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Pilate's Wife: Involvement in women's poetry and its spiritual dimension

Introduction

One of the progressive trends of contemporary Slovak art is represented by the so-called anaesthetic poets. Their determining feature is the suppression of traditional emotionality and the processual character of the text. The position of substantial „self“ is weakened in terms of its withdrawal/disappearance from the text or because of its diffuseness and multiplication. The diction remains on a factual level, the discourse is inexpressive, almost protocolar.

The applied processual form is characteristic for its broad textual space (composition of the field), dominated by the recording of paratactic ordering of textual segments: “The structure functions as a process, sequence of things”¹. Meaning is not enclosed in a limited space (for example, in one poem), its generating permeates whole textual blocks, a collection or a broader context of an author's work. It does not arise from the conscious culmination point of a meaning given beforehand, but it consolidates as a kind of sedimentation in the process of creation and its reception in the sense of “infinite approaching” (K. Kucbelová, collection *Duály* [*Duals*],

¹ E. Somolayová, “K princípu procesuálnosti (v tvorbe Ivana Štrpka a Martina Solotruka)” [“To the Principle of Processuality (In the Works of Ivan Štrpka and Martin Solotrak)”], In *K axiologickým a poetologickým aspektom slovenskej literatúry po roku 1989 II* [To the Axiological and Poetological Aspects of Slovak Literature after 1989 II], M. Součková (ed.), Prešov 2007, p. 74.

2003, p. 12). Authorial strategy is the variational distribution of elements recurring to the textual field and their installation into differently modelled, mutually communicating contexts in the sense of affinity or dissimilarity²: “(I keep coming back) (metronome) / (two-dimensional interpretation)” (Ibid., p. 56). Ľubica Somolayová points out that, in contrast with the expressive analogical associative form using the principle of parataxis, which was used for example by avant-garde movements of the first half of the 20th century, based on the dispersion of meaning, discontinuity of parts (centrifugation), “organic or processual form values their assimilation, fusion and for that reason their constitutive feature is wholeness manifesting itself as the synthetic imagination”³. In this way the processual form of writing aspires to the cognitive understanding of the world even though it is in motion and incessant action.

The strategies of processual art with significant artistic potential are also used by a group of women authors who entered the literary circles in the last decade of the 20th century, but mostly in the first decade of the 21st century (Nóra Ružičková, Mária Ferenčuhová, Katarína Kucbelová, Jana Pácalová, Veronika Šramatyová, Ľubica Somolayová, Zuzana Husárová). In the present, some of their work displays the inspirational voice of committed, involved poetry in terms of the active participation of art in public events. At the same time, literary science connects initiatives which can be characterized as a passage from “an experiment to involvement”⁴, with initiation manifestations of a new literary historical stage, the post-postmodern phase of art: “Postmodernism is over [...] and its demise was precipitated by the loss of readership background in the altered political climate whose movement was started by the terrorist attacks in New York (2001), later in Madrid (2004), London (2005) and Norway (2011). Intellectually and academically oriented postmodernism proved to be unable to bring answers to upcoming social topics”⁵.

² Ibid., pp. 74–75.

³ Ibid., p. 73.

⁴ I. Hostová, “Betóny, brizolity, omietky. Poznámky k postsocialistickému a postapokalyptickému v súčasnej poézii” [“Concretes, Brizolites, Plasters. Notes on the Post-socialist and Post-apocalyptic in the Contemporary Poetry”], In *Romboid* 2014, No. 5–6, p. 95.

⁵ J. Gavura, “Slovenská poézia po postmoderne (k básnickým zbierkam 2012–2014)” [“Slovak Poetry After Postmodernism (To the Collections of Poems 2012–2014)”], In *Romboid* 2014, No. 5–6, p. 88. As a manifestation of the new phase of art, the author paraphrases the findings of Y. van Dijk and T. Vaessense: arrival of digital technologies, problematization of irony, orientation on reality, awareness of duty (to the society), transition from experimental forms to traditional ones, self-reflection, approaching the reader by authors being personally available by means of public presentations in media, blogs. (Cf. Ibid., pp. 88–89).

