

Traumatized Voice: Intertextuality Manifestation (George Szirtes's Poetry as a Case Study)

Prof .Dr. Haider AL-Moosawi ,Dept of English , College of Education for
Humanist Sciences , University of Babylon

Email: haider_literature@yahoo.com

MA Researcher : Fatima Salih ,Dept of English , College of Education for
Humanist Sciences, University of Wasit

Email: fatimazaidi129@gmail.com

Abstract

As commonly evident the literary trauma theory consists of intertextuality, repetition and dispersed or fragmented narrative voice. That is why the main mission of the study is to trace these three elements to prove them traumatic and autobiographical as well in George Szirtes's poems. The importance of such a sample lurks in the fact that the poet himself experiences painful traumatic situations in the aftermath of the Holocaust events in his childhood sticking to his life as traumatic memories. The loss of his dearest relatives, especially his mother, and his life at another country, are highly reflected in his writings, especially poetry. As such his poems are dovetailed with a tint of melancholy, nostalgic desire and refusal to return to the past.

Thematically accounting, Szirtes draws in his poetry from different sources in life; myth, cultural traditions, religious stories, and from other writings, especially those who had experienced the same conditions in their lives, as Nelly Toll and W.G.Seald. Therefore the shouts of intertextuality emanate so vehemently from these allusions as he reverts to the great poets like Eliot and Keats for deep expressing philosophical meanings .Then the titles of his poems have drawn from his traumatic experiences in his life, Metro (١٩٨٨) explores the Jewish side of family history and the Bridge Passages (١٩٩١) was a witness to the collapse of Hungarian state in ١٩٨٩. As Technically found , Szirtes , trained in portraiture , employs his poetry to explore his visual arts as traced in The Photographer in Winter (١٩٨٦) , Blind Field (١٩٩٤) ,Portrait of My Father in an English

Landscape(١٩٩٨),and Reel (٢٠٠٨). Then only then, he utters that "writing is oxygen to me. I couldn't breathe without it". More into technicality, there is a sense of repetition implemented in Bad Machine(٢٠١٣), in which its title refers to the fragility of both the body and language.

Keywords: literary trauma theory, traumatized voice: intertextuality allusions, poetic manifestation, autobiographical elements

الخلاصة

تتكون نظرية الصدمة الأدبية بشكل عام من التناص والتكرار والصوت السردي المشتت أو المجرأ. وهذا هو السبب في أن المهمة الرئيسية للدراسة هي تتبع هذه العناصر الثلاثة لإثباتها كسيرة ذاتية صادمة في قصائد جورج زرتز. تكمن أهمية مثل هذه الدراسة في حقيقة أن الشاعر نفسه قد مر بمواقف مؤلمة في أعقاب أحداث الهولوكوست في طفولته التي ظلت متصلة بحياته كذكريات مؤلمة. إن خسارة أقاربه الأعمام وخاصة والدته وحياته في بلد آخر انعكست بشكل كبير في كتاباته وخاصة الشعر. على هذا النحو فإن قصائده ترتبط مع القليل من الحزن ورغبة الحنين إلى الأوطان ورفض العودة إلى الماضي. يستمد زرتز شعره من مصادر مختلفة في الحياة؛ الأسطورة والتقاليد الثقافية والقصص الدينية ومن كتابات آخرين، وخاصة أولئك الذين عانوا من نفس الظروف في حياتهم، مثل نيللي تول و ديليو جي سبالد. لذلك تنبثق صيحات التناص بشدة من هذه التلميحات حيث أنه يعود إلى الشعراء العظماء مثل إليوت وكيتس للتعبير عن معاني فلسفية عميقة. لقد استمدت عناوين قصائده من تجاربه المؤلمة في حياته، حيث يستكشف مترو (١٩٨٨) (الجانب اليهودي من ١٩٩١) كان شاهدا على انهيار الدولة المجرية عام ١٩٨٩ Bridge) Passages تاريخ العائلة و

تقنياً، فإن زرتز، الذي تدرّب على فن التصوير قد وظف شعره لاستكشاف فنونه البصرية كما هو واضح في Portrait of (١٩٨٦) Photographer in Winter ، (١٩٩٤) Blind Field ، ، (٢٠٠٨) Reel ، (١٩٩٨) my Father in an English landscape يقول زرتز أن "الكتابة كالأوكسجين بالنسبة لي، لا أستطيع التنفس بدونها". من الناحية الفنية، هناك إحساس بالتكرار تم تنفيذه في (Bad Machine (٢٠١٣)، حيث يشير عنوانها إلى تكسر في الجسد واللغة.

