Weaving Patterns

The Function of Form in Creative German–English Poetry Translation

Ursula Ziaja

NIHIN studies
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WEAVING PATTERNS

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Ursula Ziaja, geb. Kapferer
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Erstgutachterin: Prof. Dr. Brigitte Halford
Zweitgutachterin: Prof. Dr. Weertje Willms
Drittgutachter: Prof. Dr. Dr. h.c. Christian Mair

Vorsitzender des Promotionsausschusses
der Gemeinsamen Kommission
der Philologischen und
der Philosophischen Fakultät: Prof. Dr. Dietmar Neutatz

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1 Introduction

1.1 Poetic Patterns: Form and Content

Patterns are pervasive in our lives, even though we do not always notice them: They are in the rhythm of our heartbeat and breathing, in our basic actions such as walking, chewing, cutting vegetables and brushing our teeth and in more complex ones such as structuring our daily routine. Physicians even diagnose illnesses on behalf of behavioural patterns. Words in our mind are clustered not only in semantic groups but also in groups of sound and rhythmical patterning, Jean Aitchison (2003: 137-147) suggests and in normal communication, Ronald Carter (2016: 3) finds, we repeat patterns in order to concur with the previous speaker and build relationships. Psychoanalyst Frederick Feirstein (1999: 183) uses rhyme chains in his work because he argues that they lead to connections of meaning that are otherwise inaccessible and free unconscious material from the constraints of repression. "Alz-poetry" projects, such as Lars Ruppel's "Weckworte" perform poetry with Alzheimer patients, arguing the poetic patterning in language can 'wake' patients and increase interaction.[1]

All these and many more findings hint at the importance of patterns in our life and how strongly we are subject to their influence. Poetry makes use of our affinity to patterns by working with linguistic patterning on all levels to achieve its effects. An example is the ending of Christian Morgenstern's (1985a: 22-23) poem "Der Hecht". In this poem, a pike decides to become a vegetarian which in the end results in the death of a whole lake's inhabitants. The poem ends when St. Anthony, who inspired the conversion in the first place, is called for help but all he does is bless the lake by repeating the word *holy* three

1 More information is available on his website: http://larsruppel.de/?page_id=3 (accessed 13 May 2019).

times: “Doch Sankt Antōn, gerufen eilig, / sprach nichts als: Heilig! heilig! heilig!” (l. 11-12). This triplet, emphasised with exclamation marks, is a powerful closure device. The forceful ending underlines the saint’s helplessness who seems to know no other solution but to pacify everyone and then quickly conclude the discussion.

Patterns are per definition a form of repetition.[2] In language, there are rhythmic patterns of repeated stressed and unstressed syllables, sound patterns of vowel and/or consonant repetition, repetitive patterns of grammatical structures and semantic repetitions. In poetry, these patterns and their influence on interpretation have traditionally been studied in terms of ‘metre’ (for rhythmic repetition); ‘alliteration’, ‘assonance’, ‘consonance’ and especially ‘rhyme’ (for sound repetition); and rhetorical figures of speech such as ‘parallelism’ or ‘polysyndeton’ (for syntactic repetition) and ‘epimone’ (for semantic repetition).

In his famous essay, “Closing Statement: Linguistics and Poetics”, Roman Jakobson (1960) introduces a unified model of explanation for all patterns of repetition in poetry: “*The poetic function projects the principle of equivalence from the axis of selection into the axis of combination*” (Jakobson 1960: 358; original emphasis). According to him, poetic texts differ from non-poetic ones in the patterns they form out of words that are repetitions on the semantic, phonetic and/or rhythmic level and that take on meaning as a result of contrasts and combinations they establish. Non-poetic language, on the other hand, usually only selects one option for each slot rather than combining several ones, he suggests. As he notes, the poetic function is not limited to the field of poetry, however. The famous *I like Ike* example Jakobson (1960: 357) uses to illustrate the poetic function actually is a political slogan (cf. ch. 1.2.1, ch. 6.6).

2 Cf. definitions 9a and b in the *Oxford English Dictionary*: “A decorative or artistic design, often repeated” and “A natural or chance arrangement of shapes or markings having a decorative or striking effect” (“Pattern, n. and adj.” *OED*). The definitions point at the repetitiveness of patterns as well as their aesthetically pleasing (i.e. *decorative*) or other, often *striking* effects.

Traditionally, linguistic patterning on the levels grammar, rhythm and sound has been discussed under the term 'form'. The concept of 'form' is illusive and difficult to define, as many have noted (cf. e.g. O'Brian 2007: 187; "Form", *Metzler Lit.& Kult.*). As a borrowing from Latin *forma* into both German and English,[3] the term goes back to Greek εἶδος [eɪdos], which is usually translated as 'idea' or 'gestalt'. Central to the development of the term is Plato's εἶδος, who uses the term to describe the true essence of things that goes further than empirical truths. Plato considers these 'ideas' to be an objective metaphysical reality, rather than something originating in human imagination (cf. the 'Theroy of Ideas'). Plato's student Aristotle later rejected this idea because it separates the essence from the empirical things. He defines the εἶδος of things as its material and individual properties (cf. "Form", *Reallexikon Vol. 1*). Further discussed by Kant and others, the term 'form' comes from German philosophy into English Romanticism as an already "packed and complex word" (Leighton 2007: 6-7).[4]

With regard to poetry and for the scope of this study, the way Sean O'Brian (2007: 187) understands the concept of poetic form is useful: He describes it as "a series of fruitful constraints whose function is both to exclude accidents and to provoke them." The seemingly paradoxical description of form as *fruitful constraint* with the function of *excluding* and *provoking accidents* recognises the creative potential of constraint to invite clashes and let a poem grow by coping with them. I will investigate this potential of poetic form in the translation of poetry.

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3 It was borrowed into both Middle English and Middle High German in the 13th century as *form(e)* meaning 'shape', '(body) part', etc. In both languages, it acquired a variety of meanings in semantic change ("Form", *Kluge*; "Form", *Reallexikon Vol. 1*).

4 For a detailed discussion of 'form' that traces its history from Plato, Kant, Schiller, English Romanticism, Victorian aestheticism and Modernism into the present see for instance Leighton (2007: 1-29).

In poetry translation studies, the combined constraints of poetic form and translation constraints (differences between source and target language and culture) are often perceived as rendering the task so difficult that its possibility has repeatedly been questioned. Robert Frost's definition of poetry as "that which is lost in translation" is a much quoted phrase in this discussion (e.g. in Connolly 1998: 170). This, in turn, introduced the question whether a poem's form is more important than its content in translation or vice versa, if both cannot be preserved – a debate that came to be known as 'form-content loyalty discussion' (cf. ch. 2.3.3). The whole debate is based on the assumption that form and content are two separate entities. This disengagement of form and content can be traced back to Immanuel Kant, according to whom we respond with pleasure to the form of an object (of art), not to its matter or content (Kant [1790] 2016: 158; cf. Guyer 2005: 193).

This form-content dichotomy, that much of the debate on poetry (translation) is based on until today, coexists with the alternative view that goes back to Aristotle and assumes an indivisibility of form and content.[5] More recent proponents of the latter view are for instance Derek Attridge and Reuven Tsur. According to Tsur (2008: 625), form serves a perceptual whole of which it is a part and meaning is just another part. In Attridge's (2004: 119) words: "The sounds and shapes of the text are always already meaningful sounds and shapes, and there is no moment, not even a theoretical one, at which it is possible to isolate a purely formal property." Attridge (2004: 108) especially criticises that form is usually put in a secondary position to content: as serving it.

5 "Für Aristoteles ist die Form […] dem Ding immanent und vom Inhalt nicht zu trennen: Die im Prozeß des Herstellens intendierte Form findet ihre Realisierung in Gestalt des ausgeführten Werkes." ("Form", *Reallexikon Vol. 1*, p. 613; 'For Aristotle form is immanent in a thing and inseparable from content: The form that was intended in construction is realised in the gestalt of the accomplished work'). Cf. Rhenius (2005).

If form is considered to be less important than content, the constraints it introduces are easily perceived as a nuisance. This can not only be observed in the discussion of poetry translation, for instance when Francis Jones (2011a: 156) notes that finding rhyme words is particularly time consuming because the whole line has to be readjusted, but also of creative writing. W. N. Herbert (2007: 199) for instance begins his chapter "What is Form?" in *The Handbook of Creative Writing* with the words: "Iambic pentameter. There now, I've said it. Please form an orderly queue to flee from this chapter." "Iambic pentameter", he continues, functions as "a shorthand for a host of terrors: metre, stress, stanza, and above all, form." To avoid these *terrors*, many are tempted to shrug form off and write in free verse. But people who try to free themselves from the straitjacket of form overlook its "pattern-building facility" Herbert (2007: 199-201) claims. And he continues:

> Composing within form is a dialogue with form, even a debate. In passionate […] arguments, we may say things we didn't expect to – something gets blurted out. Frequently we say that we didn't mean it; secretly, we sometimes discover that we do […]. Poetry is a means whereby we can discover what we didn't know we knew. Form is a means of generating these unknown messages.
> (Herbert 2007: 204)

This does not invalidate free verse. "[F]ree verse is not an *abandonment* of form but, rather, a *version* of form, an addition to the existing repertoire of formal possibilities" (O'Brian 2007: 188; original emphasis). Poetry in free verse also works with sound, rhythmical and grammatical patterning. But it means that subjecting oneself to constraints such as the traditional poetic forms of rhyme and metre in writing can sometimes give rise to unexpected and creative results. The same is true for translation. And it means that form cannot be considered to be less important than meaning because it is an essential part of it: "Form is not a container. It is a creator" (O'Brian 2007: 196).

1.1.1 Aims

The aim of this study is to find out more about the functions and potentials of poetic form and patterning on the levels of rhythm, sound and grammar and in particular how it functions as a *fruitful constraint* and as a *creator* in the translation of poetry. I will analyse a text corpus of poems and their translations in order to investigate what a comparison of source and target texts can reveal about the influence of linguistic patterning on creative reading, interpretation and transformation in translation: How do patterns and the constraints they introduce influence the translator and how can that be described? What makes a translated poem work – or rather: Can the difference between successful translations and less successful ones be described in a systematic way beyond what is usually found in criteria for translation assessment? What influence do the language specific constraints have in the translation from German to English and vice versa? And what does all this mean for patterning in language in general?

To summarise, this study investigates the role of rhythm, sound and grammar in the translation of poetry from German to English and vice versa. By comparing poetry translations as embodied reading transformed into a new shape with the source text and other translations, the study aims at obtaining a deeper understanding of creative reading and transformation in translation and the role of the linguistic levels of language in this process and – to a degree – in language in general.

1.2 Methodology

My approach is a transdisciplinary combination of translation practice and theoretical concepts and methods from different fields, most importantly: linguistics, literary analysis and translation studies. This renders a large amount of theoretical background necessary and by far

not all interesting and promising lines can be pursued. However, I believe that this combination of different perspectives allows for a clearer picture and more interesting insights than any of these fields in isolation – however more tidy that might have been – could have achieved. And I believe the cognitive approaches are particularly well-suited to such a combination: Cognitive poetics, Peter Stockwell (2015: 447) suggests, "embodies a return to a time when a scholar could be interested professionally both in an engagement in the arts and a commitment to science and rational thinking. Cognitive poetics offers a practical means of achieving this integration."

In the following section, I will state my reasons for choosing German-English (ch. 1.2.3) poetry (ch. 1.2.1) in translation (ch. 1.2.2) as an object of this study, explain the features the text corpus was chosen for (ch. 1.2.4) and explain which comparative and analytical methods (ch. 1.2.5) will be used in more detail.

