

Conclusiones

Los matices del humor manifestados en *El cuarto de atrás* revelan una perspectiva distanciada, aunque todavía muy consciente, de una era particular. Esta obra revela la denuncia de una coerción política y social, de una mentalidad formada por una propaganda y de una educación que impedía el desarrollo del libre pensamiento humano. El humor es matizado: aparece en forma de inversiones, de parodia y de ironía, muchas veces entremezcladas. Hay también ejemplos de otra faceta del humor, la indignación. Todo esto contribuye a crear una obra apasionada y comprometida.

Carmen Martín Gaité pertenece a la generación de los cincuenta, es decir de aquellos españoles que empezaron a publicarse alrededor de 1950, que crecieron durante el auge del fascismo franquista y que llegaron a vivir la transición de la dictadura a la democracia. Esta generación se caracteriza por sus planteamientos existencialistas, su experiencia de un sistema político coactivo y sus reflexiones sobre las condiciones pasadas y presentes de la vida (Jurado Morales 2003:37). Un punto común entre ellos es el afán de desahogarse de lo que han vivido, expresar lo que antes no estaba permitido expresar y revelar lo que anteriormente estaba cubierto de apariencias. Es, en fin, un afán de catarsis, de purificación, por lo cual consideramos que esta novela puede calificarse de catártica, aparte de fantástica, autobiográfica y sobre todo humorística.

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Reviews and Notices

Svartvik, Jan & Rikard Svartvik. Sagt och gjort: engelska idiom, ordspråk, talesätt, citat. Stockholm: Norstedts Ordbok. 2004. 303 pp. ISBN 91-7227-383-6. Price: SEK 340.

Swedish aficionados of English idioms, proverbs, sayings and quotations are certainly not spoilt with bilingual reference books. Therefore, expectations and excitement ran high when a copy of Jan Svartvik's and Rikard Svartvik's *Sagt och gjort* came into my hands.

In the introduction, the authors do admit to a certain degree of subjectivity in the selection, but claim that the lodestar in their choice of the expressions has been currency in the English-speaking world today. Queries in any reasonably sized corpus of contemporary English reveal, however, that this is far from always the case with the included expressions. But selection can always be discussed, and my main criticism of the book is not the choice of expressions per se, but the inconsistency with which the selected expression have been treated.

For such a wide range of fixed expressions to be presented in a coherent manner, consistency is of the essence. Here, the length and organisation of the entries vary, so that some expressions are given long and interesting entries, whereas others have only mysteriously short and puzzling entries. In some entries examples come first, in others etymology comes first. Comparisons with other languages, pronunciation, translations (*village, string* and *rope* are translated into Swedish, but not *sable, myopia* or *gudgeons*), and above all cross-references are inconsistently given.

Sagt och gjort is therefore of limited value as a proper dictionary of idiomatic phrases. This is also evident from the fact that several of the idiomatic expressions that occur in the examples cannot be looked up in the book itself (e.g. *rise to the occasion, over the top, be over the hill* and *turn the tables*).

The book is nevertheless entertaining, sometimes even delightful, and the reader learns a great deal about the background of many peculiar English phrases. The best entries are those that give the reader an insight into Anglo-American culture and history, like the entries for *mum's the word, as drunk as a lord* and *beyond the pale of law*, to name but a few. I would have liked more of the personal touch added to such entries, however.

Sagt och gjort is an enjoyable book for anybody interested in English idiomatic phrases. Unfortunately, it is marred by inconsistencies with regard to its organisation. It is hardly an indispensable work of reference, but rather a book to read just for pleasure.

Elisabeth Gustawsson

Bortolussi, Marisa & Dixon, Peter. Psychonarratology. Foundations for the Empirical Study of Literary Response. Cambridge: Cambridge University Press, 2003. 306 pp. ISBN 0 521 00913 8 (paperback). Price: USD 27.99.

This is an important book to read for anybody in literary studies, from the professional researcher to the aspiring student, who wants to know more about narratology and empirical approaches to reader-response psychology. In fact, Marisa Bortolussi & Peter Dixon's book offers nothing less than a new empirical framework based on the assumption that readers treat the narrator as a conversational partner and where the author's intended message is decoded by the reader in a "communicative transaction" (p. 18). The implicit background to their study is the current crisis in literary studies as regards methods and terminology, involving the history of influences from East-European formalism later developed in the hugely influential movement of structuralism, and then gruesomely neutralized by poststructuralist and deconstructive philosophizing. Thus, 21st century cultural studies in its various forms, is now being challenged by cognitive and empirical approaches, and it is in this context that *Psychonarratology* should be read. Marisa Bortolussi is a Professor in English literature and her husband Peter Dixon is a

Professor in Psychology. They are both active at Edmonton University, Alberta, Canada, where a research milieu of excellence has since long been established. Other distinguished members of the Faculty are John Miall and Don Kuiken.

Bortolussi & Dixon state that their objective is to put cognitive psychology at the service of narratology/literary studies, also hoping that people working in cognitive psychology will become interested in the complexity of literary narratives. Their Introduction is a fine overview that situates their framework in relation to previously established reader-oriented theories, to formalisms of narratology, related work in linguistics and earlier empirical approaches to literature. As regards reader-oriented or reception theories the authors point out that what has been produced so far should be characterized as "purely intuitive speculation" that has never been empirically tested (p. 5). For example, Holland (1975), Iser (1978), Fish (1980), have empirical ambitions but use flawed methods and produce unconvincing conclusions (p. 5-9). Bortolussi & Dixon also underline that the socio-historic approach in feminist, post-colonial and (other) cultural studies are ethnographic practices that propagate the earlier flaws of reader reception approaches, especially when it comes to speculations about how different groups of readers process the ideological formations of the text (p. 10; cf. Beach 1993). Narratology as a whole is then criticized for being formally lost in the Aristotelian distinction between *mimesis* and *diegesis*, which has produced intuitive work, using anecdotal evidence, yielding only vague and general results (p. 13). Linguistic approaches to narratology are characterized as being based on researchers' introspective distinctions, sometimes too fine-grained to describe the reading process, too focused on local relationships of words and sentences (p. 19). As regards previous empirical research on literature, pioneered by Siegfried Schmidt (e.g. 1981), Bortolussi & Dixon conclude that methodologies in use show quite some variation but also a lack of informative theoretical explanations. To better the situation, the authors propose that "careful manipulation of the text" should be in focus in any empirical investigation (p. 20).

At this point, many literary scholars may begin to wonder where the idea of manipulation is leading. In a section titled "The Textual Experiment" (p. 51-57) Bortolussi & Dixon explain further: in order to identify causal explanations and to evaluate connections between (objective) textual features and (subjective) reader constructions such a textual manipulation must be made. As regards reader constructions, Bortolussi & Dixon acknowledge that there is subjective contextualization, affective reactions, and attitudes/beliefs that are variable, but "knowable in an aggregate sense," with statistic certainty (p. 29). We are thus entering an area at the interface between psychology, logics and statistics. The authors stress that a properly designed textual experiment is one in "which textual features are identified and manipulated by the researcher" (p. 51). The question is whether we can steer clear of the intuition and introspection of *the researcher as designer* here. I doubt it, although Bortolussi & Dixon claim that the logical power of textual manipulations is "clear in principle" and underline that textual manipulation, in order not to mess up variables in the design of the experiment "requires a sophisticated theory of the text" (p.55).

We then have to consider what – sophisticated – theory of the text the authors present. As mentioned they analytically separate textual features from reader constructions, in order to investigate what appears in the reader's mind. We have also noted initially that the general assumption is that readers treat the narrator as a conversational partner, that the narrator is a person who signals what is important and what is not important in the text – s/he is assumed to be cooperative (Grice, 1975). While this has the advantage of avoiding the "purely intuitive speculation" (p. 5) of reader-oriented approaches that never resolve who the reader is, Bortolussi & Dixon also show a reliance on Gricean maxims of cooperativeness that is inherently axiomatic and questionable. Most readers would not process the literary text in a logical way, like it was a rebus. There is always something more than everyday conversation in an aesthetic artifact, always the possibility of the perverse, the Dionysian, the chthonic, something opaque – compared to what we may take for granted in our everyday social-linguistic contracts. For example, if my wife gives me a shopping list I treat her text as a piece of narration written by a cooperative

narrator and when I am in the shop I naturally converse with her ("Why did you put eggs on the list? Flour? Butter? Aha, please make us a cake!" etc.). The experience of reading a literary text – assuming that it is not banal – by contrast always involves a moment of literary excess, a poetic irreducibility of the sign that is processed differently in the reading mind compared to everyday pragmatics.

Psychonarratology is important in its critique of the state of the art in narratology and reader-oriented theories. But the Gricean view of the literary narrator being pragmatically cooperative, the manipulation of literary texts by standards of social psychology, and the notion of the aggregate (statistical) reader, are problematic concepts that run the risk of decreasing aesthetic value to practically nothing. Science in general always needs to be reductive on formal-symbolic levels, but the crisis in literary studies is not solved by ignoring the existential value-level that is at work in the reader's mind when addressing a piece of art.

Ulf Cronquist

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The first edition of Michael Swan's book on English usage came out in 1980, the second in 1995 and now a third edition has been published. The reader may wonder what changes have been made since the second edition.

Practical English Usage is designed like a dictionary; entries with related topics are grouped together and given in alphabetical order. Rather than adhering to a more theoretical presentation, a considerable amount of effort has been put into making the presentation practical and reader-friendly for the intended audience of 'higher level students of English and teachers'. The examples in the book are given in standard modern British English and based on large electronic corpora.

In the introduction, the author claims that the third edition includes changes in English which help give 'a fully up-to-date description of contemporary usage'. This is exemplified with *like I do* and *Do you have . . . ?* with no explanation as to what the other alternative forms are. The interested reader can immediately find these in the index and look up the explanations. However, what of other changes that are of interest to the student and teacher alike? These prove more difficult to find. In a section entitled 'kinds of English' there are some subsections concerning general changes, in particular those which have come about through the influence of American English on British English but it is unclear if this is a comprehensive list or if other examples occur in the book under other headings. Generally speaking, the book is more reader-friendly; a table of active verb forms now replaces a simple list given in the previous edition. However, in the new edition it would appear that the subsections concerning adjectives have been re-ordered. Whereas in the 1995 edition the first subsection was entitled 'adjectives: complementation', in the new edition it has now been substituted with 'adjectives (1): normal position'. The former first subsection is now entitled 'adjectives (8): what can follow an adjective?' Some of the adjective subsections are now more comprehensive, for

example 'adjectives (4): order before nouns'. Others are the same as the previous edition.

