

ANGLISTIK

Organ des Verbandes
Deutscher Anglisten

Herausgegeben von
RÜDIGER AHRENS

5. Jahrgang (September 1994) · Heft 2



Universitätsverlag
C. Winter
Heidelberg

INHALT

JÜRGEN SCHLAEGER, Konstanz, 1. Vorsitzender	3
Anglistentag 1995 in Greifswald - von <i>Jürgen Klein</i> , Greifswald	4
ALAN AYCKBOURN in Interview with <i>Albert-Reiner Glaap</i> , Düsseldorf	7

BEITRÄGE

Uwe Baumann und Albert-Reiner Glaap, Düsseldorf	
Forschung und Forschungsprojekte im Rahmen des Diplom- studiengangs "Literaturübersetzen" an der Universität Düsseldorf	21
U. Baumann: Charlotte Brontës <i>Jane Eyre</i> in deutscher Übersetzung: Eine Längsachsenstudie	22
A.-R. Glaap: Der Übersetzer zwischen Entstehungskontext und Theaterpublikum	39
Lothar Bredella und Herbert Christ, Gießen	
Didaktik des Fremdverstehens - Ein Forschungsprogramm im Rahmen der Graduiertenförderung	63
Isobel Armstrong, London	
The new "Writers and Their Work"	80
David Kaufmann, Washington D. C.	
Going Public: Butler, Habermas and Discursive Action	82
Michael K. C. MacMahon, Glasgow	
Henry Sweet's Linguistic Scholarship: the German Connection	91
Barbara Korte, Chemnitz	
Fachwissenschaft und Lehrerausbildung: Notizen zur berufsbegleitenden Weiterbildung in den neuen Bundesländern	102

TAGUNGSBERICHTE

16. Jahrestagung der Deutschen Gesellschaft für Sprachwissenschaft - von <i>Elisabeth Geyer</i> , Passau	105
Writers and their Work: Literature Studies in Britain and Germany - the State of the Art - von <i>Laurenz Volkmann</i> , Würzburg	110
International Conference on Middle English - von <i>Hans Sauer</i> , Dresden	114
Symposium "Images of Central Europe in Travelogues and Fiction by North American Writers" - von <i>Waldemar Zacharasiewicz</i> , Wien	116
"Shakespeare - Zeitgenössisches Theater?" - Shakespeare-Tage in Bochum - von <i>Ruth Frfr. von Ledebur</i> , Bonn	120

Second Annual Interdisciplinary Conference of the New Zealand Studies Association of Germany, Austria and Switzerland (NZ*SAGAS): "New Zealand-European Dialogue 2: Fact and Fiction"	123
- von <i>Vincent O'Sullivan</i> , Wellington	
Aldous Huxley, 1994: A Centenary Symposium	126
- von <i>David King Dunaway</i> , Albuquerque	

REZENSIONEN

Walther Plette, <i>Quantitative Wissenschaftsindikatoren in der deutschen Anglistik</i> - von <i>Helmut Bonheim</i> , Köln	129
Marjorie G. Perloff, <i>Radical Artifice: Writing Poetry in the Age of Media</i> ; Peter Quartermain, <i>Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe</i>	
- von <i>Christoph Bode</i> , Bamberg	135
Werner Wolf, <i>Ästhetische Illusion und Illusionsdurchbrechung in der Erzählkunst. Theorie und Geschichte mit Schwerpunkt auf englischem illusionsstörenden Erzählen</i> - von <i>Ansgar Nünning</i> , Köln	139

EHRUNGEN

Paul Goetsch, Freiburg, zum 60. Geburtstag - von <i>Konrad Groß</i> , Kiel	151
Karl Heinz Göller, Regensburg, zum 70. Geburtstag	
- von <i>Rolf Breuer</i> , Paderborn	158
Willi Erzgräber, Freiburg, zur Emeritierung	
- von <i>Sabine Volk-Birke</i> , Bamberg	161

VARIA

Resolution der Landesanglistenkonferenz Nordrhein-Westfalen	
- von <i>Heinz Kosok</i> , Wuppertal	173
Fremdsprachenausbildung an der Universität	173
Einladung und "call for papers" zur ersten Tagung der New Zealand Studies	174
Fremdsprachendidaktikerkongreß der DGFF	
vom 4. bis 6. Oktober 1995 in Halle	174

Marjorie G. Perloff, *Radical Artifice: Writing Poetry in the Age of Media*, Chicago and London: University of Chicago Press, 1992, 248 pp., £ 21.95.

Peter Quartermain, *Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe*, Cambridge: CUP, 1992, 238 pp., £ 35.

