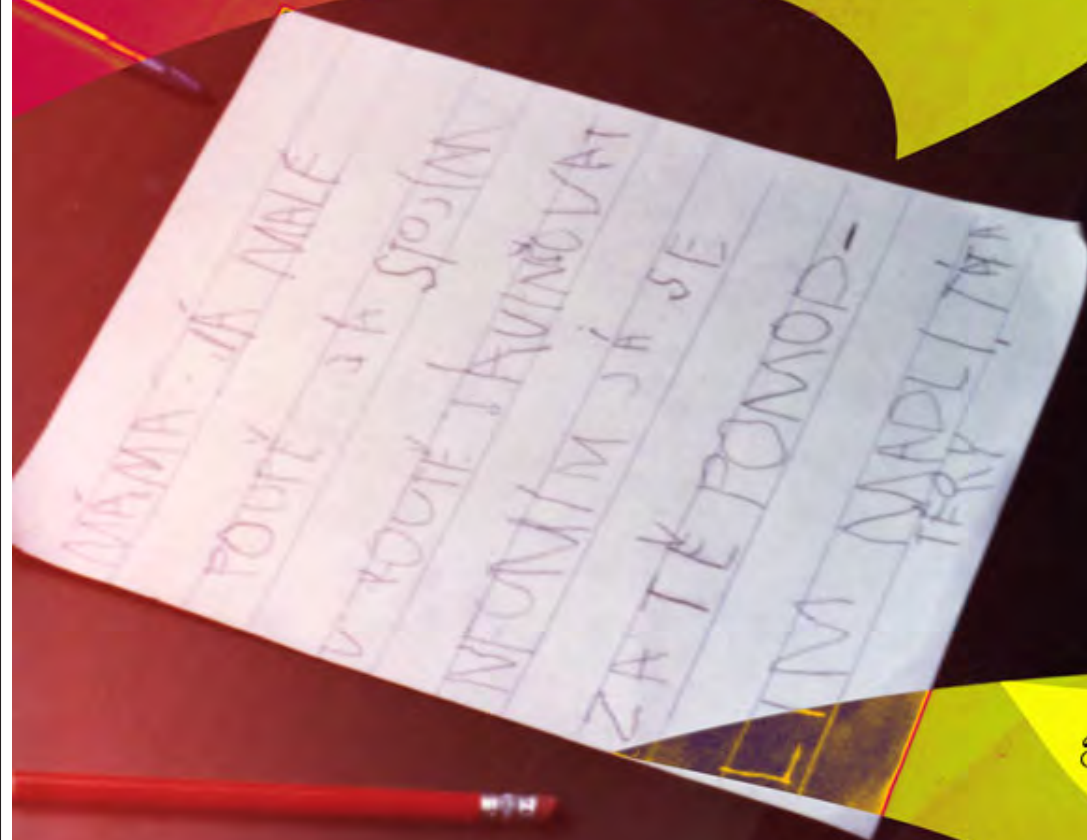


INCOMPLETE CORRESPONDENCE: A COMPANION TO

Love Song for M.A.D.



a new work by Terri Hron
for Andréa Tyniec

TRANSLATION

Máma: I'm but a small bud, I stand in the corner, I do not know how to sing praises, I will pray for you. Madli, Táta, Tery

i. it's complicated



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Mila Tereško! Byli jsme
 tu horač a uoc jsme
 na Tebe, na Madeline
 upovívali. Projela
 Anna s detmi, Danda
 a Jessica pi' povívali s
 krmelni a pítalora'ním.
 Dědeček si oblíbil Alexanda
 který si rád sedel na
 kolenu a hopsal "Takhle
 to je jedse pa'ni, takhle trohá-
 dost tam je dostáreček, i když to meta
 ni...." Kristyňa epiva čespi
 nebo zele pi' čespi je vidyaly cas potom.
 Hlava Tebe myslím, vim, toto je... Teď L. Růžena. Bylo tam veselo! M

