

Words in edgewise:

Monika Rinck's experimental translation  
of Magnus William-Olsson's *Homullus absconditus*

Monicka Rinck's 2016 translation of Magnus William-Olsson's 2013 collection *Homullus absconditus* is more than a Swedish-to-German rendering of already multilayered text. As an experimental poet working under hypnosis, Rinck engages with a language she does not know, intentionally misreading homophones, cutting lines, adding small-print comments in the margins, and translating titles left in Greek, as she interrogates her source's words from within and without. Rather than making an earnest effort to "correct" a male-authored text, Rinck gets her words in edgewise on each page, in a playfully parasitic mode that also upends age-old ideas of the passive, hypnotized woman. Paradoxically, her new text, subtitled *[HYPNO-HOMULLUS]*, becomes more readily comprehensible as it forces a back-and-forth reading of source and adaptation, and as it gives the reader words for what she may lack in knowledge of Greek or Spanish, in William-Olsson's citation-heavy verse. This small, square book full of irruptions and strange marginalia reveals the act of writing to be slippery, hypnotic as it often is, and critical at the same time. It also makes new familiar words in two related languages, as it breaks open literary conventions to address not only the gendered but also the intercultural crises of our time.

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*I. An interventionist translation?*

A German poet takes a room in Tübingen. Here in this medieval city, where Friedrich Hölderlin spent his last years in madness, Monika Rinck begins a project even more audacious than the Internet-poetic experiments for which she became known in the early 2000s.<sup>1</sup> She hires a hypnotist and, in a semi-altered state of consciousness, begins to translate poetry from Swedish – a language she does not actually know. The project outgrows its own narrative (it is difficult to imagine Rinck refusing to consult a dictionary or to revise her own work on the page), and yet its premise makes for a

strange, critical reading of an already complex text. With its many references to Greek language and myth, Magnus William-Olsson's *Homulus absconditus* is a paradoxically erudite attempt at humility, the "small, vanishing man" of its title slipping deftly between languages, countries, and histories. Rinck takes the journey one step further, disrupting and commenting on the text, small print in German playing the "vanishing" role, even as it talks back to its source, as her translation of the poetry itself changes its source's meaning, Swedish-German homophones revealing their semantic gaps. Rinck's marginalia and misreadings function as a kind of female midrash, questioning the text, playing with the male poet's words, telling an alternate story. It also works as a kind of sabotage. Amid increasing awareness of "mansplaining" and "manterrupting," as more women work to get their words in edgewise, Rinck's version of *Homullus absconditus*, which she subtitles [*HYPNO-HOMULLUS*], does exactly this, with as much playfulness as critique. That the process took place at least partly in a trance state shows that such efforts may require more than firm writerly resolve: a little magic in the mix.

Since the mid-1970s, questions of women's translation have ranged from how far to go in "correcting" a patriarchally entrenched text to how to invent new language when the old words carry too much suffocating weight. As Luise von Flotow has put it, in this "concerted move away from the classical 'invisible' translator," which has always meant movement between two cultures, "women translators live between at least three, patriarchy (public life) being the omnipresent third" (von Flotow 1997, 35-36). The implicit power imbalance in this border-crossing, in which, traditionally, translators have served either as "power brokers" or as "border guards" (Castro and Ergun 2017, xiii), requires that today's female poets choose between complicity in older or male-authored

texts' necessarily gendered world views and the act of critique, somewhere on the spectrum between nuance and violence. Rinck's approach is anything but subtle. Like that of several other younger-generation German women poets, such as Uljana Wolf, known for her experimental work with German/English "false friends,"<sup>2</sup> Rinck's work shows the influence of equally experimental American poet Rosemarie Waldrop, whose disruption of conventional syntax stems in part from her anti-hegemonic reaction to having had a father active in the Nazi party. In her essay "The Joy of the Demiurge," Waldrop writes, "Translating is more like wrenching a soul from its body and luring it into a different one. It means killing" (Waldrop 2005, 138). Rinck's project also recalls the feminist-interventionist translations of Anglo-Italian poet Joyce Lussu, who also worked from languages she did not know (Taronna, in Castro and Ergun, 151), and Elisabeth Sandberg's "transcreations" of ghazals by Norwegian-Pakistani poet Jamshed Masroor. Though translations that stand on their own as activist adaptations have been called "pseudo-translations" (in Glyn Pursglove's 2011 essay on mischievous, liberatory works by male authors,<sup>3</sup> for example), this term becomes problematic when addressing women poets' efforts to open a space for contradictory and transformative language, however playful it may appear. Like the "poetess" label that denigrated explosive figures like Emily Dickinson, "pseudo-translation" does not do justice to writers who work to voice what has long been silent, the voices noted in U.S. poet Suzanne Gardinier's essay on the *Iliad*, of "girls who hesitate at the edges of the guarded public realm" (Gardinier 1996, 59). Rinck's project turns that hesitation into a challenge.