1.2.1 How Poetic Is Poetic Language?

The question how to define poetry is a highly complex one and books have been devoted to answering it. Some researchers claim that there is no entirely satisfactory solution (e.g. Toolan 2016: 231). As a consequence, attempts of definition range from very general statements, such as Henry Widdowson's (1992: 11): "Poems are uses of language" to collections of various features that are "found in greater concentration in poems than in non-poems" (Toolan 2016: 232). These features include that it exploits ambiguity, polysemy and elusiveness; it is sensitive to effects of traditions of spatial arrangement such as lines and stanzas; and it uses deliberate patterning and foregrounding on different linguistic levels (sound, vocabulary, grammar). Jones (2011a: 1-2) similarly notes that while not all poems have all these features, the more of these features a poem has, the more people will agree it is a poem.

According to Thomas Klinkert (2017: 171), these difficulties in defining poetry are founded in the problem that the demarcation between poetry and other literary genres is in itself problematic. While narrative texts are defined by being narrated and dramatic text are defined by the character's direct speech, poetic texts can be either narrated or in direct speech. Nevertheless, as Klinkert (2017: 179) observes, most of the poetic sub-genres we know, such as the sonnet, ode, elegy, ballad, etc., have been cultivated for centuries which suggests that there is something what he calls the 'core of the lyrical' ("Kern des Lyrischen"). He describes it as follows:

> Dieser Kern besteht in der Arbeit an der Form, im sprachlichen Experiment und der daraus resultierenden sprachlichen und inhaltlichen Verdichtung […]. (Klinkert 2017: 179; 'This core consists of the work on the text's form, the linguistic experiment and, as a result, the density in language and content').

I will investigate this 'core function' of form and creativity in poetry in the present study. In a final step, I am also interested in how far an investigation of form and creativity in poetry (translation) can reveal something about the function of form in language in general. This introduces the follow-up question, how language in poetry differs form other kinds of language and the discussion of 'literariness' (what makes a work literary) by the Russian Formalists.

In 1921, Roman Jakobson introduced the term 'literariness' in his book *Noveishaya russkaya poeziya* ('Recent Russian Poetry', Wang's (2015: 390) translation), for what makes a given work literary. The passionate search for what constitutes a work's literariness was the starting point of Russian Formalism and later further explored by the Prague School.[6] Concepts such as 'defamiliarisation' from what is familiar, 'parallelism' in a very broad sense as repetition on various linguistic levels and 'foregrounding' by 'deviant language' were introduced to answer this question. In his essay "Closing Statement: Linguistics and Poetics", a classic statement of textual stylistics and benchmark for the discipline, Jakobson (1960: 356) introduces the

6 "Poetics deals primarily with the question, *What makes a verbal message a work of art?*" (Jakobson 1960: 350; original emphasis).

term ‘poetic function’ for the “focus on the message for its own sake” by highlighting the linguistic form, for instance with wordplay or rhyming. He regards this function to be dominant in poetry and more important than other functions such as conveying information there. Contrary to a frequent interpretation, the ‘poetic function’ of language in poetry does not make the language in poetry inherently different from everyday language however. Directly after defining the function, he continues:

> This function cannot be productively studied out of touch with the general problems of language, and, on the other hand, the scrutiny of language requires a thorough consideration of its poetic function. Any attempt to reduce the sphere of poetic function to poetry or confine poetry to poetic function would be a delusive oversimplification.
> (Jakobson 1960: 356)

This is underlined by the fact that in the following illustrations of poetic function, he does not confine himself to poetry either. To the contrary, his first examples are from everyday language: the *horrible* rather than *dreadful* or *terrible Harry* and the political slogan *I like Ike* (Jakobson 1960: 357). To differentiate the occurrence of the poetic function in poetry and non-poetic texts, he claims that the latter lacks the “coercing, determining role it carries in poetry. Thus, verse actually exceeds the limits of poetry, but at the same time verse always implies poetic function” (Jakobson 1960: 359).

Later approaches to the question if and how literary language differs from other forms of language include Guy Cook’s (1994) notion of ‘schema refreshment’ (cognitive change) that happens when reading a literary text (cf. Cook 1994: 197). Reading non-literary texts such as adverts, on the other hand, is considered to lead to ‘schema reinforcement’ because their function to sell a product leads to the use of stereotypical and predictable devices (cf. Cook 1994: 193). The questions is whether all non-literary forms can be generalised as such which will be questioned in the following.

The concept of literariness has frequently been criticised meanwhile. Terry Eagleton, for instance, questions that there is an 'ordinary' language to deviate from in literary language:

> The Formalists […] saw literary language as a set of deviations from a norm, a kind of linguistic violence: literature is a 'special' kind of language, in contrast to the 'ordinary' language we commonly use. But to spot a deviation implies being able to identify the norm from which it swerves […]. The idea that there is a single 'normal' language, a common currency shared equally by all members of society, is an illusion.
> (Eagleton 1996: 4)

Recent linguistic studies suggest that the difference between poetic and everyday language is a difference of degree rather than a fundamental one and that literary language is literary because of its deployment and framing rather than some inherent property. In his book, Ronald Carter (2016) for instance argues convincingly that strategies that are usually associated with poetic language (such as metaphoric language, repetition, musical rhythm, syntactic parallelism or alliteration) are also used in non-literary language and not only in an ornamental but purposeful way for instance to draw attention to something, construct identities or entertain others (cf. Carter 2016: 80).

Sociolinguist Deborah Tannen (2007) who also studies patterns in conversation notes: "Repetition is a resource by which conversationalists together create a discourse, a relationship, and a world. It is the central linguistic meaning-making strategy, a limitless resource for individual creativity and interpersonal involvement" (Tannen 2007: 101). She summarises functions of repetition in conversation and regards it to be a resource of cohesion (that links new utterances to earlier discourse) and interpersonal involvement (because it shows we are listening and accepting an utterance) (Tannen 2007: 58-62). Carter (2016: 100-110) similarly observes that often speakers repeat each others words or sentence patterns and work to co-construct and reinforce each other's words which functions as affective connection, supports coherence and conveys pleasure. Especially the last point is usually associated with poetic language.

A field that is particularly interested in (poetic) patterning in language is linguistic anthropology (cf. ch. 3.2).[7] In this field, patterning is regarded to be an important tool that speakers use to 'contextualise' performances (which means collectively constructing the world around them) in narratives, proverbs, riddles, rhymes, insults, greetings and conversation (e.g. Silverstein 1984, 1993; Baumann and Briggs 1990; Foley 2012; Johnstone 2016). An example of poetic organisation of everyday conversation is the study by Michael Silverstein (1984) who builds on the notion of Jakobson's (1960) 'poetic function'.[8] In a conversation between graduate students, he finds parallelistic and chiastic structures that complement the structural organisation of the sentence in order to form segments and contrast experiences (Silverstein 1984: 192-194).

Cognitive approaches to literature (e.g. Stockwell 2002: 7; 2015: 441) and linguistics (e.g. Lakoff and Turner 1989: xi) share the assumption that poetic and non-poetic language do not inherently differ with these and other recent approaches.

> It is commonly thought that poetic language is beyond ordinary language – that it is something essentially different, special, higher, with extraordinary tools and techniques like metaphor and metonymy, instruments beyond the reach of someone who just talks. But great poets, as master craftsmen, use basically the same tools we use; what makes them different is their talent for using these tools, and their skill in using them.
> (Lakoff and Turner 1989: xi)

7 This field is an interdisciplinary study of how social meanings (such as questions of identity, race, class, gender, etc.) and linguistic choices can be linked. It is closely related to sociolinguistics but with a more anthropological focus on how humans create meaning through semiotic systems in cultural practices (cf. Foley 2012: 1).

8 Silverstein (1993) uses the term 'metapragmatics' for pragmatic phenomena that themselves become the object of language: the way in which interlocutors frame and contextualise their utterances, linking linguistic forms and social identities. In this context, the notion of Jakobson's (1960) 'parallelism' (which includes all linguistic levels such as rhythm, sound and grammar) is extended to include more loosely structured juxtapositions on the level of interaction (such as linking linguistic forms and clothes, gesture, etc. as a link between linguistic form and social identity) – using the term 'text-metricality' (Johnstone 2016).

Assuming that the difference between literary and 'ordinary' language is a difference in degree rather than a fundamental one, the question remains why poetry was chosen for an investigation of patterns in language in this thesis. It is the degree that matters. Literary and especially poetic texture often exhibits what can be called 'extreme' forms of language usage. And in poems which work with rhyme and metre, these extreme forms are still more condensed than in rhymeless free verse poetry. This makes rhymed and metred poetry particularly useful for the discussion of the functions of (poetic) form in language in general and poetry in particular. As Klinkert (2017: 218) notes:

> Die poetische Sprache weicht bei genauem Hinsehen gar nicht von der ‚Normalsprache' ab, sondern sie verwirklicht im Gegenteil die in der Alltagssprache latent vorhandenen, dort aber nicht (immer) ganz ausgeschöpften Möglichkeiten.
> ('If one looks closely, poetic language does not deviate from 'ordinary' language after all but realises latent potentials that are present but not (always) fully exhausted in everyday language').

Poetic language exploits potentials of everyday language to the hilt, especially with regard to linguistic patterning. Therefore, studying language in poetry is a promising way of studying language structures and patterns in general because the condensed form in which they appear in poetry foregrounds them and heightens awareness. In the translation of poetry, the patterns and their functions become even more foregrounded.

1.2.2 Translation as Creative Reading

There have been many debates in translation studies concerning the boundaries of 'translation' versus other types, such as 'version', 'adaptation', or 'imitation'.[9] The boundaries in these terminological debates vary according to how much freedom is allowed for 'translation', but all have in common that they distinguish 'translation'

9 For discussions of the terms see for instance Baker and Saldanha (2009).

as closer to the source text, often described as more faithful, from other, freer, more creative forms that differ from the source text to a higher degree. In the traditional view, a (good) translation is supposed to stay as close as possible to the source text. Jean-Paul Vinay and Jean Darbelnet ([1958] 1995: 288) for instance advise the translator not to “stray from literalness” too much. As in practical translation, the ideal of closeness usually clashes with translation constraints, especially in poetry, concepts of fidelity often lead to discussions of ‘translation loss’: “Wer Gedichte übersetzt, muss verzichten können.” (‘A translator of poetry must be able to relinquish things’), Jan Wagner (2015: 50) for instance begins this acceptance speech for the Paul Scheerbart Award 2013.[10]

The concept of fidelity is based on the notion of a literary text as having a fixed and stable meaning. While this notion has actually been questioned as basis for interpretation since post-structuralism and theorists such as Michel Foucault and Jacques Derrida, the notion of fidelity continues to be influential in translation criticism. Ioana Balacescu and Bernd Stefanink (2006: 50) for instance point out that still many creative solutions for translational problems are lost because of a false idea of allegiance. One of the aims of my study is to illuminate creative aspects of the translation process and, as a consequence, enable translators to meet accusations of betrayal based on fidelity and illusions of objectivity and defend their creative translations, also to themselves.

Recently, the discourses of ‘translation loss’ have been complemented by discourses of ‘translator creativity’ that recognise the creative author-role of the translator, a development that has been called the “creative turn”[11] in translation studies (Nikolaou 2007: 19).

10 At the other end of the spectrum of the debate, there have always been voices with a more positive notion of translation. In Walter Benjamin’s “The Task of the Translator”, he for instance argues that “[b]eyond the communicable [i.e. meaning], there remains [...] something incommunicable which is […], pure language itself […]. Translation alone possesses the mighty capacity to unbind it [pure language, i.e. the essence] from meaning” (Benjamin [1923] 1997: 162).