A new section entitled 'Don't say it! 130 common mistakes' is included, separated from the book proper by the use of pink pages. Incorrect usages are given in one column, for example, *My sister is photographer*; the correct usage *My sister is a photographer* is given in the next column and in the third column, section numbers are given for easy reference. This section will be particularly useful to teachers of English who may have students with various linguistic backgrounds. Further innovations include the language of text messages and e-mails. Instead of an alphabetical list of entries at the beginning of the book as in previous editions, the 2005 edition has a 'Contents overview' in which items are given under headings such as 'verbs, tense and aspect', 'pronouns' and 'constructing text'. This is then followed by a list of 'confusable words and expressions' such as the use of *as*, *because*, *since and for*, *close and shut*, *lose and loose*, to name but a few.

In conclusion, this book with its apt title will prove to be an invaluable practical guide to students and teachers who are interested in getting a clear explanation of some of the most common problems of the English language.

Rhonwen Bowen

McKinney, Devin, Magic Circles: The Beatles in Dream and History. Cambridge, Mass. and London, England: Harvard University Press, 2003. ISBN 0-674-01202-X. Cloth £18.95. 370 pp plus notes and discography.

If you think that the Beatles, in John Lennon's words, "were just a band who made it very, very big, that's all," think again. If *Sgt. Peppers Lonely Hearts Club Band*, that defining album of the psychedelic sixties, is your favourite Beatles LP, clearly you have not appreciated what made the band big. Devin McKinney is not interested in the conventional or the superficial. Exploring contemporary American history, Beatles music and lyrics ("I'm fixing a hole where the rain gets in" - is this song about injecting drugs?), and using intermittent quotes from an elaborate metaphysical treatise on *Holes and other Superficialities* ("it is by perceiving discontinuities in the surface of the wall that you seem to perceive the hole"), he burrows underground to investigate how the Beatles leached into the subconscious of the baby-boom generation and what happened when the group impacted on radical America in the sixties. His book is at times disturbing, at times exasperating and at times exhilarating.

The 1950's saw the beginning of coca colonisation in the emergence of America as a political, economic and cultural superpower. In the sixties the country was tearing itself apart in civil conflict over race, Vietnam, drugs, underground revolutionaries (like the Weathermen) and radical student politics. Enter the Beatles, four rather politically naive mopheads from post-imperial Britain. To some fans in Europe a song like "Blackbird" ("You were only waiting for this moment to be free") may have been about, well, a bird, but since the meaning of any text is determined not just in its production but also in its reception, in America it could no longer be innocent of politics. "Revolution," which John could sing in Europe with a large amount of irony, was taken literally in the heady, fraught and fevered imagination that ruled American university campuses. If you are not for the revolution you are against it. The Beatles may have sung about changing the world, but they were not prepared to swap their guitars for guns. Radical America soon fell out of love with the Beatles.

American Beatlemania became a darker, more complex and sinister phenomenon than the European version. By juxtaposing some little known coincidences, some striking, some more dubious, McKinney links the Beatles with real and unreal events in contemporary American history and myth. On the same day (21 March 1967) that John feels sick from a bad LSD trip and is left alone on the roof of the Abbey Road studio building in London, a petty crook and failed musician-songwriter called Charles Manson leaves McNeil Island Penitentiary in Washington State. Two years later, on the day the Beatles traverse a pedestrian crossing in

London for their latest publicity shoot, Manson's notorious Family, claiming to have been influenced by the Beatles' "Helter Skelter," commit the gruesome Sharon Tate murders in Hollywood. One of the Family's lawyers announces that he is going to call John Lennon as a witness in the trial. Manson, in police custody once again, cannot understand why the Beatles do not get in touch with him to lend their support for the revolution. McKinney makes a detailed comparison between Manson and Lennon. They share a history of, among other things, a lost father, a tendency to violence and a Christ complex. This part of the book is spooky and disturbing.

He also examines in great detail the history of the Paul McCartney death hoax, which claimed that Paul had been killed in a road accident in 1966 and then replaced by a look-alike called William Campbell (an orphan from Edinburgh), as well as all the familiar and unfamiliar signs and symbols in songs and on album covers: on the *Pepper* album, it was said, Paul's "shoulder patch" (it is actually on his arm) reads OPD, Officially Pronounced Dead). The Beatles, McKinney claims, were involved in things that happened in the sixties and in things that did not happen, they existed in both dream and history, in the imagination and in reality, in the conscious and subconscious mentality of the sixties. That is why they became immune to time, and although John, Paul, George and Ringo split up, the Beatles survived and allowed a second-generation fan like himself to experience the wonder, magic and mystery of the band.

The story of McKinney's involvement with the Beatles is told in the final part of the book. In a personal and rather engaging way he tells us how, born in 1966, he missed out on Beatlemania and, feeling homeless and lost in the drab seventies, how he was fascinated by the often violent images of the previous decade. He becomes a student of the sixties and is attracted to the Beatles and the story of their rise, apogee and break-up as having some kind of symbiotic relationship with the whole decade. This part should have been the introduction to the book. Instead, in a distinctly unpromising beginning, McKinney attempts to tell the conventional history of the Beatles with the aid of unconventional and at times exasperating phrase-making and imagery. "They were, like beetles, prepared to eat shit to stay alive . . . The Beatles' music from this early period is the very sound of the toilet." He does not know a lot about Liverpool, and he does not understand the British social class system. But he knows his music and is interesting and inventive in exploring the early influences on the group. He understands the importance of Hamburg in their rise to success, and is always keen to look for a 'different' interpretation or approach. He deconstructs the two feature films *A Hard Day's Night* and *Help!* as texts, and shows how in the second the Beatles are consumed by consumerism: "in *A Hard Day's Night* the Beatles determine the plot, in *Help!* the plot determines them." He sees the history of the Beatles as a series of mutations (Paul meets John at the Woolton garden fête, the Cavern, Brian Epstein, Hamburg etc.) and praises their willingness or compulsion to re-invent themselves. "The Beatles had always taken whatever they did a step beyond - beyond the obvious into *something else*."

The book can be read as a set of jarring contrasts, conflicts or clashes which highlight both important aspects of the sixties and McKinney's approach to the history of the Beatles: for example, between the two feature films (see above); between 1967 (peace, flower power, "All you need is love") and the chaos of 1968 (the oppression, the accelerating horror of Vietnam, murder and political violence), or, in another characteristic McKinney phrase, "fantasy getting fucked by reality"; between the brightly colourful *Sgt. Pepper*, which panders to short-term success, "evades the mess outside its door" and "fails as an artist's response to reality," and the darker *White Album*, much preferred by McKinney, which "is wholly cognizant of history" and which he describes as "their best album, and nothing else in rock and roll has ever come close to it." The historical Beatles died because the sixties had come to an end. They could have continued as a commercial commodity but they were finished as a creative force.

The book can also be read as a journey in time in the Beatles' yellow submarine. McKinney begins his book with a description of how Paul dreamt up the words and

the music of "Yellow Submarine" in the twilight zone between waking and sleep. In tune with the underground theme of the whole journey, he punctuates the story of the Fab Four with brief references to the submarine idea, and finishes with the experience of watching the film in an audience of Beatles fans and their children in a Manhattan multiplex. The dream goes on.

Magic Circles is a nostalgic look at the sixties with the nostalgia removed. McKinney's lack of first-hand sixties experience looks initially like a shortcoming but turns out in the end to be a distinct advantage, removing the dubious 'authority' demanded by the 'I was there generation'.

In the academic field of 'Beatles Studies' this is a title for the more advanced courses. It is not an easy book to read, but when (or perhaps if) you get past McKinney's big, brash (and sometimes self-indulgent) style he really manages to capture something essential of the Beatles and the sixties, its conflicts and its contradictions, its marvels and its monsters. His energetic and tireless search for meaning is sometimes erratic but never boring, and there is plenty of proof of his wide and varied reading. His research at times threatens to become undermined by his own brand of docu-fiction, but the resulting mixture can also be quite exhilarating.

The American perspective is all-important. On their journey across the Atlantic the Beatles, their music and their lyrics have undergone another of McKinney's mutations. But since the Beatles were an international cultural phenomenon and since Beatlemania touched all parts of the world, *Magic Circles* is also able to appeal to and reaffirm the communality of the Beatles experience. McKinney and everyone else who was touched by the band can only agree with Paul McCartney when he said: "It were a grand thing, the Beatles."

Ulf Dantanus

Ellis, Rod & Barkhuizen, Gary. *Analysing Learner Language*. (Series: Oxford Applied Linguistics.) Oxford: Oxford University Press 2005. 404 pp. ISBN 019-4316343. Price: £22.

In their book *Analysing Learner Language*, Ellis and Barkhuizen give an overview of methods of data analysis in Second Language Acquisition (SLA). The book covers a wide range of methods, for instance error analysis, conversation analysis and sociocultural methods of analysis.

In the introduction, the authors carefully explain what the book is and what it is not. They emphasise that it is not a book on research methodology in SLA in a wide sense (p. 13), as it does not primarily address issues such as the choice of a particular research methodology or research design. The authors instead focus on one aspect of research methodology: data analysis. Their aim is to introduce readers to methods that have been used to analyse learner language. Each chapter contains a historical and theoretical account of the method presented, in order to explain what the findings of a particular method are grounded in.

The book contains 15 chapters, including introduction and conclusion. Chapter 2 presents and discusses the collection of various types of learner language. The survey of methods ranges from chapter 3 to 13. The methods presented in these chapters are: 3 Error analysis, 4 Obligatory occasion analysis (investigating to what extent learners' use of a specific linguistic feature is accurate), 5 Frequency analysis (dealing with a particular linguistic feature, e.g. the realisation of irregular past tense, at different stages of development), 6 Functional analysis (here referring to the study of the meanings conveyed by one particular linguistic form or the investigation of what forms convey a particular function, e.g. future reference), 7 Analysing accuracy, complexity and fluency, 8 Interactional analysis, 9 Conversation analysis, 10 Sociocultural methods of analysis, 11 Coding data qualitatively, 12 Critical approaches to analysing learner language, and 13 Metaphor analysis. In addition, the book contains a chapter written by Michael Barlow on the use of computer-based analyses of learner language. Barlow's chapter is good, but is

unfortunately not fully integrated into the rest of the book. For example, Ellis and Barkhuizen do not mention it in their introduction and the authors give different information about the *International Corpus of Learner English* (ICLE – a research database with authentic learner essays). Ellis and Barkhuizen claim that the corpus contains only argumentative essays (p. 29), while Barlow describes the essays as academic (p. 338). Barlow's description is the best in this case since the ICLE corpus consists of both argumentative and literary papers written by university students.

The titles of the chapters may cause some confusion, as the methods presented seem to belong at different levels in the research process. For instance, chapter 9 is about conversation analysis, whereas chapter 10 is about the coding of qualitative data. Likewise, computer-based approaches can be used to carry out both functional and frequency analyses. Overall, however, the potential confusion caused by the differences between the chapters does not affect the positive impression given when reading the book. Each chapter is valuable and contributes to one of the main merits of the book: its wide range of coverage.