When Rinck took up her hypnosis-translation based on the 2013 collection *Homullus absconditus*, Magnus William-Olsson's poetry had already been translated into

over fifteen languages. Known for his renderings of Greek and Spanish poetry as well as for his own work, much of which engages with Sappho, Pindar, and other iconic Greek literary figures, William-Olsson currently teaches at Brown University in the U.S. He has been awarded significant prizes in Sweden, including Bellanspriset, Gunnar Ekelöfpriset, and the Karl Vennbergs pris. True to this poet's penchant for engaging with the dead, from Homer to Garcia Lorca, *Homullus absconditus* is a labyrinthine journey through (untranslated) Greek epigraphs and Biblical anaphora, snowy landscapes in the Sweden of the speaker's childhood, Greek-Latin-Swedish play with word roots, imagined dialogues among historical, biblical, and mythological figures, ellipses and imitations of mumbled speech. At the end of the collection, William-Olsson notes that all translations (those that do appear) are his own (William-Olsson 2013, 77). The book's overall atmosphere is that of a scholar moving through time and space as if disembodied, hearing voices, and rendering in writing what he hears. In the e-book version of the text, the poet's own voice speaks these words, in a steady, probing tone.<sup>4</sup> Rinck's trance-induced translation breaks open this already complex language-world. Its quality is more kinetic, for all William-Olsson's litany-like repetitions, this time in the sense of lunging forward to break into an ongoing conversation, or holding up one's hand to say, "No, stop, I hear these words another way." Though Rinck acknowledges her debt to William-Olsson in an equally provocative essay following the translation, her text speaks for itself in its puncturing of Greek-inflected poetry by an award-winning male. The playfulness of her small-print riffs, questions, and commentaries may seem coy, but the bite remains and refreshes what might otherwise be a pedantic German rendering of a text already deeply indebted to the canonical past. Like Anne Carson's breathtaking translation of Sappho

fragments, *If Not, Winter*, or like classicist Emily Wilson's recent take on the *Odyssey*, which brings the epic to life in contemporary iambic pentameter, Rinck's project makes her source's reach back into ancient Greece more relevant today.

## *II. Ruptures and misreadings*

Rinck breaks into William-Olsson's text right at the outset, interrupting his short prologue with small-print comments in brackets. Here is the text in its original Swedish:

Många av dikterna i den här boken har ovanligt långaversrader. Ibland så långa att boken hade behövt varanågon meter bred för att de skulle kunna återges så som de är skrivna. Enligt typografisk sed anges därför versradens fortsättning genom indrag av nästa textrad.

(William-Olsson 2013, frontmatter)

Paraphrased in English, this text explains that many of the line-lengths in the book would require pages too wide to be easily reproduced, and, as the poet had no choice but to write them, the longer lines have been indented according to typographic practice. Rinck's version, translated in German, allows for play between the words "schreiben" ("to write") and "schneiden" ("to cut"), which she includes in her bracketed comments to say, "Und mir zur Weitergabe nichts blieb, als es zu schneiden" ["And there was nothing else for me to do but cut it"<sup>5</sup>] (Rinck 2016, 5). The reader likely senses right away that this female poet is puncturing her male source's longwinded utterances, though Rinck never states outright that this is what she has set out to do. She lets her own typeset print, however tiny, speak for itself. She also breaks her small square pages open with fresh white space and ellipses, dangling occasionally without words on either side, like the blanks in Anne Carson's treatment of Sappho, where the old papyrus has been worn away. These visual breaks work in contrast to the William-Olsson texts jammed close

together (unlike their stately layout in the Swedish source), as if the male voice were trying to run on and keeps running out of room. In this sense, Rinck's translation mirrors her own poetry, interrupting lines with Dickinson-like dashes, playing with parentheses, and breaking off at unexpected semantic nodes.

