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Introduction

The purpose of this handbook is to suggest ways of teaching and assessing the course, both in general and in respect of individual practicals. There is no need to elaborate on the aims and rationale of *Thinking German Translation*, which are explained in the coursebook. We simply reiterate that the objective is to enable students to produce good translations. The expository material and the practicals are all means to this end, not ends in themselves. Students should be repeatedly reminded that they do need to master the concepts and terminology, but never to parade them just to prove they have learned some long words. In doing a translation assignment, their sole aims should be these: (1) analyse the ST and identify its salient features, including its purpose; (2) bearing in mind the purpose of the TT, use this analysis to devise a strategy that will meet the translation brief; (3) apply the skills they have acquired to producing a TT fit for its purpose – and to explaining *why* it is fit for its purpose.

SEMINARS

How the course is taught will depend on local conditions – timetabling, available contact hours, computer provision in classrooms, whether the course is being taken by undergraduates or postgraduates, etc. The optimum use of time is to allocate three class hours a week to it. In this scheme, the first hour is devoted to detailed discussion of the issues and examples in a given chapter. Then, later in the week, the corresponding practical is allotted a two-hour seminar. But in most curricula this would be a utopian arrangement. The following notes assume that the course will be taught over two semesters, each containing 11 teaching weeks, and that there will be one two-hour seminar per week, with limited opportunity for computer use during the seminar itself, and with marked homework generally being done once a fortnight.

If fewer than 20 weeks are available, or two-hour classes are not feasible, the course may need to be pruned. If this is necessary, we suggest the following. Chapters 1–10 are essential. Of the others, Chapters 14–17 can most easily be omitted. For undergraduates, a choice can be made of one or some of Chapters 11–13. For postgraduates, however, we would urge that all of Chapters 1–13 be covered, and as many as possible of the rest.

Each practical is based on a chapter. It is essential that the students prepare for it, even when they have not been given a written assignment to do at home and hand in for

marking. This preparation involves reading the chapter carefully, making sure they understand the new concepts introduced, analysing the examples and drafting translations of those for which none is given. There are bound to be things in the chapter that they disagree with or are not clear about: all these should be raised and discussed in the first part of the seminar. The tutor will sometimes need to intervene to direct discussion towards an issue which the students have not raised, but which experience shows can be problematic. This initial stage of the seminar may take anything between 5 and 20 minutes, depending on the topic and student ability. (Practicals 14–16 are different: each of these ‘contrastive’ chapters in itself constitutes the material for a whole or part practical.)

If students have done a home exercise from the practical accompanying the chapter, the next part of the seminar is devoted to discussion of it. Going through the strategic issues, the problems encountered and the solutions found can easily occupy the rest of the seminar. Sometimes, this is unavoidable and desirable. Often, though, discussion has to be guillotined and directed by the tutor, who will steer it towards what marking has revealed to be the commonest difficulties. The most economical use of time for returning work requires the seminar to be timetabled for late in the week. Suppose the class is on a Thursday. Students hand their exercise in by a stipulated time late on Monday or on Tuesday, the tutor annotates it as necessary (and if necessary grades it) and makes the marked exercise – together with any handout – available for the students to collect late on Wednesday. This ensures that students have time to digest all the tutor’s annotations, and the handout, in preparation for class discussion on Thursday. If timetabling makes it impossible to return work before the seminar, then at least the handout should be available to students one or two days in advance (as long as it is after they have handed their work in).

If the recommended arrangement is put in place, the discussion is more focused and more useful than if the marked work is not handed back until the seminar itself. This part of the practical can be concluded more briskly, leaving adequate time for any in-class exercise that is scheduled for the final part.

Exercises done in class are usually better done in groups than individually. The size of the groups depends on the assignment and on how big the class is. Groups of three or four seem to work best. Students learn a lot from each other in terms of flexibility of approach. In particular, the less self-confident can learn from the more linguistically adventurous. The latter, in turn, often learn the value of reflection and rigour from their group-mates. Another advantage of group work is that long or tricky STs can be divided between the groups, so that the whole text can be covered in the seminar. A third advantage is that the reporting stage of the exercise takes up less class time than if students report individually on their own work. The reporting, and discussion of the reports, are vital. *Thinking* translation is the watchword, and a crucial aim in all class work is for students to formulate their thoughts on the exercise and discuss them with the whole class. When class work is done in groups, therefore, it is important that each group nominate a spokesperson at the outset. If, as generally happens, the group remains the same week by week, this office can rotate: in translation studies as in anything else, articulating a view in front of the class concentrates the mind wonderfully.

A useful and enjoyable aspect of group work is the tutor’s role. Once students have had a few minutes to read the text and started to discuss it with one another, the tutor can circulate from group to group, joining in the discussion, helping out with

obscurities, asking leading questions and discreetly ensuring that attention is being paid to the important issues.

We even suggest working in groups or pairs for some of the exercises that are best done at home. How feasible this is depends on how much of the syllabus needs to be formally assessed: different institutions have different requirements. Recommendations on group versus individual work are given below, in the notes on each practical. The pedagogic advantages of group work are the same as for work done in class. An extra advantage for the tutor is that, for the more unusual exercises (e.g. Practicals 9 and 10), which take longer to mark than the orthodox translation assignments, the marking load is reduced.

It is important that students have adequate reference works with them in practicals. We ask them to bring four: a c.2,000-page monolingual dictionary such as the Duden *Deutsches Universalwörterbuch (DUW)*, a bilingual dictionary of similar size; an English dictionary (the 2004 edition of the Collins is excellent, and contains useful encyclopaedic material); and an English thesaurus. We assume that all written work is done using these four works as a minimum; for work done outside the classroom, students should be encouraged to use longer (recent) and technical dictionaries, and internet facilities such as Google, ixquick (www://ixquick.com) and Eurodicautom (<http://europa.eu.int/eurodicautom>) or its successor (as we went to press, users were being informed that ‘because of the migration to the new interinstitutional database IATE, Eurodicautom will no longer be updated’). However, we have helped out with terminology and background information in the practicals where we considered that the ‘classroom resources’ recommended would not suffice. In our analyses in the handouts, we sometimes, for the sake of concision, identify the specific sense of a complex word like ‘so’ by reference to the numbered sub-entries in the 2003 edition of *DUW*.

HANDOUTS

Most of the assignments in the practicals are more complex and time-consuming, for students and tutor alike, than traditional language or translation exercises. For many practicals, we have found it very helpful to distribute specimen answers as class handouts. These are emphatically not the ‘right answers’: the coursebook makes it very clear that there is no such thing! The primary function of the handouts is to be examples of how to tackle the tasks set. In particular, they show what kinds of issue to address in forming a strategy, in deciding translation solutions and in formulating decisions of detail. As such, they are very effective – but there are plenty of points to disagree with in them, as there are in the coursebook itself. Their other function is indeed to provide a piece of work by an outsider, for the whole class to discuss and criticize – this is easier to organize and less invidious than using individual students’ work. Some of the most helpful moments in a seminar are when something in the tutor’s handout is (rationally) demolished.

A number of such specimens are included in this handbook. (Not all are simply specimen answers, however. Sometimes, for pedagogic reasons, we do go into a number of significant decisions of detail that go beyond the strict remit of the assignment – the handouts are often a bit more than simply models.) Also included are a number of published TTs for analysis and discussion in class. Assurance is hereby given that *all the copyright holders have granted permission for these handouts to be photocopied*

gratis and distributed to students, as long as they are not sold for profit.

ASSESSMENT AND EXAMINING

Most institutions now practise some form of continuous assessment. However, many of the practical assignments in this course are not really suitable for continuous assessment. This is because they are *sui generis* and sometimes quirkily demanding, being designed only to raise awareness of one particular translation issue. The student's attention needs to be focused on exploration, reflection and experiment, not on worrying about how to ensure a good grade. In other words, if continuous assessment is a requirement, we strongly suggest that only a few of these exercises be used for it – one or at most two of the straightforward translation assignments is enough. Better still is to take an ST from outside the coursebook for translation and commentary. This has three advantages. It ensures that, when working on coursebook materials for the practicals, students focus single-mindedly on *learning*. In addition, as long as a new ST is chosen each year, it reduces the risk of plagiarism in the second and subsequent years in which the course is taught. Finally, all or most of a seminar can be set aside for the return and discussion of the assignment without interfering with syllabus work (assuming that more than 20 weeks are available over the year).

If an end-of-course examination is required, certain constraints applying to this particular subject need to be borne in mind. Assuming a three-hour examination, if students are to formulate a strategy and write notes on their main decisions of detail, they simply do not have enough time to translate as much German as in the traditional 'unseen' translation paper. We have settled on the format of a one-question paper in which students are asked to translate 100–120 words of ST in three hours; the TT is preceded by a strategic analysis and followed by decisions of detail. The general rule is: the shorter the better – if the ST is well chosen, 100 words are enough to test students' ability in most of the areas covered by the course. If conditions permit, attractive alternatives are a five- or six-hour exam, with a longer ST (and a lunch break in the middle), or a 24-hour 'take-away' exam, including appropriate use of internet resources.

In setting an exam, we always specify a brief, and give as much contextual information as is needed for the major translation problems to be clear. *We assume that students will have with them the reference books they have used for practicals.* Any references or meanings not found in these are explained either in the contextual information or in a footnote. Sometimes, a good way of supplying essential contextual information is to print the immediate context along with the ST (making it absolutely clear in the instructions which part of the text is to be translated). Given that students will be consulting four bulky reference books in the exam, it is important that they have enough room. Ideally, each student should sit at a small table (or two traditional exam desks pushed together), or share a large table with a student sitting diagonally opposite. These arrangements need to be sorted out well before the day.

This kind of test is new to many students, and they can find it difficult to pace themselves. It is therefore a good idea to give them a practice exam if there is a spare week in the second half of the semester. This also provides a useful revision class.

To reflect the priority we give to quality of TT, we weight the marks given for strategic decisions and decisions of detail as follows: strategic decisions are weighted x 1; the TT is weighted x 6; decisions of detail are weighted x 2. This means that a

student who does a brilliant first-class TT but writes no notes may just scrape a 2.ii: they are warned not to skimp the notes! We apply these weightings in both continuous assessment and exams.

Practical 1 Tutor notes

1.1 Intralingual translation

If possible, this exercise should be handed in and looked at by the tutor before the first practical. It is an efficient introduction to the major issues of the course as a whole. Students will typically rephrase the text for a Sunday-school class, but they will usually be vague about the age-range, denomination and social background of the children, and about how the TT is to be used – whether for reading aloud, silent reading, dramatized reading, etc. Yet all these are essential strategic considerations, and essential to gauging the success of the TTs. Even when the story is rephrased for an adult Bible class, or as a satirical pastiche, the student often avoids saying whether it is to be taken allegorically or literally, or how sophisticated the readership or audience is, or what the target of the satire is. Whatever the intended public, in recasting the text students often overlook the role of the translator's ideology – the basic religious, philosophical, political or moral attitude taken to the Exodus story.

The exercise thus enables the tutor to stress from the start the importance of developing a translation *strategy* which takes account of, among other things, the purpose and genre of the ST, the function of its salient features and the purpose and genre of the TT.

1.2 Gist translation

This assignment will take a good 30 or 40 minutes. Time may be short in this first seminar, because the tutor will have introduced the course and outlined practical arrangements. If this is the case, it is possible to get some students to translate the first half and others the second – not an ideal approach, since the idea is to produce a gist translation of the whole text, but it is better than nothing, and this text does actually lend itself to this treatment. The very drawback in splitting the text is in fact also an advantage: the likely difficulties in attaching one student's second half to another's first half are an excellent demonstration of the need always to tackle an ST as a whole, not on a word-by-word, sentence-by-sentence or even paragraph-by-paragraph basis. (The same point can be made every time an ST is divided up for class work.)

Professional translators are commonly asked to do gist translation or something like it – in e.g. abridgements of news items, tourist leaflets where the TT just gives the bare bones of the ST, or, as in this assignment, publications where commercial factors require a TT that is shorter and cheaper to produce than the ST (the 160-page English catalogue is abridged from the 370-page German one). The assignment therefore confirms the importance of a clear strategy: before deciding what can be left out or condensed, the student has to decide what the genre of the ST is, and what the purpose

of the TT is.

The biggest problem students will find is how to cut the ST without obscuring or distorting the message. Deciding what sorts of distortion actually matter is itself a strategic consideration; and most of the decisions of detail should focus on the interpretative elements introduced by gist and exegesis. These are also the main issues to concentrate on in looking at the published TT, in which one peculiarity is the introduction of exegetic material in lines 15–17 which uses up some of the valuable space saved in lines 5–10. The technical nature of this extra material suggests that the translator consulted the publisher or a metallurgist when preparing the TT. Another plausible possibility is that, as often happens, the translator was working on a draft of the ST which was altered after the translation was done but before publication. Whatever the facts of the matter, comparing the ST and the TT as they stand is a good opportunity to draw attention to three things which will be stressed throughout the course and which professionals are always aware of: the need for liaison with the work-provider (what exactly does the client want to be in the text?), the ever-possible need for specialist peer advice, and the need to consult relevant reference sources.

PRACTICAL 1.2 CLASS HANDOUT

SCHNEIDWERKZEUG – FÜR DEN GUTEN SCHNITT TT

Compare your TT with the published one:

KNIVES

Kitchen Knives.

Hand-crafted knives and their cheap mass-produced counterparts are worlds apart. With every single cut the user will experience the difference.

Steel: stainless or sharp?

- 5 Toughness, hardness and elasticity are mere probabilities and potentials which only lie dormant in the initially soft iron. They have to be brought out of the material and fully realised by a qualified metalworker, using a rich variety of smelting and forming processes. Hardness as well as elasticity are the features of high-grade knife steel and these qualities have traditionally been combined in tool steels of a relatively high
10 carbon content.

Production: rolled or forged?

- High-quality knives are supposed to last a very long time even in extensive everyday use and such knives can only be produced by forging. The steel material is compressed, stretched and condensed by hammering until its form and inner structure suit the
15 intended purpose. The blanks for less sophisticated knives are stamped out of high-grade strip steel which is produced by huge forming rolls, churning out steel with exactly the same profile.

The finish:

- Be they forged or stamped, knives are given another great part of their characteristics
20 through finishing by grinding. The most refined knives are equipped with an extremely fine edge which can be down to 1/400 of a millimetre thin. The blade's surface is then polished until even the smallest grinding marks become invisible.

(Manufactum 2003b: 7)

Practical 2 Tutor notes

Chapter 2 is longer than it was in the original *Thinking German Translation*. The discussion of equivalence and translation loss needed to be illustrated with more examples. The chapter is no more theoretical than before, but discussing the examples in class makes the concepts easier for students to grasp. This can take anything up to 20 minutes, but it is time well spent. Several things can usefully be stressed. One is that the ‘culturally relevant features’ (p. 21) that are inevitably lost can be on any or all of the six levels of textual variables, from ‘micro’ to ‘macro’ (see Chapters 6–8). Another is that since translation loss, in our two-valued system, is inevitable, it is emphatically not something to be deplored unless it hinders the translator in realizing the strategy. Third, the examples of ‘gain’ have no more theoretical status than any of the other examples; they are there simply to show how easy it is to feed impressionistic ‘improvements’ into the TT which actually make it less fit for its purpose. Any tutor will recognize the kind of thing; if there had been more space, we could have given plenty more examples. Discussing the ones we do give will enable tutors to stress that it is more profitable to forsake the mirage of ‘gain’ for the real benefits of compensation – there is every reason to introduce this notion at this stage, pending proper discussion of it in Chapter 4. Another fact that should be emphasized, now and throughout the course, is the crucial role of genre and context in determining relevance and priorities – and thus the importance of the translation losses – on every level of textual variables. The importance of context is what explains the reminder in the final paragraph of the chapter that the challenge is to control and channel translation loss, not to eliminate it. Finally, the fact that our examples of translation loss are only on the ‘micro’ level of individual words is because of limited space, and because we shall look at plenty of examples on other levels as the course progresses. Showing the many losses in even individual words is a way of stressing that the more ‘macro’ the point of view, the more multiple and complex the losses. We certainly do not intend to suggest that texts can be translated word by word!

2.1 Degrees of freedom, translation loss

This assignment can be done either individually or in groups. Overall the TT is somewhere to the idiomizing side of centre: the translator has been more concerned to produce unexceptionable idiomatic English than to reproduce every nuance of the ST. This is normal in this genre. A good example is the title: ‘landmark achievement’ is an idiomizing translation of ‘Meilenstein’ which preserves the associations of ‘travel’ and ‘visibility from a distance’, but avoids the limited focus on a single career that would be implied in ‘milestone’ (the ST expression denotes more than just another milestone in the history of Audi, corresponding more to something like ‘Another first for Audi’ – but

perhaps that would have been too undignified). A different, but equally common, challenge is presented in line 16: in automotive contexts, 'Selbstzünder' is a common term for 'diesel (engine)' or 'diesel-powered vehicle'; there is little alternative but to use 'diesel' here – 'oil-burner' belongs to the jargon of car enthusiasts, not to this more dignified sales pitch.

In some cases, however, closer idiomatic renderings have not been chosen; these lost opportunities leave the persuasive impact of the text weaker than it might have been. Here are three examples. (1) 'Substantial' is offered for 'Bulliges' (contrast 'beefy', 'hefty', 'massive' or 'huge', each of them plausible in this context). 'Substantial' is more refined, even understated, perhaps in response to the translation brief, but it incurs avoidable loss in terms of the connotation of sheer power. Also, in British English at least, 'substantial' is losing some of its categorically positive force because it is used increasingly both to talk up something that is too small (e.g. 'We have made substantial progress') and to talk down something that is too big (e.g. 'There was a substantial fall in our share price'). (2) 'Characteristics' is an accurate literal translation of 'Charakteristika', but lacks the positive valorization of the ST term – 'hallmarks', or even 'attributes' (but see line 7 of the TT), would convey the positive connotation better. (3) 'Remarkable', although less faithful than 'outstanding' as a rendering of 'herausragendes', is an acceptable balanced translation, because less well-worn – but the idiomizing 'groundbreaking' would convey more of the energy of the ST word, and is appropriate for the genre. (If the TT tendency to understate is indeed required by the translation brief, the implied dignity contrasts sharply with the tone of the ST in Practical 4.1, taken from the same publication!)

Two renderings are more open to question. (1) 'Hohe Laufkultur' (l. 10) refers to smooth and efficient running, whereas 'plentiful refinement' suggests luxurious interior details (walnut, real leather, etc.); 'silk-smooth running' would be a balanced or idiomizing translation more suitable for the genre. (2) 'Durchzug' (l. 3) is motoring jargon for 'power', with special reference to the efficiency with which engine output is translated into propelling the car forward on the road; 'poke' or 'grunt' are not dignified enough for the implied brief, so in context the most faithful simple rendering is simply 'power'. The published TT's term 'pulling power' may be literally accurate, but, for some British readers at least, might incur regrettable loss through a connotation of Audi drivers pulling all the girls they want. Optimal 'Durchzug' depends on optimal traction control, so TT 'quality of traction' (l. 16) can be regarded as faithfully rendering both the subjective and the objective components of the ST term 'Durchzugserlebnis'.

2.2 Degrees of freedom, translation loss

This exercise lends itself well to group work. For homework, students can do both TTs. In class, there is only time for one per group, but class discussion can fruitfully cover both. Many students will have studied *Im Westen nichts Neues*. Even if they have not, they can be expected to comment on the major effects of the TTs. How convincing the colloquialisms and general tone of TT (i) were in 1929 is impossible to say now, but twenty-first century students will find much of it old-fashioned and inconsistent in register; one would expect comment on at least 'You won't say, that's the fact of the matter. Out with it!', 'We'll have quite a lot of jokes with him' and 'the fellows [. . .] hop it?'. In some details, TT (i) is pretty free, e.g. in the antipodean Great War military

slang term ‘possy’ (perhaps compensation for the lack of a corresponding TL term for ‘Spieß’) and in some colloquialisms (‘Fatty’, ‘steams off’, ‘put Tjaden wise’), which may have been included so that the TT matches target-culture expectations for a war novel better than a more faithful translation would. In other details, however, TT (i) is uncomfortably literal. Overall, it is a balanced translation, with occasional lurches into freedom. But that does not mean that there is not regrettable translation loss, most obviously in the omission of the whole ‘duzen’ exchange, but also in the occasionally unconvincing dialogue and in some other details – e.g. the addition of the connector ‘and yet’ (l. 17), which weakens the stark oxymoron of ‘Nicht viel/zuviel’ (here again the idea was perhaps to smooth over some of the unorthodoxies of this innovative ST and to make the TT more like a conventional TL war story). Other details are unexceptionable in themselves, but sit awkwardly in their context – e.g. ‘Those are anti-aircraft. We were over there yesterday. [. . .] Next time, when you go up with us [. . .]’: the reader knows that these are infantrymen, so there is no possibility of lasting misunderstanding, but after the reference to anti-aircraft fire, ‘over there’ and ‘go up’ are at best unintentionally comic, even though in themselves they are appropriate idiomizing translations of ‘Da’ and ‘rausgehen’ (First World War soldiers ‘went up the line’ to the forward trench).

TT (ii) is in general a more balanced translation, in that the most notable instances of free translation are in fact resourceful attempts to compensate for the impossibility of rendering the ‘duzen’ exchange literally. Using ‘you lot’ to render ‘ihr’ and the various circumlocutions to render ‘Sie’ introduces grammatical translation loss in order to prevent the still greater loss that would be incurred if nothing were done to convey the ‘ihr/Sie’ dichotomy. Taken individually, these are cases of idiomizing or free translation, and may not always be convincingly idiomatic (e.g. the first and last occurrences of ‘you lot’); but together they make for a balanced translation of the ‘duzen’ exchange.

As regards other areas of translation loss, students will probably be most concerned with the dialogue: it may be more contemporary than in TT (i), but is it more consistently convincing in tone or idiom? Similar questions may even be asked about the narrative (e.g. ‘He looks suspiciously at Kropp because he hasn’t any idea of what he is talking about’). The discussion will reveal big differences of opinion and, just as importantly, of *taste*, and so call into question the notion of equivalence as ‘sameness’. Even the military jargon, though more accurate than in TT (i) (‘CSM’, ‘Permission to fall out’, etc.), has its imperfections – e.g. ‘fatigues’ (clothing) vs ‘fatigue’ (chore), and the anachronistic ‘flak’ (post-1940 in English) vs First World War ‘archie’. The anachronism itself raises the question of what the ‘equivalent effect’ of a retranslation might be: equivalent to the ST as written and read in 1929, or as written in 1929 and read in 1994, or as (putatively) written in 1994 and read in 1994 or 2006, etc.? How many readers today would understand ‘archie’ – and was it perhaps airmen’s slang rather than soldiers’ anyway? Also relevant here is the exegetic tautological addition ‘going for the aircraft’. Even 40 years ago, most TL readers would have understood the cultural borrowing ‘flak’ to denote anti-aircraft fire. Today, it is so familiar in its figurative sense of ‘severe criticism’ that the original sense is perhaps only known to a few people. So the question of how to translate one simple ST word exemplifies the unavoidability of translation loss and the need to balance loss against loss – ‘anti-aircraft fire’? ‘archie’? ‘flak’? ‘AA fire’? ‘ack-ack?’.

Practical 3 Tutor notes

3.1 Cultural issues

Although students are asked to translate only lines 12–36, the dividing line between the purely cultural and the purely linguistic is an issue in the first paragraph, with the masculine and feminine forms of ‘Musikanten’ etc.; the question of where the ‘cultural’ ends and the ‘linguistic’ begins is well worth class discussion. Apart from that, the only primarily cultural features in the ST are in the ‘clichés’ of ‘jodelnd, fensternd’ etc., which require thought and ingenuity, and the names of the ‘Volksstämme[n]’. Class discussion of the official TT will be lively, addressing obvious questions of idiom and accuracy ranging far beyond the specifically cultural points.

3.2 Cultural issues

Dialect and register are the most striking features of this text, and what to do about them is the major strategic decision. Students should be urged to focus on the purpose of the TT, for that is the surest guide to how big a profile to give these features. In this respect, the assignment looks forward to the discussion of genre in Chapter 5. If students do want to use dialectal features, it is safest to select a TL dialect they are familiar with. However, translated or not, the interview remains firmly rooted in Germany. Any really distinctive TL dialect would tend to confuse viewers, through association with a specific place. The Südhessen dialect will be new to most students, and help may need to be given early on with a few key terms, e.g. ‘Duwaks-’ and ‘Schdaik’. Before students do the exercise, we have always found it useful to play the recording two or three times (or, if the recording is not available, to read the text to the class), first without and then with the transcript, and to ask for comment on perceived patterns. Depending on the experience and ability of the group, tutors may want to distribute the Hochdeutsch version of the ST printed on p. 14 below.