Postcard received from Marie Hron/Ladislav Bambasek in 2007

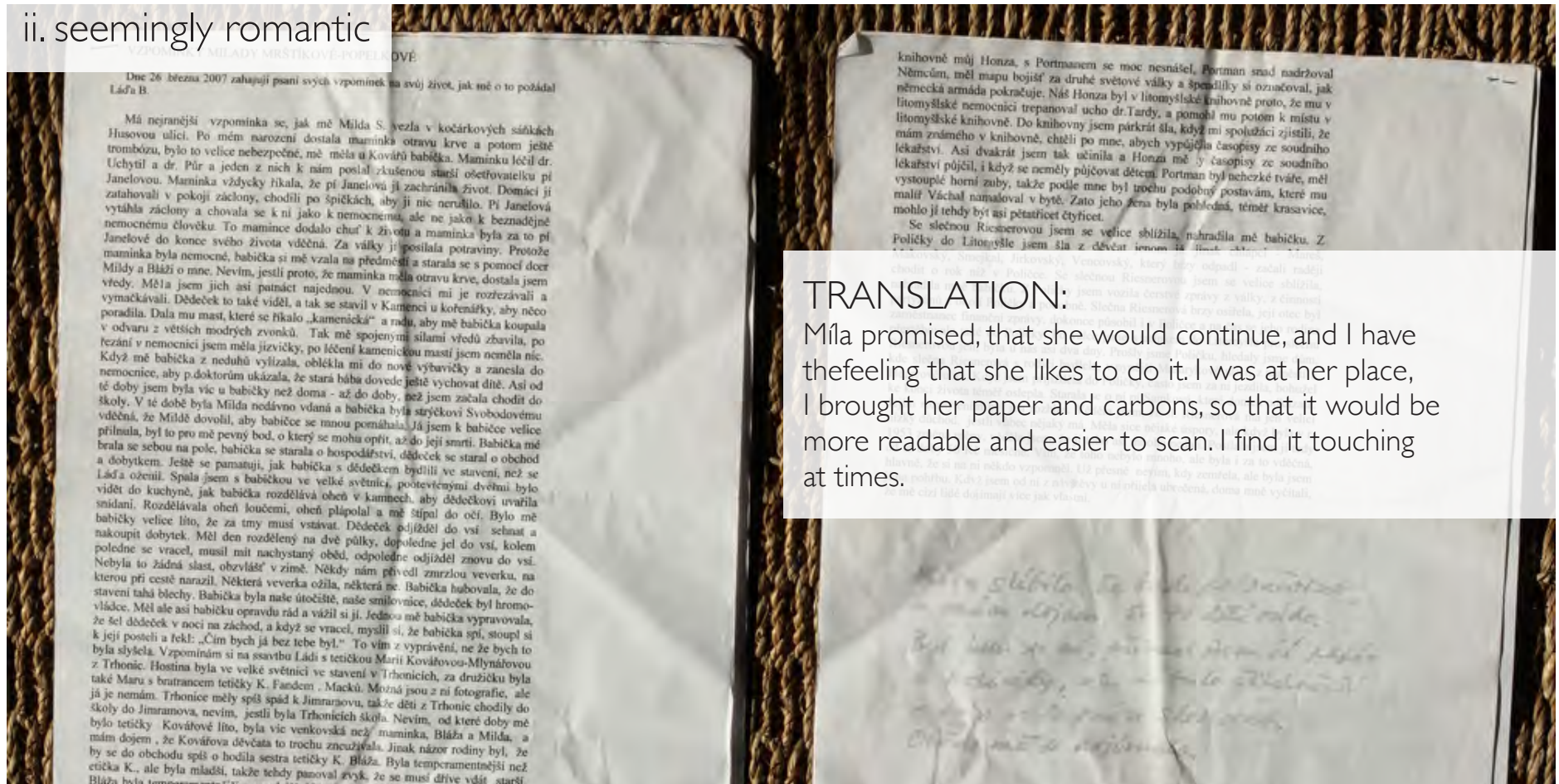
TRANSLATION (Left Side):

I read your letter with great empathy and understanding: much of it I have also experienced and known, it is, as you write: the [two undecipherable words] are truly essential, so that a person doesn't think they are omnipotent, but when they do something, they shouldn't worry about that right from the beginning. There is enough time for that after the fact, even if it should only amount to a first verse. There is always time for corrections, changes, or even completely different solutions LATER. I am [undecipherable - thinking?] a lot about you, I know, what it is... Yours, L.

