijden door haar sympathie voor mij in het openbaar te laten blijken.

'Ik snap wel wat er daarnet gebeurde,' zei ze later tegen me op de gang. 'Je probeerde iemand anders te zijn. Wees de volgende keer gewoon je ware zelf.'

Ik wist wel beter en nam me voor mijn ware zelf voor onze volgende kritiek – een kijkdoos – goed te maskeren. Het had geen problemen op hoeven leveren. Voor *De wind in de wilgen* toverde ik een oude schoenendoos van mijn moeder om in een tuin met kleine knuffeldieren die op poppenmeubels zaten en van poppenbordjes aten. Maar zelfs nog voordat mevrouw Taborski het lokaal inkwam, was haar zoon Mark, die van de school in onze klas mocht, zo vriendelijk om de rest erop te attenderen dat ik een vrouwenschoenendoos had gebruikt, die blijkbaar in combinatie met mijn *Anne-van-het-Groene-Huis*-kostuum en onhandigheid tijdens gym als onomstotelijk bewijs gold dat mijn 'ware ik' heimelijk een travestiet was.

Ik smeet het geheel gelijk in de prullenbak. Liever nog een 1 dan wekenlang bekend staan als een prepuberale travo.

'Ik kan merken dat je zoveel dingen opkropt,' verzuchtte mevrouw Taborski nadat de rest

[4] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[5] Conservation CC: linguistic translation. Keeping IC (4 and 5) implicit: conservation of IC-idiosyncrasy.

de klas het lokaal was uitgestormd om pauze te gaan houden. 'We zitten allemaal te wachten op het moment dat je het eruit gooit.' Maar mevrouw Taborski had er niet verder naast kunnen zitten. Niemand zat er op te wachten dat ik ook maar een tipje van de sluier op zou lichten.

Tot mijn opluchting was onze volgende 'kritiek' wat minder klassikaal. In plaats van ons een boek te laten lezen, wilde mevrouw Taborski dat we onze eigen korte verhalen schreven. Eindelijk wist ik precies wat ik moest doen met een Taborskiaanse opdracht voor Engels. In sprookjes lees je altijd over een prinses die gered moet worden. Mijn idee was om te schrijven over een knappe prins die gered moest worden, in dit geval van zijn boze stiefvader. Als held van mijn verhaal koos ik voor een niet-conventioneel-knappe-maar-op-zijn-manier-aantrekkelijke hofklerk die de ongeliefde en verwaarloosde (en allerbelangrijkst **zwierige) prins** [CC 5 / **IC 6**][6] zou helpen ontsnappen uit het kasteel waar zijn **boze vader** [CC 6 / **IC 7**][7] hem gevangen hield. Daarna zouden ze samen vluchten naar de kust.

Had ik al gezegd dat je er een prijs mee kon winnen? De schrijver van het beste verhaal mocht een hele dag lang een schrijfworkshop op een plaatselijk community college bijwonen. Dat hield in dat hij een hele schooldag (of een dagje 'hel', zoals ik het zag) zou ontlopen om met andere, geestelijk volwassen boekliefhebbers – waar hij tussen hoorde – door te brengen.

Ik was erop gebrand om te winnen.

Elke dag na de les sloot ik me op in mijn kamer en werkte aan mijn verhaal. Ik besteedde uren achtereen aan de liefdevolle beschrijvingen van **de goudbruine lokken van mijn schone prins** [CC 7 / **IC 8**][8], van **de zijden lakens van zijn Koninklijke slaapkamer** [CC 8 / **IC 9**][9], en van **hoe de zilte wind de zee opzwiepte** [CC 9 / **IC 10**][10] en op de gelukzalige gezichten van de prins en zijn **geliefde redder** [CC 10 / **IC 11**][11] spatte.

Ik liet het eindresultaat aan mijn moeder lezen, **die zei dat ze onder de indruk was van**

[6] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[7] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[8] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[9] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[10] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[11] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.

mijn grammaticale correctheid [CC 11/**IC 12**][12]. Ik stelde voor het aan mijn vader te laten lezen, maar vanwege de angstige uitdrukking op mijn moeders gezicht en de manier waarop ze zei, **'Hij snapt toch niets van dit soort dingen'** [CC 12/**IC 13**][13], deed ik het toch maar niet. Ik gaf een uitdraai aan mijn zus – die in het examenjaar van de middelbare school zat – maar ze las hem nooit. Uiteindelijk las ik het haar hardop voor in de auto op de ochtend dat mijn verhaal af moest zijn.

Toen ze me afzette, gaf ze me haar beoordeling: 'Is het niet een beetje … Hoe zeg ik dat, maar denk je dat de andere jongens ook dit soort dingen schrijven?'

Ik sloop de auto uit en verfrommelde het verhaal tot een bal.

Dan maar nog een 1.

Ik probeerde mezelf wijs te maken dat de wedstrijd me niks kon schelen. Achteraf werd duidelijk dat de boel toch al vanaf het begin af aan doorgestoken kaart was geweest toen Mark Taborski de winnaar bleek te zijn. **Een aantal kostbare minuten van de les gingen verloren** [**IC 14**] aan de voordracht van zijn **meesterwerk** [**IC 15**] genaamd "De val van het antisemitisme" [CC 13][14]:

> Toen het gebeurde, was het eerste dat door mijn hoofd ging: dit kan niet waar zijn. Dit overkomt mij niet.
>
> We woonden toen nog in een andere buitenwijk, eentje die voornamelijk niet-Joods was. Ik stond op het punt om in een bus te stappen die naar het zomerkamp ging met mijn niet-Joodse vriendjes, en keek uit naar plezier en spelletjes, een zomer vol zwemmen in de zon en liedjes bij het kampvuur en geroosterde marshmallows.

[12] Keeping CC implicit: linguistic translation. Keeping IC implicit: Conservation of IC-idiosyncrasy.
[13] Keeping CC implicit: linguistic translation. Keeping IC implicit: Conservation of IC-idiosyncrasy.
[14] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.

Ik maakte me er toen nog niet druk over of de marshmallows wel **'kousjer'** waren. [CC 14**/ IC 16**][15]

De deuren werden geopend en we klommen allemaal uitgelaten de bus in, maar de vrouw in de bestuurdersstoel stak haar hand uit, niet om me welkom te heten, maar als een klaar-over die het verkeer laat stoppen. Ze zei: 'Jood, wacht op je beurt.'

De andere kinderen waren doodstil, alsof Mark hen net had verteld dat er een vuurspuwende draak op het parkeerterrein was neergestreken.

De woorden schroeiden me, alsof iemand een handvol stenen in mijn gezicht had gegooid. Mijn wangen kleurden rood en ik deed een stap terug, met stomheid geslagen om er zo tussen mijn vriendjes uitgepikt te worden. **Ik greep naar mijn hart en voelde plots [IC 17]** de gouden ster [CC 15][16] die om mijn nek hing…

Mark keek omlaag naar de **opzichtige**, **met diamanten bezette** gouden ster [CC 16**/ IC 18**][17] om zijn nek, naar alle waarschijnlijkheid een bar-mitswa-**cadeautje** [CC 17**/ IC 19**][18] van zijn vader. Alle jongens uit mijn jaar hadden er een, behalve ik, omdat mijn vader **het maar ongepast vond** voor jongens om sieraden te dragen. [CC 18**/ IC 20**][19]

…Dat moest zijn hoe ze het wist! **Voor het eerst in mijn leven** [**IC 21**] realiseerde ik me hoe anders ik was. [CC 19][20] Plotseling begreep ik al die verhalen die ik had gehoord maar waar ik nooit écht naar had geluisterd, over Joden overal ter wereld die vervolgd werden om hun sobere geloofsbelijdenis. Waarom was ik anders? **Wat was er mis met me** [CC 20**/ IC 22**][21] dat deze vrouw me hiermee had uitgescholden? Ik was

[15] Conservation CC: linguistic translation. Making IC explicit: addition of irony markers.
[16] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[17] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
[18] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
[19] Keeping CC implicit: linguistic translation. Keeping IC implicit: Conservation of IC-idiosyncrasy.
[20] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[21] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.

helemaal in de war en ook erg verdrietig.

Mijn ouders dienden een klacht in bij het kamp, die mijn ouders ons geld teruggaf en de buschauffeur ontsloeg, die een arme alleenstaande moeder bleek te zijn die in **een of ander** caravanpark **of iets dergelijks** [**IC 23**] woonde, waardoor ze waarschijnlijk nog nooit een Jood **in het echt [IC 24]** had gezien. [CC 21][22]

Nu ga ik naar een Joodse, privédagschool en hoewel ik mijn niet-Joodse vriendjes mis, voel ik me meer op mijn gemak omdat ik weet dat zoiets nooit meer kan gebeuren.

Maar hoe moet het nou met de andere Joden die niet naar een Joodse privéschool gaan? Daarom wil ik later als ik groot ben advocaat worden en me inzetten voor de val van het antisemitisme, zodat iets soortgelijks wat mij is overkomen nooit meer kan gebeuren. **Want dit is precies het soort iets [IC 25]** dat tot de volgende **holocoust [IC 26]** kan leiden. [CC 22][23]

Toen Mark opkeek van zijn blaadje, barstte de klas los in een daverend applaus. Ik klapte **ook maar mee [IC 27]**, omdat ik niet wilde dat ze dachten dat ik zo'n zelfhatende Jood [CC 23][24] was . Op geen enkel punt was Marks stompzinnige verhaal ook maar half zo betekenisvol als mijn scene waarin de klerk de slaapkamerdeur van de prins opengooide en verkondigde, 'Neem mijn hand, schone prins. Want u bent vrij, en u en ik zullen voor altijd samen zijn!' En toch stond mevrouw Taborski daar te klappen en te stralen alsof haar zoon zonet Amerika had ontdekt.

Het uitje werd verspild aan Mark, die helemaal niet zo nodig van school weg hoefde. Gedurende het halve jaar dat hij op Hebrew Academy zat (een voorwaarde van mevrouw Taborski's deal was dat ze geen schoolgeld voor haar twee zoons hoefde te betalen), had hij meer

[22] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[23] Conservation CC: Linguistic translation. Conservation IC (25): conservation of IC-idiosyncrasy. Making IC (26) explicit: addition of irony marker.
[24] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.

vriendschappen opgespaard dan ik gedurende mijn hele leven, waarschijnlijk omdat **hij precies wist** welke films hij **moest** kijken en sporten hij **moest** volgen en 'games' hij **moest** spelen en daarbij ook nog eens wist wat hij over ze **moest** [**IC 28**] zeggen (zoals 'tof!' waarbij hij de 'f' uitsprak als een 'hv', ergo 'tohv! [CC 24])[25]. Hij kon ballen slaan, werpen en vangen. Hij had een wipneus en goudbruin haar zoals de prins uit mijn verhaal. Daarbij was hij ook nog eens een spectaculair onvriendelijk iemand. (Hoe kon je anders populair worden?) Hij schepte er voornamelijk genoegen in om andere leerlingen uit de klas botte beledigingen naar hun hoofd te slingeren, die altijd verontrustend origineel leken, hoewel ze over het algemeen neerkwamen op hetzelfde principe: meisjes waren sletten en jongens waren verwijfd.

[…]

[25] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.

Chapter 5
Translating Binnie Kirshenbaum's *An Almost Perfect Moment*

> What did we want with tennis courts and packaged white bread from the A&P? How did it happen that Saturday became a day for shopping and Little League baseball? For synagogue to be nothing more than Hebrew School once a week and the Ladies' Auxiliary? How long did it take to get from the shtetl to the suburb? For us to become, as my father's Aunt Sadie called us, Yenkees? And that's what we were. Yenkees, which is almost a Yankee, but not quite.
>
> *"Princess", Binnie Kirshenbaum*

Binnie Kirshenbaum was born in Yonkers, New York in 1959 ("About the Editor & Contributors" 302). She is the author of six novels – *On Mermaid Avenue* (1992), *A Disturbance in One Place* (1994), *Pure Poetry* (2000), *Hester Among the Ruins* (2002), *An Almost Perfect Moment* (2004), *The Scenic Route* (2009) – and one short story collection named *History on a Personal Note* (1995) ("Books"). Several of her works have been translated into seven languages, amongst which Dutch. Currently, she is also a Professor of Professional Practice of the Creative Writing Programme at Columbia University ("About the Editor & Contributors" 302).

5.1. About Being and Not Being a JAP

In her essay "Princess", Kirshenbaum narrates how reading Philip Roth's *Goodbye, Columbus* when she was fifteen years old completely changed her life, after she shockingly "fully recognised the Patimkins' landscape as [her] own" (217). The great similarities between her lifestyle and that of Roth's fictional Jewish American Princess Brenda have greatly influenced the identity of Kirshenbaum as a Jewish American author: "Then there were the Jewish Princess jokes [What do Jewish women make for dinner? Reservations] and the coinage of the acronym JAP, which was decidedly not meant as a compliment. The Princess and all that was associated with her – spoiled, selfish, materialistic, and no more than an inch deep – filled me with a sense of shame" (221). Her invalidation of the JAP stereotype as her 'real life' identity has increasingly coloured her works Jewish-American: "From becoming American, have I gone counter clockwise? From

questions of identity to history to theology, Jewishness crept into my writing, just as Jewishness bit by bit revealed itself in my being. I got to abdicate the crown of Princess, and begin to discover what it means to me to be Jewish…" (224).

Apart from being part of the New Yiddishist tradition through her personal rejection of the JAP-label, Kirshenbaum's works are also coloured by her feminine style and centre on the position of Jewish female characters. Her motive for this resounds through her essay when she notes: "Yes we girls were educated. We went to college because where else would we meet our future husbands? A professional man wasn't going to marry a girl with only a high school diploma. But we weren't really expected to *be* anything." (218-219). By choosing the profession of a writer, Kirshenbaum abandons the path of growing up to be passive and non-ambitious. Furthermore, her works demonstrate a counter reaction to women that conform to what is expected by the previous generation: "The way some genetic dispositions skip a generation, I yearned to wrest free of this golden yoke, the way my ancestors yearned to escape pogroms" (222). In being a writer, she finally discovers what Isaac Singer called an "address", "a place where the soul resides" (224), by finding the Promised Land in New York City, "half an hour by train, and on the commuter line" (222). She notes that "Grand Central Station was [her] Ellis Island, the big clock [her] Statue of Liberty. But no less than those immigrants had done, [she] came to New York to start a new life, to be something other than Brenda" (222), through writing literature.