الكلمات المفتاحية: نظرية الصدمة الأدبية، الصوت المصدوم، تلميحات التناص، المظهر الشعري، عناصر السيرة الذاتية

Trauma Theory

There are different definitions , according to the phase of traumatic experience . Trauma can be defined according to Cathy Caruth as "an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive

appearance of hallucination and other intrusive phenomena (Caruth, 1996, p.11). These responses to trauma, as Caruth asserts, are not prescribed by the traumatic event itself, because the dramatization of witnesses to the event will vary.

The word 'Trauma' originates from Greek, meaning "wound" or "injury". In cultural discourse, the word is used as a metaphor for a hidden psychological wound (Arev and Gurevitch, as cited in Nir, 2012, p. 402). The person who has experienced a traumatic event, lives his life with feeling of fear, helpless, loss of control, threat of annihilation, and the danger of losing his physical and mental integrity. But that fear differs from one person to another, according to his ability to deal with the event emotionally (Nir, 2011, P.1). Sometimes the symptoms, or post-traumatic stress disorder (PTSD) transfer to the children of the people who have witnessed the traumatic experience, whom they been called (second generation), or to the (third generation). The term (second generation) refers to the children of Holocaust survivors, who were born at the great cataclysm and grew up in its shadow, whom the most of researchers assumption that this group significantly infected by the trauma their parents experienced during the Holocaust from birth and throughout their lives, and in spite of that the members of the "second generation did not directly experienced the Holocaust, they showed identifiable symptoms and influences of the trauma their parents suffered in various aspects and phases of their lives (Berger and Ivgi, 2008, as cited in Nir, 2011). The Holocaust is "perceived not as a finite event that took place in the past, but as one that continues to exist and to affect the families of survivors, the Jewish people" (Nir, 2011, P.1). According to Nir, that the "catastrophic experiences of European Jews, still resound powerfully in the collective memory and it's a major subject of study across a variety of disciplines" (Nir, article, p.2). Bauer writes that "it is impossible to think of the Holocaust in a temporal framework of 1933 – 1945 alone, as the effect that is left on the people who experienced that cataclysm is very vast" (Bauer, 1998, p.92). A lot of survivors suffered traumatic experiences differ from one to another, and many others developed post-traumatic stress disorder (PTSD) during the years after the war, according to the prolonged duration of their trauma (Steier 2009, p.148, as cited in Nir, p.2). Post-traumatic stress disorder (PTSD) can be defined as a "psychiatric condition of the kind that arises due to the trauma and stress caused by an event that jeopardized the individual's physical and mental integrity (Nir, p.2). According to Nigel C. Hunt, that

trauma has an impact on basic cognitive processes such as attention and perception , and the people who are traumatized are more likely to pay more attention to , and aware of environmental stimuli which remind them of the traumatic events that they experienced than the people who are not traumatized . He offers that "the traumatized person is distinguished from the non-traumatized one in being unable to separate the traumatic situation from the normal environment"(Hunt, ٢٠١٠, p.٦١) . In addition to the cognitive processes , it also affects the emotional response , in which , as Hunt argues that "the traumatic events shatter people basic beliefs and assumptions about the world , it disrupts their beliefs that the world is meaningful , benevolent and that the self is worthy (p.٦٢) .