Marjorie G. Perloff, Sadie Dernham Patek Professor of Humanities at Stanford, is one of America's foremost experts on modernist and postmodernist poetry. Since 1970 she has published eight books (both monographs and collections of essays) - among which *The Poetics of Indeterminacy: Rimbaud to Cage* (1981), *The Dance of the Intellect: Studies in the Poetry of the Pound Tradition* (1985), and *Poetic License: Essays in Modernist and Postmodernist Lyric* (1990) strike me as the most important ones - as well as numerous articles, preferably focusing on poets like Gertrude Stein, Ezra Pound, William Carlos Williams, Wallace Stevens, Robert Lowell, Sylvia Plath and the composer-artist John Cage.

Radical Artifice, which has as its core Perloff's Ward-Phillips Lectures at Notre Dame University of March 1990 (chs. 1-4), supplemented with three additional chapters (sections of which have been published elsewhere), is her latest work. It is once more a committed plea for *difficult* art and poetry, almost, as her enthusiasm catches on, a series of manifestoes for a kind of poetry that conspicuously foregrounds and highlights the fact that it "is a *made thing* - contrived, constructed, chosen - and that its reading is also a construction on the part of its audience" (pp. 27-8).

This time her central thesis is that this kind of writing - "eccentric in its syntax, obscure in its language, and mathematical rather than musical in its form" (p. XI) - is somehow connected with the predominance of the electronic media in our age. The difficulty lies, of course, in the *somehow*. But Perloff knows far too much about contemporary art and literature, its relation to "reality" and its embeddedness in commercialism and commodification than to fall for simple cause-and-effect relationships or to define the poetry of radical artifice as an unambiguous, through-and-through "authentic" act of defiance against the encroachment of electronically distributed trash, or, for that matter, to deny, on the other hand, the potentially liberating possibilities of the new media.

Quite the contrary, one of the main advantages of this (fittingly illustrated) study is how Perloff juxtaposes her readings of Charles Bernstein, Johanna Drucker, Steve McCaffery, Susan Howe, John Ashberry, John Cage, George Oppen, George Perec *et al.*, of Concrete Poetry and *Oulipo* (rule-generated) work, of collage-text, performance and Language Poetry, of paintings and ready-mades, with equally illuminating readings of billboards, architecture, talk shows and advertisements in glossy magazines in order to show that the interrelatedness of the two realms is indeed far more varied and complex than is commonly supposed. Perloff has a wonderful way of deftly crossing the lines of conventional compartmentalization. She is a great explicator and must be a fascinating teacher, too, although sometimes one cannot help feeling that her absolute control of the material and her skillful arrangement of it

subject the reader to a carefully designed and rhetorically executed strategem: Rather than to develop a line of argument ingeniously out of her material, Perloff seems to prefer to present works of art and poetry *as evidence* (let us now turn to exhibit no. 3...) for her theses. We can only nod in agreement.

Still, *Radical Artifice*, like its forerunners, serves as a commendable guide to a whole range of contemporary poetics which share as a common denominator their emphasis on the medium in which they exist - language - and their "laying bare" of their devices, of their artificiality, of the principles of their construction.

This is, of course, by no means new. The whole of IHM (International High Modernism) could be - and indeed has been - construed as a radical realization of the Russian Formalist doctrines of defamiliarization and "art as device". And yet, strangely enough, Perloff denies that the contemporary poetry of radical artifice informs, basically, a continuation of the high modernist project. Time and time again Perloff opposes the latter to the former and claims, for example, that modernist poetics was a poetics of "natural speech", whereas nowadays poetry sings the praise of its artificiality. Her case here, central to her argument, is, it seems to me, a shaky one - and she knows it, admitting in a footnote, "I purposely say poetics, not poetry: in practice, of course, 'natural speech' was itself a carefully crafted simulation" (p. 221). But even with this decisive qualification one wonders: The entire works of Gertrude Stein, Pound's *Cantos*, Eliot's *Waste Land*, Yeats's oeuvre, how close are they actually to "natural speech"? Why the odd construction of this specious alternative when both modernist and postmodernist poetry evidently follow the same aesthetic logic, viz. that of radically foregrounded auto-referentiality? Why the downplaying of modernism when Perloff, in a different context, quite rightly criticizes Peter Bürger for his narrow and simplistic theory of the death of the avant-garde? The easy answer is, of course, that Perloff needs the bogey-man of "not so radical modernism" to lend some credence to her hypothesis that the electronic media have something to do with the supposed radicalization of contemporary poetry. The more disturbing answer is that, perceptive and original as her readings are, the theoretical underpinnings of these explications are somewhat shaky. Although the university course to which *Radical Artifice* owes so much was called "The Theory of Poetry / The Poetry of Theory", theory in *Radical Artifice* seems, at best, an occasion for cursory strictures and off-the-cuff remarks on competing approaches. This is, I think, no cause for regret in the case of Bürger; it is at least dubious with regard to Fredric Jameson, lamentable and undeserved when concerning Arthur Danto and downright unforgivable when Adorno (of whom she seems to have second-hand knowledge only) is made the butt of criticism.

