

11. Unbenahten im Kleinstaat lautet der Titel der Arbeit von Karl Schmid (Zürich 1963). In der französischen Schweiz gerachtet man den Begriff "malaise", Vergleiche: M. Imboden, Helvetisches Malaise. Zürich 1964.
12. Siehe: V. Willi, Überfremdung - Schlagwort oder bittere Wahrheit. Bern 1970.
13. Zitat nach Dieter Bachmann, Momente und Motive. Bemerkungen zur deutschschweizerischen Lyrik seit 1945. Pro Helvetica/Presseamt, Nr. 43/222, 1975, S. 6.
14. Siehe: K.A. Horst, Kritischer Führer durch die deutsche Literatur der Gegenwart. München 1962, S. 243 - 244.
15. Heinrich Wiesner gab seinem Gedichtband den Titel Lakonische Zeilen. Aphorismen (München 1965).
16. Paul Celan hat in seiner Buchner-Rede gesagt: "Das Gedicht heute ... zeigt, das ist unverkennbar, eine starke Neigung zum Versinken." Zitiert nach Harald Weinrich, Literatur für Leser. Essays und Aufsätze zur Literaturwissenschaft. Stuttgart/Berlin/Köln/Mainz 1971, S. 117.
17. Aber die Worte sind machtlos.
18. Die Lindersammlung Us emene Iäire Gygechaschte. Gedichte (Bern 1969) Mani Maters liefert einen wichtigen Beitrag zu der in Bern kreierten und verbreiteten "Modern-Mundart"-Bewegung, deren bekannteste Gestalten neben ihm Ruedi Krebs und Bernhard Strimmann sind.
19. Schweizerische Landessusstellung, die in Zürich 1939 stattfand.
20. Bertolt Brecht, Hans Magnus Enzensberger, Gottfried Benn bildeten ihre Beziehungspunkte.

Streszczenie

Artykuł omawia niektóre aspekty rozwoju niemieckiego wariantu wschodnioeuropejskiej literatury szwajcarskiej w latach powojennych. Rozwój jej uwolniony od form tradycyjnych znaczących lata pięćdziesiąte w kierunku literatury politycznej lat sześćdziesiątych - szczególnie po majowych demonstracjach studentów w roku 1968 - oraz literatury eksperymentalnej i tzw. literatury "modern mundart" lat sześćdziesiątych i sledem - oziesciacysty.

LUBELSKIE MATERIAŁY NEOFILOLOGICZNE — 1963

Jerry Karakomaki

A typology of graffiti

/Part 2/

This is the second part /and the completion/ of our paper presenting English graffiti. In this article we want first to continue to show the most typical categories of mural inscriptions and then to try and formulate some conclusions about the nature of the whole phenomenon.

In part one we have already discussed messages left as proof of someone's presence at a given place, variations on a given graffiti, structures based on internal correspondence, ending with examples of paradox and pure nonsense. It is also here that we resume our presentation, coming up with yet another group of absurd graffiti.

It includes nonsense demands, suggestions and advice. At first glance they invariably seem to make sense - in fact, the initial part in most of them is a genuine notice or slogan, one of those that can be seen in public places in abundance. It is only the words added after the dash that deprive the whole graffiti of logic. They are meant to be an explanation or exemplification of the introductory command, but the suggestions they contain are so bizarre they are bound to shock the recipient.

We can distinguish in this group of inscriptions certain subtypes, according to the ways in which perfectly sound notices are made ridiculous. One such type would comprise examples like these:

DOGS SHOULD BE CARRIED - IF YOU HAVEN'T GOT A DOG, A CAT
CARRY AN UMBRELLA - YOU KNOW THEY CARRY WALK WILL DO
DON'T WALK ON THE GRASS - JUMP ON IT
DON'T WRITE ON THESE WALLS - PRIOR
AVOID THE END OF THE YEAR RUSH - FAIL YOUR EXAMS NOW
PAINK BOW - AVOID THE END OF TERM RUSH

The first four graffiti are amusing because the additions in them show that the original notices have been understood in an unconventional way. The different interpretations which they allow for depend on where the focus in each of the sentences is placed. Normally, its position is sentence-final, i.e. dogs should be CARRIED and not allowed to walk; one should carry an UMBRELLA and not a walking stick, for example; one should not walk on the GRASS as against the gravel; nor should one write on THESE WALLS as distinct from those places where one is allowed to do so. The graffitiist, however, to achieve the effect which he does, interprets the notices as though the focus in each of them were somewhere else than at the end of the sentence, thus distorting their original sense.