The second generation members are been called by Vardi , "the bearers of the mark"(Vardi, ١٩٩٠, as cited in Nir, ٢٠١٨). They have been overwhelmed by the motif of death in their lives and influenced by it , as they bear the memories of the horror incidents , which faced their parents before . One of the ways that these people express what inside them , and reveal it to public , is through writing in different ways . Writers are able to experience deeply and recognize the psychological impressions of their environment , and to transmit them in a way that expressionly than the real story . Nir (٢٠١٨) adds that "the writer is not committed to the facts and accurate documentation , but to the impact he wants to create in the readers mind (p.٣). One of the important traumatized writer is the British poet of Hungarian origin , George Szirtes, who shows in deeply effective ways, not only his trauma, but other people traumas and crises represented by his poetry .

Intertextuality

It is known by the majority of critics that Julia Kristeva invented the term "Intertextuality" in her work , "Desire in language" . A Semiotic Approach to Literature and Art (١٩٦٠). She has demonstrated that authors usually create new texts by implicit writings from already existing ones . Signs travel in the intertextual space , to inter into a relationships with other signs to gain new meanings (Kristeva, ١٩٨٠, p.٣٦). Kristeva contends that "the texts producers do not create texts from their original mind ; rather, they compile their texts from pre – existent texts". She insists that texts cannot be separated from the larger cultural or social textuality out of which they are constructed (Allen, ٢٠٠٠, P.٣٥, as cited in Parham, ٢٠١٦) . It is farther believed that intertextuality means "to insert history (society) into

the text , which means that the text absorbs and builds on the past text, and inserts the text into the history , which means the text's response to the past , re-emphasis and renewal design . the text thus contributes to the creation of history , and contributes to the wider process of change, and helps to predict and attempt to shape subsequent texts (Kristeva, ١٩٨٦, P.٣٩, as cited in Fairclough, ١٩٩٢/٢٠٠٦) .Intertextuality can be classified according to Kristeva into:

Horizontal Intertextuality : refers to intertextual relations of a dialogical nature between a text and those which precede and follow it in the chain of the text (Fairclough, ١٩٩٢), it involves specific or direct references to, or straight quotation from other texts (Fairclough, ١٩٩٢).

Vertical Intertextuality : refers to the direct and remote contextual relationships formed between texts and other texts ; these include texts that are historically related to them and texts that are more or less contemporary with them(Hatim and Munday, ٢٠٠٤).So, intertextuality can move from mere quotation to allusion along a continuum; allusion or vertical intertextuality are better than essentially static quotations or horizontal types of intertextuality (ibid).

Manifest Intertextuality vs. Constitutive Intertextuality : The distinction which has been adopted by French discourse analysts , "where the former is the case where specific other texts are overtly drawn upon within a text and are manifestly marked or cued by features on the surface of the text, such as quotation marks" (Fairclough, ١٩٩٢, as cited in Parham, ٢٠١٦), while the latter refers to "the configurations of discourse conventions – how a discourse type is constituted through a combination of elements of orders of discourse ,which Fairclough calls it interdiscursivity (ibid) .

Sequential , Embedded , and Mixed Intertextuality :

Sequential intertextuality means that different types of text or discourse alternate within a text . Embedded intertextuality is when one discourse type is clearly contained within the matrix of another type , while mixed intertextuality happens where distinct types of text or discourse are merged in a more complex manner and not easily separated (ibid) .

Transtextuality :

Refers to that "all that sets a text in a relationship , whether obvious or concealed, with other texts"(Allen, ٢٠٠٠, ac cited in Parham, ٢٠١٦) .