The subject of our interpretational reading will be the work of Katarína Kucbelová (1979), which manifests a pronounced dimension of social involvement. We proceed from its reconstruction towards its spiritual reflection. An important fact is that the author's texts do not compromise the demanding aesthetic standards. Contemporary literary criticism welcomes the way Kucbelová presents social involvement.⁶

Spaces and Routes of the Diffusion Subject of Katarína Kucbelová

So far, Katarína Kucbelová has published four collections of poems: *Duály* [*Duals*] (2003), *Šport* [*Sport*] (2006), *Malé veľké mesto* [*Little Big City*] (2008) a *Vie, čo urobí* [*He Knows How He Will Act*] (2013). Involvement does not become the dominant gesture until the last collection. It seems that its appearance is surprising and sudden but repeated reading of her work indicates her disposition towards involvement from the beginning. In the collection *Vie, čo urobí* [*He Knows How He Will Act*], involvement is presented in a non-clichéd way, since on the thematic level its absence is more emphasized. On the one hand it focuses the attention on the closed subjectivity living in indifference, fear and media manipulation and is negatively involved by “not being involved” (for example the poem “Čas izolácie” [“The Time of Isolation”], p. 11). On the other hand, we observe human (especially neighbourly) violence developing inconspicuously into social catastrophes. The quote “He knows how he will act” can refer to the decision of Ľubomír Harman, who shot dead six members of one family and fatally injured an onlooker on 30 August 2010 in Devínska Nová Ves, as well as Anders Breivik, the perpetrator of the terrorist attack on 22 July 2011 in Oslo and on the island of Utøya, during which seventy seven people were killed. Although the author does not specify the events, she works with hints and emphasizes the interconnection of the personal and global.

⁶ See for example D. Rebro, “(S)poznaj svojho suseda” [“Know Your Neighbour”], In *K poetologickým a axiologickým aspektom slovenskej literatúry po roku 2000 II* [To the Poetological and Axiological Aspects of Slovak Literature after 2000 II], red. M. Součková, Prešov 2014, pp. 182–195; I. Hostová, “Skok viery. Katarína Kucbelová: *Vie, čo urobí* (2013)” [The Leap of Faith. Katarína Kucbelová: *He Knows How He Will Act*], In *Medzi entropiou a víziou. Kritické a interpretačné sondy do súčasnej slovenskej poézie* [Between Entropy and Vision. Critical and Interpretational Probes into the Contemporary Slovak Poetry], Prešov 2014, pp. 46–50; L. Biznárová, “Metafora nepokoja – J. Gavura, Malý náskok (rubrika Konfrontácie)” [The Metaphor of Restlessness – J. Gavura, Small Headstart (Column Confrontations)], In *Romboid* 2014, No. 2, pp. 27–30; M. Haugová, “Asymetria zla” [“The Asymmetry of Evil”], In <http://kultura.pravda.sk/kniha/clanok/303264-asymetria-zla/> [Accessed 03/11/2014]; E. Urbanová, “Vie, čo urobí v ohrození” [“He Knows how He Will Act in Danger”], In <http://www.iliteratura.cz/Clanek/33943/kucbelova-katarina-vie-co-urobi> [Accessed 03/11/2014].

Since meaning in processual poetry is gradually being fixed in a broad textual field, it is important to observe how the dominant involvement feature of the last collection corresponds with the author's previous oeuvre; it emerges from it or it is possible to interpret the feature from it. Retrospective reading also uncovers important ideological starting points of the author's work which can help us understand it in the context of the spiritual theme.