5.2. *An Almost Perfect Moment*

Kirshenbaum's novel *An Almost Perfect Moment* is set "in a part of Brooklyn that was the last stop on the LL train and a million miles away from Manhattan, a part of Brooklyn – an enclave, almost – composed of modest homes and two-family houses … where the turbulent sixties never quite touched down", in a period at "the cusp of the great age of disco" (1), and centres around the lives of teenage beauty Valentine Kessler, who happens to be "the spitting image of the

Blessed Virgin Mary as she appeared to Bernadette at Lourdes" (7) and her superstitious Jewish mother Miriam.

That Kirshenbaum goes back to Yiddish tradition becomes apparent by the "Jewish-American folklore" joke (Qtd. Rubin "Re: Update Thesis Paper") preceding the novel, which already sets the ironic tone of the narrative. After a man, who has in his lifetime been obsessed with Virgin Mary, dies, Saint Peter allows him to meet her. The man asks Mary: "I have studied your face, every rendition of it, for my entire life. Why, in all those countless paintings and carvings and marble statues, do you always look so sad?" To which Mary answers: "To tell you the truth, I really wanted a daughter."

In an interview with Nancy Richler which accompanies the novel, Kirshenbaum explains the nature of the relationships between stereotypical Jewish mothers and their offspring: "The relationships that mothers – all mothers, not just Jewish mothers – have with their sons is different, more troubled and complicated, than the relationship with their daughters. There is potential for friendship between mothers and daughters, whereas love for a son is often erotic, and worshipful" ("P.S." 3, 4). Kirshenbaum therefore, uses the stereotype of the relationship between a Jewish mother and her son as the point of departure to explore the relationship between mother and daughter, playing on the fantasy of the anecdote: if only Mary had had a daughter.

A real affiliation between Miriam and Valentine is never achieved, however, because of the more pressing issue of not just interfaith and intergenerational understanding, but rather the attempt at understanding every possible kind of Otherness, which is also central in Hamburger's "The End of Anti-Semitism". Novelist Maureen Howard gets to the core of Kirshenbaum's works, by commenting on a passage from the novel: "In *An Almost Perfect Moment*, Valentine, that Brooklyn teenager on the way to sainthood of some sort, asks her mother: 'Did you ever, Ma? Did you ever know who I am? Because to love isn't the same as to know.' Valentine is onto

something here that is central to this writer's concern – our difficult, often heartbreaking inability to know one another" ("P.S." 9).

The title *An AImost Perfect Moment* then, is a cynical pun on the alleged perfect moment in each of the characters' lives that turns out to be a disappointment in some sense, of which the most prominent one of course being Valentine giving birth to a daughter, instead of a son.

The selected fragment from *An AImost Perfect Moment* is mostly set in Miriam's house, where she and her group of friends, The Girls, are stereotypically playing mah-jongg, the American version of a Chinese tile game that acquired great popularity amongst Jewish women from the 1920s onwards and was seen as "communal entertainment" (Lewis 1). They are a remarkable bunch of women: "Judy, Judy, Judy" (4) Weinstein, in her gold lamé jumpsuit, Sunny Saphiro "with a face that, in Miriam's words, could stop a clock" and "oral-colored lipstick, the exact shade of coral as the beaded sweater she wore" (3), Edith Zuckerman, always "snuggled with her white mink stole" (4), no matter what the temperature was outside, and Miriam herself, left by her husband who she still adores, "her grief cloacked in layers of fat", but nonetheless, "beautifully groomed" (3). All of them are unambiguously Jewish, but at the same time not very devout and very American with their Brooklyn accents: almost Yankees, but not quite. During the mah-jongg game, daughter Valentine walks in, and although first unnoticed, Judy remarks that she is "gorgeous" and should star in the movies. This is not the kind of fate Valentine has in mind, however, as last summer during the Holy Family Festival she has discovered she strikingly resembles Virgin Mary: "It had to mean something, didn't it? But what?"

5.3 Translating *An Almost Perfect Moment*

Kirshen depicts a world full of the interplay of interfaith prejudice: even though the Catholics are described as commercialistic (there are rumours about gambling in the Church, the nuns are selling glossy pictures of Jesus and statues of de-sainted saint Christopher), Kirshenbaum depicts Miriam's generation as equally materialistic: the Girls discuss bar mitzvahs in terms of Viennese

tables and prepare delicious Shabbes meals rather than keeping holy the Sabbath Day. *An Almost Perfect Novel* is above a comic novel, yet conveying a serious message: when prejudices are augmented, unfamiliarity results into serious miscommunication and isolation; a thrust which echoes Hamburger's statement in "The End of Anti-Semitism". As a result, almost all the stereotypes are very explicit and play on striking stereotypes that Jews have of Catholics and Catholics have of Jews to demonstrate that they are not that different after all.

5.3.1. Analysis of the Cultural Component

[1] Does the CC-unit consist of (i) a stereotypical proper noun or name, or (ii) a stereotypical object/ habit/ tradition/ opinion/etc, and in case of the latter manifest in an (x) explicit, or (y) implicit CC-unit?

Kirshenbaum's use of stereotypical conventional proper nouns (i), as discussed in chapter 3.1, is very apparent: Catholics have Italian surnames ("Angela Sabatini"), Jews either German- or Hebrew-sounding surnames ("Miriam Kessler", "Judy Weinstein", "Solomon", etc.) and secular Jews American surnames ("Rabbi Gold"). The conventional proper nouns "Olivia Newton-John" and "Romeo and Juliet" are no CC-units, but do contribute to the concretisation of Olivia Hussey and therefore text-bound problem. Loaded proper nouns appear in the mentioning of Christian saints ("Jesus", "Blessed Virgin Mary" and "Saint Christopher) who's connotation as Catholic saints is put into relation with commercialism.

Most of the CC-units consist of explicit stereotypical expressions (ii)(x). Firstly, there are some (American) mah-jongg terms ("Quint", "Mah-jongg", "Two Bam", "Three Dragon", "Five Circles") which are not attached to ironic components, but nonetheless stereotypical to the Jewish mah-jongg scene. Furthermore, there are some other stereotypical expressions in the form of the Brooklyn accent (such as "Ab-so-lute-ly gor-geous" [CC 1] and "Honest to Gawd, Miriam" [CC 2]) and commercialised traditions, such as "challah bread" during the "Shabbes

meal" [CC 7] while "not keep[ing] Holy the Shabbath Day" [CC 8], "extravagant bar mitzvahs" [CC 12], "the nuns were selling rosary beads, eight-by-ten glossy pictures of Jesus in a plastic gold-colored frames [CC 27] and statues of Saint Christopher to fix on car dashboards [CC 28]". In addition, the fragment contains several expressions of stereotypical superstitious thought, such as "They saw these holy pictures [of Catholic saints], but they never really looked at them. Instead, they looked past them and around them and through them because who knew for sure [CC 5], maybe to really look at them was to risk God's Ire or something worse" [CC 6]. Apart from superstition, it also contains stereotypical "bifurcated" thought, for example: "Doctors were Jewish, politicians were not" [CC 16] and "Books were Jewish, guns were worse than *trayf*" [CC 18].

There are three stereotypical expressions with implicit CC-units (ii)(y). When The Girls are stereotypically discussing bar mitzvahs in terms of materialism ("Did you get your invitation to the Solomon-event?" [CC 13] and "I hear they're having a double-decker Viennese table" [CC 14]) and when Judy notes that Valentine looks like "Olivia Whatshername" [CC 3], who turns out to be Olivia Hussey who played Virgin Mary, which she stereotypically does not talk about (see chapter 3).

[2] Does the CC-unit convey (a) a stereotype that American Jews have of other American Jews, or (b) a stereotype that Americans have of (American) Jews, or (c) a stereotype American Jews have of Americans or other non-Jews?

The first half of the story contains stereotypes that concern images that Jews have of other Jews (a) in the form of intergenerational stereotypes between contemporary Jews and the assimilated generation, the mothers of the JAP's [CC 1- 21], whereas the almost all of the second half of the story, except for CC 24 and 25, predominantly exists of stereotypes that Jews have of non-Jews in the form of Catholics (c) [CC 22, 23, 26-29]. CC 24 concerns a stereotype of the JAP's mother's

generation's distrust of the unknown has rubbed off on their children ("…but Valentine and her friend dared not enter there [the Church] just like they dared not eat a sausage and pepper sandwich, not so much in obedience to dietary laws but rather because who knew what went into those things"). Similarely, Kirshenbaum demonstrates the JAP-generation's ignorance of the Catholic faith through CC 25 (They stopped and stared at the big statue of the saint, or maybe it was the pope, who could tell").

5.3.2. Analysis of the Ironic Component

[3] Is the irony (i) verbal and result into an explicit, textual IC-unit, or (ii) situational and result into an implicit, non-textual IC-unit?

Kirshenbaum's omniscient narrator repeatedly explicitly comments on the negative traits of the characters, which leads to an overall very explicit ironic connotation. Many of the IC's thus consist of verbal irony (i) [IC 5-9, 12, 13, 17-24, 28, 29]. They concern the narrator's comments on the secular and superstitious behaviour of The Girls, such as: "They saw these holy pictures [of Catholic saints], but they never really looked at them. Instead, they looked past them and around them and through them **because who knew for sure** [IC 5], **maybe to really look at them was to risk God's Ire or something worse** [IC 6]", "For The Girls who had sons, there were **lavish** bar mitzvah's" [IC 9] or "**These were the ways they kept faith**" [IC 12].

The other forms of irony can be categorised as situational irony and are mostly forms of intra-textual (x) dramatic irony, such as: "Ab-so-lute-ly gor-geous" [IC 1] "**Honest to Gawd,** Miriam" [IC 2], "**Did you get your invitation to the Solomon-event**?" [CC 10] and "**I hear they're having a double-decker Viennese table**" [CC 11]. Other forms of situational irony depend on Kirshenbaum's expectations of the ST-reader to understand the allusions she makes when placing Catholic consumerism in relation to worshipping of saints, such as "**statues of**

Saint Christopher, to fix on car dashboard" [IC 27]. The only instance of dramatic irony on extra-textual level (y) is the ironic connotation of Judy not naming Olivia Hussey: "**No no, not that Olivia. The other one. From Romeo and Juliet. The one who was Juliet in the movie. Olivia Whatshername**" [IC 3].

[4] Is the irony (a) common, or (b) nonce, and in case of (b), is it caused by the reader's knowledge distilled from (x) the intra-textual context, or (y) the extra-textual context?

Most of the irony is verbal, which results in a long list of common irony (a) in the form of irony markers such as "Their piety was **pretty much limited to**…" [IC 8], "**These were the ways** they kept faith" [IC 12] and "**Far greater than** [IC 18] their belief in God, these women believed fervently in *why take chances if you don't have to*". Apart from the majority of irony based on Catholic commercialism [IC 20, 25, 26, 27, 29], all verbal IC-units [IC 5, 6, 7, 8, 9, 12, 13, 17, 18, 19, 21, 22, 23 and 24] are forms of common irony (a).

IC 20, 21, 25, 26, 27 and 29 are forms of nonce irony (b). In case of IC 20 ("the Holy Family Summer Festival **was closer to an afternoon at Coney Island than to a secretarian fete**") the reader requires knowledge of the element Coney Island as a recreation place in Brooklyn where lots of theme parks are situated, which is given in the intra-textual (x) description of the festival ("There were amusement park rides", etc.). This is also the case with IC 25 ("[they] watched **the righteous** pin dollar bills to the purple satin gown"), which requires situational and cultural knowledge of the perspective of Valentine and her contemporary friends on Catholics (" 'Catholics are so weird,' Leah Skolnik noted…").

However, "eight-by-ten glossy pictures of Jesus in gold-colored plastic frames" (Jesus is depicted as some sort of superstar, but in fake, cheap looking frames, which is ironic), "statues of Saint Christopher **to fix on car dashboards**" [IC 27] (as Saint Christopher is the protector of travellers, this product is highly ironic) and "Saint Christopher remained **a perennial bestseller**

[IC 28] **despite the technicality of having been de-sainted**" [IC 29] (de-sainted from the Catholic Calendar, thus the Church, so his popularity is ironically completely commercial), are all instances of nonce irony requiring extra-textual knowledge (y). All the forms of situational irony are (b) nonce [IC 1, 2, 3, 10, 11], of which again IC 3 is the only incident of nonce irony requiring extra-textual situational knowledge.

5.3.3. Scenarios

In the majority of the cases, the CC-unit and IC-unit are both explicit (A): [CC 4/IC 4], [CC 5/IC 5], [CC 6/IC 6], [CC 7, 8/IC 7], [CC 9, 10, 11/ IC 8], [CC 12/IC 9], [CC 15/IC 13], [CC 19/IC 17], [CC 20/ IC 19], [CC 21/IC 19], [CC 22/IC 20], [CC 23/IC 21], [CC 24/IC 22, 23], [CC 25/IC 24], [CC 29/IC 28]

Another great amount of cases considers situations in which the CC-unit is explicit, but the IC-unit is implicit (B):

[CC 1/IC1], [CC 2/IC 2], [CC 16/IC 14], [CC 17/IC 15], [CC 18/IC 16], [CC 26/IC 25], [CC 27/IC 26], [CC 28/IC 26], [CC 29/IC 29]

In one of the phrases the CC-unit is implicit and the IC-unit is explicit (C) [CC 13, 14/IC 12], and in three other phrases, both the CC-unit and IC-unit are implicit (D): [CC 3/IC 3], [CC 13, 14/IC 10, 11]

With regard to the required knowledge and expected knowledge, most of the knowledge is acquired through intra-textual information and thus results in situation (1). For example, the negative connotation of the CC-unit in "In this part of Brooklyn [CC 4], rarely did girls dream big" [CC 4/IC 4] has already been made explicit on the first page of the book and is further elaborated in the novel.

