

# Text – Culture – Reception

Cross-cultural Aspects of English Studies

edited by

RÜDIGER AHRENS and HEINZ ANTOR



HEIDELBERG 1992

CARL WINTER · UNIVERSITÄTSVERLAG

Universitäts-  
Bibliothek  
München

*Gedruckt mit Unterstützung der Universität Würzburg*

Die Deutsche Bibliothek - CIP-Einheitsaufnahme

*Text - Culture - Reception. Cross-cultural Aspects  
of English Studies / ed. by Rüdiger Ahrens and  
Heinz Antor. - Heidelberg: Winter, 1992*

(Forum Anglistik; N.F., Bd. 8)

ISBN 3-533-04512-9 kart.

ISBN 3-533-04513-7 Gewebe

NE: Ahrens, Rüdiger [Hrsg.]; GT

ISBN 3-533-04512-9 kart.

ISBN 3-533-04513-7 Ln.

Alle Rechte vorbehalten.

© 1992. Carl Winter Universitätsverlag, gegr. 1822, GmbH., Heidelberg

Photomechanische Wiedergabe nur mit ausdrücklicher Genehmigung durch den Verlag

Imprimé en Allemagne. Printed in Germany

Reproduktion und Druck: Carl Winter Universitätsverlag, Abteilung Druckerei, Heidelberg

## CONTENTS

<i>Preface</i>	V
<i>Contents</i>	VII
I. GENERAL INTRODUCTION	
Rüdiger Ahrens, Würzburg The International Development of English and Cross-cultural Competence	3
II. THEORETICAL FOUNDATIONS	
Heinz Antor, Würzburg Ethical Plurivocity, or: The Pleasures and Rewards of Reading	27
Norbert Greiner, Heidelberg Translation and Cultural Alterity: Some Remarks about an All Too Obvious Relationship	47
Jürgen Klein, Siegen Understanding Foreign Culture as an Integral Part of British Studies	57
Douglas Pickett, London The Singer, the Song and the Audience: Explorations in the Status of Literature	105
Mark Roberts, Keele The Centrality of Literature	135
Henry G. Widdowson, London Aspects of the Relationship Between Culture and Language	147
III. CULTURAL STUDIES AND THE TEACHING OF ENGLISH	
Christoph Bode, Kiel Crossing the Border - Closing a Gap: Notes on the Hermeneutics of Teaching English Poetry to Foreign Students	165

Dieter Buttjes, Dortmund	
Making Meanings and Shaping Subjectivities: The Reception of Texts in Cultural Studies	187
Werner Delanoy, Klagenfurt	
Vampire Meets American: Teaching Literature in the Foreign Language Classroom	211
John W.J. Fletcher, Norwich	
Iris Murdoch's London: A Case Study in Teaching English via Literature	233
IV. GEOGRAPHICAL STRATIFICATION: THE BRITISH ISLES	
Ernst Burgschmidt, Würzburg	
The Two Languages of Wales	247
Ernst Burgschmidt, Würzburg	
English and Gaelic in Ireland	259
Joachim Schwend, Germersheim	
"In Bed with an Elephant?" The Anglo-Scottish Experience as Reflected in 20th-Century Scottish Literature	271
V. GEOGRAPHICAL STRATIFICATION: ASIA AND THE COMMONWEALTH	
Shinsuke Ando, Tokyo	
The Rediscovery of Tradition in Modern Japanese Writers	297
Michael Clyne, Melbourne	
Australian English in Contact With Other Englishes in Australia	305
Albert-Reiner Glaap, Düsseldorf	
Keying in to Canada - Contemporary Canadian Plays	317
Yasmine Gooneratne, Sydney	
Asia and the West: Perceptions of Asia in Western Literature	331

Larry Smith and Sandra Tawake, Honolulu Culture as Reflected in Creative Literature	351
Wimal Dissanayake, Honolulu Literary Representations of Social Change in Asia: Notes Toward an Interpretive Strategy	365
R.K. Gupta, Ganpur The Role of Literature in Teaching English Composition and Rhetoric to Students of Technology	391
VI. LITERARY CASE STUDIES: ENGLAND	
Nigel Alexander and Rosalind King, London Shakespeare, Brecht, Zeami	401
Heinz Antor, Würzburg Aspects of Hermeneutics in E.M. Forster's <i>A Passage to India</i>	411
Norman F. Blake, Sheffield Shakespeare, Discourse and the Teaching of English	431
Franz M. Kuna, Klagenfurt Texts as Contexts: Problems of Reception and Transformation in Film Versions of Literary Works. The Example of the Fifties	447
VII. LITERARY CASE STUDIES: AMERICA	
Lothar Bredella, Gießen Understanding a Foreign Culture Through Assimilation and Accommodation: Arthur Miller's <i>The Crucible</i> and Its Dual Historical Context	475
Peter Freese, Paderborn Jay McInerney's <i>Bright Lights, Big City</i> , or How to 'Compound Happiness out of Small Increments of Mindless Pleasure'	523
Vernon Gras, Washington Interpreting under a New Paradigm: Faulkner's <i>Light in August</i> , 'Rezeptionstheorie' and Activating Lena Grove	555

Monika Hoffarth-Zelloe, Washington	
The Corrective Function of Stereotypes in the Reception of Black American Literature	569

VIII. POSTSCRIPT

Peter Strevens, Cambridge	
Paysages linguistiques de Demain or, The Eurolinguistic Outlook	601
<i>List of Contributors</i>	613
<i>Index</i>	625



## Cultural Studies and the Teaching of English





Christoph Bode

Crossing the Border - Closing a Gap:  
Notes on the Hermeneutics of Teaching English Poetry to  
Foreign Students

The French for London is Paris.

Eugène Ionesco

I. Proem

There is in David Lodge's extremely funny "academic romance" *Small World* an in every sense of the word peripheral character by the name of Akira Sakazaki, who teaches English at Tokyo University and in his spare time translates into Japanese the latest, though not quite fresh novel, *Could Try Harder*, of a former angry young man, Ronald Frobisher. Conscientious Akira Sakazaki, to be sure, tries very hard to understand Frobisher's English and to render a faithful and congenial translation, but he runs into enormous difficulties because the kind of English Frobisher's fictional characters speak is decidedly non-standard and highly idiomatic. In his plight, Sakazaki bombards Frobisher with aerogrammes asking for clarification of points such as the following:

*p.107, 3 down. "Bugger me, but I feel like some faggots tonight." Does Ernie mean that he feels a sudden desire for homosexual intercourse? If so, why does he mention this to his wife?<sup>1</sup>*

Or:

*Page 86, 7 up. "And a bit of spare on the back seat." Is it a spare tyre that Enoch keeps on the back seat of his car?<sup>2</sup>*

Frobisher, reading this to his wife Irma, is all understanding:

"I mean, you can see the problem," says Ronald. "It's a perfectly natural mistake. I mean, why *does* 'a bit of spare' mean sex?"

"I don't know," says Irma, turning a page. "You tell me. You're the writer."

*"Page 93, 2 down. 'Enoch 'e went spare.' Does this mean Enoch went to get a*

---

<sup>1</sup> Lodge (1985), 105.

<sup>2</sup> *Ibid.*, 108.

*spare part for his car?* You've got to feel sorry for the bloke. He's never been to England, which makes it all the more difficult."<sup>3</sup>

When this is read by a non-native speaker of English, this fictional item of cross-cultural non-understanding or misunderstanding takes on a very interesting new quality: The text, by analogy, refers partly to its being read and, where no explanations are provided, paradoxically stages and thematizes the possibility of its not being understood. What is more, the text as it were mirrors the very situation in which it is being read and understood or not understood: It becomes an instance of a Sakazaki reading if it is not understood, an instance of a Frobisher reading if it is. So, non-native speakers either find themselves in Sakazaki's shoes and the joke is on them (but lost on them, too) - or they have become, by virtue of their acquired linguistic and cultural competence, honorary Englishmen and -women, who can smile about the little Sakazakis in them all. They are Frobishers with a past, Frobishers with an extra cultural background.

The situation emblematically encapsulates much of what cross-cultural understanding is all about: Learners widen their horizons by adopting additional linguistic and cultural perspectives, by gaining access to new information, and, perhaps the keystone of it all, by acquiring new ways of *processing* information, new *and* old. Once this process of familiarisation has reached a certain point, they "can't go home again",<sup>4</sup> because both "they" and "home" have become different from what they used to be, put into perspective as they have been. But they cannot leave home either, carrying it with them all their lives. This is why they have a remarkable advantage over Messrs. Frobisher and Lodge: *their* "Tokyo", wherever it may be, is not the clichéd caricature we find in *Small World*, and their "London", it may be assumed, isn't either. To have to *learn* English as a foreign language and to have to enter a different culture laboriously, step by step, is an enormous asset, not a liability; it is an unearned privilege, denied to those who are simply born into it: It is to be feared that *they* may hardly ever know what it means to both share the fun that is made of non-native speakers *and* to perceive, at the same time, the insularity and parochialism this kind of humour bespeaks.

The following is an attempt to specify what literature, and poetry in particular, can contribute to the teaching of English as a foreign language and an

---

<sup>3</sup> Ibid.

<sup>4</sup> Acton, William R. and Judith Walker de Felix. "Acculturation and Mind" in Valdes (1987), 20-29, here 28.

assessment of the various hermeneutical procedures implied by different approaches.

## II. The positivistic paradox, or, the reading of literature as painting by numbers

When literary texts are introduced in foreign language teaching (and there are some who say this should not be done at all, because they believe it is distracting and disorientating or runs otherwise counter to their educational aims),<sup>5</sup> it is mostly for two different reasons: either to teach culture, or to teach language. If your aim is the teaching of a foreign culture, you will do best to pick literary texts which are highly "typical" in the sense that they contain, explicitly or implicitly, a lot of specific information on the target culture, its characteristic traits, idiosyncracies, traditions, etc. However, if you introduce such a literary text fairly early in your unit, your students will still lack an understanding of the very information the text contains and your main activity will then be to explain (in the most pedestrian sense of the word) what it means when it says this and that. It should be clear that this kind of "reading" of a literary text for a non-literary purpose is, strictly speaking, no reading of it at all. The text is simply taken as a sort of spring-board to something that is extraneous to it, as a mere occasion to talk about something else. In this approach, the literary text is used as jumping-off place - once you've jumped, it holds no interest in itself whatsoever. It served an auxiliary function, and that is it.

If, on the other hand, your students have already become quite familiar with the subject of your unit as a result of your teaching with non-literary materials and you introduce a poem or a short story later in the unit, the result will be somewhat different, though not basically so: Now students will be in a position to re-identify for themselves in the literary text those bits of cultural, historical, ideological etc. information that they have been acquainted with before. But again, it would be difficult to claim that what they do is in any serious sense of the word a *reading* of the literary text *as a literary text*. In fact, what they do amounts to little more than the equivalent to painting by numbers: Textual elements are schematically identified and put into a one-to-one relation with "reality". The task is completed, the poem "explained", when all the major blanks are filled, i.e. related to something outside the text.

---

<sup>5</sup> Valdes mentions some objections in "Culture in Literature" (see Valdes, 1987, 143f.), as does Widdowson in "The Teaching, Learning and Study of Literature" (Quirk/Widdowson, 1985, 180ff.).

In both cases, therefore, the movement is *away* from the text, its treatment is tangential. Of course, neither students nor teacher are to be blamed for this. It is an inevitable consequence of their approach. Once literature is studied "as evidence for something else",<sup>6</sup> not for its own sake, the well-known "flight from the text"<sup>7</sup> is pre-programmed. When you use literary texts as social, historical and cultural documents, deliberately eclipsing their literary-aesthetic dimension, what else can you expect? When you treat a literary text as any other non-fictional or non-poetic text, then - it is an observation close to tautology - it will respond on the very same level as you put your questions.<sup>8</sup> You get what you deserve, but certainly not the most out of it.

Just how much this reduction of the literary text is the result of the chosen approach to literature can be seen from what I would call the positivistic paradox: The better your choice of text has been in terms of cultural teaching, the less the text will be seen as a literary-aesthetic construct. The more specific it is to the target culture and the more productive it seems in terms of cross-cultural mediation, the less it will serve as an illustration of what the indigenous literature is like and can do. If that isn't a catch 22 ...

This even holds true if none of those engaged in the classroom situation is consciously pursuing a positivistic approach - even against the teacher's best intentions a tendency to "explain" a highly culture-specific literary text with recourse to extra-textual reality will necessarily establish itself. The positivistic approach to literature is not something that must be deliberately chosen - it is "always already" there, whether you like it or not, when you use literature to teach *something else*.

One way to counter the old formalist/structuralist reproach that the positivist systematically evades and circumvents his subject and talks about anything else but the literary text<sup>9</sup> would be to embrace it and say: Yes, but we never made any other claims. We do use literature as a handmaiden and, for us, there lies no "reduction" in this, because the job was advertised as that of a handmaiden.

---

<sup>6</sup> Widdowson (1977), 78.