Mainly in her first three collections Kucbelová's concentrated interest is focused on the principles of multiplicity and dynamics. In the case of the first two collections, the titles point in this direction. Duality ("seemingly dual: seemingly one", *Duals*, p. 12) is an abstracted, seemingly further indivisible principle of Kucbelová's universe. In her understanding it is being authenticated on the basic entities of being, such as the subject, relationship between partners, human cohabitation, natural processes: „surface touches the surface: / :created by me: created by you: / :unreadable on its own:“ (*Duály*, p. 17); „when I name people / I name myself in their situation / I name them by my names“, „they become me / I become them“ (*Šport*, poem “vdychují mi život” [“they breathe life into me”], p. 21). In the collection of poems *Šport* [*Sport*], she establishes a symbiosis of the relationship of the body and soul, the life of an individual in the personal, that is existential as well as universal, biological dimension. In the collection *Malé velké mesto* [*Little Big City*] the duality is perceived as a combination of the history and present of a city and through the questions of memory and its unreliability, also as a principle of creating the history and identity of an individual.

In the collection *Šport*, the processual character of being is hinted at through the processes of breathing which fundamentally determine human life. The chemical reactions of metabolism are linked with mental conditions which, in case of discord, disrupt the equilibrium and gradually or abruptly lead to a collapse; but they can also renew the homeostasis: “through chemical reactions // digestive organs / I let them leave // discontent / - fear / - anger / - sadness / healthy empty matter / fights for equilibrium / by incessant movement” (poem “trávím čas“ [“I am spending my time”]). The processes taking place in a living organism are, on the one hand, terminated by death, but in their new form enter the stream of a broader universe through transmitted genetic information of the transforming processes in an organic nature (“equilibrium must be maintained / I need not” poem “trávím čas“ [“I am spending my time”], p. 64). In the collection *Malé velké mesto* [*Little Big City*], the process reflected is

the exposed passage of time and the dynamics of life of the contemporary city inhabitant: "in the streets the events are changing / the streets keep borrowing different names / we change the streets / and keep borrowing different flats" (*II*, p. 10).

To sum it up, we can claim that the all-permeating centripetal theme of Kucbelová's oeuvre can be considered to be the concentrated learning of the subject in its multidimensionality and indivisible coexistence in a complex and moving network of biological, social, cultural and historical relations. The subject herself is expressed as: "essential in the whole" (*Duály*, p. 17).

In the first three collections, both principles – processuality and duality - also enter the textual field by means of recording. Motives are ordered paratactically and at the same time variationally. At different places in her poems, textual segments or collections, the author repeatedly quotes/variates certain statements, whereas the nature of the textual field invites their reading and understanding in a new context. The meanings become temporarily stabilized as if in a spiral-like, constantly renewed and broader horizon of experience and that creates an impression of objectivization of the cognitive and evaluative process without pressure from such subjectifying agents as pathos, markedness or expressivity. Different variations of movement, achieved by methods of decelerated or accelerated course of events / reading, take part in the transmission of energy with a nuanced outcome (for example peaceful meditation, reflection, accelerated movement, tension, anxiety). Although in Kucbelová's poetry the concept, she admits, is given in advance ("information must be / in the first place // then the plot is invented / from which it should arise / in the ideal case, a story / or at least / an easily grasped metaphor", *Malé velké mesto*, *XIII*, p. 26), its realizations are surprising in terms of differentiation, nuancing and weaving of points of view, and from them the resulting new ambiguous meanings. The author's protocolar pragmatism and abstractness of expression encourages these differentiations and deepening of meanings, since it forces the reader to fill in the empty spaces, suggested but unspecified concepts from the point of view of his or her own experience.

