

## AMBIGUITIES OF INTERPRETATION: TRANSLATING THE LATE CELAN

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The name of Paul Celan is today, little more than a decade after his death, known the world over. Everywhere this anagram (his original surname was Antschel) has come to signify a unique and captivating poetic voice, one seeking, in Celan's own words, orientation and direction in language, yet at the same time hovering between speech and silence. This paradox is constituent even of Celan's earliest poems, for example his much anthologized "Todesfuge" (E. "Fugue of Death"), which describes a situation wherein speech is lethal and silence is laden with terror. Beyond the thematization of the tension between speaking and not speaking, however, Celan's poems themselves gradually and progressively come to formalize this "double-bind," since they begin rather consistently to attest to the fact that experience and reality elude facile comprehensibility, that they are ultimately not quite translatable into language.

This growing conviction has, of course, certain consequences for Celan's German, which becomes in the later volumes not only more clipped and elliptical, but also more intense in its privacy. His poetic idiom is here characterized by syllablized words, hermetic combinations and neologisms, all expressed in a (frequently) broken syntax. For the reader, these poems signify heightened demands, a magnified difficulty even for one well acquainted with Celan's earlier work. George Steiner, in discussing Celan's unresolved and self-destructive relationship to the German language, has suggested that every Celan poem is translated *into* German, and that in this process the receptor-language becomes unhoused and fractured, idiosyncratic almost to the point of noncommunication.<sup>1</sup> Nowhere is this theory of a Celanesque meta-German more applicable than in the poet's final volumes.

Yet true and significant as these first two points are—Celan's gradual but certain loss of conviction that words can adequately function as nominal receptacles of reality, and the fact that his German increasingly evolves as an idiomatic meta-German—one other factor contributes to the unorthodox and opaque nature of these late poems. This latter element can only be described as a poetic intentionality and hence, contrary to what several Celan critics steadfastly maintain, it has little to do with a poetic loss of control.<sup>2</sup> This intentionality revolves around the principle of ambiguity, and it was discussed and described by Celan in a key yet rare programmatic statement made in an interview with Hugo Huppert in December of 1968, i.e. the time of Celan's almost frenetic writing of a great deal of the final three volumes he prepared for publication:

As far as my supposedly encoded language is concerned, I would prefer to describe it as unabashed ambiguity, since this corresponds to my feeling for the overlapping of relationships, for conceptual overlay. . . . Since I am unfortunately unable to present things from all angles, I attempt to reproduce segments from the spectral analysis of things and to show them in several different aspects and permeations, with the similar, the consequent and the opposite. I remain in these matters attentive to meaning; they have no aspirations to the "transcendental". . . . I am trying to show you why I consider my so-called abstractness and actual ambiguity to be aspects of reality.<sup>3</sup>

This statement reveals a great deal about Celan's poetics, about a poetics that attempts to go beyond the accepted categorical limitations of time and space by bringing together in language that which previously had been seen as incongruous or even contrary. This dialectical and Sisyphean search for a new manner of viewing reality—Celan refers to it in his Büchner Address as an "other" reality—is alluded to time and again in Celan's later volumes. *Fadenonnen* is replete with poems expressing this determination to make visible the totality of language, to put everything into words:

Kleide die Worthöhlen aus  
mit Pantherhäuten,

erweitere sie, fellhin und fellher,  
sinnhin und sinnher,

gib ihnen Vorhöfe, Klammern, Klappen  
und Wildnisse, parietal,

und lausch ihrem zweiten  
und jeweils zweiten und zweiten  
Ton.<sup>4</sup>

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Equip the word cavities  
with panther hides,

enlarge them, hide-to and hide-fro,  
meaning-to and meaning-fro,

give them forecourts, brackets, lids  
and wildernesses, parietally,

and take note of their second,  
and respective second and second  
tone.