11 The term is based on Mary Snell-Hornby’s (2006) “turns” in translation studies.

My study is situated in this context. In these discourses, reading is in general considered to be a creative act of 'world-building' rather than meaning extraction (cf. Stockwell 2012: 42). The same poem will never be exactly the same when read twice, even by the same person because the factors that influence the act of world-building are in constant change. This is also the reason why back-translation never leads to the source text. As a consequence, these assumptions question the traditional notion of allegiance which needs something stable to be faithful to.

The consequence of the notion of reading as active, dynamic creation is that each reading is individual. Every translator-reader brings something of him- or herself into the text and therefore each reading differs and cannot be considered a general product of an idealised reader.[12] In recent, cognitive approaches, there are several studies about 'real' rather than idealised readers, such as David Miall's (2006), but these studies have been criticised for being artificial in set-up and different to natural reading experience, for instance by Joan Swann (2016: 266). In translation studies, a very similar phenomenon can be observed. Anthony Pym (2012) criticises that much writing on translation assumes an unspecified translator with universal behaviour rather than considering context. In recent studies, more scholars are sensitive to this problem. Chantal Wright (2016: 13-19), for instance, explicitly states that she introduces her personal views and therefore speaks in the first person about what she translates and why.

In order to avoid the notion of an unspecified translator-reader with universal behaviour, I compare three translations to each source text as corpus of different readings by different translator-readers. In tracing the meaning construction of three translators for each poem, I aim to heighten awareness of the importance of individual contexts and processes in contrast to the still persistent tendency of

12 Cf. Barthes' (1988: 157; original emphasis) notion of the reader "without history, biography, psychology; […] simply that *someone*" and Iser's (1994) "impliziter Leser" ('implied reader'), "den im Text vorgezeichneten Aktcharakter des Lesers" (Iser 1994: 9): an abstract entity created by the requirements of a text.

generalisation concerning readers and translators. While my original intention was to be exclusively descriptive in my comparisons, I realised in the process that evaluations cannot entirely be excluded and it was added as research interest to find a way to describe how translations that are more convincing differ from the other ones. Nevertheless, the different *readings* by the different translators are still treated as equal and I do not attempt to distinguish 'correct' readings from 'erroneous' ones.

Translation is an excellent source of information about the process of meaning construction, as Ana Rojo and Iraide Ibarretxe-Antuñano (2013: 25) observe, because translation requires dynamic "on-line meaning elaboration" as they phrase it. Following the principle of cognitive science that assumes continuities between our different perceptual and experiential systems, higher level conceptual experiences such as reading a literary text function in a similar way as basic, visual perception. Reading a text can therefore be likened to visual perception. When we look at a scene, we do not see the happenings in an objective way but we see them from a certain perspective, with a certain closeness and some things are in the foreground while others are backgrounded. In language, this *how* we view a scene is shaped by the phonological and morpho-syntactic structure of a text. In translation, these linguistic levels always change. Therefore, the comparative analysis of source and target texts can reveal how the way we view the scene has changed and, consequently, provide insights into the way the linguistic levels shape our perception and, therefore, dynamically create meaning together with semantic content.

Another reason why translated texts were chosen as text corpus for this research project is that poetry translation is subject to complex constraints. Poetry in general is constrained by poetic form and translation adds further constraints in the negotiation of linguistic or cultural differences between source and target language and culture (even between two languages and cultures that are as closely related

as German and English). It is therefore interesting to study poetry translation in order to study the relation between constraint and creativity.

Lastly, as Ricardo Muñoz Martín (2013a: 84) argues, translation is an excellent example of realistic language use free from researcher bias (cf. Rojo and Ibarretxe-Antuñano 2013: 24) – at least in so far as this is possible (cf. ch. 1.2.5). The translations investigated here were not translated under controlled research conditions but are instances of realistic language use in translation. "[T]he only way to ensure that the object of analysis is absolutely unaffected by the investigation is to examine pre-existing data that were not generated in a test situation" (Stockwell 2009: 12).

Some of the translations are mine, some are by other translators. In my own translations, I can reconstruct an individual process of creative reading and writing in translation more easily and contribute insights that are developed from practical experience rather than just theoretical observation. By including other translations in my discussions, I aim to achieve a more complex picture of different perspectives on the same source text, different effects of formal patterning and different creations and transformations of meaning in translation. The translations of German and English poems and German quotes in the thesis are mine if not indicated otherwise.

1.2.3 Language Pair: German and English

The poems chosen for analysis are either German source texts and their English translations or English source texts and their German translations. From the linguistic point of view, it might be considered a flaw to examine texts from only two languages, but being in the same position as Elżbieta Tabakowska (1993: 4-5), who notes that knowledge of even two languages in the detail necessary for her study

is fairly preposterous, I hope that my analysis holds against this limitation. The languages German and English are particularly suitable for my analysis:

On the one hand, German and English are closely related culturally. This minimises constraints that are due to cultural differences and allows me to focus on formal constraints. While both are West Germanic languages and therefore closely related linguistically with regard to many factors as well, their respective histories introduced major contrasts. In particular, influences from Old Norse, Latin and French have changed the English language drastically. On a scale between synthetic and analytic languages, German is still closer to the synthetic end, while English has moved further towards the analytic end of the scale. While in German, syntactic relations are still mostly marked with inflections, English uses mainly word order to mark syntactic relations. This has several consequences for translation. For instance, English word order is far more fixed than German word order and cannot be adjusted easily to fit a rhyme pattern in translation from German to English (cf. ch. 4.1.3).

Another effect of this change is that the loss of inflections has led to a tendency of English words to be shorter than German words or even monosyllabic.[13] Sound changes such as the loss of /g/ in *hail-Hagel* or *rain-Regen* have resulted in even more monosyllabic words in English, especially in the Germanic part of its vocabulary (cf. Mair 1995: 92-93). This can become problematic when translating metre. If metre is preserved, the shortening that becomes necessary in a translation from English to German entails a danger of weakening imagery or creating a more colloquial tone due to contractions. Another effect of this tendency is that puns are frequent in English and difficult to translate into German which has led to the "notorious thesis of the pun's untranslatability" (Delabastita 2004: 602).

13 Mario Wandruszka (1969: 24) even claims that 75% of the words in non-academic English texts are monosyllables compared to 50% in German.

On the level of phonology, the languages differ with regard to phoneme inventories, the realisation of phonemes, as well as in phonological processes and prosody (see ch. 4.2.3 and 4.3.3). These differences influence especially the way the language is perceived by listeners and readers. The German language, for instance, is often perceived as 'harsh' by English speakers which can be related to several reasons such as phoneme inventory, the realisation of /r/ and syllable-final devoicing of obstruents as well as the use of the glottal stop in German (cf. ch. 4.3.3 for more detail). Features such as these are tools that poets can work with in order to achieve effects in poetry.

With regard to prosody, German and English can both be categorised as 'stress-timed' languages where stresses occur at equal intervals (rather than syllables as in the 'syllable-timed' languages). A categorical dichotomy has been discarded by most scholars in favour of a scalar description, however, because the historical stages of languages show syllable- and stress-timing to various degrees (cf. Schlüter 2005: 27). English is stronger stress-timed than German, which means that English has a stronger tendency to rhythmic alternation and squeezing unstressed syllables between isochronous stressed ones. It also means that trisyllabic foot types such as anapaest and dactyl have a faster pace in English (cf. Levý 1969: 201). This difference can influence the translation of metre in poetry.

These and many more language specific formal constraints shape the translation process from German to English and vice versa. Together with the less language specific constraints, they shape the mental scenes the translators build. On the one hand, these differences can therefore change the meaning of a poem and, on the other hand, the difficulties they introduce can make creative problem-solving necessary in translation and lead to particularly creative solutions.

1.2.4 Text Corpus

After answering the question why the investigation of poetry was chosen for this study (ch. 1.2.1), the specific choice of the poems needs to be explained. In general, the poems were chosen with regard to their dense and foregrounded formal patterning, in order to investigate the influence of this constraint on the translations. In the epilogue to his translations of Christian Morgenstern's poetry, Max Knight writes that he began translating Morgenstern because he read that his favourite poet was considered "praktisch unübersetzbar" ('practically untranslatable') in the *Encyclopedia of World Literature* that was published 1954 in New York:

> Ich habe kein besonderes Bedürfnis, gepflegte Rasen zu betreten, aber wenn irgendwo 'Betreten verboten' steht, dann fühle ich ein leichtes Zucken; 'unübersetzbar' ist beinahe wie 'verboten'. (Knight 2010: 175; 'I do not usually feel the urge to step on tutored lawns, but if I see a sign saying 'keep off the grass' I feel a slight itching. 'Untranslatable' is nearly the same as 'keep off'').

This comment explains quite well, why the poems in my text corpus were chosen in general. All of them pose difficulties for the translator because of elaborate formal patterning. All of them have been translated successfully nevertheless and in all of them, the influences of the patterns can be traced in the (creative) translations. They can be subdivided into two groups, both consisting of three poems each.

The first group consists of three poems, in which one specific type of patterning each is especially foregrounded. Therefore, these poems will be discussed as examples in the chapters that discuss the individual linguistic levels. In the chapter on grammar (ch. 4.1), Morgenstern's "Der Werwolf" and its translations are discussed because the whole poem builds on the condensed grammatical patterning in stanza three. In A. A. Milne's "Disobedience", rhythm is strongly foregrounded and it and its translations will be discussed in the chapter on rhythm (ch. 4.2). In Edgar Allan Poe's poem "The

Bells", phonological patterning is equally strongly foregrounded and it will be discussed with its translations in the chapter on sound patterning (ch. 4.3).

On their own, the poems in this group could be accused of being a 'convenience sample' as they illustrate my claims about rhythm, sound and grammar in creative poetry translation very well. Therefore, the first group is accompanied by a more neutral second group of poems that I will investigate in a separate case study chapter (ch. 5). The three texts that are discussed in the second group do not foreground only one particular kind of patterning, i.e. either sound *or* rhythmical *or* grammatical patterning. Instead, it will be investigated how these three forms of patterning work together holistically. The poems chosen to be discussed are "If I Could Tell You" by W. H. Auden (ch. 5.1), Gottfried Benn's poem "Blaue Stunde" (ch. 5.2) and J. R. R. Tolkien's "The Misty Mountains" (ch. 5.3) as well as three translations of each poem.

All poems in the text corpus were written and/or first published in a range of 100 years. The earliest one is Poe ([1849] 1969), followed by Morgenstern ([1905] 2010), Milne (1924), Tolkien ([1937] 1999a), Auden ([1941] 1973a) and finally Benn ([1951] 1966a). Their relative temporal proximity to each other and to their translations (compared to discussing for instance Modern translations of Early Modern English Shakespeare or even Old English Beowulf) minimises linguistic and cultural differences between the texts due to language change as additional sources of constraint.

The poems were chosen to cover different major sub-genres of poetry in order to investigate how patterning works and interacts with creativity in these different genres. A narrow focus (on patterning and creativity) was therefore applied to a broad text range. Benn's "Blaue Stunde" belongs to a prototypical poetic genre: love poetry. "The Misty Mountains" is a narrative poem. Morgenstern's "Der Werwolf" is a humoristic poem and "If I Could Tell You" by Auden is a villanelle, a very artistic and restricted form. Poe's onomatopoeic

poem “The Bells” is so musical, it can be considered at the borderline between poetry and song and Milne’s poem “Disobedience” skilfully portraits a world of childhood in seemingly effortless verse.