In most of the other cases where extra-textual knowledge is required to grasp the full connotation of the CC-unit, [CC 7, 8/IC 7], [CC 9/IC 8], [CC 11/IC 8], [CC 12/IC 9], [CC 17/**IC 15**], [CC 18/**IC 16**] and [CC 27/IC 26] the required and expected knowledge is still

identical. All of the aformentioned CC-units signifying Jewish religious tradition (for example "Even Judy, who did prepare a Shabbes meal which included home-baked challah bread" [CC 7] and "temple on The High Holidays"[CC 9]) consider widely known traditions, which the TT-reader will also be familiar with. Although the words "*goyim*" and "*trayf*" [IC 15, 16] are Yiddish and through their italicisation emphasised as foreign words these Jewish women stereotypically use, their Dutch equivalents "*goys*" and "*treife*" come off similarly foreign to a non-Jewish TT-reader and thus the required and expected knowledge is similar.

However, whereas with the reference to Jesus [CC 27/IC 26] the TT-reader only needs to know who Jesus is, he requires more than the expected knowledge of the IC (situation (2)) because the image of the eight-by-ten is unknown to the TT-reader. This is also the case of the instances which refer to saint Christopher, patron of the travellers [CC 28/**IC 27**], ([CC 29/**IC 29**]. In case of [CC 3/IC 3] the required knowledge on both the CC and IC is insufficient (situation 4).

5.3.4. Strategies

In this fragment, all of the conventional proper nouns (situation 1(a)) have been conserved through repetition, as they either signify the characters' religious backgrounds ("Angela Sabatini", "Miriam Kessler etc.) and set the story in New York, Brooklyn ("East Ninety-Eight Street", "Coney Island" etc.). As a result, the featured novel in the story (*Jonathan Livington Seagull*) has also been conserved through repetition.

The mah-jongg terms have been translated with the aim to make the TT-reader understand what is going on during the dialogue, namely the stereotypical scene of women playing mah-jongg while discussing social matters. Universal mah-jongg terms can be conserved through linguistic translation ("Mah-jongg" versus "Mahjong" and "Five Dot" versus "Vijf cirkels", or in case of the colloquial language "Two Bam" the colloquial equivalent "Boetje Twee".), but most of the American terms through substitution in the form of limited

universalisation ("Quint" [five of a kind] versus "Kong" [four of a kind] and "Three Dragon" versus "Pung" [three of a kind]).

All the combinations mentioned under (A), the CC-unit and IC-unit can be conserved. The phrase "Even Judy, who did prepare a Shabbes meal which included home-baked challah bread, **did not keep holy** the Sabbath day" [CC 7,8 /IC], can thus be translated with:

Strategies	*Translation*
Linguistic translation and reproduction of the same irony	Zelfs Judy, die wel de zelfgebakken challe klaarmaakte voor de sjabbatmaaltijd [sjabbat as a variety on sabbat, like shabbes and sabbath], **gedacht de Sabbat niet**.

All the combinations mentioned under (B), apart from [CC 28/IC 27] and [CC 29/IC 29], can be translated with conservation of the CC-unit and keeping the IC-unit implicit. For example, the phrase "Like this: doctors were Jewish, politicians were not", can be translated with:

Strategies	*Translation*
Linguistic translation and conservation of SL-idiosyncrasy	Zegmaar: **artsen waren Joods, politici niet.**

In case of [CC 28/IC 27], [CC 29/IC 29], the required knowledge for the IC-unit is not identical to the expected knowledge, and therefore needs to be made explicit. The phrase "Saint Christopher remained a perennial best-seller, despite the technicality of having been de-sainted" [CC 29/IC 29], can be translated with:

Strategies	*Translation*
Linguistic translation and the addition of irony marker(s)	Sint Christoffel bleef **een succesproduct***, **losgezien van het feit dat hij 'technisch gezien' ont-heiligd was**.
Linguistic translation and the addition of a description	Sint Christoffel bleef **een succesproduct**, **losgezien van het feit dat hij technisch gezien ontheiligd was door de katholieke kerk**.

* IC 28 is conserved through reproduction of the same irony.

Even though the option of irony markers does emphasise the units which ought to be read ironically, it fails to convey the content why the units are ironic. Therefore, the addition of a description is in case of this fragment the preferable approach. A similar choice has been made for [CC 28/IC 27].

The combination [CC 13, 14/IC 10, 11, 12] consists of a combination of situation (C) [IC 10, 11] and situation (D): although the irony of IC 10 and 11 is implicit, IC 12 provides the required intra-textual knowledge to deduct that ironic layer. However, the required knowledge and expected knowledge is identical in case of IC 10, but not in case of the knowledge of a Viennese table, which is part of the cultural knowledge required to understand the full connotation of IC 11. This results into strategies that keeping the CC-units implicit, keep IC 10 implicit, substitutes 11 and conserves IC 12:

Strategies	*Translation*
Conservation SL-idiosyncrasy for CC 13 and 14, conservation of the SL-idiosyncrasy for IC 10, replacement of SL-image with an appropriate TL-image for IC 11 and reproduction of the same irony for IC 12.	'**Hebben jullie je uitnodiging voor het Solomon-evenement al gehad?** … **Ik heb gehoord dat ze maarliefst twéé desserttafels hebben.**' … **Dit is hoe zij het geloof in stand hielden.**

Combination [CC 3/IC 3], as has been discussed in chapter 3, is a very difficult matter. On the one hand, the required and expected knowledge is not identical, yet on the other hand, the required knowledge does not collide with the situational knowledge of the contemporary ST-reader. Therefore, it has been argues in chapter 3, the CC-unit can be left implicit. However, with regard to the IC-unit, it can be made more explicit:

Strategies	*Translation*
Conservation of the SL-idiosyncrasy and addition of irony marker(s)	Ze lijkt zelfs op die ene actrice, Olivia Dinges. … '**Nee, nee. Niet dié Olivia. Die maagdelijke schoonheid. Van Romeo en Juliet. Die ene die Juliet speelde. Olivia Dinges**.
Conservation of the SL-idiosyncrasy and addition of description	Ze lijkt zelfs op die ene actrice, Olivia Dinges. … '**Nee, nee. Niet dié Olivia. Die Argentijnse die in die film speelde waar de katholieken zo gek op zijn. Van Romeo en Juliet. Die ene die Juliet speelde. Olivia Dinges**.

However the addition of a description makes cleared which Olivia is concerned, it makes the character admit that she has seen the movie. Therefore, although it remains a lot vaguer and does not necessarily gives the TT-reader sufficient information to understand the original irony, the addition of the irony maker "die maagdelijke schoonheid" (that virtuous beauty) is the preferable solution.

5.4. Annotated Translation

Below follows the annotated translation of the complete fragment taken from "The End of Anti-Semitism", indicating the subjects discussed in section 5.3.

Een nagenoeg volmaakt moment

[…]

'Wat een gezichtje. Vinden jullie ook niet. Is het geen plaatje?'

'Wat zij zegt. Wat een plaatje. Beeldschoon. **Wer-ke-lijk béél-schoon'**[CC 1/**IC 1**][1].

'**Bij god Miriam** [CC 2/**IC 2**][2], je zou d'r de filmwereld in moeten sturen met zo'n gezichtje. Kong[3]. Ik heb een neef die een hoge pief uit de filmstudio's kent. Ik geef hem wel even een belletje voor je, want écht, dat kind zou zo een ster kunnen worden met dat zo'n gezichtje.

[1] Conservation CC: linguistic translation. Keeping IC implicit: conservation of SL-idiosyncrasy.
[2] Conservation CC: linguistic translation. Keeping IC implicit: conservation of SL-idiosyncrasy.
[3] Substitution CC: limited universalisation.

Echt waar, vinden jullie ook niet?

'Wat zij zegt. Als ze zegt dat het zo is, is het zo.'

'Neem nou maar van mij aan, het ís zo. Ze lijkt zelfs op die ene actrice, Olivia Dinges.'

[CC 3]

'Olivia Newton-John? Nee joh, daar lijkt ze helemaal niet op.'

'**Nee, nee. Niet dié Olivia. Die maagdelijke schoonheid. Van Romeo en Juliet. Die ene die Juliet speelde. Olivia Dinges**.' [**IC 3**][4]

'Ik heb geen idee wie je bedoelt.'

'Meiden. Meiden. Gaan we klessebessen of gaan we spelen?'

'Ik zeg alleen maar dat het meisje beeldschoon is. En hoe!'

'Ze is beeldschoon.'

'Mahjong[5].'

Alle stenen werden in het midden neergeploft en omgedraaid met de beeldzijde omlaag om te roeren, wat de mahjongvariant is van een pak kaarten schudden. Sunny Shapiro[6] was Oost, degene die de komende ronde als eerste moest gooien, en toen de vrouwen weer opkeken, was Valentine alweer verdwenen. Hoewel Miriam wist dat het kamerbrede, hoogpolige tapijt het geluid van voetstappen dempte, verbijsterde het haar elke keer weer hoe stilletjes Valentine zich bewoog – alsof ze op lucht liep – hoe ze onaangekondigd verscheen en verdween – alsof ze een hersenspinsel was in plaats van een echt persoon.

Hoewel Edith Zuckerman[7] het nooit toe zou geven, zelfs niet onder druk – omdat ze Miriam als een zus zag – kreeg Edith de kriebels van Valentine: de manier waarop ze keek alsof ze alles wist, alsof ze de wijsheid der eeuwen had opgezogen, alsof ze al je geheimen kende inclusief die je zelf nog niet erkend had. Maar toch kreeg ze het voor elkaar om er tegelijkertijd onnozel uit te zien, alsof de doodnormaalste dingen – een flesje Dr. Pepper, een tv, een deurknop

[4] Keeping CC 3 implicit: conservation of SL-idiosyncrasy. Making IC explicit: addition of irony marker.
[5] Conservation CC: linguistic translation.
[6] Conservation CC: repetition.
[7] Conservation CC: repetition.

– haar compleet overrompelden, alsof ze nog nooit zoiets bijzonders had gezien, alsof ze een speelgoedpop was met van die wagenwijd open ogen en een hol hoofd.

In dit uiteinde [**IC 4**] van Brooklyn [CC 4][8] waren meisjes zelden ambitieus, en Valentine had nog nooit – zover iedereen zich kon herinneren – gezegd dat ze een filmstercarrière najaagde. Het waren niet de roem en de rijkdom, maar het was wellicht een soort waanzinnige hoop die haar ertoe verleidde buiten haar eigen wereld te stappen. Toen ze dertien jaar oud was, schreef Valentine een treffend essay voor school. Als antwoord op de vraag – Hoe Zie Ik Mezelf Over Tien Jaar – schreef ze: *Een lerares. Een kleuterjuffrouw of misschien een op een basisschool. Of misschien wil ik wel in een groot, blauw zwembad, verwarmd door de zon, op mijn rug drijven, voor altijd en voor eeuwig. Het zou leuk zijn als er palmbomen rondom het zwembad stonden.*

Ze leek natuurlijk wel op Olivia Dinges.

Ze had ook wel wat weg van Sneeuwwitje uit die Disneyfilm.

Maar Valentine Kessler[9] was bovenal het exacte evenbeeld van de Heilige Maagd Maria zoals ze aan Bernadette van Lourdes[10] was verschenen.

Miriam Kessler[11] was, alsmede de overigen uit haar vriendinnenclub, zich onbewust van de gelijkenis die Valentine vertoonde met Maria, de Moeder van Jezus[12] – zoals op de afgodsbeelden, iconen, en kerstkaarten – hoewel ze uitgerekend deze reproductie van Maria talloze keren hadden zien hangen in de keukens van veel van hun buren. Zien hangen – maar er echt naar kijken deden ze niet. In plaats daarvan keken ze erlangs en eromheen en erdoorheen **want je wist het maar nooit** [CC 5/**IC 5**][13], **als je keek riskeerde je voor je het wist misschien wel de Toorn des Heren** [**IC 6**] **of nog iets veel ergers** [CC 6][14].

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[8] Conservation CC: repetition. Conservation IC: reproduction of the same irony.
[9] Conservation CC: repetition.
[10] Conservation CC: Linguistic translation.
[11] Conservation CC: repetition.
[12] Conservation CC: linguistic translation.
[13] Conservation CC: linguistic translation. Keeping IC implicit: conservation of IC-idiosyncrasy.
[14] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.

De Meiden, en zo ook Miriam, waren niet bepaald vroom. Ze waren ongetwijfeld minder strikt dan hun eigen moeders, alsof elke generatie de formaliteiten van het geloof steeds meer liet verwateren. Zelfs Judy, die wel de sjabbatmaaltijd voorbereidde met zelfgebakken challe [CC 7], **gedacht de Sabbat niet** [CC 8/**IC 7**][15]. **Hun vroomheid uitte zich vrijwel alleen maar in** [**IC 8**] de tempelgang tijdens de Hoge Feestdagen [CC 9] en loyaliteit aan de zionistische vrouwenbeweging [CC 10]. En voor de kinderen bestond er de Joodse Jeugdclub onder leiding van rabbijn Gold[16], een jeugdige rabbijn uit het Havarah-genootschap [CC 11][17], dat sociale rechtvaardigheid bovenaan de agenda had staan. Voor De Meiden met zonen waren er **extravagante** [**IC 9**] bar mitswa's [CC 12][18], zoals die waarop Judy Weinstein[19] duidde toen ze vroeg, 'Hebben jullie je uitnodiging voor het Solomon-**evenement** [CC 13/**IC 10**] al gehad[20]? Boetje Twee[21]. Ik heb gehoord dat ze **maarliefst twéé** [**IC 11**] desserttafels hebben' [CC 14][22].

'Pung[23]. Natuurlijk heb ik mijn uitnodiging al gehad. Ga jij?'

'Natuurlijk ga ik. En jij Miriam? Ga jij?'

'Vijf cirkels[24]. Ik ook.'

