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DISINTEGRATION OF A JEWISH POLISH IDENTITY AND RE-INVENTION OF A POSTMODERN HYBRIDIZED SELF IN EVA HOFFMAN'S *LOST IN TRANSLATION: LIFE IN A NEW LANGUAGE*

Abstract
Despite the calls for a comparative analysis of multicultural/ethnic American life writing, voiced, for example, by Werner Sollors in *Beyond Ethnicity: Consent and Descent in American Culture* (1986) or James Robert Payne *Multicultural Autobiography: American Lives* (1992), relatively few studies have been devoted to contemporary Central or Eastern European immigrant autobiographies. One of the early discussions of several "European ethnics" (of Vladimir Nabokov, Alfred Kazin and Eva Hoffman) was featured in *Between Cultures: Contemporary American Bicultural Autobiography* (1994) and authored by a Polish Americanist, Jerzy Durczak (Danuta Zadworna Fjellestad "European ethnics"). Although many Central or Eastern European immigrant autobiographers are university educated (some of them are even Nobel Prize winners such as Czeslaw Milosz and Joseph Brodsky) and express their "passing into a new language" in quite complex narratives, their autobiographies have been analyzed primarily in comparison to other ethnic American life narratives of visible minorities such as those written by Maxine Hong Kingston or Richard Rodriguez (e.g. Petra Fachinger's "Lost in Nostalgia: The Autobiographies of Eva Hoffman and Richard Rodriguez" or Ada Savin's "Transnational Memoirs in Dialogue: Eva Hoffman and Richard Rodriguez"

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Despite the calls for an analysis of multicultural American life writing, voiced by such literary critics as Werner Sollors in *Beyond Ethnicity: Consent and Descent in American Culture* or James Robert Payne *Multicultural Autobiography: American Lives*, relatively few studies have been devoted to contemporary Central or Eastern European immigrant autobiographies written by "European ethnics" (Zadworna Fjellestad 1995: 195, 133). Although many Central or Eastern European immigrant autobiographers are university educated (some of them are even Nobel Prize winners such as Czesław Milosz and Joseph Brodsky) and express their experience of "a life in a new language" in quite complex narratives, their autobiographies have been analyzed primarily in comparison to other ethnic American life narratives of visible minorities such those written by Gloria Anzaldua, Maxine Hong Kingston or Richard Rodriguez (Hoffman, Browdy Hernandez, Fachinger).

Such a comparative analysis often disregards the specificity of European ethnic backgrounds (e.g. Jewish Polish) and the disparate responses to the pressures of assimilating to American culture. For example, for an immigrant who, like Eva Hoffman, had been initially raised in a Jewish family assimilated to Polish culture, the transition first to Canada and then to the United States constituted repeated cultural shocks. It deprived her of a recognizable frame of reference and shattered her adolescent sense of self. The experience of multiple cultural and linguistic dislocations produced a painful polyphony of voices struggling for acknowledgment and power. The shock of her double emigration was further aggravated by the long-term consequences of being a second-generation Holocaust survivor under the care of her traumatized and disoriented parents.

Eva Hoffman's life narrative, *Lost in Translation: Life in a New Language* (1989), was written in English but was devoted also to her early attachment to the Polish language. [It was termed a ("semiotic memoir" by Stanislaw Barańczak) to highlight the significance she ascribed to the problems caused by second language acquisition and the learning of new cultural codes in forming her hybridized immigrant self.] Mary Besemeres and Susan Trigell even credited Hoffman's account of translating herself into a new language as instrumental in the establishment of a new subgenre of women's autobiography called "the language memoir" (Besemeres/Trigell 2005: 263). Other women's language memoirs include Alice Kaplan's *French Lessons* (1993), Shirley Geok –lin Lim's *Among the White Moon Faces* (1996), Natasha Lvovich's *The Multilingual Self* (1997) or Kyoko Mori's *Polite Lies* (1997).