PRACTICAL 3.1 CLASS HANDOUT

KULTURELLE VIELFALT IN EUROPA TT

Compare your TT with the official one distributed to the audience:

It is a special pleasure for me to enjoy some of the delights of genuine Bavarian customs and genuine Bavarian popular culture together with you this evening. The emphasis is on genuine, because undoubtedly everyone of you is aware that nothing tends so much to stereotype as the ideas on popular culture. Bavarians are readily
5 described as always yodelling, climbing through their sweethearts' windows (fensterln) and doing the Schuhplattler, a Bavarian folk dance, preferably decked with Haferlschuhe (a type of shoes), knee-length socks and with a Bavarian hat (Sepplhut). By the way, it is extremely interesting to notice to what extent particularly the Bavarians are subject to these well-known prejudices. No one can say straight away
10 what a typical Hessian or Saarlander looks like. One could almost go as far as the Bavarian correspondent of the Frankfurter Allgemeine Zeitung who once sighed: 'Those stupid stories about the Bavarians will never end.' I can reassure him on this front. First of all, a growing body of public opinion sees Bavaria in a different light and secondly, we are in a position that allows us to overlook possible exceptions to the rule.
15 Anyway, reality looks quite different. Bavaria today has turned into a modern, post-industrial, high-tech country: the three indigenous popular tribes in Bavaria – the Altbaiern, the Franconians and the Swabians had and still partially have totally different forms of popular culture: this can be seen in the costumes and the customs, in the folk music, folk songs and folk dances. Surely, these different forms of expression are also a
20 reference to the different mentalities that coincide in Bavaria – like everywhere else. So far, however, we have got on very well with each other.

(Zehetmair 1996b: 1–2)

PRACTICAL 3.2 CLASS HANDOUT

HOCHDEUTSCH VERSION OF 'DIE DUWAKSBLANZE ...'

Die Tabakspflanzen sitzen, das habe ich gerade gestern festgestellt, als ich drüben in Lampertheim wegen Spargel war. Und bei dieser Gelegenheit habe ich gesehen, daß in Hüttenfeld der Klapperstorch noch zu Hause ist. Geschäfte konnte ich natürlich keine mit ihm machen, dafür ist unsereins zu alt. Es wundert mich gar nicht, wenn es keine
5 Kinder mehr gibt, weil so wenig Störche da sind. Und lange wird es auch nicht mehr dauern, dann kommt gar kein Storch mehr. Wartet mal ab! Je mehr Fabriken und je mehr verschmutzte Abwässer wir bekommen, desto weniger werden Frösche und Störche. Der Mensch zerstört seinen Lebensraum selbst. Da helfen keine Gesetze und gar nichts, denn keiner hält sich daran. Es geht im gleichen Trott weiter. Lissebärwel,
10 du glaubst nicht, wie verpestet sonntags die Luft bei uns ist . . .

(Kultureller Tonbanddienst n.d.: 26)

Practical 4 Tutor notes

An important aim of Chapter 4 is to show how, perhaps more than any other operation, successful compensation exemplifies the blend of analysis and imagination needed for translation. The examples should be discussed at length. There are three main points to underline. (1) Compensation is not a matter of simply pumping stylish English into the TT in the vague hope of outweighing any translation losses that may have crept in. It is a matter of countering a specific, clearly defined loss with an equally specific and clearly defined, but less serious, loss. Chapter 4 is thus a good early opportunity to remind students that translation loss is inevitable at every point in a TT: the translator's job is to minimize it, and, in any but a purely empirical text, compensation can be a major help in doing this. (2) Compensation is a matter of choice; if the TT expression is the canonic rendering of the ST one, or virtually unavoidable in the context, that is a case of constraint, not of compensation, however great the structural differences between the two expressions. (3) Vital factors in deciding whether a loss is important are the purpose and genre of ST and TT.

4.1 Compensation

This text is taken from the same company report that furnished the text in Practical 2.1. Yet it is very different in genre. Comparing the two texts in class, even briefly, is a useful way of introducing Chapter 5. The text also contains features that are relevant on the graphic level of textual variables, and is well worth referring back to when discussing Chapter 6 and Practical 6.2 (which is actually less demanding than this one in every way).

4.2 Compensation

This assignment can be taken on two levels. On the simpler level, the TT can be looked at purely in terms of literal meaning and connotations, in which case it is pretty straightforward and can be done in class, students working in pairs or groups. Even on this level, the exercise offers plenty of material for analysis and discussion, but it does omit a vital aspect of the ST – the fact that it is a song. The need for the TT to match the ST metrically imposes constraints on the translator which themselves engender the need for compensation. Taken on this level, the assignment is more realistic and more satisfying, but more demanding, and needs either to be done at home or prepared at home in readiness for analysis in class. It is also a good introduction to the comparison of oral and written texts in Chapter 5: the possibility of the singer using *prosodic means* (see Chapter 6) in *performance* to compensate for translation loss is implicit in the whole text, and comes right to the surface in line 27 (see page 25 below).

PRACTICAL 4.1 CLASS HANDOUT

(1) AUDI TT AND COMMENTARY

(i) Strategic decisions

There are five main features of the ST that demand strategic attention. (1) Apart from the first one, each ST heading stretches right across the page. The brief requires that the TT of each heading (apart from the first) do the same. Since corresponding German and English expressions are rarely the same number of centimetres long, this may sometimes entail further rearrangement of the ST on top of the usual grammatical transpositions, or even inserting material which would, in another text, be mere padding. Where such solutions avoid a more serious loss by enabling the TT to meet the demands of layout, they are likely to be instances of compensation. (2) One key word in each heading is printed in large type. The brief requires these words to come in much the same position as the corresponding ST word. Here again, then, layout may demand a restructuring – or a departure from literal accuracy – which would be gratuitous in another text. (3) Another feature of layout is the use of suspension points between headings. These have two effects. First, they suggest a voice trailing away in admiration at the qualities of the driver and his car. Second, they sometimes blur the grammatical division between the headings. For example, while ‘mitzufahren’ clearly follows on from ‘vorn’ and completes a sentence which would not make sense without it, the next break is ambiguous: ‘Stets und zu jeder Stunde’ could just as well qualify ‘Die Gewissheit’ as ‘ist seine typische Eigenschaft’; the dream-like indeterminateness helps to convey the impression of awestruck wonderment. Of these two effects, the first is more important, and is easy to imitate in the TT. Where it is possible to preserve the grammatical ambiguity and its effect without serious translation loss, we will do so, but this is not a first priority. (4) A more important grammatical feature of the ST is the use of short, assertive sentences, sometimes verbless but often with an infinitive instead of a finite verb. This style imitates the qualities that occasion such admiration – the brisk, self-confident, no-nonsense authority of the driver, mirroring the power, crisp handling and reliability of the car. We shall if possible use a similar style to similar effect in the TT. This will obviously require grammatical transposition, especially as English cannot usually render a free-standing infinitive verb without narrowing the meaning down – e.g. should ‘Führen’ (l. 6) be translated as ‘To lead’, ‘Leading’ or as (quasi-imperative) ‘Lead’? Where necessary, we shall use compensation to preserve the effect. (5) The ST comes from the annual report of a big firm, which includes technical material like that in Practical 2.1 as well as the uncompromisingly objective financial report for the year. Yet the ST is not remotely technical or objective; on the contrary, it is emotive, its syntax rhetorical rather than smoothly expository, its vocabulary repetitive and emotive, relying on cumulative suggestion rather than analysis or logic – examples are ‘Stets und zu jeder Stunde’, or the unsubtle insistence of ‘Format’, ‘Stil’, ‘Klasse’ and ‘Niveau’. The words in large type and the features of layout set the tone for the whole text. The

translator may not actually like this tone – who, after all, would really want to mix with the kind of self-satisfied go-getter that the juvenile laddishness of the text is designed to appeal to? Assuming that, as translators, we cannot afford to decline the job, our strategy is to produce a TT that has similar semantic, tonal and suggestive effects to the ST, where possible through similar means, but if necessary through compensation.

(ii) *TT*

[18] He is always up front . . .¹

[19] . . . among the leaders.² **Thrust**³ is his defining quality. Unfailingly,⁴ and whatever the hour . . .⁵

[20] . . . Aware he has what it takes:⁶ the **authority** of the born winner.⁷ Shift up

5 into sixth . . .⁸

[21] . . . Determination – proving his **calibre**.⁹ Leadership with class and style.¹⁰

Through and through . . .¹¹

[22] . . . In all things¹² like his A8. Indicate to overtake.¹³ **Safe** lane change, smoothly move ahead . . .¹⁴

10 [23] . . . **Success** to be savoured, with every sense.¹⁵ Every day anew. For now, though, he has arrived.¹⁶

(iii) *Decisions of detail*

1 The first ST heading ends with ‘vorn’, a significant word which sets the tone for the whole text. In the sentence as a whole, German grammar requires ‘vorn’ to come before the verb, but English grammar imposes a different order, as in e.g. ‘He is used/accustomed to travelling among the leaders’. The demands of layout would mean that the first TT heading ended with ‘travelling’ (cutting the sentence at ‘used/accustomed’ would mean too few centimetres used at [18], and too many to fit in at [19]). To preserve the dramatic impact of ST word order in the first heading, we have rendered ‘gewohnt, vorn’ with ‘always up front’. The most notable translation loss is that the TT expression is purely temporal, whereas the ST says that the driver is *accustomed* to being up among the front runners – almost as if this is something he expects by right (an implication strengthened by the rest of the ST). But this loss is deliberately incurred to compensate for the inability of TL grammar to accommodate ‘front’ at the end of the first heading in a literal translation. See also note 2.

2 To some extent, adding ‘among the leaders’ to ‘up front’ is redundant: if he is up

front, he is bound to be a leader. Strictly, 'He is always up among the leaders' is enough. However, 'He is up' on its own is unclear or even misleading – this was another reason for adding 'front' (see note 1). And the ST does have *'mitzufahren'*, so some reference to a group is needed. The decisive reason for introducing this redundancy is that it compensates for the loss of an explicit rendering of the 'forwards' component in *'Vorwärtsdrang'*.

3 *'Vorwärtsdrang'* is impossible to translate satisfactorily with a similar TL compound noun. In this context, the '-drang' component clearly does not denote a relatively passive 'urge', but a relatively active 'drive' in which the element of will is important. But no plausible compounds with 'forward' or 'onward' are available. And 'drive' itself is inadvisable here, because it would come across as a facetious pun too blatant even for this text. We therefore let 'among the leaders' supply by compensation the missing reference to *'Vorwärts-*', and opted for 'Thrust', which is suitably active and also has an appropriate connotation of mechanical power (cf. e.g. the thrust of a jet engine).

4 A more accurate literal translation of *'Stets'* would be 'Constantly', which would be attractive for two reasons: it is closer in register than 'Always' (cf. *'immer'*), and it is also longer – a serious consideration when the heading threatens to be too short. We rejected it because it is likely to have negative connotations (cf. e.g. 'you're constantly complaining about your headaches') which would clash with the positive tone of the text as a whole. In avoiding this connotative loss, we have introduced one in literal meaning: 'Unfailingly' does convey the idea of continuity, but also an element of tirelessness or even reliability, which are not part of the literal meaning of *'Stets'*. However, these very implications compensate for the loss in literal meaning, inasmuch as *'Stets'* has these connotations in this context. And, of course, 'Unfailingly' is long enough to help prevent the heading being too short.

5 A more faithful translation of *'zu jeder Stunde'* would be 'at any hour/at every moment', etc. Our more emphatic 'whatever the hour' therefore incurs avoidable translation loss. The reason we chose it is that it is long enough to prevent the heading being too short for the page. Given the translation brief, that would have been a bigger loss: what, in another TT, would have been a translation chosen for trivial reasons is in this TT an instance of successful compensation. Our rendering also accords with the ST image of the resourceful professional, never fazed by unexpected demands. An alternative way of getting the length right would be to lengthen the 'Thrust' sentence, e.g. 'Thrust is the quality that defines him'; but the focus of this sentence is less clear – it almost reads like an answer to the question 'What is thrust?'

6 The TT loses explicit reference to certainty, and possibly also significant connotations of 'gut' ('gut' reads somewhat oddly in this SL context, however). But a more literal translation would be either obscure (e.g. 'The certainty of being good') or ambiguous (e.g. 'He is certain he is good' – does he know? is he just expressing a hopeful opinion? or is he priggishly asserting that he's a good boy?). TT 'Aware' is less emphatic than *'Gewissheit'*, implying knowledge rather than certainty, but this is compensated for by the bullish connotations of 'he has what it takes': the self-confidence of someone who is aware he has what it takes virtually amounts to 'certainty'.

7 Of the many possible meanings of *'Anspruch'*, two are operative here: 'claim/demand' and 'entitlement'. In addition, the syntax of the sentence is stripped down to a minimum – the only link between the two halves of the sentence is a colon, suggestive rather than carrying semantic content, which allows the emergence of a

connotation of *conviction* that he is entitled to claim or demand; this connotation is of course triggered partly by ‘Gewissheit’, which we have only rendered through compensation. We could not find a TL word that would convey in itself what ST ‘Anspruch’ conveys. TT ‘authority of the born winner’ suggests the quality of someone who not only makes demands, but also has a firm conviction that he is entitled to make them, and a natural authority that convinces other people as well. Adding ‘born’ restores by compensation the notion of ‘innate conviction’ which is conveyed in the ST by the combination of ‘Gewissheit’ and ‘Anspruch’ but is lost in ‘authority’. Adding ‘the’ before ‘authority’ incurs only slight translation loss, and compensates for it by making the heading long enough.

8 In the UK, the obvious translation is ‘Change up into sixth’, but in North America drivers ‘shift up’. Therefore neither ‘change’ nor ‘shift’ fully meets the brief, which specifies a TT for the whole English-speaking world. An all-purpose alternative is ‘Engage/Select sixth gear’, but that is more technical and less dynamic, and lacks the connotations (‘speed’ and ‘ambition’) of ST ‘hoch-’ and TT ‘up’. ‘Move up into sixth’ is another possibility, but in this context it may acquire an uncomfortable suggestion of moving up into sixth place in a race – not a flattering position for a ‘born winner’. Given the increasing predominance of American English worldwide, we have opted for ‘shift up’, which is perhaps less likely to cause surprise in the UK than ‘change up’ would be in North America. In terms of the brief, the translation loss is significant, but not serious enough to warrant an attempt at compensation, which would almost certainly lengthen the text and impede its momentum. (Later in the text, however, a culture-specific translation *would* be a serious weakness; see note 13.)

9 The standard translation of ‘heißt’ would be ‘means’, but this is too restrictive, and a little ambiguous, suggesting either that determination is synonymous with proving calibre, or that proving calibre is inevitably entailed by determination. ST ‘heißt’ is looser, having more the sense of ‘involves’ or ‘amounts to’; but these would be evasive or even deprecatory in the TT. The TT dash incurs a loss in syntactic cohesion, but compensates for this by implying a similar link between determination and proving calibre to the one denoted by ‘heißt’ in the ST. ‘Format’ here denotes ‘(strong) personality’, ‘stature (deriving from personality or abilities)’. TT ‘his calibre’ loses the element of ‘stature’, and even something of ‘personality’, but it compensates for this to some extent, in two ways: (1) by making explicit the quality that earns the stature; (2) by adding ‘his’, which restores the personal dimension of his qualities.

10 The most accurate literal translation of ‘Führen’ in context would be ‘Leading’, which would parallel ‘proving’ as a manifestation of ‘Determination’. However, standing on its own, it would be peculiar, even misleading: ‘Leading with class and style’ sounds like e.g. ‘leading with a left/leading with immigration policy’ etc. ‘Leadership’ compensates for the loss of literal accuracy by avoiding this awkwardness, and parallels ‘calibre’ as a manifestation of ‘Determination’; it also, like ‘authority’ and ‘calibre’, belongs in the appropriate semantic area for this text.

11 Coming after ‘Stil und Klasse’, ‘Niveau’ does not add much semantically – it is little more than another bit of suggestive advertising blarney, denoting ‘quality’, ‘class’, etc. ‘Im Detail’ is hard to render convincingly – ‘in detail’ suggests (pedantic?) exhaustiveness. The ST implies rather that his leadership is authoritative in every detail, but of course also prepares for the comparison to the A8, thoroughly engineered in every detail. The emphatic repetition in ‘Through and through’ compensates for the lack of yet another suitable TL word corresponding to ‘Stil/Klasse/Niveau’, and, in its sense

of 'thoroughness', partly also for the lack of a persuasive way of rendering 'Im Detail'.

12 We chose 'In all things' instead of the more literally accurate 'Exactly' in order to complete the compensation for the loss of explicit reference to 'detail'.

13 To a German or North American reader, 'Blinker links' prepares the way for 'Überholspur': driving on the right, one indicates left before pulling out to overtake. In the UK, where we drive on the left, it is the other way round. 'Indicate to overtake' is an exegetic translation which will be clear to any anglophone reader. It is more long-winded and explicit than the ST expression, but clarity here is a higher priority than concision. Note that our exegetic translation is not in itself a case of compensation, but rather a solution to a cultural constraint imposed by the translation brief. There is, however, an element of compensation embedded *within* the TT expression: phonically and prosodically (see Chapter 6), the plosives, assonance and brisk rhythm compensate to some extent for losing the snappy, verbless dynamism and assonance of 'Blinker links'.

14 The straightforward literal translation of this sentence is 'He pulls safely out into the overtaking lane'. This has a double disadvantage in terms of layout: 'safely' is too far to the right in the heading, and the heading is too long. Another drawback is that, after 'Indicate to overtake', 'into the overtaking lane' is an anti-climactic statement of the obvious. Our grammatical transpositions incur avoidable translation loss, but compensate for this loss by conveying the message in a form that respects the demands of layout – failure to respect these would have been a more serious loss. Although not synonymous with 'overtake', 'smoothly move ahead' implies it in context, and also accords with the dominant emotive vocabulary of 'thrust', 'authority', 'leadership', etc. We have added 'smoothly' to compensate for not translating 'Sanfte Beschleunigung': even the shortest literal translation of this expression, 'Smooth acceleration', would have made the TT heading too long (given the unavoidable length of 'indicate to overtake').

15 Once again, there is avoidable grammatical transposition. A more literally exact translation would be 'Enjoying success with all senses/every sense'. Our reorganization brings 'Success' to the start of the sentence, in conformity with the constraints of layout; this compensates for the grammatical translation loss. It does, however, have a weakness. 'Success to be savoured with every sense' places most of the emphasis on 'with every sense': 'to be savoured' is glossed over somewhat, almost as if it is taken as read in answer to a question like 'How is success to be savoured?'. This is different from the ST, where the word order places more equal emphasis on 'mit allen Sinnen' and 'genießen'. Hence, in our TT, the comma after 'savoured', which redresses the balance and avoids an even greater loss than the one the compensation was designed to mitigate.

16 'Ziel' here denotes 'destination'. In context, it also has a connotation of 'objective'. We rejected 'destination', however, because it risks anti-climax, as if all this has been a humdrum bus journey rather than a consciously relished experience of power and control. With 'arrived', we (1) avoid this loss, (2) compensate for the loss in literal meaning by preserving the essential message content, and even (3) salvage something of the connotation – once again the whizz-kid's got where he wanted, as he always does . . .

(2) AUDI TT

Compare your TT with the published one:

[18] He is accustomed to . . .

[19] . . . being in the leading pack. The **urge** to get ahead is his defining trait. Always and everywhere . . .

[20] . . . The conviction of being good: the natural **ambition** of a winner. Shifting up
5 to sixth gear . . .

[21] . . . The resolve to show true **stature**. Leading with style and on merit. Meticulous and cultured . . .

[22] . . . Just like his A8. Indicating to pull out to overtake. Accelerating. **Safely** moving into the fast lane . . .

10 [23] . . . Savouring **SUCCESS** with all the senses. Every day anew. He's now reached today's destination.

(Audi 2004b: 18–23)

PRACTICAL 4.2 CLASS HANDOUT

COMPENSATION IN 'KUNSTSTÜCK' TT

In assessing compensation in this TT, an overriding strategic consideration needs to be kept in mind: the ST combines folksy and homely elements with Biermann's well-known message of political resistance (very much a product of the Iron Curtain culture he lived in). The ST is in a folk-song idiom, with the regular metre of a popular ballad, a form which the translator has decided to follow closely. The regularity is especially marked because, in every stanza but the last, the third line ends with 'runter'. This is much harder to imitate. If the translator judges that the stress on downward movement is important, as it surely is, the effect will probably have to be achieved partly through compensation. These two forms of regularity are reinforced by two forms of repetition. (1) The first line of every stanza is repeated in the second, a common feature in folk ballads; in principle, it is fortunately not hard to imitate in a TT. (2) In the case of 'lang ich mir [. . .] runter' (ll. 3, 9, 21), it is significant *what* is reached down – a cloud and the sun from the sky, God from His Heaven. There is great irony in the contrast between these titanic gestures and the reality of life amidst the grey concrete of the DDR. This important effect should surely be preserved, if necessary through compensation. (3) The fivefold repetition of 'Kunststück' at the refrain is important, partly because refrains are characteristic of folk songs, partly because of the contrast with 'Nebbich' in stanza 5, but mostly because of the mixture of sarcasm and resignation in the shoulder-shrugging anti-climax.

Line 1

The function of the casual short form 'mal' (representing 'einmal') at the start of each stanza is to establish a familiar, colloquial register. The absence of a similar English word is compensated for in the TT with 'son', a familiar, colloquial form of address, and a typical marker of matey solidarity. It does have a drawback, however: 'son' implies that the text is addressed to a male audience, as if the kind of bittersweet political comment expressed by the song is only likely among men. (Later, in line 25, 'When I get pissed, son' is positively blokeish.) Perhaps it really was the case that in the DDR of the 1970s women did not engage in this sort of comment. At all events, the strategic decision to match the ST metre in the TT imposes a severe constraint. A more obvious folk-song counterpart to 'son' is 'good people', but that does not fit the metre – only a monosyllable will do. 'Mate/lads/me lads' are open to the same objection as 'son', while 'folk(s)' is affected and unconvincing here. One monosyllabic solution might be 'like', as in 'Like, when I get hot'; but this contemporary import from America might carry associations of modern rock or rap which clashed with the ballad form of the ST as a whole. However, 'like' could be put at the end of the line: 'When I get hot, like.' In this usage, 'like' is a long-established sentence filler in non-standard English, suitably colloquial, but not laddish. This solution does not belong in the idiom

of folk song, but it does not clash with it either; it certainly compensates more fully than ‘son’ for the lack of a suitable TL word.

Lines 3, 9, 21

The most accurate rendering of ‘lang’ in these lines is ‘reach (for)’. The translator may have found it impossible to end the line with ‘down’ – an important loss, given the insistent repetition of ‘runter’. The loss is compensated for by inserting ‘up’ each time ‘lang’ is used; this ensures at least that the notion of high and low is preserved. Another addition in all three cases is ‘and grab’; this perhaps conveys ‘lang ich *mir*’ more idiomatically than e.g. ‘I reach and pull me down a cloud’ etc., and it certainly gives a TT line that is closer in rhythm to the ST line. Using the energetic and relatively informal verb ‘grab’ also compensates to some extent for losing the colloquialism of ‘ne’ and ‘runter’. It could be argued that, compensation or no compensation, not having the ‘downness’ of ‘runter’ is too big a loss; in that case, an alternative would be ‘I reach up and pull a cloud down/I reach up and pull the sun down/I reach up and pull the good Lord down’. This has the advantage of replicating the ST rhythm exactly (except in the third case, where the ST is in any case rhythmically anomalous); but it does lose the compensatory value of ‘grab’. If losing that compensation is unacceptable, ‘grab’ could perhaps be used instead of ‘pull’ – ‘I reach up and grab a cloud down’ etc.

Line 5

Translating ‘kalte’ as ‘ice-cold’ rather than ‘cold’ preserves the ST rhythm. The extra emphasis perhaps also joins up with ‘grab’ to compensate for losing the colloquial vigour of ‘ne’ and ‘runter’. (In performance, of course, a good singer could produce this effect without ‘ice-cold’, spreading ‘co–old’ expressively over two beats.)

Lines 6, 12, 18, 24, 36

In the refrain and the title, the TT seems to miss the irony of the colloquial observation ‘Kunststück’, which means something like ‘that’s no great achievement’, ‘what (else) did you expect?’, etc. This is less a question of compensation than of communicative translation. A closer rendering – and preserving the ST rhythm better – would be ‘Brilliant’, or possibly ‘Big deal’.

Lines 10–12

Taken separately, each of these lines is open to criticism. We have already discussed line 12 in the previous note. Line 10 has a completely different tone from the ST line; in itself, ‘pop it under my coat’ sounds like a patronizing boss (‘just pop a letter in the post’) or cook (‘just pop it in the oven’). Another weakness is that, compared with the ST line, it falters rhythmically. These losses could be avoided with e.g. ‘and stick it in me jacket’. In line 11, ‘oven’ is in itself a mistranslation of ‘Ofen’, which means ‘heater/stove/furnace’ in the ST. A more accurate rendering which fits the rhythm would be ‘Little heater/Little gas-fire’.