Dit is hoe zij het geloof in stand hielden [**IC 12**][25], maar vergis je niet. Het waren Joodse vrouwen en ze leefden in een wereld vol tweedeling: Joods en niet-Joods. In hun ogen **was werkelijk alles – elk mens, elke plek of elk ding** [**IC 13**] – Joods of niet-Joods [CC 15][26]. Zegmaar: **artsen waren Joods, politici niet** [CC 16/**IC 14**][27]. **New England was van de *gojs*,**

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15 Conservation CC 7 and 8: linguistic translation. Conservation IC 7: reproduction of the same irony.
16 Conservation CC: repetition.
17 Conservation CC 9 and 11: linguistic translation. Substitution CC 10: limited universalisation. Conservation IC: reproduction of the same irony.
18 Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
19 Conservation CC: repetition.
20 Keeping CC implicit: conservation SL-idiosyncrasy. Keeping IC implicit: conservation of SL-idiosyncrasy.
21 Conservation CC: linguistic translation.
22 Keeping CC implicit: conservation of SL-idiosyncrasy. Substitution of IC: Replacement of SL-image for appropriate TL-image.
23 Substitution CC: limited universalisation.
24 Conservation CC: linguistic translation.
25 Conservation IC: reproduction of the same irony.
26 Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
27 Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.

New York van de Joden [CC 17/ **IC 15**][28]. **Boeken waren Joods, vuurwapens waren erger dan *treife*** [CC 18/ **IC 16**][29]. **En niet alleen zelfstandige naamwoorden, ook werkwoorden** [**IC 17**]. Als in: wandelen was Joods, maar een vrije val maken was *nooit van je leven* [CC 19][30]. **Veel sterker dan hun geloof in God, geloofden deze vrouwen heilig in** [**IC 18**] *waarom zou je onnodig risico's nemen* [CC 20][31]. Dus, alhoewel Miriam er totaal geen problemen mee had om bij Angela Sabatini thuis op de koffie te gaan – het kwam allemaal uit een goed hart, ook al kreeg Miriam zo'n last van haar stoelgang, telkens weer die oprispingen waardoor ze klonk als een gehandicapte papagaai, door die vettige specialiteiten van Angela Sabatini die ze bij de koffie serveerde – **wendde Miriam ten allen tijde haar ogen af van die afbeelding van Maagd Maria of Heilige Wie-dan-ook die boven de keukentafel hing** [CC 21/ **IC 19**][32].

Maar Valentine had al tenminste sinds het vorige Zomerfestival ter ere van de Heilige Familie – een evenement dat een week duurde dat ieder jaar in augustus werd gehouden op East Ninety-Eigth Street net voorbij Flatlands Avenue – op de hoogte moeten zijn geweest van de gelijkenis die zij met Maria vertoonde. **Het Zomerfestival ter ere van de Heilige Familie leek eerder op een middagje Coney Island dan een sektarisch feest** [CC 22/ **IC 20**][33]. Bijna de hele buurt ging erheen, niet alleen de katholieken. Er waren pretparkattracties en vaardigheidsspelletjes en kansspelletjes waarmee je pluchen dieren kon winnen – poedels of teddyberen in de afschuwelijke tinten reflecterend blauw en knalroze. Er werd zelfs gezegd dat je er kon gokken – **écht gokken voor geld** [**IC 21**] – in de kelder van de kerk [CC 23][34], maar Valentine en haar vriendinnen durfden daar niet naar binnen te gaan net zoals ze geen worstenbroodjes met peper durfden te eten: **niet zozeer om de eetwetten na te leven** [**IC 22**] **maar meer omdat je maar nooit kon**

[28] Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.
[29] Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.
[30] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
[31] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
[32] Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.
[33] Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.
[34] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.

weten wat ze erin stopten [CC 24/**IC 23**][35]. Ze vonden het voldoende om zichzelf vol te proppen met cannoli en nogasnoepjes die aan hun tanden bleven kleven terwijl ze door de straat banjerden op jacht naar leuke jongens.

Ze stopten voor de kerk – de Kerk van de Heilige Familie, waarnaar het festival vernoemd was – en gaapten het grote beeld van een heilige – of misschien was het wel de paus, **wisten zij veel** [CC 25/**IC 24**][36] – aan en keken hoe de **deugdzamen** [**IC 25**] dollarbriefjes aan de purperen, satijnen tabbaard vastpinden [CC 26][37]. 'Katholieken zijn echt raar,' merkte Leah Skolnik op, en de anderen knikten instemmend, met uitzonder van Valentine, die in gedachten verzonken leek.

'Kom – op naar het reuzenrat' stelde Beth Sandler voor. Dit voorstel werd door iedereen ten volle beaamd, behalve door Valentine – wederom het buitenbeentje – die zich excuseerde. 'Ik moet altijd kotsen in die dingen,' zei ze, wat ook echt zo was. Dat moest ze.

Eindelijk zonder haar vriendinnen, al was het maar voor een paar minuten, lummelde Valentine een beetje rond bij de kerk: niet om naar het standbeeld met het vastgepinde geld te te lonken, maar om de tafel waar de nonnen rozenkransen, **glanzende miniposters van Jezus in plastic nepgouden lijstjes** [CC 27/**IC 26**][38] en beeldjes van sint Christoffel, **beschermheilige van de reizigers, die je vast kon zetten op je dashboardkastje** [CC 28/**IC 27**][39] verkochten. Sint Christoffel bleef een **succesproduct** [**IC 28**], losgezien van het feit dat hij **technisch gezien ont-heiligd was door de katholieke kerk** [CC 29/**IC 29**][40]. De nonnen verkochten ook votiefkaarsen en bedlampjes in de vorm van een kruis, en bidkaarten met aan de ene kant een gebed en aan de andere kant een afbeelding. Sommigen van Jezus en een lammetje, anderen Petrus bij de hemelpoort, of het laatste avondmaal en van iemand die Valentine voor vijftig cent kocht: Maria, de Heilige Maagd.

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[35] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
[36] Conservation CC: linguistic translation. Conservation IC: reproduction of the same irony.
[37] Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.
[38] Conservation CC: linguistic translation. Keeping IC implicit: conservation SL-idiosyncrasy.
[39] Conservation CC: linguistic translation. Making IC explicit: addition of description.
[40] Conservation CC: linguistic translation. Making IC explicit: addition of irony markers.

Toen ze thuis was, verstopte Valentine het bidkaartje in een boek op haar boekenplank, *Jonathan Livington Seagull,* een boek waarvan iedereen zei dat het diep was. Het zal wel. Valentine opende het boek vaak: niet om er in te lezen, maar om de bidkaart eruit te halen en Maria's gezicht te bestuderen.

Het was een lief ding, maar Valentine Kessler was niet bepaald een engeltje. Miriam was nog steeds herstellende van dat desbetreffende telefoontje drie jaar terug, toen de beveiliging van het winkelcentrum haar vertelde dat Valentine samen met twee vriendinnen was opgepakt omdat ze wat had gestolen. Sokken. Ze hadden sokken in hun zakken gepropt en geprobeerd doodleuk de winkel uit te lopen.

'Komt dit in de krant?' vroeg Miriam aan de winkeldetective. Aan Valentine vroeg Miriam: 'Wat is er in godsnaam mis met jou?'

Geen engeltje, en zeker niet zonder zondes, dus – maar wanneer Valentine in de spiegel keek, staarde de Heilige Maagd Maria terug.

Dat moest toch een reden hebben? Maar welke?

Chapter 6
Translating Adam Wilson's *Flatscreen*

David Foster Wallace once said that he imagined that after his first novel was published all of his problems would miraculously vanish, and when that didn't happen it was devastating. Did you have a similar feeling?

… I will say that a lot of them have miraculously vanished. But new ones seem to have appeared out of nowhere. So I always have something to complain about. But David Foster Wallace also said that because he isn't Jewish! [laughs]. A Jewish writer would never say that because any time anything good happens we just assume it's going to cause us more problems.

"Interview with Adam Wilson, Author of Flatscreen", Sam Gold

The now resident in Brooklyn – yet born a Bostonian in 1981 – Adam Wilson is amongst the youngest of the New Yiddishist writers. In 2009 he graduated as MFA, got a Merit Fellowship from Columbia University and has since been nominated for Best New American voices (2010), the Canteen Prize for New Writers and thrice for the Glimmer Train Story prizes. Some of his short works have appeared in *Forward, Gigantic, The Rumpus, Paste, Bookforum* and *Time Out of New York*. Furthermore, he is now deputy editor of online paper *The Faster Times* ("About the Editor and Contributors" 306) and his first novel *Flatscreen* (2012) was published last year.

6.1. About Being Like His Father and Not Being Like His Father

In the interview with Sam Gold, Wilson talks about how his father – Jonathan Wilson, author of *Schoom* (1993), *The Hiding Room* (1995), *A Palestine Affair* (2003), *An Ambulance Is on the Way: Stories of Men in Trouble* (2005), and two critical works on Saul Bellow ("About the Editor and Contributors" 306) – always gave him books he "loved and continued to love" (par 16), such as novels by Bellow and Roth. Nevertheless, he notes: "Part of me always felt like that these books in some ways weren't quite mine, that they were his, and that it was his literature" (par 16). It was not just this feeling of a generation gap, also experienced by his fellow New Yiddishists Hamburger and Kirshenbaum, but also a moment of self-denial resembling the post-immigrant

generation of Jewish-American writers, and appeal to the American values of the world he grew up in:

> I'd read a lot of Philip Roth when I was younger, but I was kind of afraid of him, because I had these really romantic notions of being this tough, cool writer, and Roth wasn't that. He was just this nebbish, this creep. When I read his books I really related to them and I hated that I related to them, like he was representing to the world all these things about myself that I didn't want anyone to know, like about hypochondria and anxiety, and creepy thoughts about girls. (par 18)

As a result, he wrote "working class American stories" that were heavily influenced by what he calls "the dirty realists" during his time in college, which made his work "suffer": "It came off as posturing and trying too hard to be cool and not really exposing myself in a way that's honest" (par 18). It was only after he starts reading the novel *Homeland* by Sam Lipsyte, he finds a voice he can connect with, and realised that the kind of stories he needed to write were like his father's, but also completely different: he too is opposing to the conventions, but the conventions have changed. Wilson's own literary focus can be distilled from his views on contemporary life:

> We're always measuring ourselves against these American myths. I feel like I was miserable in high school in part because I'd seen movies where a guy was the captain of the football team and he has all these hot girlfriends and everyone loves him. … [W]e develop these really unrealistic expectations about our lives, that they'll be exciting or interesting, and life can't always live up to that. (par 12, 13)

Stereotypes are forms of cultural prescriptions, conventional expectations which have lost their achievability to this generation in real life, as well as in literature. Therefore, just like

Kirshenbaum and Hamburger, Wilson focuses on finding authenticity, driven by the fear of turning out like a copy of his father instead of an original human being. He does this through rebelling against his father's voice, just like his father did in relation to his father's generation.

6.2. *Flatscreen*

Flatscreen, a novel – as it ironically says on the cover – narrates about anti-hero Eli Schwarz and his life full of drugs, meaninglessness and fear of death. The novel commences at a very low point in Eli's life, as his mother's financial situation forces them to move house and he himself is unemployed, getting high and busy being a "fuck-up". He has a disrupted relation with his divorced parents and his goody-goody brother, who keeps telling him how he should live his life.

However, Wilson illustrates in the novel, a dysfunctional family does not necessarily imply an unloving family, as the Kahn's, the family who buys their house, are if not more dysfunctional: "The family is two women who are partners and their two daughters, one of which is adopted. Kahn lives in their pool house ... The nuclear family is screwed up and these guys are forging a new path where there's room for everyone, even Kahn, who's this bastard drug addict, but even he fits, in a way, and is loved" (Qtd. Gold par 8).

Wilson explains in the interview with Gold how Eli is dependent on stereotypes, as he has no "good role models" in his life: "in terms of his family, parents, or friends—his entire point of reference for life comes from movies and television shows and the internet. One of the reasons he's so paralyzed and he can't figure out how one is meant to live one's life is because he can only imagine life via these prescribed cultural narratives" (par 5). He compares every possible scenario of his life – and of the lives of the ones around them – in relation to films, by inserting metafictional references throughout the narrative. Indirectly, this is Wilson posing the question where authenticity is in all these cultural prescriptions: how can Eli escape from his unauthentic, predestined life, or more importantly, "what happens after that" (par 10), as that life is all he knows?

Considering that *Flatscreen* is in a way also "a coming-of-age story", Wilson connects the problematic nature of originality in his writing to real life: "… I think that that anxiety was in some ways transferred onto Eli, who has seen a million movies and can't figure out how to make his own life original because believes every kind of life narrative has already been taken and made cliché" (Qtd. Gold par 9).

In the chosen fragment for this translation, Eli is attending a family gathering at Thanksgiving at his father's and stepmother's place. The entire company are in a way pretentious Jews: half of the company is over-attempting to be American, the other half is trying too hard to come off as Jewish. Only Eli, his brother Benji and Sherri Sacks, the younger generation, know how to sting right through that pretentiousness, resulting into a hilarious scene of stereotypical behaviour back and forth, and where miscommunication after miscommunication accumulates into a scene of a slapstick American romantic comedy, evolving around the thousand dollar question: who slept with who?

6.3. Translating *Flatscreen*

Flatscreen plays on contradictive stereotyping: American Jews who pretend to be American are still subject of Jewish stereotypes, and Jewish-Americans who are pretending to be Jewish are too Americanised. As a result, all irony consists of a mocking of the characters by the narrator's comments and the contrast between their secularism and unambiguous Jewish traits.

6.3.1. Analysis of the Cultural Component

[1] Does the CC-unit consist of (i) a stereotypical proper noun or name, or (ii) a stereotypical object/ habit/ tradition/ opinion/etc, and in case of the latter manifest in an (x) explicit, or (y) implicit CC unit?

The fragment contains several stereotypical Jewish and American conventional proper names (i),

to indicate the pretentious and unauthentic nature of the characters. Concretely, most of the names of Eli's father's generation make up an American first names and Jewish surnames, such as "Pam(ela) Weiss-Schwarz" and her brothers "Steve and Doug" and "Mrs. Sacks" and her husband "Mark". It is very conspicuous that the names of the character's of Eli's generation, "Eli", "Benjy" and "Sherri", are all derived from Hebrew names (Eli, Benjamin, Sharon). The two remaining proper names in this fragment "the Pats" and "the Cowboys" are colloquial names given to local American football teams, which indicate that the characters that use those abbreviations are very accustomed with the American culture.