Significantly, her immigration first to Canada at the age of 13, then to the United States to get a college education, was imposed on her by her parents, Holocaust survivors. Hoffman perceptively analyses her linguistic alienation, accompanied by the emotional disintegration she experienced in the new countries, by making intertextual comparisons to other immigrant narratives (e.g. M.Antin's classic success tale of assimilation *The Promised Land*). She looks back on her childhood in Cracow with nostalgia for lost familiar places, understandable cultural codes and favourite words untranslatable into English. Even though she recalls a few minor cases of Polish anti-Semitism, she describes her early life in Poland as contented/ pleasant/, offering her both very satisfying social contacts as well as prospects for an education and career as a concert pianist. Hoffman's *Lost in Translation,* the account of her unwilling emigration, records her initial disorientation, degradation in status, fewer career opportunities and even the loss of her female attractiveness as she finds it difficult to conform to Canadian and American standards of feminine beauty. Hoffman vividly describes the painful split ("the entropy of articulateness") she has experienced between the languages of her "private" Polish and Jewish self and that of her "public" American persona. Later a Harvard PhD graduate in English literature and a writer at *The New Yorker*, Hoffman eventually constructs her hybridized identity as a New York intellectual, "a partial American, a sort of resident alien" (Hoffman 1989: 221).

> *Lost in Translation* opens with a scene of young Ewa as she is reluctantly leaving her native Poland. Ewa vividly recreates the stress which her unwilling emigration at thirteen first to Canada then to the US has inflicted on her:

I desperately want time to stop, to hold the ship still with the force of my will. I am suffering my first, severe attack of nostalgia, or tęsknota—a word that adds to nostalgia the tonalities of sadness and longing. It is a feeling whose shades and degrees I'm destined to know intimately, but at this hovering moment, it comes to me like a visitation from a whole new geography of emotions, an annunciation of how much an absence can hurt (Hoffman 1989: 4).

Her pain is intensified by the memories of her the happy childhood in Cracow. As she recalls at the moment of departure the images of summer vacations, piano lessons, fascinating visits to the libraries and good times with her Polish friends,, she experiences a sense of "an enormous cold blankness—a darkening, erasure, of the imagination …as if the heavy curtain has been pulled over the future" (Hoffman 1989: 4). Even though her Jewish parents assimilated to Polish culture and perceive emigration as an economic opportunity and escape from the "sense of disaffiliation"/ alienation and the trauma of Shoah/ the Holocaust that took the lives of their relatives (Hoffman 1989: 58), their decision is incomprehensible to Ewa, and she compares it to the loss of her whole way of life, the familiar universe: "We can't be leaving all this behind—but we are. I am thirteen years old, and we are emigrating. It's a notion of such crushing, definitive finality that to me it might as well mean the end of the world" (Hoffman 1989: 3). She painfully acknowledges her lack of agency and the deprivations she suffers as a result of this initial displacement.

Both the beginning of this self-narrative and its structural composition signal the theme of the costs immigration involves. Unlike many other immigrant narrators (Mary Antin), Ewa does not represent her immigration to America as a promise. Instead she associates Canada with desolate places like the "Sahara" and the first part of the book, devoted to her loving recreation of her childhood in Poland, is entitled "Paradise." Her painful adolescence in Canada, described in the second part of her narrative bears the ominous title "Exile." The title of the third part "The New World" focusing on her alienation during her college years and her gradual though painful adjustment during adulthood in the United States emphasizes the strangeness of her adopted country rather than the promise or opportunity with which it was usually associated.

The account of her stay in Canada (Vancouver), records a number of radical changes. First Ewa and her sister undergo a "second baptism," an experience recorded by many immigrant narratives, when Ewa's and her sister's Polish names are substituted by their English equivalents. This increases their acute sense of disorientation. Ewa's privileged status as a talented as well as an attractive girl, which she enjoyed in Poland, also disappears when she becomes a “voiceless” immigrant unfamiliar with the Canadian culture’s social customs and bodily regimens.

Strangely enough, the incomprehensible rules and codes of her new country make the adolescent Eva wistfully recall her agency and the relative freedom she enjoyed in Communist Poland, where she was at least familiar with the System, which she compares unfavourably to her immigrant position in Canada. Her relocation to Canada is aggravated by/ also accompanied by the change in the economic situation of her family as her parents prove profoundly disoriented and often incompetent, powerless caretakers after their transition to the adopted society. Due to this change, Eva’s confusion increases as she is expected to take over some of her parents’ roles (at one point in *After Such Knowledge* she describes her testimony/testifying in court on behalf of her mother). The numerous changes accompanying the immigration and life in Canada soon prove overwhelming, and Eva experiences a deep identity crisis. As she struggles to articulate her concerns in a new language and realizes that in this sphere she is also severely restricted, she collapses into a prolonged disintegration, a sort of “divided consciousness.” An eloquent speaker of Polish, Eva recounts her “silencing” in Canada as a devastating experience:

“I’m not filled with language anymore, I have only a memory of fullness to anguish me with the knowledge that, in this dark and empty state, I don’t really exist” (Hoffman 1989: 108).