The loss, whenever Perloff abstains from engaging theoretically with opposing forces, is inevitably hers. For example, in her otherwise brilliant and thought-provoking chapter on "The Return of the (Numerical) Repressed: From Free Verse to Procedural Play", Eliot's adequately differentiated comments on *vers libre* are relegated to a footnote - and made no use of. Adorno could have supplied her with a concept of the *authenticity* of the work of art that refers not back to the subject of the artist or the author but to the *form of the artifact* as a gesture of refusal and

token of incommensurability. From rhetorical criticism of the deconstructive kind she might have learnt that it is not that easy after all to tell poems that abound in "images" from others that lack them, and she would, in consequence, have been more sensitive to the fact that her explanation of the relative paucity of "images" in contemporary poetry - "the current suspicion of 'imageful' language, on the part of the more radical poetries, has a good deal to do with the actual production and dissemination of images in our culture" (p. 57) - rests itself on a problematical metaphorical substitution: an "image" is *not* an "image".

"Indeed", writes Marjorie Perloff in her first chapter with a kind of anti-theoretical flourish, explicitly endorsing the illuminating power of the concrete, "perhaps it would be more useful to work the other way around and to consider, more closely than we usually do, what really happens on the video screen, at the computer terminal, or in the advertising media, and then to see how poetic or art discourse positions itself vis-à-vis these powerful new environments" (p. 15). Theory suggests there should be inverted commas around "really". No truth, not even that of the video screen, is unconditionally accessible, is, as it were, at hand. Immediacy is 'always already' mediated (and not only in the age of media...). And this is, by the way, one of the messages that the poetry of radical artifice holds in store.

Peter Quartermain's *Disjunctive Poetics* seems, at first glance, to cover roughly the same ground as *Radical Artifice*. But this is not so. It is basically a collection of pieces on the American Objectivist Louis Zukofsky (Pound: "the only intelligent man in America") and his relationships - personal and poetical - to Pound, William Carlos Williams (of whom he was a friend and collaborator), Charles Reznikoff, James Joyce etc., padded out with two obituaries (Basil Bunting and Robert Duncan), plus short essays on Reznikoff, Robert Creeley, Guy Davenport, Susan Howe and on "Bunting, Pound, and Whitman", all headed by a first chapter on "Gertrude Stein's Multiplicity", which is the only original item: All the material has been published before, some of it even twice. Thrice-told tales. Quartermain hasn't even attempted to forge this heterogeneous matter into a whole and admits to "slight overlap, especially of quotations and citations that are central to my view of Zukofsky" (p. XI). Yet much of the repetition is totally gratuitous, such as when full quotations are given in a footnote although the same passages have been cited in the main text of a previous chapter. Obviously, neither Quartermain nor his editor at Cambridge University Press could be bothered, which accounts also for an unresolved confusion in terminology: Sometimes language-centred writing is called opaque (as is the custom, since the idea is that this kind of writing forces the reader to look *at* the language-object in front of him rather than *through* it), sometimes it is called transparent (as Zukofsky saw it) - the contradiction is left unexplained (and, by the way, did nobody at CUP notice that Roman Jakobson is repeatedly spelt J a k o b s e n?).

In contrast to Marjorie Perloff, Peter Quartermain does not burden himself with the contention that there is a fundamental break between IHM and postmodernist poetics - it would be foolish to do so, since Zukofsky - who had a peak of recognition in the early thirties, when he edited *An "Objectivist's" Anthology* (1932), then

sank into oblivion, before the consecutive publication of his multivolumed poem sequence "A" (Hugh Kenner: "the most hermetic poem in English, which they will still be elucidating in the 22nd century") led, in the late sixties and early seventies, to a fully-deserved re-evaluation of his unique achievement - is himself a monument of steadfast continuity.

If this hodge-podge of a collection can be said to maintain any thesis at all, it is "that the explosion of noncanonical modern writing is linked to the severe political, social, and economic dislocation of non-English-speaking immigrants who, bringing alternative culture with them as they passed through Ellis Island in their hundreds of thousands at the turn of the century, found themselves uprooted from their traditions and dissociated from their cultures. The line of American poetry that runs from Gertrude Stein through Louis Zukofsky and the Objectivists to the Language Writers [...] is not the constructive but the deconstructive aspect, which emphasizes the materiality and ambiguity of the linguistic medium and the arbitrariness and openness of the creative process." This is taken from the blurb (the cover photograph aptly displays some of the huddled masses), and not accidentally so, since nowhere in the book is this thesis expressed with comparable clarity (although "*The line of American poetry [...] is not the constructive but the deconstructive aspect*" sounds suspiciously like much of Quartermain's prose - note, too, the catachrestic use of "d e c o n s t r u c t i v e"!).

