

## Reviews and Notices

*J.C. Wells, Longman Pronunciation Dictionary.* Harlow: Longman, 1990. 804 pp. ISBN 0 582 96411.3 (cased), 0 582 05383.8 (paper). Price (UK): £12.95 (cased), £7.95 (paper).

Since its compilation by Daniel Jones in 1917 the *English Pronouncing Dictionary* (EPD) has been the leading authority on word pronunciation in what Jones called Received Pronunciation (RP). For many decades the pronunciation recorded by Jones has served as a model for foreign teachers and learners of English. While its nearest American equivalent by Kenyon and Knott has not been revised since 1953, EPD has always been regularly revised and updated. However, both dictionaries are now being seriously challenged through the recent publication (1990), by J.C. Wells, of the *Longman Pronunciation Dictionary* (LPD).

LPD differs, in aim and scope, from EPD in four important respects:

1. It is much more comprehensive than EPD: it covers over 75 000 words, some 15 000 more than EPD. Proper names, which tend to be particularly troublesome for all users, are more richly represented, and foreign words in English use are regularly given also their pronunciation in the language of origin. LPD gives a larger number of variant pronunciations. It even includes widely used pronunciations which are generally seen as incorrect.
2. LPD covers both British and American English. The American model is General American, defined as the pronunciation used by those Americans who do not have a noticeable eastern or southern accent, but there are passing references to other American pronunciations. The British model is said to be a modernized version of RP. However, some "educated non-RP" forms are explicitly recorded, and many others seem to be implicitly covered by the LPD transcriptions.
3. While EPD generally ignores syllable division, LPD takes this problem very seriously. There is an illuminating account, in one of the introductory sections, of three rival and incompatible views of English syllabification, one of which is adopted for LPD. EPD is obviously wrong in assuming that syllable division can generally be inferred from spelling and morphemic segmentation. Nevertheless, it may be discussed what degree of importance should be attached to syllabification in a work of this kind. One reason why it has been made explicit is probably the many phonetic statements which depend on the LPD view of syllabification.
4. LPD is more than just a dictionary. It is an interesting and successful attempt to combine the pronouncing dictionary and the phonetics textbook. Spelling-to-sound guidelines for each letter of the alpha-

bet, including combinations like OW or SH, are given throughout the book at the head of the appropriate entries. And we get a wealth of up-to-date information on different aspects of phonetics in the Notes on pronunciation and phonetics. These are admirably clear and concise articles on a wide range of pronunciation phenomena, presented in alphabetical order—from Affricates to Weak vowels—throughout the dictionary. Some of the features mentioned here are only rarely dealt with in the best textbooks: for example *breaking*, by which words like *reel/real* and *oil/royal* are made to rhyme; *clipping* of vowels, which is seen in terms of tempo and rhythm rather than quantity; *compression*, giving rise to diphthongs like [ɔə] and [oɪ], as in *nowadays* and *ruinous*; and the conditions under which glottal stops may occur.

The phonetic notation in LPD is phonemic, with a few minor exceptions. The phonetic symbols chosen for RP are those of EPD. However, in LPD they are ordered according to different phonetic principles, so that, for example, the vowel of *fleece* is grouped together with the vowels of *face*, *price*, and *choice*. The two or more keywords for each symbol have probably been chosen partly to illustrate the distribution and different possible spellings of each phoneme (*fleece*, *sea*, *machine*), partly to achieve maximum phonetic clarity (*fleece*, *strut*). On the other hand, these two principles forsake the pedagogical advantage of series based on minimal differences like EPD's *pit*, *pet*, *pat*, *putt*, *pot*, *put*.

The system for General American (GA), while reflecting phonemic and particular phonetic characteristics, has been devised in such a way as to deviate as little as possible from the RP system. As a result, diphthongal solutions have been chosen for the vowels of *face* and *goat*, and appropriate American vowel symbols have been provided with length-marks, which may sometimes give an exaggerated picture of differences in vowel quantity between the two varieties. The symbols *ʊ/a:*, *ɔ:/a:*, and *əʊ/ou* are well suited to bring out the difference between the British and the American vowel sound in words like *lot*, *thought*, and *goat*. The solution adopted for the vowels of American *further* is pedagogically less attractive. A notation like /fɜ:rðər/ would not have been phonetically too unrealistic. American t-voicing, as in *better*, is explicitly shown in the transcription, which is helpful as a reminder to learners who take GA as their model.

The keywords do not adequately cover both pronunciation models. For example, the RP speaker is not immediately told how to pronounce GA *near*, *square*, *cure* and is likely to be puzzled by the American vowels of *cloth*, *dog*, *long*. Conversely, the GA speaker may have some difficulty in understanding why the vowel in *bath* corresponds to quite a different vowel in RP. On the whole, more space should have been devoted to systematic differences of this kind.

LPD recognizes three degrees of stress. This requires an additional symbol for tertiary stress. On the other hand it avoids the sometimes identical stress-marks for primary and secondary stress of EPD. The placement of the secondary stress is important for the phenomenon called stress shift, which is marked with a special symbol and transforms *Japa'nese* plus 'language into, *Japanese* 'language. Syllabification is shown by spaces, as in *stupidity* /stju 'pid ət i/. In contrast to EPD, LPD does not show the possibility of linking r explicitly at the appropriate entries. On the other hand, there is an article on R liaison covering both linking and intrusive r.

Together with the notes and the introductory sections the pronunciations recorded in LPD constitute a considerable update on both RP and GA. Many new variants are introduced or even recommended. RP /əə/ has disappeared, while /ʊʊ/ has been added as a variant of /əʊ/ in words like *cold*. /ə/ is preferred to /ɪ/ in unstressed positions to a greater extent than in EPD and even recorded as a variant in the endings *-ed*, *-es*. For American English LPD recommends distinct vowels in words like *lot*, *thought*, *north*, and a fourth vowel quality is introduced as a variant in words like *force*. For the transcription of both RP and GA the most striking novelty is no doubt the replacement of /ɪ/ and /ʊ/ in certain unstressed positions by a closer vowel. Thus RP *city* is /'sɪt i/, reflecting the recent tendency to give the final vowel the quality of the long /i:/ of *beat*.

Many of the innovations in LPD are practical guides of great pedagogical value, especially to the foreign learner. All main pronunciations (recommended as models for learners of English) are shown in colour. For about a hundred words the British English main form has been established with the help of an opinion poll, and percentage figures appear at the relevant entries. Hopefully, future editions will contain the results of a similar survey for American English. LPD also includes a large number of compounds and phrases, showing their stress patterns. Thus together with *family* we get a selection of compounds like *family* 'doctor and 'family man. We are often reminded of the distinction between sound and spelling by homophones. LPD points them out in notes like *write*(=right). An exclamation mark calls attention to very unexpected pronunciations, e.g. *bury*(!=berry). Another symbol warns the user that the British and American pronunciations are widely different. Assimilation within a word is shown at the relevant entries as the result of a general rule.

For the teaching of English pronunciation in Sweden LPD need not lead to any drastic changes. The phonemic problems remain the same. Since Swedish learners tend to use too close vowels for English /i:/ and /ɪ/ it would probably be unwise to insist on a close final vowel in words like *city*. Notice that LPD does not explicitly recommend it. The /ɪ/ symbol reflects the neutralization of the opposition between the two vowels, which means that the actual pronunciation varies between /i:/ and /ɪ/.

The LPD system of stress marking is not ideal but a step forward compared with EPD. The system of syllabification seems difficult, unnecessary, and even misleading. Like the abbreviatory notation of stress shift and compression it seems inconvenient for practical teaching purposes.

But the main pronunciation of many single words will have to be changed, and features like glottal stop replacement or reinforcement and l vocalization will have to be accepted as "educated". For the first time there is now also an up-to-date guide to students who take GA as their model. A dictionary covering both British and American pronunciation is particularly welcome in a country like Sweden, where the traditional pronunciation model is RP, although GA is the variety most frequently heard.

The only great disadvantage of LPD is its size, which makes it more difficult to handle than EPD. Because of its handiness, EPD will probably remain the most widely used dictionary for quick reference purposes among users with RP as their model and a good knowledge of general differences between RP and GA. LPD might be made more manageable if the explanatory notes were somewhat extended and the vocabulary was confined to words with deviant or unpredictable pronunciations. That, of course, would make it quite a different book.

However, LPD is without doubt the most comprehensive, up-to-date, and authoritative reference work on educated British and General American word pronunciation. It is an invaluable source of information for all specialist users of English and a book EFL teachers should be well acquainted with.

Olle Lindström

#### References

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tionsavgiften. Anmäl adressförändringar, även sådana  
beträffande postnumret till tidsskriften.



*Martin Banham (ed.). The Cambridge Guide to World Theatre.* Cambridge University Press, 1988. 1104 pp. Hardback. £30.00. ISBN 0-521-26595-9.

*Terry Hodgson. The Batsford Dictionary of Drama.* London: Batsford, 1988. 432 pp. Paperback. £10.95. ISBN 0-7134-4694-3.

These two volumes have titles that suggest a rivalry for essentially the same market, but there is more than just the considerable variation in price to indicate that they are actually attempting very different tasks. Martin Banham has marshalled a solid body of leading academics in the drama field to produce a volume that is selectively encyclopaedic in its coverage. Naturally, as with any enterprise of the kind, it has the potential for endlessly trivial debate about the comparative value of different theatrical practitioners in terms of length of treatment (Shakespeare receives just over two pages, Soyinka a page and a half, Moliere just under one, and Beckett slightly less than a half: make what you will of that!) But this is to miss the real point which is that this is far more than a simple "Who's Who"-type reference book and, although as Banham points out in the Introduction the majority of the entries are about theatre practitioners, its aim is much less modest. For instance, it has reasonable length and, above all, usefully informative articles on the theatre of Sweden, Denmark and Norway amongst its exhaustive collection of national surveys, which do not only concentrate on Western European theatre traditions but look extensively at eastern European and non-European theatre as well. Britain and the U.S.A. certainly get more column inches—although it is good to see England, Ireland, Wales and Scotland each receiving separate entries—but having said this there is a properly international feel to this book, a sense that it really is about *world* theatre: both about the important connections that the practice of the theatre develops, and about the many distinct (and borrowable) techniques it develops in its various cultural and political arenas.

It includes an extremely comprehensive selection of important figures in world theatre past and present—writers, actors, directors, designers, critics etc—as well as many fascinating entries about theatrical buildings and venues; but it also stresses the world-wide importance of drama as popular entertainment—thus an entry on the prize-winning Ecuadorian playwright Martinez is followed by one on the Marx Brothers. There are also very satisfying essays on radio and television drama. It has an intelligently selected scattering of some 300 black and white photographs, the lay-out is always attractive and it is a pleasure both to browse through and to open for direct consultation. It will rapidly become established as a classic work of reference.

It is not likely that the same kind of remark will ever apply to Terry Hodgson's impressive one-man compilation. His *Dictionary of Drama* is altogether more low-key in format if not in intent. It springs from an attempt to "combine the definition of practical and critical terms" in a conscious attempt to bridge the gap between those

"who work in the theatre, and those who teach, write about and study drama". It is a difficult task that he has taken on but one in which he succeeds to a quite astonishing degree. Without being unduly reductionist, Hodgson serves up more than 1,300 entries on such crucial areas as naturalism and realism, Epic theatre, the Method, mime, montage and metaphor in a way which acts as a stimulus to further thought and action—the latter aided by the brief reading lists which accompany many of the entries—as well as providing an immediate answer to a particular problem. The coverage is surprisingly comprehensive—scarcely ever concerned with biographical aspects of theatre—and the whole thing is written in an energetically pithy style that probably says much of its author's talents as a teacher. I will be suggesting to my students that a rich relative be tapped for the *Guide to World Theatre*, but Hodgson's *Dictionary* they must buy for themselves at the start of their drama work.

John Bull

*Niels Davidsen-Nielsen & Brit Ulseth, English Intonation.* Oslo: Universitetsforlaget, 1989. 82 pp. ISBN 82 00 02618 3. Price: 109 Nkr.