Between Passivity and Activity

The relation of the human being to a community, which is the starting point of the poetry of involvement, appears in Kucbelová's work from her debut, even though at the beginning only as a theoretical concept – the meditation over the world and the man in it. Especially in the first two

collections, the author presents her opinion based on an organic, more or less passive, inclusion of the subject in a broader whole, reminiscent of the Taoist concept of “acting by non-acting”. It seems to draw from the observation of nature where organisms, thanks to their genetically encoded information, know exactly what to do without them consciously asserting themselves at the expense of others and thus help to preserve the global homeostasis. The ambition of Kucbelová’s lyrical subject is to share the harmony of the whole by her caring passivity, persisting in the meditative and concentrated position: “do only tiny / movements not disturbing” (*Duály*, p. 26); “I also exhale the desire / to be the least important part” (*Šport*, poem “vydychujem” [“I exhale”], p. 59). In the first collection, the category of “self” is also indistinctive on the level of stylization.

In the last two collections, the emotionally determined expression “crowd” is being more frequently emphasized and it acquires ironical and expressive connotations: “I am walking over the days / trampled by the crowd” (*Malé veľké mesto*, XXXIV, p. 52); „(the ability of crowd / to create individuals / similar thanks to the only goal / to be different)“ (Ibid., IV, pp. 12–13). It is characterized by inauthenticity, conformity; it is abused by the “powerful”. Its manifestation is the gradual lulling of attention which leads to destruction. The lyrical “self” renegotiates the concept of subject as a link in the network of human relationships.

Involvement sustaining the homeostasis of the community by creative/ active participation in its ventures shows itself more since her collection *Malé veľké mesto*. The collection is closed off by a poetically modelled desire of the subject to create alternative maps of the city and thus neutralize its propensity to erode due to incessant change as well as forceful interventions: “rewrite on the city map / you live in / names of streets, squares, roads / paste new / parks, gardens, lakes / redirect roads / add statues, fountains, alleys / [...] / change the purpose of public spaces and buildings / or replace them by the previous ones“ (*Malé veľké mesto*, poem “Pocta J. K.” [“Tribute to J.K.”], p. 54). To make sure the equilibrium is maintained, it requires the efforts of perceptive individuals, rallying themselves against the apathy of the crowd as well as devious behaviour of individuals and institutions. The subject re-evaluates her approach to “living with others”: “it is never me / who dials the number // maybe that is the problem” (*Malé veľké mesto*, XXII, p. 39). From the initial gesture – involvement as creativity - in the collection *Vie, čo urobí*, the author shifts towards a loss of

indifference towards what is happening in society encapsulated in the key question: "Can intolerance be tolerated?"⁷.

Involvement as the new feature of the author's poetry also initiates questions leading towards the ethical and aesthetic measure between the "disappearance" of the subject in the real and textual space we were used to in the author's previous work, and its new, consciously inscribed, trace. The most significant change, pointing to a more personal impression of the subject into the text is the experiential character of the collection *Vie, čo urobí*. Abstractness is replaced by concreteness, processuality acquires the form of story fragments. The "self" is still more in the role of observer and evaluator of the perceived, but at the same time it is accentuated through the heightened linguistic expressivity and also as a category embedded in family relationships. In Kucbelová's work, the parental roles, traditionally connected with high thematism, are for various reasons deficient, which is illustrated by a marked zoomorphisation of the human: "father's pack moves around the pub /street motley from the entire city" (poem "Z chvosta svorky" ["From the Tail of the Pack"], p. 6); „my mother is a bird / in the chattering flock in the trees above us / [...] / she lives with other birds and does what they do“ (poem "Vie škriekat' a lietat'" [She can screech and fly], p. 13). In this way the possible position of the "self" as a judge moving beyond the community is weakened, her hereditary marked identity strips her of the presumption of innocence.⁸

However, the author keeps working with confirmed procedures of processual poetry and thus at the same time softens the personal and expressive element. In the collection it feels urgent but not intrusive.

The aforementioned principles can be interpreted from two poems of the collection *Vie, čo urobí*:

I.

