# From Auschwitz to Gaza: The Representation of Collective Trauma in Sexton's and Darwish's Poems

**Shamam Ismail Otaiwi**

College of Arts-University of Anbar – Anbar - Iraq

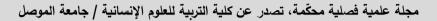| Article information | Abstract |
|---|---|
| <br><br>**Correspondence:**<br><br>Shamam Ismail Otaiwi<br>Shamam.ismail@uoanbar.edu.iq | The representation of collective trauma in literature can be a powerful tool for voicing people's suffering. However, it can also be weaponized and commercialized for political and cultural gain. Thus, this paper compares the depiction of collective trauma in Anne Sexton's "After Auschwitz" and Mahmood Darwish's "Silence for Gaza." Using Anne Rothe's concept of *popular trauma culture* (2011) as a theoretical framework. The study explores how the Holocaust and the conflict in Gaza are portrayed in literature. It highlights how collective trauma is marketed and consumed in popular culture. Through textual analysis, the paper concludes that Sexton's approach to representing collective trauma contrasts with that of Darwish. While Sexton romanticizes suffering by offering a grotesque and sentimental imagery, Darwish condemns such a notion and offers an authentic lived traumatic experience that represents the suffering of Palestinians. Ultimately, the paper emphasizes that while it is essential for poets to voice collective trauma, there is a pressing need for a more ethical and respectful approach to representing trauma in media. The study underscores the urgency for unbiased representation of war victims, without using their suffering to propagate emotional, material and political agendas. |

# مجلة التربية للعلوم الانسانية

**مجلة علمية فصلية محكّمة، تصدر عن كلية التربية للعلوم الإنسانية / جامعة الموصل**

# من أوشفيتس إلى غزة: تمثيل الصدمة الجماعية في قصيدتي سيكستون ودرويش

**شمم إسماعيل عطيوي** 🆔

كلية الآداب–جامعة الانبار – الانبار – العراق

| الملخص | معلومات الارشفة |
|---|---|

يمكن أن يكون تمثيل الصدمة الجماعية في الأدب أداة قوية للتعبير عن معاناة الشعوب. ومع ذلك، يمكن أيضًا استغلال هذا التمثيل وتسويقه لتحقيق مكاسب سياسية وثقافية. بناءً على ذلك، تقارن هذه الورقة البحثية تصوير الصدمة الجماعية في قصيدة آن سيكستون "بعد أوشفيتس" وقصيدة محمود درويش "صمت من أجل غزة"، مستخدمةً مفهوم آن روث "ثقافة الصدمة الشعبية" (2011) كإطار نظري. تستكشف الدراسة كيف يتم تصوير الهولوكوست والصراع في غزة في الأدب، وتسلّط الضوء على كيفية تسويق الصدمة الجماعية واستهلاكها في الثقافة الشعبية. ومن خلال التحليل النصي، تخلص الورقة إلى أن أسلوب سيكستون في تمثيل الصدمة الجماعية يتناقض مع أسلوب درويش؛ ففي حين تميل سيكستون إلى تجميل المعاناة عبر صور عاطفية مبالغ فيها ، يرفض درويش هذا النهج ويقدّم تجربة معيشة حقيقية تمثّل معاناة الفلسطينيين. في نهاية المطاف، تؤكد الورقة على أنه بالرغم من أهمية أن يعبّر الشعراء عن الصدمة الجماعية، إلا أن هناك حاجة ملحة إلى تبنّي نهج أكثر أخلاقية واحترامًا في تمثيل الصدمة في وسائل الإعلام. وتشدّد الدراسة على ضرورة تقديم تمثيلات غير منحازة لضحايا الحروب، دون استغلال معاناتهم لخدمة أجندات عاطفية أو مادية أو سياسية.

**معلومات الاتصال**

شمم إسماعيل عطيوي

Shamam.ismail@uoanbar.edu.iq

**Introduction:**

During World War II, the Nazis under the rule of Adolf Hitler and his government's superior ideology murdered nearly six Million Jews. This genocide is known as the Holocaust and it was driven by the Nazi's anti-Semite ideology. The Nazi's goal was to exterminate all Jews across Europe. This horrific event in human history stands as a reminder of the unimaginable crimes humans are willing to commit against each other due to hatred, discrimination, and feelings of superiority. It shows the dangerous role that media and mainstream culture, backed by racist governments, play in brainwashing and desensitizing an entire population into believing that genocide is imperative and morally acceptable. In the same way, the Nazis convinced Germans that killing Jews was a necessary act of self-defense, the Israeli government has been able to convince their people and many other nations that killing innocent Palestinians is an act of self-defense.