*English Intonation* (EI) is based on Davidsen-Nielsen's *Tonegangen i Britisk Engelsk* (1984) which dealt with the basics of British English intonation for the (relatively) advanced Danish learner. EI sets out to do the same job for Norwegians. However, since the text has been translated—very competently—into English, and expanded, it could prove of interest to a wider Scandinavian audience and perhaps further afield.

In ch.1, the authors (D-NU) present three degrees of stress—one fewer than in *Tonegangen*, which seems a sensible simplification—and introduce an interlinear intonation marking system. D-NU omit the chief advantage of the latter over a music notation. The point is not so much that "fixed intervals and absolute pitch levels are not characteristic of speech" (p. 12) but that an interlinear intonation diagram has wider application simply because it depicts relative rather than absolute pitch. Information follows on the chief functions of intonation, i.e. grammatical and attitudinal, and D-NU touch on the problematic question of tonemic contrasts in Norwegian.

Ch.2 deals with word and sentence stress. The examples, largely from Gimson, with due acknowledgement, illustrate well the links between lexical stress patterns and those of connected speech, but there is need for a more thorough contrastive analysis of the differences in rhythm in English and Norwegian—a crucial variance between the two languages. More could have been said here about the importance in English of vowel gradation and the need for the Norwegian learner to avoid jerky pitch changes in unstressed syllables (especially in the tail).

Ch.3, "The tone group", and ch.4, "Classification of tone groups", reveal that EI is firmly rooted in the British school of intonation analysis and particularly in the 1960s contributions of O'Connor and Arnold, Gimson, Crystal and Halliday. Later sections draw on the more recent discourse intonation theories of Brazil. D-NU have borrowed freely from these scholars (with appropriate acknowledgement) so providing their readers with a useful distillation of the best British research of the last three decades. The EI treatment is simplified compared with these predecessors—with justification given D-NU's pedagogic aims. A three-term distinction is employed for nuclear tone (fall, rise and fall-rise); although the rise-fall tone is mentioned, the student is quite reasonably asked to be able to recognize but not to imitate this relatively rare and attitudinally laden nucleus type. However, pitch range is invoked as an extra parameter in ch.5 ("Advice to Norwegian students") where the Norwegian learner is reminded of the significance of wider pitch range in the nucleus of colloquial British English. Of pre-tonic pitch patterns, only the high head and the low pre-head are examined in detail, though other types are mentioned very briefly in passing. EI concentrates on what is perhaps the greatest problem British English intonation poses for most learners, including Norwegians, namely getting up to the initial high pitch required for convincing high head patterns.

Although ch.5 provides some very useful hints to Norwegian learners, EI readers would have benefited from a more thorough background analysis of the Norwegian intonation system. No reference is made to earlier works such as Vanvik's (1966) Trondheim study or the brief but perceptive remarks in Windsor Lewis's (1969) *Guide to English Pronunciation*—to name but two.

EI claims that one of the greatest problems for Norwegians is the "considerably wider pitch range that characterizes English speech... particularly in connection with the marked pitch movement of the nuclear syllable (followed by a possible tail) and in connection with the high-pitched head" (p.39). Whilst the wide pitch range found in English is indeed typically a problem for Danes, this is not always true of Norwegian learners. On the contrary, Norwegians often seem to make use of a quite extensive pitch range even though the distribution of the pitches does not correspond with that of English. D-NU are right in stating that the typical Norwegian speaker cannot cope with the English high-pitched head, but for the nucleus and tail the Norwegian pitch range seems to be adequate—sometimes even wider than in English. Windsor Lewis (p.69), for instance, notes that "many south-eastern Norwegians tend to make rises too wide and too fast and to carry them too high. In extreme cases the English-speaking listener may be reminded of the 'chipmunk' voices often used with puppet or cartoon films".

EI includes considerable well-chosen exemplification, much of it drawn from tapes of genuine speech. The examples are shown with

interlinear marking and, subsequent to ch.6 ("From interlinear transcription to tonetic stress-marks"), in an effective but economical five-symbol marking system. Unfortunately, the interlinear patterns are in a few instances imperfectly aligned with the printed text. No cassette is provided—an obvious deficiency for any intonation study but especially for a student course book.

EI provides in ch.7 a useful and succinct summary of the functions of intonation patterns related to five sentence categories: statements, yes/no questions, wh-questions, imperatives and exclamations. Tag-questions, a difficult area, are treated as a special category of yes/no questions, instead of having a section to themselves—as they perhaps deserve. The rising tag is regarded by D-NU as the tail of the fall-rise nuclear pattern; surely the more common view, regarding these tags as separate tone groups with rising nucleus, is more in keeping with the intuition of native speakers, and also allows a direct contrast with their counterparts the falling tags (treated conventionally by D-NU as separate tone groups with falling nuclear tones). The EI analysis makes a difficult area even more complex than it need be.

Ch.9 develops in further detail the relation between intonation and syntax already outlined in ch.8, providing a survey of familiar areas—partly derived from Hallidayan approaches—such as the intonation of relative clauses, appositions, and the intonation associated with sentence adverbials. The book is rounded off with a short ch.10 on intonation and proficiency. The bibliography is adequate, though why D-NU chose to include two works on dialectology—neither of which contain much about intonation—is unclear.

The presentation is good with pleasant layout and clear diagrams. There are very few typographical errors, although the transcriptions are defective in two small aspects. Norwegian [ˈbøn:ɛr] should not have been in slant brackets, and English *ʊ* is for some reason replaced by the IPA labio-dental approximant symbol.

The writers are to be congratulated on having produced a useful survey which compresses a considerable amount of information about English intonation into a short space. This book deserves future editions—with perhaps next time more background on Norwegian and certainly with an accompanying cassette recording.

Beverley Collins & Inger M. Mees

Viktigt redaktionsmeddelande på sid. 207/208

Important message from the editors on page 207/208



Göran Kjellmer, *Ordlista för språkvetare. Svensk-engelsk och engelsk-svensk*. Lund: Studentlitteratur, 1990. 195 pp. ISBN 91-44-29181-7. Price: 198 Sw kr.

Students of linguistics and related disciplines such as philology have not been blessed with many aids. The appearance of a Swedish-English English-Swedish *Ordlista för språkvetare* ('Wordlist for linguists') is thus something of an event. In the first half of the book, approximately 2,600 Swedish terms are listed alphabetically with an English equivalent (or equivalents) and in the second half the reverse procedure is adopted, the English vocabulary from the first half being rendered into Swedish. The terms chosen for inclusion are from a range of disciplines, principally modern linguistics (including phonetics), philology, runology and traditional grammar. According to the introduction, the book is intended for a wide public: students, teachers, journalists and interested laymen—but not those who already have specialist linguistic knowledge. That it is aimed at the Swedish rather than the English-speaking user is also clear from the introduction and the fact that this appears only in Swedish. The *Ordlista* nevertheless presents no difficulties for people like myself—native speakers of English working in the field of Scandinavian languages—and there is no reason why it should not also prove of some benefit to scholars and students whose acquaintance with the Northern tongues is more sketchy.

The prospective user needs to be aware that the book is indeed what the title claims—a word list. It is in no sense a dictionary, in which concepts are explained and their use exemplified. Each term is given one, or occasionally two or more translations, and the only other information offered is a reference to the work or works from which the translation has been culled or on whose usage it is based. Such references are only given in the case of less common terms, however, and do not always include the relevant page or paragraph number.

The world-list format has its drawbacks, and these quickly become apparent when one starts to use *Ordlista för språkvetare*. The chief problem is that unless the reader knows the contexts in which it is appropriate to employ the suggested translations, he can never be confident of avoiding infelicities. To take one or two examples: *runalfabet* is listed with the following English equivalents: 'futharc, futhark, futhorc, futhork'. But these are not synonyms. 'Futhorc' tends to be used of the Anglo-Saxon runic alphabet and reflects the change /a/ > /o/ in the value of the fourth rune in Anglo-Saxon England. 'Futhork' is sometimes used of the Scandinavian runic alphabet of the Middle Ages, after a similar change had taken place there; 'futhark' is otherwise the norm when Scandinavian or early Germanic runes are the object of discussion. Those trying to grapple with the complexities of Norwegian language politics are ill-served by the

*Ordlista*. *Landsmål* is given as 'country language' or 'rural dialect', *riksmål* as 'national language', *bokmål* as 'B-Norwegian' and *nynorska* as 'N-Norwegian' or 'New Norwegian'. I am aware that *landsmål* in Swedish means 'rural dialect' and I can see that *riksmål* may be taken as a synonym of *riksspråk*, but Swedes writing about linguistic development in Norway employ the terms *landsmål* and *riksmål* of the nineteenth and early twentieth-century written norms in that country, and these are called *landsmål* and *riksmål* in English too. 'B' and 'N-Norwegian' is, I think, Einar Haugen's personal usage. Possibly, it should be more widely adopted. But it is not the common way of referring to *bokmål* and *nynorsk* in English, which are called *bokmål* and *nynorsk* (the latter sometimes 'New' or 'Neo-Norwegian').

All of the translations I have cited do, it is true, have references to the work or works from which they are taken, and, if he has time, the reader can of course consult these. Such reliance on individual works does, however, have its disadvantages. As the 'B' and 'N-Norwegian' examples make clear, what the *Ordlista* offers its readers is very often individual usage. Little attempt seems to have been made (in a number of cases at least) to ascertain what the common English equivalent of a particular Swedish term is. Perhaps this is what has gone wrong in the case of *samer*, rendered 'Sami', and *samiska*, given as 'Samic' (Haugen is once again the source). So unfamiliar are the "English" words to me that I am not even sure how to inflect Sami (one Sami, two Samis or two Sami?—*samer* is, after all, plural). The English for *samer* is 'Lapps' and for *samiska* 'Lapp' or 'Lappish'. I realise that *lapp* and *lapska* have taken on a pejorative sense in Swedish (as have their equivalents in Norwegian), but in English 'Lapp' is entirely neutral. We do, oddly enough, find *Lappish* and *lapska* in the *Ordlista*. The one glosses the other in each section, but no connection is made with *samiska*, and the uninitiated reader may be forgiven for wondering whether these are entirely separate concepts.

In a word list as brief as this, much will of necessity be omitted, and opinions will differ about the usefulness of individual items included or left out. The author's guiding principle has been common use: "mycket specialiserad terminologi...har utelämnats" (p. 8). In the light of this, it is perhaps understandable that none of, for example, the following have found room in the *Ordlista*: barrier(s), Benefactive, bind rune, cyclical (transformation), D-structure, Early Modern Swedish, Experiencer, Hindi, Middle Norwegian, monoglot, Norn, (preposition) stranding, Pro-drop, reflexivisation, reversed spelling, S-structure, Swahili, (syntactic) island, *u*-mutation, valency grammar, vertical (= *huvudstapel hos runa*). The decision to omit such relatively useful terms only looks odd when compared with some of the items which have been included: *Anglicist*, *apostrophe genitive*, *Cornish*, *Early Modern English*, *i-mutation*, *Kentish*, *Mercian*, *Middle English*, *Northumbrian burr*, *soliloquy*, *spoonerism*, for

example. It is hard to escape the impression that this is an *Ordlista för språkvetare* with particular reference to those working in the field of English language: *i-mutation* is, for example, included because the phenomenon is found in Old English, but not *u-mutation* because that is restricted to 'Norse' (an appropriate way of rendering *nord-germanska* according to the *Ordlista*).