On the other hand, ‘to pop [something] in the oven’ is such a well-established collocation that line 11 can be said to make explicit a virtually inescapable implication

of 'pop [. . .] in', an example of collocative meaning (for discussion of collocative meaning, see Chapter 10). Taken together, lines 10–12 constitute an extended metaphor ('pop [. . .] oven [. . .] cake') which contrasts deflatingly with the image of grabbing the sun; as such, it enables 'Piece a cake' to convey the true impact of the ST refrain better than it does anywhere else in the TT, and restores by compensation the chippy, ironic tone.

Reading the three lines together as a successful piece of compensation means that 'stick it in me jacket' is no longer a necessary revision in line 10. But the line could still be revised to preserve the ST rhythm, without weakening the compensation at all, as follows: 'and pop it in me jacket.'

Line 15

Adding 'son' here is perhaps another attempt to compensate for losing the colloquial tone of 'runter'. As previously (see note to line 1), 'like' may be preferable. The position of 'son' is also rhythmically awkward, compared with the ST line, because it invites more voice stress than 'like'. Tonally and metrically, a better rendering would be 'clouds come floating down, like, with us'.

Line 21

The expression 'der liebe Gott' is so standard that the adjective just signals (normally) a pious standpoint. As with the French 'le bon Dieu', the most accurate rendering is simply 'God'. But 'I reach up and grab God', which follows the TT structure of lines 3 and 9, is rhythmically wrong. This may be why the translator has opted for the two syllables of 'dear Lord'. However, in a sung text, it might not be perfectly clear that 'dear Lord' denotes God, because the capital L cannot be heard. The more idiomatic 'the good Lord' would probably be clearer. In terms of literal meaning, 'good' incurs greater translation loss than 'dear', but it compensates for this by avoiding the (more serious) loss of clarity that would be incurred by 'dear'. 'God almighty' or 'almighty God' would be still clearer, but would introduce connotations (imprecation, rebellious challenge to God's might, etc.) that are not in the ST; this loss would outweigh the compensation. Perhaps the most faithful translation would be to use 'God' and to vary the pattern set in our revised TT lines 3 and 9: 'I reach up and pull down God from heaven'.

Line 22

In terms of literal meaning, there is some loss in 'sing me *a song*' (cf. 'sing me something'), but losing the rhythm would be a bigger loss. So the TT is idiomatic, scans and successfully compensates for the minor loss in literal meaning. However, there is much greater loss in literal meaning in '*So he'll sing*' (cf. 'And he sings'). If any will or intention is expressed at this point in the ST, it is at most implicit. But 'so he'll sing' is bound to be read, in this informal register, as meaning 'so that he'll sing', i.e. as expressing intention: the phrasing used suggests an attempt to persuade or coerce the Lord. Perhaps the translator was trying to compensate for the relative weakness of 'the dear Lord' by introducing a more energetic image. In so doing, however, he has unnecessarily committed the TT reader to a single interpretation, where the ST allows

two. There is no reason for not translating this phrase more faithfully, while keeping the future tense (since this is a habitual action – cf. ‘mal’) and the metrical compensation of ‘a song’: ‘and he’ll sing me a song’.

Line 25

‘Voll’ is halfway between ‘drunk’ and ‘pissed’. ‘When I get pissed, son’ is presumably an attempt to compensate for the loss elsewhere in the TT of the matey tone. But the combination of ‘pissed’ and ‘son’ is blokeishly crude (see note to line 1), whereas the ST is not. Using ‘like’ instead of ‘son’ takes the edge off this. An alternative would be to drop the ‘son/like’ and use a two-syllable adjective, e.g. ‘guttered’ or ‘rat-arsed’; but this is just as crude (though not laddish), and weakens the repetition which is so important in both ST and TT. It may be that the most faithful rendering would after all be something more pallid, such as ‘When I’ve had a few, like’.

Line 27

‘I nip down’ skilfully preserves both the colloquial tone and the metre in translating ‘geh ich kurz [. . .] runter’. Unfortunately, the figurative meaning of ‘zum Teufel gehen’ (‘to go to hell’) is lost. It is hard to see how to convey this other than by mentioning hell explicitly, as well as the devil, as in ‘I nip down to hell to see the devil’. But this is too long for the line, which presumably accounts for the TT. The only way of compensating for this would be for the singer to treat ‘I nip’ as grace notes, singing them very lightly and quickly before attacking the line at ‘down’, i.e. ‘(I nip) *down* to *hell* to *see* the *devil*’. This example raises the important question of the difference between oral and written texts (see Chapter 5): in an oral text, the way it is spoken or sung is a legitimate way of introducing compensation.

Lines 28–9

‘Buy’ loses the colloquial tone of ‘spendier’. This is compensated for partly by ‘*old Stalin*’ and partly by ‘old bugger’.

Lines 33–5

‘Keeping an eye on the border’ trivializes the oppressive image of the East German border guard, and a passport inspection is innocuous compared with the – in this context – sinister connotations of ‘Ausweis’. Consequently, the ST’s reference to ‘Grenzer’, thematically so important in the DDR cultural context, is only partially compensated for with ‘Passports ready!’. ‘(Your) papers, please!’ chills the spine a bit more. In any case, line 33 is rhythmically wrong. ‘I’ll be a border guard and watch / the border of heaven and hell’ incurs less translation loss in respect of literal meaning, connotations and metre. One objection to this rendering is that ‘border between’ is more idiomatic than the rather odd ‘border of’, which could be taken to imply that heaven and hell are somehow the same thing. The ST clearly requires ‘between’, but this does not fit rhythmically. An alternative is ‘the strip between heaven and hell’, which is apt in this context, alluding as it does to the deadly strip of land between East and West Berlin; it loses the repetition of ‘Grenzer/Grenze’, but compensates for this with the

appropriate connotations of 'strip' and by avoiding the rhythmic loss in 'border between'.

Practical 5 Tutor notes

The vital question of the purpose and genre of texts has already arisen a number of times. In this chapter, it is the focus of attention. In discussing the chapter, it should be stressed to students that any generic categorization is arbitrary. We have found that ours works well in practice, but it is not the only one possible. Another point to stress is that each of the five genre types can be virtually endlessly subdivided. It quickly becomes pointless to try to find a separate label for every sub-category, sub-sub-category, etc. As with degrees of freedom and connotation (Chapter 10), ends should not be confused with means. The important thing is to be able to see what the purpose of the text is and how typical an example it is of texts having such a purpose. Related to this point is another: the more the categories subdivide, the more likely a text is to have characteristics of several different categories. This point is made in the coursebook (pp. 53, 56), and it is a good idea to draw attention to it in class. The reason this is important is that students do at first tend to oversimplify the question of genre, and to put the cart before the horse: instead of examining the text and seeing what generic features it actually has, they assign it a priori to one of the five genre categories, and then deduce from this category what features it must have. The result is that they often miss things that are vital. At the same time, though, students can be reassured that, especially in a professional specialist situation, the translator will know in advance what genre most STs are likely to belong to, so that only a quick look at the text will be needed to confirm this. At the training stage, of course, it will take some time to learn what features signal the genre and – just as important – what the TL expectations are for that genre. Chapters 11 and 12 are an introduction to these considerations in respect of some genre categories in which translators commonly find themselves working.

The four assignments are so different from one another that it is worth doing them all, if time allows. This would take two classes and associated homework, however. The aim is to give a sample of a variety of genres, as an introduction to as wide a range as possible of the translation issues likely to be encountered. It should be stressed, however, that common to all these assignments – most obviously in 5.1, 5.2 and 5.4 – is the need to research and master a specific terminology. Practical 5 is thus a good opportunity to remind students of a truth universally acknowledged among professionals: a translator should never be too proud or embarrassed to ask for help from specialist colleagues – a point reiterated in Chapter 11 (p. 139).

5.1 Genre and translation

This assignment is a good example of the fact that specialist jargon is not confined to technological texts, but is a mark of very many genres. The text can be tackled by anyone, although it helps either to know something about classical music or to consult

someone who does – most strategies will require the technical terms to be translated with their precise TL counterparts. In looking at the published TT, due attention should be paid to these terms, but also to how idiomatic the text is. Looking forward to Chapter 7, the rearrangement of lines 7–15 of the ST bears brief consideration, as does the paragraphing of the TT.

5.2 Genre and translation

Another non-technological text containing specialist terms. Students not reading management or accountancy will need to consult others who are; it may in any case be a good idea to set this assignment as group work. The touch of persuasive function in the text should be given due attention.

5.3 Genre and translation

A hybrid text incorporating consumer-oriented, empirical and persuasive features. Due attention needs to be given to cultural features as well. In respect of genre, the text compares interestingly with the ST in Practical 11.1, an uncompromisingly specialist text on the planned engineering of this selfsame tunnel.

5.4 Genre and translation

A literary text with satirical genre-mixing. For the satire to be convincing, the translator has to be a competent parodist, but also to be confident about submariners' jargon.

PRACTICAL 5.1 CLASS HANDOUT

WILHELM FURTWÄNGLER TT

Compare your TT with the published one:

WILHELM FURTWÄNGLER'S LEGACY

The distinguished German music critic K.H. Ruppel (1900–80) wrote in a memoir of the conductor in 1961: 'Haydn was the only one of the Classics with whom Furtwängler abandoned himself to a relaxed balancing of the forces; even there, however, (in the Largo and the Trio of the Symphony no. 88, for example) a perceptible element remains that might almost be called dramatic, though it is quickly calmed.'

The Austrian musicologist Leopold Nowak, a leading Bruckner expert, wrote in his biography of Haydn: 'There is a melody which rises and falls in the Largo of No. 88 – weighty, reflective, but not without an inner resiliency. It brings to mind a folk song from the Burgenland, *Am Sonntag auf d'Nacht, i geh' zu mei'm Schatz* ('Of a Sunday night I go to see my sweetheart'). The theme is heard seven times, transposed to different keys and with increasingly rich figuration and instrumentation – like a foretaste of the building towards the climax in one of Bruckner's Adagios. Not as heavy, not as mighty, but essentially like a Brucknerian development in its deliberateness.' That Brucknerian quality in Haydn's Largo is precisely what Furtwängler realizes.

His conception of Schubert corresponded to the era in which he felt himself most at home – the late 19th century. He passed over the six early symphonies to concentrate on the great orchestral works, the 'Unfinished' and the C major Symphony D 944, which was then still thought to have been composed in the last year of Schubert's life. Like Toscanini, his antipode, and other conductors of their generation, he regarded the 'Great C major' Symphony as Schubert's orchestral *summum opus*, the pinnacle of his instrumental output. K.H. Ruppel again: 'If there was still an *anima naturaliter tragica* among the great musicians of our day it was Furtwängler. Anyone who ever experienced it knows how overwhelmingly he would intuitively recreate the violence of a sonata-form movement's dualistic tension when he returned to the recapitulation after the development. No sense, here, of transition, of pacification of the powers which had wrestled with each other in the development; rather, they were gathered tautly together for an immense, dramatic peripeteia, after which the release which came with the return of the first subject felt like redemption as well . . . No one had a more monumental conception of Schubert's 'Great C major' Symphony or of Schumann's Op. 120, or a clearer understanding of their 'Dionysian' core, no one felt their rhythmic energies more dramatically, or explored the tensions in their sonorities more searchingly, than he.'

(Schumann 1995b: 2)

PRACTICAL 5.2 CLASS HANDOUT

‘WERTMANAGEMENT DER BASF’ TT

Compare your TT with the published one:

BASF VALUE-BASED MANAGEMENT

Our primary goal is to increase and sustain our corporate value. We therefore measure business decisions and performance against the returns expected by our investors, in other words against the cost of capital. Our aim is to achieve a premium on our cost of capital.

5 As of 2004, we have therefore introduced EBIT (income from operations before interest and taxes) after cost of capital as the key performance and management indicator for our operating divisions and business units. The divisions must achieve a minimum EBIT of 10% on operational assets to satisfy the returns expected by both internal and external providers of equity and debt capital, and to cover the required
10 taxes. Based on planned operational assets of €28 billion in 2004, this corresponds to a minimum EBIT of €2.8 billion for the BASF group.

This cost of capital percentage before interest and taxes of 10% corresponds to a weighted average cost of capital (WACC) of approximately 6% after interests and taxes. Our target is therefore an ambitious one. The WACC calculation is an
15 internationally recognized method of determining a company’s cost of capital. It is used to determine and to evaluate shareholders’ return expectations and interest rates on debt capital. We calculate our cost of equity on the basis of the market value of BASF shares.

We can earn a premium on our cost of capital both by improving EBIT and by
20 making optimal use of capital employed. The key performance indicator thus supports us in our efforts to improve cost structures, achieve profitable growth and exercise even greater capital discipline.

Incorporating value management in target agreements

As a result, we also employ EBIT after cost of capital as the value-creation indicator on
25 which we base the performance-related compensation of our executives. The Board of Executive Directors uses this key performance indicator in its operational planning to set targets for the whole BASF Group, and hence for the individual divisions and business units. Target achievement plays an important role in setting the level of variable compensation.

30 In areas such as production, marketing, sales and supply chain management, we have also created a system of key financial ratios that enables our employees to identify their personal contribution to added value and helps them act accordingly. Improved value-based management promotes entrepreneurial thinking at all levels of BASF.

(BASF 2004b: 19)

PRACTICAL 5.3 CLASS HANDOUT

‘DER RENNSTEIG TUNNEL’ TT AND COMMENTARY

(i) *Strategic decisions*

The ST begins like an empirical newspaper report, underlain with persuasive features typical of consumer-oriented texts aimed at potential tourists (this is a ‘Jahrhundertbauwerk’, it’s the longest motorway tunnel in Germany, 100,000 people came to see it in one day, etc.). The ‘Zahlen und Fakten’ section is more purely informative, but even these empirical data are meant to impress and attract, witness the quasi-anecdotal final paragraph. The text comes from a tourist website which has a range of other pages featuring points of interest or scenic beauty in Thüringen. Since the whole website is to be translated as part of a drive to encourage English-speaking visitors to Germany to come to Thüringen specifically, we are writing for an audience as diverse and essentially non-specialized as the ST one. The text does indeed present few special problems for the translator apart from a certain degree of statistical overload. The facts and figures need to be presented in as digestible a form as possible.

(ii) *TT*

The Rennsteig Tunnel

On 5 July 2003, amidst large-scale local celebrations,¹ Germany’s longest autobahn² tunnel, the 7.916 km long **Rennsteig Tunnel**, was declared open and formally handed over. Just before 11 a.m. the German Chancellor, Gerhard Schröder, arrived by
5 helicopter³ at the north portal of the Rennsteig Tunnel and drove through the tunnel in a limousine. On arrival at the other end, he delivered his speech and then, together with Secretary of State Iris Gleike and the Thuringian Prime Minister, Dieter Althaus, the Chancellor cut the ceremonial ribbon. At⁴ noon, according to police estimates, about
10 30,000 people poured through the tunnel in both directions on foot, on bicycles, or on inline skates. The flow of visitors persisted all day. Altogether some 100,000 people visited the Rennsteig Tunnel to share in celebrating this unique occasion and to take stock of a historic⁵ feat of construction – in traffic-free peace and quiet.⁶

Facts and figures

The opening of the tunnel represents the completion of a 16.5 km stretch of the A71
15 autobahn between Ilmenau (West)⁷ and Oberhof/Zella-Mehlis. This motorway now provides an uninterrupted link between Erfurt and Meiningen, a distance of 83 km. Total construction costs amounted to approximately 250 million euros. Of that sum, about 50 million went on safety installations alone. The tunnel’s twin bores are monitored by a fully electronic system. This technology makes⁸ the Rennsteig Tunnel
20 one of the safest in the world.⁹

Both bores have a constant supply of fresh air brought in through special adits.¹⁰ To provide this service, two ‘air-exchanging stations’ were constructed – ‘LAZ (=

Luftaustauschzentrale) Flössgraben' and 'LAZ Kehltal'.¹¹ At Flössgraben, the air intake
 25 adit is 135 m long, at Kehltal 129 m. The air-exchanging stations divide the Rennsteig
 Tunnel into three sections for ventilation purposes, each about 2.5 km long. Through-
 ventilation in each section is by means of steel ventilators (30 units per bore). The two
 air-exchange stations suck out the tunnel air, each of them using four axial ventilators
 and expelling air through a shaft 6.2 m in diameter.

30 The tunnel bores each carry two traffic lanes, with connecting cross-passages
 between the bores every 350 m. This gives¹² 25 underground escape routes.

35 The tunnel under the Rennsteig is a technological masterpiece, its interest increased
 by a further remarkable feature. Not far from Oberhof Station, it crosses just above the
 twin-track railway tunnel known as the **Brandleite Tunnel**, which is now some 120
 years old and still in use. No strengthening work¹³ or other alterations were carried out
 on the railway tunnel in connection with the construction work on the new motorway
 tunnel. All that was necessary was to install instruments¹⁴ for monitoring it during
 blasting operations. A mere 6–7 m of solid rock lie between the roof¹⁵ of the railway
 tunnel and the floor of the new Rennsteig Tunnel.

(iii) *Decisions of detail*

1 It is possible, but unlikely, that some sort of local festival was in progress
 independently of the tunnel completion; we have assumed not. The TT does not need to
 commit itself on this point any more than the ST does: 'amidst large-scale local
 celebrations' suggests the opening was the occasion for the celebrations, but does not
 insist.

2 The term 'autobahn' with specific reference to the German motorway network is
 widely recognized and understood in English-speaking countries, and so creates no
 problems for the projected readership. After using the cultural borrowing 'autobahn'
 early in the TT, we use 'motorway' later in contexts where (for UK users at least) this
 term will not confuse, but help identify motorway with autobahn.

3 To translate 'landet' (*sic*, for 'landete') simply as 'landed' would be likely to puzzle
 the reader, because this term is not usual in the absence of earlier reference to the flight
 concerned. 'By helicopter', in the absence of certain knowledge of the facts, is
 somewhat risky; but the vaguer 'arrived by air' would suggest an improbable adjacent
 landing-strip for fixed-wing aircraft.

4 SL 'ab' means literally 'from'. Our 'at' is unlikely to be taken literally by the reader;
 'from' (or 'from [. . .] on') would be possible, but lack the connotations of precision that
 both 'ab' and 'at' possess, and would therefore be less vivid.

5 The prefix 'Jahrhundert-' is a stronger (because more specific) alternative to
 'einmalig' ('unique'). The issue of a literal TL rendering is slightly tricky. A wine
 described as 'ein Jahrhundertwein' is not 'the wine of the century' – although in
 practice, with the TL indefinite article collocationally unavailable, it might be called
 that. Strictly speaking, it is one that will be named among the 'great' vintages of the
 century. In this civil engineering context, the 'greatest of the century' idea is
 accompanied by the connotation of 'lasting for a century or more'. In using 'historic',
 we have explicitly rendered the idea of 'to be long remembered', but that of 'likely to
 be long-lasting' is only implicit; this loss is less serious than would be the addition of an
 extra clause spelling out the implication – the genre requires that the reader should not
 be put off by needless wordiness.

6 The standard translation 'in peace (and quiet)' would court ridicule without the exegetic 'traffic-free'.

7 The ST has 'Ilmenau/West', which suggests that Ilmenau and West are two places, not as close together as Zella and Mehlis, but still fairly close (cf. Oberhof and Zella). Looking at a map, however, confirms that 'West' is not a place, but almost certainly the western autobahn exit for Ilmenau. Our TT corrects the ST for the benefit of the English-speaking tourist – the ultimate purpose of the TT is to attract visitors, not to confuse or discourage them.

8 Here, for 'Damit ist', and again in line 30 ('This gives' for 'dadurch ergeben sich'), the most idiomatic rendering is with a transitive verb.

9 The ST's cumbersome threefold 'tunnel' in lines 21–3 has no expressive function. Reproducing it would be clumsy and off-putting. It can easily and idiomatically be reduced to two in English.

10 Given the TT's tourist website function, the term 'adit' is arguably too technical, and better dropped in favour of e.g. 'shaft'. On the other hand, the emphasis of the text is so strongly factual that it seems perverse not to use the correct term where, as here, the meaning is clear from the context.

11 There is a case for omitting the German acronym in an English TT. However, anglophone visitors to the tunnel, asking directions, need to be aware that 'Kehlthal' and 'LAZ Kehlthal' are different things, or they will risk being misdirected. 'LAZ Kehlthal' has to be asked for by that name. The acronym should therefore be explained in English as succinctly as possible, but not – in this text at least – deleted in its German form, nor translated to an English acronym.

12 See note 8.

13 It would certainly be possible to render 'bautechnisch' by reformulating the TT to include 'structural strengthening [etc.]', but this would not make the text significantly clearer to the lay audience.

14 As with 'bautechnisch verstärkt', SL *verb + adverb* is more idiomatically rendered with a minor grammatical transposition to *subject + transitive verb*.

15 'Gebirgsfeste' and 'Ausbau' are semi-technical terms, the latter particularly difficult because used in different senses even within the construction industries.

PRACTICAL 5.4 CLASS HANDOUT

KATZ UND MAUS TT

Compare your TT with the published one:

Although the lieutenant commander with the hardware on his neck had sunk 250,000 gross register tons, a light cruiser of the *Despatch* class and a heavy destroyer of the *Tribal* class, the details of his exploits took up much less space in his talk than verbose descriptions of nature. No metaphor was too daring. For instance: ‘. . . swaying like a
5 train of priceless, dazzlingly white lace, the foaming wake follows the boat which, swathed like a bride in festive veils of spray, strides onward to the marriage of death.’

The tittering wasn’t limited to the pigtail contingent; but in the ensuing metaphor the bride was obliterated: ‘A submarine is like a whale with a hump, but what of its bow wave? It is like the twirling, many times twirled moustaches of a hussar.’ [. . .]

10 When he started brushing in sunsets, it was really embarrassing: ‘And before the Atlantic night descends on us like a flock of ravens transformed by enchantment into a black shroud, the sky takes on colours we never see at home. An orange flares up, fleshy and unnatural, then airy and weightless, bejewelled at the edges as in the paintings of old masters; and in between, feathery clouds; and oh what a strange light
15 over the rolling full-blooded sea!’

Standing there with his sugar candy on his neck, he sounded the colour organ, rising to a roar, descending to a whisper, from watery-blue to cold-glazed lemon yellow to brownish-purple. Poppies blazed in the sky, and in their midst clouds, first silver, then suffused with red: ‘So must it be,’ these were his actual words, ‘when birds and angels
20 bleed to death.’ And suddenly from out of this sky, so daringly described, from out of bucolic little clouds, he conjured up a flying-boat of the *Sunderland* type. It came buzzing toward his U-boat but accomplished nothing. Then with the same orator’s mouth but without metaphors, he opened the second part of his lecture. Chopped, dry, matter-of-fact: ‘I’m sitting in the periscope seat. Just scored a hit. Probably a
25 refrigerator ship. Sinks stern first. We take the boat down at one one zero. Destroyer comes in on one seven zero. We come left ten degrees. New course: one two zero, steady on one two zero. Propeller sounds fade, increase, come in at one eight zero, ash cans: six . . . seven . . . eight . . . eleven: lights go out; pitch darkness, then the emergency lighting comes on, and one after another the stations report all clear.
30 Destroyer has stopped. Last bearing one six zero, we come left ten degrees. New course four five . . .’

Unfortunately this really exciting fillet was followed by more prose poems: ‘The Atlantic winter’ or ‘Phosphorescence in the Mediterranean’, and a genre painting: ‘Christmas on a submarine’, with the inevitable broom transformed into a Christmas
35 tree. In conclusion he rose to mythical heights: the homecoming after a successful mission, Ulysses, and at long last: ‘The first sea-gulls tell us that the port is near.’

(Grass 1966: 64–6)

Practical 6 Tutor notes

The brief Introduction to the formal properties of texts on pp. 63–4 should not be skimmed. It is vital that students understand the point of Chapters 6–8, which is to give them tools for picking out the salient linguistic features of a text: they cannot decide which features are relevant unless they can see them in the first place. They must also grasp that any expression can be analysed on all the levels of variables. This is why we refer to the same two lines of Keats in each of Chapters 6–8. The ultimate objective of these chapters is to help the student learn to ask, quickly and efficiently, the questions listed in the Formal Matrix in the schema on p. 5 of the coursebook.

In discussing Chapter 6, students should be pressed at all stages to show that they see what is at issue. Discussing the prosodic effects of poorly chosen sentence connectors or poorly translated modal particles will take time, but is important because it is an early illustration of the interconnectedness of the different levels of textual variables.

6.1 Phonic/graphic and prosodic issues

Given the need to consult bird books and/or ornithologists, this assignment is best done at home, in groups if desired. It is a good example of a mixed-genre text, part consumer-oriented, part literary and part technical – students can have fun with the bird calls, but they must get the species' names right. The bird calls do need careful attention, however: if students do not raise the point, ask them how an English-speaker would pronounce 'gük', 'quäh' and, above all, 'kijack'!