Each source text is accompanied by three translations. As mentioned in the section before, these translations are viewed as embodying the different readings by the different translators. For some of the source texts, only three translations exist, these were chosen for availability. In the cases where more than three translations exist, the translations were chosen for their different ways of coping with formal problems and the different readings embodied in them. Also translations that focus on semantic content only were included where possible, in order to compare the results of this strategy to translations that recreate formal patterning in order to investigate its functions.

As it refers to Morgenstern, it is not surprising that the quote in the beginning of this section applies particularly well to the poem “Der Werwolf” and its translations. The difficulty in translating the formal pattern *Werwolf*, *Weswolfs*, *Wemwolf*, *Wenwolf* inspired a surprisingly large number of translators to come up with a variety of creative solutions. Jerome Lettvin’s (1962a) translation reinterprets the pronoun declension in the source text as verb conjugation and translates *Iswolf*, *Waswolf*, *Beenwolf*, *Werewolf*. Similarly, Alexander Gross (1989) translates *Werewolf*, *Waswolf*, *Amwolf*, *Iswolf*, *Arewolf*. But the way the story then unfolds in the three translations as a consequence of the conjugation rather than declension of the werewolf is quite difficult, as will be discussed in detail. Karl F. Ross (2010) solves the problem quite differently and transforms the werewolf into a banshee in order to be able to decline her as *BanSHEE*, *BanHERs*, *BanHER*.[14]

14 In addition, there is Leonard W. Forster’s (1962) translation *Werewolf*, *Willwolf*, *Wouldwolf*, *Beowolf* and A. E. W Eitzen’s (1954), who translates *Whopoe*, *Whosepoe’s*, *Whompoe*.

Milne's "Disobedience" was translated by Salah Naoura[15] (1997), Christa Schuenke (2001) and by me. In the poem, rhythm is highly foregrounded and causes much of the poem's effect. Therefore, it will be discussed in the chapter on rhythm. Schuenke's translation differs greatly from the source text in terms of rhythm and the effects caused by this will be investigated. Naoura's and my translation[16] preserve much of it which influences the transformation of the text world. While my translation is mainly shaped by the constraint of rhythm, Naoura's text is highly influenced by the visual level which acts as additional constraint triggering creative transformations.

Poe's poem "The Bells" is a heavily onomatopoetic and sound-symbolic poem and was therefore chosen as an illustration for the effects of constraints on the level of sound patterning. The translations chosen to be discussed are by Hans Wollschläger (1973), Rainer Kirsch (1989) and by me. All of these translations transfer the sound pattern into German and despite the blatant difficulty, they find different ways of transferring patterning and effect while at the same time different aspects of the source text are foregrounded and backgrounded.[17]

Auden's "If I Could Tell You" found a surprisingly high number of translators willing to engage with the immensely difficult form of the villanelle – it is Auden's most translated poem.[18] Radegundis Stolze's (2011) translation gives up the villanelle form and focuses on semantic content only while Hans Egon Holthusen (1973) and I

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15 In the collection where his translation is published, *Von wegen – die* lieben *Kleinen!! 70 Versgedichte über ungezogene Kinder* (1997), "Salah Nao**n**ra" is named as the translator. As far as I could establish, this seems to be a misspelling and Salah Nao**u**ra is in fact the author of the translation.

16 None of my translations has been published yet. "Blue Hour" and "Könnt' ich es nur" appear in my unpublished *Wissenschaftliche Arbeit zur Zulassung zum Ersten Staatsexamen* (Kapferer 2014).

17 The other translations that I am aware of by Adolf Strodtmann (1862), Theodor Etzel (1922) and Hedwig Lachmann (2014) also preserve the sound patterning.

18 Eight translations exist to my knowledge: In addition to the ones I discuss, it was translated by Kurt Hoffmann (1973), Georg von der Vring (1973), Ludwig Greve (2010) and Hanno Helbling (2010).

preserve it. The differences in these strategies will be investigated. In Holthusen's and my translations, the focus will be on the transformations triggered by the constraint of preserving the villanelle form.

Benn's (2006) poem "Blaue Stunde" has been translated only three times: by Edgar Lohner (1954), by Michael Hofmann (2005 and 2013)[19] and by me. The complex patterns in the poem together with its vague content allow different readings. Even though formal patterning 'stages' meaning on several levels, (to borrow Attridge's (2004: 108) term) neither Lohner nor Hofmann preserve the linguistic patterning, while I do. Therefore, the differences between closeness in terms of semantic meaning and closeness in terms of poetic form can be investigated very well in this example.

Tolkien's (1999) "The Misty Mountains" has only been published twice in translation: by Walter Scherf (1997) and by Wolfgang Krege (1998) – both in the context of German translations of the children's novel *Der Hobbit*. In addition, I will discuss my own translation. While Krege and I preserve the poem's metre and the complex rhyme pattern, Scherf focuses on semantic content. This poem was chosen because of the tension between the superficial simplicity of language and poetic form on the one hand and its actual complexity in form, especially in the rhyme scheme and in effect on the other. The different transformations will be compared to this.

Together, the corpus of poems and their translations provides a broad overview of different kinds of linguistic form and patterning and its functions in different sub-genres of poetry, as well as the influence of the patterns on the translators' reading and creative problem-solving in translation. In the appendix, all the poems that are discussed are aligned with their translations in a table to facilitate comparison.

19 The two versions by Hofmann differ in one word only and are therefore treated as one translation.

1.2.5 (Cognitive) Linguistic and Poetic Analysis and Comparison

My text analysis will investigate the linguistic levels of grammar, rhythm and sound together rather than focussing on only one level such as rhythm as for instance Tsur (1972, 1977, 2008, 2012) does or grammar as Tabakowska (1993, 2003, 2013) does. Even in the sections that focus on one of them (grammar in 4.1, rhythm in 4.2 and sound in 4.3), the interplay of this level with the other ones and of course semantic content will be considered and in section 5, the focus is explicitly on the interplay of all. The linguistic levels are considered holistically, with regard to how they are meaningful for the whole poem rather than in isolation: "[T]he idea behind a *holistic* approach to text analysis is the identification of a 'gestalt' (whole) in a phenomenon and reconstructing it with all its parts as a concretisation of the 'gestalt'" (Kembou 2013: 211; original emphasis; cf. ch. 3.1.1).

Furthermore, I approach my texts from different perspectives. My methodology is developed from traditional structural and contrastive as well as cognitive linguistic methods, literary analytical and comparative methods with a particular cognitive focus and insights developed from practical translation as is common in translation studies. The transdisciplinary combination of these approaches when studying patterning in translation seems a natural one. Nonetheless, most researchers focus on an established methodology from only one of these fields. This might partially be explained as due to the fact that specialisation is inherent in academic life (cf. Raffel 1988: viii). But there is more: While translation studies has always been an interdisciplinary discipline, the differences between linguistic and literary approaches have often lead to mutual distrust. Tabakowska (1993: 4) verbalises an extreme form of this distrust when she speaks of the "dehumanization" of Chomskyan linguistics on the one hand and "hermeneutic impressionism" of literary criticism on the other. Geert Brône and Jeroen Vandaele (2009: 22-24) notice the same issue when

they discuss the fear of empiricism and formalism in literary studies and the assumption that introspection is not up to contemporary scientific standards in linguistics: "[M]ethodological distrust leads to mutual ignorance and caricature," Brône and Vandaele (2009: 24) conclude.

But in recent years, the gap between literary-cultural approaches and linguistic ones has narrowed considerably. After many years where linguistic approaches were out-fashioned in the study of literature (following the heyday of linguistic approaches to literature: Jakobson 1960; Levý 1969; Leech 1969; etc.), linguistic approaches are currently experiencing a revival in literary studies, especially in the field of cognitive poetics but also in general: For instance, in 2017, *Literary Analysis and Linguistics* was published, co-authored by linguist Ekkehard König and literary scholar Manfred Pfister. Furthermore, quantitative approaches are beginning to become more and more established in literary studies (e.g. in the 'Digital Humanities') and, on the other side of the spectrum, many linguists nowadays appreciate the importance of studying full texts and investigate real-life material in context rather than abstract constructions, as Dirk Delabastita (2010: 201-202) observes.

Similarly, in translation studies, linguistic approaches have for several years been associated with the equivalence-based models (Nida 1964; Koller [1979] 2011; etc.) and approaches based on contrastive linguistics (Vinay and Darbelnet [1958] 1995; Catford 1965; Friedrich 1969; etc.) from the 1950s-70s, stigmatised as working on the level of isolated linguistic units only and been frowned upon as mechanical, narrow and opposed to translator creativity (cf. O'Sullivan 2013: 44; Rojo and Valenzuela 2013: 285). But Gabriela Saldanha (2009: 149) speaks of a "linguistic re-turn" in translation studies as well, where texts are investigated as a whole and as instances of discourse which are constantly engaged in a dynamic construction of knowledge and ideology.

One of the most prominent fields that brought linguistics and literary studies back together are the 'cognitive approaches' that found their way into linguistics as a reaction to the dominant generative school and into literary studies as a reaction to extreme forms of New Criticism (cf. ch. 2.1). A fundamental assumption of cognitive linguistics is that linguistic meaning is a way of shaping the world rather than an objective reflection of it and that it is therefore dynamic and flexible, based on usage and experience, rooted in 'embodiment' and shaped by our social and cultural experience (cf. Geeraerts 2006: 4-6; Martín de León 2013: 114-115; ch. 2.1.1). This makes it compatible with important fundamentals of current literary and cultural approaches. And vice versa, as cognitive approaches were introduced to literary studies as a reaction to what Stockwell (2015: 433) calls "loose biographical musing" and re-introduced a focus on linguistic aspects, the cognitive approaches to literary studies are compatible with linguistic fundamentals. Cognitive approaches to translation are compatible with both because, according to them, it is the translator's task to provide readers with the tools they need to construct their own meaning in their personal situation from the translated text (cf. Martín de León 2013: 99). I believe that linguistics, literary studies and translation studies are not only complementary in the study of language and literature in general and my research question in particular but cross-fertilise each other and allow insights that would not have been possible in one of the fields in isolation.

In all of these fields, the cognitive approaches have proven to be a powerful instrument of description, comparison and evaluation. As Alicja Pisarska (2004: 525) notes, the merit of the cognitive approaches are not in the first place new discoveries, but that they offer a theoretical framework for a systematic and coherent description of old and well-grounded intuitions. In literary and translation studies, the aim is therefore not to create new readings but explain how readings are created (cf. Stockwell 2002: 7; Boase-Beier 2012: 8). "Cognitive linguistic approaches allow us to return to insights such

as those of Jakobson […] with new linguistic analytical tools for the appreciation of poetic structure" (Sweetser 2006: 30). Or in Stockwell's (2009: 106) words: cognitive poetics offers a better understanding of what makes the literary work work. And this is exactly what I am interested in here: I am interested in how the forms and patterns in poetry work, what they do in the course of the translator's weaving of mental imagery from a source text and its transformation in translation and how the more successful translations differ from the less successful ones in this regard.

In order to investigate these questions, I analyse six poems and compare three translations to each of them with focus on the differences in how the forms and patterns in the texts shape the content and together create the texts' meaning. In the analysis of the source texts, I distinguish three levels of interpretation for each poem rather than trying to decode the one 'correct' interpretation. I do not claim that my readings are the only valid ones. Others might find more or other levels. But I argue that the levels I describe are based on observable factors rather than impressionism and that they enable the comparison to the levels of meaning in the translations. In order to stress the central role of poetic form for a poem's meaning in unity with content, I introduce the blend 'forMeaning' (cf. ch. 3) that summarises the three aspects 'FORMing', 'perFORMing' and 'transFORMation'. The small capitals represent my focus on form.