While the circumstances may differ, the parallels between the two events are undeniable. In an article entitled *Gaza's Holocaust in 2008,* Dr. Elias Akleh brings these parallels to the forefront. Akleh maintains that while European Jews suffered from a racially superior ideology of the Aryan race, Palestinians suffer a religious fanatic ideology of God's chosen people, whereas Nazis claimed Jewish property, Zionists confiscated Palestinian land, homes, and resources. Where Nazis imprisoned and murdered Jews in concentration camps, Israel turned Gaza into the biggest concentration camp surrounding and controlling the borders, starving Palestinians and bombing those who do not die of starvation. The situation hasn't changed for over 60 years; Israel has been practicing this brutal policy towards Palestinians, and they are gradually escalating their brutality levels. Now more than ever, they are carpet bombing Gaza, wiping entire areas off the map. The level of aggression is shocking; they are targeting schools, churches, Mosques, hospitals, and civilians everywhere, ignoring international laws. These acts are a stark reminder of the Nazi policy towards Jews.

The biggest difference between these events lies in the global response to them. While the entire world condemns the Nazi's crimes against Jews, our "civilized" world remains largely silent watching the Israeli massacre against Palestinians, with only occasional dissenting voices. The Holocaust is a meta-narrative against which all acts of collective human cruelty and prejudice are measured; it is taught in schools, remembered in museums, and immortalized in many literary works.

Given the gravity and cruelty of the current war on Gaza, our so-called civilized world should recognize it as a Holocaust and take serious action to stop it. The current universal silence suggests that the Holocaust was commercialized for material and power-related purposes. This study explores how the collective trauma of the Holocaust has been used in literary texts, particularly poetry, to critique or perpetuate its commodification and compare it with the way Palestinian poetry discusses their people's collective trauma.

**Literature Review:**

In his controversial book, *The Holocaust Industry* (2000), American writer Norman G. Finkelstein argues that the Holocaust is capitalized to an industry that profits the political and financial gain of the American and Jewish elite. He contends that this horrific historical memory is exploited and commercialized at the expense of ethics. Furthermore, he maintains that "The Holocaust is a representation of an ideological weapon. Through its deployment, one of the world's most formidable military powers, with a horrendous human rights record, was cast as a 'victim' state, and the most successful ethnic group in the United States was cast as eternal victims" (Finkelstein, 2000, p. 3) According to Finkelstein, these elites exploit the Holocaust memory to manipulate the public by playing the victim card to counter any criticism against their policy.

The most effective way to solidify a memory into a grand narrative is through literature and media, however, when it comes to the Holocaust, Finkelstein maintains that "Holocaust literature is replete with errors and sensationalism. Many authors and publishers prioritize sales over accuracy, leading to a distorted understanding of the Holocaust." (Finkelstein, 2000, p. 72). The Holocaust literature emerged as a genre in literature during and after World War II. Many writers documented this dark chapter in human history by voicing the victims' stories and exposing the perpetrators. Yet, others, whether willingly or not, have engaged in the commercialization of the Holocaust memory by prioritizing profit and sensationalism over historical accuracy and ethical representation.

Due to the exploitation of the Holocaust by media elites, it has become a grand narrative of immense magnitude. Many poets have utilized the Holocaust to express their traumas and feelings of victimhood. Sylvia Plath, for instance, employed Holocaust imagery to exemplify her turbulent relationship with her father,

drawing parallels to a Nazi-Jew dynamic. Critics have highlighted the ethical dilemma of utilizing such a tragic historical event in literature. Strangeways, in his article "The Boot in the Face: The Problem of the Holocaust in the Poetry of Sylvia Plath," confirms this by stating, "The ethical dilemma Plath faces is how to write about the Holocaust without reducing it to a mere literary device, thereby stripping it of its historical and moral gravity" (372).  Many critics have raised sincere ethical concerns regarding the appropriateness of employing Holocaust imagery by poets to express their struggles and feelings.