As an intertextual poet, William-Olsson is always in dialogue with older sources, however recognizable his "lyric I" in Swedish. The first poem in *Homullus absconditus* is not even his own but Federico Garcia Lorca's, which appears in Spanish with no translation. Monika Rinck not only renders a very loosely adapted version in German but also, in small font at the bottom of two facing pages, includes Paul Archer's English translation with a link to the corresponding page on that poet's website, along with more literal German translations after each line in parentheses (Rinck 2016, 7). Opening up her source text in this way, it becomes more democratically multivocal and also allows for Rinck's puzzle-like German compounds ("Doldenröstung," "Willkommenskotur," "Herzenshunde" [p. 7]) to bloom in more dialogue with than translation from Garcia Lorca's pulsing, exclamatory invocations of "love's secret voice" (here my own paraphrase). As Rinck de-hierarchizes the act of translation, showing it to be provisional and as parasitic as her own self-ironic efforts, she upends the top-down paradigm of "canonical" and "contemporary" in a participatory mode,<sup>6</sup> rather than in one of the compensatory "anxiety of influence" responses long considered the domain of male authors (Bloom 1973 and Gilbert and Gubar 1984, 45-92).

Throughout her project, Rinck's translations and subtexts take on a decidedly trickster quality, as she stages in German those titles William-Olsson has left, inscrutably to some readers, in Greek; as she revises a date attached to his poem on Odysseus' lament

from “April 2011” to “April 2031”; and as she cuts lines with ellipses and quips in tiny font, mid-line, “Ich kann [diese Zeilen] nicht tragen und schäme mich –” [“I cannot bear [these lines] and am ashamed –”] (Rinck 2016, 17-18). Occasionally she reverse-translates William-Olsson’s original-language epigraphs, shifting Novalis into Swedish and Sappho into English. Reading back into the source text with Rinck’s breaks, reversals, interruptions, and outright jabs in mind, William Olsson’s project appears doubly humbled, first by his own self-questioning play with canonical materials (the text is not without its own ellipses and hesitations) and then with an additional layer of semantic instability. With its added translations of William-Olsson’s borrowed material, *HYPNO-HOMULLUS* also starts to sound, strangely enough, *more* comprehensible – especially for readers who lack Greek. That Rinck engaged with this text in Tübingen, where Hölderlin’s own grasp of Greek broke down in madness, after his diligent efforts to “translate” its syllabic meters into stress-accentual German, adds another literary trace to this palimpsest of Sappho, Homer, St. Paul, Novalis, and Garcia Lorca. The nineteenth-century poet’s oscillatory take on “das Eigene und das Fremde” [“the familiar and the foreign”] (Hölderlin 1801, 2007, 492-493) takes on a new, gendered dialectic.

At times Rinck’s words take on lives of their own, spinning out in wordplay with her own German-from-Swedish text. She riffs on the word “bly” (Swedish) or “Blei” (German), meaning “lead,” for example, in the following miniature nonsense verse along the page’s right margin (Rinck 2016, 27):

[oder Blüten]	[or blossoms]
[es sind Blüten aus Blei]	[they are blossoms of lead]
[es sind eigentlich drei]	[there are actually three]

Rinck’s adaptation/improvisation also adds new sensory elements to William-Olsson’s text, underscoring his “Was bedeutet es, dass ich sterben werde, bei all dem

Ungesehenen?” [“What does it mean, that I am to die amid all that is unseen?”] with “[Ungesungenen?” [“[unsung?”]”] (Rinck 2016, 27). She returns to this sound-interpolation several lines later, radically replacing Willam-Olsson’s words with improvised German homophones: “som mitt livs enda verkligt genomgripande lycka” becomes “mit mir verklinge ein lebensendlich sich näherndes genom-übergreifendes Glück.” The Swedish phrase meaning “my life’s only profound happiness” takes on, in German, the homophonic but semantically altered “verklinge,” which signals sound fading away, in place of the Swedish “real” or “really.” Rinck follows this with “lebensendlich,” meaning “at the end of life” rather than “enda” signifying “only” in Swedish. Rinck also creates a whole new semantic field in her “genome-overarching happiness” (William-Olsson 2013, 31 and Rinck 2016, 27) without “genom” as a prepositional prefix (“through”) in the Swedish word for “profound.” Rinck moves the word “Glück” down a space, surrounding it with her own small-print paratext (p. 27):

[alles durchdringendes]	Glück?
[komplett atonales]	[Lied]?