This article will investigate how this intentionality functions in the concrete by concentrating on two late Celan lyrics, poems which are typical in their intentional integration of thematic and etymological ambiguity (take note of their second/and respective second and second/tone), and which as such pose particular problems for the translator. The effort to present Celan to a readership not well versed in German, and to do so not only accurately but also effectively, i.e. to capture in another language his unique gift for revealing the kinetic workings of grammar and etymology in his syntax and word concretions, may ultimately remain only an attempt. The particular difficulties of rendering Celan in English often have to do with going from a highly inflected Celanesque German to a language which is now rarely used in this manner; hence the results run the risk of seeming overly stiff and, even worse, of not reflecting the linguistic self-consciousness so integral to Celan's work. As Michael Hamburger, himself an excellent and highly successful translator of Celan, has admitted: "Much of Celan's later poetry is very nearly untranslatable, and any help a translator can get from scholars makes it that much more penetrable."<sup>5</sup> Hence the somewhat narrow focus of this examination, which will attempt to illuminate—via translation

and critical commentary—two rather different but typically ambiguous late poems. The first is an untitled lyric from *Schneepart*:

Einkanter: Rembrandt  
auf du und du mit dem Lichtschliff,  
abgesonnen dem Stern  
als Bartlocke, schläfig,

Handlinien queren die Stirn,  
im Wüstengeschiebe, auf  
den Tischfelsen  
schimmert dir um den  
rechten Mundwinkel der  
sechzehnte Psalm.<sup>6</sup>

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One-edger: Rembrandt  
saying thou and thou with the light-polish,  
won from the star  
as beardlock, templed,

lines of the hand cross the forehead,  
in the desert boulders, on  
the mushroom-shaped rocks  
there glimmers at the  
right corner of your mouth the  
sixteenth psalm.

This poem is, by anyone's definition, difficult, since its vocabulary and syntax are recalcitrant to an extraordinary degree. Beginning with its initial word, a noun which is perhaps not a neologism in the strict sense of the term but which is certainly a novel, arresting, and ambiguous compound, the vocabulary of the poem estranges. In translating this poem, however, one can, it becomes clear, isolate semantic paradigms, of which there appear to be three: those words with geological meaning (Einkanter, Lichtschliff, Wüstengeschiebe, Tischfelsen); those which contribute to the apparent poetic portrait of Rembrandt (Rembrandt, Bartlocke, schläfig, Handlinien, Stirn, Mundwinkel); and those which can be grouped around the theme of light (Lichtschliff, abgesonnen, Stern, schimmert). Once these have been grouped and examined, it becomes easier to see how they interrelate, and only the first set presents

genuine translational difficulties. Some background information on Celan's rather frequent use of geological terms as well as a geological dictionary are helpful here.<sup>7</sup> The geologist designates as a "Windschliff" or "Sandschliff" the polished area of a rock's surface which has been blown smooth. Individual boulders (Geschiebe) sometimes receive "Kanten" or edges due to this natural process, and according to a boulder's size and the direction of the desert wind, it can receive one or several such edges. Thus, the word "Einkanter" can initially be seen as designating something with a single edge, due here to the fact that the cutting and shaping light (Lichtschliff) has remained constant and of one direction; that the noun is in fact more nuanced, however, will be seen later. The word "Tischfelsen" is a variant of "Pilsfelsen," a rock whose unusual shape is likewise a result of the process described above.

A somewhat different translational problem is presented by the phrase "auf du und du." Since "du" is not inflected, it is clear that the phrase is based on the expression "auf du sein," i.e. to be so intimate or well acquainted with another as to say "du" to this person instead of the more formal "Sie." Only the archaic "thou" retains this sense in English, as for example when Martin Buber speaks of an "I/thou relationship." Implied, therefore, is a dialogue or meeting in the poem, a very personal coming together of "du und du." Indeed, this poem can be seen not only as a poetic portrait or homage to Rembrandt on the part of Celan, but also as a poem which concomitantly retains that self-reflexive element of "Selbst-Begegnung" or self-meeting of which Celan spoke in the Büchner Address, his longest programmatic statement.<sup>8</sup> In what sense does Celan recognize himself and his own art in a painter and his work, and why Rembrandt in particular?<sup>9</sup>

An answer may lie in Rembrandt's biography, since the name of this painter must have signified more to Celan than simply a masterful chiaroscurist who was lionized by the Impressionists for his artistic use of light. In 1639 Rembrandt moved into a large house in the middle of Amsterdam's Jewish quarter, and thereafter Jewish figures became quite prominent as the subjects of his paintings and drawings, works for which he was richly paid. Near the end of his life Rembrandt fell into serious financial difficulty, however, and he died in apparent artistic isolation. Celan, a Jewish poet who in his final years felt increasingly misunderstood, shared this sense of isolation to an excoriating degree. In addition, Rembrandt's biography reveals that he was an artist who, with an immense seriousness and feeling of

personal responsibility, contemplated the moral and spiritual condition of man. His art was guided by this and by his experience of life without any sacrifice of truth, and with the words of the Bible as his chief guide.<sup>10</sup> Similarly, Celan stated in the Büchner Address that art ought to be guided by and give testimony to the “Akut des Heutigen” or urgency of today, and with regard to his own poetry he once wrote to a friend that he was concerned not with creating something sonorous, but rather with stating the truth.<sup>11</sup>