According to James E. Young in his book *Writing and Rewriting the Holocaust: Narrative and the Consequences of Interpretation,* the exploitation of the Holocaust imagery for profit and popularity ultimately dehumanizes the victims and trivializes their suffering (1988). Additionally, in his book *Probing the Limits of Representation: Nazism and the 'Final Solution'*'  **Saul Friedländer** warns that "The danger lies in the aestheticization of horror, which can turn the Holocaust into just another image, subject to the same rules of consumption as any other." (1992). Thus, consuming holocaust imagery by poets who were not themselves or their family witnesses to the atrocities of the Nazis can participate in the commercialization of this horrific event which eventually will profit the financial and political gains of an elite propaganda.

In contrast to the Western, often commercialized representation of the collective trauma of the Holocaust, little or not enough attention has been given to how Palestinian poetry fights this notion of commodification by presenting an authentic, raw, lived personal trauma that best represents the realities of Palestinian people. Mahmood Darwish, who is known as Palestine's national poet. His poetic output has been approached in terms of exile, identity, and resistance. For Instance, Kraver maintains that the elegiac quality of his work often contemplates both past losses and future uncertainties, reflecting ongoing trauma within the Palestinian community (Kraver, 2024). Wafa Yousef Alkhatib studies his poetry from a post-colonial perspective to highlight the ways in which Dawish resists Israeli occupation in poems like  "I Come From There" to liberate his people from oppression. (Alkhatib, 2024) Marwan A. Hamdan, in his article "Mahmoud Darwish's Voicing Poetics of Resistance," argues that "Darwish's involvement in the poetics of resistance is one of the key qualities of his overall poetry... challenging the occupiers' atrocities and massacres against the Palestinians" (2016, p. 175).

However, what remains understudied is how |Darwish's poetry resists the notion of anesthetizing trauma. This paper seeks to bridge this gap by analyzing Darwish's poem "Silence for Gaza" and comparing it with Sexton's "after Auschwitz." The paper argues that it is the embodiment of popular trauma culture.

Building on these critical debates about the ethical representation and commodification of the Holocaust in literature, this study adopts Anne Rothe's concept of *popular trauma culture* as a theoretical framework. Rothe's work provides a useful lens to examine how trauma, particularly Holocaust trauma, is marketed, consumed, and aestheticized in popular and literary discourse.

**Popular Trauma Culture:**

This paper applies Anne Rothe's theoretical insights from her 2011 book, *Popular Trauma Culture: Selling the Pain of Others*, to examine how collective trauma, specifically the Holocaust, is weaponized in popular culture. Rothe proposes insightful concepts in her book that demonstrate how mass media commercialize traumatic events for public consumption. Although her book primarily focuses on media, it is equally relevant to literary studies. The selected poem will be analyzed through Rothe's lens to explore how trauma is commercialized and transformed into a commodity for public consumption.

Rothe presents key concepts in her book that are crucial for understanding how trauma narratives are marketed and consumed.

1. **Popular trauma culture**: Rothe introduces the concept of popular trauma culture in American mainstream media, using the Holocaust as a primary example. She argues that the Holocaust is often polarized and weaponized in American culture. Rothe traces how American Holocaust stories are commodified for a public that tends to think in binary terms, presenting these events as tales of victimized heroes against purely evil Nazis. The book traces the origins of this culture back to the Eichmann trial, a pivotal moment in bringing Holocaust narratives to the forefront of public consciousness. It then highlights a famous episode from Oprah Winfrey's 2006 TV show as the culmination of American Holocaust narratives. In this episode, Oprah made a special visit to Auschwitz with Holocaust survivor Elie Wiesel. This special was a highly emotional and almost surreal representation of the suffering and trauma of a victim, infused with religious undertones and heavy

melodramatic elements. It was consumed by the public as a tale of heroism and victimhood.  Rothe states that commercializing Holocaust narratives paved the way for a new trend of selling traumas and suffering to the public as a valuable commodity. She states, "In contemporary American popular culture, trauma has become a form of cultural capital. The victim's suffering is commodified and sold to audiences as a spectacle, turning private pain into public consumption" (Rothe, 2011, p. 2). In the context of the selected poem, this concept will solidify how the poem participates in the uprising of trauma culture

2. **The Holocaust trope**: Rothe argues that commercializing suffering and the prominence of trauma culture in American mainstream media commodifies stories of suffering and transforms them into cultural capital. This has resulted in a predictable trope in American literature, which is the Holocaust trope where the innocent victim triumphs over an evil preparatory, such a trope simplifies a complex historical event. It also led to the popularity of the victimhood mentality in American culture. These victims are presented as American Holocaust survivors, such as Wiesel, who has become an iconic figure whose story and others alike have shaped the collective memory of the American people. Finally, Rothe proposes the concept of trauma Kitsch, which involves the over-sentimentalization of traumas, often simplifying them into digestible and manipulative stories of success and triumph of good over evil. In the context of the analysis of the selected poem, this concept will clarify how collective traumas and private suffering of people are exploited and commercialized.