The last two examples above involve the notion of presupposition. In both of them there is the assumption that one will panic and fall one's exams, respectively, no matter what happens; consequently one is advised at least to avoid the end of the year /or term/ rush.

Another kind of nonsense message resorts to play on words. A sharp-witted graffiti-writer can spot any verbal ambiguity and exploit it for his purposes, chief of which seems to be amusing himself and his potential spectators. The point is to find new, unexpected dimensions to dull, worn-out clichés, and the more absurd they are, the more fun they offer. Thus, we may come across the following inscriptions /underlined in each graffiti is the key word, crucial because of its ambiguity which is made use of in the remaining part of the notice/:

- PRESERVE WILDLIFE - PICKLE A DUCK
 - BE A MISSIONARY - GIVE CANNIBALS A TASTE OF CHRISTIANITY
 - START AN UNDERGROUND MOVEMENT - BURY YOURSELF
 - SHOCK YOUR NEIGHBOURS - THINK ELECTRIC
 - DRINK VANISH - IT GIVES A LOVELY FINISH
 - FIX THE FLAG - IT'S QUICKER THAN THE PLANE. AND CHEAPER.
- And somewhat different examples:
- BE ALERT - THE COUNTRY NEEDS IERTS
 - BE ALOOF - BRITAIN'S GOT ENOUGH OF IERTS
 - RUN AWOK - MOKS DON'T USE AS MUCH PETROL AS CARS.
 - MY BROTHER RUMS ASTRAY.

In which words are split into two so that the prefix A- becomes the indefinite article A, and the rest of the original word is treated like a new one, though in fact such a word does not exist. The second inscription is particularly interesting because in ridiculing the notice BE ALERT it is not direct, but gives us only the cues /BE ALOOF and ENOUGH OF IERTS/ and leaves the inferring to ourselves. When we see the point we are happy both because of its clever construction and for the fact that we managed to notice it.

Finally in this section we have suggestions on how to deal with some of the problems which trouble contemporary man. They run as follows:

- KEEP BRITAIN TIDY - EMIGRATE
- KEEP THIS BUS TIDY - THROW YOUR TICKET OUT OF THE WINDOW
- KEEP YOUR CITY CLEAN - EAT A PIGEON
- SAVE TREES - EAT A BEAVER
- SAVE WATER - DIVIDE IT
- SAVE PUEL - GET CHEMATED WITH A FRIEND
- GIVE AMTS A BREAK - WALK ON ONE LEG
- BEAT IMPLANTION - STEAL
- DOUBLE YOUR MONEY - FOLD IT IN HALF
- DOUBLE YOUR TREASURE, DOUBLE YOUR FUN - XEROX YOUR
- SUPPORT YOUR LOCAL POLICE - STEAL PAY CHECKS
- HELP THE POLICE - BEAT YOURSELF UP
- HELP ZASMALIAN APROBASTATION - PLANT AN ACORN
- URSIDE DOWN /Cambridge, England/

While many of the issues, concerning natural environment and resources protection, as well as some social problems, are quite serious, the solutions offered are all absurd, and that for various reasons. Usually, the action suggested is incommensurable with the actual needs and so it is no solution at all. Sometimes, although it solves the problem in question, it is blatantly unacceptable for some other reason and thus cannot be a way out either. And lastly, there are suggestions which are ridiculous because of their impossibility. How can you possibly dilute water? With what other liquid except itself?

Now all the examples presented so far in this section of our study were composed of two parts, the second one developing or ex-

plaining the first one. This is also how another type of graffiti works, the one we shall here call additions. Rather than think of an inscription entirely his own, the young man with a tube of aerosol paint, stimulated by a notice or an advertisement, confines himself to daubing under it a bright remark expressing his opinion in the matter. Needless to say, such additions are as a rule critical of whatever the original inscription is concerned with, hence they are often full of bitter irony and dark humour. Sometimes, though, when he is in a less belligerent mood /or when he cannot think of any way in which to use an official notice for criticising something/, he contents himself with constructing a harmless, if only clever, pun. A couple of examples of additions, written in small type, follows:

YOU CAN'T BEAT BRITISH QUALITY
You can't find it, either.