<sup>7</sup> Michael H. Short and Christopher N. Candlin. "Teaching Study Skills for English Literature" in Brumfit/Carter (<sup>2</sup>1987), 89-109, here 89.

<sup>8</sup> Cf. Widdowson (<sup>2</sup>1977), 79: "What does *Tintern Abbey* tell us about Wordsworth's philosophy? What do we learn about Victorian London by reading *Oliver Twist*? and so on. The point about questions of this sort is that they reduce literature to the level of conventional statement about ordinary reality. [...] Questions such as these, then, are not directed at the specifically literary nature of literature: instead they treat literature as a source of information such as we might treat conventional forms of discourse like a historical document, a philosophical treatise, a sociological questionnaire."

<sup>9</sup> Cf. Bode (1983), 50ff.

This defence is, I think, not particularly convincing. For one, it leaves unexplained why one should introduce literary texts for non-literary purposes at all. Thinking of the enormous semiotic extra potential commonly ascribed to literary texts (a point to which I shall come back later, in IV), it seems a bit like buying a Porsche to do one's last minute shopping round the corner. Secondly, the flaw of this approach is not only one of dubious economy, of choosing something extraordinary to do something ordinary, it also involves a very serious *disorientation* of the learner in that it incites him to read a fictional or poetic text in a different way from how it is actually read in the target culture. To induce somebody to read a fictional or poetic text as if it were *not* a fictional or poetic text is to encourage *misreading* in its crudest form. The point bears repetition: to read a poem as if it were not a poem, to read a short story as if it were not a short story, entails the most fundamental misunderstanding possible in textual matters. This should not be taken lightly: If in teaching culture this most basic distinction of cultural/textual *practice* is denied, when and where will the damage ever be made good?

The charge against the positivistic misreading of literature in teaching a foreign *culture* has been phrased in very general terms: to study literature *for something else* is to neglect its character and specificity. The same can, of course, be held against its use as material for *language* teaching. For if the focus is on linguistic patterns, vocabulary etc., the literary text *as literary text* must be *out of focus*. Nothing could be more obvious. As the late Albert Henry Marckwardt put it, "the use of literary texts as drill materials for the acquisition of language skills [is] totally inappropriate."<sup>10</sup> The situation in both fields - culture teaching and language teaching - being virtually the same, it follows that a combination of the two can hardly alleviate the predicament. To suggest, as has been done, that literary texts should be used for the combined purpose of teaching a foreign language *and* a foreign culture is only tantamount, I think, to conniving at the perpetuation of literature's double subjugation.

This being so, one could easily sympathize with those who believe that rather than encourage the misreading and misrepresentation of literature in foreign language teaching, one should not introduce literature in such courses at all. I do believe, however, that there *is* a function for literature in this context *beyond* the "handmaid" function delineated above, and an extremely valuable function, too. But before I sketch how the teaching of literature *qua* literature can powerfully *assist* the teaching of foreign languages without yet be-

---

<sup>10</sup> Marckwardt (1978), 69.

ing confined to a merely *auxiliary* position - the seeming contradiction is deliberate - I mean to refute an argument which, I think, defends the use of literature in foreign language teaching with defective reasons.

It is common knowledge today that there is no such thing as "literary language", no linguistic *differentia specifica* that would be shared by all literary texts, but be lacking in all others. Deviant use of language is neither a sufficient nor a necessary condition of literature. "Literariness" is not a textual/linguistic feature, but a pragmatic category - it is not the starting point for our reading, but the *result* of our processing the text according to interpretive strategies culturally mediated and culturally set apart from other reading strategies. It is our focussing on the text in a special way that brings out its "literary" features.<sup>11</sup>

For a moment it seems as if this has pulled the rug from under the above complaints about the "reduction" of literature and the neglect of its "character" etc. If the "literariness" of a text is not a textual/linguistic feature, let alone an "essence", but "only" the result of our treating it as such, how can there lie a disparagement in a different use? In other words: if all texts are basically the same and open to "literary" as well as "non-literary" readings, why plead a special case for "literature" at all?<sup>12</sup> The opposition seems a specious one, and the argument works both ways: for an inclusion of so-called "literary" texts in foreign language teaching *and* for the possibility of "non-literary" readings of them, should the need arise.

This, however, is a blatant *non sequitur*, and a grave misunderstanding of the anti-essentialist concept of "literariness": From the idea that "literariness" is not a textual/linguistic feature but a pragmatic category, it does *not* follow that all texts are basically the same. Quite on the contrary, the different usages to which they are put in a specific culture are a *determining factor* that must on all accounts be taken into consideration. As there are no texts outside cultural practice, it is impossible to ignore and neglect *how* they are actually read and processed in a given culture. These are social facts and to speak of texts as if they existed in a socio-historical vacuum is to fall into a new kind of textual essentialism and objectivism in the very act of refuting the old one. There is no text "as such", no text apart from its being read in a historically and culturally concrete situation. Therefore, to read a text which by cultural practice has been stabilized as a "literary" one as if it were not is still a *fundamental misreading*, even if, yes, especially if you do not believe in textual objectivism or textual essentialism. The gauge is still there, only it is no longer ahistorical,

<sup>11</sup> Cf. Bode (1988), 340-378; Fish (1980); Brumfit/Carter (1987), 5ff.

<sup>12</sup> Cf. Bex (1988), 124, 126.

transcendental and absolute, but found in the practice of a cultural community.

To treat alike *all* texts a culture has produced, no matter in which genre they have been positioned, is an absurd idea. Whatever their motives, those who cherish this idea and act accordingly can hardly refer to the functionalist concept of literariness as support for their stance.

When you teach language, culture and literature, it makes good sense - does it not? - to accept what counts as language, culture and literature in your target society.

### III. A case in point: the poetry of John Betjeman

Let us take a closer look at the above stated paradox, viz. that the more culture-specific a literary text is, the less it will serve to illustrate what the indigenous literature is like and can do, because all the extra information indispensable to an understanding of the "area studies" side of the text will inevitably distract attention from its literary and poetic qualities - let us look at this paradox by way of a seemingly extreme example, the poetry of Sir John Betjeman.

The *Encyclopaedia Britannica* informs us that Betjeman (1906-1984), who was knighted in 1969 and became poet laureate in 1972, is a

poet whose nostalgia for the near past, exact sense of place, and precise rendering of social nuance made him widely read in England at a time when much of what he wrote about was rapidly vanishing. [...] His celebration of the more settled Britain of yesteryear seemed to touch a responsive chord in a public suffering the uprootedness of war and its austere aftermath.<sup>13</sup>

Godfrey Smith's *The English Companion: An Idiosyncratic A to Z of England and Englishness* has an entry on Betjeman - twice as long as that on Larkin - which begins,

It has been observed of Betjeman's work that it gives you the key to a past which you will instantly recognise *even if you were never there*. Few key words in the lumber room of every Englishman's mind (Ovaltine, Sturmev-Archer bicycles, Home and Colonial stores) are not memo-

---

<sup>13</sup> s.v. Betjeman.



rably embedded in his *oeuvre*. His inimitable artifice has transmuted these folk memories into art.<sup>14</sup>

Indeed, here we have already the elements that recur time and again in all appreciations of Betjeman's role and standing in post-war English poetry and that all mark him as a highly "culture-specific" poet:

1. He is characterized as being "quintessentially English",<sup>15</sup> as displaying an "essential Englishness",<sup>16</sup> and writing a kind of poetry which sometimes makes critics wonder, "What sort of sense [...] does Mr Betjeman make to the reader abroad - to someone outside our island ethos? Is he chiefly an author for export or for home consumption only?"<sup>17</sup> Philip Larkin's answer to that was clear and in the negative: Betjeman's poetry was such a "Special, English thing" that "with its wealth of local allusion and local sentiment, its high-pitched titter, [it] does shut a door in the face of American or European visitors."<sup>18</sup> But, of course, although "its appeal is limited to those who share its cultural background,"<sup>19</sup> Betjeman's poetry might, on the other hand and *for that very reason*, well serve "as a kind of imaginative Baedeker, mastery of which by the over-seas readers confers a clear sense of present English living."<sup>20</sup>

2. The extraordinary commercial success of Betjeman's poetry - his *Collected Poems* (1958) sold more than 100,000 copies in a comparatively short time and saleswise he must be the most popular English poet after World War II - is highly indicative of a prevalent mood in certain sections of British society. It is true that the recognition of his success sometimes takes the form of a double-edged compliment ("Sir John Betjeman [...] is known to and admired by thousands of his countrymen who seldom read and never buy a volume by any other living poet."<sup>21</sup>). It is also true that, apart from Larkin's praise, Betjeman's poetry has found few professional admirers, but many detractors (John Wain castigated "the writer's almost complete lack of the skills of the true poet, his wooden technique, his water-colours slapped at the canvas, his incuriosity about literary art."<sup>22</sup>). But the popularity of "that belated Edwardian"<sup>23</sup>

---

<sup>14</sup> s.v. Betjeman.

<sup>15</sup> Clarke (1983), 58.

<sup>16</sup> Stanford (1961b), 15.

<sup>17</sup> *Ibid.*

<sup>18</sup> Quoted in Clarke (1983), 65.

<sup>19</sup> Press (1974), 49.

<sup>20</sup> Stanford (1961b), 15. Stanford formulated this as a question. His book was published in 1961 and I believe the use of "present" was questionable even then.

<sup>21</sup> So the blurb to John Press's book on Betjeman.

<sup>22</sup> Wain (1963), 171; cf. Thwaite (1985), 7: "The appointment of Sir John Betjeman as Poet Laureate towards the end of 1972 was greeted in many quarters with the sort of

or even "Victorian"<sup>24</sup> remains an indisputable social and cultural fact. One may say that "Mr Betjeman's poetry is studded with the landmarks of one whose life has been a part of the literary upper-middle-class Establishment,"<sup>25</sup> or that "the English life" he depicts is that "of southern England in the middle-Middle or upper-Middle class,"<sup>26</sup> and may add that his nostalgia meets the needs of that particular class.<sup>27</sup> But the very fact that this is so - that his writings have been in tune with "the cultural temper of these post-war years [which] is decidedly insular"<sup>28</sup> - is a further reason to pick Betjeman's poetry as an example for culture-specific literature: his poetry is what in important sections of British society counts as poetry.

3. The third reason that qualifies Betjeman as a very culture-specific poet indeed lies in a special technique by which he achieves both his "Englishness" and his appealing nostalgia. It is his systematic use of concrete, named detail, his "habit of particularization":

It might be said of Betjeman that he never, if he can help it, calls a spade a spade: if he happened to be writing about spades, as likely as not he would refer to them by the name of their manufacturer. For example, he seldom speaks of a motor-car *tout court*: it is nearly always an Arrol-Johnston, a Hupmobile, a Hillman Minx and so forth. Similarly with clothes, shampoos, lemonade, marmelade, etc., etc.: nearly all are given their brand-names or those of their makers - e.g., Windsmoor, Drene, Kia-Ora, Cooper's Oxford.<sup>29</sup>

Betjeman's imagination is concrete and particular,<sup>30</sup> especially so with regard to place and buildings. Being an expert in architecture and topography, he draws on his immense knowledge in these fields and "delights in describing places and buildings not for their intrinsic value but for their human associations"<sup>31</sup> - and their cultural significance, one might add. For Betjeman, architecture is both "the visible manifestation of the spiritual life of a society"<sup>32</sup>

good-hearted but amused condescension that one imagines might have met the announcement that Dickens' Cheeryble brothers had been invited to join the cabinet."

<sup>23</sup> Sampson (1975), 846.

<sup>24</sup> Cf. Clarke (1983), 63: "The whole tenor of Betjeman's imagination has even been described as Victorian: his fondness for the quaint and the grotesque, his wistful piety, and his unabashed sentimentality."

<sup>25</sup> Stanford (1961b), 36.

<sup>26</sup> Stanford (1961a), 319.

<sup>27</sup> Cf. Wain (1963), 168/169.

<sup>28</sup> Bergonzi (1959), 130.

<sup>29</sup> Brooke (1962), 38.

<sup>30</sup> Cf. Kermodé (1962), 140-154; Stanford (1961), 58, 59.

<sup>31</sup> Clarke (1983), 63.

<sup>32</sup> Press (1974), 13.

and a material manifestation of culture "as the *whole way of life of a people*" (T.S. Eliot).<sup>33</sup>

Architecture has a wider meaning than that which is commonly given to it. For architecture means not a house, or a single building or a church, or Sir Herbert Baker, or the glass at Chartres, but your surroundings, not a town or street, but our whole over-populated island. It is concerned with where we eat, work, sleep, play, congregate, escape. It is our background, alas, often too permanent.<sup>34</sup>

In this sense, Betjeman's *topophilia* (W.H. Auden),<sup>35</sup> his "intense preoccupation with topographical detail,"<sup>36</sup> is only his special way to thematize his prime concern: "His subject is, quite simply, Culture."<sup>37</sup> But not, it has to be emphasized, "culture" as an abstraction, but culture as it is concretely manifested and recognized in *meaningful particulars*. If that doesn't make his poetry congenial to positivists, nothing will ...