Now, the fact that Gertrude Stein, William Carlos Williams, Charles Reznikoff and Louis Zukofsky were "native-born of non-English foreign-stock" and that "they either learnt English as their second (or third) language or grew up bilingual" (p. 10) is well known and it has been pointed out by others before that this has certainly had some bearing on their poetry (for example, with regard to Zukofsky this has been remarked by Hugh Kenner, Joseph Cary and William Harmon). But the question, of course, is *how much* of their poetry can be explained or elucidated by this hypothesis (which, it should be underlined, is introduced in only a few of Quartermain's essays - and elaborated in none); quite apart from the not irrelevant fact that innumerable twentieth-century poets have written the same kind of poetry without having undergone the experience of cultural and linguistic alienation, deracination and "disjunction".

No, Quartermain's is a disappointing book. No line of argument is developed, there is - no surprise in a book patched together like that - no logical progression, so that it matters little in which order its parts are read. They were not designed to cohere and they don't. One could easily add another five essays or take five away - it wouldn't make much of a difference. This writing is a bit like wallpaper - planar, two-dimensional, you can cut and paste it together *ad libitum*. Even if one were only looking for a good introduction to Zukofsky, one had better consult Steven Helmling's entry in the *Dictionary of Literary Biography* and the materials collected in *Contemporary Literary Criticism*. *Disjunctive Poetics* contains no bibliography but even so it is evident from the footnotes that Quartermain ignores the relevant Stein and Williams criticism of the last decade and even neglects some other Zukofsky experts, such as Kenneth Cox or Thomas A. Duddy. In sum, I fail to see

how Marjorie Perloff can say, in the cover notes to *Disjunctive Poetics*, that "[t]he life [*sic!*] of American experimentalist poetry that extends from Gertrude Stein to Susan Howe [...] has never had a more lucid, subtle, and discriminating interpreter than Peter Quartermain. In their spirited engagement with seemingly recalcitrant material, these superb essays are sure to become classics of their kind." Surely, the state of the art cannot be that bad?

Bamberg

Christoph Bode

Werner Wolf, Ästhetische Illusion und Illusionsdurchbrechung in der Erzählkunst. Theorie und Geschichte mit Schwerpunkt auf englischem illusionsstörenden Erzählen, Buchreihe der Anglia, Bd. 32, Tübingen: Niemeyer, 1993, 762 S., DM 248,00.

In David Lodges Universitätsroman *Changing Places* hat sich der amerikanische Literaturprofessor Morris Zapp das ambitionöse Ziel gesetzt, eine Reihe von Interpretationen vorzulegen, die jeweils das letzte Wort über jeden der Romane Jane Austens sagen: "The idea was to be utterly exhaustive, to examine the novels from every conceivable angle [...]; so that when each commentary was written there would be simply *nothing further to say* about the novel in question." Was Lodges Protagonisten nicht vergönnt ist, dürfte Werner Wolf mit seiner bahnbrechenden Studie, einer überarbeiteten Fassung seiner 1991 von der Philosophischen Fakultät der Universität München angenommenen und vom Anglistentag preisgekrönten Habilitationsschrift, gelungen sein: Der Verfasser behandelt das Problem der ästhetischen Illusion und Illusionsdurchbrechung in der Erzählkunst in einer solch luziden, überzeugenden und erschöpfenden Weise, daß er Zapps Hauptziel, "to put a definitive stop to the production of any further garbage on the subject", erreicht haben könnte. Wolfs Monographie ist ein derart fundiertes, systematisches und umfassendes Produkt deutscher Gelehrsamkeit und Gründlichkeit, daß sich manch ein Leser nicht nur an Zapp, sondern auch an (die positiven Seiten von) Diogenes Teufelsdröckh aus Carlyles hybridem Klassiker *Sartor Resartus* erinnern fühlen mag, der ebenso wie Lodges Romane in Wolfs Arbeit Gegenstand erhellender Interpretationen ist.

Diese monumentale Studie stellt insofern eine bemerkenswerte Pionierleistung dar, als sie nicht nur die bislang präziseste, differenzierteste und gelungenste Theorie literarischer Illusion und Illusionsstörung entwickelt, sondern auch eine auf ihr fußende Geschichte des Illusionismus und Antiillusionismus der englischen Erzählkunst skizziert. Im Anschluß an eine konzise Darstellung der defizitären Forschungslage und Erörterung einiger grundsätzlicher Probleme der Rezeptions- und Wirkungsästhetik wird die Problemstellung der Arbeit, die sich "als Beitrag zu einer Grundlagenforschung narrativer Wirkungsästhetik" (S. XII) versteht, in der Einlei-