Intertextuality in George Szirtes's Poems

Beyond doubt , the orbit of intertextuality prevails and the traumatized voice gives an ingress to fathom the innermost emotion of a literature . When reviewing his entire life , George Szirtes does much to the literary field , yet he reflects himself in writing . When he was eight years , he left Budapest with his parents to England as a refugees as they had contemporized the Holocaust , and had experienced a very difficult time until when they fled in 1956 uprising . His family lived in London , where he was brought up and went to school . He studied then Fine Art in London and Leeds . He began to write poetry in 1973 in the notional magazines . He won the Geoffrey Faber Memorial Prize for his first book of poetry "The Slant Door", T.S Eliot Prize in 2004 , for his collection "Reel", and Hokin Prize in 2008 for poems in poetry magazine , and other prizes for his translations from Hungarian into English . He also received Honorary Fellowship from Goldsmiths college , university of London , and Honorary Doctorate from University of East Anglia . He was a contributor to A New Divan . A Lyrical Dialogue between East and West (Ginkgo Library) .Szirtes's poetry , as John Sears (2011) asserts, "addressing the historical crises experienced in mid-twentieth century and post-war European histories and migrations"(p.2)." Szirtes's position in English poetry is unique , combining a loving engagement with the poetic forms and traditions of his adopted home with direct linguistic and imaginative access to European history"(p.2) . Michael Murphy writes of the "witness" that "his poetry bears to events that engulfed central Europe in the middle years of the 20th century (Murphy, 2004. P.134) . Murphy adds that "the "bearing witness" is indeed a key element in the processes of remembrance , reconstruction and retrieval that characterize much of Szirtes's work , which " bearing witness" is challenging and sometimes disturbing ways to moments of profound historical crisis that is seeks to comprehend and , perhaps , to alleviate"(p.134). Szirtes has expressed his suffering through his writings , especially in poetry , as the poetry represents the vessel for pouring his traumatic pain in it , and the mirror to reflect his pain to the world . He said once about traumatic content in his poetry that "There are traumatic subjects , one sees , remembers or imagines dreadful things , but in beginning a poem originating in trauma , the trauma is transformed into processthe poem offers a meaningful location for trauma: it gives trauma a place to be , to rage as fiercely as before , but within a system where it finds its proportional place among other things".

(Interview with students from Ludwig Maximilian University).

According to Sears (2011), that “George Szirtes’s poetry constitutes an increasingly significant body of work addressing the historical crises experienced in mid-twentieth century and post war European histories and migrations” (p.19). His poetry influenced by English and Irish modernism and formalism, and by literary traditions, which brought by his own extensive translating of Hungarian poetry into English (p.19). Also his poetry is “deeply concerned with exploring family encounters with history as offering provisional and incomplete coordinates for locating the self and its memories within wider historical contexts”(p.19).

As a ‘second generation’ for the Holocaust cataclysm, he bears witness for a very moving memorials about his family during that time, his mother is in the first rank in his writings. John Berryman asserts, that “in Szirtes’s work the process of world- questioning leads successfully to the creation of poems that are remarkably proximate to the realities that they attempt to engage. So there is in his poetry a philosophical accent and attitude that is reminiscent of poets like Stevens, but Szirtes is also a poet for whom what he calls “reality sense and historical sense””(Coleman, 2011.p.46). Szirtes says : “Once I loved the poetry of words / but now it is the poetry of the intractable / that moves me”, but, in Coleman’s opinion, Szirtes is a poet of both spheres, “moving between the apparent linguistic intractability and strangeness of the Hungarian language and a series of cultural and social realities and circumstances that may in an important sense be forever beyond aesthetic containment or control”(p.46).

Here come some samples of intertextuality in his poetry as he draws a lot from other sources , like other poets and writers , whom influence him or have the same suffering in life . Also he draws from other sources like myths and from cultural traditions . The intertextual touches are traceable in many sources of life , such as from society problems , culture , history , and politics .for instance , Reel, refers to the reel used in cinema(Wikipedia) , Bad Machine, refers to bad using of machine that recently invented , that instead of the useful using of it , it becomes a source of death . While The Burning of The Books is associated with the Nazis’ burning of what they considered to be subversive books in 1933. It also refers to the library of Kien, the scholar, in Elias Canetti’s novel Auto da Fa . The poem also seems to comment on the activities of cultural and historical reading , and the ways in which the literature shapes and is shaped by reality (Coleman,

2011, p. 48). He intertextualizes from Agnes Nemes Nagy, the Hungarian writer, what she said “We stand arrested at our borders and grab at things Nameless”, as it refers to the “place beyond books”, he says :

Where books are gathered there gathers also the dust

That sieves through the pores of the skin and the head

The absolute dust of the language that falls apart

In your hands, that settles in your palm

Like a promise .