Indeed language, as the subtitle of Hoffman’s autobiography *Life in a New Language* suggests, is her main concern. During the long period of struggle to master English in order to fully express herself, a project Ewa also realizes through her decision to write her diary in English and by reading voraciously and learning new words –through this process, the adolescent Eva becomes acutely aware of the performative aspect of many signifying practices and the emotional impact this knowledge exerts on her: “this radical disjoining between word and thing is a desiccating alchemy, draining the world not only of significance but of its colors, striations, nuances—its very existence. It’s the loss of a living connection” (Hoffman 1989: 107). Unlike her peers, she becomes increasingly self-conscious about the pervasiveness of cultural and ethnic stereotypes and her own displacement:

> For me, I want to figure out, more urgently than before, where I belong in this America that’s made up of so many sub-Americas. I want, somehow, to give up the condition of being a foreigner. I

> no longer want to tell people quaint stories from the Old Country, I don't want to be told that 'exotic is erotic,' or that I have Eastern European intensity, or brooding Galician eyes. ..I no longer want to have the prickly , unrelenting consciousness that I'm living in the medium of specific culture.... I want to reenter, through whatever Looking Glass will take me there, a state of ordinary reality (Hoffman, 202).

For a long time Eva experiences a painful sense of being a "usurper," yet she begins fighting with her friends—they believe they are rebellious while Ewa perceives them as mere actors in cultural scripts. This awareness and estrangement Eva feels among her American friends generates a continued /constant, prolonged/ conflict and her overwhelming emotional responses:

> Much of the time, I'm in a rage. Immigrant rage, I call it, and it can erupt at any moment, at seemingly miniscule provocation. It's directed with equal force at "the Culture"—that weird artifice I'm imprisoned in—and my closest friends. Or rather, it's directed at the culture-in-my-friends. My misfortune is to see the grid of general assumptions drawn all over particular personalities, to notice the subjection to collective ideology where I should only see the free play of subjectivity (Hoffman 1989: 203).

Already a lecturer at the University of New Hampshire, she struggles to master the English language: "I've become obsessed with words…If I take enough, then maybe I can incorporate the language, make it part of my psyche and my body. I will not leave an image unworded, will not let anything cross my mind till I find the right phrase to pin the shadow down" (Hoffman 1989: 216). Even in the early stage of writing her diary in English, this undertaking eventually produces a negative impact on Eva's Polish self: "Polish is becoming a dead language, the language of untranslatable past" (Hoffman 1989: 120).

Yet despite her increasing proficiency and eloquence in English, Eva feels her voice sometimes fails her. In some emotionally charged situations, she can't locate registers properly, sometimes she even can't find her voice at all. One of her male friends is introduced in her narrative as a particularly fluent/vivid speaker. As she recounts his anecdotes, she calls them "his riff." Even as she responds with admiration to his anecdotes, she can detect the sense of artifice in her voice and is frightened by her bodily response and emotional reaction her occasional inability to perform naturally in English: “My throat tightens. Paralysis threatens. Speechlessness used to be one of the common symptoms of classic hysteria. I feel as though in me, hysteria is brought on by tongue-tied speechlessness” (Hoffman 1989: 219). Even long after her double migration, Eva feels overpowered by the polyethnic influences she is exposed to: “Since I lack a voice of my own, the voices of others invade me as if I were a silent ventriloquist…Eventually the voices enter me by assuming them, I gradually make them mine. I am being remade, fragment by fragment, like a patchwork quilt; there are more colors in the world than I ever knew” (Hoffman 1989: 220). Gradually her sense of being overwhelmed by the foreign cultures gives way to her realization of becoming re-invented/ reconstructed in the process of her partial Americanization and she redefines her sense of self as a sort of “hybrid creature”.