With this as background, then, a tentative interpretation is possible, but the first verse in particular will retain a certain amount of (no doubt intentional) ambiguity. The poem’s initial word, “Einkanter,” possesses the import of a title for this untitled lyric since, as the colon makes clear, that which follows stands in apposition to it. Rembrandt and his art, and self-reflexively Celan’s art as well, are here described as an “Einkanter” in so far as they claim the formative influence of one dominating and mutual forebear, the light of truth. An implicit analogy between painter/painting and poet/poem is thus established because of a shared relationship to the “Lichtschliff,” which in turn is characterized as “won from the star.” Here the translation is unsatisfactory in the face of the original, however, since the pallid “won” captures little of the richness and ambiguity and “abgesonnen.” As intimated earlier, “abgesonnen” can be relegated to the poem’s light-paradigm, since it appears to have as its root cognate the word “Sonne” or sun. At the same time, however, it bears an etymological relationship to the verb “sinnen,” meaning to meditate or reflect upon something. Both meanings can be defended, but it seems impossible to capture this duality in English. Interesting also is the use of the definite article with star—as though there were only one—and the fact that this star is further characterized as a “Bartlocke” (E. “beardlock”). Taken together, there can be little doubt that the two nouns have distinctly Jewish connotations, i.e. that the “Stern” refers to the Star of David and that “Bartlocke” is employed as a referent for a typically Jewish feature. The fact that this beardlock is positioned on the temple, a part of the human anatomy normally associated with the rhythm of life itself, underscores its vital importance.

The implication, therefore, is that “light” has been gained from a familiarity with or, perhaps, a meditation on Jewishness. Rembrandt counted among his best friends several Jews, and he was the first artist to model his pictorial Christ figures on studies of Jews. Celan was a true Holocaust poet, and his poems are infused not only with

memories of horror, but they are also animated by the attempt to forge the “meridian” alluded to in the Büchner Address, by which he meant the resolute confrontation with and totally integrated understanding of his Jewish past.<sup>12</sup>

The second stanza is less problematic than the first, both because its vocabulary is less recondite and because it is more straightforward, more discursive. The poetic portrait of Rembrandt continues on the physiognomic level, with the lines of the hand being transposed to the painter’s forehead. These lines indicate, according to chiromancy, one’s fate, and the furrowed brow which results from their transposition is emblematic of an unhappy destiny. The following two lines immediately link Rembrandt and his personal destiny with the Jewish people, however, since he is located in the desert, a clear reference to the fate of the Jews. Associated as he is with “the Jewish,” Rembrandt is placed among the rocks and boulders of Jewish exile.

The final three lines of the poem depict what happens on, or more exactly, what is noticed about the portrait of Rembrandt, located in this desert site. The climactic “there glimmers at the/right corner of your mouth the/sixteenth psalm” also unites the three thematic constellations of the poem, namely the geological, anatomical and light paradigms. What emanates or casts luminescence is language itself, the sixteenth psalm, since from it goes forth the light by which the “Einkanter” is formed and around which the poem gravitates. This psalm, like all the psalms, signifies the voice of the Jewish people in praise and lamentation, yet the words of this psalm have special significance since, according to the numeration of the Hebrew Bible which Celan used (it is Psalm 17 in the Christian Bible), its first verses are as follows: “Hear a just cause, O Lord; attend to my cry! Give ear to my prayer from lips free of deceit!” Located in the right corner of the painter’s mouth, these words indicate that he and his art represent truth; like the poem itself, his artistic production has been given its precise form by the light and impulsion of the truth. This constancy is formative to and a determinant for art, whether expressed in the painting or in the poem.