Apart from the word lists themselves and the bibliography, *Ordlista för språkvetare* contains only a brief introduction. It is hard to take exception to anything that is said there, but one or two points are less than clear. Some may feel, according to the author, that a contrastive Swedish-English English-Swedish linguistic word list "är omöjlig eftersom de svenska och engelska begreppssystemen på många punkter inte är kongruenta. Samma företeelse beskrivs med uttryck som *Grimm's Law* och *germanska ljudskridningen*" (p. 6). I am baffled. When a Swede wants to render *germanska ljudskridningen* in English, he can write or say 'Grimm's Law'. Both terms, after all, denote "samma företeelse". Where is the problem? We further learn that "distinktionen mellan *verb* och *predikat/predicate*... är mera självklar i svenskan än i engelskan" (p. 6). According to *Svenska Akademiens Ordbok*, *predikat* in Swedish is used to refer both to VP (i.e., all of the sentence bar the subject) and to the finite verb alone. Neither *The Shorter Oxford Dictionary* nor David Crystal's *Dictionary of Linguistics and Phonetics*, on the other hand, suggests that English *predicate* may denote 'finite verb'. But perhaps none of these works reflects current usage.

I was distressed to learn from the introduction that Swedish "nordister...i allt högre grad övergår till engelska för att kunna delta i den internationella diskussionen" (p. 5). Perhaps the Nordic languages are simply too difficult for most non-native "nordister", but what hope is there for their future if even those who are employed to teach and study them in Scandinavian universities will not use them as a medium of scholarship? A pity, too, that the term *General American* "används oöversatt...i svenskan" (p. 6). Had it been translated, I might have discovered what it meant.

Michael Barnes

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*John Honey. Does Accent Matter? — The Pygmalion Factor.* London & Boston: Faber & Faber, 1989. 208 pp. Paperback. \$8.95/£4.95. ISBN 0-571-14509-4

Professor Honey has taken for his title a question often raised by foreign users of English bemused by the complexities of our social and political organisation in the United Kingdom. As an answer Professor Honey has supplied an interesting overview of historical trends in the pronunciation of English. Written in an entertaining and readable style, the text is unencumbered with footnotes, but the more curious can make use of keyword references to the text which give information about the personalities and institutions mentioned which are possibly unfamiliar to the non-British reader, and there is an index.

From the outset Professor Honey declares his thesis that, despite changing attitudes to class-consciousness, accent-consciousness "is still alive" and, he declares, "the discussion of accent plays no part in the education of our young people".

He goes on to offer a brief overview of the growth of two forms of Received Pronunciation, marked and unmarked, and which, briefly, demarcate the merely "educated" from the "also privileged" or at least those who pretend to such status. From the end of the Second World War, he notes, there has been an increasing trend towards a "paralect" of R.P., where the speaker retains small traces of his regional origins or class allegiances stopping "fractionally short of 'pure' R.P.". Now this argument seems fine if we assume that people have one particular form of speech all the time. I don't think that most of us do. To me it seems much more likely that our speech varies according to circumstances and people and that the labels, *acrolect*, *mesolect* and *paralect*, are useful only as *indicators*, not absolute truths upon which the 'purity' or otherwise of our speech can be appraised.

In his chapter on "accents of politics", Professor Honey is just as entertaining but I would advise anyone crediting the failure of Roy Jenkins and his SDP to his unfortunate failure to moderate his mode of speaking and his inability to pronounce his *rs* to read a few commentators on the political issues at stake.

In his last chapter on "accents and the future", Professor Honey turns to the second part of his thesis. He notes that accents are tending towards greater standardisation and mourns the likely demise of his favourites, especially "Newcastle Geordie". He goes on to argue, however, that to ensure a child's right to an 'open future' it is no use taking the line of greater linguistic tolerance — a view he terms "simplistic". He argues that "speakers of certain localised forms of English... have a right to be pointed in the direction of the standard accent and to be given every facility in acquiring it". All children, he maintains, should be taught about accent and the favour/disfavour in which some accents are held. They should know that in circumstan-



ces where humour and sociability are "the essential qualities", a parable of R.P. is a most acceptable form of speech.

Going further, he makes a plea that children should be taught "what to say and how to behave in accordance with the manners of the group"...

Thus Professor Honey concludes his argument that it is both what you say and the way that you say it that matters. Some of us, however, of a more simplistic and tolerant persuasion would want to encourage our children to explore not just what is said and how it is said, but the intentionality that underlies 'honeyed' and unhoneyed words.

Alison E. Chapman

*Björn Larsson, At your service! Ordbok för turist- och resenäringen. (Engelsk-svensk, svensk-engelsk). Malmö: Liber, 1990. 310 pp. ISBN 91-40-30895-2. Price: 195 Sw kr (paper).*

Do the Swedish tourist guides and travel agents you meet always substitute /s/ for /z/ when they pronounce English plurals? Do they consistently use the same diphthong in *country* as in *county*? Do they drop one of the m's in *accommodation* in the messages they write? Think twice before you criticize them, because they may have been penalized during their training for acting otherwise. Check whether they also call a large shop a *supermarked* and whether they use the pronunciation of *carousal* when talking about a baggage carousel. If they do, you have fingerprint-type proof that they have been exposed to the book under review, which actively teaches the above-mentioned mistakes.

The book contains about 3,500 English entries and about the same number of Swedish ones. For a 300-page dictionary these numbers are extremely small, particularly if you consider that the translations are normally only simple one-to-one correspondences. The layout is surprisingly generous, with a maximum of 26 entries per page. The merit of the book lies in the inclusion of some highly specialized items and their established counterparts, for instance *executive housekeeper* "husfru". However, these entries are few and far between, and on the whole the degree of specialization is rather low: I find it difficult to see the point of including words like *arrive*, *bed*, *cake*, *dinner*, *extra* (and so on, along the alphabet).

As hinted in the introduction, the book abounds in mistakes of various kinds. I have to be highly selective in exemplifying them. A close inspection of the letters A, B and C (22 pages out of 148 in the Swedish-English part) reveals some 70 indisputable errors. Most of them concern phonetic transcription (about 60, ranging from missing

stress marks via misplaced stress and incorrect sounds to the *carousal/carousel* case referred to above, where the author has copied the transcription of the wrong word in a "real" dictionary). It is particularly disturbing that the author seems to be totally unaware that the English plural ending is pronounced /z/ after voiced sounds.

Still, I am loath to lay all the blame on the author, whose academic specialization is French rather than English (this is mentioned on the cover of the book and brought home to the reader by the very first "English" entry, which is given as *abbaye* (French for *abbey*)). It is quite common for Swedes to overestimate their ability to use English even in situations where correctness matters, and in the academic rat-race, where every published line counts, a book is worth its weight in gold. He may also have been misled by the green light the book seems to have got from the Travel Academy and the SAS school. A lot of the blame should be shifted on to the publishers, particularly in view of the unique position that Liber has in the Swedish textbook market. What is the point of publishing a dictionary that would need a 25-page errata supplement (if the same generous typography is used) to put it in working order? If there is lack of English expertise in the economics section of Liber, where the book was produced, isn't there a humanities section to turn to, or some nearby university with an English department?

*At your service!* will probably keep selling to the participants in specialized courses at Eslöv, where it seems to have developed out of wordlists for classroom use. We can only hope that an errata list also develops and is made available to the pupils. To anyone else who feels attracted by this mixed bag of vocabulary items the reviewer's advice must be: Steer clear of the first edition!

Arne Olofsson

*David and Margareta Bowen (eds), Interpreting—Yesterday, Today and Tomorrow. American Translators Association Scholarly Monograph Series Volume IV, 1990. State University of New York at Binghamton (SUNY). 183 pp. Individual subscription price: \$15.*

The excellent ATA series on translation issues, already indispensable to anyone involved in teaching translation, has now taken the step of providing active interpreters and interpreter trainers with an invaluable volume. The papers are hardly theoretical, but non-theoretical must not be taken as meaning non-professional. And as research on interpreting is still very much in its infancy, the absence of "pure" theory here is more a pro than a con. The articles are highly varied, making the volume rich and readable.

The book covers five of the main areas of interest to interpreters: the history of the field, training methods, court interpreting, community interpreting, and future prospects.

The historical section is not only chronologically well-spanned, but also geographically diversified, giving examples from the United States, Eastern and Western Europe, and Africa. It makes very stimulating reading. The interpreter is a lonely helper, and this reviewer imagines that many active interpreters, like herself, will be very pleased to find the practical frustrations and everyday problems of the itinerant interpreter so poignantly described as they are in several of these interview-type presentations.

The articles on interpreter training are also highly satisfying for a professional interpreter to read, not least because they clearly indicate that the classroom situation for the interpreter-to-be seems to have taken on many more aspects of "actual" interpreting, with less emphasis on language laboratory and language acquisition skills than was the case a decade ago.

Both the sections on court and community interpreting are of a practical and pedagogical nature, with professional interpreters describing their experience either in the interpreting situation or as interpreter trainers. I would also have been interested to read the impressions of one or more of the people who regularly speak through interpreters in their professional capacity. I think we interpreters have a great deal to learn from our users, and not only vice versa.

In the future section, in addition to the interesting thoughts presented, particularly on television interpreting, I would also have liked to hear the voices of administrators and interpreters at the EEC and the United Nations, as well as some of the most active freelance interpreters discussing what trainers and professional interpreters can do to influence the future of our profession. Although I suspect that many of us would like to have a say, it often feels as though the future is entirely in the hands of others, and all an individual interpreter can do is to sit back and wait to see what it brings, just as we now wait each year to see what recurring jobs and what new interpreting experiences our calendars will fill up with. A relatively new profession with its sparse membership domiciled all over the globe and spending many of their days in flight, traversing it, is a difficult thing to overview or organize. The editors have made a significant contribution to doing so in making this collection of articles available. I expect to see it in the briefcases of many of my colleagues through the year, and fully intend to recommend it wherever I can for in-flight or between-speaker professional and leisure reading.

Linda Schenck

Herslund, M. (ed.), *Data and Linguistic Theory: Three Essays on Linguistic Methodology*. Copenhagen: Handelshøjskolens Forlag, 1989. 72 pp. ISBN 87-17-03551-1.

Let me begin by saying that I am always pleased to see linguists take an interest in scientific method. Questions of methodology are as essential to linguistics as to any branch of science but unfortunately tend to be neglected in many places:

The volume reviewed here contains three essays on linguistic methodology. In the first of these, entitled 'On Linguistics and Feeling Insecure', Carl Vikner discusses what he takes to be four popular prejudices or misunderstandings about linguistic methodology, viz. the prejudices about *the* scientific method, about 100% certain scientific truth ('do not move onto the shaky ground of hypotheses'), about definitive exhaustive descriptions, and about the infallibility of the researcher ('commit no errors'). The general tone of the essay is quite sympathetic but, as Vikner points out himself, the essay contains little new, and most of it should be familiar to anyone who has taken an introductory course in linguistic methodology.

In the second essay ('Theories and Data in Syntax, Pragmatics and Discourse Analysis'), Torben Vestergard sets out to demonstrate that, on purely methodological grounds, a distinction can be made between on the one hand *syntax* and *pragmatics*, which are concerned with 'abstract sentences, i.e. language', and on the other hand *discourse analysis*, which is concerned with 'concrete utterances, i.e. "the world"'. Vestergard argues that whereas the former two disciplines can make use of data from introspection as well as from informant tests and corpus studies, 'there is no way of verifying/falsifying a hypothesis of discourse analysis except by going out and checking the hypothesis against actual discourses'. The claim is interesting but the argument unfortunately not very convincing, and I fail to see what prevents the use of all kinds of data (from introspection, informant tests, corpus studies, etc.) in all three disciplines discussed by Vestergard.

On the whole, the work presented in this volume belongs to a fine tradition of Danish linguistics. The presentation is slightly flawed by a few grammatical errors, but the content can be recommended to anyone who is interested in linguistic methodology (as every linguist ought to be).

Joakim Nivre

Paul Dickson, *What Do You Call A Person From...?* New York—Oxford—Sydney: Facts On File, 1990. xxi+161 pp (including a bibliography). ISBN 0-8160-1983-5. Price (UK): £14.95 (cased).