TRANSLATION (Right Side):

We were in the mountains and we were thinking about you and Madelaine. Even Anna came with her kids. Daniela and Jessica helped one another with feedings and changings. Grandpa took a liking to Alexander, who liked to sit on knees and trot "This is how the kings ride, this is how the [undecipherable]...." Christina is singing Czech songs from a CD Růžena bought her. It was merry there! M

ii. seemingly romantic



TRANSLATION:

Mila promised, that she would continue, and I have the feeling that she likes to do it. I was at her place, I brought her paper and carbons, so that it would be more readable and easier to scan. I find it touching at times.

TRANSLATION (excerpt):

MILADA MRŠTÍKOVÁ-POPELKOVÁ'S MEMORIES

On the 26th of March 2007, I begin writing memories of my life, as I was asked to do by Lád'a B.

My first memory, is of Milda S. pulling me in a stroller sled through Husová street. After my birth, my mother got blood poisoning and later even thrombosis, it was very dangerous... [The death of her oldest son Toník] must have cost my grandma ten years of her life. Grandpa was also devastated by it. When he couldn't live alone at his cottage, he lived in the chophouse - a small room - in the buildings [?]. He didn't get along well with his daughter-in-law - auntie Kovařová. Whenever I would come to Polička, I would go see him. He was very sad. He said, that his own brother had robbed him, that he wanted to kill himself but that he didn't know how.

ii. seemingly romantic

MALINCONIA.

Poco Lento.
(con Sordino)

p
pp
cresc.
mf
dim.
p
cresc.
dim.
f
dim.
pp
ad lib.
smorz.

cédez

(sensible)

iii. has its moments but...

DANSE DES OMBRES.