All the other CC-units from the fragment concern stereotypical expressions (ii). Some of them concern explicit (x) traditions, such as the Jewish religious fests of "bar mitvah" [CC 1], "Passover" [CC 2], but also the watching of American football and eating "pigs in blankets" [CC 7] during Thanksgiving. Others concern stereotypical forms of speech, belonging to the Americanised Jew, such as "big guy" [CC 6], "beer me" (CC 9). Funny enough the characters appear unambiguously American on moments they attempt to be Jewish, such as when Steve remarks "Now, let's get to the noshing" [CC 14] which is the incorrect term for dinner. The younger generation does apply speech stereotypes correctly ("noshing means snacking" [CC 15]) and "He fucked your wife, you schmuck!" [CC 20]).

In addition, there are CC-units which expose stereotypical actions, adhering to these Americanised "new money Jews" [CC 3], who "posed on sailboats and coughed cigar smoke", and are so obsessed with getting rich they make money their priority at all times (also apparent in stereotypical speech such as "gotta go where the money is" [CC 8]), even on Thanksgiving Day. And lastly, there are explicit stereotypes of racial features, when Eli compares his Dad's children with Pam, who are "gentile beautiful" [CC 12] and "Arian babies" [CC 13] in comparison to him and Benjy, who were cute, with their "dark curls, pudgy cheeks" [CC 11].

There are two implicit stereotypical expressions (y) such as when Judy remarks a stereotypical fear of terrorism, the American sorrow over 9/11 as explained by Thane

Rosenbaum (see chapter 1.2): "I'm just thankful for everything…with all that's going on in the world these days, in the Middle East, and Iraq" [CC 18]. Implicitly, she is leaving out the one country in the Middle East which she should feel attached to: Israel. Eli inserts another stereotypical notion about all Jews being murderers as well as victims of TSD, a hereditary disease found frequently amongst (descendants of) Ashkenazi Jews ("Tay-Sachs Disease"):"Tay-Sachs carriers the lot of us" [CC 19].

[2] Does the CC-unit convey (a) a stereotype that American Jews have of other American Jews, or (b) a stereotype that Americans have of (American) Jews, or (c) a stereotype American Jews have of Americans or other non-Jews?

Most of the stereotypes from this fragment concern stereotypes that American Jews have of other American Jews (a), with the exception of the stereotypical Jewish names and stereotypes rooted in the Jewish-European experience [CC 8, 11] which fall under the category stereotypes that non-Jews have of Jews (b). With regard to category (a), Wilson applies two kinds of stereotypes: those directed at insiders, such as the "noshing"-example [CC 14], also encompassing CC 1, 2, 16, 17, 19, 20, 21, and those associated with the Americanised Jews, such as "…Mark and Dad were poker buds, pals, that kind of new-money Jews who posed on sailboats and coughed cigar smoke just to prove that in post-ethnic America, everyone had the right to act like a WASP" [CC 3, 4, 5], also encompassing the American(ised) names and CC 6, 7, 12, 13, 18.

Nevertheless, the use of stereotypes is more nuanced than this, as most of the stereotypes that the New Yiddishist generation has of previous generations are based on stereotypes both of these generations have of Americans (c): only for previous generations these American stereotypes are experienced as positive, as by the contemporary generation they are considered as negative traits. For example, when Mark calls Eli's father "big guy", he deliberately acts like what

he thinks stereotypically American. However, Eli considers him a wannabe "WASP" for saying these kind of things.

6.3.2. Analysis of the Ironic Component

[3] Is the irony (i) verbal and result into an explicit, textual IC-unit, or (ii) situational and result into an implicit, non-textual IC-unit?

When Eli directly comments on another character's pretentious behaviour, all the of irony is explicit (i), such is the case with his remark on new-money Jews ("…Mark and Dad were poker buds, pals, that kind of new-money Jews who **posed** [IC 3] on sailboats and **coughed** [IC 4] cigar smoke **just to prove that in post-ethnic America, everyone had the right to act like** [IC 5] a WASP"), his remark on his Dad's other children ("As if the stork – **confused by Dad's Sudbury Palace** [IC 11] – **had screwed up** [IC 12], dropped Aryan babies on the doorstep") and on two occasions when another character's speech is unmasked as pretentions ("'Now, let's get to the noshing.' / '**Noshing means snacking**' [IC 14] Benjy said, '**We already did that with the pigs in blankets**' [IC 15], and "'I'm just thankful for everything…with all that's going on in the world these days, in the Middle East, and Iraq' …. **And what about Israel – our own people** [IC 18]…").

All the other forms of irony are situational (ii), mostly resulting from contradictive speech and action, such as Mark who "in a swift motion, … scooped a pig in a blanket with one hand, held out the other for high-fives", starts complaining when Pam suggests to do the thankyou-ritual during Thanksgiving, arguing: "'**But we're Jews … we don't do this sort of thing'**" [IC 16] or Eli's notion that the fear of war and terrorism prevails over all the other things that are beyond human power in this world: "**Tay-Sachs carriers the lot of us: killing, dying**" [IC 20].

Furthermore, Wilson implicitly mocks Jewish religious tradition by putting them into context of something decidedly incompatible, such as Eli's uncle who "gave [him] a **playboy** [IC 1] for his bar mitzvah", Eli's cousin who "**flashed [Benyi] a tit once** [IC 2] at Passover" and Pam who names her kids after an American singer rather than giving them Hebrew names ("(**named after Pam's favourite singer, Paula Cole**"[IC 10]).

[4] Is the irony (a) common, or (b) nonce, and in case of (b), is it caused by the reader's knowledge distilled from (x) the intra-textual context, or (y) the extra-textual context?

The (a) common forms of irony collide with the instances of verbal irony expressed by the narrator, thus IC 3, 4, 5, 6, 12, 14, 15, 19, 20 and 22. An exception to that rule is IC 11, which although explicit, is a form of nonce irony, based on the extra-textual knowledge (y) of the reader what a "Sudbury Palace" is. All of the situational irony is nonce, and mostly distilled from the intra-textual context (x), as was demonstrated with the contradictoriness between speech and action of the characters, in case of IC 6, 7, 9, 13, 16, 17, 18, 21. The remaining IC-units require extra-textual knowledge of the religious connotation of CC 2 and CC 5 in relation to the taboo connotation of the *Playboy* [IC 1] and nudity during a holy fest [IC 2], the general stereotype of the money-obsessed Jew [IC 8], the connotative meaning of not giving your children Hebrew names [IC 10] and the stereotype that a lot of Ashkenazi Jews are Tay-Sachs carriers [IC 20].

6.3.3. Scenarios

The analysis of the components leads to three different textual situations of the fragment.

In case of four of the phrases in the fragments, the CC-unit and IC-unit are both explicit (A): [CC 3, 4, 5/IC 3, 4, 5], [CC 13/IC 11, 12], [CC 15/IC 14, 15], [CC 21/IC 22].

For the great majority of the cases, the CC-unit is explicit, but the IC-unit is implicit (B):

[CC 1/IC 1], [CC 2/IC 2], [CC 6/IC 6], [CC 17/ IC 7], [CC 8/IC 8], [CC 9/IC 9], [CC 10/ IC 10], [CC 14/ IC 13], [CC 16/IC 16], [CC 17/IC 17], [CC 19/IC 19, 20], [CC 20, IC 21].

In none of the cases the CC-unit is implicit and the IC-unit is explicit (C), and in the remaining phrase, both the CC-unit and IC-unit are implicit (D): [CC 18/IC 18].

With regard to the extra-textual scenarios, almost all the phrases gain their meaning by intra-textual information through the narrator's comments in relation to the actions of the characters. Because Eli introduces Mark as a "new-money Jew", the reader is inclined to take his way of talking ("big guy" [CC 6/IC 6]) mockingly. Therefore in almost all of the cases the required knowledge of the CC and IC of the ST-reader is identical to the expected knowledge of the TT-reader, thus situation (1). However, required knowledge of the IC-unit is not identical to the expected knowledge of the TT-reader (situation (2)), in case of combination [CC 10/IC 10], and [CC 13/IC 11]. In case of [CC 5], the required knowledge and expected knowledge on the CC is not identical (situation (3)).

6.3.4. Strategies

All the explicit CC-units without an IC in the form of proper nouns have been conserved through repetition, because of their stereotypical Jewish ("Eli" versus "Eli", etc.) or American ("Steve and Doug" versus "Steve en Doug" etc.) connotation. An exception to this rule is the name Benyi, which is short for Benjamin, and in Dutch is transcribed as Benji, hence the application of orthographic adaptation.

Apart from CC 5 and IC 11, the required knowledge matches the expected knowledge in all the combinations mentioned under (A). None of the CC-units contain a conventional proper noun, thus the CC-unit can be translated through linguistic translation and the IC-unit through reproduction of the same irony or displacement of the same irony. In the phrase "But Dad and Mark were poker buds, old pals, the kind of new-money Jews who posed on sailboats and

coughed cigar smoke just to prove that in post-ethnic America, everyone had the right to act like a WASP" [CC 9, 10, 11 / IC 4, 5, 6], can thus be translated with:

Strategies	*Translation*
Linguistic translation and reproduction of the same irony	Maar Pap en Mark [CC 8] waren pokermaatjes, jeugdvrienden, een soort nouveau riche Joden [CC 9] die over het dek van hun zeilboo**tjes paradeerden** [**IC 4**] met sigaren **die ze niet eens zonder te kuchen konden roken** [**IC 5**][CC 10] **om maar te bewijzen dat iedereen in dit postetnisch Amerika** [**IC 6**] **zich legaal voor** een WASP [CC 11] **kon uitgeven**.

However the CC-unit "WASP" [CC 11] is an explicit stereotypical expression, the required and expected knowledge of this negative nickname is not identical, and therefore, the CC-unit needs to be substituted:

Strategy	*Translation*
Naturalisation	iemand uit het Gooi
Deletion and autonomous creation	een ware Jay Gatsby
Limited universalisation	een gojimse snob
Absolute universalisation	een kakker

Naturalisation takes the concept out of the American context and can therefore not be used as a solution. The option deletion and autonomous creation in the form of character Jay Gatsby is equivalent on the level of decadence, as Gatsby is almost synonymous with the high point of American decadence. However, the image of Jay Gatsby might be a bit out of touch for the contemporary reader. Between limited and absolute universalisation, the limited universalisation is the preferred strategy, as it keeps the connotation that it is a Jew measuring "us" against "them" (the goyim), whereas absolute universalisation only keeps the connotation of decadence. A similar approach goes for combination [CC 7/IC 7], although the approach to its IC matches

the one given below.

In case of the combination of CC 13 and IC 11, 12, there is only a clash between expected and required knowledge with IC 11; thus, the CC-unit can be conserved, IC-unit 11 has to be substituted and IC-unit 12 can also be conserved, resulting in:

Strategies	*Translation*
Linguistic translation, replacement of the SL-image for an appropriate TL-image for IC 11 and reproduction of the same irony for IC 12	Alsof de ooievaar – **helemaal van zijn stuk gebracht door Paps Sudbury Palace** [**IC 12**] –**een flater had begaan en** [**IC 13**] een paar Arische baby's [CC 24] voor de deur had achtergelaten.

The expected and required knowledge for IC 13 is not identical, and therefore it can be translated with the replacement of the SL-image for a suitable TL-image. The unit Sudbury Palace signifies two things: the house is huge and decadent, which is not stereotypical for a Jew, and it is situated in Sudbury, Canada, which is also not a stereotypical place for Jews to live. Therefore, the unit "[Paps] uitgerekend in Sudbury gelegen optrekje" (ironic because of the Dutch diminutive, and signifying it is unusual to be situated in Sudbury through "uitgerekend"), is a appropriate way to convey those connotations.

With regard to all of the combinations mentioned under (B), apart from [CC 10/IC 10], the required and expected knowledge are identical, and therefore the units can be translated through conservation of the CC-unit and keeping the IC-unit implicit. Consequently, the phrase "'It does seem a bit goyish,' Judy added" [CC 17/IC 17], can be translated as:

Strategies	*Translation*
Linguistic translation and conservation of the SL-idiosyncrasy	'**Het klinkt inderdaad wel een beetje gojs**,' viel Judy hem bij.

Situation CC 10, IC 10 considers an IC-unit which requires more extra-textual knowledge than the expected knowledge, and therefore the IC-unit needs to be made explicit:

Strategies	*Translation*
Repetition and addition of irony markers	De tweeling, Paul en Cole (**vernoemd naar Pams lievelingszangeres Onze Lieve Paula Cole**)
Repetition and addition of a description	De tweeling, Paul en Cole (**vernoemd naar Pams lievelingszangeres Paula Cole in plaats van een Hebreeuws personage uit de Tenach**)

The first option conveys the ironic connotation better, by making explicit that naming your child after a popstar is a rather American thing to do, whereas the second option results in a very denotative translation, and is therefore less preferable.

In case of (D), situation [CC 18/IC 18], considers two implicit components, however they are made explicit through the context (through IC 19). Therefore the CC-unit and IC-unit can both be kept implicit, resulting in the translation:

Strategies	*Translation*
Conservation of the SL-idiosyncrasy (of both CC and IC)	'**Nu met alles wat er in de wereld gebeurt, in het midden oosten en in Irak.'**

6.4. Annotated Translation

Flatscreen
By Adam Wilson

[…]

Ome Ned[1] was altijd het lichtpunt van voorgaande Thanksgivings geweest. Mijn medesamenzweerder, die me vertelde over peyote nemen met de Indianen uit Arizona, wiet roken met de echte 'Indianen' uit India. Hij nam soms 'vriendinnen' mee, die hij ook zijn 'vriendinnen' noemde. Gaf me een ***Playboy*** [**IC 1**] voor mijn bar mitswa [CC 1][2]. Toen werd de

[1] Conservation CC: repetition.
[2] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.

diagnose gesteld, was hij opeens stervende. Ik fietste elke donderdag naar zijn huis om Discovery Channel te kijken.