MILITARY TRAINING (pp. 20–21)

You resist the one whose house is bigger and better, who watches / different TV shows, has a bodily peculiarity, is / more handsome, votes a different political party, pays taxes, is said / to be cursed, is more intelligent, came from a much / poorer country, is taller, whose father was in prison / does not compete, is cursed, has a better education, has a mental / disease, eats a lot of fruit and vegetables, has a different accent, understands

⁷ It is important to emphasize that in the non-poetic space, since 2006 the author is considerably involved as a coordinator of the prestigious Slovak literary award *Anasoft litera* which is presented to the best work of fiction of the previous year. The author created it in cooperation with Marek Turňa.

⁸ The theme of identity marked by "hereditary sin" especially of the national history is also crucial in the collection of Marcela Veselková *Identity [Identities]* (2013).

a foreign language, has more money, came from a different / city, has a lot of money, a lot of secrets, diligently / recycles waste, came from the neighbouring village, has a different colour / of skin, is a vegetarian or even a vegan, worships a different / religion, is your neighbour, has adopted children of a different / race, has no TV set, has a physical deformation, reads books / has too many children, writes books, has unusual hobbies / is a political activist, lives completely alone, uses foreign / words, has a big dog, is trying to produce minimal / waste, has influential friends, suspiciously often / contributes to a charity, [...] / [...] / knows more languages than you, you don't know whether he exists / doesn't stock up / sometimes it is enough to humiliate him, sometimes intimidate, sometimes / offend, sometimes simply not communicate, not notice / sometimes beat, sometimes kill, you have to be careful / who will protect you if you do not attack in time?

The poem is based on the principle of parataxis. In the stream of expressions, there is clustering of different aspects of a lifestyle that give somebody an advantage or disadvantage in the eyes of the community. Apart from the variety of voice (the poem touches upon diverse aspects of life – background, wealth, partnership, family, education, religion, lifestyle, world-view, fate), the category of compactness is equally applied: similar motives return in the synonymous and pleonastic position (for example „You resist the one whose house is bigger and better”, “has more money”, “is surrounded by luxury”) – as well as in contrast, when the aspects of life are mutually exclusive or contradictory (“has too many children” – “says he doesn't want to have children”; “grew up without parents” – “comes from a respectable family”). The important thing to notice is that none of them is assigned a privileged place. Their equality and mutual interconnectedness in the chosen perspective is also emphasized by identical grammatical structures, for example “*has* a better education”, “*has* a mental disease”, “*has* a different accent”, “*has* a better car”; “*is* taller”, “*is* cursed”, “*is* your neighbor (emphasis added). Thus from the spacial relief only the common feature of incriminated areas – the otherness (of others) stands out. This is also underlined by the verse endings which are broken in the middle of expressions right after the lexemes, like “other, different, foreign, bigger”. At the beginning, the individual is confronted with otherness in a defensive gesture (“you resist”), at the end, it becomes aggressive: “sometimes beat, sometimes kill, you have to be careful”.

A gradual growth of jealousy and fear into obsessive hatred and subsequently an aggressive position is also emphasized by the principle of ac-

celerative movement enabled by the variability and large textual space of the poem. The author used the generous form of the text to transmit to the reader the energy from the slowly growing uneasiness, tension and fear which is characteristic not only for the attacker but, from a different angle, should also have an impact on the reader and wrest him from a passive lethargy.

II.

THE FOREST ABSORBS EVERYTHING (pp. 22–23)

The dog finds a leg of the hunted down doe, we saw it alive not long ago / during one of our strolls,

aborted timidity / we don't move, don't breathe / now the prey is the left-over of some other prey

I will shoot them all / he is telling his wife but in fact telling us / we have common memory, we remember the street shooting / are you all right, I am all right / we don't breathe // we have common street and surely many other things / but now we focus on differences // my son will shoot your dog, he comes to jog here / my husband wants us, with each jogger / we meet in the forest since / to think he carries a gun, since then we always / think about it

and the cheek which touches the wet grass is mine / and the dog runs with the bone of my leg / while I am walking with the dog's heavy body in my arms // a boy hidden in the bush believes his mother will find him / and it is always somebody else / he scares // and the forest absorbs everything / only the car seat is stained / and the windscreen wipers disagree with everything / that is going on right now // we are not breathing, we are lying, we are not moving, we are hiding / we are pretending to be dead