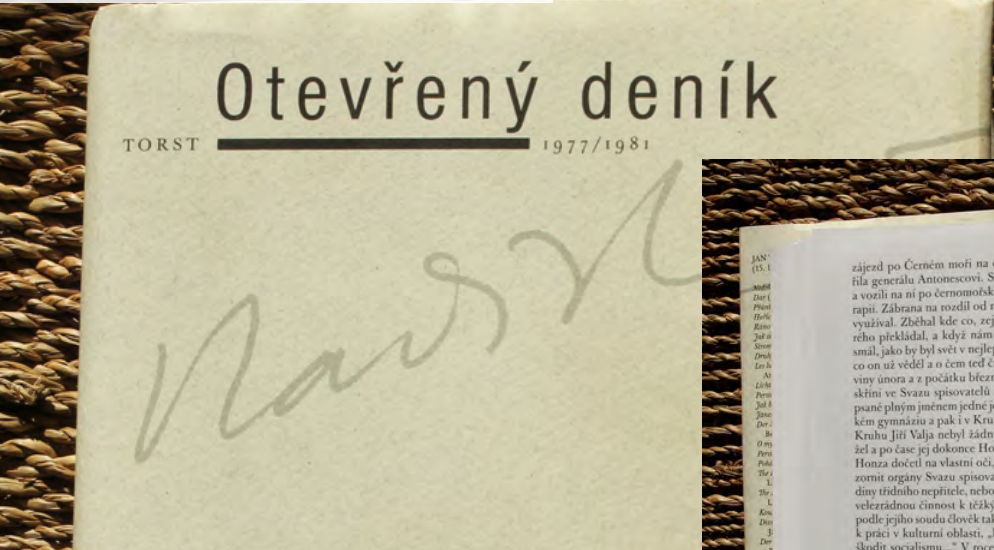
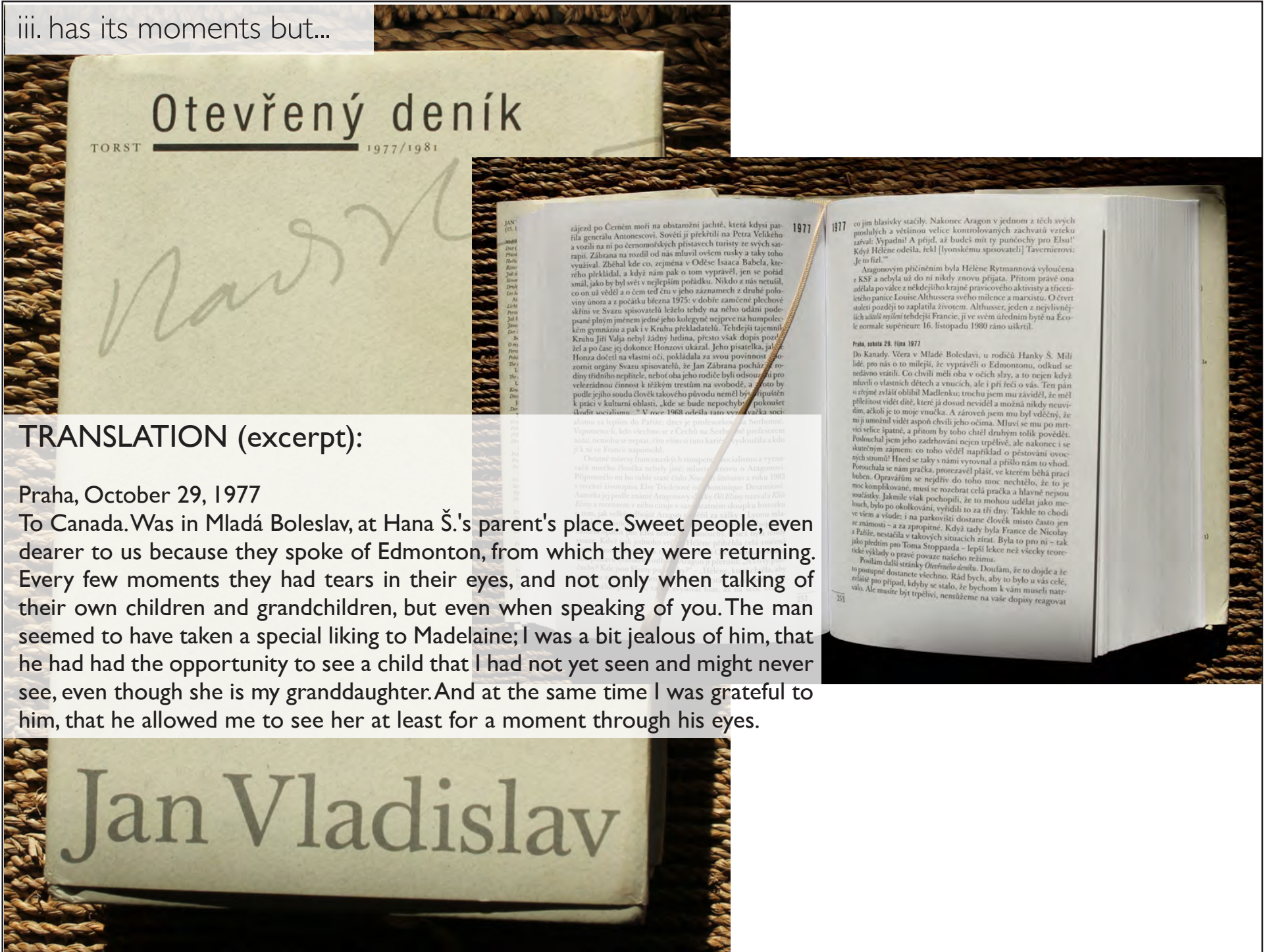
Sarabande (lento)

pizz.
mf
p
mf
f
pp

sans sord.