What is particularly praiseworthy about Ellis's and Barkhuizen's work is that they have succeeded in writing a book that is well suited for its intended readership, namely "postgraduate students and teachers wishing to undertake empirical studies of L2 acquisition" (p. ix). One of the problems of books which serve as introductory overviews of such a wide area as SLA is that they tend to lose depth and are of little value for researchers' and postgraduate students' understanding of what carrying out research by means of a particular method actually entails. However, Ellis and Barkhuizen have partly avoided this drawback, both by giving in each respective chapter a fairly detailed account of a study where the method presented has been employed, and by including a well-defined task at the end of each chapter. The book is therefore an excellent book for courses in SLA. Its readers are given the opportunity to gain hands-on experience of the methods accounted for. This will increase students' awareness and understanding of problems and benefits of various research methods. It should be mentioned, however, that the tasks are likely to be best suited for classes where the results of the tasks can be discussed. Since Ellis and Barkhuizen do not include keys or comments to the tasks, the tasks are likely to be less suited for self-study.

As pointed out above, the book is well-matched to its intended readership, but this does not mean that it is not valuable to other people as well. It is in fact likely to be of value to anyone who wants to have an overview of research methods in SLA. Moreover, the reader is given numerous references to exciting research in many areas, such as McKay and Wong's (1996) critical research of the English learning of four Chinese-speaking students in a junior high school in California and Nassaji and Swain's (2000) comparison of the effect of two strategies for error feedback. The book is therefore a good starting-point for anyone who wants to find out more about any of the fields of research dealt with.

There are several books which aim at giving an overview of research in SLA. It is therefore difficult to publish books in the field which are original and innovative. Ellis and Barkhuizen, however, have succeeded in producing such a book. By presenting a great span of methods of analysis, pointing to the strengths and weaknesses of each approach, and offering clear and limited tasks, they have managed to write a book with a pedagogically sound approach that will be of great value to both postgraduate students and teachers of SLA.

Andreas Eriksson

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Huddleston, Rodney & Geoffrey K. Pullum, *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press, 2005. 312 pp. ISBN 0 521 848377 (hardback), 0 521 612 888 (paperback). Price: £40 (hb), £14.99 (pb).

The book under review is based on the same authors' *Cambridge Grammar of the English Language* (CGEL). The publishers call it a "groundbreaking undergraduate textbook on modern Standard English grammar" and say that it "is intended for students in colleges or universities who have little or no previous background in grammar, and requires no prior knowledge of linguistics". However, it is pointed out in the authors' preface that it does assume "a thorough knowledge of English" and it is implied that the target group includes "every educated person in the English-speaking world". In principle, there can thus be no explicit contrastive elements.

The macrostructure of the book is fairly traditional. After an Introduction and a "rapid overview", there are another 14 chapters based either on word classes and phrase types or on clause types and the behaviour of clauses. To conclude, there is one chapter on "information packaging" and one on morphology, which subdivides into inflectional and lexical, i.e. word formation. At the end of each chapter, there are exercises, the key to which is under construction and will be available on the authors' website. There is no formal bibliography, only suggested further reading. At the very end, there is a glossary, followed by an index.

Prescriptive grammar notes (to be read [prescriptive grammar][notes], not [prescriptive][grammar notes]) are used in more than half of the chapters to fight unsubstantiated claims often seen in usage manuals and other handbooks. Surprisingly, there is no specific mention of the effect of computerized grammar checkers, which are often based on outdated advice or unfounded prescriptivism.

The general organization may be traditional, but the "groundbreaking" aspect quoted above includes numerous new approaches to analyses and terminology. These new approaches are generally well and clearly argued for, and the shortcomings of some traditional (and, in particular, prescriptive) views are demonstrated, mostly in a convincing manner. In general, the style is very clear, informal without being chatty (although this reviewer doubts that it is a good idea to expose university students to an academic text that uses contracted forms throughout), and the sample sentences are admirably free from content absurdities and other attempts to be funny.

For reasons to do with space, this review has to be selective in terms of chapters and sections discussed.

The Introduction discusses the concept of Standard English, including formal vs informal style. It also explains briefly the difference between descriptive and prescriptive approaches to grammar and concludes by demonstrating how there can be clashes between grammatical category and semantic property, using the terms "the past tense" and "the imperative" as examples. Although the choice of sample sentences is not quite fair (involving, in the case of the past, backshift in subordination, neutralized subjunctive form and non-finiteness) the useful point is driven home that there is no one-to-one correlation between grammatical form and meaning.

The "rapid overview" is a kind of "first cycle" of the kind known from many other high-level grammar books: "The account that we give in this chapter is filled out and made more exact in the chapters that follow." It thus takes up practically everything, but only briefly: clausal sentence vs compound sentence, clause/word/phrase, subject/predicate, parts of speech ("word and lexeme categories"), structure of phrases, canonical vs non-canonical clauses. Among the parts of speech, pronouns are subsumed under nouns and auxiliaries are part of the verb category, whereas coordinators and subordinators form two distinct classes. Numerals (at least in their pre-noun function) are subsumed under the new primary class of determinatives, whose prototypical members are *the* and *a/an*. Adverbs are adverbs, and prepositions are prepositions (but only in this chapter; in Chapter 7, the class of prepositions is extended to include words like *before* in their (traditional) functions as adverbs and subordinations). The authors explicitly leave

aside completely the category of interjections, "about which there really isn't anything interesting for a grammar to say" – a debatable statement.

In the structure of a phrase, the non-head elements are termed "dependents", and they subdivide into complements, modifiers and determiners. Complements include objects and predicative complements. (Later, in Chapter 4, the authors mention the possibility of including at least some subjects among the complements, but they do not seem to press this point in the following chapters.)

"Canonical clauses" are active, declarative, positive, non-coordinate main clauses with the subject preceding the predicate – all other structures are termed non-canonical.

In the chapter on verbs, there is a distinction made between primary forms and secondary forms. At first sight, it seems to correspond to finite vs non-finite forms, but the fit is only partial, because the distinction is formulated in terms of tense inflection (preterite vs present) and in terms of ability to be the sole verb in a canonical clause (see above for a definition). "Plain present" (without the 3rd sg -s) is a primary form, whereas, somewhat confusingly, "plain form" (identical in shape with "plain present" for all verbs except *be*) has three (other) functions, viz imperative, subjunctive and infinitival. Wisely (from a pedagogical point of view), but surprisingly (considering the general theoretical level of the book), the -ing-form in all its functions is labelled gerund-participle without much further ado. Surprisingly, again, the progressive is thus described as consisting of *be* + gerund-participle.

Auxiliaries are regarded as taking complements, i.e., the main verb is seen as the complement of the auxiliary. This means that at a certain terminological level, there is no syntactic difference between, say, *She was interested* and *She was interviewed*.

The category of tense is subdivided into primary (present and preterite) and secondary (perfect vs non-perfect). The perfect and the preterite are described as different kinds of "past tense", but in spite of being different kinds of the same thing, they combine in finite constructions, so that *She had gone* is preterite perfect. The contrast perfective vs non-perfective is not explicitly defined as either tense or aspect but as "two kinds of clause interpretation that look at situations in different ways" (which in the eyes of this reviewer comes very close to aspect). Clauses with the progressive aspect "are almost always interpreted imperfectively".

In the chapter on Clause structure, the term "bare role NP" is introduced for the determinerless predicative complement in *She became treasurer*. This term seems unsuitable for at least two reasons. First, a three-element compound can be read in essentially two different ways, either, in this case, [bare role] [NP], or [bare] [role NP], and it is not immediately realized and (even after reading the definition on p. 74) certainly not easy to remember that the second reading is the intended one. Second, "role" here refers to "some kind of role, office, or position" (p. 74-75). However, the difference between *She is professor of English* and *She is a professor of English* can't be described in terms of role vs non-role. What is missing in the definition is the uniqueness or the only-one-at-a-time quality of the position denoted by the NP.

The chapter on Nouns and noun phrases has an excellent, though brief, pedagogical description of the meaning distinction between count and non-count nouns, focusing on the denotata of the members of the classes in question (p. 87).

In the presentation of the definite article, the first two examples are *The President of France...* and *Where did you put the key?*. Examples of this kind are certainly well worth taking up, but in the whole of this presentation, there is no mention of anaphoric reference (*I have a bike and a car. The car is new*), which in the eyes of this reviewer would be a more basic and more natural starting-point in a pedagogical grammar.

In the class of determinatives, which, apart from the prototypical members *the* and *a/an*, includes words like *that* and *many*, these and other members are claimed to be able to function either as determiners or as modifiers. In an example like *that fast*, it is easy to accept *that* as a modifier, whereas it seems like an unnecessary

complication and a counter-intuitive analysis to regard *many* as different in *many people* (determiner) and *its many shortcomings* (modifier). This has been handled more elegantly in other literature.

In the chapter on prepositions, the membership of the class is extended to include (traditional) adverbs and subordinators with the same shape (e.g. *before*). A word like *before* is thus called a preposition regardless of what it combines with: a noun phrase, a clause or nothing at all. This idea goes back to Jespersen, but Jespersen did not choose "preposition" as the umbrella term, but kept "particle", which had been used before (and then also included interjections). If a term is better if it is descriptive in itself, the use of "preposition" for a case like *We had met before* goes against the grain. Besides, it misses a chance to hint that, historically, adverbs are primary in relation to prepositions.

Relative clauses (Chapter 11) are divided on the basis of their anaphoric links into *wh* relatives and non-*wh* relatives. The latter are subdivided into *that* relatives (where *that* is claimed to be the same subordinator as in *that* clauses and to be always followed by a gap with a "covert R element") and bare relatives, "where the subordinator is omitted". As for the binary functional distinction, the authors are disenchanted with the restrictive/non-restrictive terminology, a sentiment shared by this reviewer, who 25 years ago added TENSE and LAX relative junctions to the plethora of terms. In the work under review, the dichotomy in question is termed "integrated" vs "supplementary", both of which have been used before in the literature. The authors make the valuable point, not always seen in the literature, that an integrated (traditionally "restrictive") relative clause modifies a nominal, not an NP, i.e., the determiner is added "afterwards": [*the*][*members who were absent*], not [*the members*][*who were absent*]. As for the status of *that* (pronoun or subordinator), the authors do not seem to have worked hard enough in their argumentation to convince students that *that* is not a parallel to *which* and *who* (i.e. a pronoun). Students are bound to have been exposed to discussions about these binary choices in terms of selection between pronouns and, with the arguments provided, they may find it hard to accept or even see the point of the demotion of *that*. Besides, the age-old scholarly debate of this issue is far from concluded.