Metro , which has been published in 1988 , has a very symbolic, which expresses historical and geographical moments in Europe . It responds to Szirtes’s return to Budapest after thirty years absence (Sears, 2011), return that moves his feelings to turn his nostalgic sense into refusal to return to the past . “I stop dead at the gate”, the very symbolic line that evokes a difficult personal moments of memory , and represents what Jacques Derrida has called “the anniversary and repetition of unrepeatable”(Derrida, 2003. P. 304, as cited in Sears, 2011). Szertis feels of longing to the past , but at the same time he has the refusal feeling of returning to it. Two contradictive feelings in juxtaposing ways , that invoke a dilemma between go ahead to face the stimulating memory of the past , or return back from that situation .In the part eight of the poem , He allude to the Polish writer Nelly Toll :

So wrote one Nelly Toll in Lwow

superfluous in base things , we are lost

In distant towns whose names sound much like love...

Nelly Toll , who wrote her book Behind the Secret Window , had experienced the same horror of Holocaust during her childhood , that her father obliged to make her and her mother live with Christian family until she became young (Art from the Holocaust). Another lines for Szirtes in the same section :

She tolls me back to the bleak scene before

The entrance

Both poets allude to their towns , where their memories live . Szirtes also alluding to Keats’s “Nightingale” ode , according to Sears , and provide a historical moments of crisis and refusal . By alluding to that , the poet sees the history return back before his eyes , and his hesitation to take more steps into the “entrance” as it represents his traumatic memory of his mother and “concentration camp”(Sears, 2011). This emotion is the same as in the “I stop dead at the gate”.

Another allusion in the second stanza of section eight , in the first three lines of Paul Celan’s poem “ Ich bin allein” (published in 1952, p.166, as cited in Sears, 2011, p.21).

And if I bring you here and push you in

It’s only because I know you once came out

You cross the black bridge thus . Ich bin allein.....

This allusion is repeated in abbreviated from two stanzas later (p.16) , connected to English translations of lines taken from the Holocaust writings of Nelly Toll , that put Metro in relation to European tradition of post – Holocaust poetry (Sears, 2011) . The presence of Celan’s German lines in the poem has some significance , according to Sears, in which they redefine ‘Metro’ as a site .of intense political significance, instead of just related to Hungarian in mention its places and street- names . Also they provide a “disruption of the poem’s Englishness that unsettles and problematize it’s response to history and bring into expression another covert crisis, one concerning the efficacy of the language and forms in English poetry (Sears, 2011).Beake (1991) describes the poem, in which it is one and central poem in a trilogy of long works : The Photographer in Winter (1986), Transylvania (1994). He describes them as “unrhymed sonnet sequence”. The main subject of them, is the addressing of the life of the poets mother (P.53). In the first stanza of section eight , the line : “ The dead have no use for art”, implies a hint to the past events of what the Holocaust brought of massacre, the concentration camps, Auschwitz, and Ravensbruck . “a crisis addressed a question that links the poem to familiar aesthetic debates, what is the use or value of art in relation to the uselessness of posterity consequent on such historical trauma?”(Sears, 2011 , p.23). It also alludes to Seamus Heany’s term : what redress can poetry offer (Heaney, 1990, as cited in Sears, 2011) . But the last two lines in stanza two bear some hope :

I float on my own craft ,
And try to write the half dead a live song.

The possibility of continuing of living on and survival after crises, which is a trait of humanity existence (Benjamin, 1997, p.). Desire is one of the most subjects of Szirtes's poetry , the epigraph of section seven is cited from Derek Mahon , “What should they do there but desire?” (qud from Mahon, 1993 . p. 62-63) . Desire in Metro is a physical and aching longing , “the thunder song” , and “the thread”(Sears, p.100) .

The ditch becomes a pit
The pit a symbol , the symbol of a desire ,
And this desire's the thread”.