This reference to the “luck” or “happiness” (“lycka” is more straightforwardly “happiness” in Swedish), gains an “all-pervasive” or “all-piercing” potential; or perhaps it is a “completely atonal/ song.” How much of Rinck’s purported ignorance of Swedish is at play here is an open question. Was her hypnosis equally responsible for such blatant changes in meaning, based only on sound? I suspect this poet’s penchant for wild wordplay in her own work is what makes this energetic misreading possible. The source book becomes, in the words of Rinck’s German reviewer Jonis Hartmann, “zu einem sprühenden Textmonster” [“a spirited textmonster”] that would not succeed in any other hands (Hartmann 2016).

To return to the question of how interventionist-feminist this “textmonster” is, one poem in particular provides an answer as generous as it is critical. William-Olsson’s confession-meditation on having kissed one while thinking of another (the speaker goes on to say that “[d]et är enkelt falskt och dubbelt sant” [“this is simply false and doubly true,” to render the line baldly in English]) (William-Olsson 2013, 28), reaches in Rinck’s version from intimate and partially deceptive relationship to larger intercultural and deeply politicized spaces. She prefaces the poem with one of her tiny, bracketed utterances: “[Weil ich ein verständnisloser Förster war]” (Rinck 2016, 24), taking on the role of the speaker, who admits to having been an “uncomprehending forest ranger.” Though Rinck is playing once again with German-Swedish homophones (“första” in Swedish referring to the “first” time, not to a forester), she may also be citing the phrase in an anecdote by Austrian gun activist and provocateur Georg Zakrajsek. An entry in his blog from 2014 sarcastically describes Muslim children being insulted by “ein verständnisloser Förster” (the entire phrase Rinck mimics) before being equally horrified by a pair of wild boars, which the children then subdue with violence. The anecdote ends with a mock-sympathetic note about setting up a donation fund and emptying a glass for the Prophet.<sup>7</sup> In light of this likely not accidental citation, Rinck’s references to a mullah’s bodice and flowers blooming under his beard (p. 24) take the poem into decidedly uncomfortable territory, whether German- or Swedish-speaking. In place of William-Olsson’s fairly conventional (and conventionally condescending) lines “Du stod/ med dina runda armar kring min hals och jag var/ inte jag, jag hade händerna på andra höfte” [“You stood with your round arms around my neck and I was/ not myself, I had hands on other hips”] (William-Olsson 2013, 28), Rinck writes, “Du standest/ mit einer

Waffe rings um meinen Hals, und ich war/ ohne Ich, ich hatte Hände an anderen Gehöften” [“You stood/ with a weapon around my neck, and I was/ without ‘I,’ I had hands on other homesteads”] (Rinck 2016, 24). The German poet does not make a statement here about German or Austrian “welcome culture,” which Zakrajsek mocks on his blog, but rather slips into the persona of the “uncomprehending forest ranger” or in this case “zookeeper,” voicing secondhand anxieties and insults. In her own political writings, often “scored” for multiple voices, Rinck asks if friendliness toward the “Other” requires a certain distance.<sup>8</sup> As she explodes William-Olsson’s rather cruel love poem, drawing on equally discomfiting racial tropes, she gives the reader enough room to ask what relations in the world are all about, whether between lovers or neighbors. Translation becomes a radical theatrical gesture that defies identification – interventionist in a feminist sense and also in its multicultural reach..