Dictionaries come in two main kinds: monolingual and bilingual. This was pointed out by Professor Ellegård in an article in *Moderna språk* in 1978 (volume LXXII/Number 3). The decade that followed produced such a variety of monolingual dictionaries that a further classification of these into standard monolingual dictionaries—dealing with the standard vocabulary—and specialized monolingual dictionaries seems called for. To the latter group we would refer dictionaries of place names, first names, surnames, nicknames, of Black slang, prison slang, college slang, rhyming slang, of ethnic and sexual slurs, euphemisms, of new words, computer words, weasel words, of acronyms, of eponyms, of homonyms, of demonyms. Demonyms? A demonym is: "the name commonly given to the residents of



a place. The names *Briton*, *Midwesterner*, *Liverpudlian*, *Arkansawyer* and *Parisienne* are all demonyms." It is also "the adjective of a place" such as *Swedish* and *Haitian*. This definition occurs in the dictionary under review. *Demonym* was coined by its author, Paul Dickson, presumably as a shorter variant of *place name derivative*. The aim of the dictionary is primarily to provide the correct resident name rather than the correct form of the place adjective, although "attempts have been made to list names of adjectives that differ from the noun". (I again quote from the preface (p XX).) I take this as an admission that place adjectives are only sketchily accounted for.

It should then be possible to find out what a person from, say, Portsmouth in England is called by looking up **Portsmouth** in this dictionary. We will be informed that it is *Pomponian*, in contrast to people from the Portsmouths in the USA (there are three—in Ohio, New Hampshire and Virginia), who are *Portsmouthites*. Similarly, if one were to come across *Pomponian*, or *Hoosier*, or *Nutmegger* or *Brums* and wonder where these people come from, one can have one's curiosity satisfied by looking up these resident names. (Hoosiers hail from Indiana, Nutmeggers from Connecticut, and Brums from Birmingham, England.)

The article by Ellegård I have already referred to contains a brief, but exemplarily clear, history of the dictionary. We learn from this survey that the predecessors of the modern dictionary were incomplete monolingual collections of "hard" words appearing in classical antiquity. (Let me mention in this connection that the first English dictionary is believed to be Robert Cawdray's *A Table Alphabeticall*, published in 1604, which consisted "of hard vsuall English wordes" compiled for "Ladies... or any other unskillful persons"!)

The aim of monolingual dictionaries is still the same: to provide guidance as to the correct morphological structure, pronunciation, spelling, sense or senses of words. Are then English place name derivatives hard words? Yes, they are difficult because often several morphological patterns can be applied to one and the same place name:

Israel → *Israeli*  
*Israelese*  
*Israeler*  
*Israelic*  
*Israelman*  
 ?*Israelene*  
*Israelite*  
*Israeli*<sup>1</sup>

In other words, the morphological rules of English allow several equally "grammatical" possibilities; yet only one may be condoned. Which one is a matter of convention and so a lexical, idiosyncratic fact of the English language. On the other hand, it should be pointed out that one does not have to use a demonym. Normally there is an easy way out, viz the phrase *people from...* or some other circumlocution.

Not surprisingly, conventionalization may take time and so variants are common among demonyms. (Comments in the entries of this dictionary reveal that authorities cannot always wait for a natural conventionalization to take place but simply decree what that resident name should be. This occurred in the case of *Michigianian* and *Israeli*, for example.)

Dickson lists all variants he is aware of and is careful to point out if there is a term preferred by the inhabitants themselves, the implication being that this is the recommended variant. He also gives nicknames, supplying useful information as to whether they are derogative or not and he includes what he calls exonyms, that is English versions of non-English place names (*Latvia*, *Vienna*). Moreover, he occasionally provides etymology. We learn, for example, that people from Portsmouth, England are called Pomponians, because this city is called Pompey in the British navy.

The lay-out is clear and aesthetically pleasing; the style in the comments commendably lucid. I have, however, also some criticisms. One has to do with exhaustiveness, or rather with claims of exhaustiveness. Dickson claims that in deciding what to include he made use of two criteria. I quote: "(1) To deal with all nations, major cities, states of the Union and Canadian provinces. (2) To deal with demonyms of small places that pose unusual problems or ... are... noteworthy". These criteria cannot have been applied with any degree of consistency. There are small places included which are neither particularly noteworthy or problematic from a derivative point of view (*Pasadena* yielding *Pasadenan* and *Oakland* yielding *Oaklander*, for instance) and there are several cities which normally are considered major cities which are excluded—Belgrade, Bonn, Bucarest, Munich, for example. Is one to conclude that there is no demonym in these cases? Well, that cannot be the case since Dickson does list places for which there is no common term, pointing out that this is so. The entry for Beirut, Lebanon, for example, is: No common term in use. One is left with the impression that no systematic investigation has been made, but that more or less all information that happened to be available to the compiler was included.

My second point of criticism concerns the fact that there is normally no indication as to how well-established a demonym is. *My friend, who is a Londoner, an Icelander, a Dubliner...* is OK, but is *My friend, who is a Dallasite, an Osloer, a Berrichon* (from *Bourges*, France)... equally natural? I rather suspect that if one were to express oneself in this way, one may be accused of using unidiomatic, or, at least, contrived English. The ultimate source of this problem is the fact that what is *parole* and what is *langue* is far from always a matter of either or: some demonyms are definitely part of *langue*, some definitely part of *parole*, others somewhere between. A distinction between those demonyms which are unquestionably parts of the English vocabulary and those which await general recognition would be useful in particular to the non-native user.

Let us in conclusion consider whether a dictionary specializing in resident names is indeed justified. After all, those demonyms which are so well-established that they are important to know will be included in the standard dictionary; as for the rest there is always the phrase *people from...* True, it is possible to get by without this kind of a dictionary. There are, however, some points speaking in its favour. First of all, it does contain information of interest which a compiler of a standard dictionary would not include or indeed unearth. Secondly, as we have seen, variants of place name derivatives are common, and so there may be a genuine need for standardization. Since a dictionary tends to authorize what it includes, it may have the function of fixing norms. Finally, this dictionary—like so many specialized monolingual dictionaries—can have an important secondary function, viz it can serve as a ready-made corpus of examples for linguistic research. The rules for suffixation in the case of place names are poorly understood. With the examples in this dictionary a morphologist can get to work!

Beatrice Warren

<sup>1</sup> This example was discussed in *National Geographic Society*, News bulletin, April 27, 1952.

David Murray (ed.). **Literary Theory and Poetry: Extending the Canon.** London: B.T. Batsford, 1989. 216 pp. Paperback 8.95. ISBN 0 7134 58143. ISBN 0 7134 58151 Pbk.

From the early 1920s to the mid-1960s, the lyrics of Yeats and Eliot enjoyed an almost unimaginable prestige in Anglo-American letters. They provided the models which younger poets, from Auden to Plath, sought to emulate; they inspired in New Criticism an institutionally powerful and influential doctrine of criticism; and they constituted for many critics the poles within which poetic writing itself was possible. The shift of interest from the mid-1960s onwards from poetry to narrative and from traditional to new critical approaches—Marxist, psychoanalytic, poststructuralist and feminist—has brought their dominance to an end. The essays in this collection are concerned both to apply these new theoretical methods to the reading of poetry and to extend the canon far beyond the narrow poetic and ideological confines set by Yeats and Eliot.

Patrick Williams and Mick Burton (in a particularly fine essay) reflect in turn on the shortcomings of Yeats and Eliot, but theirs is an unenviable task. The reader's interest in such an enterprise is inevitably drawn to those essays which take us beyond the canon. Elaine Millard explores the 'difficulty of the engendered subject's entry into the Symbolic real of public discourse' faced by Emily Dickinson,

Sylvia Plath and Marianne Moore. Sara Mills, in her phrase, works through, works with and works out the ideas of Julia Kristeva in relation to modernism by means of a reading of Gertrude Stein. Patrick Williams, in an immensely informative essay, examines the work and the context of Black British women's poetry, Shamooin Zamir considers the changing role of the reader in the poetry of the Black American poet Ishmael Reed.

David Murray, as editor, begins the collection with a discussion of the opportunities and problems which confront the reader embracing a poetics of discontinuity and fragmentation, and, in keeping with the sense of openness and exploration he conveys, it is appropriate that the collection should end with essays by Hazel Smith on modern poetry, painting and music as performance arts and by Bernard McGuirk on the 'revisionary relationship' as theorised by Harold Bloom of the Nicaraguan poet Rubén Darío and the Peruvian poet César Vallejo to Mallarmé. These refreshing and accessible essays take us beyond the old canon without confining us within a new one.

Alistair Davies

### Technical Writing: A Survey of Some Textbooks

Ten years ago it would not have been too difficult a job to keep abreast of textbooks published in the field of technical writing. Today it is impossible. Practically all the major publishers release at least a few new titles per year and we hardly ever see or hear of them here in Sweden. Over the last few years I have acquired a collection of such textbooks, and would like to share some titles. Because of limited space I will only mention some of the books that I think are suitable for teaching at vocational schools or at university. I have quoted those prices I have available.

Louis Trimble, **English for Science and Technology: A Discourse Approach.** Cambridge: Cambridge University Press, 1985. 180 pp. ISBN 0-521-27519-9/paper. Price: £5.95.

This is one of the few books that provide an approach to the teaching of English for science and technology (EST). It can be used at any level from vocational school to university. Trimble's premise is that the students must understand and be able to analyse scientific text before producing their own. This approach is especially useful for the different rhetorical techniques. Trimble defines two types of paragraph: the conceptual paragraph consisting of all the information used to develop a generalisation and the physical paragraph, which is the amount of information relating to the generalisation and set off by spacing and indentation. Working with these entities makes it easier to grasp the overall structure. The numerous examples of the rhetoric of definition, classification and instruction can readily be applied in the classroom. The section on visual-verbal relationships is comprehensive and takes up problems often encountered by students but seldom analysed. Trimble does not prescribe rules for writing; his concern is mainly the understanding of scientific texts. At times the book tends to become rather theoretical, and reading is impaired by numerous confusing cross-references.



Despite this it is a very useful book, especially for teachers in technical vocational school, as it gives new insights into the interpretation of scientific texts.

*L. Beene & P. White (eds), Solving Problems in Technical Writing.* Oxford: Oxford University Press, 1988. 241 pp. ISBN 0-19-505331-1/paper.

This is a collection of articles covering the process of writing from the initial stages of assessing one's audience to the revision stage. Each essay tackles a fundamental question of technical writing, giving a combination of theory and practical advice based on the latest research in linguistics and rhetoric. The book addresses both students and professionals in the field and should be used as a reference book, the advantage here being that each question is treated more comprehensively than it would be in a normal reference book. Ch. 2 on how to write for several audiences at once and ch. 6 on cohesion and coherence in texts are particularly interesting, and contain exercises for use in the classroom.

*Marilyn Schauer Samuels, The Technical Writing Process.* Oxford: Oxford University Press, 1989. 311 pp. ISBN 0-19-503679-4/paper. Price: \$19.95.

This book suggests a novel approach: the process-oriented pedagogy of contemporary composition theory should be adapted to technical writing. This approach makes a lot of sense and in my view this is one of the most thematically unified textbooks on the market today. Samuels concentrates on cognitive approaches to planning, writing, revising and formatting papers. She also draws on the sociological model when applying these methods to professional documents. Her treatment of the process of developing graphics is excellent. In this book reader, writer and text interact. Samuels not only tells us what to do, but also concretely shows us how to do it. What I miss, though, is an overview of the formal elements of a report (abstract, introduction, etc.) as well as the treatment of thesis and article writing. This is a very good textbook for technical writing courses.

*Dianna Booher & Tom Hill, Writing for Technical Professionals.* New York: John Wiley & Sons, 1989. 262 pp. ISBN 0-471-6025-5/cased. Price: \$25.

The word "professional" in the title need not deter anyone from acquiring this book. It is an excellent 'how to' user's manual which speaks directly to the technical writer/student in clear, simple and unambiguous language, in the language it advocates in fact. The authors follow the techniques they preach, which in itself serves as a perfect example. The emphasis here is on the demands and needs of management, and it is consistently assumed that there are primary and secondary readers of texts. Hence layout becomes a key word. The language section concentrates on helping the writer achieve conciseness by working on sentence structure and the appropriate vocabulary; and it is assumed that the readers have a basic knowledge of grammatical terminology.