The horrific image of a “brother” of his mother who disappears or “dropped him in the ditch /Among the rest” of her family. The “ditch – pit – symbol – desire” are expressions of narrative binded by the word “thread” (Sears, p. 93) . He expresses of this situation by rhetorical question : How many /perished here : the artists, writers,/Musicians, plumbers, brothers?/ It's lists and rosters , jigsaws piece by piece”. In section eight also : “the black bridge” : You cross the black bridge thus”

According to Sears ,it implies a crossing to the underworlds . The intertextuality here is appointed to Celan's “Ich bin allein,/ Ich stell die Aschenblume ins Glas voll/ reifer Schwarze” (“I am alone , I put the ash flower in the glass full of ripe blackness”) (Sears, 2011 . P.30) . “black bridge”, crossing to it , expresses a movement into solitude and negation , the solitude of writing , and refusal of reconstruction of the past , and the absence of the persons who lived in it (ibid) .

The more painful thing of the refusal of the past is the expression “Here's Ravensbruck , I stop dead at the gate”(section eight , stopping Train) , in which the historical memory mixed with the personal memory in one spot, provides a dilemma between crossing to face memories, or return back. “Meeting Austerlitz”, is the poem from the collection Reel . The poem first published in 2002, acts as an elegy addressing his friend W.G. Sebald's death, a German born writer, who had suffered as him. The title is drawn from Sebald's novel “ Austerlitz”(Sears, 2000). Sebald , according to Long and Whitehead (2004), is been described as an melancholic writer. So both Szirtes and Sebald contributed in that trait . Szirtes also wrote “Backwater: Norfolk Fields”, a poem published in 1999, which is also dedicated to Sebald , and addresses the themes of landscape, belonging, language, and shared experience with Sebald's writings, in order

assert significant connections of their writings (Sears, 2000). The poem is a twelve sonnet sequence, with many variation in length and form, which is common in Szirtes's oeuvre. Both poems bear a "symbolic potential of melancholy as an emotional response to historical consciousness" (Sears, 2000), and both of them contain spots of intertextuality : In Norfolk fields , the lines :

buzzing beneath you. New explorers come out of
the light to exploit the heart of darkness. (sonnet V)

In allusion to Conrad's Heart of Darkness , the poem turns from representation of the experience of desolation with mention the edge of time and space towards the social in order to extend it farther to the ground of contemporary observation (Sears, 2000). According to Sears, 2000, that "“Meeting Austerlitz” enacts a symbolically Dantesque encounter, a descent into the underworld of the poet's memory in order to perform a work of mourning”. This reference is out to the poets traumatic loss of sudden bereavement . It also echoes in a paradoxical way to Wilfred Owen's "Strange Meeting"(1918), and the opening lines of W.H. Auden's "In Memory of W.B. Yeats"(1939). Both poems address figures of other nationalities , and from other world (Sears, 2000, p.334).

A thematic links between Sirtez's and Owen's poems in: "The pity of war, the pity war distilled"(Owen), and Szirtes's "And the seas of pity lie / Locked and frozen in each eye", which "comment on human refusal and impotence in the face of the impending history" (ibid). Also using the same conditions of weather such as (cold, frozen, iced up) in :

"The cold
sat down with frozen fingers. Cars were iced up, the pavement were
treacherous" (section 1, 17). In these lines , Szirtes echoes Auden's lines :

in the dead winter
The brooks were frozen, the air-ports almost deserted... (Auden, p. 80).

Szirtes also intertextualizes meaning in :
Perhaps we were statues and time would pass

leaving us unaltered.... (section 4-21)

It is the revised Auden's line : "Snow disfigured the public statues" (Aden. P.80) .Szirtes reinforces his main subject's idea by the repetition of some words that led to it such as : 'strange, other and otherness' which contain some different meanings, such as 'foreign, alien, unfamiliar, or

belong to others'. But they keep or gather the main theme of memory and death, or the repetition of images as 'winter, cold, and Christmas' in "Meeting Austerlitz" for the same purpose (Sears, 2000, p.230). Also the fragility in "The frozen dreams of pastoral", "appealed precisely because of their fragility", remind us in a form of romanticism of "cold pastoral" in Keats's "Ode on a Grecian Urn":

Thou, silent form, dost tease out of thought

As doth eternity : Cold pastoral!".

In Szirtes :

the frieze where mother and smart daughter dance...

in cold pastoral. Ice is eating them... (November and May, 1981).