### *III. Hypnosis as de-domestication*

The added element of hypnosis may simply have taken Rinck’s own experimental bent further, giving her more freedom to play with and against her source’s words. This altered state is not so different from many poets’ creative processes, in which a line will draw the mind in a new direction, or a fictional character’s voice will seem to speak. Csikszentmihalyi’s well-known work on “flow” indicates a near-hypnotic state in which artists or writers lose track of time while working on a project (*Creativity*, 1975, 1996). Some poets even give their students exercises in uncomprehending translation, using texts in a language none of them knows to induce a kind of rhythmic trance, a form of kinesthetic openness that allows for invented “translation” across an impossible

boundary.<sup>9</sup> Rinck has described her creative work as a “rhythmic ceremony,’ like building a nest,” a process in which words generate new words, even in “intentionally incorrect translations” or “flippant sayings,” as “the poem thinks out the passage along with you” (Rinck, in Gumz 2004). In her essay that completes *[HYPNO-HOMULLUS]*, she quotes her hypnotist as suggesting (!) that we all hear voices (Rinck 2016, 74).

Hypnosis researchers Hillary Stephenson and Bradford Keeney have explored the idea of the therapist-facilitated trance state as a two-way street or feedback loop, as a circular rather than a linear process; both therapist and client are “hypnotized by hypnosis” itself (Stephenson and Keeney 2011, 87). In her postscript to *Homullus absconditus [HYPNO-HOMULLUS]*, Rinck recalls taking off her shoes in the therapist’s house near the cemetery, on a sticky summer day in Tübingen. “Ich verschwand in diverse Räume, aus diversen Räumen, saß ohne Gewicht, weil sogleich in Trance ich mich auflöste, nach wenigen Minuten schon” [“I disappeared in various rooms, from various rooms, sat weightlessly, since I dissolved into a trance right away, after only a few minutes”] (Rinck 2016, 64). Though such a trance state is exactly what Bertolt Brecht warned against in his efforts to incite critical responses in actors and audiences alike,<sup>10</sup> it may have, paradoxically, allowed Rinck more psychic space to “talk back” to her source – and to her own inner critic. Perhaps the moment of awakening *from* a trance state allowed her to reflect on the slippery threshold between languages, states of mind, and gendered aspects of self. While in Tübingen, the poet claims to have released a part of herself, “nicht identisch mit meiner Seele” [“not identical with my soul”] that might otherwise have made her too “[g]ehorsam” [“obedient”], though this part of her appeared indispensable anyway. Rinck writes, “das einzige, was ich wusste, war, dass er männlich

und zu kaum etwas zu gebrauchen war” [“all I knew was that he was male and useful for hardly anything”] (Rinck 2016, 65). This poet’s work with and against her own sense of “male” authority illuminates its shadows, gaps, and blind spots.

Not only in a circular hypnotic “dance” (Stephenson and Keeney 2011, 87) with the therapist but also in a feedback loop with William-Olsson’s text, Rinck’s project works as two-way, dialogic adaptation in a de-hierarchizing, Bakhtinian sense,<sup>11</sup> in which both texts become “results of” or “secondary to each other” (Bruhn 2013, 83). The reader likely wants to read back and forth between both poetry collections, not to test for an “anxiety of influence”-ridden response but rather to find where each text illuminates or disturbs the other. This de-hierarchizing move carries an inherent feminist drive, at meta-, para-, and intra-textual levels. In the broadest sense, it is an act of re-imagining the male author’s project through female eyes, voice, and native language. In the margins, in Genette’s sense of paratext (Bruhn 2013, 73), Rinck’s words estrange and adapt the text as something provisional and malleable. In her translations of the poetry itself, she misreads (however intentionally) William-Olsson’s Swedish to render and riff on similarly sounding German words with very different dictionary meanings. Her *[HYPNO-HOMULLUS]* falls on the “foreignizing” end of the spectrum Rosemarie Waldrop contrasts with “domesticating” textual adaptations (2005, 156), revealing translation’s “ultimate task” as “to bear witness to the *essentially* irreducible strangeness and distance between languages” (p. 159).