6.2 Phonic/graphic and prosodic issues

This exercise can be done equally well in class or at home. Graphic constraints are as stern here as phonic and prosodic ones can be in literary texts, yet the ST is positively playful. Doing the exercise in groups can give more hesitant students the confidence to prioritize gist over literalness and, where necessary, to alter the order of the component parts of the message in order to spread the capitalized sentence over the page. There is no need for a handout as such; the version we give below was produced in about 30 minutes, and afterwards tweaked to achieve a satisfactory visual effect in layout on the page.

6.3 Phonic/graphic and prosodic issues

Few translators earn their living translating songs, but this assignment is worth doing, because it gives an idea of the variety of things that can legitimately be done with texts by translators and others. It is not as difficult as non-musical students at first think it

will be. You do not need to be able to sing or read music to do it (although if there are musical students in the group they can encourage the less confident ones to be flexible in the matter of rests, stretching syllables over two notes, etc.). All that is needed is to listen to the song once or twice, fixing the simple tune in one's head and marking on the text the syllables where the accented beats come. Producing a translation that fits the rhythm is then pretty straightforward. But the TT must be *singable* – students sometimes find that what seems to fit the rhythm on paper does not work in practice. Once they have completed the assignment, students will be much encouraged if they are given a published translation (reproduced below in handout form, with two minor misprints corrected) for comparison with theirs – it shows great creativity, but is it needlessly free, and is it always easily singable? (Line 17 of the published TT is baffling; in a previous download, it read differently: 'Ninety-nine Decision Street'.) The exercise is best done in groups, each group finally singing its version for discussion, and possible revision, in class. If the tutor or a student can strum an accompaniment on the guitar, so much the better. Parts (i)–(iii) of the assignment are done by the class as a whole, the tutor playing the cassette or CD and encouraging discussion. Parts (iv)–(vi) are then done in groups. The logistics of the assignment are not complicated. An average-size seminar room can easily accommodate three or four groups, each with a cassette or CD player and its own recording of the song. (These copies have to be made before the class.) Surprisingly, even with all the groups repeatedly playing through the song, they do not interfere with one another. Here is a sample TT, produced in about two hours, which is at least singable to the original tune:

<p>If you've time to hear me through I'll sing a little song for you About ninety-nine toy balloons 4 Floating off horizonwards Spare me just a thought or two I'll sing a little song for you About ninety-nine toy balloons 8 Fate's roller-coaster highs and lows Ninety-nine toy balloons Floating off horizonwards 'That must be UFOs come from space' 12 So General Sir What's-His-Face Sent planes at supersonic speed To radio back what they could see And all it was horizonwards 16 Were ninety-nine toy balloons Ninety-nine fighter jets Every jaw was firmly set Every one a Captain Kirk 20 You never saw such fireworks</p>	<p>The neighbours heard a kind of hum Guessed their final hour had come As rockets blazed horizonwards 24 At ninety-nine toy balloons Ninety-nine War Ministers With matches and fuel canisters Each thought he was the clever one 28 Scented profit by the ton Shouted 'War' and wanted power Who'd have thought that hour by hour Things could ever come to this 32 'Cause of ninety-nine toy balloons Ninety-nine long years of war Left no victors' flags to fly No War Ministers are left 36 No fighter jets left in the sky Today I wander round the town All the world in ruins lies Here's a toy balloon I've found 40 I think of you, away it flies.</p>
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6.4 Phonic/graphic and prosodic issues

This assignment is equally suitable for group work in class or at home. Apart from anything else, it is a useful exercise in pastiche; such exercises in verbal inventiveness are invaluable in developing confidence, competence and versatility in the TL – a too-often neglected aspect of translator training. As part of their research for the assignment, students should be prepared to track down the English hymn (whether in its three-verse or its four-verse form); however, in case they find this difficult, here is the three-verse text:

Praise to the LORD, the Almighty, the King of creation;
O my soul, praise Him, for He is thy health and salvation;
All ye who hear,
Now to His temple draw near,
Joining in glad adoration.

Praise to the LORD, Who o'er all things so wondrously reigneth,
Shieldeth thee gently from harm, or when fainting sustaineth;
Hast thou not seen
How thy heart's wishes have been
Granted in what He ordaineth?

Praise to the LORD, Who doth prosper thy work and defend thee,
Surely His goodness and mercy shall daily attend thee;
Ponder anew
What the Almighty can do,
If to the end He befriend thee.

PRACTICAL 6.1 CLASS HANDOUT

Compare your VORFRÜHLING IM AUWALD TT with the published one:

Early spring (April) in riverain forest

Night

A cold wind blows through the bare branches of the ancient and gnarled trees. Large areas of the forest are still flooded, the swollen March having burst its banks as usual in early spring.

5

Tawny owls (*Strix aluco*) call, the male ‘hoo...oo...oooooooooh’, the female answering later with her ‘ke-wick...ke-wick...’. Branches creak, Grey Herons (*Ardea cinerea*) give their harsh ‘frank...’, and you hear the quiet ‘qwark...qwark...’ of a Common Toad (*Bufo bufo*). Ducks splash down on to the water, White Storks (*Ciconia ciconia*) hiss and bill-clatter in their tree nests.

10

Birds’ concert in the early morning

Dawn: the wind has dropped and it’s slowly becoming warmer.

Ducks splash down, a Fox (*Vulpes vulpes*) trots purposefully past, a young Tawny Owl gives the quiet squeaky ‘szii...szii...’ food call, a female Mallard (*Anas platyrhynchos*) quacks loudly in alarm. The dawn chorus begins with the song of the Robin (*Erithacus rubecula*) and gradually becomes louder and more varied as more species join in. A selection of the sounds to be heard (in order): Tawny Owl, Robin, Pheasant (*Phasianus colchicus*), Song Thrush (*Turdus philomelos*), Kestrels (*Falco tinnunculus* [*sic*]) give a shrill vibrant ‘vrii...vrii..’ and shrill ‘kee-kee-kee...’ sounds, storks bill-clatter, a Roe Deer (*Capreolus capreolus*) moves past, a Blue Tit (*Parus caeruleus*) sings ‘tsee-tsee-tsee-tirrrr’, and a Great Tit (*Parus major*) ‘tsee-tsee-peh’, farmyard cockerel, Cuckoo (*Cuculus canorus*), Starlings (*Sturnus vulgaris*) twitter, Woodpigeons (*Columba palumbus*) give their muffled cooing song ‘co-cooo-co coo-coo...’, Carrion Crows (*Corvus corone*), Chiffchaff (*Phylloscopus collybita*), Nuthatch (*Sitta europaea*), Middle Spotted Woodpecker (*Picoides medius*) calls ‘gük’, Lesser Spotted Woodpecker (*Picoides minor*) drums, Jackdaws (*Corvus monedula*), a Middle Spotted Woodpecker gives its slow, nasal ‘quäh’ call and the wing-clapping of Woodpigeons in display-flight is clearly heard.

15

20

25

Day / Middle spotted woodpecker and black woodpecker

Loud nasal ‘quäh’ of Middle Spotted Woodpecker, drumming of Great Spotted Woodpecker (*Picoides major*), Jackdaws call, Chaffinch (*Fringilla coelebs*), Woodpigeon, Great Tit and Chiffchaff can be heard, and a male Black Woodpecker (*Dryocopus martius*) calls ‘kijack...kijack...’ as a change-over signal to his mate who taps demonstratively inside the nest-hole before flying off with powerful and noisy wing-beats.

30

35

(Wilson 1988)

PRACTICAL 6.2 CLASS HANDOUT

IBM TT

The time has come to stop racking your brains about new

foreign outlets. If it weren't for the huge costs of maintaining overseas distribution

networks, you'd be set **to open new retail outlets** just

about anywhere – because you have the right product. Now there is a way: the Internet.

5 Internet users **all over the world** – millions of them, just think!

– can access you directly, thanks to IBM's new online business packages. And you in

turn can access them **without** your costs going sky high. With IBM, you

analyse product uptake, spot the trends, and your latest prices and special promotions

flash up in front of **people all over the world** at a

10 click. Our systems provide full security for confidentiality in credit card transactions

and elsewhere. All this without anyone anywhere **charging you**

shop rental. And you are in control as if you were out there yourself.

PRACTICAL 6.3 CLASS HANDOUT

'99 LUFTBALLONS' TT

Compare your TT with the published one:

99 RED BALLOONS

You and I and a little toy shop
Buy a bag of balloons with the money we've got
Set them free at the break of dawn
4 'till one by one they were gone.
Back at base, sparks in the software
Flash the message 'something's out there'
Floating in the summer sky
8 Ninety nine red balloons go by

Ninety nine red balloons
Floating in the summer sky
Panic bells, it's red alert
12 There's something here from somewhere else
The war machine springs to life
Opens up one eager eye
And focusing it on the sky
16 The ninety nine red balloons go by

Ninety nine decisions treat
Ninety nine ministers meet
To worry, worry, super scurry
20 Call the troops out in a hurry
This is what we've waited for
This is it boys, this is war
The President is on the line
24 As ninety nine red balloons go by

Ninety nine knights of the air
Riding super high-tech jet fighters
Everyone's a super hero
28 Everyone's a Captain Kirk
With orders to identify
To clarify and classify
Scramble in the summer sky
32 Ninety nine red balloons go by

Ninety nine red balloons go by

Ninety nine dreams I have had

In every one a red balloon

36 It's all over and I'm standing pretty

In this dust that was a city

If I could find a souvenir

Just to prove the world was here

40 And here is a red balloon

I think of you and let it go.

(Nena 2005)

PRACTICAL 6.4 CLASS HANDOUT

GROSSER DANKCHORAL TT AND COMMENTARY

(i) Strategic decisions

The German hymn which the ST parodies is well known in its English version, and is sung to the same tune. In every respect but one (the four-line stanzas), the ST almost perfectly matches the rhythm and rhyming structure of 'Lobe den Herren'. We shall accordingly keep the tune of the hymn in mind when constructing the rhythm of the TT.

The ST's subversiveness derives from the general contrast between its pessimistic content and the devotional optimism of the hymn it parodies – very few textual details have precise counterparts in the hymn. Our strategy is to retain this overall effect, by having the TT obviously echo the English hymn's rhythm and rhyme scheme, while retaining the essential message content of the ST. That there can at best only be a global correspondence between the English hymn and the TT is confirmed by the fact that the hymn only has three stanzas (four in some versions), as against the ST's five.

(ii) TT

THANKSGIVING HYMN

Praise ye¹ the night and the darkness upon you descended!²
Gather ye nigh,³
Lift up your eyes to the sky:⁴
4 Already your brief day is ended.⁵
Praise ye the grass and the beast living, dying beside you!⁶
Lo⁷ how at least⁸
Ye live like the grass and the beast,
8 So must they perish beside you.⁹
Praise ye the tree that from carrion rises exulting!
Carrion sweet,¹⁰
Praise ye the tree guzzling meat,
12 All the while Heaven exalting.¹¹
Praise in your hearts that the mem'ry of Heaven's a short one!
It knows by grace¹²
Neither your name nor your face
16 Your presence here's noticed by no one.¹³
Praise ye the cold and the darkness, all life that is ended!
Yonder, behold:¹⁴
You're not worth a fig when all's told
20 And can all die unattended.¹⁵

(iii) Decisions of detail

Most of the decisions of detail very obviously arise from the fact that we have prioritized rhythm and rhyme scheme over strict lexical accuracy. It would be unnecessary and tedious to analyse every example of this, so we shall illustrate it primarily from the first stanza, and subsequently only comment on the most noteworthy solutions.

1 ‘Each verse of the English hymn begins ‘Praise to the LORD’, and is addressed to the singer’s soul (‘O my soul, praise Him’). In this, it follows Neander’s text. Brecht’s poem, however, is addressed to people in general (‘Lobet’). Given Brecht’s Marxism, this switch from self-absorption to collectivity is significant. ‘Praise ye’ makes it clear that the text addresses a plural audience – contrast ‘Praise the night [. . .], lift up your eyes’, which would most likely be read as singular. (And this would probably continue until line 13, ‘your hearts’.) Inserting ‘ye’ has two further advantages: it introduces a touch of archaism which corresponds to ‘Lobet’ (contrast ‘Lobt’), thus clearing the way for parody, and it enables the correct rhythm to be created.

2 ‘[. . .] die euch umfassen’ would be more accurately rendered as ‘which embrace/surround you’. But ‘the night and the darkness which surround you’ would not scan, and would thus not satisfy the strategy. An alternative is ‘Praise ye the night and the darkness by which you’re surrounded’, but this is arguably less dynamic than the ST, in which the night and darkness actively wrap themselves round their victims. Hence our grammatical transposition to an adjectival past participle: ‘descended’ is lexically inaccurate, but was chosen for strategic reasons, to rhyme with the ‘ended’ of line 4. It would, of course, be possible to find a fourth line to rhyme with ‘surrounded’ – ‘How narrow your brief day is bounded’, ‘Already by shadows you’re hounded’, etc., etc.; our rendering is less metaphorical, more direct, closer to the ST than these. See also note 5.

3 ‘Gather ye nigh’ combines ‘zuhause’ with a textual echo of the English hymn (‘to His temple draw near’); the archaic, biblical-sounding ‘nigh’ confirms the parodic tone, and of course provides a rhyme for ‘sky’.

4 ‘Lift up your eyes’ fits the rhythm, where ‘Look up into the sky’ does not; an alternative would be ‘Look up into heaven on high’, but that would be comically tautologous. ‘Lift up your eyes’ is also tonally appropriate, echoing Psalm 121: ‘I will lift up mine eyes unto the hills.’

Translating ‘Himmel’, there is in principle always a choice between ‘Heaven’ and ‘sky’. In a ‘Dankchoral’, ‘Heaven’ would usually be the more natural option. In this poem in particular, so obviously satirical, translating with ‘sky’ might seem to miss the point. Yet lines 3–4 of the ST clearly refer to looking up into the dark night-time sky, from which daylight has disappeared. ‘Sky’ is thus the appropriate translation here. Even so, if there had been no other opportunity to bring ‘Heaven’ into the TT, we would have seriously considered using it here. Fortunately, there are at least two cases (ST lines 12 and 13) where ‘Heaven’ is clearly the better rendering.

5 Among the many alternatives were: ‘Already by day you’re abandoned’ (ambiguous), ‘Already the brief day has left you’ (unintentionally comic?), ‘Already your brief day is over’, ‘Already the brief day’s departed’. Whatever the other objections, the major problem remains that of making lines 1 and 4 rhyme. ‘Descended’ and ‘ended’ are a

fortunate pairing; and 'your brief day is ended' carries a tonally appropriate echo of the familiar evening hymn: 'The day Thou gavest, LORD, is ended.'

6 In the ST, 'und sterben' is a disruptive addition to the regular rhythm. As such, it aggressively draws attention to the notion of dying, gratingly emphasizing the text's sarcastic pessimism. We found it hard to imitate the effect while preserving the naturalness of the ST syntax, so we have compensated with the abrupt disjunction in 'living, dying': if the line is read or sung as a continuous rhythmic unit (as in the German and English hymns), then the ear hears '[. . .] the grass and the beast living dying [. . .]', an oxymoron which is just as pessimistic as the ST formulation, as if living amounts to dying. (When heard like this, the expression is grammatically analogous to 'I live grieving/sighing/rejoicing' etc.)

7 'Lo' ('Look') is an exact match in literal meaning and archaism for 'Sehet' ('Seht').

8 'At least' is a good example of an expression introduced primarily to meet the strategic demand of rhyme, and which, while not carrying the message content any further, does not undermine it; the bathetic touch is also appropriate.

9 ST line 8 repeats 'sterben' rather than finding a rhyme for the 'sterben' of line 5. Fortunately, it is easy to produce a similar effect in the TT.

10 See note 8.

11 As in lines 5 and 8, ST lines 9 and 12 simply repeat the same word in the rhyme position. Our TT could not reproduce this small deviation from the pattern, but the consonantal rhyme of 'exulting / exalting' is an analogous deviation.

12 See note 8. 'By grace' introduces a theological connotation absent from the ST, perhaps overstressing the satire slightly.

13 ST lines 13 and 16 do not rhyme at all – another example of the occasional subversion of Neander's rhyme scheme. Our imperfect rhyme ('short one / no one') is disruptive, but less striking than in the ST. An alternative subversion would be to disrupt the rhythm, as in: 'Your presence here's marked by no one.'

14 The archaism of 'behold' corresponds to the archaic spelling of 'Schauet'; 'Yonder' is an appropriate rendering of 'hinan', and happily provides a parodic echo of the English hymn ('Ponder anew').

15 In lines 17 and 20, we repeat the '-ended' rhyme from the first stanza. The ST does not do this, but 'sterben' is found twice in the second stanza as well as in this last line of the poem, where it rhymes with the equally pessimistic 'Verderben'. In taking up the rhyme from 'darkness upon you descended' and 'your brief day is ended', the TT to some extent compensates for the loss of triple 'sterben' with 'life [. . .] ended' and 'die unattended'; 'die unattended' is also a sarcastic deflation of the English hymn ('His goodness and mercy shall daily attend thee'). Compared with 'Verderben / sterben', however, these rhyming words are still rather feeble; so we have introduced a further element of compensation in the rhyming iambs of 'the cold / behold / all's told': these are like three hammer blows, helping to bring the TT to as emphatic an end as the ST.

Practical 7 Tutor notes

Discussion of the chapter is straightforward, as long as discussion – and performance! – of the examples is not rushed. Half an hour is not too long for this part of the practical.

7.1 Grammatical and sentential issues

A demanding assignment, best done at home. In addition to the obvious grammatical challenge, it requires a few cultural borrowings with exegetic additions. It is also a reminder of the potential importance of graphics in translation. For production reasons, the pictures that accompanied the text are not reproduced in the coursebook, but the contextual information makes it clear that they are a major priority. In point of fact, the page facing the text has a dramatic picture of the levelled vine terraces captioned ‘Für die Reben planiert: der Kaiserstuhl’. This underlines the importance of requesting any visual material to be supplied if at all possible. (The point was first brought home to one of the present authors by a list of titles of modern paintings to be translated urgently, and blind. One picture was entitled ‘Möpfe und Möpse’.)

7.2 Grammatical and sentential issues

This assignment can be satisfactorily done in class, working singly or in groups. In general, the language of the ST poses nothing like as formidable a strategic challenge as arises from the extended participial phrases of 7.1. The travelogue style is much more modern. Its sentences are not all short, but the longer ones are long through accumulation of detail and are not very complex syntactically. Altogether this text is grammatically more compatible than 7.1 with natural modern English. In terms of content, there is a skilful balance to be held. The ST writer has taken for granted that the readers – Lufthansa long-haul passengers and possibly personnel – will want to read a text which shows South Africa (specifically Cape Town) as an attractive and interesting place to visit, yet does not ignore the uglier sides of recent history and current reality. This has been achieved through a ‘jabbing’ approach, with the social criticism showing serious intent (see e.g. the epigram quality of lines 1–2, ‘die kleine europäische Lüge’), but the redeeming features also being given incisive, non-modalized short sentences, and paragraphs 1 and 3 providing the usual come-ons for tourists in a similar short-winded way. The TT in this case will do well to avoid gathering this chequered pattern too clumsily into longer sentences.

One specific problem might not be identified until detailed translation is undertaken, yet is serious enough to demand consideration, late or not, at the strategic level. In lines 26–8, the ST was printed with the verb in the indicative mood: ‘So konnte Südafrika zur Demokratie werden [. . .].’ Although there can be no certainty about the writer’s

intention, what is certain is that the published TT – with an imaginative, successful solution – has translated not ‘so konnte Südafrika’ (a factual, historical statement), but ‘so könnte Südafrika’. Linguistic context, textual context and historical background – the text dates from 2003 – offer no evidence that ‘konnte’ is a typographical error for ‘könnte’. Faced with a contradiction between ST and published TT as printed, students will have to revisit the semantic issues associated with indicative and subjunctive uses of ‘können’. In other, minor, points the published TT includes some elegant restructurings, e.g. the focus problem in line 31 (‘Gerade am Kap’ – cf. our remarks on sentential focus in the present chapter and in Chapter 16), the idiomatic rendering of ‘retten’ (l. 45) (where ‘save’ could only be used in off-puttingly strong combinations such as ‘from total mediocrity’), and the simplicity of ‘A lovely city’ for ‘So hübsch die Stadt’ (ll. 3–4). Finally, one example of a compact SL phrase requiring – and receiving – expansion is the description of Desmond Tutu as ‘der wohl berühmteste Kapstädter’ (l. 21). This is a slightly more difficult case for translation than the example we give in Chapter 15 (p. 196), of ‘eine[r] der wohl stärksten Reden, die . . .’. Here, for once, the Lufthansa translator might perhaps have found a more compact rendering.

7.3 Grammatical and sentential issues

The most striking feature of the ST is the detailed interplay of indicative and subjunctive moods – mainly narrative indicative with interspersed items of indirect speech, straightforwardly introduced (‘sagte er’, ‘er log sich vorwärts’). Then (ll. 10–11) there are what amount to items of direct speech inserted in stream-of-consciousness style. ‘Das war eine Frau wie eine Trophäe’ (l. 12) is a remark whose vulgar directness marks it as from Helmut’s perspective even though it is inserted like narrative, with neither subjunctive nor explicit attribution to Helmut to distance or frame it. Lines 12–21 are taken up by an extended fantasy attributed to Helmut. Its content is what he thinks he ought to have said to Klaus at this stage but, as we hear at the end, chooses not to say. After this extended interior monologue, which has subjunctive distancing throughout, the narrative returns to the mixed approach used earlier. There do not seem to be major *strategic* difficulties arising from this narrative approach, but there are problems of detail. The difficulty lies not in reproducing the formal contrast between the two types of syntax, but in finding a way to reproduce Walser’s gently debunking treatment of conventional social insincerity, in which the elaborate formal structure (ll. 5–21) suggests the hollowness of social artifice. While the earlier part of the passage presents no special problems in translation of the reported and directly narrated elements, it is more difficult in lines 12–21 to keep the TT reader abreast of the information which the verb forms are providing so economically. The relevant subjunctives (‘sei’, ‘aussehe’, ‘müsse’, ‘habe’, ‘könne’ and the final ‘sei’) report words that Helmut never utters. The omniscient narrator is using the linguistic convention of the non-omniscient ‘reporter’ in a slightly over-the-top way to underline the artificiality of the expected courtesies and generate anticipation in the reader: is Helmut’s silence, while these courtesies are being rehearsed in his mind and not spoken, the prelude to an outburst of robust truthfulness? The comic potential will be lost if the translator does not tread carefully. It is not easy for an English TT to compensate to any significant extent for the absence of a real correlative to Walser’s string of subjunctives. But a start could be made by working on a mincing, over-precise type of diction for that passage, aiming to recreate something of the ST tension between artifice and truculent reality.

PRACTICAL 7.1 CLASS HANDOUT

‘DER VULKANISCHE KAISERSTUHL’ TT AND COMMENTARY

(i) Strategic decisions

The contextual information makes it clear that the photographs get much more space than the text and, in effect, demand priority. The translator has to bear in mind that points mentioned in the text may be made graphically as well. Important though the unseen photographs are, however, the text is no perfunctory add-on amounting to a mere set of captions. On the contrary, it is densely informative, with a notable concentration of extended participial phrases. Here, as in other informative texts (e.g. technical, academic), they are used for the sake of concision. However, the present assignment imposes two additional strategic constraints on the translator. First, concision is not simply a genre characteristic, but imposed by the layout of the book: if the typeface is made smaller, the written text will lose some of its appeal. Second, the text is intended to entertain its readers – and indeed to ‘sell’ what it describes. This implies a correspondingly relaxed, even discursive, tone in the English TT. As our brief discussion in Chapter 7 indicated, these extended participial phrases generally entail syntactic restructuring in English, in less compact form. So the main challenge is to satisfy two constraints which are in direct conflict.

(ii) TT

A new look for the Kaiserstuhl’s volcanic hills¹

5 Whichever side you approach it from: far off, there it is,² the Kaiserstuhl, rising abruptly out of the Upper Rhine plain which stretches from the Vosges in the west to the Black Forest in the east.³ Reaching 557 m (1,933 ft)⁴ at its highest point, this compact range of hills certainly lives up to its imposing name (which means ‘Emperor’s Throne’),⁵ because it was formed by ancient volcanic activity – long since extinct – in the shape of a giant horseshoe open towards the south-west, and in its general outlines actually does resemble a vast armchair, commodious enough for any sun-loving⁶ fairytale giant to sprawl in comfort.

10 And the sun really is a major player⁷ here – no-one can fail to see that. One sign of this is the comprehensive re-landscaping of the vine terraces everywhere. Over the last two decades, this has given the Kaiserstuhl a completely new look – and dismayed⁸ the conservationists. But⁹ if you focus on what is close at hand, you can still see that lots of wayside flowers and plants are of Mediterranean origin, confirmation¹⁰ that the dominant influence on the climate here¹¹ is southern.