*Christopher Turk & John Kirkman, Effective Writing.* 2nd ed. London: E. & F.N. Spon, 1989. ISBN 9-780419-146605/paper. Price: £10.50.

'Writing is a skill which must be learnt by doing it', a skill we can all learn, and this book gives us excellent guidance. It is based on down-to-earth theories which make a lot of sense but which we sometimes forget: writers must reflect carefully on their aims, audiences and context before they decide what to say and how to say it. The chapter on summary/abstract writing advocating the writing of an informative sum-

mary is the best treatment of summaries I've seen so far. I have used this book for courses in technical writing for doctoral students with very good results.

*K.H. Houp & T.E. Pearsall, Reporting Technical Writing.* 6th ed. New York: Macmillan, 1988. 596 pp. ISBN 0-02-357220-5/paper.

This text, although originally published in 1968, has kept up with current research and the changing needs of its audience. This edition has been revised on several counts; instead of focusing on genre, many of the chapters, such as those on visuals, arguing, defining and describing are now arranged by function. *Reporting Technical Information* is the most referred to book in the field. It offers a complete course, taking students from concept to practice through its organizational plan starting with the preliminaries (definition and process), going on to techniques and ending with applications. Language problems have a section of their own which treats common errors and conventions. *Reporting Technical Writing* is a textbook for academic levels but it could also prove useful to teachers at vocational schools because of its reference-book qualities and practical exercises.

*Marva T. Barnett, Writing for Technicians.* 3rd ed. Delmar Publishers Inc., 1987. 392 pp. ISBN 0-8273-2833-8/paper. Price: £11.85.

This is a practical 'how to do it' technical communications textbook especially written for 2-year colleges and vocational schools. It can be used for self teaching but it also provides a lot of ideas for classroom activities and exercises. The layout is clear and effective. Each unit begins with a statement of its objectives and ends with a summary. The language is straightforward and the tone direct without oversimplifying matters or being condescending. There is a fairly exhaustive language section with numerous examples, but the author assumes that the student possesses a good knowledge of grammatical terminology, which unfortunately this category of students seldom has. An overview of the formal elements of a report would have been helpful. This edition has a chapter on the use of sexist language, a much discussed issue today. Another positive quality of this textbook is that it mentions the ethical factor, although the discussion could be developed further. This is a book I think teachers at *gymnasium* would find very useful.

*Bill Scott, Communication for Professionals.* London: Thomas Telford Ltd, 1984. 238 pp. ISBN 0-7277-0187-8/cased. Price: £12.

The key word here is "professional". Scott focuses on communication in the business world and his actors are male engineers. The pronoun *she* does not occur, not even in the preface where he could have mentioned his reason for the omission. Even so it is a useful book for all engineers who need guidance through the pitfalls of professional presentation. Here writing is subordinated to speaking. Scott consistently structures his chapters around a planning technique he calls the 3-stage method: brainstorming on an A4 sheet of paper, organizing and analysing using an A5 paper and summarizing with key phrases on an A6 sheet. This method is applied to all forms of communication and Scott meticulously describes its usage. Although the method is simple enough it does require a certain amount of experience from the performer. What this book gives that others don't is an evaluation of most situations where engineers are required to speak or write, for example, chairing meetings, sitting on committees, interviewing or being interviewed. Language usage and abuse, and an analysis of functional documents are not within the scope of this book. The book is not exactly reader-oriented in its layout and it is not a book I would recommend for students at any level. Teachers, however, may find a lot of simple and obvious strategies that often go unstated.

I would like to add a few words on reference books. There are not many dictionaries to choose from in the field of technology and

science but I can recommend two which are comprehensive and adequate for technical writing purposes: Chamber's **Dictionary of Science and Technology** and McGraw-Hill's **Dictionary of Scientific and Technical Terms**. A very handy reference book both for professionals and for teachers and students is *Brusaw, Alred & Olin, The Handbook of Technical Writing*, 3rd ed. (New York: St Martin's Press, 1987. 786 pp. ISBN 0-312-35810-5/paper). Teachers can use this book as a basic resource. Entries are organized alphabetically and cover grammar, usage, style, writing procedures, oral presentation and so forth. It boasts a four-way access system which actually works.

To be effective a textbook on technical writing need not be as comprehensive and wordy as those mentioned so far. *Robert Barras, Scientists Must Write* (London: Chapman & Hall Ltd, 1978. 166 pp. ISBN 0-412-15430-7/paper. Price: £12.95) and *Vernon Booth, Communicating in Science: Writing and Speaking* (Cambridge: Cambridge University Press, 1985. 68 pp. ISBN 0-521-27771-X/paper. Price: £4.95) are concise, accessible texts. The latter is dedicated to Th. M'Fline: The Man whose First Language Is Not English and concentrates on problems that are specific to this category.

This brief survey provides only a glimpse at some of the textbooks in this field; many more could be included but that will have to be for another time.

Christine Räisänen

*Joel Miller, Mr. Teach. Metodbok för lärare.* Malmö: Liber, 1990. 143 pp. ISBN 91-40-61074-8. Price: 181 Sw kr (paper).

This is a handbook for teachers of elementary and intermediate English, comprising discussions on grammar and methodology. Sections of lessons are also provided, in order to illustrate the points discussed. These lesson fragments, which can be adapted to the level of the class being taught, are rigorously dominated by the teacher. This reviewer would have preferred to see a text (i.e. spoken or written linguistic material) which, in addition to delivering material for language practice, also made it possible to inform and involve the pupils. Such texts are, however, conspicuous in their absence in this handbook. Miller's discussions on language and grammar could also have done with some cutting down.

On the positive side, Miller recommends the teacher's consistent use of the target language. He also advises a commendable means of dealing with pupil errors—the teacher is encouraged to use the correct form in reacting to the content of what the pupil said.

Margareta Olsson

*Braun, Peter — Schaefer, Burkhard — Volmert, Johannes (Hgg.). Internationalismen.* Studien zur interlingualen Lexikologie und Lexikographie. Tübingen: Niemeyer 1990. 193 S. DM 74—, ISBN 3-484-31102-9.

Wir leben in einer Zeit der internationalen Verflechtung und Kooperation. In dem neuen Europa werden gute Kenntnisse in Fremdsprachen noch wichtiger als bisher sein. Eine erleichternde Funktion haben dabei *Internationalismen*, „gleiche“ Wortschätze in verschiedenen Sprachen. Ohne diesen gemeinsamen Vorrat — Wörter wie „Inflation“, „Dilemma“, „global“ und neuerdings „Harmonisierung“ (EG) — wären wir bei der Sprachaneignung und -verwendung schlecht daran. Erstaunlicherweise ist den Internationalismen — wie die Herausgeber des vorliegenden Buches zu Recht betonen — bis jetzt wenig Aufmerksamkeit geschenkt worden. Sie führten 1986-88 ein Forschungsvorhaben an der Universität Essen durch, in dem dieser Forschungsbereich problematisiert wurde und unterschiedliche Wortschatzsektoren und Sachbereiche interlexikologisch untersucht wurden. Einige dieser Untersuchungen werden in diesem Band vorgestellt.

Der erste Teil des Buches behandelt die Theorie und Methodologie der Internationalismusforschung. Im ersten Beitrag berichtet Peter Braun von einer ersten Bestandsaufnahme „gleicher“ Wortschätze in der deutschen, englischen und französischen Gegenwartssprache auf der Basis von einbändigen Schülerwörterbüchern. Dieselbe ergab nicht weniger als 3500 bis 4000 Internationalismen, ein nicht zuletzt sprachpädagogisch wichtiger Befund.

Auf die in Schaefer's Beitrag sehr wichtige Definitionsproblematik beim Wort „Internationalismus“ kann ich aus Raumgründen leider nicht eingehen. Wie schwierig aber die Internationalismus-Bestimmung ist, wird schon anhand seiner Beispiele engl. *civilization*, dt. *Zivilisation*, frz. *civilisation*, russ. *zivilisazija* (S. 43) evident. Frz. *civilisation* ist in seiner Hauptbedeutung nicht mit dt. *Zivilisation* gleichzusetzen, sondern beinhaltet vielmehr Bedeutungskomponenten, die eher von dt. *Kultur* gedeckt werden. „La civilisation française“ ist demnach nicht mit dt. „die französische Zivilisation“ zu übersetzen.

Wo hören da aber einzelsprachliche Wörter auf, Vertreter eines Internationalismus zu sein, um statt dessen, wie im obigen Beispiel, zu falschen Freunden zu werden? Die Grenzlinie ist in vielen Fällen schwer zu ziehen, und man ist überrascht, daß dem Problem der falschen Freunde nur ein kurzes Kapitel (6 Seiten; von Schaefer) gewidmet wird. Das Problem wird nur teilweise dadurch reduziert, daß, wie Braun richtig bemerkt (S. 19), viele Internationalismen sich durch die jeweilige Festlegung auf bestimmte Sachbereiche eindeutig bestimmen lassen. Auch Schaefer (S. 70ff.) wirft ein Licht auf diese Äquivalenzproblematik, indem er auf stilistische, konnotative, diatechnische (die Fachsprachlichkeit betreffend) und andere Unterschiede hinweist.

Braun macht in seinem einleitenden Artikel die interessante Bemerkung, daß „die deutsche Sprache im Hinblick auf einen europäischen Internationalismen-Wortschatz deutlich *unterrepräsentiert*“ ist (S. 29). Dies hänge zum großen Teil mit dem deutschen Sprachpurismus zusammen. Er bezeichnet — in Anlehnung an Decsy — das Deutsche als eine *introvertierte Sprache*.



Braun schließt mit einigen Thesen ab, die wohl kaum bewiesen werden müssen: die Internationalismen erleichtern die Alltagskommunikation zwischen Menschen verschiedener Herkunft sowie den Fremdsprachenerwerb; sie geben auch Aufschluß über geschichtliche und kulturelle Kontaktvorgänge und dienen der europäischen Integration.

Volmert schlägt in seinem Beitrag zur Theorie und Methodik der Interlexikologie vor, ein Internationalismus müsse in mindestens drei Vergleichssprachen äquivalente Vertreter haben, wobei mindestens eine der Vergleichssprachen mit den anderen nicht genetisch verwandt sein soll (S. 50). Er stellt weiter fest, daß die starke Internationalisierung vor allem politisch-ökonomische und technisch-wissenschaftliche Bereiche betrifft sowie die Warenwerbung, die Unterhaltung, den Sport und die Mode. Internationalismen finden sich vor allem bei den Substantiven; Adjektive und Verben nehmen eine Mittelstellung ein, während die geschlossenen Wortklassen (Präpositionen, Konjunktionen usw.) fast keine Vertreter aufweisen.

Im Beitrag von Braun/Krallmann werden Internationalismen im Bereich der Phraseologismen behandelt, ein bisher wenig beachtetes Forschungsfeld.

Im zweiten Teil des Buches, *Exploratorische Untersuchungen im Bereich eines „Interlexikons“* werden teils Internationalismen im Bereich des Buchstabens „F“ anhand eines sechssprachigen Vergleichs (Volmert), teils Internationalismen in der europäischen Theatersprache untersucht.

Die „F“-Untersuchung ergibt eine hohe „Internationalität“, aber Volmert stellt die Frage, inwieweit der durchschnittliche Sprachteilhaber tatsächlich über diese Internationalismen verfügt (Wörter wie dt. Faktotum, Filigran, Füsilier usw.). Wenig überraschend führt das Französische in der Rangliste der Internationalismenrepräsentation, das Deutsche partizipiert sogar in noch geringerem Maße als das Russische.

Von 201 untersuchten Internationalismen der Theatersprache waren 104 in allen acht Vergleichssprachen vorhanden, eine hohe „Internationalität“. Auf diesem Sektor weist übrigens das Deutsche ausnahmsweise einen hohen Anteil an Internationalismen auf.

Das Buch wird mit einem informativen Literaturverzeichnis abgeschlossen.