Bearing witness to strangeness in her own voice, even as she punctures the voice of an established male poet, Rinck works against the psychoanalytic trope of the hypnotized and even “hysterical” woman. Unlike the female figures whose erotically

submissive poses become fetish-objects in the eyes of their hypnotizers (Didi-Huberman 2004, 187), or the creative, domesticated nineteenth-century woman who finds herself in a “consumptive trance” (Gilbert and Gubar 1984, 567), Rinck is an active participant in her altered state and in the radical poetic adaptation that results. German poet Uljana Wolf’s recent re-voicing of Anna O., a study subject of Freud’s diagnosed with “hysteria” and treated with hypnosis, is a close parallel project to Rinck’s, as it gives the hypnotized subject agency. In that case, Anna O.’s mysterious language aphasia, in moments when she could only speak English, becomes fertile ground for play across German-English boundaries (Wolf 2013, 37-49). This trickster subjectivity relates to performative and theoretical work by Elisabeth von Samsonow, who tests Deleuze and Guattari’s idea of “the girl” as an image of escape – from conventional dichotomies and definitions of subjectivity – and as an agent of “haunting” (an idea in dialogue with Johanna Braun’s work) when she returns to old domesticated spaces (von Samsonow 2017, 7-12). This “*subject doing field work*” will always find herself at odds with the capitalistic, patriarchal status quo, and “all things associated with her will always remain incomplete and *off*” (von Samsonow 2017, 9). Rinck’s strange marginalia echo this idea of “off”-ness, in a discomfitingly productive way. The intentional misreadings of William-Olsson’s book make Rinck’s project an invitation to further riffs and variations, rather than a closed aesthetic object; one characteristic of participatory, hybrid art is that “inaccurate sensors, inexact mappings,” and other “[i]mperfect things” can “encourage participants from various backgrounds to supplement these objects or roles with their own scepticism, interpretations or appropriations and to develop new values and goals for them” (Huybrechts 2014, 173).

To understand Rinck's "back talk" as a transgressive creative act, Hélène Cixous' approach to women's reading and writing as radical border-crossings is helpful. Cixous sees the writer's work in particular as an embodied process, not in an essentialist-feminist way but rather in the sense of wearing out one's shoes in dance or travel, as in the story of the twelve princesses making their subterranean escape, or as Osip Mandelstam proposed when thinking about Dante; she sees the writer as "cross[ing] over corpses" in order for a work of art to take shape on the page, or, as in the case of poet Ingeborg Bachmann, as being "seized by fire" (Cixous 1993, 64, 30, 18). Monika Rinck has been seized by an already slippery poetic persona, in a language she only partly grasps, in an altered state of consciousness. Together these poetic speakers do a ferocious circle dance, as words in two (and more) languages invade and radically transform each other. "Ein helles, ein gleißendes Missverständnis" ["a bright, a blazing misunderstanding"], Rinck calls her project (p. 67). Though she does not claim to be puncturing a patriarchal text by design, she shares a telling childhood memory: "Ich wollte, was meine Brüder wollten, ganz gleich, ob ich es wollte, bevor meine Brüder es wollten. Ich auch! Ich auch!" ["I wanted what my brothers wanted, whether or not I wanted it before my brothers did. Me too! Me too!"]. In light of the "#metoo moment" bringing sexual harassment and assault to light, Rinck's earlier use of this phrase reminds readers of women's ongoing struggle not only for basic human respect but also for inclusion in traditionally male-dominated fields of study and work. Rinck calls her "ich auch" the "Ruf der Mimesis" ["the call of Mimesis"] but not only in the sense of imitation or even competition with a poet already known as a translator. She calls out, "Replikation! Rekonfiguration! Refiguration" (p. 69). Even in her alliterative, repetitive prose, Rinck strives for a kinetic re-functioning of

existing aesthetic material. She crosses out an entire paragraph of her own words. She includes her small-print paratext even in her postscript-essay, sometimes in Swedish, puncturing her own assumptions as vigorously as she does William-Olsson's. At the same time, traces of Second Wave-feminist energy inform Rinck's instincts, as interruptive as they are mimetic. One can almost hear, in this German poet's "me too!" breaks, the American Adrienne Rich's insistence, in the 1970s, that "[r]e-vision – the act of looking back, of seeing with fresh eyes, of entering a new text from a new critical direction – is for women more than a chapter in cultural history: it is an act of survival" (Rich 1975, 1995, 167).