4. A fourth reason might be added to this list. It is that Betjeman's poetry is extremely conservative in form and totally lacking in experiment:

Not even his warmest admirers could claim that in his choice of metre and stanza-form he is anything but traditional, derivative and reactionary. The modern movement initiated by Pound and Eliot has passed him by, and it would be almost true to say that, formally speaking, he has never written a wholly original poem.<sup>38</sup>

Normally, this is couched in more benevolent words ("he remained unaffected by the modernist movement in poetry", "he has not felt the need to make the kind of radical innovation in poetic technique which has distinguished the work of Pound, Eliot and Lawrence",<sup>39</sup> "[he remained] immune [...] to the pressures of modernism"<sup>40</sup>), but the assessment stands uncontested. It should be a safeguard against too "aesthetic" or "auto-referential" readings of his poetry - his use of English will constitute no stumbling block to "referential readings" ... And yet, I mean to show by example that even such a positivist's favourite son as John Betjeman, whose poetry seems to lend itself so easily to positivistic readings, suffers a distorting *misreading* when it is

---

<sup>33</sup> Eliot (1975), 297. The connection was first pointed out by Stanford (1961b), 13/14.

<sup>34</sup> Betjeman quoted in Stanford (1961b), 14.

<sup>35</sup> Cf. Press (1974), 19-21.

<sup>36</sup> Brooke (1962), 37.

<sup>37</sup> Bergonzi (1959), 130.

<sup>38</sup> Brooke (1962), 36.

<sup>39</sup> Press (1974), 18, 48.

<sup>40</sup> Clarke (1983), 63.

"prepared" for foreign students in such a way, and that from the nature of this misreading we can gain an inkling of what *poetry read as poetry* could contribute to the teaching of English as a foreign language.

My example is John Betjeman's "Devonshire Street W.1". I chose it for two reasons: it is a typical specimen of his poetry, and it has received at least one fairly detailed interpretation, which, in its merits and shortcomings, is equally typical, namely of what happens, if...

Here is the poem:

*Devonshire Street W.1*

The heavy mahogany door with its wrought-iron screen  
Shuts. And the sound is rich, sympathetic, discreet.  
The sun still shines on this eighteenth-century scene  
With Edwardian faience adornments - Devonshire Street.

No hope. And the X-ray photographs under his arm  
Confirm the message. His wife stands timidly by.  
He opposite brick-built house looks lofty and calm  
Its chimneys steady against a mackerel sky.

No hope. And the iron knob of this palisade  
So cold to the touch, is luckier now than he  
'Oh merciless, hurrying Londoners! Why was I made  
For the long and the painful deathbed coming to me?'

She puts her fingers in his, as, loving and silly,  
At long-past Kensington dances she used to do  
'It's cheaper to take the tube to Piccadilly  
And then we can catch a nineteen or a twenty-two.'

In his quite competent interpretation of this poem, Hans-Joachim Zimmermann says that the basic facts, the subject of the poem, lies open at the first reading.<sup>41</sup> It is about a man who, accompanied by his wife, has been informed that he is fatally ill. One may wonder why Zimmermann thinks that this is "an everyday situation" (118) and that the poem's "form, which borders on banality, seems to be in accordance with its content" (!) (119) ("seems " offers no hope here, because Zimmermann is out to prove that the *form*, at least, is not as banal as it may look at first sight...). Be that as it may, in the following paragraphs he corrects this view: something extraordinary *has* happened, after all - as the exposed "shuts" at the beginning of line 2 and the double "no

<sup>41</sup> Zimmermann (1966), 118-125. Page references in the text are to this article. The quotations have been translated from the original German.

hope" (lines 5 and 9) show, mortality has entered a human existence. But already lines 3ff. give occasion for an explanatory paraphrase: as the scene is qualified as "eighteenth-century", we learn that the houses must be built in *Georgian Style* and that - "somewhat tastelessly" - they were decorated "at the beginning of the 20th century" (119) with faïences. "Faïences" is explained in a footnote, which also gives the reign of King Edward VII: 1901-1910. But far more can be said about Devonshire Street, W.1. There are, Zimmermann knows, two Devonshire Streets in London, one in W.1, the other in E.C.2, so the area code is "important" (120). Devonshire Street W.1 is a "noble street", strictly residential, with elegant semi-detached houses in refined *Georgian Style*" etc. Is this essential? Zimmermann thinks it is:

This technique of allusion and evocation is lost on readers who do not know these or similar English streets and their atmosphere; they are not 'in the know'. They do not understand that familiar details stand by proxy for the architectural whole and conjure it up, that the mere mention of these real facts ['Realien'] evokes a mood on which the poet does not elaborate any further. (120)

For those who are still not convinced that they have missed something essential that is not explicitly mentioned in the text but has to be *added* by an informed interpreter, Zimmermann holds something extra in store: "Devonshire Street W.1 lies at the heart of London's *medical area*." Physicians who have their practice here, he tells us, are well-established, rich, and they will only treat patients who pay their considerable fees. Zimmermann continues, "This association, evoked by the mere name of the street, will suggest itself only to the initiated reader; the poet makes no explicit endeavours to make this plain" (120). And as if to underline the importance of this insight, he states categorically that "in the understanding of the first stanza lies the prerequisite to the understanding of the whole poem" (120).

Well, this is either trite or wrong. It is trite in the sense that it could be said of any poem whatsoever - if you do not understand the first stanza, you can hardly claim to have understood the entire poem. It is wrong in the sense that the reader does *not* have to know Devonshire Street W.1 and that he does *not* have to know beforehand that it lies in London's medical area in order to understand the poem. That the couple have been to a doctor can be inferred from stanza two, and that they do not live in that area - so that the doctor they have seen is not their family doctor, but a specialist - can be deduced from the last lines of the poem. Zimmermann's expert knowledge is welcome, but totally supererogatory.

A number of further points Zimmermann makes could be commented upon, but I shall confine myself to a tendency which colours the second half of his essay just as much as positivistic explanation characterizes the first - it is discernible in this:

- the sky (1.8) is an *autumn sky* (121);
- the man, *because of a sudden faintness*, leans upon the iron knob of the palisade (121);
- to *his cold hands* the iron seems unpleasantly cold (121);
- the absurd idea that the iron knob is luckier than he *crosses his mind* (121);<sup>42</sup>
- *there is no metaphysical comfort for the moribund; annihilation of bodily existence means general annihilation; equally, a scientific belief in the natural necessity of death is lacking* (122);
- *to take a taxi would be an extravagance* (123);

and then, in a final flourish:

- Husband and wife, an elderly couple, *are simple, common people, who have to economize* (123).

What is happening here? None of this is in the text. Zimmermann's "explicating prose paraphrase - somewhat despised in modern criticism" (124) - has deviated into full-blown *projection*. And not by mere coincidence so. Although he states towards the end of his essay that "this is not a topographical poem" (124), it was his positivistic approach to it that clandestinely prepared the way for this kind of "How-many-children-had-Lady-Macbeth?"-reading: If one sees literature primarily as a metonymy of reality, one is not only free, but almost *obliged to complete the picture*. To invest character, scenery, situations with a life *outside* the text is then only a "good continuation", not the overinterpretation it may seem to others. The two idiosyncratic moves - "You must know that Devonshire Street W.1 lies in a respectable medical area" *plus* "the couple have to get home as inexpensively as possible" - complement each other: Positivistic explanation and rampant overinterpretation are birds of a feather. Thus we are told that the nearest underground station for the elderly couple is Regent's Park and that buses nos. 19 and 22 go to Chelsea (so *that's* where they live), *and* we are given "the whole story" *behind* their visit to Devonshire Street W.1 as well (cf. 123), *as if these items were all situated on the same plane of reality*.

---

<sup>42</sup> The passage might well be interpreted, I think, as written in a kind of *style indirect libre* instead. Zimmermann seems to be a bit unsure about the "narrative situation" of this poem. On the one hand he says that the scene is evidently seen through the eyes of the old man (122), but he exempts line 4 from this, because he knows that *Betjeman* is the architectural expert (124)!

It is true that Zimmermann near the end of his article repeats that "the subject of the poem is the sudden entry of death into everyday life" (124), but at the same time he maintains that "the topographical real facts *have to be explained to the foreigner, before the wealth of this poetry can reveal itself to him.*" (124f, italics mine). I should like to disagree.

IV. "Devonshire Street W.1" is not about Devonshire Street W.1, or, the virtues of reading poetry as poetry

It is childish to study a work of fiction in order to gain information about a country or about a social class or about the author.

Vladimir Nabokov

"Devonshire Street W.1" is about love, comfort and compassion in the face of death. It is about the ultimate disruption, which cannot be undone: the entry of finality into human life.<sup>43</sup> It is about transience in the face of material permanence and indifference - but also about the overcoming of that transience through human permanence and reliability.

It is called "Devonshire Street W.1" because the enormity of the inconceivable is best presented by its opposite, the ordinariness of the familiar. The sound of the heavy mahogany door with which the poem begins has a famous analogue in English literature: the knocking at the gate in *Macbeth*, after the murder of Duncan. Thomas de Quincey was the first to describe the general effect:

[...] if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near to the course through which he passed, has felt powerfully in the silence and desertion of the streets and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of men, - if all at once he should hear the death-like stillness broken up by the sound of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the go-

<sup>43</sup> On Betjeman's deep-rooted terror of death see Brooke (1962), 31, Clarke (1983), 58, Press (1974), 6, 40-42, Schmidt (1979), 223, Stanford (1961b), 33, 109-111, Sparrow (1963), 176, and Lord Birkenhead's introduction to Betjeman's *Collected Poems* (1973),

ings-on of human life are suddenly resumed. All action in any direction is best expounded, measured, and made apprehensible, by reaction.<sup>44</sup>

What de Quincey says about the particular scene in Shakespeare could equally well refer to "Devonshire Street W.1":

the pulses of life are beginning to beat again: and the re-establishment of the goings-on of the world in which we live, first makes us profoundly sensible of the awful parenthesis that had suspended them.<sup>45</sup>

We have understood the poem not when we know what Devonshire Street W.1 is, but when we have understood what it will mean for the couple from that day on. In "Devonshire Street W.1", "Devonshire Street W.1" has a special, an extra meaning - one that cannot be looked up in a topographical guide, but one that can only be deduced from the poem itself.

No knowledge of faiences will help to understand the meaning of the wife's gesture - and the last two lines are not about the couple's finances; or, if they are, the knocking at the gate in *Macbeth* is because somebody wants to get in... Non-literary readings of literary texts and non-poetic readings of poetic texts are not so much marked by "wrongness" - whatever that may mean in interpretive matters - as by their *poverty*.<sup>46</sup> And it is this conspicuous poverty which for me constitutes a "misreading" of a literary text.

A literary reading of a literary text traces that special, extra meaning, which is, as it were, superadded to the normal/everyday/referential meaning of the words. A literary reading is the delineation and conscious duplication of that secondary structure which is made up of the elements of everyday language, but transcends them at the same time. To read a text as a literary one is to be aware of its symbolic dimension, of its surplus in meaning.<sup>47</sup>

Roland Barthes<sup>48</sup> illustrated this once in a little diagram, which is to be read from bottom to top:

XXII, XXIII. Of his poems, "The Cottage Hospital", "Death in Leamington" and his elegy for Dr. Ramsden can be recommended in this context.

<sup>44</sup> de Quincey. (1977), 169.

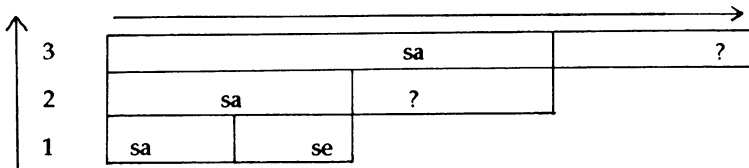
<sup>45</sup> *Ibid.*, 170.

<sup>46</sup> It should be noted that this remark refers only in part to Zimmermann's interpretation. He does recognize the meaning of the wife's gesture, although his topographical and positivistic hunch continually interferes with his literary exegesis, especially so in the last two lines of the poem.

<sup>47</sup> It could be argued, however, that as "literariness" is no essence but the result of our reading strategies, texts which are culturally classified as non-fiction or non-poetic might serve the same purpose because they display the same features once we focus on them in a "literary-aesthetic" way. The point is discussed at length and finally refuted in my *Ästhetik der Ambiguität*, 340-378 (370f. especially).

<sup>48</sup> Barthes (1983), 76.





In literature as well as in culture, signs - with their two aspects of *signifiant* and *signifié* - are hierarchically integrated in such a way that the *signifiant/signifié*-compound of one level can be understood as the *signifiant* of a higher level, to which the concomitant *signifié* either is immediately present (because the code is stabilized by cultural convenience and constant usage) or has to be divined or conjectured from its particular contextualisation, as is the case in literature and in poetry especially. Each text constitutes its own secondary code *ad hoc*, i.e. there is only one instance of its application: this particular text. Each text is a new challenge that engages the reader in the (re-)production of meaning. Therefore, to revert to my example, it is not enough to insist and reiterate that Devonshire Street is a street in London's West End (level 1) - that is only the primary meaning -, what it means *in this poem* (*signifié* on level 2) is for the reader to find out.