In the last chapter, Morphology, the term "base" is used in both inflectional and lexical morphology. In the sections on inflectional morphology, the term "lexical base" is used for whatever shape inflectional suffixes are added to. In lexical morphology, the base (with no modification) contrasts with affixes. Failure to uphold this distinction may be behind the incorrect claim on p. 282 (which is said to hold "without exception") that "all affixes attach to bases". If "base" indeed equals "non-affix", the function and status of, say, *-ly* in *derivationally* will be difficult to describe. It thus seems that "base" is also used in a third sense, viz that of "derivational base". This is supported by the formulation (p. 283) "Compounding forms a complex base from a combination of smaller bases ...".

The layout of the book is clear and attractive, and apart from a subject-verb agreement error on p. 183 ("they always contains ..."), pointless use of columns in [30] on p. 93 and the odd instance of space after the apostrophe in contracted forms, the book seems to be carefully proof-read. A special problem is created by the authors' policy to use contracted forms (*I'm, don't* etc) throughout, which has not been applied consistently. There are still a number of instances of non-contracted forms; a particularly striking example is to be found on p. 54: "... relating primarily to **what** is necessary or possible ..." and, on the next line, "... relating primarily to **what's** required or permitted ..." (reviewer's emphasis). Students may try to find a pattern in this and are then bound to be confused.

As for errors in the analysis or description, they are not easy to pinpoint because of the non-traditional terminology. For instance, the authors call *so* in ... *and so did her husband* a connective, which is a doubtful classification, but it can't be checked against their terminology, because "connective" is missing both from the glossary and from the index. The notably difficult distinction between clausal and phrasal scope of adverbials gives rise to inconsistent analyses of *I often see them* (p. 20) and *He rarely goes to church nowadays* (p. 154): In the former example, *often* is

described as modifier of VP, whereas *rarely* is described as clausal negation. In *a longer delay than we had bargained for*, the clause is said to be an "indirect complement" of the noun and "licensed by the comparative adjective", which is more than questionable; intuitively and pedagogically this analysis seems inferior to that of discontinuous modification, i.e. the COMP element + the comparative clause modifying *long* and the adjective phrase modifying the noun.

All in all, this grammar is a thought-provoking book and a challenging read for grammarians working along more traditional or mainstream lines. As for the potential role of the book in a Swedish university context, the first term is definitely out for various reasons, one being the lack of contrastive elements, and another the linguistic innocence of the average first-termer in an English department in Sweden. The second term may be a possibility, but given the limited room for grammar, it would have to be the only textbook there and the innovative terminology might limit the students' ability to understand mainstream reference works. The most rewarding use that this reviewer can see is a comparative study of this book and a mainstream one in parallel, offered at the third or fourth term level. And, of course, it is a must for university teachers of English grammar and linguistics.

Arne Olofsson

Ashby, Michael & John Maidment. **Introducing Phonetic Science**. Series: Cambridge Introductions to Language and Linguistics. Cambridge: Cambridge University Press, 2005. 222 pp. ISBN-13 978-0-521-00496-1. Price: £15.99.

This introductory textbook in phonetics is excellently composed and written, its style being mostly clear and elegant, in spite of the complex topic. It covers most fundamental concepts and areas of phonetics, combining traditional "ear" phonetics with instrumental data – physiological as well as acoustic. It contains a large number of figures, tables and practical exercises. Illuminating sound examples have been taken from several languages from different parts of the world. It also treats some issues that are usually not included in introductory textbooks, e.g. voice types, click modification, hearing deficiencies. An additional such issue is an interesting hypothesis about a connection between on the one hand the lesser degree of information given by vowels as compared to consonants and on the other the fact that vowels tend to vary more between dialects and change more over time than consonants.

There are many cases of fresh observations and ingenious angles of approach. For example, on p. 5, phonetic transcription is interestingly likened to making a sketch of a face or an object.

However, the overall impression of excellence due to the admirable style and clarity is unfortunately marred by a large number of minor defects of different kinds: many minor errors, some cases of terminological inconsistency or lacking clarity, and several cases of lack of finish: figures, the connection between figures and the main text, as well as many tables and some headings ought to be improved. Below, I will give examples of such flaws. However, I will first treat three greater and a couple of smaller issues where, in my opinion, changes or amendments would make the book even better.

First, phonological facts are treated late in the book, in chapter 9. Therefore, when describing consonant and vowel phoneme systems (chapter 3–5), the authors cannot express the important fact that the description concerns phonemes and not allophones – which are often more numerous than the phonemes. And when it is said – on p. 54 – that a distinction is important "both phonetically and phonologically", a student with no prior knowledge cannot see the point. Thus, even if it is wise to leave most of the phonology till after phonetics, it would be better to introduce the concepts of phoneme and allophone much earlier.

Second, common consonants ought to be given more space. The uncommon non-pulmonic consonants – clicks, ejectives and implosives – are illustrated by spectrograms, but not the common ones. Also vowels are treated generously from

the acoustic aspect – which, I admit, is necessary due to their being more perceptually based than consonants. Consonants do not need this perspective, but why should the uncommon ones be treated so much more generously than the common ones?

Third, the existence today of the world wide web makes it possible for phonetic textbook authors to present speech sounds not only in transcribed form but also as audible examples. Since no transcription can match real sounds, this opportunity ought to be made use of by all authors nowadays.

Fourth, some smaller issues that ought to be discussed are not mentioned at all in this book: each speaker's variation of voice fundamental frequency and pitch is caused by changing the vocal fold longitudinal tension (pp. 23 or 154); the jaw cooperates with the tongue contributing to the tongue articulation; [s] and some other fricatives have an extra sound source where an air jet hits the front teeth, in addition to the channel turbulence excitation – such sounds are called sibilants; *sound source* is the most general name of the raw material of speech, called only *input* and *excitation* (e.g. p. 194) in the book; finally, the database on which the generalisations about consonant phoneme systems are based (pp. 45 and 61) is not mentioned, unlike what is the case for the corresponding vowel data.

Now over to some of the errors. Due to the fact that the authors' perspective is often restricted to the medial sagittal plane – i.e. the plane dividing the head into the left and right parts, as shown in traditional X-ray investigations and tracings from such pictures – several statements about sounds are deficient. E.g. in p. 40, it is said about figure 3.3(d) that the tongue blade does not touch the alveolar ridge, but this is certainly the case. Only in the middle groove is there no such contact. Similar errors are found about the production of [w] in pp. 40 and 36, and more generally in the first line on p. 54. Another error appearing more than once is the statement that the sound source of plosives is the closure, not the transient (pulse, explosion) phase – caused by a fast release; this is found in the *glottal stop* and *input* paragraphs on pp. 193 and 194. On p. 105, two statements concerning breathing are clearly lacking in precision: the subglottal pressure – the “pressure in the lungs” – is not at all “high” as stated, but only about half a per cent higher when speaking compared to rest level, and the lungs do not usually “begin to empty” at the end of breath groups – mostly only about ten per cent of the lung air volume flows out and in during speech breathing. On the same page, we find a less severe error, viz. the statement that no language using ingressive pulmonic, i.e. ingoing, airstream has been found. In actual fact, this phenomenon is not unusual in Swedish and some other Northern European languages. A couple of errors concern palatograms. These represent only the contact area of the tongue and the front part of the roof of the mouth – not the “soft palate” (pp. 41 and 192). Nevertheless, the [s] palatogram in p. 57 is clearly deficient, since the [s] groove is never extended to the palatal area as in this picture but is mainly situated in the alveolar region. This fact has been shown in several palatographic studies, and we can also use our tactile feedback to assure ourselves about it.

Here are a few more minor errors: 1. /f/ (p. 2) is not, like the other phonemes mentioned, found in “almost all languages” but only in about 50 or 60 per cent of them. 2. [s z] are generally articulated with the tongue blade, not the “tip” (pp. 40, 41); this has been shown for British English by Bladon and Nolan, for American English and French by Dart, and for Swedish by myself. 3. The Norwegian pronunciation of the phoneme sequence /r/ – as well as /rt, rd, rn, rs/ – is (like the same phenomenon in Swedish) not “retroflex” (p. 62) in a strict sense, in spite of the IPA signs generally used, and, in addition, these pronunciations are not interpreted as phonemes in their own right, which must be the presupposition here. 4. Enclosed bodies of air, like in the vocal tract, do not generally have “a resonant frequency” (p. 70), but several. This is important, since each of these resonances is connected with a formant, and sounds have many formants. 5. Compared to many consonants, vowels are certainly “loud”, but not “long” (p. 75). 6. There are two more secondary cardinal vowels than stated on p. 77, namely the central close [ɨ] and [ɥ]. 7. The auditory (Eustachian) tube leads from the middle ear to the (nasal) pharynx, not – as stated in Figure 11.1 p. 178 – to the nasal cavity. 8. An allophone (p. 189) can be not only a “positional variant of a phoneme”, but also a free variant.

9. Paralinguistic features (p. 197) convey several other aspects than attitude, e.g. age, sex, emotional condition.

I will now exemplify some cases of terminological inconsistency or lacking clarity: 1. Diphthongs are generally treated as a subcategory of vowels, but on p. 81 the formulation “vowels and diphthongs” can be found. 2. A linguistic (p. 120), phonological (p. 54), and distinctive contrast (several places) refers to the same thing, but this is not stated. 3. Minimal pairs of words should not include pairs like *tack* and *tax* (p. 137), since this concept is connected with finding phonologically contrasting sound pairs in commutation tests; [s] in *tax* has no such correspondence here. 4. Articulation is defined only as “a constriction of the vocal tract” (pp. 36, 190) but the term is nevertheless used for “sound production” several times, e.g. on p. 72. 5. A syllable is not only a phonological structure (p. 199), but also a phonetic one. 6. Breathily voice (p. 190) can contain audible noise as stated – or not. 7. Cochlea (p. 191) is not “the organ of hearing”, but part of it only.

A few points about figures: 1. The axes of acoustic figures are sometimes designated and sometimes not; this should be done generally, e.g. in pp. 71 and 72. 2. The glottis as seen from above is shown in one orientation in p. 23 but in the reverse way in p. 27. 3. The arytenoid cartilages are mentioned in pp. 22 and 190 but not shown in figure 2.1, p. 23. 4. Figure 3.8 p. 44 should not have been chosen as an example of [s], since the tongue blade is always close to the alveolar ridge in this sound, but this is not the case in this picture – which is also mentioned on p. 45. 5. The third formant (F3) in [y] is said to be 250 Hz above F2 in figure 5.4 (p. 74), but this cannot be seen in the spectrum. 6. The figures in pp. 86 and 87 should be labelled with *a, b*, etc.

In some tables, the stress position in transcribed disyllables and longer words is missing, e.g. on pp. 64, 141, 142 – and also in other parts of the book than tables. I also suggest that diacritical signs, like the one for actual dental articulation of [d] and [t] in table 6.1 (p. 95), should be explained in their context.