A poet of more than one gendered "soul," and of many voices, Rinck invades the book-space of a male poet and makes him dance with her, wanting to know his steps, and tripping him at the same time. This is a complex feminist response to an existing work. It is not straightforward critique, born of 1970s-style consciousness raising, but fierce engagement in an intentionally loosened mental state. The self-irony of what appears to be a parasitic text makes it all the more powerful, as it exposes the sheer difficulty of "getting words in edgewise." It is, as Cixous would say, the dance in which "we continue to say man and woman even though it doesn't work. We are made to reveal to what extent we are complex. We are not strong enough; only writing is able to do this" (Cixous 1993, 50). Writing, yes, and a room in Tübingen where "fremde Seelen" ["strange souls"] meet. (Rinck 73) This combination allows Rinck to blow open William-Olsson's already complex poetic world to question present relationships between "Others" of different genders, races, and life worlds.

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## NOTES

<sup>1</sup> See Alexander Gumz, trans. Brian Currid on Monika Rinck, *Poetry International Web*, December 31, 2004, which describes Rinck's ongoing web-based poetry projects, *begriffstudio* and *neuedichte*: "Around these fragments, a fresh, hybrid store of texts results, somewhere between a poetic diary and a lexicon of the present."

<sup>2</sup> See Uljana Wolf, 2013, *Meine Schönste Lengevitch* and this author's profile of Wolf in *Music & Literature*, 2017.

<sup>3</sup> An example of male-generated textual play, though not mentioned in Pursglove's treatment of older English poets, is the OULIPO group founded in 1960 by male European poets and writers. This group, which grew to include Georges Perec, Marcel Duchamp, Italo Calvino, Oskar Pastior, and eventually several women whose names have generated far less attention, fostered a radical formalism based more on avant-garde than activist principles.

<sup>4</sup> See Magnus William-Olsson. "Homullus absconditus." iBooks.  
<https://itunes.apple.com/us/book/homullus-absconditus/id821859197?mt=11>

<sup>5</sup> All translations and paraphrases in English are this author's.

<sup>6</sup> Sherry Arnstein defines participation as "the redistribution of power that enables the have-not citizens . . . to be deliberately included in the future. It is the strategy by which the have-nots join in determining how information is shared" (*A Ladder of Citizen Participation*, 1969, cited in Huybrechts, 2014, 19).

<sup>7</sup> See Georg Zakrajsek, "Eine ungeheuerliche Beleidigung muselmanischer Jugendlicher," September 1, 2014, available at [https://www.verschuerung.at/index.php?option=com\\_content&view=article&id=1926:eine-ungeheuerliche-beleidigung-muselmanischer-jugendlicher&catid=76:muslimisches&Itemid=89](https://www.verschuerung.at/index.php?option=com_content&view=article&id=1926:eine-ungeheuerliche-beleidigung-muselmanischer-jugendlicher&catid=76:muslimisches&Itemid=89). Zakrajsek writes for far-right outlets in Austria and was arrested in 2017 for "incitement," after which he continued to spread anti-Islamic hate speech.

<sup>8</sup> See Monika Rinck and Nele Bröner, "Das Monströse," *Zeit Online*, September 11, 2015, available at <http://www.zeit.de/kultur/2015-09/menschlichkeit-das-monstroese-monika-rinck-nele-broenner-10nach8>. This article is a collaboration between Rinck and the visual artist Bröner, written in four "voices" that inquire about human capacities for friendliness (through distance, in the Brechtian sense) and barbarity.

<sup>9</sup> U.S. poet Suzanne Gardinier asks her students at Sarah Lawrence College to complete "made up" translations of texts in languages unknown to them, simply feeling their way into the rhythms and repetitions of the lines in front of them.

<sup>10</sup> See Bertolt Brecht, 1949, 1993, "Kleines Organon für das Theater," pp. 65-105, on methods of preventing actors' and audiences' easy identification with characters onstage, in order to incite critical response rather than an aesthetic trance state.

<sup>11</sup> In his *Problems of Dostoevsky's Poetics* (1972, 1984), Mikhail Bakhtin holds that textual polyphony not only prevents monologic ideological rigidity but also breaks down implicit hierarchies, not unlike the heteroglossia of carnival.

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