Insgesamt handelt es sich um ein anregendes Buch über einen immer wichtiger werdenden Problembereich. Wir können mit Spannung weiteren Publikationen des Projekts entgegensehen. Für eine zweite Auflage, die ich dem Verlag und den Autoren wünsche, müssen aber die vielen Druckfehler korrigiert werden (ich habe annähernd 100 gezählt, davon etwa 30, die durch die Computersetzung „verursacht“ sind: deut-schen usw.).

Auch die Akribie bezüglich der eigentlichen Materie läßt hie und da zu wünschen übrig. In den Übersichtslisten einzelsprachlicher Vertreter der Internationalismen habe ich die jeweiligen englischen kontrolliert und dabei viele Fehler gefunden. Bei den *Musikinstrumenten* (S. 20) gibt es vier Fehler auf vier aufeinanderfolgenden Zeilen: *violin*>*viola*; *violine*>*violin*; *Xylophonx* (dt.)>*Xylophon*; *ylophon*>*xylophone*.

Gunnar Magnusson

Astrid Stedje, *Deutsche Sprache gestern und heute*. Einführung in Sprachgeschichte und Sprachkunde. Uni-Taschenbücher 1499. Wilhelm Fink Verlag, München 1989. 224 Seiten, DM 24,80. ISBN 3-7705-2514-0.

Gerhart Wolff, *Deutsche Sprachgeschichte*. Ein Studienbuch. 2. Aufl., Uni-Taschenbücher 1581. A. Francke Verlag, Tübingen 1990. 302 Seiten, DM 26,80. ISBN 3-7720-1763-0.

Ist Sprachgeschichte wieder „in“, fragte rhetorisch Astrid Stedje in der Überschrift ihres Berichts über die Jahrestagung des Mannheimer Instituts für deutsche Sprache in *Moderna språk* 1978, S. 188. Das Generalthema der Tagung hieß „Sprachwandel und Sprachgeschichtsschreibung im Deutschen.“ Es war dies in der Tat so etwas wie eine wissenschaftsgeschichtliche „Wende“, eine Rückkehr zur Empirie nach der geschichtsfeindlichen Theoriebesessenheit in den vorangegangenen Jahren. Gleichsam als Bestätigung aus schwedischer Sicht veröffentlichte Astrid Stedje, die heutige Inhaberin des neuen Lehrstuhls für deutsche Sprache an der Universität Umeå, ein Jahr später im Liber Verlag in Lund eine „Einführung in Sprachgeschichte und Sprachkunde“. Wie Evald Johansson in seiner ausführlichen Besprechung in *Moderna språk* 1980, S. 83-89 feststellen konnte, handelte es sich um eine pädagogisch sehr geschickte, stark kulturgeschichtlich orientierte Einführung, die den neuen Erkenntnissen der historischen Sprachwissenschaft und den radikal veränderten Bedingungen des schwedischen Grundstudiums Rechnung trug.

Eine neue Ausgabe dieses bewährten, aber seit langem vergriffenen Lehrbuchs erschien nun erfreulicherweise im vergangenen Jahr in einem deutsche Verlag. Ein Vergleich mit der schwedischen Auflage zeigt, daß es sich um eine überarbeitete Fassung handelt, die an manchen Punkten von den Bemerkungen und Vorschlägen Evald Johanssons und anderer Kollegen profitiert hat. Damit hat die Darstellung zweifellos an Exaktheit und Präzision gewonnen. Freilich mußte die Verf. bei der Übernahme durch den Fink Verlag — der wohl an sich eine weitere Verbreitung gewährleisten dürfte — die weniger leserfreundliche Typographie in Kauf nehmen, die auch die Qualität des anregenden Bildmaterials z.T. beeinträchtigt hat.

Im übrigen gibt die neue Auflage nur zu wenigen Bemerkungen Anlaß. Die Angabe S. 81, wonach das alliterierende altsächsische Heliand-Epos in Fulda entstanden ist, muß mit einem Fragezeichen versehen werden, nachdem der Altmeister der Heliand-Forschung, Erik Rooth, kurz vor seinem Tode (im Alter von 97 Jahren) die von ihm seit den dreißiger Jahren vertretene Auffassung revidiert hat:

„Und die Frage nach der Heimat des Heliand, so heftig umstritten und mit einer Vielfalt von Argumenten nach Westen und Osten verlegt? Ich war persönlich früher ein Anhänger der Fuldatheorie, die ich allerdings später etwas relativiert habe. Heute zwingen mich die oben angeführten dialektgeographischen Gründe, die Möglichkeit einer Ausformung des Heliandarchetyps in Werden, dem geistigen Mittelpunkt Westfalens im 9. Jh., zuzugestehen“ (S. meinen Nachruf in *Vetenskaps societeten i Lund årsbok* 1988, S. 145 ff.).

S. 93, „Sachsenspiegel 14. Jh.“, gemeint ist „Hs. 14. Jh.“ Fraglich ist die Formulierung S. 108, wonach die „Bedeutung“ von *Spiegel* 'Regelbuch' sei, s. Sten Gagnér, Sachsenspiegel und Speculum ecclesiae, in *Niederdeutsche Mitteilungen* 3, 1947, S. 82 ff. — S. 106 vermißt man einen Hinweis auf die jiddische Literatursprache und den Nobelpreisträger Isaac Bashevis Singer — S. 179 Fn. wird die Duden-Grammatik immer noch als „der Duden“ zitiert, worunter bekanntlich gemeinhin lediglich der Rechtschreibband verstanden wird.

Vor kurzem erschien nun auch in einer 2. Auflage die *Deutsche Sprachgeschichte* von Gerhart Wolff, Professor für deutsche Sprache und ihre Didaktik an der Universität Köln (1. Aufl. 1986). In der Anlage weist das Buch manche Übereinstimmungen mit Stedje auf. Auch Wolff geht in der Einleitung davon aus, daß „nach dem Vorrang strukturalistischer und generativer Sprachanalysen in den sechziger Jahren und einer ungehemmten Kommunikationseuphorie noch zu Beginn der siebziger Jahre“ ein neuerwaches Interesse an sprachgeschichtlichen Phänomenen vorhanden ist. Wie Stedje berücksichtigt er weitgehend soziale, kulturelle und pragmatische Aspekte. Gemeinsam ist beiden auch der betont pädagogische Ansatz, bei Wolff bereits durch den Untertitel „Studienbuch“ markiert, bei Stedje in der Praxis stärker durchgeführt. Beide konkretisieren die Darstellung an Hand von Textauszügen, Wolff (der mehr Raum zur Verfügung hat) in größerem Ausmaß. Was Wolff aber vor allem kennzeichnet, ist die (nicht nur im Literaturverzeichnis) stärkere Berücksichtigung von Sekundärliteratur, sowie die abwägende Beurteilung wissenschaftlicher Kontroversen, so z.B. bei der Behandlung von Luthers Bedeutung für die neuhochdeutsche Schriftsprache. Das Buch, das überhaupt ein recht hohes Anspruchsniveau aufweist, ist daher für den Anfänger schwieriger, eignet sich aber gut als weiterführende Lektüre. Fraglich erscheint eigentlich nur die Ansetzung eines neuen Abschnitts nach 1920 und nicht wie bei Stedje und anderen erst nach der Zäsur des Jahres 1945. Eine entschiedene Schwäche aus schwedischer Sicht ist die Ausklammerung des Altsächsischen und Mittelniederdeutschen (immerhin mit einem Hinweis S. 76 auf Stedje).

Beide Bücher sind natürlich insofern überholt, als das Problem der „Sprachspaltung“ (so Wolff S. 270) oder die Frage „Zweimal Deutsch?“ (so Stedje S. 202) bereits ihre Aktualität verloren haben. Alles in allem aber zwei vorzügliche Lehrbücher. Aus der Perspektive der Auslandsgermanistik ist indessen Stedje, die den — jedenfalls unter schwedischen Studenten markanten — mangelhaften Vorkenntnissen Rechnung trägt, auch weiterhin die empfehlenswerteste Einführung.

Gustav Korlén

*Sigurd Rothstein: Der Traum von der Gemeinschaft. Kontinuität und Innovation in Ernst Tollers Dramen.* (Europäische Hochschulschriften, Reihe I, Bd. 1017) Zürich Peter Lang 1987.

Toller reihte sich als der Benjamin in die Bruderschar der Expressionisten ein, ungefähr wie Schiller in die der Stürmer und Dränger. So kann auch die Bezeichnung Expressionist nur für seine ersten beiden Stücke *Die Wandlung* und *Masse Mensch*, von 1919 und 1921, uneingeschränkte Gültigkeit beanspruchen. Dafür sind sie in höherem Maß als das meiste, was der Expressionismus der Schaubühne zudachte, unmittelbar genießbar und heute noch spielbar.

Später vertrat Toller nacheinander das nachexpressionistische Zeitstück in *Hoppla, wir leben!* und die Neue Sachlichkeit in *Feuer aus den Kesseln*. Der Wechsel in Stil und Form bewirkt, daß er sich immer wieder in die Position eines — sehr begabten — Anfängers begibt, dem freilich einiges überaus gut gelungen ist. *Hoppla wir leben!* verdient es sogar, als das Zeitstück par excellence bezeichnet zu werden, zeitlich in der Nachbarschaft der berühmteren *Dreigroschenoper*, aber unmittelbar mit der Gegenwart beschäftigt und von einem politischen Scharfblick gekennzeichnet, der in der Dramenliteratur der Zeit unübertroffen ist.

In den dreißiger Jahren, in der Epoche der Naziherrschaft in Deutschland und der Volksfrontpolitik im Widerstand gegen den Faschismus, verzichtete Toller in Drama *Pastor Hall* auf avantgardistische Ambitionen und griff auf eine traditionelle Form des Dramas zurück, um unmittelbare Wirkung zu erzeugen, ähnlich wie sich Brecht entschied, als er seine Volksfrontstücke *Die Gewehre der Frau Carrar* und *Furcht und Elend des Dritten Reiches* schrieb.

Die Wahl der Form war bei Toller nicht Ausdruck eines dramentheoretischen und -praktischen Projekts, sondern er artikulierte sich bei jeder Gelegenheit in der dramaturgischen Sprache, die jeweils geeignet erschien, seinem Anliegen Gehör zu verschaffen.

Als Autor zeitweise vergessen oder verkannt war Toller andererseits sprichwörtlich bekannt als nicht nur dichtender und denkender, sondern auch handelnder politischer Idealist, der in der Münchener Revolution die historische Stunde fand, um das expressionistische Menschheitspathos in die Tat umzusetzen, und der nach dem Scheitern der bayerischen Räterepublik mehrere Jahre Festungshaft abbüßte, in denen er die Mehrzahl seiner wichtigsten Dramen schrieb.

Wenn Sigurd Rothstein im Untertitel seiner in Lund verteidigten Dissertation von *Kontinuität* und *Innovation* spricht, so bezieht sich der letztere Begriff auf den erwähnten steten Wechsel der Mittel. Der erstere meint nicht nur das Gleichbleibende des Engagements, der Parteinahme, der politischen Überzeugung. Mit dem Begriff *Kontinuität* drückt der Verfasser auch aus, daß die Veränderungen, der Wechsel von einem Drama zum nächsten, nicht total sind, sondern



schrittweise unter „Beibehaltung von Themen, Motiven, Figurenkonstellationen, Symbolik etc. von Drama zu Drama“ erfolgen. Solche Verbindungen von Werk zu Werk sind ein Hauptaugenmerk Rothsteins, der deshalb sein Vorgehen als *intertextuell* bezeichnet.

Die Dimension der Intertextualität will Rothstein als „Repertoire, als begrenzter Bestand von Ausdrucksmöglichkeiten in sowohl formaler als auch in thematischer Hinsicht“ verstanden wissen. Der Husarenstreich dieser Arbeit ist der einleuchtende und in geistreicher Form erbrachte Nachweis gewisser Konstanten in immer neuen Abwandlungen durch das Werk. Das betrifft expressionistische Kernbegriffe wie den *Neuen Menschen* und die *Wandlung* sowie den christlichen Motivkreis, der in mehreren Werken verarbeitet wird.