15 Nearby, too,¹² there is still ‘unreformed’ natural landscape to enjoy, in the Old Rhine country¹³ at Taubergiessen.

New vine terraces, ancient sunken tracks¹⁴

20 The most rewarding view of the Kaiserstuhl landscape is from the hill known as the

‘Badberg’.¹⁵ To get up on to this treeless, humpy,¹⁶ grassy upland region the best route is via the Schelingen pass,¹⁷ where a cabin with long tables and benches outside attracts passing walkers with the prospect of hearty country fare.¹⁸ On the left is the Totenkopf range, easily picked out because of its TV mast,¹⁹ and over towards the Rhine, in the distance, you can make out the distinctive terracing – step rising above step like slabs hefted into place by some giant builder²⁰ – of the ‘Oberbergener Mondhalde’ (Oberbergen Moonbank)²¹ which produces one of the Kaiserstuhl’s celebrated wines.²²

(iii) *Decisions of detail*

1 The double title fulfils three functions, all of which need to be preserved without major loss of concision: (1) the geographical name; (2) the distinctive geology (with its strong link in the source culture to wine-growing); (3) the ‘news’ value of the then recent major re-landscaping of the vineyards in the context of ‘Flurbereinigung’. None of these interest-catching features should be lightly relinquished. Our TT suggests one solution, a little ingenuity will suggest others. A cultural problem remains unsolved in our rendering: TL readers should ideally get a hint – within the space constraints – of what the ST reader recognizes without help, the importance attached to volcanic soil in wine-growing.

2 ‘Egal’ is a snappier opening gambit than anything correspondingly idiomatic in English; on this point one has to make the best of a bad job. The ST then rapidly introduces the name ‘Kaiserstuhl’ and tests the translator by insisting on the distant view even before delivering the first batch of descriptive details. The TT syntax needs to be so structured as to retain this order of perception as nearly as possible while remaining short-winded and simple. Hence the introduction of ‘there it is’, which allows ‘the Kaiserstuhl’ an appropriate isolated prominence.

3 The exegetic addition of ‘in the west’ and ‘in the east’ is one of several cultural adjustments necessary if the target audience are to read the text with roughly the same level of background understanding as the ST’s readers.

4 The height in feet is of little use to anyone in Britain born after about 1975 – but to most older UK residents and to most North Americans of any age, it probably says more about a hill and its size than the metrical height can.

5 The writer’s remarks of course require the name ‘Kaiserstuhl’ to be explained in English – but only as an aside. All other references must use the name found on maps and known to locals. (See also note 17.)

6 The little flight of fancy gives some excuse for a more whimsical rendering with ‘sun-hungry fairytale giant’, but this would be to mark the TT with an adjective sounding considerably more exotic than its ST counterpart, which is used of plants as well as people.

7 The sentence construction ‘Daß die Sonne . . .’ is a compact version of a type we illustrate towards the end of Chapter 16, and is probably not reproducible in the TT without damage to the relatively informal register the piece requires. There is also a lexical point here. The term ‘a major player’ introduces something of an alien note, from the world of big business and politics. But it avoids the unidiomatic translationese of ‘plays a [. . .] role’, while retaining the dynamic quality of the ST metaphor.

8 Our translation ‘and dismayed’ has an obvious alternative in ‘(much) to the dismay of’. However, use of a second main verb keeps the focus on acting and events. The translation strategy involves keeping a not particularly intellectual target audience

interested, and in a descriptive text (as G.E. Lessing recognized over 200 years ago) this in turn involves supplying the readers with action.

9 The ST's coherence is not readily transparent, as what is said about the wayside flowers is of course not antithetical to the earlier point that the sun is dominant. The antithesis is between the new look imposed on the landscape at large, and the continuity to be seen in the close-focus things mentioned here. We therefore retain 'But'.

10 More conventional (and faithful) translations of 'verraten' are available (e.g. 'betray', 'give away'), but 'confirmation' here makes it easier for the TT reader to follow the logic of the paragraph: the landscaping is unfamiliar and testifies to the local importance of the sun; the flowers are familiar and testify to it too.

11 The switch to close focus and the invitation for a little imaginative projection justify the switch to 'here' from the more distanced, objective 'in the Kaiserstuhl'. The advantage is that this makes the TT less wordy.

12 'Übrigens', a weak cohesion marker not explicitly dealt with among others in Chapter 8, is clearly not used here in the sense of 'By the way . . .', which introduces an unrelated topic and in any case is not much used by native speakers outside personal communications.

13 'Altrheingebiet' poses a real difficulty, as there is no widely known and accepted TL terminology for land which was in historical times the bed and banks of a major river. However, 'Old Rhine' should be sufficient indication of what the visitor would find. The second part of the term, '-gebiet', is difficult for the translator without the intimate knowledge of the place which would permit safe use of a particularizing translation like 'meadows' or 'plain'. Possibilities considered and rejected include 'area' (second-best, but too strongly associated with urban culture); 'region' (much too large); 'district' (too strongly associated with administrative divisions, and rather too large); 'tract' (too specialized except in the combination 'tract of land'), 'site' (bounded), 'locality' (does not readily collocate with place names, in the UK at any rate). The term 'country' has some backing in TL usage for restricted localities (e.g. 'Hardy country', 'Quorn country'), but the area it suggests is likely still to be too large.

14 Against all journalistic precedent, the 'Hohlwege' reference in the subheading remains unexplained in the text: probably the result of an editing error. The outside translator is again disadvantaged – though not acutely, as the term is fairly explicit in itself.

15 The TL reader needs to have this particular name explicitly introduced as a proper name; the form of words chosen makes it possible to simultaneously supply the information (useful for non-linguists) about why the Badberg is a vantage point.

16 The 'Buckel' idea, used here for the second time in the ST, should not be taken too literally, as the Kaiserstuhl hills ('aufgebuckelt[e]' in the ST) are not obviously 'hunchbacked' in form. But 'Buckelwelt' here does strongly suggest a terrain with many small ups and downs; hence 'humpy'.

17 The proper name issue is less clear-cut here than with 'Kaiserstuhl' itself (cf. note 5). It takes local knowledge to determine whether 'Schelinger Paß' (now 'Pass') is a fully established proper name, or simply a pass in the hills named after a place or possibly a person. A decision to translate rather than leave alone carries a certain risk unless research is undertaken: the ST term could in theory derive from any of 'Scheling', 'Schelinger' or 'Schelingen'. In fact the map shows the village of Schelingen to be the likely source of the pass name.

18 ST 'zur zünftigen Vesper' arouses a suspicion of urban or North German irony

directed at self-conscious rustic homeliness laid on for tourists. However, to replace 'country' in our TT with 'rustic' would at the least constitute a more open invitation to an ironic reading; given the brief, it is not a risk that should be taken.

19 The particularization 'TV mast' is – without local knowledge – a risk for the translator. The risk assessment balances a distinct but fairly small chance of factual error against the certainty of translation loss incurred by use of the unusual term 'transmission mast'. That loss is only moderate. However, as the putative factual error risked by 'TV mast' does not have major implications for the TT user, the risk is taken.

20 One would hardly bet on more than a 50 per cent recognition value for 'Cyclopean' among the projected TT users, and those who do recognize the term are more likely to recall that Cyclops was one-eyed than that he was a giant.

21 'Oberbergener Mondhalde' raises another proper name issue. As the TT promotes the Kaiserstuhl and, indirectly, its wine, the German name (which can be expected to cover wines of various types from a very limited area adjacent to the named village) must be provided for the book's users, with future purchase in mind. However, in the source culture, the individual 'Weinlage' names are clearly a significant factor in the marketing. 'Oberbergener Mondhalde' is a typical example: polysyllabically resonant, geographically explicit (the visitor cannot miss Oberbergen village), and, in the 'given' name for the individual vineyard, evocative of attractive natural things. Consequently the TT should seek to reproduce what is evocative and translatable in the second part of the name.

22 'Weinlage', listed in Collins as 'vineyard location', could be translated here as 'vineyard'. However, a formulation like 'one of the Kaiserstuhl's famous/celebrated vineyards' would end this essentially 'selling' text with something of an anti-climax. For sensuous appeal, 'wines' are more powerful than 'vineyards', and even aurally they provide a more satisfying 'Ausklang'.

PRACTICAL 7.3 CLASS HANDOUT

EIN FLIEHENDES PFERD TT

Compare your TT with the published one:

No, the man in blue with the blaze of golden hair, with such white eyeballs and such white teeth and his bare feet and beautiful pristine toes, was no student, he was Klaus Buch. And Klaus Buch refused to believe that his classmate and boyhood pal and fellow student Helmut did not recognize him. Helmut could merely reiterate his apologies. His
5 memory for faces and names was professionally exhausted, he claimed; he had had to remember far too many faces and names. Klaus Buch . . . – he lied his way along – . . . of course, now both the name and the face began to seem familiar. And so that's Sabina, Helmut's wife. And this is Helene, known as Hella, Klaus's wife. As he shook hands with Hella, he sensed that Klaus expected a compliment. This woman was like a trophy.
10 At least Helmut should now have told his former friend Klaus how puzzled he, Helmut, was because Klaus looked more like a student of Helmut's. Although now forced grudgingly to admit having had a friend whose name was Klaus Buch and who had looked like the young man confronting him, he was totally unable to relate this person to the Klaus Buch who was gradually surfacing in his memory, simply because by now
15 *his* Klaus Buch must also be forty-six, whereas the man confronting him must surely be closer to twenty-six. Like his girl. Above all *because* of his girl. Helmut said nothing of all this. No compliments. That'll get you. He looked down at their feet. Her toes, too, lay straight and snugly side by side. The two were talking away. Still talking, they sat down. Seated, they went on talking.

(Walser 1980: 9–10)

Practical 8 Tutor notes

Discussion of the chapter is not problematic. Two points to emphasize are the overlap of sentential and discourse features, and the need to be aware of quasi-discourse features within sentences. Practicals 8.1 and 8.2 both illustrate these points. As regards the intertextual level, the main thing is to reassure students that they are not (yet) expected to have an encyclopedic knowledge of German culture. But they should be ready to research expressions that they suspect may have intertextual resonances. The main thing is that, when they do know they are facing an intertextual allusion, they should be able to assess its function in the ST, and therefore its strategic importance. (When setting pieces for assessment or examination, our own practice is to give intertextual references in the contextual information, unless they are very well known or can easily be traced in reference works.) The practical assignments do not actually include intertextual features; students can, if it is appropriate, be referred to Practicals 6.4 and 10.1, both of which have some intertextual interest.

8.1 Discourse issues

Much of the difficulty of translating this passage into equally cogent English lies in dealing effectively with the ST's discourse connectors. Points which the tutor might raise – in some cases referring to the notes which follow our TT – include the following. (1) Lines 2 and 3. Is there a recognized place in English for the colon as a logical connector, other than at the head of lists or introducing direct speech? The answer is surely yes, and we have recommended use of the TL colon at one or two other points in the course (e.g. Chapter 8, p. 94). And yet there is certainly no one-to-one relationship. Neither of these ST colon links (after 'gewußt' and after 'Arbeitslosigkeit') is best rendered by a colon in English. And the solutions are different. The difficulty of constructing a 'stand-alone' TT for 'Schon Brecht hat es gewußt' means that the most natural solutions are the one we use in our TT ('As Brecht observed long ago', followed by a main clause), or 'Brecht observed long ago that . . .', followed by a noun clause. The immediately following second instance of connection by colon – very frequent in German journalism – creates a different situation, in which a rhetorical formula is available for the introductory phrase – 'Take, for example' – and makes the TL connection perfectly clear even across the sentence gap. (2) Line 6. It is worth singling out 'jedenfalls'. Its actual usage is complex and cannot be dealt with briefly, but it is clearly too often translated as 'anyway' or 'in any case', in instances where its use is emphatic, such as here. (3) Line 6. Likewise, 'immerhin' should be recommended to students as rewarding sustained observation across different contexts. (4) Line 8. In the second paragraph, the initial 'Aber' announces that this paragraph's argument will run counter to the politicians' indifference indicated in the first

paragraph. Within the second paragraph, ‘auch’ twice marks a concessive element – yes, the latest figures *are* down, and yes, even the employment market will reflect the improved economic situation. Much of the paragraph is dominated by a larger-scale concession-plus-assertion structure straightforwardly marked by ‘Zwar’ and ‘aber’; ‘selbst’ is used to lend weight to the assertion. (5) Line 16. After the (omitted) preceding paragraph, ‘Eine vernünftige Politik’ sets off on a new tack, signalled by the *absence* of cohesion marking. Otherwise little in this paragraph calls for comment here. (6) Line 23. The article’s final paragraph is linked to the foregoing – in fact to the whole article up to that point – by what we might call a ‘hard’ connector, one with a clear logical function which must be explicitly rendered in the TT. Our note 22 confines itself to rejecting ‘therefore’ on stylistic grounds. But it is worth emphasizing that the preferred rendering ‘It follows that’ is not only idiomatically superior to ‘therefore’ (let alone ‘Therefore’ in leading position), but does justice by its weightiness to the crucial function of this ‘deshalb’ in announcing that the conclusions of a reasoned essay are about to be delivered.

8.2 Discourse issues

The tutor may wish to draw attention to some of the following points. (1) Line 3. The ST integrates the afterthought ‘neun Tage später’ into the sentence dealing with the 2 January 1955 debut. (2) Line 4. The emphatic cohesion marker ‘dennoch’ draws the appropriately emphatic TL ‘None the less’. (3) Lines 4–10. The ST can be reasonably held to suggest that the idiosyncratic nature of the programme actually deterred the leading US music critics from attending. The TT not only makes this suggestion explicit, but – paradoxically, by means of the disclaimer ‘seem to’ – invites the reader to assess its plausibility. (4) Lines 10–11. The ST’s idea sequence creates an impression of spontaneous writing: ‘The critics didn’t come – actually, looking back, this was a good thing. Why was it a good thing?’ – and it continues with David Oppenheim’s role, here too interpolating afterthoughts. To single out an individual point first: the translator has avoided the mild calque of causal ‘For’ beginning a sentence, and has instead incorporated the ‘for’ as the central connector in a long single sentence (though the omission of the comma before ‘for’ in such a long sentence is non-standard). This is one of several standard preferred solutions (see our brief discussion of ‘denn’ in Chapter 8). However, more interestingly, he has overhauled the whole logical structure of the ST, turning it into a long and complex but ‘planned’ sentence, probably easier for the reader to follow; he has also declared ‘enough is enough’ by reserving one item – Oppenheim’s remark about Gould – for a new sentence. Overall, there has been a major reorganization of the ST’s cohesion. (5) Lines 17–24. The most striking feature of the ST’s second paragraph is the extended rhetorical anaphora built on the initial simple inversion for sequential focus, ‘Über das Wunder [. . .] ist [. . .] geschrieben worden’, and producing no fewer than seven ‘über . . .’ constructions following the first, but marshalled in a set of variations of phrase length and syntax suggesting the virtuosity of a professional pianist. The translator achieves a felicitous balance between respect for the ST and commonsense judgement about how much is too much. This works out at a striking enough use of rhetorical anaphora (‘about’ occurs four times in all) and then a confident and convincing fresh start with ‘Equally important is’. That singular verb, of course, raises a question, and perhaps ‘are’ might have been a safer choice, given that

what follows 'virtuosity' cannot be regarded as standing in apposition to it: inwardness and depth are not virtuosity. But in our view this is a minor flaw in a successful solution to the awkward problem of an unusually stretched ST rhetorical anaphora, which could easily have led to a badly over-stretched imitation in English. (6) Line 24. At the end of this long enumeration, the translator orchestrates the climax and transition to the next stage, inserting 'finally' (TT l. 23) to announce the end of the list (strictly speaking, the second half-list), and 'it was' (TT l. 24) to provide the reader with a rest point from which the extended metaphor of the opened window can take off. In comparison, the ST's corresponding passage is almost laconic. The ST/TT comparison here is a reminder that tendencies – like the tendency for cohesion to be more fully marked in German than in English – are no more than tendencies. The strategic decision here, if one was made, seems to have been to impose greater order and clarity on an ST that works well rhetorically, giving an effect of spontaneity, but might easily lose coherence in translation. (7) Line 27. The final point is more in line with the general tendencies noted in Chapter 8. The ST has a colon after 'nicht nur ein musikalischer', representing 'And here's why'. This time the TT follows conventional English practice and leaves the link completely unmarked.

PRACTICAL 8.1 CLASS HANDOUT

'TRÜGERISCHER TREND' TT AND COMMENTARY

(i) *Strategic decisions*

The article is a forceful call for action on unemployment, written under two slight constraints. The first is that the news triggering it was not of a rise in unemployment, but of a slight fall. The second is that the call for action is not focused on a single player (e.g. the Federal government of the time) alone. In other words, there is no cheap, 'knee-jerk' pretext for the critique, and no cheap target. These features mark the text out as one for thinking readers who will expect an analytical approach. The ST is correspondingly closely reasoned, with an important role being played by cohesion marking. This does not exclude rhetoric altogether, though the devices used are few and restrained: they consist in little more than the immediate occupation of a timeless, 'seen-it-all' perspective (created by 'Schon Brecht hat es gewußt') and a tendency to insert reflection pauses, i.e. paragraph endings, after the more lapidary statements of the argument. Neither of these features presents an acute translation problem. There is also some sign of planned construction in the tendency of the paragraphs to end in a relatively weighty sentence containing a lapidary final thought; each of the first three paragraphs of our excerpt progresses from distinctly shorter-winded opening remarks.

In our strategy for translating the text, the main priorities are to ensure that the clarity of the argument is undiminished and the cool, rational tone preserved. In detail this will involve checking that the TT cohesion marking is not over-prominent, but also, in the first paragraph at least, filling out the TL syntax with verbs where a literal rendering of the ST's staccato phrases and meaningful colons would be unidiomatic and thus suggest a more excited tonal register (see Chapter 10) than the ST warrants. On the other hand, there is no reason why the TT should not preserve the unobtrusive rhetorical effect of the progressively lengthening sentences where this is present.

(ii) *TT*

A MISLEADING STATISTIC¹

As Brecht observed long ago,² there are things³ which we lose from sight because of their sheer size. Unemployment, for instance, has⁴ become a huge problem, yet⁵ for many politicians it no longer seems to exist. Certainly,⁶ it rated barely a mention
5 throughout the weeks of coalition bargaining in Bonn – during which, after all,⁷ the focus was on the central priorities of future Federal policy.⁸

However, in the absence of⁹ a proper strategy,¹⁰ the employment crisis is threatening to become permanent. The¹¹ latest batch of statistics from Nuremberg makes no difference. It is true¹² that the effects of the economic upturn have worked through to
10 the labour market. The figure of four million registered unemployed – recorded at the beginning of this year – will probably not be reached again in the coming winter. But

not even the governing coalition's experts believe the present growth rate will produce enough jobs to improve the situation significantly.¹³ [. . .]

15 Any¹⁴ realistic approach¹⁵ to boosting employment must aim to create new, additional jobs. Redistribution of existing work – advocated in some quarters¹⁶ – rapidly proves to have limitations, particularly in East Germany,¹⁷ where¹⁸ the ratio of part-time vacancies to all vacancies is already¹⁹ higher than in the West. But with wage levels so low,²⁰ not many people²¹ can afford to live on half a wage.

20 It follows²² that the real answer must lie²³ in an employment strategy²⁴ involving not only all branches of government but also the unions, the employers and – not least²⁵ – the Bundesbank.²⁶ The Bank²⁷ must use²⁸ interest rates to stimulate growth. If Bonn continues to look the other way, the unemployment statistics will go on making headlines, month after month, in the next millennium.²⁹

(iii) Decisions of detail

1 The main title's alliteration is one of the ST's few rhetorical flourishes. Catchy headings are so routine in modern journalism that it is often worth sacrificing some literal accuracy for the sake of a felicitous TL rendering. Here, however, the word 'trend' itself is apt to mislead – as indeed the SL 'Trend' does, based as it apparently is on a single set of statistics. In any case, the seriousness of the text is sufficient reason to discard alliterative headline efforts like 'Deceptive Dip'.

2 'Schon Brecht' provides a variant on the hoary 'Schon die alten Römer' opening which has long provided one of the classics of 'Denglish'. German 'schon' and English 'already' are a tricky match. Even moved to a normal adverbial position, 'already' cannot provide an idiomatic rendering here. The loss can be compensated for by using 'long ago' instead, in conjunction with a free interpretation of 'gewußt'. If we know Brecht knew it, he clearly also said it, and the ambiguity of 'observed' reflects the non-explicit quality of 'gewußt'.

As noted in Chapter 15, English actually has fewer inhibitions about complex syntax than modern German, and has correspondingly less use for the staccato form of words used for the article's opening point, in which the connective logic rests on the punctuation. What is crisp and attention-catching in the ST would be over-dramatic and strained if taken straight across into English. Our TT's commonplace introductory formula, 'As Brecht observed', in no way weakens the effect of the ST sequential focus, which highlights 'So manches [. . .] annimmt'.

3 The expression 'manches' (as opposed to 'vieles') cannot be intensified; the 'so' is therefore approximative (*DUW* Sense 5a). Indeed, the term 'so manches' is so vague that no quantitative measure at all is required in the TT.

4 The ST's verbless formulation has a touch of speech or lecture rhetoric about it, like a title announcement. Direct rendering would be too abrupt for the equivalent TL genre conventions. It would be quite feasible to retain the ST structure, including the connective colon: here the TL reader would have no difficulty in seeing that it announced what is to come. However, our simpler structure has a more natural ring and entails no loss of focus.

5 Perhaps unusually, the compound sentence with 'obwohl' needs to be rendered by two main clauses linked by 'yet', if the TT is not to lack forcefulness.

6 'Jedenfalls' is one of the more commonly mistranslated connectors. The problems are

greater for German native speakers, owing to the subtleties of English usage of the expressions ‘anyway’, ‘anyhow’, ‘in any case’ and ‘at any rate’. In principle, any one of the four can be used to translate ‘jedenfalls’, provided that the full wording in context conveys ‘this much is definite’. Oddly, the reading most apt to cause misunderstanding is the lookalike ‘in any case’; and it will not do here.

7 Another connector which cannot be safely left untranslated. Often used on its own, as an interjection, the word ‘immerhin’ is always adversative in meaning. Here it is an economical way of conveying incredulity at the omission of *this* topic from *those* talks.

8 Having moved from staccato introductory phrases to a relatively long and complex sentence, the writer ends his first paragraph with a moderately emphatic delayed punchline (cf. Chapter 16, p. 202). It would not be difficult to mimic this structure in the TT – simply by shifting the compact ‘it hardly rated a mention’ to the end. If anything, however, the TT sentence might actually lose forcefulness as a result.

9 TL genre conventions here require something more than ‘without’. Like many other arguably inflated phrases (e.g. ‘in circumstances of’, ‘at the present time’), the cliché ‘in the absence of’ may have gained its foothold in the language through its usefulness in the context of public speaking, where the extended phrase (replacing, in our examples, ‘without’, ‘with’, ‘now’ respectively) allows more thinking time for the audience and, often, the speaker. Whatever the reason, ‘in the absence of’ has established itself in written discourse too. Whether a mildly ‘inflated’, ‘stalling-for-time’ expression is appropriate in a given specific context is of course for the translator to decide, in the light of the ST’s overall style. In our view, only an exceptionally terse ST style overall would warrant the use of ‘without’ in the present context.

10 One of the less well known German hyperonyms, the SL term here is clearly used in the sense of ‘strategy’ rather than ‘concept’.

11 Occurring five times in this ST, ‘auch’ is a regular source of difficulty to translators. Alongside clear, unproblematical senses approximating to English ‘also/too’ and ‘even’, it appears in general usage in a range of other roles (see e.g. the discussion in Chapter 14). It also often hovers – as it does here (ST I. 9) and in lines 11, 17 and 28, but not in line 24 – in an ambiguous function which for the SL reader has something of ‘too’ and something of ‘even’, without necessarily allowing idiomatic translation by either. As with some of the terms discussed in Chapter 8, the ‘zero’ option may be best; in our view this applies in lines 9, 11 and 28 of the present ST – though for the line 11 instance we have in fact offered a compensating translation in ‘worked through to’.

12 As noted in (i), Perina is publishing his article in direct response to news – the most recent statistics – which *prima facie* contradicts his thesis. The concessive character of the sentence led by ‘Zwar’ is completely frank – contrast the mere hint of dialectic in ‘auch die jüngsten Zahlen’ – and we translate it in equally transparent terms: ‘It is true that . . .’.

13 In this second paragraph, as in the first, the concluding long sentence is designed to throw the focus onto a lapidary final statement. The decision whether to seek a similar structure in the TT depends on balancing the cost in terms of natural idiomatic expression against the return in terms of a conclusive-sounding ending to match the ST’s. The equation has to take account of the generally lower incidence of postponed main clauses in English (see also Chapter 16, p. 200). It is hard to see how the ST’s sequence of ideas could be even approximately replicated without a clumsy linking phrase, e.g. ‘But that the present growth rate [. . .] significantly is something that not even [. . .] experts believe’. This is so unnatural in English that it defeats its own

purpose; our TT sentence has the same focus of attention as the ST one, and is idiomatic.