BRITISH BALL
It's quicker by snail. /on British Ball poster/
EVERY WEDNESDAY 25 INTERCITY TRAINS LEAVE SOUTHAMPTON
Only seven get back. /as above/
BUSES STOP HERE
When?

A PHONE CALL. IT COSTS LESS THAN YOU THINK.
Soon it'll cost more than you'll believe.

WE' PAINT
This is not an instruction.

FREE WALES
With every five gallons.

FREE WOMEN
Where?

THINGS GO BETTER WITH CORN
Cats don't.
Trains do.

ARSENAL FOR THE CUP
Westham for the saucer.

THIS DOOR IS JAMMED
What, no honey?

BEWARE OF THE DOG
Survivors will be prosecuted.

While being an addition to a notice, the last graffiti is also an appropriately changed form of an otherwise fixed expression that can frequently be seen in public. It thus introduces us to the next category of inscriptions, namely distortions and adaptations

of slogans and clichés. We begin by two samples very much appropos the last example above:

BEWARE OF THE DOG /outside vet's/
PRESSPASSERS WILL BE PROSECUTED PRAYED FOR

The following is a notice from a Bournemouth bus:

ASSIST THE CONDUCTOR, GIVE THE RIGHT CHANGES

The first word in it was changed into AMAZE.

Advertisements and other notes appearing regularly in newspapers and magazines are also excellent for introducing innovation. Many people will probably be familiar with this beer ad: HEIMKEN REPRESENTS THE PARTS OTHER BEERS CAN'T REACH. Well, there is another, very likely a genuine one, but circulating also as a graffiti, notably: BOK NORTON ALE REACHES THE PARTS HEIMKEN DAREN'T MENTION. For our part, we dare not analyse this case any further.

Very frequently in advertisements one can come across various characters introducing new products or encouraging people to use the latest achievements of technology. Popular some time ago in Britain was an imaginary manikin called Bubby, who would forever suggest making someone happy by reaching someone on the phone. Tired of him, one graffitiist wrote: MAKE SOMEONE HAPPY - WRING BUZZBY'S NECK.

A company advertising a particular means of transport appealed to the hearts of sons and daughters, suggesting that they should visit their mothers and see if they had maybe had some problems over the preceding period of time. A modified version of this appeal runs thus: VISIT YOUR MOTHER TODAY. MAYBE SHE HASN'T HAD ANY PROBLEMS LATELY.

Some products, although advertised, are also accompanied by official warnings. These are usually fixed in form and rarely change. Unless, of course, they fall prey to a graffitiist. Then we get distortions such as this one: GOVERNMENTS CAN SERIOUSLY DAMAGE YOUR CIGARETTES /where originally it was the government that warned about cigarettes being a hazard to one's health/.

Finally, what can be more subject to a mischievous individual's modification than traditional, accepted sayings and maxims?

GRAFFITI SHOULD BE OBSERVE AND NOT HEARD /for: seen and
 EPILEPSY IS THE SURVIVAL OF THE FIT not heard/
 IF AT FIRST YOU DON'T SUCCEED - GIVE UP /for: of the fittest/
 LIFE IS A TRAGEDY - WE'RE HERE TODAY AND TOMORROW /for: - TRY AGAIN/
 /for: and gone tomorrow/

I'M PINK, THEREFORE I'M SPAM
 I THINK I THINK; THEREFORE I THINK
 I THINK I EXIST; THEREFORE I EXIST, I THINK

Like the last two examples, the first group of graffiti in the next category we want to present is also deeply philosophical. The whole group could be called revelations.

TODAY IS THE FIRST DAY OF THE REST OF YOUR LIFE - CELEBRATE NOW!
 THINGS ARE MORE LIKE THEY USED TO BE THAN THEY ARE NOW
 WHY BOTHER? AFTER ALL HISTORY IS JUST A THING OF THE PAST
 WE ARE THE PEOPLE OUR PARENTS WARNED US ABOUT
 SUICIDE IS THE MOST SINCERE FORM OF SELF-CRITICISM
 DEATH IS ONLY A STATE OF MIND
 Only it doesn't leave you much time to think about any-
 thing else!
 DEATH IS HEREDITARY

Then we have a number of sensational revelations, likely to surprise even the most erudite:

ARCHDUKE FERDINAND FOUND ALIVE - FIRST WORLD WAR A MIS-
 VERDI IS ALIVE AND WELL AND LIVES IN CHOLON TAKE!!
 WAGNER LIVES - PHONE BAYREUTH 7238 /Royal College of Music/
 BERTHOVEN WAS SO DEAF HE THOUGHT HE WAS A PAINTER
 WILLIAM TELL WORE CONTACT LENSES
 CIMMERBILIA MARRIED FOR MONEY
 BO PEEP DID IT FOR THE INSURANCE /Bo Peep, a nursery-
 rhyme shepherdess, had lost her
 sheep and didn't know where to find them/
 SNOOPY HAS FLEAS
 DONALD DUCK IS MYOPIC
 THE DEATH IS AN ANAGRAM FOR TED HEATH

In the same way as popular sayings are quickly identified even when distorted, so is it also with allusions to famous literary and historical persons. This is possible thanks to the

knowledge which most members of a given community share.

OEDIPUS - PLEASE RING MOTHER - URGENT
 BE BACK SOON - GODOT
 I'VE BEEN HANGING ABOUT HERE FOR BLOODY AGES - GODOT
 WHY DON'T YOU GIVE ELGIN HIS MARRIES BACK?

Although our life has so many different aspects, they are never completely disconnected. On the contrary, they are linked by numerous analogies, whose existence is not always realised. Sometimes we notice them only with the help of a clever graffitiist.

SOME PEOPLE ARE LIKE BLISTERS - THEY APPEAR WHEN
 DON'T COMPLAIN ABOUT THE TEA - YOU MIGHT BE OLD AND WEAK THE WORK IS DONE
 I HATE GRAFFITI - COME TO THINK OF IT I HATE ALL ITALIAN YOURSELF ONE DAY...
 EVERYBODY HATES GRAFFITISTS - I HATE EVERYBODY FOOD
 NATIONALISE CRIME - MAKE SURE IT DOESN'T PAY
 SCHOOL MEALS SHOULD CARRY A GOVERNMENT HEALTH WARNING
 MILK IS FULL OF NATURAL GOODNESS
 So is nature.
 GUINNESS IS GOOD FOR YOU
 So is cough medicine and that doesn't taste nice either.
 THIS WALL IS APPROVED TO BRITISH STANDARD No 29078
 So was the Titanic.
 THIS WALL IS AVAILABLE IN PAPERBACK
 THIS DOOR IS NOW IN ITS SECOND EDITION /on newly decora-
 ted, previously graffiti-strewn, door/
 THE FIRST THREE MINUTES OF LIFE CAN BE THE MOST DANGEROUS /hospital notice/
 The last three minutes are pretty dodgy, too.
 I WATCH UNTIED EVERY SATURDAY.
 WHY DON'T THEY EVER COME AND SEE ME WHEN I'M SICK?
 WHAT HAS POSTERITY EVER DONE FOR ME?

We are now approaching the end of our study. The last inscriptions to be shown here are some definitions.

AN ELEPHANT IS A MOUSE DRAWN TO GOVERNMENT SPECIFICATIONS
 DEFINITION OF NOTHING - A PEELED BALLOON
 LIFE IS A HEREDITARY DISEASE
 DEATH IS LIFE'S ANSWER TO THE QUESTION "WHY?"
 DEATH IS NATURE'S WAY OF TELLING YOU TO SLOW DOWN
 GRASS IS MOTHER MATURE'S WAY OF SAYING "HIGH!"

It should be borne in mind that this review does not exhaust all types of messages on walls. The possibilities here are practically unlimited. For an index of mural inscriptions /and recorded are a lot more than we have managed to show/ we refer our reader to the literature listed below, as well as any other book on the subject he can lay his hand on. The intention of this article was to contain the vast material and suggest its classification, based on the form and structure of inscriptions rather than on their subject. This, hopefully, should shed some more light on the nature of the phenomenon in question.

Now that our presentation is over, what image of its subject are we left with? In the first place, practically all examples analysed here are more or less hilarious. Of course, they were subject to our choice, but many of the inscriptions we had to leave out were none the less amusing. Thus, we shall stress again that almost all meaningful graffiti is written for fun, i.e. the specific kind of pleasure we derive from humour.