As she discusses the social and cultural changes brought about by the counterculture movement during her college years in Texas, she eventually begins to feel less estranged in the atmosphere of social disorientation of the 1960s:

> In a splintered society, what does one assimilate to? Perhaps the very splintering itself. Once I enter college, the rivulet of my story does join up with the stream of my generation’s larger saga, and the events of my life begin to resemble those of peers. Marriage, divorce, career indecisions, moving from city to city, ambivalences about love and work and every fundamental fact of human activity. I share with my American generation an acute sense of dislocation and the equally acute challenge of having to invent a place and identity for myself without the traditional supports. It could be said that the generation I belong to has been characterized by its prolonged refusal to assimilate—and it is in my very uprootedness that I’m its member (Hoffman 1989: 197).

She realizes that her sense of being an exile is not limited to her individual experience but that it is permeating many individuals contesting American culture.

When Eva is awarded her doctoral degree, which she terms “the certificate of full Americanization,” and as she teaches literature in English, she experiences a moment of sudden realization and finally feels at home in English when she is reading one of Eliot’s poems: “I’m back within the music of language, and Eliot's words descend on me with a sort of grace. Words become, as they were in childhood, beautiful things—expect this is better, because they're now crosshatched with complexity of meaning, with the sonorities of felt, sensuous thought (Hoffman 1989: 186)."

Yet apart from the episodes invoking the fulfilling moments of being able to enjoy speaking English, Hoffman's non-linear, fragmented account of "a life in a new language" vividly dramatizes the agonizing/ painful/ split of her consciousness into separate linguistic selves. She often reconstructs her internal dialogues in Polish and English voices, talking about emotions, relationships and major decisions in her professional life. In her inner dialogue about marrying an American despite her fond memories and emotional ties with Marek, her Polish teenage boyfriend, Eva evokes/expresses her experience of confusing ambivalence over the divergent preferences of her English and Polish selves:

> "Should you marry him? The question comes in English.
> Yes.
> Should you marry him the question echoes in Polish.
> No.
> But I love him. I'm in love with him.
> Really? Really? Do you love him as you understand love? As you loved Marek?
> Forget Marek. He is another person. He's handsome and kind and good.
> You don't feel creaturely warmth. You're imagining him. You're imagining your emotions. You're forcing it.
> […]
> Why should I listen to you? You don't necessarily know the truth about me just because you speak in that language. Just because you seem to come from deeper within" (Hoffman 1989: 199).

She eventually decides to silence her resistant Polish voice with a sharp rebuke: "I don't need you anymore. I want you to be silent. Shuddup." (Hoffman 1989: 199). The dialogue vividly represents the defeat of her adolescent spontaneous self and the triumph of the adult common sense and A similar painful bilingual dialogue concerns her decision not to choose music as her career under new circumstances of immigrant life:

> "Should you become a pianist? The question comes in English.
> No, you mustn't. You can't.
> Should you become pianist the question echoes in Polish.
> Yes, you must. At all costs.
> The costs will be too high.
> The costs don't matter. Music is what you're meant to do.
> Don't be so dramatic. I can play for myself. For pleasure.[…]
> Reasons, reasons… You're passionate about it…
> You have a duty to yourself.
> I live here now. I can't just close my eyes and follow my passions, I have to figure out how to live my life. […]
> What did you want? What do you want?
> I want… I want not to have to change so much. But I have to. I have to catch up to myself. It's not just the question of music, you know.
> Yes, I know. But it's going to hurt, giving it up.
> Yes, it's going to hurt. (1999-2000) […]
>
> Eventually, her opposing bilingual voices call for a reconciliation of her Polish self with her multicultural self/subjectivity.
>
> "But we'll get along somehow.
> Yes, we'll get along (2000)."

Ironically, years later after considering the dissatisfaction she and many of her adult childhood friends feel despite their professional successes, she ponders divorcing her American husband. Her deliberation is represented as an internal dialogue of her voices in two languages: "I've acquired new ideals, do you mind?" the American voice says. "You're an immigrant, you can't afford ideals" the Polish one answers. The debate ends when the Polish voice says, "I'll never leave you quite alone…" The American voice responds with a new assurance, "But I don't have to listen to you any longer. I am as real as you now. I'm the real one" (Hoffman 1989: 199).

Different cultural concepts about marriage and life are discussed in these internal dialogues with the awareness that an "incompatible marriage" is incompatible only according to an American worldview/frame of reference. In her internal dialogues Ewa does not only focus on decision making but she also attempts to imagine an alternative reality- as if she still had been living in Poland. This discussion is followed by her dreams of Cracow and the description of her actual travel to Poland accompanied by "this appearance of seemingly forgotten things, as eerie and fulfilling as if one woke up to find one's dream materialized" (Hoffman 1989: 32).