So essential is this move to the reading of *poetry as poetry* that Goethe once remarked that symbolic representation was actually "the nature of poetry: it speaks of something particular, without thinking of or pointing to the general. Whoever grasps this particular vigorously, obtains the general at the same time, without being aware of it, or only later."<sup>49</sup> But he speaks, of course, of a particular that shows already the potential to transcend its limitations - to *insist* on its particularity as such (level 1) would be equivalent to killing the poetry in poetry.

What, then, can be the function of literature in foreign language teaching? How can the teaching of literature *qua* literature contribute to cross-cultural understanding? Surveying the various arguments that have been put forward in support of the inclusion of literature in foreign language teaching, one can only be surprised at how often these arguments are based on totally erroneous and outmoded ideas of what literature is and can do. For example, linguists especially are prone to believe that literary texts are messages which authors have left behind and that students should learn to reconstruct the author's original intention (we find this even in Widdowson: "[The critic's] task is to decipher a message encoded in an unfamiliar way, to express its

<sup>49</sup> Quoted in Gero v. Wilpert (1979), s.v. Symbol (translated from the original German).

meaning in familiar and communal terms and thereby to provide the private message with a public relevance.<sup>50</sup>) Closely related to the intentional fallacy is the expressive one which encourages you to reconstruct the feelings and states of mind the author of the text had or meant to convey. Another outdated fallacy is the mimetic one: here, literature is seen as a mirror of reality giving us an illusion of it (Brooks: "If we say that language is oriented essentially toward a restatement or symbolic transformation of experience, we may say that literature is oriented toward the conscious creation of an illusion of reality."<sup>51</sup>), which means, of course, that in reading it we learn about that which is mirrored:

The world created in the work of literature is the foreign world, and literature is thus a way of assimilating (through the same experience of 'looking on') knowledge of this foreign world, and of the view of reality which its native speakers take for granted when communicating with each other.<sup>52</sup>

All these conceptions of literature fall deplorably short in that they fail to distinguish between referential texts on the one hand and fiction and poetry on the other. This distinction is, it is true, upheld by those who say that "great literature" deals with *universals* of human experience and expresses *values*<sup>53</sup> - but then their ideas of human universality and value as property (as opposed to value as relation) will not bear closer examination.<sup>54</sup>

No, what literature can contribute is that the reading of *literature as literature* is a constant testing and training of new ways of processing information and a perpetual divination and trying out of new, tentatively proposed meanings. *Literature - and poetry in particular - is language in the making. It stages the drama of language: to mean through relation.* Its virtue lies not in what it tells us, but in what it makes us do. Its meaning is not on the page, but in what it triggers off in our minds. It constantly, systematically and intensely provokes us to exercise - playfully and free from the constraints and sanctions of reality - what we have to practise anyhow when we learn a foreign language or try to understand a different culture: flexibility of mind, combinational skill, imagination, the sudden change of a frame of reference, the ability to hold diverging meanings in our minds etc. *Literature contributes best to foreign language teaching when it is taught as literature.*

---

<sup>50</sup> Widdowson (1977), 5.

<sup>51</sup> Brooks (1964), 99.

<sup>52</sup> Littlewood in Brumfit/Carter (1987), 177-183, here 179f.

<sup>53</sup> But see Marckwardt (1978), 46, Valdes (1987), 138ff.

<sup>54</sup> Cf. Bode (1989).

If it is the supreme advantage of literature that in "literary discourse the actual *procedures for making sense* are much more in evidence [than in the normal reading process],"<sup>55</sup> then "literature teaching" properly speaking, "is about *abilities, not knowledge* [emphasis mine],"<sup>56</sup> and its aim should be "to develop a capacity for the understanding and appreciation of *literature as a mode of meaning, rather than the accumulation of information and ideas about particular literary works* [emphasis added]."<sup>57</sup>

Or, to put it differently, if foreign language and cross-cultural teaching is concerned with crossing borders and closing gaps, then literature does not just provide particular frontier crossing points but a general border-crossing ability (and permit!), it builds not particular bridges, but offers the boon of a bridge-building capacity. To teach literary texts as if they were non-literary ones is the equivalent to giving the hungry man some fish; to teach literary texts as literary texts is to give him a net.

#### V. Which border? Which gap? A postscript on the limits of teachability

In 1969, Leslie Fiedler published, in *Playboy Magazine*, an article under the heading "Cross the Border - Close the Gap",<sup>58</sup> in which he hailed the advent of "post-modernism" as a form of art and literature that transcended the established dichotomies of high culture vs. low culture and *belles lettres* vs. pop. Of course, postmodernism has achieved nothing of the kind. Art and Literature, as was to be expected, stand only firmer for that onslaught - such self-styled rebellious movements prove very invigorating to Art and Literature as a social institution, because their incorporation and co-option only serve to extend its realm.

But in another sense, the phenomenon of pop culture - in its widest sense - has indeed crossed borders and closed gaps: with the ongoing Americanization of the Western hemisphere (and the East is about to follow suit), students are more and more familiar - not through teaching, but through cultural *practice* - with the paraphernalia of an emerging common popular culture, which, highly commercialized and universally disseminated by the media, is imposed, as it were, from above while pretending to be the genuine expression of what people want. When it comes to contemporary literature, it

<sup>55</sup> Widdowson quoted in Brumfit/Carter (1987), 14.

<sup>56</sup> Brumfit (1986), 189.

<sup>57</sup> Widdowson in Quirk/Widdowson (1985), 186.

<sup>58</sup> The article has been reprinted in Cunliffe (1975), 344-366, and in Freese/Pütz (1984), 151-166.

will be harder and harder to determine which texts are really "culture-specific", and more often than formerly teachers will ask the help of their students to close some gaps for them.

But that concerns "level 1" information only. As long as "the [literary] text serves to trigger off a process of interpretation, [...] this process depends crucially on what the receptor brings to the text."<sup>59</sup> When I taught "Devonshire Street W.1" in two university courses, the main dividing line was not between those who had high literary competence and those who had not. It was between those who had already undergone the experience of losing a close relation and those who had not. It was a gap that I would not and could not bridge. There is a hermeneutics of knowledge and skill as well as a hermeneutics of experience. Between them lies the border of teachability. Mr. Sakazaki lives this side, although "he's never been to England, which makes it all the more difficult."

### Bibliography

- Barthes, Roland. *Elemente der Semiologie*. Frankfurt/M., 1983.
- Bergonzi, Bernard. "Culture and Mr. Betjeman", *Twentieth Century*, 165 (Feb. 1959), pp. 130-137.
- Betjeman, John. *Collected Poems*. Enlarged edition. London, 1973.
- Bex, Tony. "Teaching Literature Across Cultures: A Language-Based Approach", *Parlance*, 1:2 (1988), pp. 116-137.
- Bode, Christoph. *Lyrik und Methode: Propädeutische Arbeit mit Gedichten*. Berlin, 1983.
- . *Ästhetik der Ambiguität: Zu Funktion und Bedeutung von Mehrdeutigkeit in der Literatur der Moderne*. Tübingen, 1988.
- . "Literary Value and Evaluation: The Case for Relational Concepts". *Anglistentag 1988 Göttingen; Vorträge*, eds. Heinz-Joachim Müllbrock and Renate Noll-Wiemeier. Tübingen, 1989, pp. 309-324; repr. in *Il Confronto Letterario* (Pavia), 6 (1989), pp. 221-235.
- Brooke, Jocelyn. *Ronald Firbank and John Betjeman*. London, 1962.
- Brooks, Nelson. *Language and Language Learning: Theory and Practice*. New York, 1964.

---

<sup>59</sup> Enkvist in Quirk/Widdowson (1985), 48.

- Brumfit, Christopher J. (ed.). *Teaching Literature Overseas: Language-Based Approaches*. Oxford, 1983.
- and Ronald A. Carter (eds.). *Language and Literature Teaching*. Oxford, 1987.
- Carter, Ronald A. (ed.). *Language and Literature: An Introductory Reader in Stylistics*. London, 1982.
- Clark, Margaret M. (ed.). *New Directions in the Study of Reading*. London/Philadelphia, 1985.
- Clarke, John. "John Betjeman", *Dictionary of Literary Biography*, Vol. 20. Detroit, 1983, pp. 57-68.
- Combecher, Hans and Gustav Schad. *Deutung englischer Gedichte: Interpretationen zur Sammlung "The Word Sublime"*. Heft 1. Frankfurt/Berlin/Bonn, 1965.
- Cunliffe, Marcus (ed.). *American Literature Since 1900*. London, 1975.
- Eliot, T.S. *Selected Prose of T.S. Eliot*. Ed. with an Introduction by Frank Kermode. London/Boston, 1975.
- The New Encyclopaedia Britannica, Fifteenth Edition*. Chicago, 1983.
- Fawcett, Robin P., M. A. K. Halliday, Sydney M. Lamb, Adam Makkai (eds.). *The Semiotics of Culture and Language*. London/Dover, NH, 1984.
- Fiedler, Leslie. "Cross the Border - Close the Gap: Post-Modernism", repr. in Cunliffe (1975), pp. 344-366; also in Freese/Pütz (1984), pp. 151-166.
- Fish, Stanley. *Is there a Text in this Class? The Authority of Interpretive Communities*. Cambridge, MA, 1980.
- Freese, Peter and Manfred Pütz (eds.). *Postmodernism in American Literature: A Critical Anthology*. Darmstadt, 1984.
- Garcia, Ofelia and Richardo Otheguy (eds.). *English Across Cultures, Cultures Across English: A Reader in Cross-Cultural Communication*. Berlin/New York, 1989.
- Hymes, Dell (ed.). *Language in Culture and Society: A Reader in Linguistics and Anthropology*. New York/Evanston/London, 1964.
- Kermode, Frank. *Puzzles and Epiphanies*. New York, 1962.
- Larkin, Philip. "The Blending of Betjeman", *Spectator*, No. 6910 (Dec. 12th, 1960), p. 913
- . "It Could Only Happen in England", *The Cornhill Magazine*, No. 1069 (Autumn 1971), pp. 21-36 (= preface to the 1971 American edition of John Betjeman's enlarged *Collected Poems*, Boston).
- Lodge, David. *Small World: An Academic Romance*. Harmondsworth, 1985.
- Markwardt, Albert Henry. *The Place of Literature in the Teaching of English as Second or Foreign Language*. Hawaii, 1978.
- Press, John. *John Betjeman*. Harlow, 1974.

- (ed.). *The Teaching of English Literature Overseas*. London, 1963.
- de Quincey, Thomas. "On the Knocking at the Gate in Macbeth", *A Book of English Essays*, ed. W. E. Williams. Harmondsworth, new and enl. edition 1951, repr. 1977, pp. 165-171.
- Quirk, Randolph and Henry G. Widdowson (eds.). *English in the World: Teaching and Learning the Language and Literatures*. Cambridge, 1985.
- Robinson, Gail L. Nemetz. *Crosscultural Understanding: Processes and Approaches for Foreign Language, English as a Second Language and Bilingual Educators*. Oxford, 1985.
- Sampson, George. *The Concise Cambridge History of English Literature. Third Edition*. Cambridge, repr. 1975.
- Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. Sydney/London, 1979.
- Seelye, H. Ned. *Teaching Culture: Strategies for Foreign Language Educators*. Skokie, Ill., 1974.
- Smith, Godfrey. *The English Companion: An Idiosyncratic A to Z of England and Englishness*. London, 1984.
- Sparrow, John. *Independent Essays*. London, 1963.
- Stanford, Derek. "John Betjeman: Poet for Export?", *Meanjin Quarterly*, 20 (1961), pp. 315-319.
- . *John Betjeman: A Study*. London, 1961.
- Stapleton, M.L. *Sir John Betjeman: A Bibliography of Writings by and about Him. With an Introductory Essay by Ralph J. Mills Jr.* Metuchen, NJ, 1974.
- System: The International Journal of Educational Technology*, 9:3 (1982): "Reading: A Symposium", ed. Udo O. H. Jung.
- Thwaite, Anthony. *Poetry Today: A Critical Guide to British Poetry 1960 - 1984*. London/New York, 1985.
- Valdes, Joyce Merrill (ed.). *Culture Bound: Bridging the Cultural Gap in Language Teaching*. Cambridge, 21987.
- Wain, John. *Essays on Literature and Ideas*. London, 1963.
- Widdowson, Henry G. *Stylistics and the Teaching of Literature*. Harlow, 21977.
- Wiehe, R.E. "Summoned by Nostalgia: John Betjeman's Poetry", *Arizona Quarterly*, 19 (1963), pp. 37-49.
- von Wilpert, Gero (ed.). *Sachwörterbuch der Literatur*. Stuttgart, 61979.
- Zimmermann, Hans-Joachim. "John Betjeman, Devonshire Street W.1", *Zeitgenössische englische Dichtung: Einführung in die englische Literaturbetrachtung, I: Lyrik*, eds. W. Hüllen, H. Meller and H. Nyszkiewicz. Frankfurt/M., 1966, pp. 118-125.