The word “psalm,” therefore, testifies to language and its truth. At the same time, however, this final word of the poem leads to at least two other semantic associations or ambiguities concerning the word “Einkanter,” the poem’s initial word. Just as psalms traditionally were sung, so, too, is this one placed in Rembrandt’s mouth, and as a result he becomes a “cantor,” a singer. Geologically, however, he is

not only the one who sings the psalm at hand, he is also the one who etches it into stone (verb: “einkanten”) and thus preserves its truth for all time, a biblical image quite apt for one who by vocation preserved the reflection of truth on canvas. Thus the word “Einkanter” is, no doubt by Celan’s design, semantically variegated to an even greater extent than several other ambiguous words in the poem, and it seems utterly impossible to capture this nuanced fullness in any translation.<sup>13</sup>

Let us now consider another late lyric, this one from the volume *Fadensonnen*. Like the poetic tribute to Rembrandt, it is untitled:

Wenn ich nicht weiss, nicht weiss,  
ohne dich, ohne dich, ohne Du,

kommen sie alle,  
die  
Freigeköpften, die  
zeitlebens hirnlos den Stamm  
der Du-losen  
besangen:

Aschrej,

ein Wort ohne Sinn,  
transtibetanisch,  
der Jüdin  
Pallas  
Athene  
in die behelmteten  
Ovarien gespritzt,

und wenn er,

er,

foetal,

karpatisches Nichtnicht beharft,

dann spitzenklöppelt die  
Allemande  
das sich übergebende un-  
sterbliche  
Lied.<sup>14</sup>

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When I don't know, don't know,  
without you, without you, without Thou,

they all come,  
those freed of heads, who  
while alive brainlessly sang  
the tribe of the  
Thou-less:

Aschrej,

a word without meaning,  
trans-Tibetan,  
injected into  
the helmeted ovaries  
of the Jewess  
Pallas  
Athena,

and when he,

he,

fetally,

harps out Carpathian not-not,

then the Allemande  
bobbins her lace for  
the self-reflexive im-  
mortal  
song.

Unlike the terse and formally taut Rembrandt poem, but like an increasing number of Celan's latest poems, "Wenn ich nicht weiss" possesses less tension and is more discursive in nature than most of the poems of the "middle period."<sup>15</sup> For the translator and critic, however, it offers some knotty problems of ambiguity not unlike those encountered in "Einkanter." In line two, for instance, the translator must distinguish between the inflected and uninflected personal form of address, between an unspecified "dich" and a "Du," which carries added force because of its capitalization. It is clear that the latter is meant to imply an intimacy and a relationship not connoted by the former, and once again it can only be rendered in English by distinguishing between "you" and "thou." "Freigeköpft" literally means beheaded or guillotined, but it also implies choosing to live as though one had no head, as the adverb "hirnlos" (brainlessly) indicates. "Aschrej" is a transliterated Hebrew word meaning "happy" or "blessed," and it is spoken three times daily by Orthodox Jews. It is taken from the 84th psalm, whose fourth verse begins, "Happy are those who dwell in thy house, ever singing thy praises!" Finally, the ambiguous "sich übergeben" normally means "to throw up," but its literal semantic import is "given over to itself," and it is this poetic turning back on itself, so integral to Celan's programmatic statements and prevalent in so many of his self-commenting or poetologically-oriented lyrics themselves, which is meant in this context.

This interpretation of "sich übergeben" is underscored by the poem's initial lines, which indicate that "Wenn ich nicht weiss" is a personal, poetically confessional meditation by the poetic I on his situation. The poem begins on a note of frustration, an emotion heightened by the repetitious, exhaustive rhythm of the initial lines. The poet is not only "ohne dich" (E. "without you"), he is also "ohne Du" (E. "without Thou"), the latter being an intensification of the former by dint of its being uninflected as well as capitalized. This "Du" is rather familiar to the reader of Celan's poetry, and while almost always unspecified, it most often possesses a dialogical and poetically self-reflexive signification. This is also the case here since, beyond expressing a general absence of feeling, inspiration, or even creative desire, this "Du" is, as the poem later makes clear, specifically addressed to the poet's muse.