Was niet bij de begrafenis. Een te grote lafbek – met angst voor doodskisten, huilen, niet huilen, lichamen die onder de grond begraven werden tot in de eeuwigheid. Volgens iedereen was het heel mooi, had Ned het mooi gevonden, enz. Pap kwam voor het eerst weer naar huis sinds de dag dat hij weggegaan was. Hing een beetje rond en at wat gerookte zalm, keek naar mam, stond machteloos, maar hij had haar in zijn armen kunnen nemen, kunnen kussen, koffie kunnen zetten, haar de liefde kunnen bedrijven (*The Sharp Points of a Flower*, Dreamworks, 2002), en misschien deed hij dat ook wel als er niemand anders thuis was.

Was wel bij de begrafenis van Julie[3], hoewel ik haar niet echt gekend had en ze me toen ik vijf was in een kast had opgesloten. Reed helemaal naar Albany de week nadat het WTC was ingestort. Telkens wanneer er een vliegtuig overvloog dacht ik alle auto's iets opzij te zien slippen, de ogen van de automobilisten de vliegroute te zien volgen.

Tijdens de begrafenis fluisterde Benji[4] dat **ze wel eens een van haar tieten aan hem had laten zien tijdens** [**IC 2**] Pascha [CC 2][5]. Kon er niks aan doen dat ik me haar tieten voorstelde, ook al was ze mijn nicht – en dood. De menigte bestond voornamelijk uit voorheen linkse rakkers die nog minder begrepen van 11 september dan ik, maar één ding was zeker: dood kwam altijd op hetzelfde neer. Kanker, terroristen, zelfmoord, enz. – dood bleef dood, verdriet bleef verdriet.

Daar ging de deurbel.

'Wie kan dat nou…' fluisterde ik naar Benji, onderbroken toen ik *die* stem hoorde, weergalmend als een ambulancesirene.

'Pamela Weiss-Schwartz,[6]' zei mevrouw Sacks.[7]

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[3] Conservation CC: repetition.
[4] Conservation CC: orthographic adaptation.
[5] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[6] Conservation CC: repetition.
[7] Conservation CC 6, 7: repetition. Keeping IC implicit: conservation of the SL-idiosyncrasy.

Pam voerde de hele familie Sacks naar de huiskamer, inclusief dochter. Dat uitgerekend zij uitgenodigd zouden worden. Maar Pap en Mark[8] waren pokermaatjes, jeugdvrienden, een soort nouveau riche Joden [CC 3] die over het dek van hun zeilboo**tjes paradeerden** [**IC 3**] met sigaren **die ze niet eens zonder te kuchen konden roken** [**IC 4**][CC 4] **om maar te bewijzen dat iedereen in dit postetnisch Amerika** [**IC 5**] **zich legaal voor** een gojse snob [CC 5] **kon uitgeven**. En Pam en mevrouw Sacks waren ook dikke vriendinnen, hadden dezelfde privétrainer met gespierde torso en opzichtige tatoeages waar ze samen op konden geilen tijdens meidenavondjes.

Mark was imposanter dan ooit in zijn vernuftig op maat gemaakte Steve & Doug[9] Breed en Rijzig. Grimaste als iemand die de hele zomer op sekskamp was geweest, **noemde mijn vader** '**ouwe rakker**,' [CC 6/**IC 6**][10] haalde zijn haar door de war. **In één snelle beweging schepte hij een worstenbroodje** [CC 7/**IC 7**][11] in zijn ene hand en hield de andere vrij om high fives uit te delen.

'Hoeveel staat het?'

'Eenentwintig zeven voor de Pats[12].'

'Verdorie,' zei Mark. 'Ik heb vijftig ingezet op Dalles met handicap."

'Heb je niet op de Pats ingezet?' vroeg Pap.

'**Daar valt geen geld te halen** [CC 8/**IC 8**][13]. De Cowboys[14] gaan echt niet met meer dan tien punten verschil verliezen in Dalles tijdens Thanksgiving.'

'Scherp' zei Steve, en gaf Mark zijn tweede high five binnen dezelfde minuut.

'Doe mij maar een **pils** [**IC 9**][CC 9][15],' zei Mark tegen Pap, die op zijn beurt naar Pam keek, die op haar beurt een pils voor Mark ging halen.

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[8] Conservation CC: repetition.
[9] Conservation CC: repetition.
[10] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[11] Substitution CC: absolute universalisation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[12] Conservation CC: repetition.
[13] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[14] Conservation CC: repetition.
[15] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.

Er hadden twee keer zoveel mensen aan de tafel kunnen zitten. Pap zat aan het hoofd. Mark aan het andere uiteinde tussen Kathleen[16], de vrouw van Doug en Judy[17], de vrouw van Steve.

De tweeling, Paul en Cole [CC 10] (**vernoemd naar Pams lievelingszangeres Onze Lieve Paula Cole**) [**IC 10**][18], waren de enigen aan de kindertafel, ongetwijfeld in afwachting om onder de volwassenentafel te kruipen om iedereen z'n veters aan elkaar te knopen. Mooie kindjes op een manier waarop Benji en ik dat nooit waren geweest. We waren van het knappe soort geweest, schattig zelfs: donkere krulletjes, bolle wangetjes [CC 11]. Maar zij waren gojs mooi [CC 12]: blond, zelfverzekerd. Alsof de ooievaar – **helemaal van zijn stuk gebracht door Paps uitgerekend in Sudbury gelegen optrekje** [**IC 11**] – **een flater had begaan** [**IC 12**] en een paar Arische baby's [CC 13] voor de deur had achtergelaten[19].

Ging de keuken in om het eten te inspecteren. Pam was bezig wat wijn vanuit een fles in een kelk over te schenken.

'He Eli[20].'

'Kan ik ergens mee helpen?'

'Als je de aardappelen uit de oven zou kunnen halen en ze op een schaal op zou kunnen dienen zou echt geweldig zijn.'

'Jep.'

Deed de oven open. De aardappelen waren nog niet gaar. Zette stiekem de temperatuur op stand 250 zodat ze zwart zouden worden aan de buitenkant – zo vond ik ze het lekkerst. Pam liep terug de kamer in met de wijn.

Ik delfde goud met de drank. Letterlijk: een hele fles Goldschläger. Goot het naar binnen.

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[16] Conservation CC: repetition.
[17] Conservation CC: repetition.
[18] Conservation CC: repetition. Making IC explicit: addition of irony markers.
[19] Conservation CC 22, 23, 24: linguistic translation. Substitution IC 12: replacement of SL-image for suitable TL-image. Conservation IC 13: reproduction of the same irony.
[20] Conservation CC: repetition.

Pam tikte tegen haar glas.

'Ik zou graag wat willen zeggen over hoe fijn het is om iedereen hier onder één dak te hebben in dit huis. Alle mensen waar we om geven.'

'Proost op Pam,' zei Steve terwijl hij het glas hief. '**Zo, zullen we nu lekker gaan nassen** [CC 14/**IC 13**]?[21]'

'**Nassen betekent snoepen**,' [CC 15/**IC 14**] zei Benji. '**Dat hebben we al gedaan met die worstenbroodjes**.' [**IC 15**][22]

'Ook goed,' zei Steve.

'Laat Pam even uitspreken,' zei Pap.

'Het eten komt zo,' zei Pam. 'Maar ik zat te denken, aangezien het toch Thanksgiving is, dat we misschien een rondje kunnen doen en een ding kunnen noemen waar we dankbaar voor zijn.'

'Maar we zijn Joods,' klaagde Mark, 'Wij doen niet aan dat soort dingen.' [CC 16/**IC 16**][23]

'**Het klinkt inderdaad wel een beetje gojs** [CC 17/**IC 17**][24],' viel Judy hem bij.

'Ik begin wel,' zei Pap. 'Ik ben dankbaar voor mijn lieve vrouw en twee prachtige kinderen.'

'Je hebt vier zonen,' herinnerde Mark hem.

'Voor de andere twee ben ik niet zo dankbaar,' zei Pap, lachend zodat iedereen wist dat hij een grapje maakte.

'Hij maakte maar een grapje,' zei Pam, ongerust.

'Ik maakte maar een grapje,' zei Pap, ongemeend.

'Ik zal eens een grapje over jou maken,' zei Steve, als een idioot.

Doug pulkte in zijn neus.

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[21] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[22] Conservation of CC: linguistic translation. Conservation of IC: reproduction of the same irony.
[23] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[24] Conservation CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.

‘Nou, ik ben dankbaar voor de vijftig dollar die ik ga winnen dankzij dit potje,’ zei Mark.

‘En ik ben dankbaar voor de vijftig dollar die jij straks gaat verliezen wanneer de Pats winnen.’

‘Jongens,’ zei Pam op een toon die ze altijd tegen de tweeling aansloeg.

‘Doug en ik zijn dankbaar voor zulke aardige familieleden die ons uitnodigen voor Thanksgiving,’ zei Kathleen.

‘En ik ben gewoon overal dankbaar voor,’ zei Judy. ‘**Nu met alles wat er in de wereld gebeurt, in het midden oosten en in Irak.**’ [CC 18/**IC 18**][25]

Iedereen versomberde. Of tenminste – met uitzondering van Oom Sal[26], die al somber was – deed alsof ze versomberden.

‘Misschien moeten we een minuut stilte houden,’ zei Kathleen.

Dat deden we. Bedacht me dat mevrouw Sacks aan Eddie Barash dacht, Benyi aan Erin, Pap en Pam. Nu al beschonken, fantaserend over het lichaam dat straks voor hem klaarlag wanneer de gasten waren vertrokken, de tweeling in bed lag. Hij was zo’n goede echtgenoot geweest, had haar uit de brand geholpen met de dankbetuigingen, Steve geen kans gegeven een eikel te zijn. Niemand dacht aan de gestorvenen en stervenden in Irak**. En hoe zat het met Israël – onze eigen mensen** [**IC 19**] **– allemaal dragers van TSD**[27] [CC 19/**IC 20**]: moordenaars of, slachtoffers?

‘Mogen we nu eindelijk eten?’ vroeg Mark.

‘Ja,’ zei Pam, helemaal vergeten dat we nog steeds onze dankbaarheid aan het uitspreken waren.

‘Wacht even,’ onderbrak Sherri[28] haar,’Ik heb nog niet gezegd waar ik dankbaar voor ben.’

Ik dacht: O kut.

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[25] Keeping CC implicit: conservation SL-idiosyncrasy. Keeping IC 19 implicit: conservation of the SL-idiosyncrasy. Conservation IC 20: reproduction of the same irony.
[26] Conservation CC: repetition.
[27] Conservation of CC: linguistic translation. Keeping IC implicit: conservation of SL-idiosyncrasy.
[28] Conservation CC: repetition.

‘O ga je gang lieverd,’ zei Pam.

Mevrouw Sacks en ik hadden een kort oogcontact waarbij we onze wenkbrauwen optrokken.

‘Ik ben dankbaar voor mijn twee geweldige ouders die zoveel van elkaar houden dat ze elkaars tekortkomingen kunnen vergeven en hun huwelijk kunnen laten werken, zelfs nadat…’

‘Dankjewel, lieverd,’ praatte Mark over haar heen.

‘De aardappelen,’ zei ik, en ik stond op om te gaan kijken.

Onderweg zei ik, ‘He mannen,’ tegen de tweeling.

‘He, snuiver,’ zei Paul.

‘He, stoner,’ zei Cole. ‘Nog stoned geweest de laatste tijd?’

‘Hij is nu stoned.’

‘Jullie weten niet eens wat dat betekent.’

‘Je bent een junkie.’

‘Wie zegt dat?’

‘Iedereen.’

‘Kut,’ zei ik.

‘Je zei kut,’ zeiden ze in koor.

‘Ssst…’

‘Eli zei *kut*,’ riepen ze uit. Iedereen aan tafel draaide zich om naar ons.

‘Eli toch!’ riep Pam.

‘Eli weet alles van kutten,’ zei Sherri.

‘Toe nou Sher,’ zei mevrouw Sacks.

‘Eli, jij dekhengst,’ zei Steve.

‘Integendeel,’ zei ik.

‘Dat kan je wel zeggen,’ mompelde mevrouw Sacks, waarschijnlijk.

‘Jep,’ zei Sherri. ‘Hij pakt alle kutten die hij maar hij pakken kan. Net als jij Pap.’

‘Stop met kut zeggen,’ zei Pam.

‘Kut, kut, kut, kut, kut,’ zei de tweeling.

‘Heb jij het met mijn dochter gedaan?’ vroeg Mark.

Oom Sal staarde het raam uit.

‘Ben je gek of zo?’ antwoordde Sherri.

‘Dit is echt geweldig,’ zei Steve. Doug knikte.

‘Nee, met je vrouw, schlemiel [CC 20/**IC 21**][29]!’ riep Sherri uit.

‘Jij en Eli?’ vroeg Steve and Judy.

‘Hoe kom je daar nou weer bij,’ zei Judy.

‘Inderdaad,’ viel ik haar bij.

‘Niet met haar – met *Mama*,’ zei Sherri.

Mevrouw Sacks greep naar haar hart zoals alle Joodse vrouwen doen als ze een hartaanval **proberen te veinzen.** [**IC 22**][CC 21][30]

‘Kut, kut, kut, kut,’ zei de tweeling.

‘Genoeg!’ gilde Pam.

Te laat. Mark was al naar mijn kant van de tafel gekomen.

‘Jij hebt mijn huwelijk naar de klote geholpen,’ zei hij, sloeg me in mijn gezicht.

Ik viel achterover, nam Sherri mee in mijn val, die weer een van de tweelingen omhaalde. Mijn ooms hielden Mark tegen. De tweeling lag nog steeds op de grond, huiverend van de pijn of zogenaamd. Sherri zat ook op de grond – te lachen alsof ze nog nooit zoiets grappigs had gezien. Pam boog zich over haar kleintjes, kuste hun schrammetjes. Sal nipte aan zijn water, bekeek de kroonluchter.

[…]

[29] Conservation of CC: linguistic translation. Keeping IC implicit: conservation of the SL-idiosyncrasy.
[30] Conservation CC: linguistic translation. Conservation IC: displacement of the same irony.

Conclusion
On Connecting and Disconnecting in a Post 9/11 World: Translated Jewish Stereotypes as a Cultural Phenomenon

Structured by an imagination of Dutch cultural openness and the deep multiculturalism of Bundism, aural Mokum is conceived as a space in which cultural coexistence is both remembered and enacted, where dialogue can happen between anyone already speaking (Koosjer) Nederlands or willing to learn how it can be listened to.