Wilhelm Vietor in Germany, Henry Sweet in Oxford, Paul Passy in Paris, Otto Jespersen the Dane, Harold Palmer and A.S. Hornby working in Tokyo; and of H.H. Stern in Toronto, to name only the more obvious specialists who are no longer alive; so our successors will look back from the next *Etats-Généraux* and realize that the Council of Europe's Languages Projects were major milestones in the improvement and professionalization of language teaching.

In short, I believe that Europe in another 200 years will be an envied region of multilinguals, whose prowess in communication will be the envy of the world!

## List of Contributors

**Rüdiger Ahrens** studied English and Romance Philologies, Philosophy and Educational Sciences at the universities of Göttingen, Dijon, London and Erlangen. He took his degree in English and French in 1964 and his Ph.D. in English in 1966. After a period of time as Assistant and Professor of English at the universities of Hannover and Trier he was appointed Full Professor of English and Head of the English Department at the University of Würzburg in 1980. Among his numerous books and scholarly articles are *Die Essays von Francis Bacon* (1974); *Englische literaturtheoretische Essays* (2 vols., 1975); with E. Wolff, *Englische und amerikanische Literaturtheorie* (2 vols., 1978/79); with H.W. Drescher and K.H. Stoll, *Lexikon der englischen Literatur* (1979); *Amerikanische Bildungswirklichkeit heute* (1980); *W. Shakespeare: Didaktisches Handbuch* (3 vols., 1982); *Anglistentag 1989 Würzburg: Proceedings* (1990). He is the editor of two scholarly series: (with E. Wolff) *Forum Anglistik* (Heidelberg) and *Anglo-American Studies* (Bern, Frankfurt, New York). On behalf of the German Association of University Professors of English he edits its official journal *Mitteilungen des Verbandes deutscher Anglisten* (since 1989). He has published more than 80 articles in Festschriften and major academic journals such as *Anglia*, *Archiv*, *Der fremdsprachliche Unterricht*, *German Studies*, *Literaturwissenschaftliches Jahrbuch*, *Poetica*, *Fu Jen Studies*, *Change*, *Die Neueren Sprachen*, *Neusprachliche Mitteilungen*, etc. At present he is serving on the national board of the German Association of University Professors. As a Visiting Professor he worked at the universities of Cambridge (1975-76), Beijing (1987) and Tokyo (1987). He was also a Fulbright grantee in the USA (1978), and in 1990, he won an endowment to visit several universities in Australia. He is a member of numerous national and international societies such as IAUPE, MLA, German Shakespeare Society, DGfA, DGFF, Goerres Society, German Association of University Professors of English, etc.

**Nigel Alexander** is Professor, Emeritus, of the University of London. He has taught at the universities of Arizona, Birmingham, Glasgow, London, Nottingham, Oxford, Princeton and St Andrews. In 1959 he was a Fellow of the Shakespeare Institute. He is currently working on an edition of the complete works of Shakespeare and is the author of *Poison, Play and Duel: A Study in Hamlet* (1971) and *Shakespeare: Measure for Measure* (1975) as well as a number of other books and articles. He is the academic advisor to *Tower Shakespeare Company*.



**Shinsuke Ando** is Professor of English in the Faculty of Letters at Keio University, Tokyo, Japan. He is President of the Keio University Society of Arts and Letters, Chairman of the British Council Scholars' Association of Japan, co-editor of *Poetica* (an international journal of linguistic and literary studies), and Director of the Shakespeare Society of Japan. Professor Ando is co-author of *A Compact History of English Literature* (1981) and *An Encyclopaedia of English Life and Culture* (1981). He published many essays on Chaucer and Middle English Literature in various academic journals. His research interests lie in the fields of medieval and Renaissance English Literature.

**Heinz Antor** studied English, French, and Applied Linguistics at the universities of Erlangen and Würzburg and at St. Edmund Hall, Oxford. He passed the state examination and received an M.A. degree from Erlangen in 1986 and a Ph.D. from Würzburg in 1989. He now teaches English at the University of Würzburg. His research interests lie in the fields of the history of the novel and modern critical theory. His books include *The Bloomsbury Group. Its Philosophy, Aesthetics, and Literary Achievement* (1986) and *Die Narrativik der Angry Young Men. Eine Studie zur literaturdidaktischen Bedeutung rezeptionslenkender Gruppenstereotypen* (1989). He has published articles in several journals such as *Anglia*, *Germanisch-Romanische Monatsschrift*, *Literatur in Wissenschaft und Unterricht*, *Neusprachliche Mitteilungen*, *Literaturwissenschaftliches Jahrbuch*, and others. He has worked and published on nineteenth century university novels as well as on British Catholic writers, on early twentieth century theories of art and on modern concepts of tragedy. In addition to his literary publications he has also written articles on EFL lexicography and published a students' workbook for users of the *Oxford Advanced Learner's Dictionary of Current English*. Heinz Antor is currently working on a book on concepts of culture and education in the British university novel from the mid-eighteenth century to the present time. He is managing editor of *Mitteilungen des Verbands deutscher Anglisten* (edited by Rüdiger Ahrens) and is a member of the advisory board of the *Bundeswettbewerb Fremdsprachen* (a nation-wide modern languages competition for sixth formers).

**Norman F. Blake** studied English at Magdalene College, Oxford, under C.S. Lewis and J.A.W. Bennett. After graduating in 1956 he spent a year studying in Copenhagen under Jón Helgason. He returned to Magdalen to do postgraduate work and went in 1959 as a lecturer in English Language to the University of Liverpool where Simeon Potter was his Head of Department. In 1969 he became a Senior Lecturer at Liverpool, and in 1973 he moved to

Sheffield University as Professor of English Language and Head of the Department of English Language. In 1989, this incorporated the former Department of Linguistics to become the Department of English Language and Linguistics. Professor Blake has written widely on various aspects of English language and medieval English literature. His books include *Caxton and his World* (1969), *The English Language in Medieval Literature* (1977), *The Canterbury Tales edited from the Hengwrt Manuscript* (1980), *Non-Standard Language in English Literature* (1981), *Shakespeare's Language: An Introduction* (1983), and *The Textual Tradition of the Canterbury Tales* (1985). He has recently finished editing the second volume (Middle English) of the *Cambridge History of the English Language*, which is expected to appear in 1992.

**Christoph Bode** was born in Siegen, Germany, in 1952. He read English, Geography and Philosophy at Philipps-Universität, Marburg, and University College, Cardiff, Wales (1971-76). He received his Ph.D. from Marburg. He is particularly interested in Romanticism and 20th century literature. Christoph Bode is currently Professor in the English Department of Christian-Albrechts-Universität Kiel, Germany. His book publications include *William Wordsworth und die Französische Revolution* (1977), *Intellektualismus und Entfremdung: Das Bild des Intellektuellen in den frühen Romanen Aldous Huxleys* (1979), *Lyrik und Methode: Propädeutische Arbeit mit Gedichten* (1983), *Aldous Huxley, "Brave New World"* (1985), *"Ein Lehrer des langsamen Lesens": Anglistische Studien 1980-1986* (1987), *Ästhetik der Ambiguität: Zu Funktion und Bedeutung von Mehrdeutigkeit in der Literatur der Moderne* (1988) [Winner of the 1988 Award of the Anglistentag as the best monograph by a non-tenured professor of the period 1984-88].

**Lothar Bredella** is Full Professor of English Literature and Language (Didaktik) at Giessen University, Germany. He was president of the "German Association for American Studies" from 1984-87 and elected president of the "German Association of Foreign Language Research" in 1991. Among his books are *Ästhetische Erfahrung und soziales Handeln* (1975), *Einführung in die Literaturdidaktik* (1976), and *Das Verstehen literarischer Texte* (1980). He has also edited several critical anthologies: *Die USA in Unterricht und Forschung* (1984), *Das Verstehenlehren einer paradoxen Epoche in Schule und Hochschule: The American 1920s* (1985), with Michael Legutke: *Schüleraktivierende Methoden im Fremdsprachenunterricht Englisch* (1985), with Dietmar Haack: *Perceptions and Misperceptions. The United States and Germany* (1988), *Mediating a Foreign Culture: The United States and Germany* (1991). He is co-editor of the series *Contacts and Encounters*. He has published about 50 articles in scholarly

journals, critical anthologies, and Festschriften. His special research interests are: the process of understanding literary texts, the justification for teaching literature in schools, response-oriented methods of teaching literature, and problems in intercultural understanding.

**Ernst Burgschmidt** was born in 1943 and studied English and German at Erlangen University where he received his Ph.D. in 1971 ('Technical Languages'). This was followed by his habilitation in 1975 ('Prepositions in Middle English'). He was Professor of English at Braunschweig University from 1979 to 1989. He is currently Professor of English at Würzburg University. Professor Burgschmidt's main areas of research and publications cover contrastive linguistics, error analysis, semantics, lexicography, and bilingualism (esp. between Celtic languages and English). He has spent considerable time in Wales, Ireland, and on the Hebrides.

**Dieter Buttjes** is Professor of American Studies and English Language Teaching at Pädagogische Hochschule Heidelberg. His publications include *Landkundliches Lernen im Englischunterricht* (1981) and *Mediating Languages and Cultures* (1991). Professor Buttjes works in the fields of American social history, contemporary cultural studies, foreign language teaching theory, and intercultural learning.

**Michael Clyne** is Professor of Linguistics at Monash University, Australia, and Research Director at the Language and Society Centre of National Language and Literacy Institute of Australia. He was formerly Associate Professor of German at Monash University. Professor Clyne is a Fellow of the Academy of Social Sciences in Australia and of the Australian Academy of Humanities. His publications include *Transference and Triggering, Perspectives on Language Contact, Forschungsbericht Sprachkontakt, Australia Talks, Deutsch als Muttersprache in Australien, Multilingual Australia, Language and Society in the German-speaking Countries, Australia Meeting Place of Languages, An Early Start: Second Language at the Primary School, Community Languages The Australian Experience, and Pluricentric Languages*.

**Werner Delanoy** works as a university lecturer in the Department of English at the University of Klagenfurt in Austria. His main areas of interest are foreign language and literature learning/ teaching, cultural studies and the contemporary British novel. Werner Delanoy has published articles on literature in ESL, and on semiotics and the mass-media.

**Wimal Dissanayake** is a Research Associate in the Institute of Culture and Communication at the East-West Center, Honolulu, Hawaii. He obtained his Ph.D. from the University of Cambridge, England, and did his post-doctoral work at the University of Pennsylvania. Dr. Dissanayake is the author of several books including *Continuity and Change in Asian Communication Systems*, *Communication Research and the Cultural Values*, *Cinema and Cultural Identity*, and *Literary History, Narrative and Culture*. He is a published poet and an award-winning broadcaster. Dr. Dissanayake's interests include communication, cultural studies, film theory and literature, and he has published extensively in these fields.

**John W.J. Fletcher** is Professor of European Literature at the University of East Anglia, Norwich, England. His books include *The Novels of Samuel Beckett* (1964), *Claude Simon and Fiction Now* (1975), *Novel and Reader* (1980) and *Alain Robbe-Grillet* (1983). He is currently completing, with Cheryl Bove, a bibliography of Iris Murdoch.

**Peter Freese** was born 10 March 1939 in Bremen, studied, as holder of a scholarship from the 'Studienstiftung des Deutschen Volkes', English, German, Philosophy, and Education at the universities of Kiel and Heidelberg and, with a British Council Scholarship, at Reading University. He passed his state examination at Kiel University in 1966 and received a Ph.D. in American Studies at the same university in 1970. Peter Freese was Associate Professor of English Language and Literature and their Methodology at the College of Education in Kiel from 1971 to 1973 and Full Professor of English Literature and EFL-Teaching at the College of Education in Münster from 1973 to 1979. Since 1979, he is Full Professor of American Literature at Paderborn University. Peter Freese held guest professorships at Trinity and All Saints Colleges, Leeds, GB, in 1978, at Illinois State University, USA, in 1988, and Eötvös Lorant University, Budapest, in 1991. He was Fellow in Residence at the Claremont McKenna College, USA, in 1988. - Numerous academic offices include that of Dean of the Faculty of Languages and Literature, Paderborn University. He was Vice-President and Provost of Paderborn University

(1983-1987) and is a founding member and President of the Paderborn "Centre for Cultural Studies" (1990/91) as well as a member of the Paderborn Senate (1991/92). He was also a board member of the German Association for American Studies (1981-89) and holds an honorary membership of Phi Beta Delta. Professor Freese is author and editor of more than twenty books, among them *Die Initiationsreise: Studien zum jugendlichen Helden im modernen amerikanischen Roman* (1971); *Die amerikanische Kurzgeschichte nach 1945* (1974); ed., *Die amerikanische Short Story der Gegenwart: Interpretationen* (1976); ed., with L. Hermes, *Der Roman im Englischunterricht der Sekundarstufe II* (1979; 2nd ed., 1983); Bernard Malamud, 'The Assistant' (1982; 3rd Eed., 1988); ed., with M. Pütz, *Postmodernism in American Literature: A Critical Anthology* (1984); *The American Short Story I: Initiation* (1984; 3rd ed., 1989); ed., *Teaching Contemporary American Life and Literature in the German Advanced EFL-Classroom* (1985); ed., *Religion and Philosophy in the United States*, 2 vols. (1987); *Surviving the End: Beyond Apocalypse and Entropy in American Literature* (1988); 'America': *Dream or Nightmare? Reflections on a Composite Image* (1990; 2nd enl. ed., 1991); ed., *Germany and German Thought in American Literature and Cultural Criticism* (1991). He has published more than 100 articles in journals, critical anthologies and Festschriften and is series editor of TEAS: *Texts for English and American Studies* (since 1977; 40 vols.); PUR: *Paderborner Universitätsreden* (since 1984; 25 issues); AZA: *Arbeiten zur Amerikanistik* (since 1986; 9 vols.).