3. **Narrative Structure and Emotional Engagement:**  This concept shows how the narrative structure affects the emotional response of the reader. In the context of the selected poem it will showcase the poetic techniques employed by the poet in a way that would evoke a strong emotional response and empathy from the readers thereby, the trauma is transformed into a commodity.

4. Ethical Implications: Rothe criticizes disregard of ethical considerations when portraying traumas by reducing them to misery memoirs, the memoir genre, in particular, those who "sell misery" has become a successful market. Rothe expresses her concern with "faking suffering" by recounting tales of fabricated stories of suffering, and other stories of faking "child abuse" Such examples raise

questions about the authenticity and validity of profiting from the suffering of others. Additionally, Rothe introduces the concept of Holocaust envy where individuals falsely claim to be Holocaust survivors due to the aura that surrounds them in American culture. Finally, the book suggests that historical traumatic events can be used as a political tool to propagate an agenda. The book maintains that certain historical traumatic events are highlighted or downplayed depending on the political interest and financial gain of bringing these events into focus.  In the context of the selected poem, Rothe's insights help raise questions regarding the appropriateness and ethics of using collective traumas and suffering in the poem.

5.  **Victim envy**: refers to non-victimized individuals or groups' resentment and desire to appropriate the moral capital of Holocaust victimhood. This is because the Holocaust has been raised to the highest point of suffering and moral supremacy in Western, and particularly American, culture. The Holocaust survivor, specifically as embodied by figures like Elie Wiesel, is sanctified and accorded privileged moral status, often tied to the troublesome idea of Holocaust "uniqueness" and "preeminence." Rothe indicates the danger of "Vicarious Victimhood" or "heredity Victimhood," who, without direct experience, claim the moral authority of victims. Such identification, she contends, is commonly ethically problematic because it takes the actual misery of another for symbolic gain.

**Anne Sexton's *After Auschwitz***

Born in 1928 in Massachusetts, Sexton married at a young age. She suffered from severe mental illness, which became the reason why she started to write poetry in the first place. Sexton pioneered the confessional poetry genre along with Sylvia Plath and Robert Lowell. Much of her poetry addresses her private struggles, her hospitalization, and her suicide attempts, which eventually led to her tragic death. Additionally, Sexton's poetry also addressed social issues and historical events, including the Holocaust. ( Linardou, n.d.).  In her poem After Auschwitz which was published in 1974 in her final collection entitled *The Awful Rowing Toward God*, Anne Sexton utilized Holocaust imagery to tackle her personal struggle. Sexton's choice of title, 'After Auschwitz', echoes Theodor Adorno's famous statement, made in 1949, that "To write poetry after Auschwitz is barbaric"

Sexton's poem *After Auschwitz* strongly aligns with Rothe's assumptions in her book *Popular Trauma Culture*. Instead of resisting the notion of participating in the popular Holocaust narrative, the poet engages in a melodramatic, hyperbolic description and an emotionally charged poem. She identifies with the victims appropriating their traumatic experiences, just like Rothe stated in her book.

She opens the poem with a grotesque and hyperbolic imagery in the first stanza of the poem, where she states:

> Anger,
> as black as a hook,
> overtakes me.
> Each day,
> each Nazi
> took, at 8:00 A.M., a baby
> and sauteed him for breakfast
> in his frying pan. (1-8)

The shockingly exaggerated image of "each Nazi / took, at 8:00 A.M., a baby / and sautéed him for breakfast" allures at a hyperbole which characterizes popular trauma culture. The Nazis are portrayed as a caricature villainy, the victims are portrayed as innocent unknown babies. Such a binary portrayal aligns with Rothe's assumptions that Holocaust narratives in popular culture have the tendency to represent a simplistic binary of pure innocence and atrocious cruelty, regardless of cultural accuracy. It can be argued that Sexton disregards socio-political context and instead markets these narratives as simplistic narratives of shock value to emotionally influence the readers.