Finally, some headings could be improved. Thus, the heading of chapter 8 – “Speech sounds and speech movements” – is clearly inappropriate. The chapter deals mainly with primary and secondary articulation, and co-articulation. The common denominator of these phenomena is combinations of articulations. Also the heading of chapter 11 is not quite suitable – “Speaker and hearer”. The contents are hearing, hearing impairments, speech perception, and speech development; perceptual issues cover about nine pages, articulatory aspects of speech development about half a page. No other speaker aspects are treated. The chapter summary expresses this fact, but the heading does not. Also some subheadings should be improved. Why should for instance “Periodic waves” be lower in the hierarchy than “Aperiodic waves” (pp. 28, 29)? And why is a heading (in p. 5) worded “Types of transcription” when only one type is treated?

I have already said that the style and composition of the book are of a very high quality, but there are a few things that could be improved. The order of treatment of phonological processes (pp. 140–142) should be partly changed: lenition and fortition ought to stand together, as well as assimilation and dissimilation. Also the treatment of elementary acoustics (pp. 28–30) and aspiration (pp. 92–95) does not quite match the high standard of the rest of the book.

My long list of mainly minor flaws should not conceal the fact that my general impression of this book is clearly favourable, and once the flaws have been removed, the book will be clearly recommendable, due to its very high quality in terms of coverage, as well as macro- and micro-level composition.

Per Lindblad

Jenkins, Jennifer. *World Englishes: A Resource Book for Students*. London: Routledge, 2003. ISBN 0-415-25806-5. 233 pp. Price: £15.99.

In *The Phonology of English as an International Language* (2000), Jennifer Jenkins outlines how English can be appropriated by non-native speakers, and in the process challenges prescriptivism as well as traditional approaches to proficiency in foreign-

language teaching and learning. The author's concern is with pronunciation from a lingua franca perspective. In *World Englishes: A Resource Book for Students*, Jenkins focuses on the use of English as a language of wider communication within the framework of World Englishes. Her premise is that because "there is scope for substantial disagreement as to whether the metamorphosis of *English* into *World Englishes* is a positive or negative phenomenon," there is a need to "approach the controversies surrounding World Englishes from a wide range of perspectives in order to enable readers to draw their own conclusions" (5). A number of key texts are reprinted in this volume (by Graddol, Milroy, Pennycook, and Widdowson, among others), with guidelines for further discussion. Jenkins has produced a definitive reader, one which provides students with an opportunity to become acquainted with major debates and controversies in World Englishes.

The book is divided into four units: 'Introductions: key topics in World Englishes,' 'Developments: implications and issues,' 'Exploration: current debates in World Englishes,' and 'Extension: readings in World Englishes.' There is also a listing of materials for further reading, an extensive list of references, and an index. Following the table of contents there is a two-page diagram of cross-references, a listing of figures, a listing of tables, and a lengthy register of acknowledgements. The introduction presents a balanced account of the evolution of the sub-discipline, with discussion of the genesis of our understanding of the global spread of English beginning in the early 1600s up to the present day. Relevant terminology is explained, as well as the distinction between the spread of English during the first diaspora from Britain to North America and Australia, and the second diaspora through the colonization of Asia and Africa. From the very first pages Jenkins makes it clear that the dissemination of English is to be accounted for by taking into consideration not only native speakers of European descent, but also second-language speakers, speakers of pidgins and Creole varieties, as well as foreign-language speakers. This sets the stage for a discussion of the theoretical framework of the discipline.

In unit one there is a succinct historical overview of the field. Statistics of user estimates for English territories (taken from Crystal 1997) are presented, followed by an account of the spread from the British Isles into the US, Canada, Australia, New Zealand, and South Africa. The description of the second dispersal centers on the historical account of the spread of English into Asia and Africa, where second-language, pidgin, and Creole varieties now abound. Jenkins then problematizes various theories of language origin, offering an analysis of the taxonomy of native speaker, second language speaker, and foreign language speaker. The major models and descriptions of the spread of English are discussed, with Braj Kachru's centric circles model acting as the point of departure. Strevens's model is reproduced, as are the models by McArthur and Modiano. Jenkins keenly critiques these conceptualizations of the spread of English while at the same time allowing the reader ample opportunity to begin building their own critical understanding of the global dissemination of English. These theoretical considerations are then followed by a more empirical presentation of language variation, with deliberation on pronunciation, grammar, and lexis. The unit ends with a discussion of the debates on standard language and language standards, the internationalization of English, the role of English in Asia and Europe, and the future of World Englishes.

In unit two there is an analysis of 'the legacy of colonialism' Here, Jenkins presents an overview of the controversies surrounding the agency of English for postcolonials. There is, for example, a brief discussion of the *English Today* debate, where Quirk and Kachru attempt to come to terms with the legitimacy or illegitimacy of second-language varieties as the basis of language learning. The section ends with a presentation of possible future scenarios. Unit three continues in this vein, providing a solid orientation in the current debates in World Englishes, with, for example, sections on teaching and testing World Englishes, emerging sub-varieties, core approaches, and the notion that English is a killer language.

Texts by eight authors are reproduced in unit four, along with replies to their work from other researchers. These texts address 'the discourses of postcolonialism,'

'the status of pidgins and creoles,' 'who owns English today?,' 'from language to literature,' 'is language still power?' 'what does it mean to speak an international variety of English?' 'attitudes to local norms,' and 'looking ahead.' Each unit ends with a listing of 'issues to consider' which can be used by instructors and students as the basis for group work, essay writing, or exam questions. The unit subdivisions are correlated, so that students can easily search through corresponding sections.

The structure of this work, with a wealth of background material, statistical information, and readings from a wide range of previously published texts by different authors, provides students with an opportunity to study the emergence of World Englishes without having to collect materials from various sources. Jenkins's guidance, furthermore, helps students to make sense out of the complex intersection of interdisciplinary concerns which collectively make up a new approach to the understanding of English. Those who adhere to prescriptivism, a staunch belief in Standard English, and a proclivity to degrade New Englishes will find much here which is perturbing. The old guard, however, is fast losing ground to those who embrace the theoretical implications of postcolonial thought. That is to say, for those who are eager to endorse a view of contemporary society as multicultural and multilingual, and want to work to further the acceptance of pluralism in all of its manifestations, the approaches presented in this volume will be a welcome point of departure for further investigation of World Englishes.

This book is geared for students who are in the initial stages of learning, and as such in all likelihood have inherited from their teachers a number of misconceptions about the status of English. Teacher trainees especially will benefit from scrutinizing the global spread of English from a critical perspective. The inherent message underpinning the World Englishes paradigm is the belief in cultural and linguistic pluralism as normative and the understanding that diversity is to be celebrated and preserved. In the modern era, where monoculturalization, which is invariably a result of ongoing globalization, can potentially lead to an uncritical acceptance of imagined sameness across cultures, recognizing the diversity which exists in the English-speaking world is one possible way in which we can work to support local identity building. This is a central concern for English language teachers seeing as English is fast emerging as the most viable global language of wider communication. Future teachers of the tongue will want to be aware of the theoretical and ideological issues which are being debated in the academy so that they can better come to terms with their own roles in the English language learning enterprises. This book comes highly recommended, not only because it is an excellent foundation for an introductory course in World Englishes, but also because it can act as a counterweight to the type of conservative discourse which many students across Europe have been subjected to for far too long.

Marko Modiano

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Koch, Henning & Kjaer, Anne Lise (eds.) *Europaeisk retskultur – på dansk*. Copenhagen: Forlaget Thomson, 2004. 363 pp. ISBN 87-619-1020-1. Price: DKK 296 + VAT.

In a multidisciplinary research project financed by the Danish equivalent of Sweden's *Forskningsråd*, scholars in anthropology, law and linguistics from Copenhagen University and Copenhagen Business School have compared aspects of European legislation with Danish traditions, language and "legal culture". The overriding, highly laudable aim has been to find out how the membership in the Union has affected various aspects of the Danish legal system.

Wide-ranging projects tend to produce equally wide varieties of publications

and this volume is no exception. The present review will only mention the articles most relevant to linguistic research. (Parts of some of the contributions in this anthology have been previously presented in Copenhagen Studies in Language No 29, *Language and Culture*, reviewed in *Moderna Språk* 2004:2.)

In an admirably clear first chapter, the editors, Henning Koch and Anne Lise Kjaer introduce the project. The same lucid presentation characterises Kjaer's and Palsbro's chapter on Danish reactions to the necessary adaptation to European Human Rights, a convincing example of how linguistic analysis may make important contributions to the understanding of changes in a society.

Writing on a similar subject, Jens Elo Rytter shows how Danish legal praxis is influenced by European usage in a process here termed (cross-) fertilisation. He compares verdicts written by Danish judges over the last decade and indicates that the increasing use of a more explicit and concretely worded style contributes to improved openness and may in fact prevent appeals to the European Court for Human Rights.

Lita Lundqvist and Gorm Gabrielsen present results of psycholinguistic tests of different informants' reactions to the Preamble to the European constitution, showing how the reception of European Union texts may be hampered by linguistic usage perceived as marked.

Obviously, the major questions concerning the relationship between different legal systems: likeness or difference, convergence or divergence, are biased by the approach of each observer – like beauty, the view of Europe lies in the eye of the beholder. The major importance of a project like this lies in showing how to disclose and analyse biased views and thus hopefully create better conditions for contacts within Europe. By financing this project, Denmark has set a positive example.

Mall Stålhammar

Schnaas, Ulrike: Das Phantastische als Erzählstrategie in vier zeitgenössischen Romanen. Stockholm: Stockholmer Germanistische Forschungen, 2004. ISBN 91-22-02054-3.

In der Stockholmer Dissertation *Das Phantastische als Erzählstrategie in vier zeitgenössischen Romanen* von 2004 untersucht Ulrike Schnaas vier Romane aus der Zeitspanne 1995 bis 2001 und trägt damit zu einer wissenschaftlichen Betrachtung zeitgenössischer Fiktion bei. Besonders interesseweckend ist dieses Unterfangen zum einen, indem Schnaas die Phantastik einer genauen narrativen Deskription und Analyse unterzieht und zum anderen, indem sie je zwei Werke aus dem deutschsprachigen Raum denen aus der schwedischen Belletristik gegenüberstellt. Mit diesem doch eher innerhalb der Komparatistik anzusetzenden Verfahren und deswegen innerhalb der Germanistik ungewöhnlichen Vorgehen hat Schnaas die interkulturelle Kompetenz, die der Auslandsgermanistik oft eigen ist, sinnvoll ausgenutzt. Die Untersuchung ist vornehmlich durch das länderübergreifende Kriterium einer „Renaissance des phantastischen Erzählens“ (Schnaas 2004, S. 30.) geleitet, die das Realismuspostulat der vergangenen Jahrzehnte überwunden hat.