Analogously to the "Military Training", the poem "Forest Absorbs Everything" works with a slight irony in its title. The poem is built on the syntagmatic principle. Its actors - a doe, a dog and a man all become victims when their positions shift. The combinatoricity is emphasized in the structuring of the text. Kucbelová suggests fragile links between superior and subordinate positions in which we can find ourselves. Just as the "left-over of some other prey" can become prey (the doe hunted down by people becomes the prey of the dog), similarly the actor - dog can become the prey (the son wants to shoot the dog) and summarily, everybody can become prey ("the dog runs with the bone of my leg / while I am walking with the

dog's heavy body in my arms"). Here again the author uses the principle of repetition of words in different contexts thus causally shifting the situations. From not breathing for purposes of hiding in the position of passive observer we can easily become non-breathing victims. From playing dead we or others around us can become dead for real.

For both poems the principle of interconnectedness is important. Tiny things become large, potential threats real. The homeostasis as an ideal is fragile and it is threatened by every activity/passivity drawing away from its centre. The message of Kucbelová's poetry, as manifested in her oeuvre so far, is the desire to live in harmony and peace, almost inconspicuously, but with involvement in cases, when the harmony is being disturbed and the equilibrium is in danger.

Involvement as a Form of Spirituality

The expanded perception of the subject that is, on a deep level, interconnected with the structures of the universe (family, society, nature, world as the last horizon) directs the interest of Kucbelová's subject to the position of the common good. One of the key values of her poetry is perfection, recurrently verbalized, which can be understood not only as the category of composition: the perfection of functioning, the perfection of movement ("[perfect movement]", "perfect displacement", *Duály*, p. 7), but also as an ethical principle (the harmony and fullness of good): "(only) by attempting / the perfection we can create imperfection", "necessity to create an ideal" (*Duály*, pp. 10, 11); „we look for a better in the other because we must / it is not an easy work but we manage" (*Duály*, p. 36). With a particular movement of inconspicuous and factual inclusion of her voice into the textual field, the author spreads in her oeuvre not only things that are perceived by senses, cognitively analysed, but also evaluated and accented in their values. Her repeating ethical axioms are modesty, loyalty, sensitive attention and generosity, communication as a non-indifferent interest, creativity and efforts for the common good, tolerance without the acceptance of violence ("I / should be glad that you have / things that you like: *different things than / different people: different things than (I like)*"⁹) (*Duály*, p. 29). The fact that these axioms are not concentrated on the space of the limited poem or any compact system, is an authorial intention. The author's method is the dissemination of particles (motifs, lexemes, quotes) on a level lower than the whole. For this reason it is impossible to unequivocally

⁹ Italics in the original.

cally evaluate the author's worldview, preferred ethical system, etc. on the basis of her texts. In the sense of "the whole is present, but elusive" her texts radiate energy with an axiological dimension which can be assigned to several systems (for example the Kalokaghatia of ancient Greeks, the ideal of harmony in Eastern and natural religions, Christian universal love, good in the civic dimension) without the option for the reader to identify them but at the same time without ceasing to perceive the spiritual dimension of her work. The author verbalizes the awareness of moving or concealed borders as a position typical to her subject: „constant / detraction of attention / on the border of the opposite“ (*Šport*, poem "dych bez zmeny" ["breath without a change"], p. 16); „I live on the margins of any target group“, „it is not easy to live on the borders“ (*Malé veľké mesto*, XXXII, pp. 49, 50).