14 An under-used TL resource generally in German–English translation, the term ‘any’ here gives a more vigorous and idiomatic sentence opening than the indefinite article.

15 The ST term’s hyperonymy (see Chapter 9) is well illustrated in paragraphs 3 and 4 of this text.

16 While ‘by some’ is an acceptable literal translation, ‘in some quarters’ is slightly preferable, because less apt to provoke an easy retort like ‘By whom?’. Where to put the parenthetical information is not an issue. The parenthetical structure is preferable to e.g. ‘redistribution of existing work, as advocated [. . .]’, which introduces needless ambiguity: does it mean ‘which is advocated’ or ‘in the manner advocated’? That snag apart, ‘as’ certainly is a perfectly natural connector in context.

17 The literal rendering ‘East Germany’ is not quite as easy a choice as it looks. The main disadvantage is that for many TL speakers, even 15 years after the *Wende*, ‘East Germany’ is still a term denoting the German Democratic Republic. ‘Eastern Germany’ is not wholly satisfactory either, tending to connote a geographical reference framework and thus introduce an unjustified vagueness. Conversely, ‘the five new *Länder*’ would be more insistently precise than the ST here warrants.

18 In English TTs, ‘here’ and ‘there’, like ‘this’ and ‘that’, merit special attention in the coherence check which should be carried out as part of the revising and editing process. In the present instance, ‘here’ might not be instantly understood as meaning ‘in East Germany’ if it were used mid-sentence. And if placed at the beginning of that sentence, might it not suggest, momentarily, that the ST originated in Eastern Germany? One solution would be to begin the sentence: ‘There, the ratio . . .’. This would avoid all risk of confusion. Our TT adopts the equally clear, and less stilted, solution of linking the two sentences with ‘where’.

19 Cf. note 2. The ST expression, translated unproblematically as accented ‘already’ in our TT, is a reminder that German ‘schon’ on its own is generally given less voice stress than its popular supposed equivalent in English.

20 The translator might hesitate over how to interpret the expression ‘angesichts niedriger Löhne’. A rendering such as ‘with wage levels at their current low’ would imply a perspective of wage fluctuation over time. This would be arbitrary: a good case could be made for interpreting the ST in geographical or political terms, by translating: ‘in a low-wage economy’. Given the specified target audience, the neutral option we have chosen is probably explicit enough; and it will not mislead.

21 There are four possibilities for translating ‘nur wenige’: ‘only a few’, ‘only few’, ‘few’, and ‘not many’. The first is idiomatic but wrongly focused, as the ST term’s focus is on the excluded majority; the second is literal but unidiomatic; the last two both fit the bill.

22 We have not used ‘therefore’ because it is not idiomatic in the present context – whereas in a mathematical or philosophical argument, say, it would be normal usage. See the discussion in the coursebook, Chapter 8, pp. 98–101.

23 Even with word-order changes, or passive for active, a literal translation could seem stilted. We make the ST object into the TT subject, and compensate for the loss of explicit ‘promise’ by adding the modal verb ‘must’. It might be argued that ‘versprechen’ in general offers expectation rather than certainty, i.e. that ‘must’ goes too far. However, our ‘must lie’ can be defended on the basis that the newspaper article

culminates with this ‘solution’ and no other.

24 See note 15. Compounds on this pattern have become common in specialized texts (cf. ‘ordnungspolitisch’, ‘bautechnisch’, ‘verwaltungstechnisch’, ‘warenzeichenrechtlich’, also ‘unfallträchtig’, ‘arbeitsteilig’, ‘sprachteilig’). Unsurprisingly, there is no set approach for translating them. For instance, a compound with the ‘-technisch’ suffix may sometimes simply be translated ‘technical’, where the discipline concerned is obvious; ‘steuerpflichtig’ can often be rendered as ‘taxable’. Many such terms resist concise translation. In the present case, we have merged the ideas of ‘policy’ and ‘programme/approach’ in the term ‘strategy’, and of course retained the specifier ‘employment’.

25 In the TT, the overall coherence, including the rhetorical emphasis on ‘the Bundesbank’, requires the singling out of ‘not least’ in parentheses.

26 Given the specified target audience, retention of the SL term (without italics) not only causes no recognition problems, but avoids any remote risk of confusion with US institutions.

27 ‘The latter’ might be thought by many readers to be incorrect or unidiomatic here, since the Bundesbank is the last in a list of four, not two. ‘The last/last-named’ is too pedantic. A tempting alternative is to use a relative pronoun, e.g. ‘the Bundesbank, which must . . .’. But this change in cohesion weakens the emphasis placed on the bank’s role by the separate sentence in the ST. ‘The Bank’ avoids these pitfalls, while not clumsily repeating ‘Bundesbank’.

28 Another example of how monotony and an insidiously ‘foreign’ feel to English TTs can be avoided by using two verbs where the ST has one; here, we consider ‘use interest rates to stimulate growth’ to be more idiomatic than ‘stimulate growth through interest rates’. See also Chapter 15, pp. 190–7.

29 Once again the ST author has arranged for his paragraph (and here the article) to culminate in a modestly ringing curtain line; this time the millennium reference provides much of what sense of climax there is. At the level of detail, however, the SL sentence’s ending cannot possibly be called weighty, and for once the TT can end rather more resonantly than the German ST, without appearing to strain for effect. This of course does not imply that ending ‘more resonantly’ is somehow a ‘gain’ (cf. Chapter 2): rather, the wording chosen minimizes translation loss by reflecting clearly at the sentence ending an effect produced by the ST sentence as a whole.

PRACTICAL 8.2 CLASS HANDOUT

GLENN GOULD TT

Compare your TT with the published one:

The twenty-two-year-old Glenn Gould was already a celebrity in his native Canada when he made his United States début at the Phillips Gallery in Washington on January 2, 1955. (His New York début followed nine days later at the city's Town Hall.) None the less, neither of these recitals attracted the attention of the 'praetorian guard' of the
5 North American musical scene, who seem rather to have been discouraged by the somewhat idiosyncratic programme (a *Pavan* by the English virginalist, Orlando Gibbons, Jan Pieterszoon Sweelinck's *Fantasia cromatica*, five of Bach's three-part *Sinfonias* and his fifth Partita, Anton Webern's Variations, Op. 27, Beethoven's E major Sonata, Op. 109 and, by way of conclusion, Alban Berg's Piano Sonata). With hindsight
10 we have every reason to be glad of their absence for otherwise David Oppenheim, the managing director of Columbia's classical division, who had been advised by a friend to hear the young man for himself and who had turned up at the recital more or less by chance, would not have had the great good fortune to sign an immediate and exclusive contract with Gould on behalf of Columbia Records. In Oppenheim's view, Gould 'was,
15 alas, a little crazy but had a remarkable, hypnotic effect at the piano'. [. . .]

A great deal has been written about this extraordinary recording – about its vitality and verve, about Gould's fascinating refusal to play legato and reluctance to use the sustaining pedal, about its 'swing', to say nothing of his almost irreverent approach to one of the sacrosanct heroes of music history (an approach which inspired a number of
20 critics to refer whimsically to the 'Gouldberg Variations'). Equally important is the breathtaking virtuosity of the interpretation, its inwardness and depth, its 'calculation' and 'ecstasy' (two attributes to which Gould himself laid claim), and, finally, its impact on the international world of music: it was as though someone had suddenly opened a window in a room that had not been aired for a century or more, allowing a breath of
25 fresh air to sweep away the cobwebs. But Gould's triumph was not only musical. The twenty-two-year-old pianist was in striking, indeed perfect, accord with the spirit of the times – an angry young man of the kind that John Osborne had conjured up in 1956 in the figure of Jimmy Porter in *Look Back in Anger*, a first cousin to Holden Caulfield in J.D. Salinger's 1951 bestseller, *The Catcher in the Rye*.

30

(Stegemann 1992b: 9–11)

Practical 9 Tutor notes

Like Chapter 9 itself, Practical 9.1 concentrates rather artificially on the single issue of literal meaning. It is best done working individually at home, but it also works well if done in groups, whether at home or in class. If it is done in class, there will not be time to complete the whole text; dividing the text between groups should ensure that it can all be covered in plenary discussion, but the assignment should certainly be prepared at home first. Marking the exercise is a slow business, because students' analyses are invariably very different from one another; they also contain useful insights which do not figure in the handout. This is one of the most effective consciousness-raising exercises in the whole course, and one of those which students find open up new paths for exploration in other areas of their syllabus besides translation.

Students find it helpful to be given an idea of how to lay their work out for this exercise. And if they do all lay it out in the same way, marking it is easier. The tutor may want to distribute the first page of the handout *when setting* the exercise, as a specimen of how to go about it.

It is advisable to explain at the outset that the purpose of the assignment is to use an artificially intensive exercise to sharpen awareness of how widespread particularization, generalization and partial overlap are, and how multifarious their operation is. Hence the detailed analyses given in the chapter and the handout. Mastering a technique for recognizing these features makes it easier to identify and solve problems raised by literal meaning in any text. However, attention should be drawn to the note at the end of the handout.

Practical 9.2 is suitable for class work in groups. As regards degrees of semantic equivalence in the published TT, it is worth pointing out a few particularizations, e.g. 'mobile communications' (cf. 'mobile telephony'), 'legislature' (cf. e.g. 'the law'), and the explicitness of 'we ask' (cf. the faceless 'gilt die [. . .] Forderung'). The adjective 'leistungsfähig' in relation to functioning systems involves a choice between synonyms of 'efficient' and synonyms of 'powerful'. A number of other noun constructions have been replaced by verbs – e.g. besides 'gilt die [. . .] Forderung', both 'Für die Wahrheit' and 'Position zugunsten [. . .] bezieht' have been given translations which might be regarded as unnecessary particularizations. Is a '*grundsätzliche* Forderung' simply a 'basic/fundamental demand', rather than something asked for 'as a matter of principle', or even a 'core requirement'?

PRACTICAL 9.1 CLASS HANDOUT

LITERAL MEANING IN CRANACH TT

ST 3–5 Mit [. . .] fortgesetzt

1 ‘Zyklus’ is a slightly odd choice of term: ‘Reihe’ or ‘Folge’ were perhaps felt too plain for the context. Both these terms would be best translated with the particularization ‘series’. ‘Zyklus’ denotes a specific type of series; whatever the reason for its use here, TT ‘cycle’ is a very close match, virtually a synonym in this context.

2 ‘Commemorating’ is a particularizing translation of ‘zu[m]’, adding the notion of actively doing something to make people remember Cranach. Among possible TL prepositions, the closest in terms of literal meaning would be ‘for’, or possibly the complex preposition ‘on the occasion of’. It could be argued that ‘the occasion of’ someone’s death denotes only the day the person died, and that the expression is inappropriate in reference to a 14-week exhibition; ‘for the’ would thus come nearest to ‘zum’ in literal meaning here. (It is worth noting in passing that even the infinitive (‘an exhibition to commemorate the anniversary’) would particularize, adding the notion of purpose as well as of memory; indeed, any verb form used to render a preposition, in any context, will most likely be a particularization, because it adds either a temporal or a purposive dimension to the more neutral preposition – compare ‘exhibition *on the occasion of* the anniversary’ with ‘*to commemorate*’ or ‘*which commemorated/has commemorated/will commemorate*’ etc.)

Other verbs which could be used to render ‘zu[m]’ here are ‘celebrate’ and ‘mark’. ‘Celebrate’ particularizes in the same degree as ‘commemorate’. ‘Mark’ is less explicitly an invitation to remember, and is thus more ‘neutral’, semantically closer to the ST preposition; it is in any case preferable to ‘commemorate’ – after all, what is commemorated is not the anniversary, but the death, and the life it ended.

Revised TT: This cycle continues with an exhibition marking the 450th anniversary of the death of Lucas Cranach the Elder.

ST 6–8 Zu sehen [. . .] Malers

1 In respect of literal meaning, ‘master’ is a mistranslation: ‘master’ and ‘Maler’ are not synonyms and exhibit no degree of hyperonymy–hyponymy, not even partial overlap. But there are good reasons for choosing ‘master’. First, coming so soon after ‘painting’, ‘painter’ might seem a statement of the obvious, even tautologous (‘Gemälde’ and ‘Maler’ sound acceptably different, even though their semantic relationship is similar to that between ‘painting’ and ‘painter’). Second, the Cranach exhibition is one of a series on ‘alte Meister’, so that referring to him as a master avoids inelegance or bathos without compromising the meaning of the ST as a whole.

2 ‘Maler/master’ aside, ‘*of the master*’ is an inevitable particularizing translation of the

genitive ‘des Malers’: the alternatives are ‘by the master’ and ‘the master’s’. ‘By’ would be misleading here, suggesting that the books were written by Cranach. But ‘books of the master’ would sound awkward, and would in any case suggest that these are books of reproductions of Cranach. So the most suitable particularization is ‘the master’s’.

3 ‘On exhibit’ is a particularization of ‘zu sehen’. Other possible hyponyms are ‘to be seen’, ‘on show’, ‘on display’, ‘on view’. Of these, ‘to be seen’ is not right for the context, because it implies randomness (as in ‘the briefcase was nowhere to be seen’, ‘sometimes there are cormorants and puffins to be seen’, etc.). ‘On exhibit’ is unidiomatic; the choice between the other hyponyms depends mostly on which accords best with the genre.

Revised TT: About 100 of the great German master’s paintings, prints and books are also on view.

ST 8–11 Ihnen [. . .] gegenübergestellt

1 ‘Compared’ is a partially overlapping translation: it keeps the core element of things being viewed in terms of one another, but it *adds* an element of discursive assessment (e.g. in interpretative texts displayed next to the exhibits), and it *loses* the explicit ST reference to placing the works close to one another (the comparison could even be with works that are referred to, but not actually on display). ‘Gegenüberstellen’ is certainly often used in German to signify ‘compare (and contrast)’, but, when used of objects, it includes a much clearer reference to physically looking from one thing to another. English has a similar, but less economical, way of putting it, as in ‘looking at Cranach and Picasso side by side, one does see a resemblance’. A close enough match for ‘gegenübergestellt’ here would be ‘exhibited/shown alongside’ (a partial overlap), or ‘placed side by side with’, which is a particularization, but in which the implication of comparison is triggered by the context.

2 ‘Interpretation’ is a misleading partial overlap: it keeps the idea of ‘preservation of central meaning’, but *adds* an element of ‘effort to distinguish and formulate a meaning’, and *loses* the element of ‘(parallel) rephrasing/reformulation’. A more accurate rendering would be the generalizing translation ‘reworkings’, in which the element of preserving central meaning is only implicit, but, in this context, unmistakable.

3 The ‘of’ in ‘interpretation of’ is a particularization that amounts to a mistranslation: in this context, ‘by’ is so obviously the correct translation of ‘von’ that it may even count as a synonym rather than a hyponym. However, it is less important to decide this than to recognize that ‘Cranach interpretations of 20th century artists’ unambiguously means ‘interpretations by Cranach of 20th century artists’, which is nonsense.

Revised TT: These are shown alongside reworkings of Cranach by 20th-century artists such as Picasso, Kirchner and Giacometti.

ST 12–15 In den kommenden Jahren [. . .] präsentiert

1 ‘In the near future’ is a misleading particularization of ‘in den kommenden Jahren’: whether ‘the coming years’ are the immediate future, the not-too-distant future, the

years to come or the coming years depends on context (of no help here) and situation (how often are exhibitions held at this gallery? etc.). The most accurate rendering of the ST expression as it stands is 'over the next few years'; the translator would ideally consult the gallery about its plans before deciding on any alternative translation.

2 'Additional' is a particularization of 'weitere'; it is slightly unsuitable, because it is most often used to mean 'added' or 'extra', as in 'additional information', 'additional charges', etc. Here, it sounds odd, suggesting that there is an agreed quota of 'first-rate endeavors', but that supplementary ones will shortly be available. In context, a more appropriate particularization is 'further'.

3 Particularization is inevitable in translating 'Leistungen', which, as used here, has no synonym in English. 'Endeavors' is more elevated in register than 'efforts', and carries a stronger implication of *moral* striving. However, neither is suitable here, where the ST refers to something that has actually been accomplished. Of particularizations like 'feat', 'performance' or 'achievement', 'achievement' is the most appropriate for the context and genre. It may, however, be difficult to integrate any of these terms idiomatically into the sentence; if that is the case, then compensation may be preferred to a literal translation of 'Leistungen'.

4 'Erstrangige' is another term that can only be translated with a hyponym, chosen from 'first-rate', 'first-class', 'superb', etc. Which particularization is chosen will, as usual, depend on context and genre. 'First-rate' sounds like an official assessment of a service (e.g. 'the food and service were first-rate'); here, taken together with 'endeavors', it perhaps suggests an old-style schoolteacher lauding a pupil's plucky strivings. A better fit in this TT would be 'outstanding' (i.e. 'of unusual quality') or 'major' (i.e. 'of great importance or significance'); in fact, if 'Leistungen' proves impossible to translate convincingly, it can be omitted and to some extent compensated for with 'major', with its suggestion of impact and influence.

5 While 'old master' is a recognized term in art history, and corresponds to 'alter Meister', 'old art' is not. It even sounds rather dismissive (cf. 'a load of old junk/stuff/paintings'), and thus collocates jarringly with 'first-rate endeavors'. This is partly a matter of connotative meaning (see Chapter 10), but, as far as literal meaning is concerned, it is clear that 'art of the past' is a more accurate rendering of ST 'alte Kunst' than 'old art'.

6 'On display' is a well-chosen particularization, more appropriate in this context than others such as 'offered/on offer' or 'presented'; another particularization that would work here is 'exhibited'.

Revised TT: The next few years will see further exhibitions of major European art of the past

ST 16–18 frühe Ikonen [. . .] 19. Jahrhunderts

1 Strictly speaking, 'including' does not translate a lexical item, but corresponds to an intersentential feature, the colon. Note, however, that it is tantamount to a misleading partial overlap: the ST colon is all-inclusive (cf. 'viz', 'to wit', 'namely'), whereas TT 'including' implies that there will also be other, unspecified, exhibitions in the cycle. The translator may have felt that 'including' was more idiomatic or user-friendly than a colon; the slight inaccuracy certainly does not seem to matter much in this consumer-oriented text. Another idiomatic TL alternative is to use a dash instead of a colon.

2 In ‘Baroque paintings’, ‘Baroque’ is an idiomatic particularization of ‘des Barock’. The other plausible particularization, ‘of the Baroque’, is cumbersome and has an uncomfortable potential ambiguity (might it mean Spanish paintings depicting the Baroque?).

3 ‘Paintings’ is a perhaps harmless, but needless and inaccurate, partial overlap: it keeps the core element of ‘painted pictorial art’, but *adds* a reference to individual works of art (plural paintings) and *loses* the reference to a collective style or genre of art. In this context, the singular ‘painting’ is a synonym of ‘Malerei’, and perfectly idiomatic.

4 ‘Bild’ is more frequently used in SL art-history texts than ‘picture’ is in TL ones to denote paintings, drawings or etchings. Here, ‘cloud pictures’ would be too general and sound a bit naive or amateurish. Which of the other particularizations to use will ideally depend on consultation with the author or the exhibition organizers; perhaps this is how ‘cloud paintings’ was decided on. If such consultation were impracticable, ‘cloudscapes’ would be the safest rendering – a less exclusive particularization (although cloudscapes do tend to be paintings). Note that, unlike ‘spanische Malerei des Barock’ (ST 1. 0), ‘Wolkenbilder’ does denote a plurality of paintings which do not collectively belong to any one style, school or genre.

5 ‘From the’ is a partially overlapping translation of the genitive ‘des’: it keeps the notion of connection with the nineteenth century, but *adds* an element of remoteness in time (cf. ‘a voice from the past’ etc.) and *loses* the element of being defined specifically as nineteenth-century. The particularization ‘of the nineteenth century’ would be more accurate, but might be felt to be slightly unidiomatic; in that case, a more idiomatic particularization would be to use ‘nineteenth-century’ attributively: ‘nineteenth-century cloud paintings’ (cf. TT ‘Spanish Baroque paintings’). However, the subject matter of the ST is an exhibition of old masters going back nearly 500 years, so ‘from’ is arguably perfectly appropriate here – another case where absolute accuracy in literal meaning can be a lower priority than the demands of genre and context.

Revised TT: – early Novgorod icons, Spanish Baroque painting and nineteenth-century cloudscapes.

Note: This practical was essentially a consciousness-raising exercise. You were asked to concentrate exclusively on how closely the TT has rendered the literal meaning of the ST. This is why we have gone into such detail here. But normally, literal meaning is only one of many factors to take into account in discussing TTs (including your own), and you would not be expected to analyse it so exhaustively: it is only necessary to discuss cases where it poses significant translation problems.

PRACTICAL 9.2 CLASS HANDOUT

BDI TT

Compare your TT with the published one:

7.1. Secure the competitive principle and liberalization benefits long-term

Mobile communications is the best example to show that efficient information and communications systems develop quickest in competitively organised markets for telecommunications infrastructure and when there is a competitively organised range of related services. In this area, existing competition (four infrastructure competitors and over 10 service providers) ensures a price structure determined by market forces. To guarantee competition continues, retrospective checking for conformity with general competition law will suffice to deal with any cases of abuse. Regulating even one single mobile communications market would have far-reaching consequences for the companies affected and for the market structure formed by competition. This would not only entail developing new cost accounting systems and the associated bureaucracy, but also cast doubt on some successful business models. In view of efforts currently being made to secure the introduction of price regulation in mobile communications, we ask, as a matter of principle, that the German legislature should take a clear stand vis-à-vis any EU pro-regulatory moves, insisting on a regulatory structure based firmly on the principle of subsidiarity.

(BDI 2004b: 56)

Practical 10 Tutor notes

In one important respect, Chapter 10 and Practical 10.1 are like Chapter 9 and Practical 9.1. Just as the Cranach exercise was intended, in its exclusive detailed focus on synonymy etc., to sensitize students to degrees of correspondence in literal meaning, the aim of the Celan one, in its exclusive detailed focus on connotations, is to sensitize them to the variety of types and effects of connotative meaning. It is best done at home, by students working individually. Many of the expressions in the ST (as in any text) arguably fall into two or more categories of connotative meaning. The suggestions in the handout are certainly open to discussion. It is advisable to remind the class when setting the exercise that, in a more comprehensive assessment of texts, not all cases of connotative meaning are significant for the translator, and that finding the precise labels is in any case less important than being aware of the connotations of a given expression and having an accurate understanding of their textual function. In other words, it is important not to let students be discouraged by the complexity of the analysis of connotative meaning: the Celan exercise is not intended as a training in taxonomy, but as a consciousness-raising exercise designed to improve sensitivity and accuracy in translation. Striving to find the right labels will help them to acquire these qualities, but it is a means, not an end.

Since the main focus of the assignment is on connotative meaning, most students will quite properly concentrate on this in sketching their strategy and translating lines 1–9. The main thing is to capture the connotative force that the highlighted expressions would have in the translated poem as a whole; perhaps oddly, but certainly fortunately, that is less difficult in this case than doing the formal analysis of connotations! In a group with a literary background, students may well also take phonic and prosodic features into consideration. This would be vital, of course, in producing a fully rounded TT; where appropriate, tutors may want to insist on it, but it is not the primary concern in this consciousness-raising assignment. We have included a translation of the whole poem in the class handout, partly for those students who are interested, but mostly as a reminder that an extract from a text will usually only make complete sense in terms of the rest of the text. In our TT, while trying to capture the complexities of literal and connotative meaning, we have given the quasi-fugal features a high priority – the regular rhythm, the occasional ‘syncopation’ where the onward drive falters expressively, and the lexical permutations and repetitions. This priority often governed decisions of detail and the use of compensation.

If the tutor wants to devote the seminar mainly to Practical 10.2, the Celan assignment can be pruned, and limited simply to preparing notes for discussion of the highlighted expressions.

Practical 10.2 is more typical of the kind of brief a generalist translator could be given. It is also a bigger translation challenge. It can be done at home, working singly, but also in group work in class. In the latter case, it will have to be divided into two,

some groups doing the first half and others the second. As usual in such cases, groups must be reminded that they should take the other half of the ST into account when deciding their strategy and in formulating their TT.

PRACTICAL 10.1 CLASS HANDOUT

CONNOTATIVE MEANING IN *TODESFUGE*

(i)

ST 1 *Schwarze Milch*

Given the title of the poem, 'Schwarze' has an associative meaning of 'tragedy, death and grief'. Also triggered by the title is an element of collocative meaning, the mass deaths of the Black Death ('der schwarze Tod'); this connotation is gradually confirmed and strengthened as the subject matter of the text becomes clear. Black is in any case often a negatively valorized colour in Western culture, including German (cf. 'Schwarze Magie', 'schwarz sehen', 'schwarz malen', etc., all of which contribute to the associative meaning); in Germany, it often also has a specific sense of 'illicit' (as in 'schwarzarbeiten', 'schwarzsehen', 'Schwarzhandel', etc.), which may figure as a touch of collocative meaning here.