more
cedez

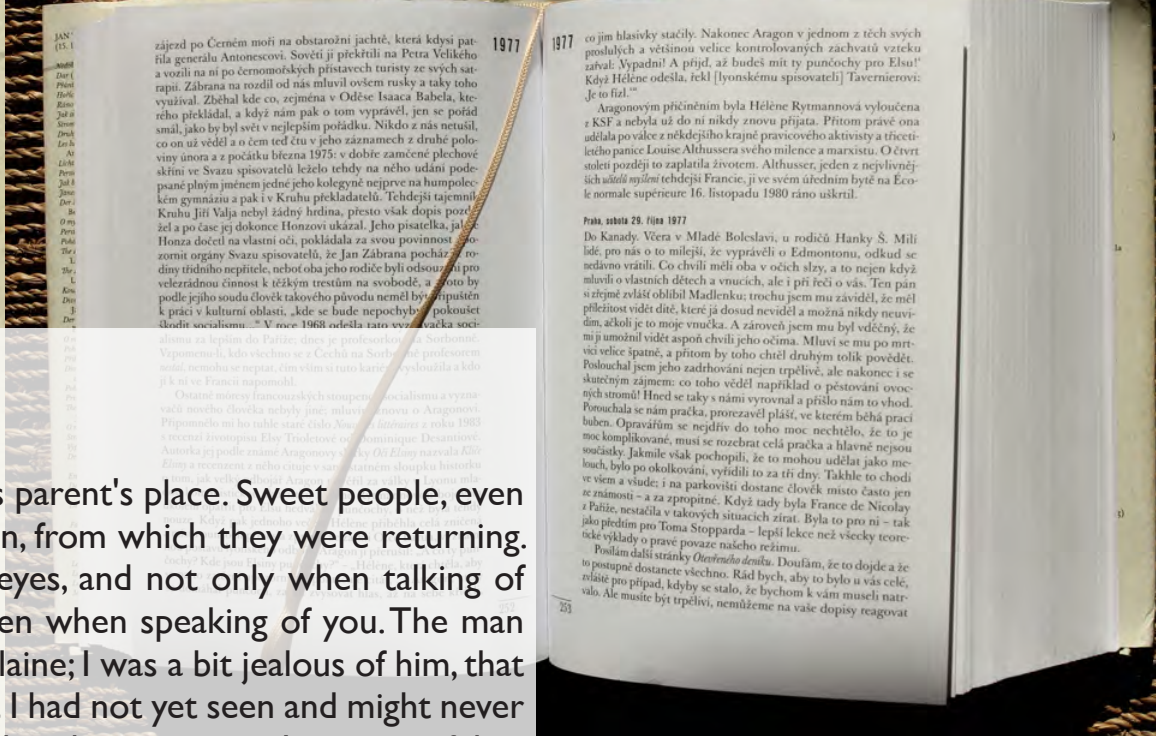
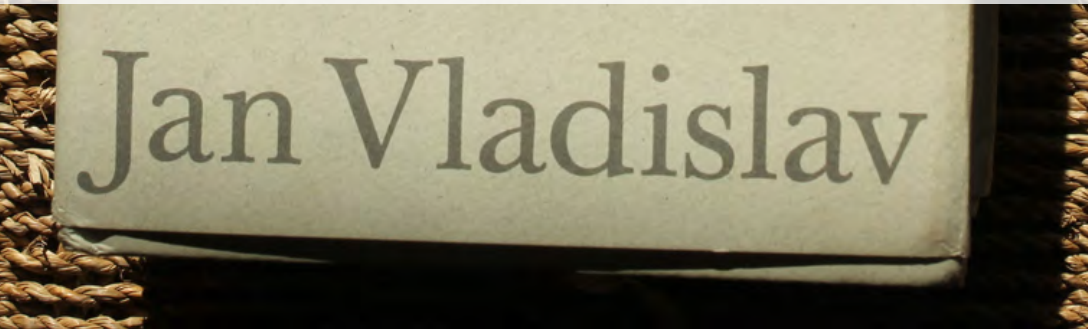
iii. has its moments but...



TRANSLATION (excerpt):

Praha, October 29, 1977

To Canada. Was in Mladá Boleslav, at Hana Š.'s parent's place. Sweet people, even dearer to us because they spoke of Edmonton, from which they were returning. Every few moments they had tears in their eyes, and not only when talking of their own children and grandchildren, but even when speaking of you. The man seemed to have taken a special liking to Madelaine; I was a bit jealous of him, that he had had the opportunity to see a child that I had not yet seen and might never see, even though she is my granddaughter. And at the same time I was grateful to him, that he allowed me to see her at least for a moment through his eyes.