I use the first term, FORMing, to discuss how the forms of a text open up a 'room of possibilities' for every reader with their inherent gestalt, processing, emotional and iconic potentials (cf. ch. 3.1). The second one, perFORMing, describes the effects of form on a specific reader in a specific reading and translation process and stresses the active and performative nature of meaning construction (cf. ch. 3.2). The last one, transFORMation, refers to the changes that are later re-encoded in a written target text (cf. ch. 3.3). The toolbox I work with is equipped with established methods of text analysis and comparison with concepts from (structural and contrastive) linguistics and literary

studies, as well as cognitive concepts (such as ‘construal’, ‘perspective’, ‘foregrounding’, ‘specificity’, ‘scenes and frames’ and ‘blending’) and older concepts from gestalt psychology that the cognitive ones are based on (especially ‘strong and weak gestalts’ and ‘figure and ground’; cf. ch. 3 and 4).

In all studies, it is important to be aware of the potentials and limitations of the chosen methodology. First of all, my text corpus consists of only six poems and eighteen translations which makes my study a small scale one. Small scale studies have been criticised for their tendency to confirm the researcher’s preconceived notions (cf. Starman 2013: 40) and have been contrasted with larger scale studies as being less scientific and less robust (cf. Duff 2008: 31-42). But in-depth studies often lead to a deep understanding that is very hard to achieve with larger scale methods. As Stockwell (2015: 441) puts it: “in literary reading we are dealing not only with the quantifiable and measurable effects of textuality and cognition, but also with experiences that are delicate, difficult to articulate, subjective and perhaps only precisely accessible by introspection.”

My approach to the translation process is an indirect one: I compare products retrospectively as embodied reading in order to reconstruct the process with introspective analysis. After the rise of behaviourism in the 20th century, introspection became devalued because it is per definition subjective. The main objection is that it provides only a partial and edited picture and therefore no reliable and generalisable results (cf. Jack and Roepstorff 2003: vi; Muñoz Martín 2013b: 247). However, as Tsur (2012: 79-80) observes: We have no direct access to the “black box” of the translator’s mind. This means that we have to choose what we use to make inferences to the mental processes. This is true for my study (and other cognitive studies that work with traditional methods of translator comment and text analysis) as well as studies using observational, process-oriented

methods such as thinking-aloud protocols[20], keyboard logging[21], video recording or eye-tracking[22] (which are currently more common in cognitive approaches). This does not mean that I do not value the other methods. To the contrary, I believe that they are very valuable for other research questions and have generated many important and interesting results, which I will build upon in my research. But I do not think that an inclusion of these methods would have clarified my point. Sometimes, quantitative methods seem to be used for a patina of scientism where they do not generate added value.

Nevertheless, as was mentioned above, an introspective small scale study is questionable with regard to generalisability from the quantitative point of view. In the case of my study, however, the notion of creative reading as a performative act challenges any kind of generalisation concerning the reading process anyway, as this process cannot be generalised even for an individual reader. Therefore, such a kind of generalisation cannot be the aim of this study. Its aim is rather to understand in depth what happens in the present cases and what can be concluded for the *potentials* of poetic form in the translation process – and beyond. My study aims to be a step towards a generalisation on a different level, however: It is a chief postulate of cognitive linguistics that poetic language is not inherently different from everyday language and that the structure of language corresponds to the structure of cognition. This study therefore investigates tentatively what the investigation of something as specific as poetry translation can reveal about something as general as the potentials of patterning in human language and communication.

20 Think-aloud studies were developed in psychology in the 1930s and adapted to translation studies in the 1980s (cf. Kußmaul and Hönig 2003: 170). The translator voices the steps he or she takes in translation, records and later analyses them. Examples are Kußmaul (2000) and Jones (2011a).

21 Computer software that logs every key pressed including deletions and scrolling in order to study the writing process and differences between expert and novice translators, etc. (cf. O'Brien 2011: 3).

22 Using cameras to track the user's eyes to study for instance attention shifts and cognitive effort by observing fixation and pupil dilation (cf. O'Brien 2011: 4).

1.3 Outline

My study builds on a broad range of theories. In chapter 2, I will outline the most important concepts of the three most important fields for my study: cognitive approaches to linguistics (ch. 2.1.1), literary studies (ch. 2.1.2) and translation studies (ch. 2.1.3); creativity research in general (ch. 2.2.1) and in particular in language, literature (ch. 2.2.2) and translation (ch. 2.2.3); as well as the role of poetic form in current literary theory (ch. 2.3.1) and the form-content loyalty debate (ch. 2.3.3) in the context of the translatability question (ch. 2.3.2).

After establishing these foundations, I will go into more detail for the concepts needed for my forMeaning analysis in chapter 3, i.e. for the analysis of how poetic form shapes the construal process in unity with a text's semantic content so that both together create the text's meaning. In section 3.1 on FORMing, I introduce the field of gestalt psychology (ch. 3.1.1), research on processing effort (ch. 3.1.2), emotion (ch. 3.1.3) and iconicity (ch. 3.1.4) in order to establish the basis for the investigation of the schematic, gestalt, emotional and processing potentials of patterns in reading. In section 3.2 on perFORMing, the concept of reading as dynamic and creative act of a specific translator in a specific translation situation is established, where form acts as a world-building device (ch. 3.2.1 and 3.2.2). The last section, 3.3, introduces the term transFORMation that refers to the creative change that happens between source and target text. The concept is based on models from cognitive linguistics and creativity research: Mainly Paul Kußmaul's (2000) typology of creative translations based on Charles Fillmore's (1970) 'scenes-and-frames semantics' (ch. 3.3.1) and Gilles Fauconnier and Mark Turner's (1998; 2003; etc.) model of 'conceptual blending' (ch. 3.3.2).

In chapter 4, the functions of poetic patterning are investigated in detail for the linguistic levels of grammar (ch. 4.1), rhythm (ch. 4.2) and sound (ch. 4.3). In each section, the meaningfulness of the

respective level will be addressed (ch. 4.1.1, 4.2.1, 4.3.1), its specific role in poetry (ch. 4.1.2, 4.2.2, 4.3.2) and translation issues that are due to language contrasts between the languages German and English (ch. 4.1.3, 4.2.3, 4.3.3). This provides the basis to discuss the meaningfulness and functions of these patterns in the translation of poetry between the two languages. After the theoretical first three subsections, a poem will be discussed in each section in which the respective linguistic level is particularly prominent: grammar in Morgenstern's "Der Werwolf" (ch. 4.1.4), rhythm in Milne's "Disobedience" (ch. 4.2.4) and sound in Poe's "The Bells" (ch. 4.3.4). Finally, three translations are discussed for each poem in which the changes of the formal patterns and their functions as well as the similarities and differences in the construal processes they give rise to are traced.

Chapter 5 brings the findings of all chapters together in a holistic analysis of three poems where not only one linguistic level is particularly foregrounded: Auden's "If I Could Tell You" (ch. 5.1), Benn's "Blaue Stunde" (ch. 5.2) and Tolkien's "The Misty Mountains" (ch. 5.3) and three translations of each of them.

The last chapter, chapter 6, summarises the results of my thesis with regard to the unity of form and content (ch. 6.1), describes and illustrates the model of translation that was developed in the study (ch. 6.2), summarises the conclusions for what constitutes a successful translation (ch. 6.3), what the role and relation of constraint and creativity is in general (ch. 6.4) and with regard to the language pair German and English (ch. 6.5) and finally takes the last step of returning to the question what something as specific as poetry translation can reveal about something as general as language (ch. 6.6) before concluding the thesis (ch. 6.7).

2 Foundations

2.1 Cognitive Approaches

Since cognitive research has started in the 1950s as an interdisciplinary study of the mind, two stages can be observed: The first was based on the assumption that all mental processes can be reduced to the neural manipulation of symbols. It has been called 'first-generation cognitive science' and underlies generative linguistics, information processing psychology and classical artificial intelligence (cf. Johnson 1997: 148). But since the 1990s, many researchers reject the notion that the mind works like a computer. Instead, language and behaviour are viewed as deeply rooted in bodily processes. Research pursuing this direction is called 'second-generation cognitive science' (cf. Muñoz Martín 2013b: 241). Today, cognitive science is still no unified set of theories but a collection of interdisciplinary approaches that share central assumptions such as the conviction that general principles are responsible for all different aspects of human cognition and language. The field is therefore per definition an interdisciplinary one and committed to accord its findings in different fields with what is known about cognition from other disciplines (cf. Evans and Green 2006: 27-28). In these approaches, the term 'cognition' is often used in a broad way that includes not only conscious, intellectual processes such as reasoning and decision making but also emotions and imagination as cognitive processes. This is the way that I will use the term in my thesis as well.

2.1.1 Cognitive Linguistics

In linguistics, the second-generation cognitive approaches developed as a reaction to the generative school that was dominant in the 1960s and 70s. While generative linguistics can be classified as a first-

generation cognitive approach, it is customary in linguistics to refer only to second-generation approaches as 'cognitive linguistics'. The main difference between generative and cognitive linguistics is that the latter is sceptical of the generative view of an independent 'language module' in the brain. In the generative framework, linguistic expressions are considered to be determined by a formal rule system and largely independent of meaning while in the cognitive approaches, linguistic expressions are regarded as being developed out of a particular way of conceptualising a situation and therefore as meaningful. Cognitive linguistics can be broadly separated into cognitive semantics and cognitive approaches to grammar but the models of grammar build on the models of semantics and grammar is regarded to share important properties with semantics so that the two cannot be considered without each other in a meaningful way (cf. Langacker 1987: 2-3; Lee 2001: 1; Evans and Green 2006: 48).

Just as the cognitive approaches in general, cognitive semantics is not a single unified framework, but there are a number of central assumptions that collectively characterise them: Most importantly, the cognitive approaches dissociate themselves from the 'structuralist' definition of meaning in terms of a 'componential analysis' which assigns binary features to words. An example is defining *girl* as +animate, +human, –male and –adult. Advocates of cognitive semantics reject the view of meaning in terms of a checklist and sharp borders and favour a definition of meaning as a manifestation of conceptual structure in all its richness and diversity with culturally determined prototypes and fuzzy boundaries, as 'embodied' and 'encyclopaedic' and a definition of meaning construction as conceptualisation ('construal').

Cognitive approaches assume that René Descartes' 'mind-body dualism' (the view of mind and body as distinct) can no longer be sustained. As a consequence, language cannot be studied as a formal system without drawing back on human bodily experience (cf. Evans and Green 2006: 44; Stockwell 2015: 436). While objectivist

approaches such as formal semantics assume an objective world *out there* reflected by language, 'embodied realism'[23] assumes that reality is constructed, partly by embodiment. Of course there is a world independent of us, but our *access* to this reality is constrained by our embodiment and language reflects our construal of the world rather than the world itself (cf. Evans and Green 2006: 47-48). The 'embodiment thesis' claims that human capacities for reasoning and imagination are based on and bound to our bodily experience of the world. For instance, according to George Lakoff and Mark Johnson (1980: 14-21), the basic 'orientational metaphors' we use in everyday language such as HAPPY IS UP or SAD IS DOWN organise whole systems of concepts, usually in spatial orientation. They are based on 'image schemas' (abstract cognitive structures that derive from sensory, bodily experience and that we again use to interpret our experience such as UP-DOWN, IN-OUT, PATH, etc.). Examples are expressions such as *I'm in high spirits* or *I'm feeling down.* Their bodily explanation for this example is that a drooping posture usually goes along with sadness while an erect posture goes along with happiness. Researchers focussing on language and meaning as grounded in bodily action get support from neuroscience. Francesco Foroni and Gün Semin (2009) for instance find that verbal stimuli elicit the same facial muscle activity as visual stimuli do.