Die 213 Seiten umfassende Abhandlung untersucht nach einem kurzen einleitenden Theoriekapitel in vier fast gleichstarken Kapiteln die Romane von Marie Hermanson: *Värdjuret* (1995), dt. *Die Schmetterlingsfrau* (2002), Karen Duve: *Regenroman* (1999), schwed. *Regnroman* (2001), Majgull Axelsson: *Aprilhäxan* (1997), dt. *Die Aprilhexe* (2000) und Elfriede Kern: *Schwarze Lämmer* (2001). Mit Stringenz und Akribie werden diese Werke auf Erzählstrategien abgefragt, die Phantastisches schildern und dieses gleichzeitig in einen realistischen Kontext einbetten. Die überaus gründlichen Textanalysen werden durch die übergeordneten Rubriken von Verfahren und Funktionen des Phantastischen parallel strukturiert, wodurch ein übersichtlicher Vergleich der Interpretationen möglich wird. Auch die einzelnen Kapitelzusammenfassungen sind dem Verständnis dienlich.

Der theoretische Ausgangspunkt, Tzvetan Todorovs Definition der Phantastik als ambivalenter Textstruktur, wird mit einem Instrumentarium narrativer Begriffe an den ausgewählten Werken anschaulich demonstriert. Theorie und Analyse gehen dabei stets Hand in Hand und stehen nicht wie erratische Blöcke nebeneinander. Dieses Vorgehen ist nicht nur für das wissenschaftliche Erkenntnisinteresse zweckmässig, sondern lässt sich auch für didaktische Zwecke nutzbar machen. Die Analyseergebnisse sind ausgezeichnete Beispiele dafür, wie Narrativik schon im Literaturunterricht an Schulen und Gymnasien eingesetzt werden könnte. Ein zunächst undurchsichtig erscheinendes Erzählgewebe phantastischer Natur kann mit den bereitgestellten Kategorien auf seine Wirkungen und die Konstruiertheit der erzählten Welt hin befragt werden; ein Nachvollzug durch literarische Schreibübungen kann in der prozessorientierten Didaktik zum Verständnis narrativer Welten beitragen.

Das Theoriekapitel kann als eine griffige Einführung in die Diskussion um Phantastik und Realismus dienen. Auf nur gut 15 Seiten werden unterschiedliche Positionen bis in die Theoriedebatte der 1990er verfolgt und in einer eingängigen Sprache präsentiert. Die narrative Terminologie lehnt sich zum überwiegenden Teil an Jean Genettes Begriffsinstrumentarium an, orientiert sich aber auch an Martinez/Scheffels Zusammenstellung von Termini, die besonders der Klärung räumlicher Modelle dienen, wie homo-, hetero-, uni- und pluriregionale Welten. Von Schröder und Durst übernimmt Schnaas die Behandlung von textimmanenten Rätseln und die Frage nach der Bedeutung der realistischen Ebene. Aber auch die Termini „dirty realism“ und der „magische Realismus“ gehören zu den theoretischen Überlegungen. Da kultur- und literaturgeschichtliche Kontexte gleichermaßen miteinbezogen werden, entsteht ein durchaus fruchtbares und breites Spektrum wissenschaftlicher Ansätze, die m. E. allerdings den Begriff der Erzählstrategie im engeren Sinne schon wieder sprengen. Gleichzeitig gelingt es Schnaas dadurch, die ausgewählten Werke so gut wie flächendeckend auf ihre Konstruktion hin zu befragen.

Die vier zunächst disparat wirkenden Romane können von Schnaas auf z. T. gemeinsame Themen und Motivkomplexe zugeführt werden. Bei allen lässt sich eine Verarbeitung der Künstlerproblematik beobachten, die mit Grenzüberschreitungen verbunden sind. Darüber hinaus wird aufgezeigt, mit welchen Versatzstücken aus den herkömmlichen Genres phantastischer Literatur gearbeitet wird, womit auch die metafiktionale Komponente dieser Romane evident wird. Intertextuelle Anleihen aus Schauerromanen, Märchen, Mythen und Schelmenromanen werden von Schnaas gründlich belegt, was zu der Schlussfolgerung führt, dass die Phantastik eben nicht nur als einheitliche Gattung, sondern vor allem auch als Erzählstrategie zu betrachten sei. Als besonders wirksam gilt dabei die Technik der Destabilisierung der fiktionalen Welt. Dies kann mit Zeitkonfusionen, textimmanenten, ungelösten Rätseln oder der Einfügung scheinbar rationaler und pseudowissenschaftlicher Diskurse Gestaltung finden. Eine besondere Bedeutung hat auch die Verschiebung des Phantastischen von klassischen Teufeln und Gespenstern auf die psychologische Ebene der Figuren, was insbesondere mit der Einengung der Wahrnehmungsperspektive auf eine Figur, der so genannten Fokalisierung, bewirkt wird. Es ist damit nicht mehr eindeutig zu entscheiden, was natürlich und was übernatürlich ist, sondern das Phantastische entwickelt seine erschreckenden Züge vornehmlich in der Vorstellungswelt der Protagonisten. Todorovs Definition der Phantastik als Unschlüssigkeit über den Status der dargestellten Ereignisse muss dadurch nach Schnaas um die Komponente der Figurenwahrnehmung ergänzt werden.

Als Beispiele lassen sich insbesondere die beiden deutschsprachigen Romane heranziehen. Die phantastische Schlüsselfigur Isadora in Duves *Regenroman* wird durch die galoppierende Phantasie des Protagonisten Leon zu einer unheimlichen, ihn in den Tod lockenden Frauengestalt, womit gleichzeitig ein Topos der Romantik zitiert wird. Die langsame Zerrüttung der männlichen Hauptfigur, der als Künstler scheitert, wird bestärkt durch die perspektivische Wahrnehmung einer schauerhaften und feindlichen Umwelt. Noch bedrohlicher erscheinen Arthurs Erlebnisse in

Kerns *Schwarze Lämmer*. Der junge Protagonist gerät in einen Auwald, in dem magische Kulte mit Menschenopfern betrieben werden, er verschuldet dort das Verschwinden seiner Schwester und findet am Ende keinen Anschluss mehr an die realistische Ausgangswelt, aus der er kam. Seine möglicherweise als Angstphantasien zu beschreibenden Erlebnisse haben ihn der Welt total entfremdet. Das Phantastische in den beiden schwedischen Romanen hingegen gestaltet sich auch mit dem Einsatz von übernatürlichen Kräften und der Inbesitznahme des menschlichen Körpers durch ein Wirtstier.

Allen Romanen gemeinsam ist die Instabilität der erzählten Welt, die in den Teilen, wo sie realistisch ausgeformt ist, doch einen länderspezifischen und gesellschaftlichen Kontext widerspiegelt, so dass m. E. davon nicht ganz abgesehen werden kann. So die Folkhems- und Arbeiterliteraturtradition in *Aprilhexe* oder die besondere Ost-Westthematik Deutschlands im *Regenroman*. Die Kriterien der Textauswahl hätten in diesem Lichte noch deutlicher werden können: Wenn sich auch das Dissertationsthema vorbildlich auf die gesetzte Aufgabe konzentriert, wäre es wünschenswert gewesen den kulturellen Kontext, in den diese Erzählungen eingebettet sind, wahrzunehmen und interkulturell zu kontrastieren. Deshalb wäre es vor allem auch bei Kerns Roman *Schwarze Lämmer* interessant gewesen, die Allegoriediskussion, die Schnaas schon bei *Aprilhexe* ansetzt, noch bei Kern weiterzuführen. Die Motive von Opferlämmern, kahl geschorenen Köpfen, abgeschnittenen Zungen und des späteren Verlusts von Gemeinschaft lassen im deutschen Leser unzweifelhaft auch Assoziationen an die Grauen des totalitären Zeitalters aufkommen. Auch wäre es wünschenswert gewesen, einleitend von möglichen Begrenzungen und Schwierigkeiten des interkulturellen Arbeitens zu erfahren, z.B. was die Übersetzungsproblematik anbetrifft, insbesondere da sich die Verfasserin selber an einigen Stellen genötigt sieht Übersetzungen zu korrigieren. Der Ansatz der länderübergreifenden Analyse soll damit aber keinesfalls in Frage gestellt sein, sondern er hat im Hinblick auf das gewählte Thema durchaus seine Berechtigung.

Mit der vorliegenden Dissertation ist die schwedische Germanistik um eine wichtige literaturwissenschaftliche Arbeit bereichert worden, auf die wegen ihrer scharfsinnigen Beobachtungen und genauen Strukturanalysen, ihrer stilsicheren und überzeugenden Argumentation und der tiefgehenden Interpretation immer wieder zurückgegriffen werden wird. Auch im Lichte von genrebedingten und kulturellen Grenzüberschreitungen wird diese Arbeit lange ihren Wert behalten.

Bärbel Westphal

Hentschel, Elke, Harald Weydt. **Handbuch der deutschen Grammatik**. 3., völlig neu bearbeitete Auflage. Berlin: Walter de Gruyter, 2003. 524 S.

In der Reihe de Gruyter Studienbuch ist eine völlig neu bearbeitete Auflage des in Skandinavien bereits gut bekannten Handbuchs zur deutschen Grammatik mit umfassenden Verbesserungen erschienen, in dem besonders die wissenschaftlichen Weiterentwicklungen der letzten Jahre berücksichtigt worden sind. Neben nun einem eigenen Kapitel zur Wortbildung sind zwei weitere Kapitel hinzugekommen – ein Kapitel „Schrift und Rechtschreibung“ und ein Unterkapitel zur Struktur des Satzes „Komplemente und Supplemente, Ergänzungen und Angaben“, das mit neueren Entwicklungen in der Syntax bekannt macht. Das Handbuch kann als Nachschlagewerk in Zweifelsfragen besonders gut für den universitären Deutschunterricht genutzt werden, und gleichzeitig ist es ein kompakter und zugleich übersichtlicher und lesbarer Leitfaden zum Verständnis moderner Grammatikmodelle.

Das Handbuch gliedert sich in folgende Kapitel: 1. Einleitung (Was ist Grammatik?), 2. Wortbildung, 3. Verbtypen, 4. Formen des Verbs, 5. Das Substantiv, 6. Das Adjektiv, 7. Artikel, Pronomina, Numeralia, 8. Adverbien, 9. Partikeln im weiteren Sinne, 10. Die Struktur des Satzes, 11. Satzarten und Wortstellung, 12.

Syntaxmodelle, 13. Schrift und Rechtschreibung.