The second stanza enlarges upon the poetic I's frustration by revealing that he is also bothered by the example of earlier poets who were content to settle for something less in their efforts, perhaps for

something more facile and accessible but for something essentially “thou-less,” something which did not testify to or concern itself with the presence of humanity in art. The scathing description of them as “brainless” is hardly the only instance of such contrast and castigation in Celan’s poetry,<sup>16</sup> and the conviction that the continual and necessary presence of “humanity in art” is the chief constituent element of “Dichtung” (as opposed to the pejorative “Kunst”) was forcefully expressed by Celan in his Büchner Address.<sup>17</sup>

The colon following “thou-less” indicates a meditative break, and what follows is the Hebrew word “*Aschrej*.” Meaning, as it does, “happy” or “blessed,” the word seems insipid and lifeless, a “word without meaning” and “trans-Tibetan” or beyond understanding in this situation. Yet the word is always a seed, and it is injected into or implanted in the ovaries of Pallas Athena, a personal metaphor for the attempted act of poetic creation. Pallas Athena, however, is described as a Jewess, a most interesting characterization of the goddess of wisdom. The daughter of Jupiter, Pallas Athena or Minerva was said to have leaped forth from her father’s brain, mature and in complete armor (hence the “helmeted” ovaries). She presided over the useful as well as ornamental arts, especially spinning, weaving and needlework. This goddess of wisdom, this poetic muse, is a Jewish receptacle of the word, itself something inherently linked to Jewish identity. Thus the poet reflects once again on his poetic roots, he comments on the concept of poetic creativity and its realization as self-meeting and self-realization, of forging the “meridian” of which he spoke in the seminal Büchner Address.<sup>18</sup>

The poem continues—at a fractured, tentative gait most appropriate to the situation—by describing the continued frustration of the poet acting alone. Now depicted in the third person singular instead of the first person, his “fetal” attempts at creativity, at giving birth, as it were, succeed only in producing “Carpathian not-not.” The phrase is not accidental and not at all non-sensical: Carpathian refers to roots which are merely geographical (the Carpathian mountains run through Celan’s native Rumania) and hence incomplete, since they do not gesture towards the deeper underpinnings of cultural identity contained in references to “the Jewish,” and the neologism “*Nichtnicht*” captures perfectly in its redundant futility this lack of identity and essence, the superficiality of attempts resulting from the poet’s writing without his “muse,” that which infuses his art with a continual sensitivity to language and its concomitant possibilities for new meeting.

The final stanza presents a poetic resolution of this situation; its “*Allemande*” (French for “the German woman”) represents the original “*Du*” addressed in line two, otherwise characterized as *Pallas Athena*. This change in person corresponds to the switch from “*I*” to “*he*” in reference to the poet himself, and the cognate “*Allemande*,” representing once again the poetic muse, is an apt choice for one residing in France but writing in German. Her presence is responsible for the creation (weaving) of the ideal, longed-for poem, a “song” contrasted to the singing of those who “sang brainlessly” as well as to the ineffectual musical efforts (“harped out”) of the poet acting without her guidance. Even here, however, a final element of ambiguity or perhaps ambivalence is to be noted in the fact that this “song” or fabric is “*im-mortal*,” since the hyphenation of “*un-sterblich*” calls attention to or stresses the component “*mortal*.” Does this call into question the immortality of art, or does it simply give witness to the fact that true art reflects the “*mortal*,” the concern for the human which Celan stressed in his programmatic remarks?<sup>19</sup>

Important, in any event, is the fact that this ideal song is characterized as self-reflexive. Perhaps nothing is more integral to Celan’s vision (and realization) of poetry than this aspect of dynamic linguistic self-analysis, of language becoming conscious of itself. The translator who is not attuned to this falling-back of language on itself will often miss the intentional ambiguity so central to many of Celan’s poems. Admittedly, however, the semantic possibilities for rendering this self-consciousness in English are more limited than in German, especially with regard to capturing difficult compounds and etymological equivocality. Yet as Walter Benjamin, in his stimulating essay on “The Task of the Translator” has told us, the final purpose and mark of success in any translation should be precisely this “*Sprachergänzung*” or linguistic enrichment which occurs in a second language because of an original. To the extent that the English-speaking critic/translator understands this fact and is successful in giving it expression, he will have appreciated Celan’s “poetics of ambiguity.”<sup>20</sup>

NOTES

1. See George Steiner, *After Babel. Aspects of Language and Translation* (Oxford: Oxford University Press, 1975), p. 389.

2. In stating this, I should not like to assume the extreme and quite indefensible position that none of Celan's poems—especially the later ones—manifests a loss of poetic control, since this is clearly not the case. I do maintain, however, that this charge is too often and too readily leveled.