The tenet that meaning is 'encyclopedic' refers to the assumption that words profile a particular concept against the base of background knowledge and serve as context dependent points of access to vast repositories of background knowledge rather than being neatly

23 Most researchers nowadays concede that the same phenomenon can be viewed from different perspectives and is always influenced by the observer. In cognitive linguistics, what has been called 'defeated positivism' (the notion that there is no objective truth and that our understanding of the word is always mediated by our interpretation) has lead to the notion of 'embodied realism' because our interpretations are regarded to be inseparable from our body (cf. Halverson 2013: 60-62). The term 'embodied realism' is by Lakoff and Johnson (2002: 249): "Mind is embodied, meaning is embodied, and thought is embodied in this most profound sense […]: there is no ultimate separation of mind and body, and we are always 'in touch' with our world through our embodied acts and experiences."

packaged bundles of meaning (the 'dictionary view') (cf. Aitchison 2003: 84-101; Zeschel 2012: 16). These encyclopedic knowledge structures are called 'frames' in Fillmore's (2006) terminology. (He uses this term in different ways, however, cf. ch. 3.2.1).

In cognitive semantics, meaning is assumed to be constructed in a process of conceptualisation (an operation known as 'construal') whereby linguistic units serve as prompts for dynamic conceptual operations that involve background knowledge.[24] Meaning can therefore considered to be more of a process than a discrete 'thing' that is 'packaged' by language (cf. the discussion of the CONDUIT metaphor in ch. 6.1). Unlike in traditional linguistics, cognitive linguists assume that there is no direct mapping of the external world onto linguistic form, but that a particular situation can be 'construed' in different ways. According to Ronald Langacker (2008: 43), this is possible due to our ability of conceiving a situation in alternate ways. One factor of alternative construals involves 'perspective', where the same situation is described from different vantage points resulting in different construals: *The path is climbing* vs. *the path is falling*. Another involves 'foregrounding', the arrangement of conceptual content for linguistic presentation into foreground and background: *I broke the window* vs. *the ball broke the window*. Yet another involves 'specificity', the level of precision and detail with which a situation is characterised: *The flower is nice* vs. *the beautiful dark shade of this flower is nice* (cf. Langacker 2008: 55-82; ch. 3.2 and ch. 4.1.1).

The process of meaning construction is assumed to take place in so-called 'mental spaces' that are defined as "small conceptual packets constructed as we think and talk, for purposes of local understanding and action" (Fauconnier and Turner 2006: 307). In conceptualisation, conceptual content is recruited into these spaces from encyclopedic knowledge structures. Abstract concepts are assumed to be 'grounded'

24 As Langacker (2008: 46) points out, there are several terms that refer to basically the same thing and are often used interchangeably but there are some subtle differences: 'concept' suggest a static notion; 'conceptualisation' suggests a dynamic notion; and 'conception' neutralises the distinction.

in more concrete, palpable concepts. This is what Lakoff and Johnsons's (1980) 'conceptual metaphor theory' builds on. For instance TIME is grounded in MOTION through SPACE which is the source of expressions such as *time goes by or time is flying*. In these 'conceptual mappings', a less abstract source domain is mapped onto a more abstract target domain (cf. Lakoff and Johnson 1980; Lakoff 1987). Rather than considering metaphors to belong in the realm of literary language only, they are considered to influence our thinking about whole areas of human experience in everyday language and thought. Metaphor, therefore, is a prime manifestation of the cognitive claim that language and thought are intertwined. Fauconnier and Turner's (2006) model of 'conceptual blending' builds on this model and assumes four mental spaces (two input spaces, a generic space and a blended space) to be involved in the process, rather than only two domains (cf. ch. 3.3.2).

In cognitive approaches to grammar, such as Langacker's 'Cognitive Grammar',[25] the term 'grammar' encompasses not only morphology and syntax but also phonology and meaning. Meaning is considered to be 'symbolic'. 'Symbolic units' are bipolar, according to Langacker (1987: 76), and consist of a semantic and a phonological pole which are considered to be two aspects of human cognitive organisation (cf. Saussure's (1959) 'signifiant' (acoustic signal) and 'signifié' (concept)). The consequence is that form cannot be studied independently of meaning and that a cognitive study of grammar is always also a study of other levels of language. Grammar and lexicon are considered to be a continuum of symbolic structures rather than two separate entities (cf. Langacker 1987: 2-3). Grammatical structures have their own schematic meaning, independent of the words filling them: The passive structure 'PATIENT passive verb string

25 This is a very detailed and probably the most influential cognitive theory of grammar. It is usually spelt with capitals to distinguish this specific theory of cognitive grammar from others such as Talmy's (2000)'Concept Structuring Systems' theory.

by AGENT' (e.g. *He was congratulated by her*) for instance puts the patient in the beginning of the sentence and therefore in the focus of the attention (cf. ch. 4.1.1).

Unlike in the generative framework, there is no principal distinction between 'competence' and 'performance' assumed. Knowledge about grammar (competence) is considered to derive from abstractions of symbolic units from usage (performance). Usage gives rise to knowledge which again underlies usage. Meaning is therefore considered to be rooted in experience, usage-based and dynamic (cf. Geeraerts 2006: 5-6).

2.1.2 Cognitive Poetics

Cognitive approaches were introduced to literary studies as a reaction to extreme forms of New Criticism and what Stockwell (2015: 433) calls "loose biographical musing and flowery speculation" and against the traditional view of literature as having a fixed and stable meaning. Stockwell (2015: 432-433) for instance criticises that current literary criticism often puts too little focus on linguistic aspects and the text in favour of a focus on historical, cultural and philosophical aspects – while stylistic analysis of literature in linguistic terms has often disregarded the readers in their context.

The term 'cognitive poetics'[26] was coined by Tsur in *Toward a Theory of Cognitive Poetics* (1992). With this work, he pioneered a cognitive account of literary meaning and effect, viewing linguistic patterns as correlates of human cognition. During the 1990s and 2000s, other strands of thought came together and established cognitive poetics as a field with a roughly common set of concerns and methods: Tsur's ([1992] 2008) foundations of the theory, Fludernik (1996) who focuses on narratology, the textbook by Stockwell (2002) and the companion by Gavins and Steen (2003).

26 Other terms that have been introduced are 'cognitive stylistics' (e.g. West 2016) and 'cognitive literary studies' (e.g. Jaén and Simon 2012).

In general, cognitive poetic approaches usually do not aim to create new readings, even though that happens, but are largely descriptive (cf. Stockwell 2016a: 226) and aim to account for the perceived quality of texts in terms of both textual structure and the reader's mental processes (cf. Tsur 2008: 29). They suggest that readings can be explained with reference to general human principles of cognitive processing. This ties them closely to cognitive approaches in other fields with which they share the basic assumptions that meaning is embodied, that different kinds of texts and speeches are processed similarly and that meaning is constructed rather than extracted in reading.

Cognitive poetics, just as other second-generation cognitive approaches, turns away from ideas of the mind as computer towards models of the mind as situated and structurally enabled and constrained by the body. As Stockwell (2015: 436) notes: "mind is embodied, experience is situated, rational decisions are embedded within emotional decisions, and humans are connected by sharing common frames of knowledge and patterns of mind-modelling." We understand language on the basis of our knowledge of the world which arises from embodied interaction: Language builds on our perceptual faculties such as sight, hearing, touch, taste, smell and sense of movement. This is true for literary and all other kinds of language.

As a consequence of the tenet that different kinds of texts and speeches are processed in similar ways, a continuum is assumed between literary and non-literary texts rather than a dichotomy (cf. Stockwell 2002: 7; Gavins and Steen 2003: 1-2; Muñoz Martín 2013b: 241; Hall 2016: 208).

> Literary works themselves often incorporate particularly subtle features of everyday discourse, as well as features at the experimental edges of what is possible in language; the proper study of literary language − in all its fully contextualised diversity − offers the opportunity for cognitive scientists to understand human communication properly as well.
> (Stockwell 2015: 434)

Literature is viewed as a form of language, in which often subtle features of language are explored and foregrounded. As a consequence, Stockwell observes, the study of literature can generate knowledge that benefits the study of language and communication in general. Not only can literary studies turn to cognitive sciences to make sense of literature, but cognitive sciences can also turn to literary critics in their quest to understand language and the human mind as has been observed for instance by Richard Gerrig (2012) in his article "Why Literature Is Necessary, and Not Just Nice".

The focus of cognitive poetics on the reader and how he or she constructs meaning in interaction with the text (rather than extracting meaning from it) puts it in the tradition of reader-response theory (cf. ch. 3.2). Especially poetic texts with their 'non-specificity' (vagueness, ambiguity) allow the reader a high degree of freedom for mapping his or her experience onto the framework offered by the poem (cf. Stockwell 2002: 92). Cognitive poetics developed a rich toolbox for literary analysis on the basis of cognitive linguistics and psychology in order to describe the interaction between text features and readers, including concepts such as 'prototypicality', 'figure and ground', 'metaphor', 'resonance', 'simulation', 'deictic projection' and 'text worlds'.

Understanding semantic meaning in terms of prototypicality rather than binary features has explanatory potential for literary methods such as personification. The flexibility in categorisation enables for instance cats with human traits such as in Akif Pirinçci's novel *Felidae* (1989). 'Catness' is scalable: A domestic cat is a better example of 'catness' than a tiger, a dog is worse and a catfish is even worse. It can also be used to address questions of identification: We tend to identify less with types because emotional proximity to a character depends on how good an example of a person this character is. Categorisation differs for different people in different cultures.

It is a fundamental human capacity to be able to pay attention to an object with more prominence than other, backgrounded objects. In literary texts, some characters have more prominence than others, objects in a described room stand out from others and so do aspects of an imagined landscape. Which part of the literary world is perceived as figure and which as ground depends on so-called 'attractors' (see ch. 3.1.1) such as newness, when for instance a new character enters the stage. Figure-ground relationships are dynamic. Attention can shift from what was to what is now and focus can shift towards another object coming to the foreground (cf. Stockwell 2016b: 466-468). Foregrounding is governed by both stylistic features of a text and the reader's construal of the text. In 'resistant reading', a reader can deliberately foreground parts of the text that are stylistically backgrounded (cf. Stockwell 2016a: 221). Foregrounding part of the background or backgrounding part of the foreground requires effort and is part of the creative and active reading process.

In accordance with cognitive linguistics, metaphor is not only treated as rhetorical figure but as fundamental aspect of conceptualisation in cognitive poetics (cf. Hiraga 2005). Effects caused by poetic metaphors can derive from the familiarity of conventional metaphors just as from the innovation of new ones. Innovative metaphors work with the same mechanism as conceptual ones but are often more foregrounded and demand greater reader involvement (cf. Lakoff and Turner 1989: 67-72).

Aspects like the perceived atmosphere in a literary text or the emotional impact of a character on a reader are difficult to describe. Stockwell (2009: 18) uses the term 'resonance'. As resonance in mechanics is a feature where two bodies share a similar structure so that oscillation in one causes the other to vibrate at the same frequency, literary features can metaphorically 'resonate' with a reader's life. This phenomenon can be explored in terms of construal: Different readers construe the same sentence in different ways, drawing on their individual experience (cf. Langacker 2008: 43).