Hoffman doesn't focus on the reconstruction of an orderly linear narrative of successive events, but she evokes the language of plural selves and the turning points in the transfiguration from immigrant subjectivity to her ultimate re-invention as "a sort of resident alien." She notes down her dreams featuring "bilingual puns" (243) and finally describes the new feeling as if English was transported in her blood, has entered her cells and even her unconscious:

> Maybe, behind my back and while I wasn't looking, I've acquired a second unconscious, an American one, made up of diverse cultural matter. Like any unconscious, this one is hard to pin down. I only know that the hybrid creature I've become is made up of two parts Americana, that the pastiche has lots of local color. Despite my resistance, or perhaps through the very act, I've become a partial American, a sort of resident alien (Hoffman 1989: 221).

Yet despite her newly acquired linguistic competence, Eva is still burdened by her consciousness of (Shoah) the legacy of the Holocaust transmitted to her by her parents' war stories and post-traumatic stress symptoms. After the suicide of her Polish childhood love, Marek, who migrated to Israel, Eva considers the fate of herself and her Jewish friends:

> sometimes, I think of him and Zofia and myself, and others like us I know, as part of the same story—the story of children who came from the war, and who couldn't make sufficient sense of the several worlds they grew up in, and didn't know by what lights to act. I think, sometimes, that we were children too overshadowed by our parents' stories, and without enough sympathy for ourselves, for the serious dilemmas of our own lives, and who thereby couldn't live up to our parents' desire—amazing in its strength—to create new life and to bestow on us a new world. And who found it hard to learn that in this new world too one must learn all over again, each time from the beginning, the trick of going on (Hoffman 1989: 230).

Even though Eva and many of her childhood Jewish friends were assimilated to a Polish culture, the emotional impact of war has affected the second generation of Holocaust survivors in a different but also profound way. Eva recalls her mother disclosing to her the fact that she was Jewish although they practiced just some of Jewish customs and Eva never learned to speak Yiddish. Eva's mother tries to make her aware of their complex ethnic identity and the devastation they and their relatives were subjected to during the war: "My mother wants me to know what happened, and I keep every detail of what she tells me in my memory like black beads. It's a matter of honor to remember, like affirming one's Jewishness. But I don't understand what I remember. To atone for what happened I should relive it all with her, and I try. Not really, I can't go as near this pain as I should. But I can't draw from it either." (Hoffman 1989: 25). After growing up in the shadow of war atrocities, Eva decides to distance herself from her mother's anguished memories/stories as she realizes that " Surely there is no point in duplicating suffering, in adding mine to hers. And surely there are no useful lessons I can derive from my parents' experience: it does not apply to my life; it is in fact misleading, making me into a knee-jerk pessimist" (Hoffman 1989: 25).

Many years later Hoffman will decide to examine the numerous consequences of growing up as a second generation Holocaust survivor in her interdisciplinary study *After Such Knowledge: Memory, History and the Legacy of the Holocaust* (Hoffman: 2004).

In her first narrative*, Lost in Translation*, however, Eva decides that for her the defining experience of her adolescence and early adulthood is that of double immigration and being rendered inarticulate in the new cultures. Ultimately, it is her psychotherapist who provides the term for her disorientation, instability and the ensuing emotional crisis. According to him, Eva's trauma is caused by "culture shock" produced by multiple displacements (to Canada and the US). Eva decides to retell her story of uprooting/dislocation/ in the adopted language to a sympathetic American listener:

> For me, therapy is partly translation therapy, the talking cure, a second-language cure…But gradually, it becomes a project of translating backward. The way to jump over the Great Divide is to crawl backward over it in English. It's only when I retell my whole story, back to the beginning, and from the beginning onward, in one language, that I can reconcile the voices within

> me with each other; it's only then that the person who judges the voices and tells the stories begins to emerge (Hoffman 1989: 272).