'Milch' has an obvious associative meaning of birth and motherhood, emphasized by the repetition of 'trinken'. In itself, this image of mother's milk conveys nourishment and life, with little or no reference to colour. Here, however, the extraordinary 'Schwarze' triggers awareness of the whiteness of milk, with its associative meanings of 'purity' and 'innocence'.

(The implications of 'Schwarze Milch' are a good example of normally latent connotations being triggered by context: without 'Schwarze', the associative meanings of 'purity and innocence' would probably not occur to most readers; and without 'Milch', the associative and collocative meanings of 'evil' in 'Schwarze' would have been weaker or even simply dormant.)

In this complex example, the clash of associative and collocative meanings in 'Schwarze Milch' engenders a sense of inversion and perversion. Whether or not this is strictly speaking a connotation of 'Schwarze Milch', it is certainly part of the overall meaning of the expression. Even where milk is not specifically 'mother's milk' but daily milk from the cow (as 'der Frühe' may suggest), it is one of the staples of existence. This is why the various negative connotations arising from the negation of 'white' are so shocking.

ST 5 *spielt mit den Schlangen*

In a scientific paper on reptiles, any potential connotations of 'Schlangen' would remain latent. But in this context of death and moral perversion, the word inevitably has an associative meaning of 'Satan' and 'evil'. This is intensified by the near-oxymoronic collocation with 'spielt': to play with serpents, the man himself must be depraved or satanic. The evil connotation of 'Schlangen' clashes with the associative meanings of 'spielt' ('childhood', 'pleasure') to give an impression of perversion or depravity.

similar to that in 'Schwarze Milch'.

ST 6 nach Deutschland

The man is writing home to Margarete, doubtless his girlfriend. The pointed use of 'nach Deutschland', instead of e.g. 'nach Hause', thus gives 'Deutschland' a sentimental associative meaning of 'home and family'. But in the light of the contextual information and of the poem as a whole, it acquires another, clashing, associative meaning of 'scourge, oppression, evil', later intensified with 'der Tod ist ein Meister aus Deutschland' (l. 24). This contradiction between 'positive' and 'negative' associations is further complicated by the words that follow.

ST 6 dein goldenes Haar Margarete

In Western culture, gold is associated with beauty and value; 'goldenes Haar', that cliché of song and folk tale, inevitably carries this associative meaning. In this context, however, it also has a more sinister associative meaning, that of the fair-haired Aryan of Nazi ideology. In the immediate context, the Aryan stereotype association is triggered by 'Deutschland', and simultaneously adds a further, specifically Nazi, dimension to the associative meanings of 'Deutschland'.

While unexceptionably German, 'Margarete' is in itself an unexceptional name; but it is also the name of Goethe's heroine in *Faust*, the epitome of virtuous maidenhood. This hint of allusive meaning invests 'dein goldenes Haar Margarete', and by extension 'Deutschland', with connotations of 'high German culture', 'respectability' and 'innocence', which of course clash violently with those of Nazism and evil.

In context, 'Deutschland', 'dein goldenes Haar' and 'Margarete' are thus as fraught with complex, contradictory connotative meanings as 'Schwarze Milch' and 'spielt mit den Schlangen'.

ST 7 es blitzen die Sterne

There is an inevitable associative meaning of 'cold' in this expression: glittering stars automatically suggest a frosty night. This cold pervades the whole poem (cf. the chill of death, the cold of the grave, etc.), and is one of the contextual factors that suggest the man's eyes are icy blue (l. 17). Once again, however, the context awakens further associative meanings which in most texts would remain latent: 'blitzen' connoting the lightning-flash 'SS' insignia, and 'Sterne' the yellow star that the Nazis forced Jews to wear. And once again, there is an ironic contradictoriness in the connotations: in reality, it is not the dull yellow stars of the prisoners that flash, but the accoutrements of the SS man (insignia, immaculate uniform, the 'Eisen' that he swings (l. 17)) and his gun (l. 31). This mocking role-reversal is another perversion of nature.

ST 8 Er pfeift seine Juden hervor

Even without the immediate context, many readers would register an intertextual meaning here; the allusion is not to a specific quotation, but to the well-known story of the 'Rattenfänger von Hameln', who played his pipe to charm the rats from their holes and lead them to their deaths. The allusion is strengthened by the immediately

preceding phrase, ‘er pfeift seine Rüden herbei’. The parallels and half-echoes of the first phrase in the second are in effect an instance of reflected meaning, and ensure that ‘Juden’ acquires a painful associative meaning of ‘sub-human, animal’ – he does not even shout at them, but simply whistles them up like dogs or the Pied Piper’s rats. This repugnant associative meaning is widened by the earlier reference to playing with snakes to include ‘reptilian’ as well, since the snake charmer (*Schlangenbeschwörer*) controls his snakes by playing a pipe.

(The phonic, rhythmic and grammatical parallelism between ‘er pfeift seine Rüden herbei’ and ‘er pfeift seine Juden hervor’ is a variant of intertextual meaning. Strictly speaking, intertextual meaning implies reference to another text, whereas the reference here is to another expression in the same text. However, discussing *Todesfuge* is complicated enough without introducing yet another category of connotative meaning, so for practical purposes we shall refer to intratextual references of this kind as examples of intertextual meaning – just as, in Chapter 8, it was helpful to analyse certain features within sentences as intersentential.)

Unsurprisingly, the associative meaning of ‘Rattenfänger von Hameln’ is two-edged. When he was not paid the agreed fee for having rid the town of rats, the Pied Piper played a new tune and charmed forth the *children* of the town, who followed him and vanished as the rats had done. ‘Juden’ thus has a second strand of associative meanings, ‘seduction and destruction of innocent children’. Once again, a single phrase has contradictory connotations.

Alongside the intertextual and associative meanings, the same phrase also exhibits a common type of attitudinal meaning. The preceding phrase, ‘er pfeift seine Rüden herbei’, is natural and unexceptionable – dogs are whistled to heel every day. But the very parallels that confirmed the associative meanings of ‘sub-human, animal, reptilian’ in ‘er pfeift seine Juden hervor’ also bring out the repellent *unnaturalness* of this image: in ‘*seine* Rüden/*seine* Juden’ the possessives help to ensure that a clear distinction is maintained between the ‘Mann’ and the narrator/speaker. This distinction is what allows the attitudinal meaning to emerge. It is not an attitude to the referent of ‘Juden’, but to the referents of the associative meanings that the word has in this context: the narrator/speaker’s attitude comprises both *hostility* to the associations of ‘sub-human etc.’ (and thus to the ‘Mann’ who holds this view) and *sympathy* with the associations of ‘persecuted innocence’ (and thus with the ‘Juden’).

ST 9 spielt auf nun zum Tanz

The literal reference is doubtless to the Auschwitz prisoners who were forced to play music as fellow prisoners were marched to their deaths. Connotatively, there is an obvious associative meaning of ‘convivial merrymaking’. But, given the context of death and gravedigging, there is also a collocative meaning of ‘Totentanz’, the medieval allegory of Death leading living people to their graves. The clash of connotations (joyful and macabre) is adumbrated by the conflicting verbs of ‘er *befiehlt* uns *spielt*’.

ST 15 dein aschenes Haar Sulamith

In the parallels with ‘dein goldenes Haar Margarete’, this phrase is a combination of reflected meaning and intertextual meaning similar to the one in ‘er pfeift sein Juden hervor’ (l. 8). The parallels throw into relief the contrast between Margarete’s name and

hair and Sulamith's. 'Sulamith' itself carries an intertextual meaning of 'epitome of Jewish beauty and maidenhood' (cf. the Song of Songs Ch. 6–7). But in this context of racist cliché, the parallels also give 'Sulamith' an associative meaning of 'dark-haired', the raven-haired Jewish girl being as much of a stereotype as the blonde German. Yet she has '*aschenes Haar*'. There are allusive and collocative meanings here: 'Aschenbrödel' (or 'Aschenputtel'), i.e. Cinderella, and the expression 'sich Asche aufs Haupt streuen', i.e. to do penance by wearing sackcloth and ashes.

This complex connotation of persecuted innocence, dirty girl and (unjustly enforced) penance is compounded by two more collocative meanings. The first is 'Aschenregen', the rain of ash from a volcano, with its suggestion of natural disaster. In this context, of course, the eruption is not natural, but the calculated violence of the Holocaust. The implied 'Aschenregen' therefore also carries an associative meaning of the terrible ash from the crematorium that filled the air over Auschwitz. This image of the falling ash is also conveyed by the other collocative meaning, 'aschblond'. Of course, it is the Aryan Margarete who is blonde, not the Jewish Sulamith: the collocative meaning of 'aschblond' therefore further reinforces the connotation of 'perversion/inversion of the natural order' which runs throughout the text.

All these connotations of '*aschenes Haar*' give emotional power to the expression's literal meaning, 'ash hair', i.e. hair consisting of ash. Taken literally, this is a peculiar idea, but the connotative meanings give it two perfectly plausible and compatible meanings – her black hair is covered with ash from the sky, and does itself become ash when she is gassed and cremated.

ST 17 seine Augen sind blau

In this context, there is a connotation of 'Aryan racial type'. This is certainly an associative meaning, but there may also be an element of quasi-intertextual meaning, inasmuch as the stereotypical German blonde Margarete is likely to have the blue eyes of cliché. The context ensures that the man's blue eyes are the cold eyes of death, not those of a Hollywood heart-throb.

ST 24 ein Meister aus Deutschland

'Meister' has an associative meaning of 'long apprenticeship and accomplished craftsmanship', the nurturing of skills that helped to make pre-Industrial-Revolution communities what they were. In this context, there may also be a collocative meaning of 'Meisterstück' and 'meisterhaft', the Holocaust being a depraved masterpiece of careful plans expertly carried out. 'Deutschland' thus acquires an even more negative associative meaning than before: Germany is not just the country where an SS man's girlfriend waits for his letters, but also the very homeland of that creative, skilled, hard-working, experienced craftsman, Death.

(ii)

DEATH FUGUE

Black milk of dawn we drink it at evening
 we drink it at noon and at morning we drink it at night
 we drink and we drink
 we shovel out graves in the air where no one lies cramped

- 5 In the house lives a man he plays with the snakes and he writes home to Germany
 writing at twilight your hair is spun gold Margarete
 he writes it and steps from the house and the stars flash like lightning he whistles his
 [Dobermanns up
 he whistles his Jews from their holes has them shovel out graves in the ground
 he commands us now play for the dance

- 10 Black milk of dawn we drink you at night
 we drink you at morning at noon and we drink you at evening
 we drink and we drink
 In the house lives a man he plays with the snakes and he writes home to Germany
 writing at twilight your hair is spun gold Margarete
 15 Your hair is blown ash Shulamith we shovel out graves in the air where no one lies
 [cramped

He shouts stab the soil deeper you there and you others sing up and play
 he grabs for the steel at his belt and he swings it his eyes are so blue
 stab deeper your shovels you there and you others play on for the dance now

- 20 Black milk of dawn we drink you at night
 we drink you at noon and at morning we drink you at evening
 we drink and we drink
 in the house lives a man your hair is spun gold Margarete
 your hair is blown ash Shulamith he plays with the snakes

- 25 He shouts play death play it sweeter Death is a master from Germany
 he shouts hit the strings play it darker then rise up as smoke in the air
 and into your graves in the clouds where no one lies cramped

- 30 Black milk of dawn we drink you at night
 we drink you at noon for Death is a master from Germany
 we drink you at evening and morning we drink and we drink
 for Death is a master from Germany his eyes are so blue
 the lead of his bullets won't miss you his aim is so true
 in the house lives a man your hair is spun gold Margarete
 he looses his Dobermanns on us he gifts us a grave in the air
 he plays with the snakes and he daydreams for Death is a master from Germany
 35 your hair is spun gold Margarete
 your hair is blown ash Shulamith

PRACTICAL 10.2 CLASS HANDOUT

‘SELBST LINKE QUERDENKER’ TT AND COMMENTARY

(i) *Strategic decisions*

The ST is not an impartial academic description, but an expression of the author’s disquiet at the rise of extreme right-wing parties. Although not strident in tone, it is energetic, almost conversational at times (e.g. ll. 3–5, ‘Twens’, the verbless ‘Dessen Name’). The author’s stance is made quite clear through literal meaning and connotations, generally attitudinal, often sharpened with irony. The text is typical of journalistic and literary writing in that the attitudes are sometimes the author’s, and sometimes those of the people he is writing about. For instance, the dismissiveness of ‘Verrentung’ (l. 3) is the right-wingers’, but the disquiet of ‘Clever [. . .] und gefährlich’ is that of the ‘Politologen’ and the author. Sometimes, then, the text uses connotations to express one person’s attitude to another’s. Another feature the text shares with other literary and journalistic texts is the fact that the context several times confers associative and attitudinal meanings on expressions which would not normally have them. As required by the brief, our strategy is to produce a similarly sinewy TT, addressed to a 1998 audience, where necessary using compensation to render these subtleties of connotative meaning. We shall use contracted forms where appropriate, to preserve the conversational touch, and to counteract the occasional ponderousness of the TT where it is impossible to match the concision of the ST.

There is one small anomaly in our strategy. The translation brief is for a TT that will be one of many in a textbook on modern German politics. Such a work would almost certainly contain an explanatory reference list of all the acronyms used (here, ‘DVU’ and ‘NPD’), together with their English translations. There would then be no need to gloss or translate the acronyms in this TT. However, for illustrative purposes, we will translate the text as if in isolation, for newspaper publication as required by the brief; this implies translating the meaning of each acronym the first time it appears.

(ii) *TT*

They’re against atomic power,¹ and for the environment;² they woo³ people who care about society⁴ and independent-minded leftists;⁵ they fancy the idea⁶ of referenda and deplore the fact that the political class in Bonn are of pensionable age.⁷ Who’s this? The Greens? Not at all. In this election campaign, Germany’s hard right are cultivating a youthful image. Clever, say political analysts – clever and dangerous.⁸

The leaflet’s nicely produced, entertaining and to the point.⁹ There it is, in blue and white:¹⁰ ‘We should be setting an example¹¹ and treating environmental policy as a challenge to the nation,’ advises someone called¹² Martin. Or again, ‘Michael’ writes that ‘the Bonn politicians¹³ have turned Germany into a nation of pensioners,¹⁴ where young people can’t get a hearing’. Alongside, a handful of twenty-somethings

obligingly smile,¹⁵ and even that scourge of the Third Reich, Kurt Tucholsky, is allowed a say.¹⁶ At the very end, there's a lovingly crafted¹⁷ pen-portrait of 'our Buvo'. 'Their Buvo' is Rolf Schlierer, 43, *Bundesvorsitzender* (hence the acronym – it means leader at national level) of the hard-right Republikaner party.¹⁸

15 The party is 'very happy', says spokesman Klaus-Dieter Motzke, with the first issue of *Junge Deutsche* (*Young Germans*), which was distributed, to said young Germans,¹⁹ in May. No. 2 has just appeared – with a print run of 200,000.²⁰ It too will be distributed where one expects to meet young people – 'in schools, outside school gates'. The important thing, Motzke told our reporter, is to 'give the party a new face'.

20 In wanting this, the *Republikaner* are by no means alone. At least since the election in Saxony-Anhalt, in which nearly one young male in four voted DVU (German People's Union), the hard right has scented an opportunity. This time – logically enough – the right-wing siren song²¹ will not be aimed at bigoted pensioners and those living in the past,²² but at young, first-time voters. And so we have the spectacle of NPD (German
25 National Democratic Party) activists disporting themselves²³ to techno rock,²⁴ the DVU prudently dispensing with Nazi symbols, and the *Republikaner* having supporters in jeans and shades²⁵ pose under sassy²⁶ slogans like 'Germany for all? – No, for us'.

(iii) Decisions of detail

1 In physics, 'Atom' and 'Kern' denote different things ('atom' and 'nucleus' respectively), but in non-specialist contexts, including this one, 'Atomkraft' and 'Kernkraft' are often synonymous. However, while 'Kernkraft' is routinely used by supporters of nuclear power, or in disinterested discussion, 'Atomkraft' is the term generally used by opponents of it – witness the familiar slogan, 'Atomkraft – nein danke' – never 'Kernkraft – nein danke'. Similarly, 'nuclear waste' is 'Atom Müll', not 'Kern Müll'. The explicit 'gegen' is thus given extra power by the connotations of 'Atomkraft' here: an associative meaning of 'nuclear danger' and an attitudinal meaning of 'hostility to nuclear power'. In English, thanks to the collocation 'atom(ic) bomb' (cf. 'Atombombe', not 'Kernbombe'), 'atomic power' has a similar connotation to 'Atomkraft', which is why we have preferred it to e.g. 'nuclear energy'.

2 The most idiomatic translation of 'für Umweltschutz' is simply 'for the environment', in which the element of protection is implicit. In the ST, the explicit '-schutz' triggers, and contrasts with, an additional associative meaning of 'threat' in 'Atomkraft', so that the opposition of power and protection is more marked than in the TT. This opposition is given still greater emotive force by the grammatical symmetry of 'gegen' + *compound noun* vs 'für' + *compound noun*. The literal meaning of 'gegen' and 'für' establishes the basic opposition, of course, but the symmetry imposes a more detailed contrast: 'Atom' bad, 'Umwelt' good; '-kraft' bad, '-schutz' good – these people are introduced as gentle, protective, nice to know. It is impossible to find an idiomatic match for the ST's concise symmetrical opposites: 'environmental protection', 'protection of the environment', 'protecting the environment' – none matches 'atomic power' structurally. 'Against atomic power and for the environment' is idiomatic and reasonably snappy, then, but it incurs palpable loss in literal and connotative meaning.

3 'Umgarnen' tends to have an associative meaning of 'flattery' or 'cunning'. As regards literal meaning, it could be satisfactorily translated here with a suitable hyponym, e.g. 'ensnare' or 'beguile'. The trouble with 'ensnare/beguile/lure in' etc. is that they have too strong an associative meaning of e.g. 'chat-room grooming' – the

'linke Querdenker' are, after all, independent-minded adults. Unlike 'umgarnen', 'woo' is a journalistic cliché; but, for that very reason, it hints appropriately at an associative meaning of 'sweet talk' etc. In context, this in turn triggers a negative attitudinal meaning, conveying the author's distrust and dislike of the hard right.

4 'Engagierte' derives from the loan-word 'Engagement', i.e. commitment to a particular socio-political stance, based on a conscious moral decision; 'sozial Engagierte' almost certainly carries to some extent a collocative meaning of 'political activism', deriving from the common collocation 'politisch engagiert' (cf. the equally frequent English 'political commitment', 'politically committed'). Unfortunately, in English, 'socially' is most often found in collocations such as 'socially at ease', 'socially acceptable' or 'socially inept', etc. – i.e. in expressions concerning behaviour on social occasions. In this TT, 'socially committed' could therefore have an uncomfortable collocative meaning of 'people with a full social diary'. A tempting solution is 'social activists', which would compensate for the lost socio-political connotation; but it is too limiting, denoting only people who work for charities or as volunteer helpers etc. 'People who care about society' is less concise than the ST expression, but avoids the possible misleading connotations of 'socially committed people'.

5 'Querdenker' denotes 'lateral thinker', and has an approving attitudinal meaning. However, 'lateral thinkers' here may have too strong an associative meaning in English of 'ludic puzzle-solving', and the alliteration in 'lateral thinking leftists' sounds a bit comic, almost dismissive. Our translation again loses concision, but is accurate and avoids unwanted connotations.

6 'Liebäugeln mit' is a dead metaphor, meaning 'to like the look of' etc. A rendering that revived the dead metaphor would probably be literally inaccurate (e.g. 'flirt with' would mean 'toy with the idea of') and would also introduce an unwanted associative meaning of 'trying to attract'.

7 'Verrentung' is a slightly comic way of saying that the politicians in Bonn are either too old or getting too old, and that there is no prospect of younger people getting a look in. The attitudinal meaning is one of dismissiveness. We rejected more colourful expressions such as 'past it' or 'put out to grass' as being more overtly rude than the TT expression. Our TT does, however, lose the humour, and therefore weakens the attitudinal meaning of the ST. This is partly compensated for later – see note 13.

8 The cultural borrowing 'clever' in German tends to describe someone, or the act of someone, with modern skills, sophisticated, brainy and shrewd. English 'clever' is more general in application, and therefore slightly weaker, losing something of the admiring tone. We have compensated for this loss by repeating 'clever', which restores the tone of admiration – a grudging admiration in both ST ('gefährlich') and TT ('dangerous').

9 The expression 'liest sich flockig' (more often 'locker-flockig') can only be translated with a hyponym or a combination of hyponyms. It denotes a whole range of qualities, from light in style to slangy to trenchant to amusing. The associative meaning is of someone, probably young, who writes intelligently, un pompously, relevantly and engagingly. There is no negative attitudinal meaning, although clearly, in this context, if these dangerous people can write so entertainingly, they are all the more dangerous. Our translation attempts to convey the essence of 'flockig' here, while leaving it just as open to the TT reader as it is to the ST reader to draw an inference of potential danger.

10 There is a collocative meaning of 'schwarz auf weiß' ('in black and white') here, and therefore also an associative meaning of 'confidently', 'authoritatively' (cf. 'das

kann ich Ihnen schwarz auf weiß geben'). The TT 'in blue and white' mimics the ST collocative meaning exactly, while the associative meaning is rendered with the emphatic 'There it is'.

11 The standard expression 'mit gutem Beispiel vorangehen' is something a head teacher or parent or scoutmaster or priest might say; so it has an associative meaning of 'the sort of thing that will earn us commendation and favour', and a slightly sanctimonious attitudinal meaning of 'respect for the Right Thing To Do'. The TT conveys all these things in similar fashion.

12 The ST use of 'gewisser' is a standard way of distancing the speaker from what is being talked about. It carries a strong attitudinal meaning of 'distaste' etc. The TT formulation is similarly deprecatory.

13 In some contexts, 'Politik' would clearly denote 'policy'. Here, though, given the right-wingers' allegations, it more likely denotes 'politics', in the sense of the sum total of all the Bonn politicians' activities. TT 'politicians' conveys both meanings: the politicians both constitute 'politics' as a whole and practise 'policies'. There is another advantage in using 'politicians': the problem posed by the ST expression is certainly one of literal meaning, not of connotation, but, in the TT, the overall context of right-wing sneers triggers the negative attitudinal meaning which 'politicians' so often has in English. This compensates to some extent for the loss of attitudinal meaning in our earlier rendering of 'Verrentung der Bonner Politkaste', which the ST echoes here with 'Rentnerstaat' – see notes 7 and 14.

14 'Rentner-' has an obvious associative meaning of old, wrinkly and unproductive, which is adequately conveyed with 'pensioners'. In this context, it also has an attitudinal meaning of distaste, impatience or even hostility. This is also to some extent conveyed by 'pensioners'. 'Pensioner state' would be a possible translation of 'Rentnerstaat', but it sounds as if it is calqued on e.g. 'client state'; there is thus a kind of collocative meaning of 'status of the state in the international community', whereas what 'Michael' is concerned with is the way the wrinklies are stifling the young. This is why we have translated it as 'a nation of pensioners', calqued on such expressions as 'a nation of shopkeepers/scroungers/whingers' etc.

15 'Wohlgefällig' needs a hyperonym – 'pleasingly/agreeably/courteously/obligingly' etc. There is an element of dutifulness in the expression (cf. 'artig') – they are doing what is asked or expected of them. But 'dutifully' or 'to order' would overemphasize this element, so we have tried to suggest it instead, by writing 'obligingly smile' rather than 'smile obligingly'. The sequential focus takes for granted that these people will oblige, drawing extra attention to what it is they are *doing* to oblige. Our word order also slightly emphasizes the artificiality of the smile; this goes further than the ST expression, but it does accord with the overall tone of authorial disdain.

16 In the reference to Kurt Tucholsky there is an associative meaning of 'anti-Nazi' and an allusive meaning. The allusive meaning is not to a specific saying or episode, but to the body of Tucholsky's attacks on the Nazis. These connotations can only be conveyed with a compensatory exegetic translation. We have used 'Third Reich' to make it clear to the newspaper reader in 1998 that Tucholsky is not a contemporary; similarly, 'is allowed a say' (rather than e.g. 'gets a say') avoids any suggestion that he is one of the 'linke Querdenker' who has been won over.

17 In the context, 'liebepoll porträtiert' acquires an attitudinal meaning of sarcastic distaste for the portrait painted; the implication is that a politician known to be ruthless and dangerous is made out to be kind and gentle. TT 'lovingly crafted' has a similar

effect, rendering both the literal meaning of 'liebevoll' and the attitudinal meaning of 'liebevoll porträtiert'.

18 For the sake of informational clarity, an exegetic translation is needed here, even though there are no connotational problems. However, it is partly to avoid introducing possible unwanted *TL* connotations that we have kept '*Republikaner*'; 'Republicans', particularly with a capital R, might have brought in associations of the American Republican party.