iv. i'd have a quarrel with the world



LES FURIES 21

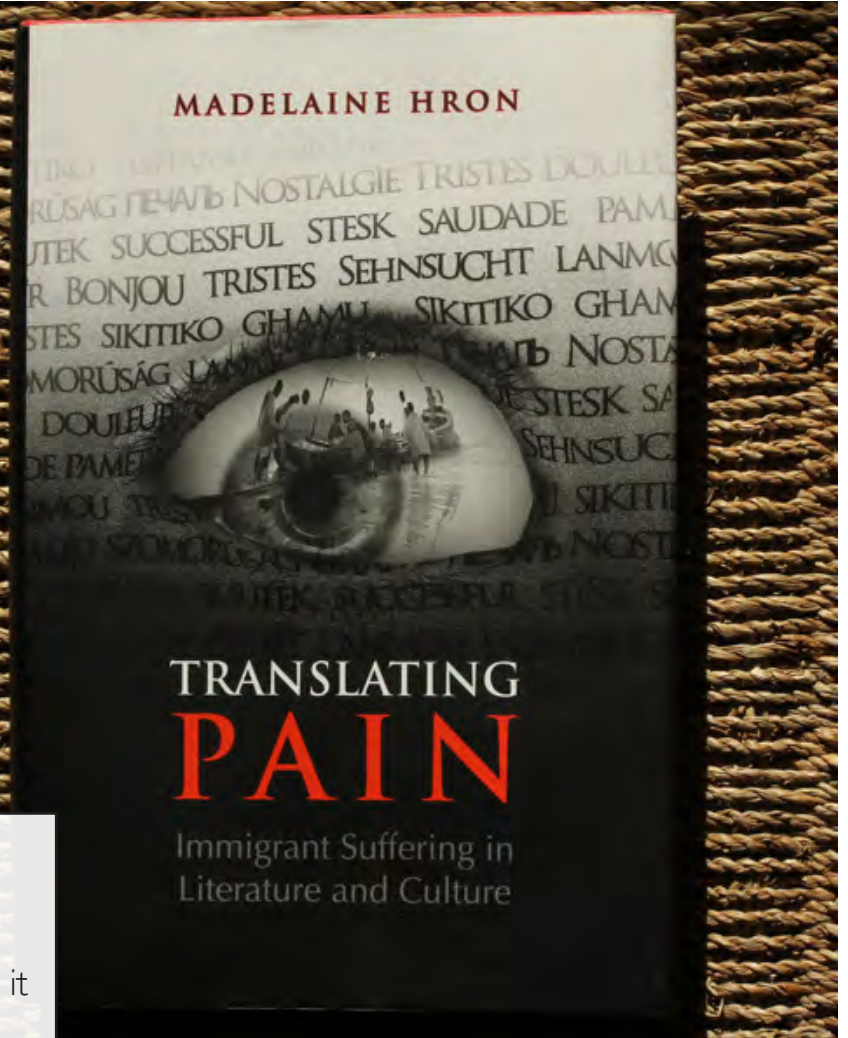
All^o Furioso

A page of musical notation for a piece titled "LES FURIES". The page is numbered "21" in the top right corner. The music is written on three staves. The first staff begins with the tempo marking "All^o Furioso" and a dynamic marking "ff". The notation includes various musical symbols such as notes, rests, and slurs. The second and third staves continue the musical piece with similar notation and dynamic markings.

iv. i'd have a quarrel with the world

Translating the Politics of Immigrant Pain

In sum, Nietzsche and contemporary feminist theorists put forward challenging criticism of the politics of pain - be it the limitations of pain as truth and knowledge, the perils of perpetrating passive victimhood, the shock of trauma in contrast to ordinary oppression, or the relativization or normalization of pain. Given these numerous difficulties, how do immigrant writers translate the politics of pain in their work? Do they reproduce the problems inherent in current identity politics or do they somehow evade them?



*Najit končut hi zhracoukuchis,
ledo bylo vředes, jenom otevřít
a žít, jak radí
a učit, jak radí*

*Jako při nemalé míce
žít
melukos m' Lau' ea dobre
umí L
Fila's ei v duer ...
a piece*

TRANSLATION:

To find finally the lost book,
where everything was, simply to open it
and live, like it advises
and take hold of, like it advises

Just like you never even had time to live
you won't even have time to die well,
you tell yourself

and yet