Rhyme and metre can for instance evoke certain atmospheres due to association with poetic traditions (cf. Stockwell 2016b: 468-470). Reading does therefore not only consist of rational decision making and creative meaning construction but is also influenced by emotion (cf. Stockwell 2002: 151-152).

Readers feel with the characters they read about. They feel real sadness or happiness that differs in no ways from happiness or sadness derived from non-fictional experiences and registers in the same bodily way by a beating heart, sweaty palms or tears (cf. ch. 3.1.3). Stockwell (2016a: 223-224) uses the term 'simulation' for this phenomenon. Language creates a simulation in the reader's mind that helps understanding a text. Textual patterns such as personal pronouns and spatial or temporal aspects allow the reader to locate a character's perspective and establish his or her own viewpoint in relation to the character's. With this 'deictic projection', the reader populates the imagined scene and keeps track of the participants.

In cognitive poetics, 'text worlds' are understood as a cognitive mechanism to understand a text and achieve a holistic view of it. Stockwell (2002: 96) assumes a 'principle of minimal departure': unless the text tells us otherwise, we assume identity with the actual word we live in. From this starting point, the text world is built from 'world-building' elements within the text that are filled out from the reader's imagination and his or her personal background and dynamically evolves during the reading process. This framework offers explanatory potential about how we can hold unrealised possibilities such as speculations and negations in out minds (cf. ch. 3.2.1).

2.1.3 Cognitive Translation Studies

In cognitive approaches to translation, the translation process is not seen as a faithful transfer of a stable message from source to target text by a replacement of linguistic structures but as a communicative and a cognitive process of intercultural negotiation between two

conceptual worlds and as situated in a social environment. The notion of translation as 'double' communication goes back to Ernst-August Gutt (1991). He established the notion of translation as consisting of two communication processes, whereby the second (writing the target text) aims to report on the first (reading the source text) and present it to an audience with a different context from the one originally envisaged (cf. Gutt 1991: 49).

As a consequence, translation is not understood as a mechanical transfer between two linguistic systems but as an individual, situated process in the translator's mind. The translator is no longer only considered a specialist in two languages in the first place but as an 'intercultural mediator' (cf. Rojo and Ibarretxe-Antuñano 2013: 13). Tabakowska (1993: 129) for instance argues that translation equivalence as traditionally understood on the level of the text is "hopelessly inadequate." Going beyond a focus on content, she promotes a focus on how this content is construed and suggests that "to achieve textual equivalence, the translator must not only repaint the objects that were painted in the original picture, but also make sure that the viewers would be seeing his own creation through the right pair of glasses" by using the same "paining techniques" (Tabakowska 1993: 132). Jean Boase-Beier (2011b: 153), a pioneer in the use of cognitive approaches in an analysis of style in translation, similarly notes that "stylistics aims to explain how a text means rather than just what it means, and knowing how texts mean is essential for translation." She considers style to be a cognitive entity rather than just a linguistic one and inherently connected to a text's effect. The images construed in reading differ for every reader, Boase-Beier (2011a: 36) argues. The aim of translation, she suggests, is to transfer the openness of a text in order to leave the reader interpretative freedom and allow the poetic effects that result from it (cf. Boase-Beier 2011a: 81).

Just as cognitive approaches to literature, cognitive approaches to translation put the reader in his or her interaction with the text in focus. There are a number of reader-response studies studying the cognitive processes in reading for translation. Andrea Kenesei (2010) for instance compares the concepts and structures activated in readers of source and target texts with the aim to develop criteria for translation assessment. Jones (2011a) investigates poetry translation in a think-aloud study and claims that translator-readers build 'microstructures' of a translation unit's relevant features that gradually form 'macrostructures' of textual knowledge that help interpret the incoming text. In this process, linguistic knowledge works together with genre-, world- and real or implied author knowledge. The reader's world knowledge can differ from the poet's with the result that he or she receives signals unintended by the poet (cf. Jones 2011a: 34-35). He argues that a new poem is not tackled as a new challenge but as a variant of old challenges via internalised cognitive schemata for appropriate actions that form the translator's 'mental toolkit' (cf. Jones 2011a: 166).

An important current research interest of cognitive approaches to translation is creativity and problem-solving in translation. In particular, the models 'prototype theory' and 'scenes-and-frames semantics' have been used to study this. Kußmaul for instance works with both concepts. He uses 'prototype theory' to explain how translators stress certain aspects of things and therefore move these aspects to the core of a concept while others are moved to the edge (Kußmaul 2000: 111-114). His example is the translation of "Die Reifeprüfung" for "The Graduate" where the change of the personality becomes the core while school graduation moves towards the edge. In general, Kußmaul (2005: 382) describes creative translation as transferring the linguistic structures of a text via a visualised scene into new frames building on Fillmore's 'scenes-and-frames' model as will be explained in detail in chapter 3.3.1.

2.2 Creativity

Creativity is a relatively recent word. Its first occurrence as abstract noun in the *OED* is in 1659 referring to God's power to create. Only in 1875 does it appear as the creativity of an artist for the first time – in this case Shakespeare ("Creativity, n." *OED*). In the middle ages, the power to create was in general associated with divine creation ex nihilo while human creation was viewed with suspicion, even throughout the 16th and 17th centuries, according to Rob Pope (2005: 37). Only in the 18th century and the emergence of Romanticism, a more positive link between the power of the human mind and creation as imagination was introduced. In this context, the first association of being 'creative' and art emerged. William Wordsworth (1846: 204) for instance writes to his friend the painter Benjamin Haydon in the *Miscellaneous Sonnets*: "HIGH is our calling, friend! Creative Art." The variety of human creative activities spread and by the beginning of the 20th century, nearly everything could be 'creative': 'creative carpentering' (1937), 'creative transfer pricing' (1979), 'creative music making' (1990) and even 'creative destruction' (1927) where the words seems to have become its own antonym ("Creative, adj." *OED*).

In our present society, the concept of 'creativity' is omnipresent in a multitude of different contexts. "Creativity is the answer" is the title of the 2018 Adidas football world cup advertisements and indeed it seems as if creativity is nowadays suggested as answer for everything, in particular in popular counselling novels such as "Being Creative: Be Inspired. Unlock Your Originality" (2018) by Michael Atavar. Pope (2005: 19-20) understands this phenomenon as Modern response to our Modern problems: In a society of accelerating social and technological changes, in a shrinking world with expanding population and huge environmental problems, innovative responses are needed to meet the numerous challenges. The collective name for these innovative responses is creativity as a cure-all, he concludes.

In accordance with its derivation from Latin *creare* ('make, produce'), things and ideas have usually to be 'new' to be considered creative. But many argue that novelty is not sufficient to define the concept. In the *Handbook of Creativity*, Robert Sternberg and Todd Lubart (1999: 3) add the requirement of 'appropriateness': "Creativity is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints)." While this definition is agreed on as standard by most creativity researchers (such as Kußmaul 2000: 12; Pope 2005: 57-60; and Jones 2007: 68-69) it has also met with criticism. Raymond Nickerson (1999: 393-395) for instance questions in particular the notion of 'appropriateness' and argues that we should not make the existence of creativity depend on it being recognised as such. He suggests to define creativity as the ability of developing many new ideas, being daring and innovative in one's thinking and as the ability to bring together previously unconnected 'frames of reference' instead. In this context, he stresses the close connection of creativity and the ability to find, define and solve problems. Furthermore, as Lubart (1999: 339-340) points out, the whole 'novel-appropriate' definition comes from a Western point of view and is based on a visible product that can be assessed. He contrasts this view to the Eastern one where creativity is linked to personal fulfilment, meditation and the aim to find the true nature of the self and objects instead.

Pope (2005: 53-119) tries to do justice to the complexity of the concept by defining it in terms of opposites: 'ordinary' (available to all) versus 'extraordinary' (available only to a genius, which was the dominant view in the 19th century and persists up to today; cf. Sternberg 1999: 5); 'co-operative' (often a matter of cooperation rather than of a lonely individual; cf. Jones 2016a: x); 'un/conscious' (combination of conscious and unconscious processes; cf. Wallas [1926] 2014); 're...creation' (repetition with variation versus the quasi-divine notion of creation ex nihilo); and creativity as form of play

(liberation from rules and purpose; cf. Freud [1905] 1998). He introduces the concept of literature as 'rewriting creativity': Writers 're-write' the world while readers 're-write' what they read in their minds (cf. Pope 2005: 198; ch. 3.2).

2.2.1 Creativity Research

Just as the noun *creativity*, the research topic emerged relatively late. What makes the creative process particularly difficult to discuss is that much of it happens unconsciously (cf. Oberlin 2018: 10). Already Johann W. v. Goethe ([1833] 1911: 660) for instance uses the sleep metaphor *nachtwandlerisch* ('somnambulistic') when he describes the process of writing.

Similarly, Sigmund Freud investigates the work of artists as an expression of unconscious drives and compares poets to daydreamers and poetry to daydreaming (cf. Freud 1924: 11). His 'psychoanalytic' work, usually based on case studies, is regarded to be the first major theoretical approach to creativity. Creativity, according to Freud (1969: 15-16), arises from transformed sexual energy, a process that he calls *Sublimierung* ('sublimation').

The 'process models' of creativity investigate the processes happening in creative thought more closely and distinguish conscious and unconscious parts of it. One of the best known early models many later ones are based on (e.g. Kußmaul 2000, cf. ch. 2.2.3) is the 'Four Stages of Creativity Model' by Wallas ([1926] 2014: 38). He describes the creative process as consisting of the stages 'preparation' (where a problem is investigated and information is gathered); 'incubation' (where unconscious mental work goes on); 'illumination' (where solutions emerge); and 'verification' (where the solutions are tested and elaborated). In this model, a transformation of the notion of creativity can be observed: While still large parts of the process are regarded to take place in the unconscious (stages two and three), these unconscious stages are framed by conscious ones (stages one and four).

This change of the concept from something that cannot be controlled to something that can be actively triggered led to the emergence of (commercial) creativity schools. A prominent example is the one by Edward de Bono that is based on his concept of 'lateral thinking'. De Bono (1970: 39) contrasts 'vertical' (causal) thinking such as if $a=b$ and $b=c$ then $a=c$ where "one moves in a clearly defined direction towards the solution of a problem" with lateral thinking where "one moves for the sake of moving." The two are understood as complementary: Lateral thinking generates ideas and alternatives, vertical thinking develops them (cf. de Bono 1970: 50-63). Furthermore, he introduces the notion of the 'entry point' as "the first attention area" which is usually chosen by an established pattern (cf. de Bono 1970: 181-191). Changing the entry point and therefore seeing something from a new perspective can trigger new observations. De Bono wrote several commercial books on the enhancement of creative thinking. Despite repeated criticism concerning the scarceness of objective data supporting his theory (e.g. Nickerson 1999: 402-403) and the commercial nature of his approach (e.g. Sternberg 1999: 4-5), the model has many supporters worldwide until today (cf. ch. 2.2.3).[27]

Out of the criticism for commercial approaches such as de Bono's and case study based ones such as Freud's, the so-called 'psychometric' approaches emerged which operate in controlled research situations with quantitative methods and analyse abilities such as 'divergent thinking' (cf. Guilford 1950: 451-454; and 1967: 62) and problem-solving. An example is the 'Alternative Uses Task'[28] by J. P. Guilford (1967) that tests the finding of as many as possible ('fluency') unusual ('originality') uses for a thing that can be grouped

27 Today, de Bono's creativity training can be found under the name CoRT ('Cognitive Research Trust'): http://www.cortthinking.com/ (accessed 21 May 2019).