Another thing to be pointed out is the great variety of wall scribbles. Like oral jokes, graffiti touches virtually upon all kinds of subjects and makes use of numerous forms of expression, though some of them are particularly suitable for it, e.g. public notices. On the other hand, these forms, for all their differences, share a number of features typical of the whole genre of mural literature. Chief among them, perhaps, is brevity. By nature, most examples of graffiti are epigrammatic, because they are meant to attract the attention of passers-by accustomed to seeing all sorts of advertisement slogans. For the same reason they are usually written in capital letters so that even people travelling by bus or tube can read them. Like newspaper headlines or captions, graffiti must communicate its point in a moment. Besides, scribbling on walls is an unlicensed activity and so the graffitiist has to be terse.

This is not to say, however, that he usually expresses his ideas directly. Messages on walls are not always so easy to grasp, they are often hidden, secret, disguised. Frequently, they confront the binding convention by being contradictory to logic and rationale or by using a logic of their own. The object of it all is fun and indeed they provide excellent examples of cryptic humour, so called because it is buried, not apparent immediately,

appealing to the reader's knowledge or intelligence.

Finally, talking about graffiti, it is necessary to say that both its existence and form are primarily determined by the environment in which it appears. In England, where most of our examples come from, the humour of mural inscriptions is to a large extent a class phenomenon. The inventors, as well as the readership of graffiti over there, are basically working class people. Even more significant for the subject of this paper, however, are certain tendencies in the English nation as a whole. Nothing is ever agreed upon in England, there is a tradition of nonconformity. Certain areas, such as religion, current affairs or parliamentary debates, have always been objects of jokes. It is only when we realise this fact that we can fully understand and appreciate the irony or the philosophical speculations present in such a great amount of English graffiti.

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Straszczenie

Oto zapowiedziana druga część studium na temat angielskich napisów na murach /graffiti/. Stanowi ona dobowiczenie próby klasyfikacji tego zjawiska. Omawiane są najpierw dalsze przykłady absurd-

dalnych nakazów, sugestii i porad. Dalej rozważa autor uwagi dopisywane do oficjalnych ogłoszeń oraz różne zniekształcenia i adaptacje tych ostatnich. Kolejne wyróżnione grupy to napisy o treści pseudo-rewelacyjnej, służące i analogie do napisów ogólnie znanych sloganów i wreszcie niekonwencjonalne definicje. Nie jest to z pewnością prezentacja kompletna, obejmuje jednak, jak się wydaje, najbardziej typowe przykłady grafitti. Artykuł kończy się próbą wyciągnięcia pewnych ogólnych wniosków dotyczących natury omawianego zjawiska.

LUBELSKIE MATERIAŁY NEOFILOLOGICZNE — 1983

Stawomir Wąciór

Key Concepts in Thomas Traherne's Poetry

"Traherne, Thomas /1637-1674/ a writer of religious works, both in prose and verse, "Christian Ethicks"/1675/, "Poems"/1903/, and "Centuries of Meditations"/1908/, marked by originality of thought and by a remarkably musical quality".¹ So much the latest edition of the renowned "Oxford Companion to English Literature". We can add to that one or two paragraphs or short chapters in scholarly books on the seventeenth century metaphysical poetry. But, all in all, Traherne remains now almost virtually unknown and his literary output is practically neglected. Certainly, it would be a gross simplification and, at the same time, an undue objection against the critics of English literature if we maintained that there are no articles and critical analyses devoted exclusively to Traherne's works. But it is true as well that with the tremendous progress that has been made in literary criticism in the last fifty years there is hardly an area of English literature which would not be explored so far. Accordingly, the fact that we can find not more than ten critical books on a particular author indicates that his literary output received only a minor attention on the part of the critics. Moreover, in considering the state of research on a particular writer it is indeed fundamental to take into account the date of publication of the scholarly analysis. It is especially true in the light of the fact that the approaches to literature from the beginning of our century differed considerably from the present state of literary criticism. And this divergence of attitudes is represented in some of the articles and books on Traherne. Because indeed the history of Traherne scholarship could be an excellent - although obviously simplified - survey of the development of critical thought from the beginning of our century onwards. Likewise, the criticism on Traherne constitutes a good material for the sociology of literary reception as, on the basis of it, we can observe an interesting evolution of the attitudes of critics to his literary creation. But before we shall explain this undoubt-