Furthermore, the speaker's straightforward identification with the victims without having experienced the atrocities of the Holocaust puts the poem in alignment with another concept of Rothe's theory, that is, vicarious victimhood. The speaker of the poem adopts a voice of authority that condemns entire humanity for the atrocities of the Holocaust. In the final stanza of the poem, Sexton says:

> Let man never again raise his teacup.
> Let man never again write a book.
> Let man never again put on his shoe.
> Let man never again raise his eyes,
> on a soft July night.

Never. Never. Never. Never. Never.
I say those things aloud.(26-32)

This outrage and refusal of culture and civilization places the speaker in a position of moral superiority, allowing the speaker to claim an authority that stems from identifying with the victims. As Rothe explains, this is a characteristic of nonwitnesses, who, through engaging with trauma narrative, acquire a form of moral superiority by identifying with Holocaust discourse without having experienced the trauma. Finally, the speaker's repetition of "Never. Never. Never. Never. Never"  shows an intense emotional response, which disregards historical accuracy and that is often found in popular trauma culture.

**Darwish's Silence for Gaza**

Palestinian poets' only weapon is poetry, which they employ to voice the struggles and traumas of their people. Mahmood Darwish, born on March 13, 1941 in the Palestinian village of Al-Birwa, was expelled from his village with his family by Zionist forces, and he was forced to become a refugee with his family in Lebanon. He grew up to become Palestine's national poet. His poems document the history of Palestinians, for his words express the agony of millions of Palestinians who were subjected to the brutality of Zionist militias and deprived of their homelands till now. he wrote over 30 collections of Arabic poetry; his works have been translated into 39 languages. He died in 2008 from open-heart surgery, leaving his works as a witness to his humanity and resistance through poetry. (Saber, 2024)

Having first-hand experience with exile, imprisonment, and the brutality of the Zionist militia, Darwish utilized his poetic talent to voice and document the collective trauma of his people and give legitimacy to their struggle by employing poetry as a form of resistance.  In his article, *Mahmoud Darwishe's Voicing Poetics of Resistance: A Receptionist Review* , Marwan A. Hamdan concludes that "Darwishe's involvement in the poetics of resistance is one of the key qualities of his overall poetry. Certainly, his poetics challenges the occupiers' atrocities and massacres against the Palestinians, embodying the spirit of resistance he poeticizes and publicizes" (Hamdan, 2016, p.175)

Darwish's poem resists the notion of Rothe's popular trauma culture. *Silence for Gaza* doesn't offer a melodramatic or sentimental account to commercialize Gaza narrative.

On the contrary, the poem rejects the redemptive genre outlined by Rothe in her theory, where Victims become heroes and their trauma becomes a means of moral guidance. Darwish condemns the aestheticization of trauma through poetry. He says:

*We do injustice to Gaza when we look for its poems, so let us not disfigure Gaza's beauty."*
*"We do injustice to Gaza when we turn it into a myth."*

He rejects poetry as a myth or solution to the ongoing aggression towards Gaza. He invites people to look for reality, so his poetry speaks from within. This poem is an elegy and a political testimony that refuses to reduce the horror of occupation, displacement, and bombing into an aesthetic marketable metaphor. He states that Gaza is not an allegory for moral instruction; it is, as he so bluntly describes it, "mined oranges, children without a childhood, old men without old age." This lived reality cannot be bought and sold merely for the fame of participating in the trauma narratives.

Moreover, Darwish critiques the very systems Rothe targets: the mainstream media, who glorify trauma from afar, turning it into a "poetic metaphor" for suffering while doing little to intervene. He writes:

"Gaza has no throat. Its pores are the ones that speak in sweat, blood, and fires."

This powerful metaphor asserts that the tragedy of his people cannot be poetically commodified or merely expressed through language; it can be seen through the physical reality of "sweat, blood, and fires." It is a real-life crisis that calls for serious action.

Thereby, Darwish not only resists falling into the category of selling others' pain, but he condemns. He avoids sentimentalism that Rothe associates with figures like Oprah Winfrey visiting Auschwitz or literary figures who utilize Holocaust discourse to evoke an emotional response in their readers or turn the historic collective trauma into a source of inspiration. Darwish insists:

*"It did not prepare for cameras and did not put smiling paste on its face."*
*"It does not care that much if we know its name, picture, or eloquence."*

This avoidance of image-making goes along with Rothe's call for ethical witnessing rather than a commodified account.

