DO THINGS

JOAN RETALLACK

HOW TO DO THINGS WITH WORDS Joan Retallack

Borrowing the title of J. L. Austin's important philosophical tract, Joan Retallack seeks through poetry answers to Austin's questions about the relationship between saying and doing. In five sections, "Ex Post Animo," "Ex Post Facto," "Ex Post Scripto," "Ex Post Logo," and "Ex Post Fix," Retallack explores what poetry means and how poetry intersects with other intellectual forms—charts, drafts, encyclopedias, dictionaries, lexicons, grammars, games, translations and just plain linguistic arpeggios. Like a whirling dervish of linguistic forms, How to Do Things with Words stirs up the cobwebs of the brain, encouraging us to find and make new connections with the world around, within, and outside of us.

Author of Afterrimages, Errata Suite, Icarus Fffffalling, and Circumstantial Evidence, Joan Retallack teaches at the University of Maryland and is an associate of the Bard Institute for Writing and Thinking. She has published extensively on John Cage, in particular MUSICAGE: Cage Muses on Words. Art. Music (Wesleyan University Press), winner of the 1996 America Award.







blue-ey'd	ditty	this blue	the dog	and fertile	this
I presented	then appointed	no hope	this blue-ey'd hag	the ditty	the ditty does
fertile	barren place	I	this	then appointed	-ey'd
no place	presented	appointed	of virtue	blue	hope
barren	hope	no hope	the ditty does	fertile	hag

LOCAL TRAVELLING

EXCURSIONS

SIGHT-SEEING

LOCAL TRAVELLING

EXCURSIONS

SIGHT-SEEING

anderfligge strife-loosed tüber

No tengo nada que declarar. ↑ na '- THa ↑

check point for diacritical marks

I ke an-dar'

Unkraut verdirbt nicht Schlaf und Tod, usw.

little killer bee no com-para-bl-eng-licks-exprex-ion

¿Hay ópera?

Unkraut Schmerzen-schreiben

Quiero escribir unas postales.

(here we arrive at the scene of the translators' tramp in the woodland)

it would seem to be a sort of unc conditional hypothermal of accident untransflatable it would seem to be a sort of Nacht-Tragiker (would) fit

a thing das Ding a ling pebbles fall-ing l'ink Kiesel-stein

of accident if it turned out das that ein an una an un situation unos niños (in which) the forza del etcetera, etc.

that the das ding the sound of flies buzzing (dying like flies)

Y unas moscas se les metían entre los sacos/y se volvían a salir/y se les sentaban en/on the heads of the children i.e., e.g. (in which) (wherein) all under severe lyrical stress the water, the noise, the weed, the flower, the insects the flies: las moscas las throughout the entire phrase book one must exist in the singular alone in the woodland, the clearing, the eye (in which) the/y exist, except for the abuntent (?) flies: untranslate

in the anthology of Nicaraguan Peasant Poetry for Solentiname Gloria

Guevara is translated to say, I came to a place where they throw out
the whole town's garbage and I saw some kids with some old sacks

they were filling with rusty cans worn-out shoes pieces of old cardboard

box and some flies got into the sacks and then they got out again and

settled down on the heads of the children

[NOTE: West End Press Albuquerque 1988 ed/trans David Gullette grants permission to use up to one third of the contents of this book in publications in the Us and/or for performance of any number of the poems in an environment of solidarity with the aims of peace and friendship in Central America]

&/ou cultures (inwhich) heroic poetry spoken by men & men love men & women give me back (return) lyric poetry sung by women & women love women someones cry out (shout) (demand)

my rags (swatches)(tatters) zapatos rotos, trapos, Fetzen, (shreds) (shmates) (smattes) Lumpen, Lumpensack überfließen

(here the vocables are given over to their mute return as pure sound)

hélaslaslosniñoshélaslaslosniñoshélaslaslosniñoshélaslaslosniñoshélaslaslos

filling old sacks with rusty cans wornout shoes pieces of old cardboard box

(Trans: "what you carry in you to (mute) (terror) (small) (ignorant)

[the poem]; the rest is absence" ((nonsense))

(f) Fact: T. Hobbes began his translation of Homer after *Leviathan* was ignored

because you want to cry out because (scream)(shout)(shriek)
and tear because
out (extract) the words (eyes) from this page because you see

the/y don't see the

because the/m that have become only **because** eternal the **because** of that **because**

the/y are the the **because** the the whose only noun exists only in order to **because** exists only in the economial **because because** the the only must be

(f)Fact: we derive the conditional of our future (f)rom the hypothetical of our past

The Paradox of Reference: On Floating Bodies

Errata for STROMATA by David Miller: p.26: for "group" read "groups" p.54: insert semi-colon after "atrocities"

M OUR NINGBE CAUSE ELEC TRICK CITY
OAS PER GÈS NACHT AS PÉRITÉ Y LOSS
NIÑOS MO URNING BECAUSE EL ECTRICK
CIT YO AS PERGÈS NACHT AS PÉR ITÉ (Y)
LOSSNIÑOS MOURN IN GBE CAUSEEL ECT
RICK CITY O AS PER G ÈSNACHT ASP É RITÉ
YLOSS NIÑOS MOUR NI NGBE CAUSE ELECT
RICK CIT YO ASPERGÈSNACHT ASPÉRITÉY
LOSS NIÑOS MOURNING BECAUSE EL

0

[ERRATA-UM: THE EDITORS APOLOGIZE FOR TIERRORS IN TRANSLATION]

Izubuchi says Pound's poems

are inadvertent Rengas

goat-foot choros the

not a ray
not a
spare disc
pale foot
this is the first time

(direct quotation of passage)

when the fisherman hesitates

he might

be deceived

doubt is immortal compared with sunlight

not complete sense no deceit in heaven which enables the wearer point of contact act of forgiveness again

after
an attempt
consolation
divine comedy
neither feather nor flame
which is actually
a holy mountain in Buddhism
tree connects heaven & earth
oak olive katura

(to summarize Pound's whole

life)

inspiteof
hear the wind speak
a pretty look in her eyes
at the mercy of the wind blow

ing

post-humous

pine spruce eternal voice a corona of angels a drama in which: /he/ suddenly recalled Buddhist rule abstain from drinking

/he/ declines the drink from wedding cup

/to/ join the two traditions /to/get/her/

Dante met Beatrice (bitter memory discarded) though his body remained on the earth & wept in the rain

WESTERN CI	V CONT'D
: A BRIEF EXPERIMENT	IN LINGUISTICS:
	• • • • • • • • • • • • • • • • • • • •
(please provide sign interpre	eter for performance)

Position 6: Throw head back, open arms wide:

old	Celtic	word	rain	cuts	through
bald bat boggle bots brag bran brat brill brisk	bug bump cabin char chert clock cob cobble cock	coot cub Culdee curd cut dad dandruff darn drudge	dudgeon fun gag gown gyves jag knag lad lag	lass loop lubber mug noggin nook pilchard pony puck	pug rub shog skip taper whin

Position 7: Lift left leg knee first, foot dangling, glance over left shoulder:

The Four Color Theory of Mapping

to (COUCH) I am not the (DOLLAR) person (ROBOT) you think (PISTOL) you don't know fearful asymmetry beginning with wage "I" diatonic "we." (I like ((comic section)) ascending the chromatic scale w/ the flies. I do.)

Therefore we.): arbot tol ouch age tonic miction

not yet subject to mathematical proof