Complete, incomplete repetition, and fragmentation are pervade Szirtes's poems, in which complete repetition is "a formal consequence of the failure of words and poetic structures to perform the functions demanded of them". Incomplete repetition is "in the form of citation of and allusion to other texts" (Sears, 2011, p.22). The word 'betrayal', Szirtes use it in Metro to refer to his losses that extend or resulting by the loss of trust :

Betrayed? She thought and felt she was.

But who

Betrayed her (if it was betrayal) and how?

Betrayal by omission was the way,

Betrayal by those

she trusted.

Betrayal here, according to Sears includes both 'historical betrayal' "which led to his mother's capture by the Hungarian Nazis in Budapest", and contemporary betrayal, "implicit in the poem's failure (by omission) adequately to represent its subject-matter".

Not so far from the orbit in question, the intertextuality from Myths, Szirtes draws from myths. His poem "Actaeon" represents the Ovid's tragedy of Actaeon, from Ovid's the Metamorphoses book, which depicts Actaeon's tragic end, when his behavior by mistake led to that the goddess

Diana transfers him into stag who then chased and torn apart by his own hounds (Carol Rumens,p.26). The epigraph is from John Donne's poem :

“ O, my America, my Newfoundland” , expresses the lover's delight to see his beloved , without knowing that this situation will led to his tragic destiny. Szirtes uses the same epigraph at the end of the poem with 'O' in lower case, to represent the situation (ibid).

Ovid also suffered in the exile during the reign of Augustus, which continued until his death (en.m.wikipedia.org)

Conclusion

George Szirtes divulges the pains of others, from past and present, and his candid plights and despondency as much as the manifestation runs so evidently in the poems and reverts , in line with intertextuality , into certain lines of poetry from other poets, or historical images of societies or mythology. Sometimes the traumatic pain is the same in different societies and times, because it happens for political or societal reasons or for the fate and destiny. Everybody is to confront these challenges life. That is , the dejected shouts float into reality through his uncurbed and unleashed agony to shed light on the societal pains, the readership could consider them common and tacit .

References

Caruth, C. (1996) Unclaimed Experience :Trauma, Narrative and History. John Hopkins University Press .

Balaev, M. (2014).

Arev, Dan, and Gurevitch,D. (2012). The Encyclopedia of Ideas. Babel Press.

Bauer, Y. (1998). Against Mystification :The Holocaust as a historical Phenomenon, In The Holocaust in Historical Perspective. Canberra. A.N.U Press.

Beake, F. (1991), Generations of Recent Poetry.

Benjamin, A. (1997). Continuing With Poetry : Celan and Jobes, in Present Hope : Philosophy, Architecture, Judaism. London, Rutledge

Coleman, P. (2011). *The Absolute Dust of the Language : Reading George Szirtes. Post : A Review of Poetry Studies.*

Hunt, N. (2010). *Memory, war and Trauma.* Cambridge University Press. USA

Derrida, J. (2003). *Shibboleth*, in Neil Levi and Michael Pothberg(eds). *The Holocaust : Theoretical writing .* Edinburgh : Edinburgh University Press .

Reel (Poetry Collection). 23/6/2021, Wikipedia. En.m.wikipedia.org .

Fairclough, (1992). *Discourse and Social Change.* Cambridge Polity Press .

Heaney, S. (1990). *The Redress of Poetry.* London: Faber and Faber .

Long, J &Whitehead, A. (2004). *W.G.Sebald : A Critical Companion.* Edinburgh : Edinburgh University Press .

Kristeva, J. (1980). *Desire in Language : A Semiotic Approach to language and Art.* Trans: Thomas Gora, Alice Jardine and Lean S. Roudies . ed. Leans. Roudies. New York : University Press .

Mahon, D.

(1993) . *Selected Poems.* London : Penguin .

Murphy, M. (2004). *Poetry in Exile : A Study of the Poetry of W.H Auden, Joseph Brodsky and George Szirtes.* London : Greenwich Exchange Press .

Nir, B. *Transgenerational Transmission of Holocaust Trauma and Its Expressions in Literature.* geneology(2020, 2021). Doi : 10.3390.

.