Finally, Darwish leaves the reader with a resolute and defiant final message:

"It is neither death, nor suicide. It is Gaza's way of declaring that it deserves to live."

In these lines, Darwish refuses Victimhood narratives by stating that Gaza is not here to be pitied or glorified. It is a living resisting entity that chooses life over death, and from within the ramifications of destruction, he gives a final hopeful message. Through his resistance to trauma commodification, Darwish gains an authentic moral voice that restores Gaza from the marketplace of sentimentality to a lived reality that requires action, not mere sentiment.

## Conclusion

This paper compares Anne Sexton's After Auschwitz and Mahmoud Darwish's Silence for Gaza. it shows two contrasting approaches of depicting collective trauma. While Anne Sexton's poem is emotionally charged, it falls under Rothe's assumption of vicarious victimhood by her appropriation of Holocaust imagery, while powerful, risks commodifying atrocities into spectacle, which eventually reflects the broader tendency of Western literature to commodify suffering. In contrast, Darwish resists both sentimentality and anesthetization. His poem talks about a lived experience that is embedded in the collective memory of Palestinians who faced and are still facing the trauma of the Israeli occupation. By openly rejecting the romanticization of trauma and turning it into a trope, myth, and ready-made images to evoke a sentimental response in readers, Darwish emerges as an ethical poetic voice that accurately voices his people, one that refuses to sell the pain of others or reduce their trauma into a commodity. Ultimately, this comparison stresses the need for a literature to resist the commodification of people's suffering and instead to address trauma with historical accuracy and sensitivity.

# Reference

❖ Adorno, T. W., & Tiedemann, R. (2003). *Can one live after Auschwitz?: A philosophical reader*. Stanford University Press.

❖ Akleh, E. (2008). Gaza's Holocaust. In W. L. Windsor (Ed.), *The plight of the Palestinians* (pp. 123–145). Palgrave Macmillan.

❖ Alkhatib, W. Y. (2024). Resistance in Mahmoud Darwish's "I Come From There": A Discourse Analysis. *Theory and Practice in Language Studies*, *14*(6), 1730–1734. https://doi.org/10.17507/tpls.1406.13

❖ Darwish, M. (2012, November 24). *Silence for Gaza* (S. Antoon, Trans.). Mondoweiss. https://mondoweiss.net/2012/11/mahmoud-darwish-silence-for-gaza/

❖ Finkelstein, N. G. (2000). *The Holocaust industry: Reflections on the exploitation of Jewish suffering*. Verso.

❖ Friedländer, S. (1992). *Probing the limits of representation: Nazism and the "Final Solution"*. Harvard University Press.

❖ Hamdan, M. A. (2016). Mahmoud Darwish's voicing poetics of resistance: A receptionist review. *International Journal of Humanities and Social Science*, *6*(10), 171–175.

❖ Kraver, S. (2024). Palestine, Futurity, and the Rithāʾ: A Poetics of Speculation and Proleptic Mourning. *Journal of Arabic Literature*, *55*(1), 57–87. https://doi.org/10.1163/1570064x-12341506

❖ Linardou, A. (n.d.). Anne Sexton's fairy tales: A different story. *Return to the Village: Celebrating JLS*, *6.* https://return.jls.missouri.edu/ReturnVol6/Linardou_AnneSexton.pdf

❖ Rothe, A. (2011). *Popular trauma culture: Selling the pain of others in the mass media*. Rutgers University Press.

❖ Saber, I. F. (2024, March 13). Remembering Mahmoud Darwish: The poetic voice of Palestine. *Al Jazeera*.

https://www.aljazeera.com/features/2024/3/13/remembering-mahmoud-darwish-the-poetic-voice-of-palestine

❖ Sexton, A. (n.d.). *After Auschwitz*. Family Friend Poems. https://www.familyfriendpoems.com/poem/after-auschwitz-by-anne-sexton

❖ Strangeways, A., & Plath, S. (1996). "The boot in the face": The problem of the Holocaust in the poetry of Sylvia Plath. *Contemporary Literature*, *37*(3), 370–390.

❖ Waters, M. (2008). "I think it would be better to be a Jew": Anne Sexton and the Holocaust. *Critical Survey*, *20*(2), 65–77. http://www.jstor.org/stable/41556268

❖ Young, J. E. (1988). *Writing and rewriting the Holocaust: Narrative and the consequences of interpretation*. Indiana University Press.