Nach einer Einführung in Begriff und Gegenstandsbereich der Grammatik (vgl. S.1-11) wird zuerst die Sprache als Zeichensystem vorgestellt und danach das Wort als sprachliches Zeichen par excellence eingeführt. Danach werden die Wörter nach bestimmten Merkmalen in Wortarten eingeteilt, die zwar im Handbuch in ihrer Darstellung der traditionellen Grammatik folgen (vgl. S.11), jedoch entscheiden sich Hentschel/Weydt in ihrem Grundansatz für eine semantische Wortartenaufteilung (vgl. S.14-22). Es wird unterschieden zwischen offenen Wortklassen mit kategorieller (auch: autosemantischer) Bedeutung und Wortartenbedeutung (auch: kategorieller Bedeutung), die ständig spontane Neubildungen bei Verben, Substantiven und Adjektiven zulassen, und geschlossenen Wortklassen, zu denen die Pronomina (Deiktika) und Partikeln (Synkategematika oder Synsemantika) im weiteren Sinne gerechnet werden. Partikeln sind alle Wörter, die „Relationen zwischen von Autosemantika bezeichneten Phänomenen“ (S.22) ausdrücken: dazu gehören Partikeln im engeren Sinne, Präpositionen, Konjunktionen, Konjunkionaladverbien, Modalwörter und Interjektionen.

In den folgenden einzelnen Kapiteln werden die traditionellen Wortarten einzeln vorgestellt, d.h. nach den jeweiligen grammatischen Kategorien beschrieben, und ihre Zuordnung zu morphologischen, syntaktischen und semantischen Einteilungskriterien diskutiert. Die morphologische Beschreibung der Wortarten und ihre optimal ausführliche Beschreibung der Verwendung in verschiedenen Kontexten und in Beziehung zu anderen deutschen Grammatiken machen den Hauptteil des Handbuchs aus (S. 36-331). Am ausführlichsten werden die verschiedenen Verbtypen nach semantischen Kriterien (Handlung – Vorgang – Zustand; Aspekte, Aktionsarten), morphologischen Kriterien (synthetische und analytische Tempusbildung), syntaktischen Kriterien (u.a. Rektion und Valenz) und ihre Funktionsklassen dargestellt; danach werden die Formen des Verbs konsequent in ihrer Verwendung besprochen, was dieses Kapitel besonders lesenswert macht. Dem Leser und der Leserin bleiben sich wiederholende morphologische Paradigmen erspart, indem nur das Nötigste von der Formseite genannt wird, wie z.B.: „Im Deutschen werden traditionell folgende Tempora unterschieden...“ (S.93). Es folgen jeweils ein Beispiel für Präsens, Präteritum, Perfekt, Plusquamperfekt, Futur I, Futur II und anschließend werden die begrifflichen Unterschiede zwischen Zeit und Tempus unterschieden und synthetische und analytische Tempusbildung verdeutlicht, um dann ausführlicher zur Beschreibung der einzelnen Tempora überzugehen. Der Ausgangspunkt ist hier das Darstellungssystem des Logikers Hans Reichenbach mit Bezugnahme auf neuere Grammatiken von Helbig/Buscha (2001), Eisenberg (2000, 2001) und Zifonun et al. (1997). Mit Hilfe von drei Punkten – Ereigniszeitpunkt, Sprechzeitpunkt und Betrachtzeitpunkt – wird jede Tempusform einheitlich und ausreichend genau beschrieben, wobei das Präsens – es „bezeichnet eine allgemeine Zeitlichkeit“ (S.96) – von den anderen Tempora systematisch abgegrenzt wird. Besonders für Studierende mit Schwedisch als Muttersprache ist dieser Abschnitt lehrreich, denn diese Art Systematik der Darstellung von Tempusbedeutung fehlt normalerweise in einschlägigen Lerngrammatiken! In dem sich anschließenden Kapitel zum Modus des Verbs erfährt man, nachdem die formale Bildung des Konjunktivs einfach beschreibend dargestellt wurde, unter anderem, dass eine Interrelation von Tempus und Modus vorliegt, aber ein Konjunktiv die Tempusfunktion immer in den Hintergrund drängt (S.119). Sicher ist diese Feststellung nicht neu, doch zeigen sich bei diesem Darstellungsstil die Vorzüge des Handbuchs: Es ist eine gute Mischung gelungen aus grammatischem Grundlagenwissen, gut ausgewählten Bezügen zu einschlägigen wissenschaftlichen Arbeiten und sachlichem Erklärungsstil.

Die einzelnen Kapitel zu den offenen Wortarten schließen jeweils mit einer Wortbildung des Verbs, Substantivs und Adjektivs ab. Eine Einführung zur Wortbildung, ihren Prinzipien, Verfahren und Wortbildungstypen des Deutschen ist in der neuen Auflage als separates Kapitel den Wortartenkapiteln vorangestellt. Das hat den Vorteil, dass man sich zuerst mit der Systematik zur Beschreibung der

Wortbildungstypen vertraut machen kann. Dieses Kapitel ist allerdings nicht ganz so durchgehend klar und stimmig formuliert wie die anderen; das liegt sicherlich auch daran, dass die Forschung hier alles andere als einheitlich ist. Beispielsweise wird nicht deutlich genug zwischen Wortbildungsverfahren und Wortbildungstypen unterschieden (vgl. S.25-32). Man erfährt anfangs, dass als Prinzipien der Wortbildung Verfahren wie Affigierung, Ablaut, Reduplikation und Zusammensetzung in Frage kommen (vgl. S.23f.), die dann noch durch explizite Derivation, Wortkreuzung und Reduplikation ergänzt werden – gleichzeitig aber auch als Wortbildungstypen fungieren. Dem gegenübergestellt werden noch drei Haupttypen nach Coseriu (1973), nämlich Komposition, Entwicklung und Modifikation. Dies sind doch aber Verfahren und keine Typen! Da sind die Teilkapitel zu den Wortbildungen des Verbs, Substantivs und Adjektivs wieder eindeutig, es gibt Verfahren wie die Komposition, aus der sich Kompositionstypen wie [Substantiv + Verb] usw. ableiten lassen (vgl. S. 88-91, S. 190-200, S. 220-225).

Nach der Behandlung der einzelnen Wortarten wird die Struktur des Satzes ausgehend von den traditionellen Satzgliedern (Prädikat, Subjekt, Objekt, Adverbialbestimmung, Attribut) behandelt, jedoch eingebettet in den neueren sprachwissenschaftlichen Kontext. Gleich zu Anfang wird die Beziehung Satz – Text erörtert, indem sowohl ein kurzer historischer Rückblick über den Satzbegriff gegeben wird, als auch auf Definitionsprobleme in einfacher Form hingewiesen wird. Hier nehmen Hentschel/Weydt durchgehend Bezug auf neuere Grammatikmodelle, die u.a. transphrastische (satzübergreifende) Einheiten untersuchen. Erwähnt werden auch Phrasen (z.B. Nominalphrasen, Verbalphrasen usw.) als strukturell zusammenhängende Gebilde (vgl. S. 336).

Eine wichtige Neuerung ist das Teilkapitel „Komplemente und Supplemente, Ergänzungen und Angaben“, in dem gezeigt wird, dass die Argumenttypen und Adjunkte der Generativen Grammatik aus den Subjekten (externe Komplemente), Objekten (interne Argumente) und Adverbialbestimmungen (Adjunkte) der traditionellen Grammatik durchaus abgeleitet werden können. Relativ ausführlich werden auch die Ergänzungen und Angaben der Dependenzgrammatik dargestellt. Hier kann man sich schnell über nicht traditionelle Grammatikmodelle einen guten Überblick verschaffen, den man so – im Zusammenhang beschrieben – in z.B. Lexika nicht finden wird, weil im Handbuch mit leicht verständlichen Beispielen theoretische Ansätze prozedural erklärt werden, worauf in sprachwissenschaftlichen Lexika meist aus Platzmangel verzichtet werden muss. Das sich anschließende Kapitel zu den verschiedenen Syntaxmodellen (S. 444-477) ist ähnlich konzipiert und ergänzt weiterhin die traditionelle Basis. Vielleicht sind aber auch mit diesen Teilkapiteln die Möglichkeiten der kurzen Darstellung von so komplexen sprachtheoretischen Modellen und ausgesprochen heterogenen Forschungsrichtungen wie z.B. die Optimalitätstheorie und kognitive Linguistik schon erreicht, denn es muss auf Grund der Kürze vieles weggelassen werden, was das Leseverständnis letztendlich doch etwas einschränkt.

Das letzte neu hinzugekommene Kapitel über Schrift und Rechtschreibung (vgl. S. 478-492) ist ohne Zweifel besonders gut gelungen, weil es auf wenigen Seiten auf originelle Art und Weise die Prinzipien der Sprachkodifizierung in Hinblick auf die deutsche Rechtschreibreform (1996) erklärt und damit überzeugend begründet, warum Reformen in Schriftsystemen auch immer wieder neue Probleme aufwerfen.

Das Handbuch der deutschen Grammatik ist im wahrsten Sinne des Wortes ein handliches Nachschlagewerk, das den Zusatz Studienbuch wirklich verdient, denn nicht zuletzt Studierende des Deutschen als Fremdsprache können hier immer wieder von neuem nachschlagen und sich über die wissenschaftliche Beschreibung des Deutschen vielfältige Anregungen holen. In dieser kompakten Form sprachwissenschaftlichen Wissens, das in einem ruhigen Erklärungsstil dargeboten wird, gibt es wenig Vergleichbares.

Christiane Pankow

¹ An der Universität Göteborg sind im Herbstsemester 2004 größere Teile des

Handbuchs mit Studierenden des 2. Semesters (Tyska B) durchgearbeitet und allgemein positiv bewertet worden. Die Studierenden schätzten besonders die ruhige und sachliche Darstellungsweise von grammatischen Zusammenhängen im wissenschaftlichen Kontext als sinnvolle Ergänzung zu schwedischen Lerngrammatiken des Deutschen.

Anonyma. Eine Frau in Berlin. Tagebuchaufzeichnungen vom 20. April bis 22. Juni 1945. Mit einem Nachwort von Kurt W. Marek. Frankfurt: Eichborn Verlag, 2003. [Die Andere Bibliothek 221]
(Als Taschenbuch bei München: Goldmann, 2005. Ca 290 S. ISBN 3-442-73216-6 und in schwedischer Neuübersetzung *En kvinna i Berlin*. Stockholm: Forum, 2005. ISBN: 91-37-12608-3.)

„Lilienweiß sollten Hals und Gesicht bleiben...“

Mit Adolf Hitlers letztem Geburtstag setzt dieser bewegende Augenzeugenbericht ein. Eine anonyme Erzählerin notiert zwei Monate lang ihre Erlebnisse beim Einzug der sowjetischen Siegertruppen in Berlin. Im lakonischen Stil zeichnet sie ein verzweifeltes Kollektivschicksal aus der Perspektive einer Frau und der deutschen Zivilbevölkerung.