Derek Rebro, who focuses on the writing of women which is inspired by poststructuralist movements, emphasizes the multiple identity of a woman¹⁰, drawing from the experience of motherhood as a chora – the blending of the subject with the maternal body (J. Kristeva)¹¹ – also manifested by giving precedence to the other (child) before her own (self). This dimension of Kucbelová's work is on the one hand evident in her emphasis on intersubjective relations and processes, but also as axiology which does not need clear-cut self-definition in the system structures.

From Self-Salvation to Involvement in Religious Space

Although we consider Kucbelová's poetry as an attempt at a spiritual statement outside of religious frameworks¹², her process, based on self-observation and searching of principles of the universe towards the involvement for the common good, is analogous with the movements in Christian theology initiated by Johann Baptist Metz and Jürgen Moltmann. They started in German theology as a reaction to the experience of the country with the Holocaust and the silence of the "masses" in the second half of 1960s¹³. Involvement is perceived as the transition from exclusive care for one's salvation towards the interest of the common good. It draws from the critical perception of theological tendencies towards privatisation which were highlighted in confrontation with the ideas of Enlightenment and

¹⁰ D. Rebro, *Ženy píšu poéziu, muži tiež* [Women Write Poetry, Men Do As Well], Bratislava 2011, p. 7.

¹¹ Ibid., p. 10.

¹² In the author's work, we find the affirmative reference to the Christian tradition via the quote of the prayer for the hour of death in her collection *Malé veľké mesto* [Little Big City] (XXIV, pp. 42–43).

¹³ R. Gibellini, "Politická teológia" ["Political Theology"], In *Teológia XX. storočia* [The Theology of the 20th Century], Prešov 1999, p. 235.

Marxism, as well as the need to relate the eschatological promises to the historical present. The theologians adopted a critical attitude towards post-enlightenment practice in which theology “reduced the practice of faith into the non-secular decisions of an individual”¹⁴. The „New Theology“ was supposed to develop the neglected relationship between the theory and practice. The starting point were to be the eschatological principles anchored in the biblical tradition such as freedom, peace, justice and atonement, which also began to be understood in the public dimension. In his crucial work *Theology of the World* (1968), J.B. Metz claims: „The salvation that the Christian faith is appealing to in hope is not a private salvation. The announcement of this salvation forces Jesus into a fatal conflict with the public power of his times. His cross stands neither in the *privatissimum* of the personal, individual sphere, nor in the *sanctissimum* of the purely religious sphere. It stands behind the threshold of the reserved, private or protected, purely religious sphere: it stands ‘outside’, as it is formulated in the Letter to Hebrews. The temple curtain was definitely torn. The scandal and the promise of this salvation are a public matter since“¹⁵. Eschatological theology understood in this way was supposed to become the critical theology (of society) and was supposed to search for categories whose purpose would not only be to “enlighten the consciousnesses but to transform them too“¹⁶.

Jürgen Moltman called the new theology the theology of hope whose manifestation should be “acts of hope” including acts of resistance (with respect to power and its ideologies) as well as of liberation (of those oppressed and marginalized)¹⁷. The key image of Moltman’s theology is “the God arriving” and does not understand the future as “some very distant status, but a certain power which qualifies the present with promise and hope, the liberation and creation of new possibilities. As the power of the future, God intervenes in the present. As the source of new possibilities he frees the present from the bonds of the past and the fearful persistence on the status quo. In this way God is understood as the basis of the freedom towards a change of life“¹⁸.

The new theology was aware of the necessity to penetrate into much broader than religious contexts. Involvement was supposed to become the approach of man building the post-war world in awareness that the catas-

¹⁴ Ibid., p. 231.

¹⁵ Ibid., p. 232.

¹⁶ J. B. Metz, “O teológii sveta”, In qtd. in Ibid., p. 232.

¹⁷ Ibid., p. 234.