She self-consciously analyses her attitude towards her adopted language, comparing it to her mother tongue. She becomes aware that gradually her internal dialogue is conducted more often in English with only occasional Polish phrases, and she mourns the gradual loss of her native language: "When I talk to myself now, I talk in English. English is the language in which I've become an adult…In Polish the whole provinces of adult experience are missing" (Hoffman 1989: 272)

Finally, when Eva visits her American friend, Miriam, she realizes that her frame of social references is re-established: "it is only within intelligible human context that a face can become dear, a person known. Pattern is the soil of significance; and it is surely one of the hazards of emigration, and exile, and extreme mobility, that one is uprooted from that soil." (Hoffman 1989: 278). It is in the presence of this sympathetic and attentive listener that Eva can finally heal her trauma of disorientation, restore the severed emotional ties and envision her future. Her self-narrative closes with the image of the two friends admiring the spring flowers in a Cambridge garden permeated by Eva's new sense of her self comfortable with her new place: "Right now, this is the place where I'm alive. How could there be any other place?" (Hoffman 1989: 28). The final test of Eva's adjustment is her satisfaction with the language of her new voice: "The language of this is sufficient. I am here now" (Hoffman 1989: 280). Eva's previous ambitious desire to tell "every story" to articulate "the whole world at once" (Hoffman 1989: 11) gives way to a more modest task of communicating effectively her sensations of a given moment while feeling at ease in her new sense of self. However, Eva is also aware that her re-invented postmodern nomadic self speaks also a hybrid voice: "When I speak Polish now, it is infiltrated, permeated, and inflected by the English in my head. Each language modifies the other, crossbreeds with it, fertilizes it. Each language makes the other relative. Like everybody, I am the sum of my languages" (Hoffman 1989: 273).

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Ержбиета Климек-Доминиак

ДЕЗИНТЕГРИСАЊЕ ЈЕВРЕЈСКО-ПОЉСКОГ ИДЕНТИТЕТА И СТВАРАЊЕ ПОСТМОДЕРНОГ ХИБРИДНОГ БИЋА У ДЕЛУ ЕВЕ ХОФМАН *ИЗГУБЉЕН У ПРЕВОДУ: ЖИВОТ У НОВОМ ЈЕЗИКУ*

Сажетак

Упркос потреби за компаративном анализом мултикултурног/етничког америчког животног писма на коју су указали, на пример, Вернер Солорс (Werner Sollors) у делу *Даље од етницитета: хармонија и суноврат у америчкој култури* (*Beyond Ethnicity: Consent and Descent in American Culture*, 1986) или Џејмс Роберт Пејн (James Robert Payne) у делу *Мултикултурна аутобиографија; америчко искуство* (*Multicultural Autobiography: American Lives,*1992), релативно мало је студија које се баве савременим централним или источно европским имигрантским аутобиографијама. Једна од најранијих дискусија неколицине рођених Европљана, Владимира Набокова, Алфреда Казина и Еве Хофман, (Vladimir Nabokov, Alfred Kazin, Eva Hoffman) представљена је у делу *Између култура: савремена америчка двокултурна аутобиографија* (*Between Cultures: Contemporary American Bicultural Autobiography*, 1994) Американца пољског порекла Јиржија Дурчака (Jerzy Durczak, Danuta Zadworna Fjellestad "European ethnics"). Иако су многи од централно или источно-европских имиграната универзитетски образовани, неки чак и добитници Нобелове награде као Чеслав Милош (Czeslaw Milosz) и Јозеф Бродски (Joseph Brodsky) и изражавају се на другом језику у веома комплексним наративним творевинама, њихове аутобиографије су анализиране превасходно у поређењу са другим животним писмима Американаца по рођењу, припадника мањинских група као што су Максин Хонг Кингстон (Maxine Hong Kingston) или Ричард Родригез (Richard Rodriguez), на пример, дело Петре Фашингер, „Изгубљена носталгија: Аутобиографија Еве Хофман и Ричарда Родригеза“ (e.g. Petra Fachinger's "Lost in Nostalgia: The Autobiographies of Eva Hoffman and Richard Rodriguez" или Аде Савин (Ada Savin) „Транснационални мемоари у дијалогу; Ева Хофман и Ричард Родригез ("Transnational Memoirs in Dialogue: Eva Hoffman and Richard Rodriguez") Гунторун Гундмендсдотир-Ева Хофман, Мајкл Ондантје, Киоко Мори (Gunthorun Gudmendsdottir -Eva Hoffman, Michael Ondantje, Kyoko Mori) у делу *Аутобиографија и дикција у постмодернистичком животном писму* 2003 (*Autobiography and Fiction in Postmodern Life Writing* 2003), итд.

Кључне речи: мултикултурност, етницитет, имигрант, аутобиографија, Ева Хофман, језик, мањина