"Goeie Ouwe Gabbers: Listening to 'Jewishness' in Multicultural Mokum", Megan Raschig.

This thesis has been focussing on concrete translation problems resulting from most significant aspect of the translation of ironically used Jewish-American stereotypes: connotative meaning. The translations of Hamburger's "The End of Anti-Semitism", Kirshenbaum's *An Almost Perfect Moment* and Wilson's *Flatscreen*, have proved it requires a very nuanced set of questions considering the range of background factors of both ST-culture and TT-culture to transfer exactly what an element means to one culture and how is it interpreted by another culture. On a macro-level, the translation of ironically used stereotypes can thus be seen as listening attentively to other cultures, which is entwined with its message.

In a way, New Yiddishist literature holds up a mirror by saying: you did not really think this is who we are, right? Works like Hamburger's "The End of Anti-Semitism", Kirshenbaum's *An Almost Perfect Moment* and Wilson's *Flatscreen* all contain elements with overt ironic connotation, resulting into a seemingly frivolous text, with a serious appeal to any contemporary reader. Through showing how ridiculous stereotypes are, they simultaneously expose the effects of labelling a group as the Other.

21st Century Jewish-American literature does not just remind us of times when xenophobia reached fever pitch and its terrible consequences, but also puts it in 21st century context. In our post-9/11 western world, where intercultural understanding is expressed in currencies rather than words and the internet connects and simultaneously disconnects us, we are more isolated from ourselves, and even more so the Other. Similar to being Jewish in

America, being Jewish in the Netherlands comes with a unique position in the multicultural debate. Jews are moving between the definitions of *autochtone* and *allochtone* Dutch citizens and take the idea of identity beyond the restrictions of nationality and into a feeling of being connected, wherever they are; reminding the Dutch of a space for communication that used to be there, but as Raschig notes, now almost forgotten.

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Appendix

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Appendix 1
Theoretical Framework
Analysis and Possible Scenarios

Analysis CC

[1] Does the CC-unit consist of (i) a stereotypical proper noun or name, or (ii) a stereotypical object/ habit/ tradition/ opinion/etc, and in case of the latter manifest in an (x) explicit, or (y) implicit CC-unit?

[2] Does the CC-unit convey (a) a stereotype that American Jews have of other American Jews, or (b) a stereotype that Americans have of (American) Jews, or (c) a stereotype American Jews have of Americans or other non-Jews?

Analysis IC

[3] Is the irony (i) verbal and result into an explicit, textual IC-unit, or (ii) situational and result into an implicit, non-textual IC-unit?

[4] Is the irony (a) common, or (b) nonce, and in case of (b), is it caused by the reader's knowledge distilled from (x) the intra-textual context, or (y) the extra-textual context?

Possible Scenarios

Textual scenarios

(A) Both the CC-unit and the IC-unit are explicit

(B) The CC-unit is explicit, but the IC-unit is implicit

(C) The CC-unit is implicit, but the IC-unit is explicit

(D) Both the CC-unit and the IC-unit are implicit

Extra-textual scenarios

(1) The required knowledge of the CC and IC of the ST-reader is identical to the expected knowledge of the TT-reader.

(2) The required knowledge of the CC of the ST-reader is identical to the expected knowledge of the TT-reader, but the required knowledge of the IC of the ST-reader is not identical to the expected knowledge of the TT-reader.

(3) The required knowledge of the CC of the ST-reader is not identical to the expected knowledge of the TT-reader, but the required knowledge of the IC of the ST-reader is identical to the expected knowledge of the TT-reader.

(4) The required knowledge of the CC and IC of the ST-reader is not identical to the expected knowledge of the TT-reader.

Appendix 2
Theoretical Framework
Part Two: Strategies

CC Strategies

The CC-unit is explicit		**The CC-unit is implicit**	
Required knowledge = expected knowledge	Required knowledge ≠ expected knowledge	Required knowledge = expected knowledge	Required knowledge ≠ expected knowledge
[1] Conservation CC-unit	*[2] Substitution of CC-unit*	*[3] Keeping the CC-unit implicit*	*[4] Making CC-unit explicit*
Repetition (only in case of a proper noun)	Synonymy (only in case of a proper noun)	-	Extra-textual gloss
Orthographic adaptation (only in case of a proper noun)	Naturalisation		Intra-textual gloss
Linguistic translation	Deletion and autonomous creation		Synonymy
	Limited universalisation		Naturalisation
	Absolute universalisation		Deletion and autonomous creation
			Limited universalisation
			Absolute universalisation

IC Strategies

The IC-unit is explicit		**The IC-unit is implicit**	
Required knowledge = expected knowledge	Required knowledge ≠ expected knowledge	Required knowledge = expected knowledge	Required knowledge ≠ expected knowledge
[1] Conservation IC-unit	*[2] Substitution of IC-unit*	*[3] Keeping the IC-unit implicit*	*[4] Making CC-unit explicit*
Reproduction of the same irony	Replacement of SL-image with an appropriate TL-image	Conservation of SL-idiosyncrasy	Addition of irony marker(s)
			Addition of description

Appendix 3
The End of Anti-Semitism

By: Aaron Hamburger
[pg. 209 - 213]

[…]

Because, for the first time in my life, my grades in English class were plummeting below the failing mark. I knew how to ace a spelling test, fill in a grammar worksheet, or answer a reading comprehension question from a textbook. But how was I supposed to succeed at Mrs. Taborsky's peculiar assignments, which she explained were not about traditional learning? (What was wrong with traditional learning?) Suddenly, instead of turning in essays, we kept "free-writing" journals, in which we had to reveal our feelings. Grammar was gone, in favor of "helpful hints." No more spelling bees either; now we had "Words Equal Power!" jam sessions in which we were expected to leap out of our chairs to boldly proclaim the power of language. Worst of all, book reports were replaced with unknowable, indefinable, shape-shifting "literary responses."

For our first literary response, Mrs. Taborsky had us choose partners and dramatize scenes from our favorite books. While the rest of the class eagerly teamed up to chat about props and costumes, I sat alone at my desk, even after Mrs. Taborsky said, "No one wants to buddy up with Alan? No one?" A more experienced teacher might have forced someone to join me, but apparently Mrs. Taborsky had read somewhere it was best to let students work these things out on their own. "Here's an opportunity to be creative and attract a partner to yourself for next time by letting out the real you," she advised me. "Let yourself go! There's no such thing as right or wrong."

Oh, yes there was such a thing as wrong, which I found out when I decided to perform a monologue from *Anne of Green Gables* in an orange wig and a straw hat that set the whole class to laughing and me to running out of the room in tears. When I came back, Mrs. Taborsky offered a meek smile, as if she were one of those kids who was just on the cusp of being popular and didn't want to risk losing cool points by evincing her sympathy for me in public.

"I think I know what happened back there," she told me later in the hallway. "You were trying to be someone you weren't. Next time, let out the real you."

I knew better, and planned to keep the real me under tight wraps for our next response, in the form of a diorama. It should have been simple enough. I turned an old shoebox of my mother's into a garden populated by tiny stuffed animals who sat on doll furniture and ate off doll plates for *The Wind in the Willows*. But even before Mrs. Taborsky came into the room, her son Mark, whom the school had seen fit to place in our class, helpfully pointed out that I'd used a woman's shoebox, which apparently, in conjunction with my *Anne of Green Gables* costume and my awkwardness in gym, served as incontrovertible evidence that the "real me" was a secret cross-dresser.

I immediately chucked the whole thing into the garbage. Better to take another zero than be known for weeks as a prepubescent trannie.

"I sense you've got so much bottled up inside," sighed Mrs. Taborsky after the rest of the class had rushed out to recess. "We're all waiting for you to let it out." But Mrs. Taborsky was dead wrong. No one was waiting for me to do anything.

Thankfully, our next "response" was more private. Instead of having us read a book, Mrs. Taborsky wanted us to write our own short stories. Finally, I knew just what to do with a Taborsky English assignment. In fairy tales, you always read about princesses in need of rescue. My idea was to write about a handsome prince who needed to be rescued, in this case from his evil father. For the hero of my story, I chose a not-conventionally-handsome-but-attractive-in-his-own-way court scribe who would help the unloved and neglected (and most importantly

dashing) prince escape from the castle where his evil father was holding him prisoner. Then they'd run away together to the sea.

Did I mention there was a prize involved? The author of the best story would be invited to participate in an all-day writing conference at the local community college. That meant he would get to miss an entire day of school (or as I thought of it, "hell,") to be in the company of other serious-minded book lovers where he belonged.

I was a cinch to win.

Every day after school, I shut myself in my room and worked on my story. I spent hours on the loving descriptions of my fair prince's golden-brown locks of hair, the silken sheets of his royal bedchamber, as well as the salty winds whipping off the sea and spraying over the joyous faces of the prince and his beloved rescuer.

I showed the final product to my mother, who said she was impressed by my lack of grammar mistakes. I suggested showing it to my father, but the anxious look on my mother's face and the way she said, "He doesn't really know about those things," made me decide not to. I gave a copy to my sister, a high school senior, which she never read. Finally, the morning my story was due, I read it aloud to her as she drove me to school.

As my sister dropped me off, she gave me her review: "Isn't it a little… I don't know, but do you think other guys write things like this?"

I slunk out of the car and crumpled the story into a ball.

Yet one more zero.

I told myself I didn't care about the contest. Anyway it was clear the whole thing had been rigged from the start when the winner turned out to be Mark Taborsky. We had to waste several minutes of class time listening to him read aloud from his masterpiece, titled "The End of Anti-Semitism":

> When it happened, the first thing I thought was, I can't believe it. This isn't happening.
>
> We still lived in a different suburb then, one that was mostly non-Jewish. I was about to board a bus headed for summer camp with my non-Jewish friends, expecting fun and games, a summer of swimming under the sun and campfire songs and toasted marshmallows. I didn't worry if the marshmallows were kosher or not.
>
> The doors opened, and we were all crowding eagerly onto the bus, but the woman in the driver's seat held out her hand, not to welcome me, but like a crossing guard stopping traffic. She said, "Wait your turn, Jew."

The other kids listened closely, as if Mark had just told them that a fire-breathing dragon had landed in the parking lot.

> The words burned me, like someone had thrown a fistful of stones in my face. My cheeks turned red and I stepped back, stunned to be singled out like that from my friends. I put my hand over my heart and touched the gold star hanging from my neck…"

Mark glanced down at the heavy diamond-studded gold star around his neck, no doubt a bar mitzvah present from his father. All the boys in my grade had them except me because my father felt it was inappropriate for a boy to wear jewelry.

> …That's how she must have known! I realized for the first time how different I was. Suddenly, I understood all the stories I'd heard but never really paid attention to, of Jews from all over who'd been persecuted because of their simple religion. Why was I different? What was wrong with me that this woman had called me this name? I was confused and also very sad.

My parents complained to the camp, which refunded our money and fired the bus driver, who turned out to be a poor single mother living in a trailer park or something of that nature, which was probably why she'd never met any Jews before.

Now I go to a private Jewish Day School and while I will miss my non-Jewish friends, I feel more comfortable knowing that at least here nothing like that can ever happen again.

But what about the other Jews who don't go to private Jewish schools? That is why when I grow up I want to be a lawyer and work for the end of anti-Semitism, so that nothing like what happened to me can ever happen again. Because it is the kind of thing that can lead to another Holocaust.

When Mark looked up from his paper, the entire class burst into applause. I joined in too, but only because I didn't want anyone to think I was a self-hating Jew. There wasn't a single moment in Mark's asinine story half as meaningful as my scene in which the scribe threw open the door to the prince's bedroom and declared, "Take my hand, fair prince. For you are free, and you and I shall never be parted!" Still, Mrs. Taborsky was clapping and beaming as if her son had just discovered America.

The trip to the conference was wasted on Mark, who had no need to escape school. In the half-year he'd been a student at Hebrew Academy (part of Mrs. Taborsky's deal was free tuition for her two boys), he'd accumulated more friendships than I'd had during my entire life, probably because he knew all the right movies to see and sports to watch and video games to play as well as the right things to say about them (like "Sweet!" with the "s" pronounced as an "sh," ergo "Shweet!"). He could hit and throw and catch balls. He had a turned-up nose and golden-brown hair like the prince in my story. Also, it helped that he was a spectacularly unkind person. (How else did you get to be popular?) He took particular relish in mocking different students in class with crude insults that always seemed startlingly original, though they generally amounted to the same thing: girls were sluts, and boys were girls.

[…]

Appendix 4
An Almost Perfect Moment

By Binnie Kirshenbaum
[Pg. 6 - 11]

[…]

"What a face. I ask you. Is that a face?"

"She's right. That's some face. Gorgeous. Ab-so-lute-ly gor-geous."

"Honest to Gawd, Miriam, you should put her in the movies with that face. Quint. I've got a cousin who knows somebody big with the studios. I'll give him a call for you because, really, the kid could be a star with that face. I ask you, am I right?"

"She's right. When she's right, she's right."

"I'm telling you, I'm right. She even looks like that actress, Olivia Whatshername."

"Olivia Newton-John? She looks nothing like Olivia Newton-John."

"No. No. Not that Olivia. The other one. From Romeo and Juliet. The one who was Juliet in the movie. Olivia Whatshername."

"I don't know who you mean."

"Girls. Girls. Are we gabbing or are we playing?"

"All I'm saying is that the kid is gorgeous. Is she gorgeous or what?"

"The kid is gorgeous."

"Mah-jongg."

All tiles were dumped to the center and flipped facedown to be washed, which is the mah-jongg equivalent to shuffling a deck of cards. Sunny Shapiro was East, the one to go first this round, and when the women looked up again, Valentine was gone. Even though Miriam knew that the plush carpeting, wall-to-wall, muffled the sound of footfalls, it sometimes threw her for a loop the way Valentine moved silently, as if the kid walked on air, the way she appeared and disappeared without warning, as if she were something you imagined instead of a person.