Der Verdienst der Arbeit liegt einmal in der konsequenten Durchführung der gewählten intertextuellen Methode, die einen großartigen Überblick verschafft. Zum anderen machen feinsinnige Analysen der Werke sowie Übersicht und Wertung der Forschung auf dem Gebiet, zusammen mit der vorbildlichen Gestaltung der technischen Teile, dieses Buch zu einem idealen Führer durch das dramatische Werk Tollers, zu einem ausgezeichneten Handbuch. Es ist sowohl eine übersichtliche Generalkarte als ein feinfühliges Orientierungsinstrument.

Jan Olsson

*Madsen, Bertil, Auf der Suche nach einer Identität. Studien zu Hubert Fichtes Romantetralogie „Das Waisenhaus“, „Die Palette“, „Detlevs Imitationen ‘Grünspan‘“, „Versuch über die Pubertät“.* Stockholm 1990. (=Acta Universitatis Stockholmiensis, Stockholmer Germanistische Forschungen Bd. 41).

Die Arbeit behandelt die vier ersten Romane von Hubert Fichte. Die ersten Kapitel thematisieren stilistische und strukturelle Fragen. Das dritte Kapitel bearbeitet die „Generationsbeziehungen“ — also im wesentlichen den Mutter-Sohn-Komplex und die Beziehungen zum imaginären „Suchbild“ Vater und zu väterlichen Instanzen. Das vierte Kapitel untersucht das Problem der Ich-Identität. Das erfordert die Analyse des schwierigen Strukturgefüges von Autor, Erzähler und den drei Hauptfiguren Detlev, Jäcki und Hubert. Es gehört zu den Eigenarten des Fichteschen Œuvres, daß der Autor, die Erzähler und die Protagonisten in einer ebenso offenbaren wie verhüllten Weise zusammenhängen. Hubert Fichte erzählt, immer weitere Lebensbereiche einschließend, von sich selbst, so daß man über kaum jemanden so viel zu wissen glaubt wie über Fichte. Und doch ist alles, *was* von diesem Leben erzählt wird, ins Fiktive verschoben, in Form verwandelt, maskiert und verhüllt, so daß sich jede einfache Entsprechung von Leben und Werk verbietet. Es gibt kaum

ein Œuvre der Nachkriegsliteratur, das so radikal eigenes Leben verarbeitet; und es gibt auch kein Werk, das so konsequent die traditionellen autobiographischen Erzählformen sowohl benutzt wie auch auflöst.

Der Erzählstatus der Werke also ist ungeklärt. Darum kann man die Entscheidung Madsens nachvollziehen, zunächst die erzählstrukturellen Verhältnisse wenigstens der frühen Werke Fichtes klären zu wollen. Dies ist umso dringlicher, als B. Madsen zurecht feststellt, daß in der Literaturkritik und Fichte-Forschung eine erzähltheoretische Unsicherheit in der Erfassung der Fichteschen Erzählformen besteht. Ferner ist eine solche Untersuchung relevant, weil die Inhomogenität der Erzählformen, die eigenartige Doublierung der Protagonisten, die Zersplitterung des Erzählkontinuums, das Durcheinandergehen von Erzähler-Ich und erzählten Figuren keineswegs nur einen Reflex auf die Auflösung des linearen Erzählens darstellt, wie man sie überall im modernen Roman beobachten kann. Vielmehr entspricht die Heterogenität und Diskontinuität des Erzählens bei Fichte *inhaltlich* der Auflösung eines Subjekt-Konzepts, das durch Integrität, Kontinuität und Abgrenzung gekennzeichnet ist.

Ich teile also Intention und Programm der Forschungen von Madsen. Wesentliche Ergebnisse seiner Arbeit sind u.a.: Madsen stellt ungezählte Fehlteile hinsichtlich der Erzählstrukturen der Fichteschen Romane richtig und ihm gelingen inhaltlich erhebliche Fortschritte, von denen ich wenigstens einige nennen will. So etwa gibt es bislang keinen ähnlich gründlichen Nachweis der intertextuellen Bezüge zwischen der amerikanischen Beat-Literatur (Kerouac, Burroughs, Mailer) und den Schreibformen und der Sujetwahl von H. Fichte. Madsen erarbeitet ferner mit Erfolg die Beziehungen der Protagonisten zur Mutter, wobei insbesondere überzeugt, wenn Madsen den individuellen Mutter-Sohn-Konflikt gleichsam in allegorischen Konstellationen entwickelt.

Diskussionsbedürftig erscheinen mir u. a. folgende Punkte:

1. Hinsichtlich des untersuchten Textkorpus gibt es widersprüchliche Aussagen. Des öfteren nennt Madsen die vier Romane eine „Tetralogie“. Diese Bezeichnung resultiert aus der falschen Voraussetzung, diese vier Werke bildeten die autobiographische Frühphase Fichtes, die von der ethnographischen Phase abgelöst würde. Diese Einteilung war immer schon fragwürdig und ist seit Beginn des Erscheinens der *Geschichte der Empfindlichkeit* endgültig unhaltbar.

2. Theoretisch gründet Madsen seine Arbeit auf Forschungen zu Erzählformen, wie sie in den 50er bis 70er Jahren entwickelt wurden und sich auf den klassischen modernen Roman beziehen. Nun arbeitet Madsen heraus, daß keines der Erzählwerke Fichtes irgendeine der hier entwickelten Erzählkategorien konsistent, strukturintegrativ und formgestaltend erfüllt. Niemals stellt Madsen sich die Frage, ob der Bruch zwischen diesen Konzepten und den Fichte'schen Texten nicht auch an diesen Konzepten liegen könnte; und darum unter-

bleibt die Suche danach, ob es geeignetere Erzähltheorien gibt, um die Fichte'schen Erzählformen zu beschreiben.

Es ist darum nicht ein Mißlingen (wie Madsen oft meint), wenn erzählerische Integrationen ausbleiben, Ich-Identität scheitert, die Stoffe die Form überwuchern oder umgekehrt die Form mit dem Stoff nicht vermittelt ist. Sondern genau dies sind die Effekte einer radikalen Erfahrung von Welt und einer Sprache, die von keiner Geschichtsphilosophie mehr gehalten, also ungeschützt ist — einer Sprache, die dennoch, wie Fichte (in der *Palette*) sagt, das einzige Kleid ist, das er hat.

Das Festhalten Madsens an Erzähl-Konzepten wie epische Integration, autobiographische Form etc., und an einem Konzept von Ich-Identität, hinter welchem ein normatives Verständnis von psychosexueller und moralisch-sozialer Gesundheit steht —: dieses Festhalten führt an ungezählten Stellen zu geschmacksästhetischen und kritischen Einwänden gegenüber dem Fichteschen Werk, wodurch dessen existenzielle wie ästhetische Radikalität verloren zu gehen droht.

Hartmut Böhme

*Gunvor Hammarskjöld, Schuldlos Schuldig Sein. Zur Schuld und Freiheit in Hermann Kants Roman „Der Aufenthalt“.* Lunder germanistische Forschungen 56, Almqvist & Wiksell International, Stockholm Sweden 1990.

Die Arbeit fügt sich in die vereinzelt, aber ergiebigen Untersuchungen schwedischer Germanisten zur Literatur der DDR ein. Deutlich wird darin, daß es sich bei Werken dieser Literatur nicht nur um ästhetische Leistungen handelt, sondern zumeist auch politische oder existentielle Konflikte ausgestellt werden, die in anderen Medien tabuisiert worden sind. So übernahm die Literatur in vielen Fällen auch eine Informationsvermittlung, erbaute sich ein eigenes Kommunikationssystem und wurde dadurch zu einer politischen Institution, was in Literaturen anderer Länder undenkbar war und ist. Auch für Hermann Kants Roman *Der Aufenthalt* wird eine solche Ebene gefunden, auf der sich weit über den konkreten, autobiographisch geprägten Anlaß hinaus eine Grundsituation zeigt, die unabhängig von historischen Voraussetzungen wiederholbar ist. Es wird vermerkt, daß Hermann Kant „den individuellen Leidensweg Mark Niebuhrs als eine Passionsgeschichte aufgebaut“ habe (S. 51). Davon ausgehend können zahlreiche Bezüge zwischen der literarischen Figur und einer christlichen Ikonographie herausgearbeitet werden, die insgesamt darauf verweisen, daß Mark Niebuhr stellvertretend steht für die immer wieder eintretende Verknüpfung von Schuld, Leid und Sühne. Während die historischen Felder eines sol-

chen Zusammenhangs oft beschrieben worden sind, man denke an Bobrowskis *Levins Mühle* und an Christa Wolfs *Kindheitsmuster*, ist dem „Diskurs im theologischen Bereiche“ (S. 9) kaum Aufmerksamkeit geschenkt worden.

Um diesen Diskurs zu erhalten, wurde Kants Roman auf das in ihm geknüpfte Netz der ästhetischen Mittel hin untersucht, um auch Fiktion und Wirklichkeitserfahrung in der Form eigenen Erlebens voneinander abzuheben, aus dem Historischen das Allgemeingültige herauszuarbeiten. Während einerseits die Schicksale Mark Niebuhrs mit der Biographie Kants in enger Beziehung stehen, sind andererseits diese Erlebnisse von eschatologischer Bedeutung für die Überwindung von Leid. Offen läßt indessen die Untersuchung in diesem Zusammenhang, wie durch die spezifischen ästhetischen Mittel zwischen dem authentischen Geschehen und der literarischen Gestaltung Unterschiede entwickelt werden, die letztlich auf die Kunstfigur des Erzählers weisen, die eingesetzt wird, um die Unmittelbarkeit des eigenen Erlebens zu entemotionalisieren und dadurch zu objektivieren. Gerade in der Parallelität zwischen Niebuhr und Jesus wird der Unterschied zum Autor erkennbar, verweist aber gleichzeitig auf eine völlig andere Möglichkeit bei Kant, die im Denken vorhanden ist.

Hier wird ein außergewöhnlich wichtiger Vorgang angedeutet, der sich nun erst in seiner Brisanz zu erkennen gibt. Während die Verfasserin einerseits noch der völlig veralteten Phasentheorie der Literaturgeschichtsschreibung anhängt — sie rechnet Kants *Aufenthalt* zu „der sogenannten dritten Phase“ (S. 7) —, wird andererseits im Ansatz erkennbar, wie die Entwicklung der Literatur der DDR nunmehr in ein völlig neues Stadium getreten ist. Nicht die Unterscheidung in Phasen des zurückliegenden literarischen Prozesses ist wichtig, sondern die gegenwärtige neue Aufgabenstellung. Hatte die Literatur der DDR bisher eine wesentliche Ventilfunktion im Lande, hielt sie — natürlich durch die in der DDR gebliebenen Schriftsteller — das kritische Denken wach und machte sie sich zum Sprecher der Opposition, so besteht ihre zukünftige Aufgabe darin, die Verzerrungen abzutragen, die eine große soziale Idee bis zur Unkenntlichkeit verunstaltet haben, und das Wissen von den Utopien zu entwickeln. Selten hat eine Literatur eindeutiger um ihre Aufgaben gewußt wie die heutige DDR-Literatur, die es auch dann noch geben wird, wenn der Staat vergangen ist. Die vorliegende Untersuchung hat beide Vorgänge im Blick und widerlegt damit selbst die Phasentheorie, die anfangs übernommen wird. Indem im Beispiel Mark Niebuhrs ein „christlicher Archetypus“ (S. 51) entdeckt wird, der einerseits korrigierend einer erstarrten Heilvorstellung begegnet, andererseits als Denkmodell „Kräfte des kommenden Aons“ (S. 52) in sich trägt, stellt sich eine dialektische Sicht auf Vergangenheit, Gegenwart und Zukunft ein, die schließlich nur von zwei Abschnitten in der Literaturgeschichtsschreibung weiß: Das ist



einmal die Literatur der DDR, die bis zum Herbst 1989 entstanden und erschienen ist, die Wegbereiter der Wende wurde, die den aufrechten Gang immer verkündete — man denke an Volker Brauns berühmten Gedichtband *Training des aufrechten Gangs* — und die moralische Lauterkeit bewahrte, nicht durchweg, aber in vielen Fällen. Das ist zum anderen jene Literatur, die als Literatur der DDR in Zukunft entstehen wird, die die Utopien bewahren wird, ihre Konturen beschreibt und aus den Prägungen der Vergangenheit das menschliche Antlitz der Zukunft entwickelt. Man denke an die kühnen Entwürfe eines Heiner Müller, eines Karl Mickel, einer Christa Wolf und eben auch eines Hermann Kant. Es ist das Verdienst der vorliegenden Untersuchung, daß die sich überdeckenden Ränder der beiden Phasen erahnt wurden, gefaßt als „eine moralische Gemeinschaft“ (S. 146).