**Albert-Rainer Glaap, OBE**, is a Professor in the English Department of Heinrich-Heine-Universität, Düsseldorf. His special fields of research are contemporary British, English-Canadian and New Zealand theatre and drama, teaching English literature at university and secondary school level, Canadian studies, and literary translation. He is author of *English Texts Compared* (1972) and *Das englische Drama* (to be published in 1992). A.R. Glaap is editor of *Literature in English: New Territories* (1987), *Alan Ayckbourn. Denkwürdiges und Merkwürdiges zum fünfzigsten Geburtstag* (1989), and *Anglistik heute. Perspektiven für die Lehrerfortbildung im Fremdsprachenunterricht - Fremdsprache im Literaturunterricht* (1990). He has published ten annotated editions of contemporary English, American, and Canadian plays in TAGS - *Literarische Texte für den Englischunterricht in der Sekundarstufe II* (since 1980) and, with Herbert Christ, *Der fremdsprachliche Unterricht* (1980-1987). He is the author of 150 articles on various topics in books, journals and periodicals.

**Yasmine Gooneratne, AO**, holds a Personal Chair in English Literature at Macquarie University, New South Wales, Australia, where she is Foundation Director of the Post-Colonial Literatures & Language Research Centre. Educated at the Universities of Ceylon and Cambridge, Professor Gooneratne combines the professions of educator, literary critic, editor and bibliographer with the subversive pleasures of writing poetry, fiction and satire. Her publications include critical studies of Jane Austen, Alexander Pope and Ruth Praver Jhabvala, accounts of literary figures and literary developments in 19th century Sri Lanka, essays on post-colonial literature, edited anthologies of Asian poetry and prose, and three volumes of poetry. Her most recent books are *Relative Merits. A Personal Memoir of the Bandaranaike Family of Sri Lanka* (1986), and a novel, *A Change of Skies* (1991). In 1981 Professor Gooneratne was awarded Macquarie University's first (and up to date only) earned degree of Doctor of Letters (DLitt.). In 1990 she received the order of Australia for distinguished service to literature and education.

**Vernon W. Gras** is Professor of English at George Mason University in Fairfax, Va., a suburb of Washington, D.C. He co-ordinates the Synergos Seminars and edits *Selected Papers from Synergos Seminars*. Professor Gras founded and directed GMU Press from 1983 to 1988. He writes and publishes on literary theory, myth, film, and twentieth century literature. He also translates German to English. Professor Gras's work has appeared in *Journal of the History of Ideas*, *Boundary 2*, *Papers on Language & Literature*. He edited, with translations and acritical introduction, *European Literary Theory & Practice*. At present he is writing articles on Peter Greenaway and Dennis Potter.

**Norbert Greiner** (MA Trier 1972; Dr. phil. Trier 1975; habilitation Trier 1982 in 'Anglistische Literaturwissenschaft') is Professor of Advanced Translation Studies and English and American Literature at the University of Heidelberg (since 1983), where he was Dean of the Faculty of Modern Philologies from 1989 to 1991. His publications include four books: *Idealism und Realism im Frühwerk George Bernard Shaws* (1977), *Einführung ins Drama* (2 vols., 1982), *Studien zu Much Ado About Nothing* (1983), and *William Shakespeare, Much Ado About Nothing, Edition, Prosäübersetzung, Anmerkungen, Szenenkommentar, Englisch - deutsche Studienausgabe* (1989). Norbert Greiner has published twenty articles on British drama from Shakespeare to the present day, 20th century fiction, drama theory, theory and cultural history of translation. His main fields of research are: history of drama, cultural history of translation, comparative literature.

**R.K. Gupta** is Professor of English in the Department of Humanities and Social Sciences at the Indian Institute of Technology, Kanpur (India). He received his Ph.D. from the University of Pittsburgh in 1964 and was Assistant Professor at Memphis State University from 1969 to 1970, Senior Fulbright-Hays Fellow at the University of Pennsylvania (1977-78), Visiting Professor at the University of Ibadan, Nigeria (1983-84), and Visiting Fellow at Yale University in the summer of 1989. His publications include *The Great Encounter: A Study of Indo-American Literary and Cultural Relations* (1986), *American Literature: Fundamentals of Research* (1971), (edited with introduction) *Interpretations in Essays on American Literature*, *New England Quarterly*, *Journal of the History of Ideas*, *Journal of Commonwealth Literature*, *International Fiction Review*, *Journal of South Asian Literature* and many other journals. Current research interests include American literature, Commonwealth literature, literary theory, literature and philosophy, and the teaching of literature.

**Monika Hoffarth-Zelloe** is at present Assistant Professor of German at the United State Naval Academy, Annapolis, Maryland. Prior to that she taught English Literature, Composition, and English as a Second Language at George Mason University, Fairfax, VA, for four years. She received her Ph.D. in Foreign Language Teaching Methodology from the University of Würzburg, Germany, in December 1988. Her present research focuses on the novels of Toni Morrison as well as on the application of reader-response theory in the classroom when teaching literature. She is author of *Martin Luther King und die amerikanische Rassenfrage. Stereotypenkorrektur und humanitäre Erziehung durch literarische Rezeption*. *Anglo-American Studies* 2 (1990).

**Rosalind King** is a lecturer in English at Queen Mary and Westfield College, University of London, and is the author of a number of articles on Shakespeare and Renaissance drama including "Music and Structure in *Othello*", *Shakespeare Survey* 39, Cambridge, 1987. She is an Associate of the Royal College of Music and plays lute, spinet, piano and cello. Currently working on a complete edition of the works of Shakespeare, she founded, in 1985, *Tower Shakespeare Company* as a way of testing academic ideas in the theatre and is now its artistic director. The company is currently producing a video series called "Rehearsing Shakespeare".

**Jürgen Klein** is Professor of English Literature and British Intellectual and Cultural History at the University of Siegen, Germany. He has published widely on English literature, literary theory, and British intellectual history. His books include: *Der Gotische Roman und die Ästhetik des Bösen* (1975), *Byrons romantischer Nihilismus* (1979), *Theoriengeschichte als Wissenschaftskritik* (1980), *England zwischen Aufklärung und Romantik* (1983), *Radikales Denken in England: Neuzeit* (1984), *Denkstrukturen der Renaissance* (1985), *Astronomie und Anthropozentrik* (1986), *Francis Bacon oder die Modernisierung Englands* (1987), *Literaturtheorie und englischer Modernismus im frühen 20. Jahrhundert* (1991). He is currently working on a social history of English literature. The book series *Aspects of English Intellectual, Cultural, and Literary History* and *Britannia. Texts in English* are edited by Jürgen Klein for Peter Lang Publ.

**Franz M. Kuna** read English and German at the universities of Vienna and Freiburg i.Br. (DAAD-scholar). In 1958 he won a British Council scholarship, which he spent as a post-graduate student at the University of Oxford. In 1960/61 he worked as a Lecturer at the University of Birmingham, from 1961 to 1964 as a University Lecturer at the University of Cambridge. In 1964 he was appointed to a lectureship at the University of East Anglia, Norwich, and soon promoted to Senior-Lecturer and Reader. In 1976 he accepted the offer of a chair of English and American Studies at the University of Klagenfurt, Austria. His publications include books and articles on English, German and Comparative Literature, he is a co-editor of the *Journal of European Studies* (Cambridge) and has been a Visiting Professor at European and American universities, and at the Humanities Research Centre at the Australian National University, Canberra.

**Douglas Pickett** started out as an orientalist taking a London degree in Persian in 1959. After qualifying to teach English as a foreign language and working in Guinea and Iran, he took another London degree in English literature and has maintained his language and literature interests ever since, publishing on the interrelationship of both. Apart from textbooks and articles he has published *The Foreign Language Learning Process*, British Council, 1978, the result of research undertaken while Deputy Director of the English Teaching Information Centre of the British Council, London. The following year he took a London MA in Language and Literature in Education and submitted his Ph.D. thesis on Persian Tilework, due to be published by Farleigh Dickinson University Press, 1991. Having taken early retirement from the British Council, he has continued his linguistic interests in his pre-



sent post as Senior Examinations Officer (Languages and EFL) in the London Chamber of Commerce and Industry Examinations Board, where his interest has turned to the field of business English and resulted in the publication of a textbook with co-author David Davies, *Preparing for English for Commerce*, Prentice Hall, 1990. In addition to Persian and Arabic he speaks four languages of the European Community and is currently producing a series of junior historical biographies entitled *Makers of Europe*, published by New European Publications.

**Mark Roberts** taught in the universities of Cambridge, London and Sheffield before moving to the Chair of English and Headship of the Department of English in the Queen's University, Belfast in 1968. In 1975, he moved to the corresponding position in the University of Keele, Staffordshire, England. His long-standing interest in the relationship of the nineteenth century to the eighteenth produced *The Tradition of Romantic Morality* in 1973. He has also studied the Victorian period in a number of articles, particularly on Carlyle and Browning, and has written a short book on the latter. He has also written on the theory and practice of literary criticism. In addition, he worked for many years on Donne, of whose poetry he was preparing a critical edition until operation on both eyes prevented him continuing with the detailed work of textual analysis. He has, however, published a number of papers, articles and reviews concerned with Donne's work, and in particular with textual matters. He is currently much interested in problems of language standardisation. He took early retirement in 1982.

**Joachim Schwend** was born in 1949 and studied English and Russian in the Department of Applied Linguistics at Johannes Gutenberg University Mainz, Gernersheim, Germany ('Diplom Übersetzer', 1974), where he later worked as an academic teacher. In 1983, he received a Ph.D. for his study of John Wain, published a year later as *John Wain: Schriftsteller und Kritiker*. Joachim Schwend is now an Assistant Professor in the Department of English and American Studies at Gernersheim. He is currently working on a study of the role of the church in Scottish literature. His other research interests include the socio-cultural conditions of Scottish literature and contemporary English and Anglo-Irish literature, with special reference to the novel. In 1985, Schwend was honoured with the 'Förderpreis der Johannes Gutenberg-Universität' for his book on John Wain.

**Larry E. Smith** is a Research Associate at the Institute of Culture and Communication, East-West Center, Honolulu, Hawaii (USA). His research interests include the international intelligibility of English, problems of cultural interpretation, and applied linguistics. He is author/editor of several books and is co-director of the professional journal *World Englishes*.

**Peter Strevens** had a distinguished career in the fields of applied linguistics and EFL research. After lecturing in West Africa and at Edinburgh University, he became Professor of Contemporary English at Leeds University, and then Professor of Applied Linguistics at Essex University. Peter Strevens was the Director of the Bell Educational Trust, Cambridge and a Fellow of Wolfson College, and he also taught at the University of Illinois. He was one of the intellectual fathers of British contextualism and established a high reputation in language teaching research as the author of *The Linguistic Sciences and Language Teaching* (1964), which he published together with M.A.K. Halliday and A. McIntosh. His numerous other books in this field include *Papers in Language and Language Teaching* (1965) and *Teaching English as an International Language. From Practice to Principle* (1980), which reflects his interest in English as a means of inter-cultural communications. Strevens edited a great number of books, among them a *Festschrift* for A.S. Hornby, which is evidence of his lexicographical competence. He also published *A Short Pronouncing Dictionary of Modern English* (1974). As a scholar of international repute, Peter Strevens had to travel all around the world to speak to huge audiences on aspects of language teaching and the international status of English. It was during one of these lecture tours that he died in Tokyo in 1989.

**Sandra Tawake** teaches English at East Carolina University in Greenville, North Carolina (USA). She was formerly associated with the East-West Center and spent eleven years in the Fiji Islands. She has published several articles dealing with creative literature from the South Pacific.