Although Edith Zuckerman would never say so, not even under torture, because she loved Miriam like a sister, Valentine gave Edith the creeps, the way the kid looked as if she k new everything, as if she had imbibed the wisdom of ages, as if she knew all your secrets including the ones you didn't dare admit even to yourself. Yet, at the very same time, she managed to look like a moron, as if the most ordinary things – a Dixie cup, the television set, a doorknob – took her by complete surprise, as if she'd never seen such remarkable things, as if she were a plastic doll with wide eyes painted on and a hollow head.

In this part of Brooklyn, rarely did girls dream big, and Valentine had not, to the best of anyone's recollection, ever articulated desire to be a movie star. Not tempted by fame and fortune, but perhaps by some crazy hope to step outside of the world she knew. When she was thirteen, Valentine wrote a telling essay for school. In response to the question – How Do I See Myself in Ten Years' Time? – she wrote: A teacher. A kindergarten teacher or maybe first grade. Or maybe I'd like to be floating on my back in a big blue swimming pool warmed by the sun forever and ever. I would like it if there were palm trees around the pool.

She did resemble Olivia Whatshername.

She also resembled Walt Disney's Snow White.

But Valentine Kessler was the spitting image of the Blessed Virgin Mary as she appeared to Bernadette at Lourdes.

Neither Miriam Kessler nor her girlfriends were at all aware of Valentine's likeness to Mary, Mother of Jesus as she appeared on idols, icons, and Christmas cards even though they had seen this particular rendition of Mary countless times, hanging in the kitchens of many of their

neighbors. They saw these holy pictures, but they never really looked at them. Instead, they looked past them and around them and through them because who knew for sure, maybe to really look was risk God's ire or something worse.

The Girls, Miriam included, were not especially devout; certainly they were far less observant than their own mothers had been, as if each generation had further diluted the formalities of faith. Even Judy, who did prepare a Shabbes meal which included home-baked challah bread, did not keep holy the Sabbath day. Their piety was pretty much limited to temple on High Holidays, the Hadassah sisterhood, and for the kids there was Jewish Youth Group lead by Rabbi Gold, a youngish rabbi from the Havarah movement, which was mostly about commitment to social justice. For those of The Girls who had sons, there were lavish bar mitzvahs such as the one to which Judy Weinstein was referring when she asked, "Did you get your invitation to the Solomon affair? Two Bam. I hear they're having a double-decker Viennese table."

"Three Dragon. Of course I got my invitation. Are you going?"

"Of course I'm going. What about you Miriam? Are you going?"

"Five Dot. I'm going."

These were the ways they kept faith, but make no mistake about it. They were Jewish women, and they lived in a bifurcated world: Jewish and not Jewish. For them, each and every person, place or thing was Jewish or not Jewish. Like this: Doctors were Jewish, politicians were not. New England was for the *goyim*, New York for the Jews. Books were Jewish, guns were worse than *trayf*. And not just nouns, but verbs too, as in walking was Jewish, but skydiving was *not on your life*. Far greater than their belief in God, these women believed fervently in *why take chances if you don't have to*. So while Miriam thought nothing of having coffee in Angela Sabatini's kitchen – she had a good heart, that Angela Sabatini even if the fried dough she served with the coffee gave Miriam such indigestion, repeating on her like a defective parrot – Miriam would avert her eyes from that picture of Virgin Mary of Saint Whoever-It-Was that hung over the kitchen table.

Valentine, however, had to have been cognizant of her similitude to Mary at least since the previous Holy Family Summer Festival, a weeklong affair held on East Ninety-eighth Street off Flatlands Avenue every August. The Holy Family Summer Festival was closer in kind to an afternoon at Coney Island than to a sectarian fete. Pretty much the whole neighbourhood attended, not just the Catholics. There were amusement park rides and games of skills and games of chance where you could win plush toys – poodles or teddy bears in revolting shades of neon blue and hot pink. Rumor had it that there was gambling, real gambling for money, in the church basement, but Valentine and her friends dared not enter there just as they dared not eat a sausage and pepper sandwich, not so much in obedience to dietary laws but rather because who knew what went into those things. They were content to stuff themselves with cannolis and nougat candy that stuck to their teeth, all the while strolling the block on the lookout for cute boys.

In front of the church, the Church of the Holy Family, eponymous with the festival, they stopped and stared at the big statue of the saint or maybe it was the pope, who could tell, and watched the righteous pin dollar bills to the purple satin gown. "Catholics are so weird," Leah Skolnik noted, and the others nodded in assent, the exception being Valentine, who appeared lost in thought.

"Come on," Beth Sandler said, "Let's ride the Ferris wheel." This suggestion was greeted with enthusiasm by all, except Valentine, again the odd duck out, who begged off. "I always barf on those things," she said, which was true. She did.

Free from her friends, at least for a few minutes, Valentines moseyed around the church, not to oogle for the statue with money pinned to it, but to peruse the table where the nuns were selling rosary beads and eight-by-ten glossy pictures of Jesus in plastic gold-colored frames and statues of Saint Christopher to fix on car dashboards. Saint Christopher remained a perennial

bestseller despite the technicality of having been de-sainted. The nuns also sold votive candles, and night-lights shaped like crucifixes, and prayer cards which had a prayer printed on one side and a picture on the other. The pictures were of Jesus and a lab, Saint Peter at the Gates of Heaven, the Last Supper, and the one that Valentine bought for fifty cents: Mary, the Blessed Virgin.

Later, at home, Valentine tucked the prayer card inside a book on her shelf, Jonathan Livington Seagull, a book that everybody said was deep. Whatever. Valentine went to the book often, not to read it but to take out the prayer card to gaze upon Mary's face.

She was a nice-enough kid, but Valentine Kessler was no angel. Miriam had still to recuperate fro the phone call she received three years before from the Macy's security force at the mall telling her that, along with her two of friends, Valentine was in custody for shoplifting. Socks. They'd stuffed socks in their pockets and tried to walk out of the store, pretty as you please.

"Is this going to be in the newspaper?" Miriam asked the store detective. Of Valentine, Miriam asked: "What in God's name is wrong with you?"

No angel, no saint, yet whenever Valentine looked in the mirror, the Blessed Virgin Mary looked back at her.

It had to mean something, didn't it? But what?

[…]

Appendix 5
Flatscreen

By: Adam Wilson
[pp. 175 - 181]

[…]

My uncle Ned had been the star of earlier Thanksgivings. My coconspirator, telling me stories about taking peyote with Indians in Arizona, smoking hash with Indians in India. Sometimes brought lady friends, called them "lady friends." Gave me a *Playboy* for my bar mitzvah. Then he got diagnosed, started dying. I biked to his house every Thursday to watch Discovery Channel.

Didn't go to the funeral. Too much of a pussy – afraid of coffins, crying, not crying, bodies buried under dirt for eternity. Everyone said it was so nice, Ned would have liked it, etc. Dad came back to the house for the first time since he'd left. Hung around for a bit eating lox, looking at Mom, nothing he could do, though he could have held her, kissed her, made coffee, made love (*The Sharp Points of a Flower*, Dreamworks, 2002), and maybe he did when no one else was around.

Did go to Julie's funeral, though I hadn't really known her, and she'd locked me in a closet when I was five. Drove out to Albany a week after the towers came down. When a plane flew overhead thought I could see all the cars veer a tiny bit, drivers' eyes following the flight pattern.

At the funeral Benjy whispered she'd flashed him a tit once at Passover. Couldn't help imagining her tits even though she was my cousin, dead. Crowd was filled with old lefties who knew less of what to make of 9/11 than I did, but one thing was clear: death is the same in all forms. Cancer, terrorists, suicide, etc. – dead remain dead, grieving remain grieving.

Doorbell rang.

"Who else is…" I started to whisper to Benjy, stopped short when I head that voice, ringing like a siren.

"Pamela Weiss-Schwartz," Mrs. Sacks said. "Look at you."

Pam led the Sackses into the living room, all three. Had no idea, they'd been invited. But Dad and Mark were poker buds, old pals, the kind of new-money Jews who posed on sailboats and coughed cigar smoke just to prove that in post-ethnic America, everyone had the right to act like a WASP. Plus Pam and Mrs. S. were pals, shared a personal trainer with titty-pecs and garish tats that they could gawk over together on girls' night.

Mark more imposing than ever in an adroitly tailored Steve and Doug big and tall. Grinned like a guy who'd spent a summer at sex camp, called my father "big guy," ruffled his hair. In a swift motion, he scooped a pig in a blanket with one hand, held out the other for high-fives.

"Score?"

"Pats up twenty-one seven," Doug said.

"Shit," Mark said. "I got fifty bucks on Dallas to cover."

"You bet against the Pats?" Dad said.

"Gotta go where the money is, my friend. No way the Cowboys aren't coming within ten in Dallas on Thanksgiving Day."

"Smart man," Steve said, high-fiving Mark for the second time in a minute.

"Beer me," Mark said to Dad, who looked at Pam, who went to get Mark a beer.

Table could have accommodated twice as many. Dad sat at the head. Mark at the other end between Doug's wife Kathleen and Steve's wife Judy.

The twins, Paul and Cole (named after Pam's favorite singer, Paula Cole), were alone at the kids' table, no doubt preparing to crawl under the grown-up's table, tie everyone's shoelaces together. Beautiful children in a way Benjy and I had never been. We'd been handsome, adorable

even: dark curls, pudgy cheeks. But they were gentile beautiful: blond, confident. As if the stork – confused by Dad's Sudbury palace – had screwed up, dropped Aryan babies on the doorstep.

Went into the kitchen to check on the food. Pam poured wine from a bottle into a crystal chalice.

"Hi, Eli."

"Anything I can do?"

"If you could take that sweet potatoes out of the oven and put them in a serving bowl that would be great."

"No prob."

Opened the oven. Sweet potatoes weren't done. Secretly bumped the temp to 475, so they'd char on the outside how I liked them. Pam walked back with the wine.

I hit booze gold. Literally: full bottle of Goldschläger. Swigged.

Pam tapped her wineglass.

"I just wanted to say a few words about how nice it is to have everyone here, under one roof, in this house. All the people who are so important to us."

"Cheers to Pam," Steve said, raising his glass. "Now let's get to the noshing."

"Noshing means snacking," Benjy said. "We already did that with the pigs in the blankets."

"Whatever." Steve said.

"Let Pam talk," Dad said.

"The food will come in a minute," Pam said. "But I just thought since it is, after all, Thanksgiving, that we could all go around and say one thing that we're thankful for."

"But we're Jews," Mark said. "We don't do this sort of thing."

"It does seem a bit goyish," Judy added.

"I'll start," Dad said. "I'm thankful for my sweet wife and two wonderful sons."

"You have four sons," Mark reminded him.

"The other two, I'm not so thankful for," Dad said, laughed so everyone would know he was joking.

"He's joking," Pam said, concerned.

"I'm joking," Dad said, insincere.

"I'll joke you," Steve said, idiotically.

Doug picked his nose.

"Well, I'm thankful for the fifty bucks I'm about to win on this football game," Mark said.

"And I'm thankful for the fifty bucks you're about to lose when the Pats win," Steve said.

"Boys," Pam said, like she would say it to the twins.

"Doug and I are thankful for having such wonderful relatives to invite us over for Thanksgiving," Kathleen said.

"And I'm just thankful for everything," Judy said. "With all that's going on in the world these days, in the Middle East, and Iraq."

Everyone got somber. Or at least, with the exception of Uncle Sal, who was already somber, they pretended to.

"Maybe we should have a moment of silence," Kathleen said.

We did. Figured Mrs. Sacks was thinking about Eddie Barash, Benjy about Erin, Dad about Pam. Already drunk, imagining the body that lay in wait when the guests had dispersed, twins gone to bed. He'd been such a good husband, backing her up on the thank-yous, not letting Steve be an ass. No one was thinking about the dead and dying in Iraq. And what about Israel – our own people – Tay-Sachs carriers the lot of us: killing, dying?

"Now can we eat?" Mark said.

"Yes," Pam said, forgetting we were still supposed to be offering thanks.

"Wait," Sherri interrupted. "I still haven't said what I'm thankful for."

I thought: Oh, fuck.

"Well go ahead, sweetie," Pam said.

Mrs. S. and I made brief, brow-raised eye contact.

"I'm thankful I have two wonderful parents who love each other so much that they can look past each other's short-comings, and make their marriage work even after…"

"Thanks, sweetie," Mark cut her off.

"The sweet potatoes," I said, got up to go check.

On my way, I said, "Hey guys," to the twins.

"Hey, pothead," Paul said.

"Hey, stoner," Cole said. "Gotten stoned lately?"

"He's stoned now."

"You guys don't even know what stoned means."

"You're a drug addict."

"Who told you that?"

"Everyone."

"Fuck," I said.

"You said fuck," they said.

"Shh…"

"Eli said *fuck*," they screamed. The table turned to look at us.

"Eli!" Pam said.

"Eli's an expert on fucking," Sherri said.

"Sher, please," Mrs. Sacks said.

"Eli, you big dog," Steve said.

"I'm not an expert," I said.

"Got that right," I imagined Mrs. Sacks mumbling.

"Yup," Sherri said. "He'll fuck just about anything. Just like you, Dad."

"Stop saying fuck," Pam said.

"Fuck, fuck, fuck, fuck, fuck," the twins said.

"You fucked my daughter?" Mark said.

Uncle Sal stared out the window.

"Are you kidding?" Sherri said.

"This is awesome," Steve said. Doug nodded.

"He fucked your wife, you schmuck," Sherri said.

"You fucked Eli?" Steve said to Judy.

"I did no such thing," Judy said.

"She didn't," I offered.

"Not her – *Mom*," Sherri said.

Mrs. Sacks clutched her chest the way Jewish women do when they want you to think they're having heart attacks.

"Fuck, fuck, fuck, fuck," the twins said.

"Enough!" Pam yelled.

Too late. Mark had walked over to my side of the table.

"You ruined my marriage," he said, punched me in the face.

Fell backward, taking Sherri along with me, who then knocked over one of the twins. My uncles held Mark back. Twins were still on the ground, wincing in pain or faking it. Sherri on the ground too, sitting, laughing like it was the funniest thing she'd ever seen. Pam crouched above her boys, kissed they boo-boos. Sal sipped water, inspected the chandelier.

[…]