Veröffentlicht wurde das Buch erstmalig 1954 in New York auf die Initiative des Journalisten und Schriftstellers Kurt W. Marek, bekannter unter dem Pseudonym C.W. Ceram. Ab 1955 erfolgten Übersetzungen in zahlreiche Sprachen, darunter auch ins Schwedische. 1959 erschien eine deutsche Ausgabe in der Schweiz, die jedoch nur wenig Beachtung fand; vermutlich war die Zeit noch nicht reif, sich ungezungen mit dieser Thematik auseinanderzusetzen.

Die Autorin war eine gebildete Frau um die dreißig aus der Berliner Verlagswelt, die zeichnend, photographierend und studierend durch Europa reiste. Es war ihr Wunsch, über ihren Tod hinaus anonym zu bleiben, nicht zuletzt um ihre Schicksalsgenossinnen zu schützen. Dadurch werden auch die Ereignisse objektiviert und das kollektive Massenleiden betont – durch ihre Anonymität erscheint sie nur als eine unter vielen. Nachdem sie ausgebombt wurde, findet sie bei einer Witwe und ihrem auf einer Couch liegenden neurasthenischen Untermieter Unterschlupf. Das Tagebuch zeichnet eine Überlebenskünstlerin, die versucht, sich die Ereignisse und die Angst von der Seele zu schreiben. Mit Hilfe ihrer Notizen strukturiert sie gleichzeitig ihr Dasein, ihre Gedanken und Reflexionen. Alles im Alltag dreht sich ums Überleben. Das über alles herausragende Gefühl ist der Hunger, und jede Kreativität wird in Anschaffung von Essen umgesetzt. Für ihre russischen Sprachkenntnisse zahlt die Autorin einen hohen Preis, denn sie befindet sich deshalb stets in einer exponierten Stellung, kann aber dem intellektuellen Reiz und der Freude nicht widerstehen, ihre Russischkenntnisse ausüben zu dürfen.

Die Tagebuchschreiberin bedient sich wegen der mit dem Aufzeichnen verbundenen Gefahr einer stenografischen Geheimsprache: VG (= Vergewaltigung) sowie Schdg (= Schändung) sind die häufigsten Abkürzungen ihres Berichtes. Aus den Stichworten schafft sie im nachhinein einen Text, der durch hohe literarische Qualität gekennzeichnet ist. Der Ton ist untertreibend, ausgeglichen, galgenhumoristisch, energisch und echt; die Sprache effektiv, ausdrucksvoll und malerisch. Die kurzen Sätze in unbarmherzigem und scheinbar gleichgültigem „Understatementstil“ ergreifen stark, und die unmittelbare Darstellung des Ambientes läßt Leserin und Leser hören, sehen, riechen und sich davor ekeln, was vor sich geht.

Das Buch kann zweifellos als eine Geschichte über Mann und Frau gelesen werden, allerdings ohne feministische Klischees. Einer überkommenen Vorstellung gemäß ziehen Männer in den Krieg, um Frauen und Kinder zu beschützen, aber die Autorin muß konstatieren: „Am Ende dieses Krieges steht neben vielen anderen Niederlagen auch die Niederlage der Männer als Geschlecht“. Eine der geschilderten Szenen bezeichnet sie geradezu als eine „Fußnote zum Untergang des Abendlandes“: „Nu gehen Sie doch mit, Sie gefährden uns ja alle!“ ruft ein Nachbar

einer Frau zu, die versucht, sich gegen eine Vergewaltigung zu verteidigen. Die Reflexionen und Gefühle verurteilen aber nicht, sondern wirken, obwohl in extremer Situation entstanden, erstaunlich allgemeingültig und rationell. Die Autorin meint, daß die deutschen Männer letztlich ebenso erniedrigt wurden wie die Frauen und sie tun ihr nur noch Leid. Sie haßt nicht „die Russen“ oder „die Männer“, sondern ihre Zwangsrolle als Vergewaltiger. Es gelingt ihr sogar, Positives bei ihren russischen Peinigern zu entdecken, denn diese erweisen ihr auf ihre Weise einen gewissen Respekt: „Ein Unterschied zu unseren deutschen Männern, für die nach meinen Erfahrungen Belesenheit keineswegs den Reiz einer Frau erhöht. (...) Der deutsche Mann möchte stets der klügere sein und sein kleines Frauchen belehren.“

„Essen anschlafen“ nennt sie die von ihr entwickelte praktisch-/pragmatische Lebensstrategie. Durch ihre Aufgabe als Dolmetscherin kommt sie mit hochrangigen Russen in Kontakt und verschafft sich unter diesen „feste Partner“, die sie mit Essen und Alkohol versorgen. Im täglichen Kampf ums Dasein entwickelt sie neue Perspektiven auf das Leben und relativiert trocken und selbstkritisch ihre Einstellung zur Moral: „wobei ich, während ich dies schreibe, erst einmal überlegen muß, warum ich mich so moralisch gehabe und so tue, als sei der Dirnenberuf tief unter meiner Würde.“

„Alles Gefühl scheint tot. Einzig der Lebenstrieb lebt.“ Man fragt sich in der Tat, woher sie die Kraft holt, weiterzuleben. Sie beantwortet diese Frage explizit: „Ich bleibe schon aus Neugier dabei; und weil es mich freut, zu atmen und meine gesunden Glieder zu spüren.“ Und von dem zeitgenössischen Ideal der Homerischen lilienweißen Haut im einleitenden Zitat ist natürlich nichts mehr übriggeblieben. Dabei führt die Autorin mit großem Feinsinn die historische Situation vor Augen und entlarvt die Scheinheiligkeit der Mitmenschen, als allmählich der allzu leichte Weg zurück ins spießbürgerliche Leben anfängt.

In Schweden sind es oft die Deutschlehrer/innen, die es sich zur Aufgabe machen, über Deutschland und den zweiten Weltkrieg zu informieren. Es könnte als ein Wagnis betrachtet werden, „noch ein Buch“ über dieses Thema, dazu noch in schwedischer Übersetzung, zu veröffentlichen. Aber dieser Text verdient in der Tat eine große Leserschaft. Das Tagebuch ist so aktuell wie Imre Kertész' *Roman eines Schicksallosen* oder Solschenizyns *Ein Tag im Leben des Iwan Denissowitsch*. Es haben zwar prominentere Autor/innen Dokumentationen über die deutsche (Nach)kriegszeit geliefert; man denke an Günter Grass' *Im Krebsgang* oder Stig Dagermans *Tysk Höst*, und das Tagebuch der Anne Frank, die ebenfalls in diesen Tagen in Bergen-Belsen starb, wird für immer Symbol für den Völkermord an den Juden durch die Naziverbrecher bleiben. Knut Hamsuns *Hunger* fällt unserer Tagebuchschreiberin selbst ein, als ob sie die eigene Situation von außen beobachtete. Allen gemeinsam ist die Gefangenschaft, aber vor allem sind sie alle als Teilnehmer der Zeitgeschichte mit sich selbst allein. Der Text sollte sowohl Schülern im Gymnasium als auch Studierenden auf der Universität angeboten werden, zumal man ihn nicht einfach zur Seite legen kann. Er enthält eine Menge allgemeingültige Wahrheiten und kann mit aktuellsten Ereignissen der gegenwärtigen Zeit in Verbindung gebracht werden. Nicht zuletzt zeigt das Buch, wie relativ alles ist und daß man auch in einer gottverlassenen Zeit kleinste Freuden des Lebens entdecken kann.

Es ist ein „Buch ohne Hass“, bemerkt Marek im Nachwort. „Keins der Opfer kann das Erlittene gleich einer Dornenkrone tragen. Ich wenigstens hatte das Gefühl, daß mir da etwas geschah, was eine Rechnung ausglich“, kommentierte die Erzählerin nachträglich ihre eigene Rolle und konstatiert lakonisch und ohne Selbstmitleid, daß jede Zeit und jede Gesellschaft ihre eigenen Traumata hat, aber: „...die Summe der Tränen, der Schmerzen und Ängste, mit denen ein jeder für sein Dasein zahlt, bleibt konstant.“

Louise Forssell

CONTRIBUTORS

- | | |
|------------------------|---|
| Chloé Avril | Göteborgs universitet, Engelska institutionen, Box 200, SE 405 30 Göteborg, Sweden. |
| Rhonwen Bowen | Göteborgs universitet, Engelska institutionen, Box 200, SE 405 30 Göteborg, Sweden |
| Ulf Cronquist | Backa 86, SE 430 22 Väröbacka, Sweden |
| Ulf Dantanus | Göteborgs universitet, Engelska institutionen, Box 200, SE 405 30 Göteborg, Sweden |
| Andreas Eriksson | Chalmers Tekniska Högskola, Centrum för kunskapsbildning och kommunikation, SE 412 96 Göteborg, Sweden |
| Maria Fohlin | Växjö universitet, Institutionen för humaniora, SE 351 95 Växjö, Sweden |
| Louise Forssell | Avdelningen för tyska, Stockholms universitet SE 10691 Stockholm, Sweden |
| Elisabeth Gustawsson | Göteborgs universitet, Engelska institutionen Box 200, SE 405 30 Göteborg, Sweden |
| Jürgen Hering | Göteborgs universitet, institutionen för tyska och nederländska, Box 200, SE 405 30 Göteborg, Sweden |
| Kristina Jansson | Norrstrandsgatan 71, SE 654 64 Karlstad, Sweden |
| Ulrich Krellner | Avdelningen för tyska, Stockholms universitet, SE 10691 Stockholm, Sweden |
| Per Lindblad | Lunds universitet, Institutionen för lingvistik, Helgonabacken 12, SE 223 62 Lund, Sweden |
| Ingrid Lindström Leo | Himlabacken 9, SE 170 78 Solna, Sweden |
| Marko Modiano | Lärarhögskolan i Stockholm, Institution UKL, Box 34 103, SE 100 26 Stockholm, Sweden |
| Arne Olofsson | Göteborgs universitet, Engelska institutionen, Box 200, SE 405 30 Göteborg, Sweden |
| Christiane Pankow | Göteborgs universitet, Institutionen för tyska och nederländska, Box 200, SE 405 30 Göteborg, Sweden |
| George Snedeker | Sociology Department, SUNY/College at Old Westbury, Old Westbury, NY 11568, USA |
| Dessislava Stoeva-Holm | Avdelningen för tyska, Stockholms universitet, SE 10691 Stockholm, Sweden |
| Mall Stållhammar | Göteborgs universitet, Engelska institutionen, Box 200, SE 405 30 Göteborg, Sweden |
| Ann-Marie Svensson | Göteborgs universitet, Engelska institutionen, Box 200, SE 405 30 Göteborg, Sweden |
| Elina Syri | University of Vaasa, Faculty of Humanities, Department of English, P.O. Box 700, FIN 65101 Vaasa, Finland |
| Bärbel Westphal | Växjö universitet, Institutionen för humaniora, SE 351 95 Växjö, Sweden |