Probleme, die nicht gelöst werden, finden sich vor allem bei der Bestimmung der Erzählperspektive, beim Beschreiben des eingesetzten Erzählers und bei der Qualifizierung des Textes als Bildungsroman. Hier finden sich auch Unsicherheiten im Umgang mit Kategorien, die aber am prinzipiellen Wert der Arbeit kaum einen Abstrich machen.

Rüdiger Bernhardt

Ruth Lötmarker & Paule Mézières, **Parlons de la France!** Aspects politiques, économiques et sociaux. Questionnaire établi par Lars-Göran Frosterud. Natur och Kultur, 1989 (161 pages). 148 couronnes suédoises. ISBN 91-27-63328-4 B.

Jacques Berg-Compère, Pierre, Paul, Fatma et les autres... Les Français devant l'Europe. Copenhague, Handelshøjskolens Forlag/Nyt Nordisk Forlag Arnold Busck, 1989 (152 pages). 168 couronnes danoises. ISBN 87-17-03541-4.

*Parlons de la France* est un manuel destiné en premier lieu à ceux qui commencent leurs études au niveau universitaire, mais il peut également servir aux lycéens qui ont de bonnes connaissances en français. L'ouvrage fournit une image riche et variée de la France contemporaine dans douze chapitres intitulés: 1 *Qu'est-ce que la France a apporté au monde?* 2 *La République française.* 3 *La Constitution.* 4 *L'Administration.* 5 *L'Agriculture.* 6 *L'Énergie.* 7 *L'Industrie.* 8 *L'Immigration.* 9 *Les Médias.* 10 *L'Enseignement.* 11 *La Religion.* 12 *La Protection sociale.*

Le titre, *Parlons de la France*, fait allusion à la forme du livre dont le texte consiste à peu près pour moitié en dialogues entre une Suédoise qui pose des questions et une Française qui lui répond par des informations et des explications sur son pays. Les deux personna-

ges qui dialoguent ne sont évidemment pas tout à fait identiques aux deux auteurs. Nous sommes en présence d'un procédé pédagogique — qui a fait ses preuves, nous le savons — où l'un des interlocuteurs se fait délibérément ignorant pour formuler les questions qui laisseront à l'autre tout loisir de développer ses points de vue. Dans plusieurs des chapitres, le dialogue prend son départ dans un détail concret, une photo ou une situation réelle ou imaginée. Ainsi, par exemple, dans le chapitre sur l'Administration, où est décrite une journée de Monsieur Thomas, vigneron du département du Gard et maire de Castillon, «l'une des 36 736 communes de France». Les dialogues sont suivis d'informations présentées systématiquement sur les différents sujets. On trouve ici bien des tableaux, listes, graphiques, cartes, etc. qui, de même que les nombreuses illustrations soigneusement choisies, contribuent à rendre l'étude du livre plus vivante.

Dans certains cas, il aurait été possible d'aller plus loin dans la concrétisation de la matière. Prenons comme exemple le *Survvol des institutions judiciaires* qui comprend une description méthodique des juridictions civiles, pénales, professionnelles, administratives et des juridictions de recours. Il s'agit d'un domaine dont l'importance est incontestable mais qui paraît assez rébarbatif à la plupart des étudiants dont l'intérêt pour des institutions comme le *Tribunal des baux ruraux* n'est probablement pas énorme. Une présentation basée sur des cas concrets (qu'est-ce qui se passe si on roule trop vite en voiture, comment juge-t-on un voleur ou un meurtrier, etc.?) en apprendrait sans doute davantage aux étudiants. La mise en relief des différences les plus importantes entre le système judiciaire de la France et celui de la Suède pourrait également donner de bons résultats.

La géographie de la France n'est traitée qu'en passant dans ce manuel et l'histoire n'y occupe pas non plus une grande place, même si les différents régimes depuis 1789 sont décrits dans leurs grandes lignes. La vie politique et sociale, l'économie et la culture du pays constituent l'essentiel du contenu de *Parlons de la France*. Les pages consacrées à la télévision, à la radio et aux journaux, aux impôts et aux problèmes de l'immigration, à la religion et à la situation de la femme, pour ne prendre que quelques exemples, nous font pénétrer dans la vie des Français et prendre contact avec leurs préoccupations quotidiennes.

Ce choix de la part des auteurs me semble tout à fait motivé. L'étude de la géographie est évidemment indispensable pour tous ceux qui veulent bien connaître la France. Je crois pourtant que ce n'est pas un inconvénient si les élèves ont à aborder ce domaine un peu plus tard dans leurs études, quand ils sont déjà familiarisés avec d'autres aspects de la société. Et les bons manuels de géographie ne manquent pas.

Les auteurs de *Parlons de la France* ont eu l'ambition de présenter à leurs lecteurs des éléments de la culture française qui traditionnelle-

ment tiennent peu de place dans nos études secondaires et supérieures. Ils leur consacrent le premier chapitre où est traité «ce que la France a apporté au monde» dans des domaines comme la politique, la philosophie, la musique, l'art, le cinéma, la mode, les sciences et techniques. Si la perspective choisie peut faire sourire un peu, les faits relevés présentent un intérêt indéniable. Toutefois, étant donné la place nécessairement limitée, il n'a pas été possible d'éviter dans certains cas de simples énumérations. C'est ainsi que dans la partie sur le cinéma, qui comprend au total douze lignes, on trouve non moins de vingt noms, depuis Louis Lumière jusqu'à Claude Lelouch. Pour ceux qui connaissent déjà bien le cinéma français, la liste des cinéastes peut rappeler des souvenirs agréables, mais elle doit paraître bien ennuyeuse aux jeunes étudiants qui ont tout ou presque tout à découvrir. Mais que faire? Mon intention n'est nullement de reprocher aux auteurs d'avoir voulu signaler l'importance du cinéma; constatons simplement qu'il faudrait mille pages plutôt que cent pour décrire à fond la société française...

Un questionnaire, établi par Lars-Göran Frosterud, comprend non moins de quatorze pages; il permet aux étudiants de vérifier systématiquement s'ils ont bien assimilé le contenu du manuel.

Le texte est complété par un lexique détaillé dont la très grande utilité pour les étudiants n'a pas besoin d'être signalée. On peut toujours discuter selon quels principes élaborer un glossaire. Observons pour commencer que la prononciation n'est jamais indiquée, ce qui est fort regrettable. Parmi les mots qui risquent d'être mal prononcés par de nombreux apprenants, on peut citer: *spatial*, *référendum*, *scission*, *trust*, *processus*, *pharmaceutique*, *flux*, *stagnation*, *coefficient*, *bilinguisme*, *quotient*. Le lexique comprend, selon une estimation rapide, plus de deux mille entrées. Il va de soi qu'il y a des points où on n'est pas du même avis que les auteurs. Parmi les mots qui devraient figurer dans le lexique, citons *abolition* (p. 7 du texte), *notion* (p. 9), *suppression* (p. 9), *timbre* («klang/färg/», p. 11), *fantaisiste* (p. 25). Pourtant, les lecteurs qui ignorent ces mots n'ont qu'à consulter un dictionnaire. Dans d'autres cas on peut prévoir que les étudiants passeront à côté d'une difficulté sans l'apercevoir; prenons comme exemples: *en effet* (p. 7 du texte), *communication* («telefonsamtal», p. 16), *évidemment* (p. 25), *ligue* (p. 30), *compétent* (p. 34), *affaire* («/jur/ mål», p. 34), *les intéressés* (p. 36).

Il arrive de temps en temps que le lexique donne une traduction qui convient dans le contexte, mais sans que le sens premier du mot soit indiqué; ce procédé, qui est loin d'être rare dans les manuels scolaires, peut conduire à une connaissance approximative du vocabulaire. Voici quelques exemples: *ferment* «frö» (lexique, p. 138), *imposture* «orättvisa» (p. 138), *judicieusement* «omsorgsfullt» (p. 140), *cadre* «krets, distrikt» (p. 144; le texte porte *Le canton ... sert de cadre à l'élection d'un conseiller général*, p. 40), *éventail* «stort antal» (p. 152). Signalons quelques autres points: *la galerie des glaces* «spiegel-

galleri» (p. 140; au lieu de «Spegelsalen»); *député* «riksdagsman i andra kammaren» et *sénateur* «riksdagsman i första kammaren» (p. 141; ces termes ne doivent pas dire grand-chose aux jeunes Suédois); *emporter* «vinna, segra» (p. 141; le mot ne semble pas figurer dans le texte); *fonctionnaire* «tjänsteman» (p. 152; au lieu de «statstjänsteman», «offentliganställd»); la différence entre *crime* et *délit* (p. 35 du texte) ne ressort pas du lexique; *influer* «påverka» (p. 149; au lieu de *influer sur*); *dispenser* «sprida ut» (p. 152; le texte porte *dispenser: L'enseignement supérieur est dispensé dans...*, p. 97).

Ces quelques objections ne pèsent pas lourd à côté des grands mérites de *Parlons de la France*. En renouvelant aussi bien le choix des matériaux que la forme de présentation, les deux auteurs nous ont apporté un outil efficace pour initier les jeunes étudiants aux multiples aspects de la France actuelle.

L'auteur de *Pierre, Paul, Fatma et les autres...* est né en 1935, de père danois et de mère française. Installé en France depuis 1968, agrégé d'histoire, journaliste et traducteur, il a l'ambition «d'œuvrer pour une vraie connaissance mutuelle entre Danois et Français».

L'ouvrage se propose de donner une image de la société française de notre époque. Jacques Berg-Compère évite soigneusement de tomber dans le piège de l'apologie inconditionnelle et se plaît à remettre en question les lieux communs. Ainsi, lorsqu'il aborde le chapitre sur l'individualisme, trait que beaucoup de Français aiment voir comme particulièrement typique d'eux-mêmes, il discute l'histoire du concept, n'oubliant pas de signaler qu'«avec les deux guerres totales et mondiales de notre siècle et avec l'avènement de la civilisation de masse, l'individualisme français a pris un sacré coup» (p. 17) et que la nouvelle forme d'individualisme que nous voyons apparaître à notre époque est un phénomène international.

Jacques Berg-Compère conduit son lecteur à travers les différents domaines de la société, l'entretenant notamment de la manière dont les valeurs des Français ont changé — ou pas changé — ou cours des dernières décennies, de la situation de la femme de notre temps, de l'économie et du travail, discutant en détail les bouleversements de mai 68 et les problèmes de l'enseignement, abordant également l'immigration, la culture, la religion et les médias. Il mêle sur tous ces sujets des informations précises et des points de vue personnels, sur un ton souvent enjoué, parfois quelque peu sceptique ou ironique, dans une langue aisée qui fait penser à la conversation libre entre amis et où les expressions familières et argotiques ne font pas défaut.

Nous sommes donc en présence d'un livre que le professeur peut proposer à ceux de ses élèves qui ont déjà acquis dans un autre manuel, par exemple *Parlons de la France*, de bonnes connaissances sur la France et qui savent suffisamment bien le français pour apprécier pleinement le style naturel et varié de Jacques Berg-Compère.