**Henry G. Widdowson**, after working as an English Language Officer for the British Council in Sri Lanka and Bangladesh, taught in the Department of Linguistics at the University of Edinburgh. Since 1977 he has been Professor of Education in the University of London with specific responsibility for the teaching of English for Speakers of Other Languages. His publications include *Stylistics and the Teaching of Literature*, *Teaching Language as Communication*, *Learning Purpose and Language Use*, and two volumes of *Explorations in Applied*

*Linguistics*. He is currently Joint Editor with C.N. Candlin of an extensive scheme for language teacher education published by Oxford University Press. His most recent book, *Aspects of Language Teaching* was published in 1990, and he has a book *Practical Stylistics* in press.

## Index

- Abbey Theatre 266  
Achebe, Chinua 7, 9, 154, 352  
Albee, Edward 533  
Albery, Nobuko 352, 353, 354, 356,  
361, 364  
Alexander, Peter 403, 408  
Alisiahbana, S. Takdir 366  
Allsop, Kenneth 453, 454, 471  
Althusser, Louis 371, 375, 376, 389,  
449  
Alvarez, A. 455, 456, 471  
Amis, Kingsley 452, 453, 460, 464  
Amis, Martin 129, 130  
Anderson, Lindsay 464, 465, 469  
Andros, Sir Edmund 505  
Apel, Karl Otto 483, 484, 485, 520  
Arendt, Hannah 54, 55  
Aristotle 30, 120, 402, 403, 458, 460  
Arnold, Matthew 124, 125, 273, 274,  
276, 278, 284, 289, 291  
Artaud, Antonin 468  
Auden, W.H. 109, 110, 133, 174, 392  
Ausband, Stephen C. 393, 397  
Austen, Jane 127, 396, 523  
Austin 432, 444  
Ayer, A.J. 91, 98  
  
Bacon, Francis 120  
Bakhtin, Michail 13, 41, 42, 45, 371,  
447, 450, 451, 452, 470, 471, 472,  
560, 563, 566, 567  
Balzac, Honoré de 301, 467  
Barbour, John 272, 291  
Barke, James 285, 286, 291  
Barrie, J.M. 275  
Barstow, Stan 460  
  
Barthes, Roland 28, 30, 31, 32, 35,  
36, 38, 43, 45, 73, 74, 98, 99, 114,  
133, 179, 183, 382, 468, 471, 598  
Baudelaire, Charles 301  
Beattie, James 273, 486  
Beaumarchais 301  
Beckett, Samuel 8, 28, 45, 453  
Behan, Brendan 262  
Beissel, Henry 325, 329  
Bellow, Saul 476, 533  
Belsey, Catherine 372  
Benjamin, Walter 54, 55  
Bennett, Arnold 464, 467  
Bentley, Eric 512, 516, 517, 520  
Bergson, Henri 99, 559, 566  
Bernard, J.R.L. 306, 314  
Betjeman, Sir John 171, 172, 173,  
174, 175, 177, 178, 183, 184, 185,  
236  
Bickley, Verner C. 352, 364  
Bielicki, Jan 547, 551  
Blake, William 130, 133  
Blind Harry 272, 291  
Bloch 374  
Bloomsbury 45, 411, 417, 421, 427  
Booth, Wayne C. 13, 18, 19, 21, 35,  
42, 43, 44, 45  
Borges, Jorge Louis 49, 55  
Boswell, James 274, 291  
Boyer, Paul 502, 505, 506, 507, 509,  
511, 512, 516, 520  
Braine, John 460  
Brecht, Bertolt 401, 403, 404, 405,  
406, 408, 409, 512  
Breuer, Rolf 57, 60, 98  
Broch, Hermann 54, 55

- Brooks, Cleanth 557, 558, 561, 566  
 Brown, George Douglas 275, 276,  
 291, 292  
 Brown, John Mason 517  
 Brown, Russel M. 318  
 Bubner, Rüdiger 75, 98, 478  
 Burns, Robert 273, 277, 290
- Campbell, Ian 288, 291  
 Camus, Albert 549  
 Carlyle, Thomas 120, 145, 274  
 Carnap, Rudolf 87, 90, 99  
 Cassirer, Ernst 33, 65, 83, 99  
 Castiglione, Baldassare 82  
 Chabon, Michael 523, 524, 526, 547,  
 552  
 Chapman, John 49, 516  
 Chaucer 126, 133  
 Chekhov 107  
 Chesterton, G.K. 114  
 Chomsky, Noam 75, 80, 86, 97, 99  
 Cinthio, Giraldi 403, 408  
 Clark, Ian 78, 86, 99  
 Cleaver, Elridge 582, 595  
 Coleridge, Samuel Taylor 120, 143  
 Conquest, Robert 452  
 Conrad, Joseph 7, 8, 127, 128  
 Conradi, Peter J. 236, 243  
 Cormack, John 287, 292  
 Corneille, Pierre 50, 107  
 Coulthard, Malcolm 432, 433, 434,  
 436, 441, 444  
 Cowley, Malcolm 558, 566  
 Culler, Jonathan 73, 74, 99, 112, 125,  
 133
- Daiches, David 120, 121, 124, 128,  
 129, 133, 288, 292  
 Darwin, Charles 280, 284
- Daudet, Alphonse 301  
 Davie, Donald 452  
 Davis, Thomas 263, 269  
 Dawkins, Richard 407, 408  
 de Quincey, Thomas 178, 179, 185  
 Defoe, Daniel 467  
 Derrida, Jaques 63, 96, 99, 382, 384,  
 467, 468, 469, 471  
 Descombes, Vincent 386, 389  
 Dickens, Charles 7, 122, 127, 172,  
 234, 276, 533  
 Dilthey, Wilhelm 62, 84, 99, 483,  
 484, 485  
 Dostoevski, Fjodor 304  
 Dryden, John 124  
 DuBois, W.E.B. 574, 581, 595  
 Dunbar, William 272, 277, 288, 290
- Eagleton, Terry 27, 45, 376  
 Edo culture 300, 302  
 Edwards, Ifan ab Owen 253  
 Edwards, Jane 255  
 Edwards, O.M. 253  
 Eichenbaum, Boris 464  
 Eliot, George 127, 128  
 Eliot, T.S. 7, 62, 82, 91, 99, 108, 123,  
 124, 125, 133, 174, 184, 239, 300,  
 395  
 Ellis, Bret Easton 523, 524, 526, 530,  
 533, 547, 548, 549, 552, 553  
 Ellison, Ralph 580, 596  
 Elyot, Sir Thomas 82  
 Emerson, Ralph Waldo 339, 393  
 Engels, Friedrich 68, 374, 375  
 Enright, D.J. 452  
 Evans, Caradoc 255, 267
- Fahey, Diane 211, 228, 230

- Faulkner, William 533, 555, 557,  
558, 559, 560, 561, 563, 565, 566,  
567
- Fenollosa, Ernest 297
- Feuerbach, Ludwig 68
- Fiedler, Leslie 182, 184
- Fielding, Henry 108
- Fish, Stanley 170, 184, 384
- Fiske, John 193, 194, 199, 203, 204,  
205, 206, 208, 307
- Fitzgerald, F.Scott 533, 549
- Flaubert, Gustave 467
- Fontane, Theodor 467
- Forester, C.S. 147, 148, 160
- Forster, E.M. 348, 411-429
- Foucault, Michel 28, 29, 32, 35, 43,  
45, 97, 112, 133, 378, 382, 386, 447,  
449, 450, 472
- Fowler, Henry W. 140, 153
- Franklin, Benjamin 532, 533, 552
- Frazer, James 558
- Frederick, King of Prussia 407
- French, David 319, 320, 321, 324,  
328, 329
- Freud, Sigmund 29, 96, 142, 304,  
405, 503, 557
- Fries, Charles C. 392, 397
- Gadamer, Hans-Georg 13, 29, 36,  
38, 39, 40, 42, 43, 44, 45, 84, 85,  
100, 131, 133, 415, 428, 478, 481,  
482, 483, 493, 519, 520, 556, 566,  
569, 596
- Galsworthy, John 464
- Geertz, Clifford 198, 208, 479, 520
- Gissing, George 123, 133
- Godwin, William 451, 472
- Goethe, Johann Wolfgang von 50,  
52, 53, 55, 180, 403, 475, 482, 484
- Goffmann, Erving 226, 230
- Göhring, Heinz 489, 520
- Golding, William 395, 456
- Goldmann, Lucien 68, 100, 371
- Goldoni, Carlo 49
- Goldsmith, Oliver 338
- Gorbachov, Mikhail 408
- Gottsched, Johann Christoph 50
- Gouin, François 611
- Gramsci, Antonio 371, 375, 376,  
382, 383, 389
- Gray, Alasdair 281, 287, 289, 292
- Greenblatt, Stephen 20, 21
- Grünzweig, Walter 78, 86, 99, 207,  
208
- Gunn, Neil Miller 278, 279, 280,  
281, 283, 285, 289, 292
- Gunn, Thom 452, 455
- Habermas, Jürgen 35, 63, 66, 71, 75,  
85, 90, 92, 100
- Hall, Stuart 471
- Hammett, Dashiell 540
- Hancock, Tony 216
- Hancock, W.K. 307, 315
- Hanham, Harold John 277, 290, 292
- Hansen, Chadwick 502, 503, 504,  
505, 506, 512, 519, 520
- Hansen, Nikolaus 538, 539, 540,  
541, 542, 543, 544, 545, 546, 553
- Hardy, Thomas 234
- Hauptmann, Gerhard 52, 53, 55
- Hawthorne, Nathaniel 393, 394,  
395, 397
- Hay, John MacDougall 275, 276,  
281, 292
- Hearn, Lafcadio 297
- Hebbel, Friedrich 52

- Hegel, Georg Wilhelm Friedrich 28, 62, 68, 80, 100, 101, 339
- Heidegger, Martin 38, 54, 55, 84, 97, 100, 382, 483, 552
- Hemingway, Ernest 476, 533, 549
- Herder, Johann Gottfried von 483, 484
- Herzog, Kristin 582, 583, 596
- Heuermann, Hartmut 214, 217, 231
- Hewison, Robert 448, 472
- Highway, Tomson 319, 326, 327, 328, 329
- Hill, John 454, 459, 460, 462, 465, 466, 472
- Hillis Miller, J. 4, 12, 18, 21, 22
- Hiss, Alger 513, 514, 518
- Hofstadter, Douglas R. 100
- Hofstadter, Richard 61, 79, 80, 81, 515, 516, 520
- Hogben, Lancelot 142
- Hoggart, Richard 448
- Holub, Robert C. 35, 39, 40, 45
- Homer 47, 49, 55, 108, 114, 336
- Hörmann, Hans 40, 77, 101
- Hornby, A.S. 612
- Horstmann, Axel 479, 480, 481, 482, 520
- Hughes, T. Rowland 255
- Hughes, Ted 455
- Hühn, Peter 214, 217, 231
- Humboldt, Alexander von 150, 483
- Hume, David 280, 285
- Husserl, Edmund 29, 39, 90, 101, 467, 483
- Huxley, Aldous 278
- Huxley, T.E. 280
- Hyde, Douglas 263, 264, 266
- Ihimaera, Witi 352, 353, 356, 357, 359, 364
- Irving, John 583, 592, 593, 594, 596
- Iser, Wolfgang 15, 16, 22, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 44, 46, 57, 62, 101, 215, 216, 222, 227, 228, 231, 571
- Ishiguro, Kazuo 343, 344, 346, 348
- Jakobson, Roman 448, 464
- James, Henry 127, 300, 452
- Jameson, Frederic 376, 380
- Janmohamed 387, 389
- Janowitz, Tama 523, 524, 525, 526, 533, 547, 552
- Jaspers, Karl 485, 486
- Jauß, Hans Robert 22, 36, 39, 46, 62, 216, 231, 555, 556, 566
- Jennings, Elizabeth 452, 456, 472
- Jespersen, Otto 118, 133, 612
- Jhabvala, Ruth Praver 347, 348
- Johnson, Samuel 121, 128, 288, 290, 291
- Jones, Bobi 255
- Jones, Thomas Gwynn 255
- Jonson, Ben 120
- Joyce, James 108, 125, 266, 463, 467
- Kachru, Braj B. 10, 11, 14, 22, 309, 315, 352, 364
- Kafka, Franz 467, 472
- Kafu, Nagai 297-304
- Kai-shek, Chiang 513
- Kant, Immanuel 27, 94, 101, 132, 483
- Kazan, Elia 512
- Kazin, Alfred 557, 566
- Keats, John 336, 395, 533
- Keller, Hans 547, 548, 549, 552

- Kellogg, Robert 458, 462, 463, 472  
 Kesity, Ken 534, 545  
 King, Martin Luther 575, 596  
 Kipling, Rudyard 114, 123, 133, 342, 428  
 Klähn, Bernd 549, 552  
 Knox, John 272, 281, 287, 288  
 Köhring, Klaus 214, 231  
 Kramer, Jürgen 209, 214, 231, 191  
 Krappmann, Lothar 225, 226, 227, 231  
 Kristeva, Julia 378, 468, 472, 562  
 Krusche, Dieter 478, 521  
 Kuhn, Thomas S. 69, 92, 101  
  