3. See Hugo Huppert, *Sinnen und Trachten. Anmerkungen zur Poetologie* (Halle: Mitteldeutscher Verlag, 1973), p. 32: "Und was meine angeblichen Verschlüsselungen anlangt, ich würde eher sagen: Mehrdeutigkeit ohne Maske, so entpricht sie exakt meinem Gefühl für Begriffsüberschneidung, Überlappung der Bezüge. . . . Ich trachte sprachlich wenigstens Ausschnitte aus der Spektral-Analyse der Dinge wiederzugeben, sie gleichzeitig in mehreren Aspekten und Durchdringungen mit anderen Dingen zu zeigen: mit nachbarlichen, nächstfolgenden, gegenteiligen. Weil ich leider ausserstande bin, die Dinge allseitig zu zeigen. Ich bleibe in meinen Sachen sinnfällig; sie präbendieren niemals aufs 'Übersinnliche'. . . . Ich versuche, Ihnen zu erklären, weshalb ich meine angebliche Abstraktheit und wirkliche Mehrdeutigkeit für Momente des Realismus halte. . . ." The translation of this and all subsequent passages from German in the text are my own.

4. See Paul Celan, *Gedichte II*, ed. Beda Allemann (Frankfurt/Main: Suhrkamp, 1975), p. 198. The two-volume edition of Celan's poems will be used throughout.

5. Michael Hamburger, *Paul Celan: Poems* (New York: Persea Books, 1980), Introduction, p. 13.

6. Celan, *Gedichte II*, p. 392.

7. See James K. Lyon, "Paul Celan's Language of Stone: The Geology of the Poetic Landscape," *Colloquia Germanica*, No. 314 (1974), pp. 299-317.

8. See Paul Celan, *Der Meridian. Rede anlässlich der Verleihung des Georg-Büchner-Preises* (Frankfurt/Main: S. Fischer, 1961).

9. In point of fact, Rembrandt is one of several plastic artists mentioned in Celan's late poetry, but all are individuals whose names bear an import similar to Rembrandt's here.

10. For further information on Rembrandt's life, see Kenneth Clark, *An Introduction to Rembrandt* (New York: Harper and Row, 1978).

11. "Es geht mir nicht um Wohllaut, es geht mir um Wahrheit," letter of December 2, 1958 to Jean Firges, quoted in "Sprache und Sein in der Dichtung Paul Celans," *Muttersprache*, 72 (1962), 266.

12. For more on Celan's "Jewishness" see Jerry Glenn, *Paul Celan* (Boston: Twayne, 1973) and Peter Mayer, "Paul Celan als jüdischer Dichter," *Emuna Horizonte*, 5 (1970), 190-95.

13. For a more extensive interpretation of this poem, see the author's article in *Germanic Notes*, 12, No. 1 (1981).
14. Celan, *Gedichte II*, pp. 154-55.
15. In *Zeitgehöft*, Celan's posthumous final volume of poetry, this finality and discursiveness dominate completely.
16. Consider, as only one example of several such indictments, the rather brutal second stanza of the poem "Huhediblu" in *Gedichte I*, p. 275:

Und— ja—  
die Bälge der Feme-Poeten  
lurchen und vespern und wispern  
    und vipern,  
episteln.  
Geunktes, aus  
Hand-und Fingergekröse, . . .

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And—yes—  
the skins of the kangaroo-court-poets  
lurk and lunch and whisper  
    and viper,  
epistolizing.  
A croaking, out of  
hand-and finger bowels, . . .

17. *Meridian*, p. 8
18. *Meridian*, p. 22.
19. For a completely different interpretation of this poem, see Hans-Peter Bayerdörfer's comments on it in *Text und Kritik*, No. 53/54 (Jan. 1977), pp. 45-47. Also, after I finished this section of the article, my colleague Dr. John O'Neal brought to my attention another interpretation of "Allemande," namely a musical reference consonant with both the poem's musical motif and its personae. As such, "Allemande" could refer either to the 17th-century French court dance performed with interlaced arms, or to any musical composition in duple or quadruple time.
20. For a related theoretical article which supports this "poetics of ambiguity" argument, see Theo Buck, "Mehrdeutigkeit ohne Maske," in *Text und Kritik*, 53/54 (January, 1977), pp. 1-8.