19 In the somewhat formal 'ebensolche', there is a touch of facetiousness ('of course it was distributed to young Germans, that's what it's called, isn't it?'). In the context (cf. ST l. 19, 'in und vor Schulen'), the effect is to put emphasis on the specific targeting of youngsters who are not adults, but, it is implied, impressionable and vulnerable. The connotation is thus the author's distrust of the *Republikaner*. Our rendering attempts to convey a similar attitudinal meaning through a similarly pointed facetiousness.

20 In itself, the ST sentence has no connotative meanings. However, the size of the print run is highlighted, because it is placed at the start of the sentence. To give similar emphasis, the TT needs a pause after 'appeared'; we used a dash because it marks the emphasis better than a comma. In the TT as in the ST, no connotative meanings as such arise in the sentence, but the emphasis does contribute to the growing implication of disquiet in the text as a whole.

21 Certainly in this context, the associative meaning of the metaphor 'Lockrufe' is trapping – trapping birds with sound decoys (cf. 'umgarnt' and the targeting of schoolchildren). 'Siren song' has a different literal meaning, and alludes to the Sirens of Greek myth, but it is close to the ST expression in associative meaning ('lure', 'ensnare') and attitudinal meaning (distaste and concern).

22 'Ewiggestrige' presents a tricky problem. There is clearly an attitudinal meaning of scorn on the part of the *Republikaner*, and perhaps also of the author, who implies that they are being smart in not targeting the reactionary nostalgics. There is also an allusion to Schiller's *Wallenstein*, who rejects as 'Ewig-Gestrige' those in power who are trying to preserve the old order he wants to sweep away. The allusive meaning, then, is something like 'yesterday's men'. However, this text changes the term's application somewhat: the 'Ewiggestrige' are clearly older people, not in power, who nourish old rancours ('Hitler had a lot going for him' etc.); 'yesterday's men' would therefore have the wrong connotations. Our TT preserves the attitudinal meaning, and compensates for the loss of the rather complicated allusive meaning with an exegetic rendering.

23 The ST expression is typically used of small children, rabbits, etc. It suggests uninhibited romping or frolicking. It has an attitudinal meaning of the detached, slightly condescending irony of an older person. We have used the precious 'disporting themselves' to ensure that this attitude is clear.

24 'Techno temples' (discos specializing in techno music) are a familiar concept in the US, but seem to have crossed the Atlantic to Germany without touching down in the UK. 'Techno rock' conveys the message clearly for most parts of the English-speaking world.

25 The associative meaning of 'young and trendy' is easily conveyed with 'jeans and shades'; we chose 'shades' because the *TL* context and register demanded it – 'sunglasses' are what the 'Rentner' would wear.

26 'Kess' is a word which can only be translated into English with a hyponym. The choice is wide, and depends on context. 'Kess' usually applies to females, but

sometimes to things. When applied to things, it has an associative meaning of something like ‘self-confident, bright and carefree, with a refusal to be intimidated which will strike some people as unladylike or cheeky’. Our TT conveys something of the youthful, in-your-face jauntiness, with a hint of femininity. This does matter, in the light of ‘jeder vierte junge Mann’ (ST 1. 22): the associative meaning of ‘kess[en]’ is a reminder that – unlike the greybeards of the ‘Bonner Politkaste’ – the jeans-and-shades brigade includes both men and women.

Practical 11 Tutor notes

11.1 Scientific and technological translation

Most students will be wary of this assignment, because of their ignorance of the field. But if they prepare it properly, translating it as best they can and noting points which require specialist advice, they will find the class reassuring: they will realize that after some induction into technical translation it is not so frightening and difficult a subject area as they might imagine. If an expert in tunnelling, or at least in some form of civil engineering, can be brought in for the class, so much the better, but that is not essential – the TT given below clears up any obscurities of syntax and vocabulary not covered in the contextual information or in the body of Chapter 11. Apart from specialist vocabulary, two more general stylistic points are worth a mention. (1) As typically happens in German–English translation, the subject of ‘erfolgt’ (l. 1) is verbalized (‘Die Herstellung der Abdichtung [. . .] erfolgt’ becomes ‘The sealing [. . .] will be formed’). (2) Since this *Baubeschreibung* is clearly intended as a *description of the works*, full finite verbs are used in the TL (‘will be formed’ etc.); where the same type of material is used to give instructions to contractors, the style tends to be clipped, using ‘to be’ without the finite verb (‘the sealing to be formed in segments’. ‘site traffic to be rerouted’, etc.).

11.2 Scientific and technological translation

Similar observations regarding wariness and reassurance apply to this assignment as to 11.1. It is best done at home, if possible in groups. It will certainly take more time than would be possible in class. As regards genre, the text is from the field of control engineering, a subset of electronic engineering. Careful use of a good general dictionary will yield many of the terms required, as will Google searches, but consultation with an expert is still recommended. A very useful specialist dictionary is the Siemens *Fachwörterbuch Energie- und Automatisierungstechnik*.

Technical terms aside, the text is a good example of the need for vigilance as regards logic, grammar and accuracy of spelling. In line 12, any translator might hesitate as to whether the hyphen in ‘Geschwindigkeits- oder Lageführungsgrößen’ marks omission of ‘-größen’ or of ‘-führungsgrößen’. In fact, it is the latter, as the context suggests: ‘Geschwindigkeit’ and ‘Lage’ are the things being controlled, so the calculated values are ‘Geschwindigkeitsführungsgrößen’ and ‘Lageführungsgrößen’. The clearest translation would therefore be ‘reference variables for speed and position’. However, if the translator were not certain whether ‘-führungs’ belongs in both words, the answer to the dilemma would be the one chosen in the published TT – an engineer reading the text would assume the correct option anyway. In line 14, ‘der Führungsgröße’ is a potential

double problem. (1) Is it a dative (from ‘anzupassen’) or a genitive following ‘Zeit’? If students have followed the logic of the text, they will see that it is the latter. (2) Similarly, following the logic closely should make it clear that this word is a misprint for plural ‘Führungsgrößen’. It should be stressed to students that misprints are no less common in technical than in non-technical texts, but are of course potentially more serious.

In discussing the published TT, a number of points might usefully arise. (1) ‘Drehzahlregelung’ is rendered as ‘speed control’; all motors rotate, and motor speed is the speed at which the motor turns – an example of where a standard TL technical term leaves implicit something that is explicit in the standard SL technical term (cf. p. 136 of the coursebook). (2) The last sentence of TT paragraph 1 is not clear; a closer translation would be ‘The motor used for this can be a brush or brushless DC motor of up to about 400 W.’ This is also another example of where TL and SL conventions are slightly different: some electric motors have carbon brushes as commutators, but others are ‘brushless’, having electronic commutators which permit higher speeds. So while it is clear to speak of an ‘electronic DC motor’, it is more idiomatic in this genre to say ‘brushless DC motor’. (3) In line 6, ‘times for’ is preferable to ‘times of’. (4) The TT ignores ‘u.a.’ (ST l. 10); the simplest way of rendering this is to insert ‘and other’ before ‘parameters’. (5) Each ‘Führungsgröße’ (‘reference variable’) has its own time, but there are a number of reference variables; it is more idiomatic in English to put ‘time’ in the plural: ‘the times of the reference variables’. This last example is a reminder that, unless there are genre-specific counter-indications, even technological TTs gain from being written in ordinary idiomatic English. For two other possible examples of this, consider ‘carry out’ vs ‘perform’ (TT l. 2); and ‘following reception’ vs ‘once it has received’ (TT l. 3) (but note the high incidence of nominalization in many technological genres, in both languages).

11.3 Scientific and technological translation

As a piece of journalism, this is a much more accessible text than the previous two, while still requiring precision in terminology. The technical terms can be found in standard dictionaries, so the assignment can easily be done in class, preferably in group work. As with any ST, as much attention needs to be given to genre and style as to message content.

PRACTICAL 11.1 CLASS HANDOUT

‘TUNNELAUSKLEIDUNG’ TT

Compare your TT with the following (unpublished) one produced by a specialist:

Tunnel lining

The sealing and inner lining will be formed in segments between the North Portal, Kehl, Flößgraben and South Portal breaking-out points. Work on constructing the inner arch of the second bore will commence immediately after each section is broken through. Once the second bore is concreted, site traffic will be rerouted and the first bore
5 concreted.

By using 2 jumbos concreting should proceed at a rate of some 55 m per month so the inner lining of both bores in the Nordportal–Kehltal and Kehltal–Flößgraben sections can be concreted one after the other. In the Flößgraben–South Portal section the inner linings of both bores will be concreted simultaneously.

10 As concreting of the lining goes ahead the Kehltal cavern will be constructed, followed by the Flößgraben cavern with its associated air intake adits and structures plus the approximately 20 m high ventilation shaft, the Kehltal water tower and the service buildings at north and south portals including the portal structures.

PRACTICAL 11.2 CLASS HANDOUT

INLINE-SERVOVERSTÄRKER TT

Compare your TT with the published one:

In addition to handling the ‘speed control’ and ‘torque control’ functions, the Phoenix Contact IB IL EC AR 48/10A Inline servo amplifier can also carry out independent drive positioning, following reception of a position setpoint. This means that a brush or electronic DC motor operates as a motor up to approximately 400 W.

- 5 The drive run during positioning consists of the ‘accelerate’, ‘run’ and ‘brake’ segments. The times of the individual segments are calculated by the IB IL EC AR 48/10A from the homing path and from the acceleration ramp, speed and braking ramp parameters. These calculated values represent the speed and position reference variables. The internal speed and position controllers now have the task of adjusting the
- 10 actual position using the time of the reference variables.

(Phoenix Contact 2004b)

PRACTICAL 11.3 CLASS HANDOUT

MALARIA TT AND COMMENTARY

(i) Strategic decisions

Unlike the STs in Practicals 11.1 and 11.2, this one is addressed to a non-professional readership interested enough in the subject to visit a quality newspaper's website and read the kind of article typically found on the 'Science' page. In genre, the piece is popularized science, respecting technical complexities but making them accessible to a general readership, partly through omitting certain details and partly through the everyday analogies of Achilles' heel and the doorkey.

The brief is to produce a TT for a similar readership, and thus in a similar genre, to the ST's. The three strategic priorities are therefore to respect technical precision and lucidity, but also to make sure that the popularizing analogies are clear and effective. In realizing this strategy, we shall if necessary supply details that the ST lacks.

(ii) TT

But¹ now a joint² Colombian–Swiss research team led by the immunologist Manuel E. Patorroyo claims³ to have found a promising new lead.⁴ The thinking behind the new vaccine started⁵ from the observation that the malaria parasites have a kind of molecular Achilles' heel. In order to penetrate the red blood corpuscles in which they multiply,
5 these single-cell organisms need a protein known as MSP-1, which they carry on their outer surface like a kind of doorkey.⁶ This key⁷ opens the corresponding 'lock' in the red corpuscle membrane, allowing the parasite to enter.

The researchers succeeded in modelling⁸ the MSP-1 protein molecule in the laboratory⁹ and in modifying the so-called binding site – equivalent to the 'bit', or
10 business end,¹⁰ of the all-important 'key' – in such a way as to create a ring-shaped peptide. A cyclical molecule of this type has a particular structural shape, and¹¹ is only very slowly digested by the enzymes which break down proteins. Both these features hold out distinct promise for the efficacy of a future vaccine.¹² Experiments on animals confirmed that the artificial three-dimensional peptide does indeed generate a high
15 concentration of antibodies which attach themselves to the MSP-1 molecules and thus render the 'doorkey' ineffective. Whether this line of research will lead eventually to the development of a vaccine remains to be seen.

(iii) Decisions of detail

1 'But' is needed to supply the contrast with the previous paragraph which is conveyed in the ST through the adversative 'Jetzt' following a narrative of failure.

2 To comply with conventional idiom, and for immediate clarity, 'joint' is added.

3 ST 'will' has to be translated with a particularization, either 'claims' or 'is claiming';

however, in the light of the virtually indiscriminate actual usage within journalism (both general and popular-scientific), it cannot be argued that the traditional distinctions between simple and continuous verb form (as e.g. in comparison of ‘he swims well’ with ‘he is swimming well’) hold in this instance with any force.

4 Virtually a communicative translation: ‘vielversprechend’ is no more enthusiastic than ‘promising’, and ‘promising new lead’ is an established TL expression in such contexts. For ‘Ansatz’, as used here, ‘lead’ is perhaps a less conventional translation than ‘approach’; it is preferred – marginally – because it has in context the same literal meaning of a line pointing forward, but unlike ‘approach’ has connotations conveying a note of mild excitement suitable for a journalistic text.

5 The ST formulation is impersonal, and this can be imitated in the TT. But it is also elliptical, and in the interests of lucidity we fill the logical gap (which does not need to be imitated) by supplying ‘The thinking’. ‘Ausgangspunkt’ is consequently translated with a verb.

6 SL ‘Schlüssel’ and TL ‘key’ have a broadly similar range of meanings in both the physical and the figurative senses of the term. However, in the present context it seems best to fill out the TT expression with a collocation that makes the simile more explicit while also giving it greater phonic impact. Our TT inserts ‘a kind of’ and specifies ‘doorkey’; either of these steps alone would slightly but distinctly improve TT readability, relative to the bald formulation ‘like a key’.

7 ST ‘Dieser’ unambiguously refers to ‘Schlüssel’, but English ‘This’ could refer to the whole preceding clause; adding ‘key’ eliminates all possible ambiguity, though the sense would probably be clear even without it. A rather more likely ‘Flüchtigkeitsfehler’ here would be the stock rendering of pronoun ‘dieser’ as ‘the latter’. More at home in a narrative of human events than in scientific discourse (popular or not), ‘the latter’ would strike readers here as a stylistic oddity.

8 The writer’s ‘nach[zu]bauen’ probably means that a molecule closely resembling the one under study was created in reality. But on such evidence as is available it cannot be excluded that the writer is referring to computer modelling.

9 ‘Reagenzglas’ is a regular SL metonym for ‘laboratory’ (cf. English ‘test-tube baby’); a literal translation here would be comic.

10 Cf. note 6. The only terms available for ST ‘Bart’ are ‘bit’ or ‘web’. The use of a rare and specialized sense of either of these common and very versatile words cries out for a supporting gloss so that comprehension is speeded up. The addition of ‘or business end’ provides the needed clarification in clear and reasonably compact form.

11 The ‘und’ probably denotes a causal relationship: i.e. the shape is the reason, or a reason, for the slowness of digestion. As the TT ‘and’ is unproblematic – leaving the cause-and-effect relationship open to inference as the ST does – the point might seem idle. It is raised here as a reminder of the advice in Chapter 11 that the technical translator needs in-depth subject knowledge (see especially pp. 134, 137).

12 In isolation, the ST gives a rather telescoped account of the science involved in developing a vaccine, and here a point that is not self-evident is put very tersely. In the interests of ready understanding, our TT spells out that the vaccine still lies in the future.

Practical 12 Tutor notes

Working through the examples in class will take time, but is very instructive. It will make clear the importance of TL genre expectations in translating consumer-oriented texts. It will also give an idea of the great variety of consumer-oriented texts, which are actually often good examples of hybrid genres; instruction leaflets in particular can be specialist or technical texts at least as much as persuasive ones.

12.1 Consumer-oriented texts

A good example of a hybrid genre, consumer-oriented and technical. In reality, a technical translator would probably be asked to translate most of the handbook. But the instructions have to be absolutely clear to a non-expert. TT 'show in the arrow' is *sic*. The mistranslation in point 3 may or may not lead to damage, but students should be expected to spot it.

12.2 Consumer-oriented texts

This assignment needs little specialist knowledge. But it still requires an effort to produce a suitably relaxed TL style (the idea is after all to persuade the reader to open a Miles & More account). The published TT does this very successfully, although a few formulations may be open to debate, e.g. 'hire a car within the entire car rental partner network' or 'great flight, upgrade, travel, experience or prize awards'. In 'Miles & More' advertisements, 'Erlebnisprämien' is usually translated as 'adventure awards', and 'Sachprämien' as 'merchandise awards'. 'An holiday' in the TT is *sic*.

12.3 Consumer-oriented texts

This is equally well done individually or in groups. Some terms will need research in the local lingerie shop. But some can only be elucidated by asking the manufacturer or at least a German expert. *In extremis*, the translator may even have to get drawings faxed from the manufacturer, and then consult the local lingerie shop, before being able to translate some of the terms. Tunnelling and control engineering are not the only areas to pose such problems!

PRACTICAL 12.1 CLASS HANDOUT

VW TOURAN TT

Compare your TT with the published one:

To remove the rear lights, you need the wire hook and screwdriver contained in the vehicle tool kit => page 56.

Removing the rear lights

1. Open the tailgate.
- 5 2. Insert the wire hook into the small aperture in the rear lights trim. Turn the wire towards the centre of the vehicle and pull it approx. 1 cm in the direction show in the arrow => fig. 34.
3. Remove the trim by pulling it first down and towards you and then up and towards you. You can now see two screws.
- 10 4. Use the flat blade of the screwdriver to remove the two screws.
5. Press the rear lights slightly to the outside and remove. The rear lights can be accessed from the rear only.
6. Release the bulb holder and pull it off => fig. 35.
7. Change the damaged bulb.

15 Fitting the rear lights

8. Fit the bulb holder. Make sure that it engages.
 9. Place the rear lights back in their original position and screw them on.
 10. Fit the trim to its original position – first the bottom section and then the top section.
- 20 If the light bulbs are not damaged, the fuse might have blown.

! Caution

Make sure you do not drop the rear lights on the car body.

(Volkswagen 2003b: § 3.2, 71–2)

PRACTICAL 12.2 CLASS HANDOUT

MILES & MORE TT

Compare your TT with the published one:

STYLISH CARS AND AWARD MILES – THANKS TO MILES & MORE

Clock up award miles with four major car rental partners

Wherever you fly with Lufthansa, our car rental partners are ready to assist you. With Miles & More partners like Avis, Europcar, Hertz and Sixt, it's easy to hire the car you want – not just at the airport but anywhere in the world – to get you to your destination safely and comfortably.

Flexibility and mobility are not the only advantages you'll enjoy. All four car rental partners will reward you with award miles whenever you hire a car within the entire car rental partner network. In addition to the standard mileage accrual, special promotions which take place on a regular basis also give you the chance to earn even more miles!

You can find out about all the current special promotions online at **www.miles-and-more.com**

Exchange your award miles for the car of your dreams

You can also redeem your accrued miles with Avis, Europcar, Hertz and Sixt and enjoy your dream car for a weekend or even an holiday. Award miles can also be redeemed for flight, travel and adventure awards or merchandise awards. Your Miles & More membership really pays!

Detailed information about Miles & More car rental partners and all other partners, awards and privileges can be found online at **www.miles-and-more.com**

Earn miles and enjoy awards – with Miles & More

Miles & More is Europe's leading Frequent Flyer Programme. Thanks to over 30 partner airlines, you will enjoy a worldwide network with ideal flight connections on which you can collect miles. In Business Class you will earn double miles and in First Class triple miles! Our hotel and car rental partners, as well as many other partners on the ground, also help your mileage account to grow fast! Accrued miles can be exchanged for great flight, upgrade, travel, experience or prize awards.

Further information about all our partners, awards and the benefits of Miles & More can be found online at **www.miles-and-more.com**. Register now and start earning your first miles right now!

(Miles & More 2004: 70–1)

PRACTICAL 12.3 CLASS HANDOUT

FELINA TT

Compare your TT with this pre-publication draft:

News from Felina:

NEWSLETTER SPRING/SUMMER 2004

Contents:

SHIMMER; a sheer, smooth look

BEAUTY lift; firm support in a delicate disguise

- 5 The trend for spring/summer 2004 favours decidedly feminine shapes, with a definite bust, bottom and hips. Curves get the high fashion treatment, enhanced with feminine details. The requisite support is there, as ever, but with the appearance and feel of lingerie. The bras have a more elegant and delicate look. There are deeper décolletés and revolutionary new fabrics. A new feature is the balconette bra with a choice of
10 ordinary and transparent detachable straps.

SHIMMER, cool and smooth as glass, with transparent tulle embroidery, is the ultimate in feminine allure. The bras are reinforced, to give a perfect fit up to an F cup. The SHIMMER collection comprises a balconette bra with detachable straps, an underwired bra, a camisole top with integral bra, a thong and briefs.

- 15 Available in vanilla, white and black.

- BEAUTY lift combines FELINA'S usual excellent support with the look and feel of lingerie. BEAUTY lift shapes and supports comfortably, promising you a flat stomach, a slim waist and a beautiful bottom. A host of delightful details make this range beautiful as well as highly effective in its support. A new, subtle mixture of colours gives the
20 embroidery a vibrant three-dimensional appearance. BEAUTY lift is a visual cosmetic for your body. You can revel in your femininity again, showing off your curves to their best advantage.

- In the BEAUTY lift series there is a balconette bra with detachable straps, a regular bra, an underwired bra up to an F cup, a soft cup teddy, a delicate chemise, embroidered
25 briefs, panties and a thong.

Available in pacific blue, white and black.

Practical 13 Tutor notes

There is so much to be said about the examples in the chapter that discussion could easily get out of hand and fill the entire seminar. It is best if students work on them at home, and the tutor directs class discussion towards a few select points. This is not as limiting as it may sound, because revision has been a regular part of practicals throughout the course. In Chapter 13, the function of the examples and our comments on them is really to focus attention exclusively on the kinds of thing to look out for in revising and editing.

13.1 Revising and editing

This assignment is suitable for either class work or individual work at home. However, class work in groups would be preferable, as much of the revision needed consists in bringing the TT more into line with the conventional phrasing and terminology of the genre, and such knowledge as is available can usefully be pooled. The significant mistranslation of 'soll verkauft werden' (l. 15) should not be allowed to pass unchallenged. We briefly discussed translation of 'der schlanke Staat' in the coursebook, in connection with connotative meaning (p. 125).

13.2 Revising and editing

The task here is a good deal subtler than in 13.1, and is best suited to individual work at home, with 20 minutes or so of class discussion to follow. Actual mistranslations are rare and relatively slight, and the English style and grammar resist easy criticism. Students may find it easier to submit a revised TT than to write a convincing analysis of what most native English-speakers will agree is a faintly unidiomatic quality affecting parts of the TT. Tutors may find it helpful to provide our sample revised TT.

PRACTICAL 13.2 CLASS HANDOUT

HAPIMAG TT

Compare the published TT with this revised one:

We take a first tour of inspection through the village. Pleasantly laid out, and no more than two storeys high, the Hapimag buildings make the most of a wonderful site of no less than 27 acres, sloping gently down towards a coastline that many consider the most beautiful in all Europe. They are informally placed, well apart from each other, and hold
5 anything from 9 to 26 holiday apartments each. Altogether there are 196 member apartments here, of which 30 are studios, 137 have two rooms and 29 have three. In the whole spacious estate there are only the 13 buildings with holiday apartments, plus the principal building, so everyone has lots of room to breathe. Showing us round the grounds is Hapimag's resort manager. On our left, we are puzzled by a strange circular
10 patch of ground, obviously dating back to old times. What on earth . . . ? The manager grins. We are on an ancient country estate, and what we are looking at is the circular threshing floor. Yes, it will stay, of course, and so will the old well with its ochre-coloured stonework. Also to be preserved are the gnarled and misshapen old fig trees. In autumn there will be a sweet harvest, no doubt to the delight of visiting children.
15 Over in the direction of the tennis courts the ground slopes down more steeply, there is an olive grove nestling closely against its drystone retaining wall, and here and there an almond tree is already in blossom, bright against the backdrop of the sea.

Practicals 14–16 Tutor notes

Each of the chapters on contrastive topics is self-contained, and can be inserted at whatever point in the course the tutor finds most appropriate. We do suggest doing them in the order in which they appear, however. They are intended as practicals, students participating as individuals in class discussion of the examples and of student translations. They are as demanding as Chapters 1–13, but they involve a different sort of work and make for a different sort of class. Students find the change refreshing. One possibility is to tackle a contrastive topic every five or six weeks. Naturally, local factors such as holidays or reading weeks may impose a less neat scheme. In any case, these practicals have a useful ‘joker’ value: as long as students have prepared properly, it is possible to complete each of them in less than two hours; so they can be used (in whole or in part) as part-classes in conjunction with unfinished work from one of the earlier chapters, or with work on an assessed translation which does not take a full two hours to go through. Although the contrastive chapters are self-contained, there are many links between them and the rest of the book. We have included few cross-references in this respect, so as not to prejudice the issue in any given chapter. However, once the work in a contrastive chapter has been done, it is a good idea in subsequent practicals to refer students back to it wherever appropriate.

Proper preparation is essential, and involves four things. (1) The preliminary exercise (in Chapters 15 and 16) should be done before going on to the rest of the chapter; this brings key issues to the forefront of attention. (2) The expository material needs to be properly digested. (3) The examples need to be thought about in readiness for discussion. (4) Examples for which no translation is given should be translated (and the TTs brought to the class!). Students also grasp the ideas better if they find relevant examples from their current reading or viewing (the press, TV, set texts – anything) and bring them for discussion in class.