 La Fontaine, Jean de 301  
 Lady Gregory, Augusta 266  
 Lakatos, Imre 69, 102  
 Lang, Andrew 49, 276  
 Larkin, Philip 171, 172, 184, 452, 456, 460  
 Lasch, Christopher 525, 552  
 Lattimore, Owen 518  
 Lawrence, D.H. 127, 174, 234, 452  
 Leach, Bernard 297  
 Leavis, F.R. 115, 127, 128, 129, 130, 133, 370  
 Leibniz, Gottfried Wilhelm 338  
 Lentricchia, Frank 365  
 Lessing, Doris 450, 456, 471, 472  
 Lessing, Gotthold Ephraim 50, 56  
 Letley, Emma 289, 292  
 Lévi-Strauss, Claude 65, 66, 69, 73, 75, 77, 102  
 Lewis, C.S. 131  
 Lewis, Sinclair 467  
 Lim, Catherine 347, 352  
 Linklater, Eric 275, 283, 292  
 Lodge, David 33, 45, 46, 113, 133, 165, 166, 184, 453, 456, 472  
 Löffler, Sigrid 547, 548, 552  
 Lord Cecil, David 115, 133  
 Lucas, F.L. 402, 408  
 Luhmann, Niklas 35, 70, 72, 77, 78, 79, 80, 102  
 Luther, Martin 48, 52, 404  
 Lyndsay, David 272, 292  
 Lyons, John 72, 92, 93, 94, 96, 102  
  
 Mac Colla, Fionn 279, 280, 282, 283, 287, 292  
 MacCoul, Finn 278, 279  
 MacDiarmid, Hugh 277, 285, 289, 290  
 MacDonald, Thomas Douglas 280  
 Mackenzie, Compton 285  
 Macpherson, James 266, 274  
 Madison, G.B. 486, 487, 488, 489, 521  
 Marcuse, Herbert 369, 389  
 Martz, Louis L. 235, 238, 243  
 Marx, Karl 68, 103, 104, 142, 146, 152, 200, 304, 373, 374, 375, 376, 389  
 Marx, Leo 393, 397  
 Masakazu, Yamazaki 401, 406, 408  
 Mason, Bobby Ann 533, 552  
 Matussek, Matthias 549, 550, 553  
 Matza, Diane 585, 588, 596  
 Maupassant, Guy de 299, 301  
 McCarthy, Senator Joseph 454, 512, 514, 515, 516, 518  
 McGrath, John 286, 292  
 McIlvanney, William 286, 289, 292  
 McInerney, Jay 523-530, 532-553  
 Mead, G.M. 226  
 Melville, Herman 7, 392



- Meredith, George 115  
 Mhac an tSaoi, Máire 266  
 Miller, Arthur 475, 476, 498, 499,  
 501, 512, 513, 516, 517, 518, 519,  
 521  
 Milton, John 7, 119, 130, 133, 145,  
 151  
 Minturno 403, 408  
 Molière 301  
 More, Sir Thomas 64, 102  
 Morganwg, Iolo 250  
 Morris-Jones, John 255  
 Morrison, Blake 452, 453, 455, 472  
 Morrison, Toni 571-576, 579, 580,  
 583,-598  
 Mozart, Wolfgang Amadeus 304  
 Muir, Edwin 277, 290, 292  
 Mukarovsky, Jan 60, 102, 103, 216,  
 231, 450  
 Mukherjee, Bharati 347  
 Munro, Neil 277, 279, 292  
 Murdoch, Iris 233, 234, 235, 236,  
 237, 238, 239, 240, 241, 242, 243,  
 451, 452, 456  
 Musil, Robert 467  
 Musset, Alfred de 301  
  
 Nabokov, Vladimir 8, 178  
 Naipaul, V.S. 7, 9, 347  
 Narayan, R.K. 9, 347, 348  
 Nash, Walter 435, 436, 437, 438,  
 439, 440, 441, 444, 445  
 Ngugi, Wa Thiong'o 9, 352  
 Nietzsche, Friedrich 29, 122, 128,  
 133, 378, 381, 382, 455, 481, 482  
 Nissenbaum, Stephen 502, 505, 506,  
 507, 509, 511, 512, 516, 520  
 Norinaga, Motoori 304  
 Novalis 483  
  
 Noyes, Reverend Nicholas 509  
  
 Ó Diréan, Máirtín 266  
 Ó Cadhain, Máirtín 266  
 Ó Ríordan, Seán 266  
 O'Casey, Sean 262, 267, 288, 292  
 O'Connell, Daniel 259  
 O'Neill, William 512, 513, 514, 515,  
 521  
 Oakley, Ronald, J. 513, 514, 516, 521  
 Oedipus 402  
 Ogai, Mori 298, 299, 300, 302, 303  
 Ojaide, Tanure 154, 160  
 Orwell, George 395, 454, 464  
 Osborne, John 457  
  
 Paisley, Ian 287  
 Palmer, Harold 612  
 Pantycelyn, Williams 254  
 Parry, Robert William 255  
 Parry-Williams, T.H. 255  
 Passy, Paul 612  
 Peirce, Charles Sanders 112, 133,  
 556, 567  
 Piaget, Jean 480, 481, 521  
 Pike, Robert 506, 518  
 Pindar 47  
 Plato 30, 47, 97, 102, 103, 120, 132,  
 134, 533  
 Pope, Alexander 121, 124, 126, 133,  
 134  
 Popper, Karl R. 69, 80, 83, 85, 102  
 Posener, Alan 546, 547, 553  
 Pound, Ezra 174  
 Praxiteles 533, 534  
 Premchand 383, 384, 389  
  
 Quine, Willard Van Orman 83, 90,  
 92, 93, 94, 96, 97, 98, 102

- Rabinovitz, Rubin 463, 472  
 Raj Anand, Mulk 9  
 Rao, Rajo 7, 9  
 Reagan, Ronald 512  
 Reaney, James 326  
 Reed, Warren 340, 348  
 Reisz, Karel 447, 457, 463, 464  
 Richards, I.A. 370  
 Richardson, Tony 457, 464  
 Richelieu 48  
 Ricoeur, Paul 13  
 Rimer, Thomas J. 401, 406, 408  
 Robert the Bruce 271, 272  
 Roberts, Kate 255  
 Robinson, Mairi 290, 292  
 Roosevelt, Theodore 513  
 Rorty, Richard 13, 43, 44, 46, 556, 565, 567  
 Rosenberg, Ethel 513  
 Rosenberg, Julius 513  
 Ross, Malcolm 318  
 Rousseau, Jean Jacques 49, 120  
 Rowland Huges, T. 255  
 Rushdie, Salman 131, 347  
 Russell, Bertrand 83, 90, 93, 103  
 Ryffel, Barbara 546, 547, 548, 553  
 Ryga, George 325, 329  
  
 Said, Edward W. 365, 378, 388, 389  
 Salinger, J.D. 525, 536, 537, 538, 541, 553  
 Sapir, E. 150, 160  
 Sartre, Jean Paul 85, 103, 108, 113, 134, 534  
 Saussure, Ferdinand de 5, 29, 33, 112, 134  
 Schlegel, Friedrich 52, 483, 484  
 Schleiermacher, Friedrich 51, 52, 53, 56, 483, 484, 485, 486, 521  
 Schlesinger, John 464  
 Schmidt, Siegfried J. 61, 62, 67, 88, 100, 102, 103  
 Schnaubelt, Peter 548, 553  
 Scholes, Robert 458, 462, 463, 472  
 Schütz, Alfred 90, 488, 490, 521  
 Schwanitz, Dietrich 61, 79, 103  
 Scott, Sir Walter 274, 282, 289, 291, 292  
 Searle, John R. 75, 88, 89, 103, 432, 445  
 Seelye, H. Ned 185, 476, 521  
 Seung, T.K. 96, 103  
 Shakespeare, William 7, 49, 50, 51, 52, 53, 55, 56, 107, 145, 179, 223, 248, 401-409, 431-445  
 Shaw, George Bernard 262, 267, 454  
 Sheridan, Richard Brinsley 273  
 Sheridan, Thomas 273  
 Shklovsky, Victor 33, 37, 38, 46  
 Shoguns, Tokugawa 301  
 Shun, Lu 384  
 Sidney, Sir Philip 120, 121, 134  
 Sillitoe, Alan 447-472  
 Sitwell, Edith 115  
 Smith, Godfrey 171, 185  
 Smith, Iain Crichton 283, 293  
 Smollett, Tobias 274, 293  
 Socrates 30, 31, 481  
 Soseki, Natsume 297-304  
 Southern, Richard 405  
 Soyinka, Wole 7, 9, 154, 352  
 Spark, Muriel 456  
 Spenser, Edmund 266, 271  
 Spinoza, Benedictus de 533  
 Spranger, Ewald 486  
 Sridhar, S.N. 8, 22, 352, 364

- Stackelberg, Jürgen von 48  
 Steiner, George 47, 55, 56, 95, 104  
 Stendhal 31, 46  
 Stern, H.H. 187, 612  
 Sterne, Laurence 108, 266  
 Stevens, Wallace 533  
 Stevenson, Robert Louis 109, 134, 289, 293  
 Stewart, Walter 317, 330  
 Stoker, Bram 222, 223, 231  
 Storey, David 460  
 Stowe, Harriet Beecher 582, 583, 584, 597  
 Strevens, Peter 3, 5, 6, 7, 22, 309, 315, 601-612  
 Sweet, Henry 612  
 Swift, Jonathan 67, 262, 267  
 Synge, John Millington 262, 267  
  
 Taut, Bruno 297  
 Taylor, John Russel 457, 466, 469, 470, 472  
 Taylor, Robert 512  
 Thibaut, Matthias 546, 547, 553  
 Thirabutana, Prajaub 352, 353, 357, 362, 364  
 Thomas, Dylan 255, 454, 533  
 Thomas, R.S. 255  
 Thompson, John B. 376, 389  
 Thoreau, Henry David 393, 575, 597  
 Thorne, J.P. 152, 160  
 Tolstoy, Leo 467  
 Tremblay, Michael 319, 323, 324, 326, 328, 329, 330  
 Trilling, Lionel 370, 426, 429  
 Trollope, Anthony 122  
 Trudeau, Pierre 322  
 Turner, R.H. 226  
 Twain, Mark 395  
  
 Tydings, Millard E. 515  
  
 Ullmann, Stephen 60, 92, 93, 94, 97, 104  
 Updike, John 476  
  
 Van O'Connor, William 557, 567  
 Viehweger, Dieter 88, 89, 104  
 Vietor, Wilhelm 612  
 da Vinci, Leonardo 340  
 Virgil 114  
 Voltaire 338  
  
 Wa Thiong 'o Ngugi 9, 352  
 Wagner, Heinrich 262  
 Wain, John 172, 173, 185  
 Walker, Alice 585  
 Wallace, William 271, 272, 291  
 Wanliss, Thomas Drummond 276, 277, 293  
 Warshow, Robert 517, 518, 521  
 Washington, Mary Helen 587, 588, 590, 597  
 Waterhouse, Keith 460  
 Webb, Keith 271, 293  
 Wedderburn, Robert 272, 293  
 Weir, Ann Lowry 352, 364  
 Wendt, Albert 351, 352, 353, 355, 358, 359, 360, 364  
 Wesley, Charles 125  
 White, Eric 404, 409  
 White, Gertrude 411, 426, 427, 429  
 Whitehead, Alfred North 47  
 Whorf, Benjamin Lee 76, 104, 150, 152, 161  
 Wierlacher, Alois 478, 521  
 Wierzbicka, Anna 152, 153, 161  
 Wilde, Oscar 5, 23, 122, 134, 454  
 Willet, John 401, 404, 406, 409

- Williams, Raymond 66, 68, 71, 72,  
82, 104, 193, 371, 375, 376, 385,  
386, 389, 448
- Williams, Waldo 255
- Wilson, Angus 370, 464
- Wittgenstein, Ludwig 67, 71, 74, 75,  
93, 104, 533, 556, 567
- Wolfe, Tom 547
- Wolff, Erwin 21, 216, 231
- Woolf, Virginia 123, 234, 452
- Wordsworth, William 120, 121, 122,  
125, 134, 168, 533, 545
- Wright, Richard 577, 578, 582, 598
- Wulf, Anna 471
- Wyatt, Sir Thomas 48
- Wyndham, John 106
- 
- Yeats, William Butler 115, 119, 134,  
266, 275, 293
- Yosai, Wakon 297
- Young, Edward 125, 126, 134
- Yukichi, Fukuzawa 302, 304
- Yukio, Mishima 303
- 
- Zawodsky, Magnus 546, 547, 553
- Zeami 401, 405, 406, 408
- Zedung, Mao 513
- Zimmermann, Hans-Joachim 175,  
176, 177, 178, 179, 185
- Zola, Emile 299