¹⁸ J. Moltmann, “Die Eigenart christlicher Theologie”, In *Umkehr zur Zukunft*, München 1970, p. 156.

trophe of the war might have been the consequence of its lack. Its presence in the public sphere also initiated the need for new language with a distinctly civil character referring to the vision of Dietrich Bonhoeffer: „It does not pertain to us to predict the day – but the day will come – when people will again be invited to pronounce the word of God in such a way that it will transform and renew the world. It will be a new language, probably not religious at all, but liberatory and messianic as the language of Christ [...]“¹⁹.

The Metaphor of “Pilate’s Wife”

The image of Pilate’s wife in Kucbelová’s kind of poetry was selected on purpose. Using common language, the author reminds us of the memory of violence stemming from the selfish indifference in a time of a repeated threat to humanity which affects the new millennium as well. It is analogous to the gesture of German theologians who stepped out of their private–religious sphere into the public–political one. Claudia Procula, the wife of Pontius Pilate sent her husband a plea to free the innocent convicted Christ: “Don’t have anything to do with that innocent man, for I have suffered a great deal today in a dream because of him” (Matthew 27: 19). Although her brave request was left unheeded, it remains as proof of universal love, preached by Jesus, who stood on the other side of the then barricade.

The act of involvement as a token of care for the common good, analogous with the idea of universal Christian love for thy neighbour, can manifest itself even without any ideological frameworks which, however, should not be the reason why it would go unheeded or unsupported. Katarína Kucbelová’s poetry of involvement, as well as the works of other young Slovak women authors (Mária Ferenčuhová: *Ohrozený druh* [*Endangered Species*], 2012, Marcela Veselková: *Identity* [*Identities*], 2013) should not be overlooked.

¹⁹ Qtd. in R. Gibellini, *Teológia XX. storočia*, p. 233.

Jana Juhasova

Żona Piłata. Zaangażowanie poezji kobiecej i jej duchowy wymiar

Niniejsze studium jest reakcją na współczesne tendencje w słowackiej poezji – zaobserwowane zjawisko uśmierzenia i znieczulania w twórczości kobiecej, rodzaj pisania procesualnego oraz urzeczywistniany post-postmodernizm – jako nowo rozwinięta odmiana sztuki. Ich aktualnym, a zarazem i wspólnym punktem odniesienia (przecięcia lub skrzyżowania twórczości) jest gest zaangażowania – w znaczeniu opieki nad wspólnym dobrem. W procesie przeniesienia dla obszaru synekdoch w niniejszym artykule, zjawiska te są analizowane w poezji Katariny Kucbelovej (1979), chociaż są obecne także i w innych zbiorach poetyckich, które powstały zwłaszcza w latach 2012–2014, a odnotowane były również u M. Ferenčuhovej (1975) i M. Veselkovej (1981). Zaangażowanie jako gest nieobojętności obecna jest u Kucbelovej, zwłaszcza w ostatnim jej zbiorze *Vie, čo urobí* (2013) [*Wie, co zrobi*]. Dzieło to w słowackiej krytyce literackiej wzbudza znaczne zainteresowanie. Autorka niniejszego artykułu wzbogaca refleksję na temat twórczości Kucbelovej o postrzeganie zaangażowania jako duchowego wymiaru życia. Znajduje wiele analogii między rozwijającymi się tendencjami w twórczości Kucbelovej i dążeniami teologii politycznej, które się łączą z osobowościami J. B. Metz'a a J. Moltmanna. Od zapewnienia sobie własnego zbawienia (potrzeba poznania i zbadania samego siebie) wyodrębnia się konieczność zmierzania w kierunku dobra ludzkości. Tendencje teologiczne do prywatności, które stały się silniejsze w konfrontacji z oświeceniem i marksizmem, mają być zastąpione potrzebą ściągnięcia eschatologicznych obietnic (przrzeczeń) do historycznej obecności, przez krytyczną refleksję o społeczeństwie. Zaangażowanie Kucbelovej jednocześnie nie jest przypochlebianiem się estetycznym standardom tekstu artystycznego, co zapewnia jej oryginalność - rezultat opracowania własnej metody twórczej.