28 Psychometric tests of creativity are very similar to tests of intelligence such as the IQ-Test because of the conception that creativity is closely linked to intelligence (cf. Guilford 1950: 446). As Guilford (ibid.) points out, the term *genius* which used to refer to very creative people has been adapted to describe very intelligent people.

in as many categories as possible ('flexibility') and that are described in detail ('elaboration'). For example, a brick can be used as a weapon, paperweight or doll's bed. Based on the work by Guilford (1950, 1967), E. P. Torrance (1966) developed a test of creative thinking that is still used today in later versions (TTCT: 'Torrance Tests of Creative Thinking').

When the first generation cognitive approaches emerged in the 1990s, creativity quickly became one of their major research interests. They sought to understand the cognitive processes underlying creative thought with the ultimate goal of producing creative thought by a computer. Ronald Finke, Steven Smith and Thomas Ward (1996, 1999) for instance developed the generative 'Geneplore model' (a blend from *generate* and *explore*) in order to obtain insights into the nature of creativity and how to enhance it (cf. Finke et al. 1999: 208-209).

All these early approaches contributed to a change of the common understanding of creativity in a mainly mystified way of chosen humans as vessels for divine inspiration and encouraged the scientific investigation of the phenomenon as something that can be done (and is done) by everybody (cf. Kußmaul 2000: 59). As a consequence, the concept found its way into other fields such as linguistics, literary studies and translation studies as a matter of interest.

2.2.2 Creativity in Language and Literature

The generative approaches introduced the notion of normal, everyday language use as creative into the field of linguistics. Opposing the behaviourist view of linguistic production as repetition of stimuli, Noam Chomsky (1964: 547-578) understands linguistic creativity as rule-driven productivity.[29] He views linguistic expressions not as a

29 As is still a common view, even in current cognitive linguistic approaches as Thomas Hoffmann observed at the AFLiCo 8 conference in Mulhouse in June 2019 (cf. the book of abstracts p. 28: https://aflico8.sciencesconf.org/data/pages/

reproduction of memorised structures but as a combination of lexical units by means of the combinatory apparatus of syntax. Chomsky (1965: 136) places syntax in the foreground of linguistic analysis and considers the syntactic component of grammar as its "sole 'creative' part" excluding the semantic and phonological components.

Later linguistic approaches such as Tannen (2007), Maybin (2016), Munat (2016) and Carter (2016) build on the assumption that, as Carter (2016*:* 13) puts it: "linguistic creativity is not simply a property of exceptional people but an exceptional property of all people." Especially in the (second generation) cognitive approaches, the research interest in creativity is continued on this basis – but as matter of general cognition rather than primarily syntax (cf. Lee 2001: 200). Langacker (1987: 71-72) views the generative distinction of rule-governed creativity (computation of novel expressions by applying grammatical rules) and creativity in a more general sense as in figurative language or the violation of grammatical rules as neither useful nor clear-cut and does not assume a clear difference between grammatical and lexical creativity: "Linguistic creativity is best examined not within the confines of a restricted, self-contained grammar, but rather in the overall context of human knowledge, judgement, and problem-solving ability," Langacker (1987: 73) concludes. His Cognitive Grammar builds on notions from gestalt psychology such as 'figure', 'ground' and 'perspective' to discuss creative processes in language, when for instance an element of the ground is reconfigured as figure or the perspective changed (cf. ch. 3.1.1).

Other cognitive models of creative processes include Lakoff and Johnsons's (1980) 'conceptual metaphor theory' (cf. ch. 2.1.1) and Fauconnier's (1998) 'mental spaces' (cf. ch. 3.2.1). Both suggest the construction of conceptual correspondences across mental spaces (or domains) as one of the primary mechanisms of creativity. Fauconnier

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and Turner's (2006) model of 'blending' elaborates on this. Turner (2014: 2) even controversially suggests that blending is the source of human creative ideas and therefore the source of human culture.

The assumption that "each of us is a poet" as Munat (2016: 92) puts it, i.e. able to exploit the language system creatively, supports the notion of creativity in non-literary and literary language as on a scale rather than in binary opposition. Carter (2016: 80) for instance finds many creative and poetic aspects such as metaphors, puns, idioms, musical rhythm, syntactic parallelism and alliteration in everyday language and Tannen (2007: 86) observes that "literary (in the sense of artfully developed) genres elaborate and manipulate strategies that are spontaneous in conversation." This notion has meanwhile fed back into thinking about literary language. Cognitive poetics draws on a range of theories from cognitive linguistics that were developed from everyday language to understand for instance how readers create 'text worlds' (mental representations of fictional worlds) which they map against their own experience and how literary and conceptual metaphors relate to each other. Because conceptual metaphor is such an ordinary and fully automatized tool we hardly notice it, Lakoff and Turner (1989: xi-xii) suggest and conclude: "That is an important part of the power of poetic metaphor: it calls upon our deepest modes of everyday understanding and forces us to use them in new ways" (Lakoff and Turner 1989: 214).

Carter (2011: 335-344) suggests three main landmarks for researching creativity in the future: "A More Literary Focus" (including comparisons with other works and writers that view context as significant for interpretation); "A More Linguistic Focus" (that views creativity not as an exclusively 'literary' act and works with focus on the text and gives attention to different levels of language); and "Moving Beyond Either/Or" (to explore connections, seek ways of reconciling different positions and avoid oversimplification). All three aspects feature prominently in my work.

2.2.3 Creativity in Translation

In his book *Le ton beau de Marot*, Douglas Hofstadter (1997: 353) contrasts two dialogues: one that can be easily overheard in a city and a second one that will never be.

> He: Did you hear – Vladimir Horowitz is in town, and is giving a recital on Saturday!
> She: Oh wow – let's go! Say, what's he playing?
> He: Don't have the foggiest […]. But it'll be great. Horowitz always is.
> She: Ah Horowitz – what a pianist! I could listen to him play forever.
>
> She: Did you hear – Gregory Rabassa has just finished translating another book!
> He: Oh, that's terrific news […]. Oh, by the way – who is the author?
> She: Don't have the foggiest […]. But it'll be great. Rabassa always is.
> He: Ah, Rabassa – what a translator! I could read his flowing sentences forever!

This, Hofstadter (1997: 355) continues, mirrors the collective attitude in our culture where it is common to disrespect and ignore translators. He tells the story of his uncle Albert Hofstadter who was praised by an editor for disappearing from view. No musician, he concludes, would ever be praised for disappearing in performance. The so-called translator's 'invisibility'[30] continues to be a problem today. As a consequence, associations of translators such as the UK's *Translator's Association* (*TA*) still fight for translator rights such as being named prominently on or near the cover of a book and the hashtag "#namethetranslator" was introduced in 2013 by translator Helen Wang in order to increase awareness about the problem.

The metaphorical understanding of a translator's work in terms of a musician playing a piece foregrounds the aspects of interpretation and of aesthetic quality. A musician interprets a piece of music in his or her performance. No-one would argue that a mechanical and neutral rendering is something to aspire to. In this process, the musician gives something of him- or herself into the piece – just as a translator does

30 The term is by Venuti: *The Translator's Invisibility: A History of Translation* (2008).

in the process of interpretation and translation. The last turn in both dialogues focuses on the aesthetic aspect: While it is normal to admire the beauty in the interpretation of a piece of music, the interpretation by a translator is usually not valued for the beauty of the translator's language but for its closeness to the source text.

That translation has long been considered to be derivative and in subordinate position to the original (cf. O'Sullivan 2013: 42; Loffredo 2007: 3) goes back to the notion of 'fidelity' which has long been considered to be an indispensable requirement for a successful translation. It is the source of a long history of reference to translation in terms of servitude: Hermann Wetzel (1994: 19) talks about binding the translator to the text, Jan Wagner (2015: 50) writes "der Übersetzer bleibt ein Diener seines Herrn" ('the translators stays his master's servant') and Douglas Robinson (2016: 282) summarises these and similar voices when he writes: "Until the past two decades or so, translation theory has determinedly sought to enforce the translator's slavishness."

In particular, the equivalence-based, linguistic models from the 1960s and 70s aimed for the recreation of objective equivalent 'units of translation'[31] on the level of the word (cf. Nida 1975: 132) or the sentence (cf. Catford 1965: 49).[32] As concepts of translation got enlarged and moved away from these equivalence-based models, it became easier to view translation as inherently creative, however (cf. O'Sullivan 2013: 44). In the 1990s, translation studies started celebrating the translator's creativity and continues to do so until today. Wolfram Wilss was among the first ones to research translational creativity scientifically. He focuses on creativity as a con-

31 The 'unit of translation' is defined in the *Routledge Encyclopedia of Translation Studies* as "the stretch of source text […] [represented] as a whole in the target language." (Malmkjær 1998: 286).

32 Nida (1975: 132) writes: "What we do aim at is a faithful reproduction of the bundles of componential features so that the content of the message may be satisfactorily communicated." Catford (1965: 49) writes: "translation equivalence can nearly always be established at sentence-rank – the sentence is the grammatical unit most directly related to speech function within a situation."

scious act of problem-solving through fluency of thinking, flexibility, originality, elaboration and perseverance (cf. Wilss 1992: 51-52). In 1995, the first conference on the subject took place in Prague (cf. Beylard-Ozeroff et al.: 1998). There, scholars build on Jiří Levý's and Anton Popovic's thoughts on translation as a communicative decision making process in order to investigate the creativity involved in the act of translating.

Levý, who worked in the Prague School tradition of structural linguistics, was an important predecessor of creativity research in translation. He situates translation as a form of art between re-production and original creation and compares it to acting (cf. Levý 1969: 66). Levý (1969: 68) introduces two translation norms: the 're-productive norm' which requires fidelity and the 'artistic norm' which requires fulfilment of aesthetic criteria. He quotes 18th century translator Abraham Cowley who said that as in translation many beautiful elements are lost, the translator has to add new beautiful elements (in Levý 1969: 105). In this idea, the notion of translation as more than something derivative and mechanic but as creative art shines through and the addition of elements for aesthetic reasons is not frowned upon.

In the context of post-structuralist theory, the focus moved from texts to contexts (re-creating contexts in translation rather then translating texts) and from author to culture and reader. Roland Barthes (1988) criticises the focus on the author of New Criticism and goes so far as to identify the beginning of the literary with the disengagement of author and text.[33] In analogy to his famous concept of the 'death of the author', Eugenia Loffredo (2007: 6) speaks of the "'birth' of the translator as co-author," which acknowledges translation as a form of writing. As Loffredo (2007: 12) notes: "translation is shaped by the same cognitive processes as those shaping creative writing."

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33 "As soon as a fact is *narrated* no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practise of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins" (Barthes 1988: 155; original emphasis).

The emergence of the cognitive approaches contributed to the acknowledgement of reading and translation as fundamentally creative acts rather than mechanical ones and the development of a more positive connotation of creativity in translation studies. From the cognitive point of view, translation is considered to be a form of communication that works through dynamic meaning construal. The translation process is considered to consist of dynamic and contextualised interpretation that results in a dynamic construction of a new text – and therefore as inherently creative (cf. ch. 2.1.3).

Kußmaul (2000) builds on this cognitive understanding of translation as well as creativity research models by de Bono (1970) and Wallas ([1926] 2014) (cf. ch. 2.2.1) to describe the process of translation as inherently creative: In 'preparation', Kußmaul (2000: 60-70) suggests, translation problems are identified and analysed by using world and specialised knowledge. In 'incubation' and 'illumination', knowledge is reorganised unconsciously (cf. Kußmaul 2000: 70-76). He notes that often before a break in the recordings of his think-aloud-protocols there is a problem and afterwards there is a solution. The stage of 'verification' brings ideas into consciousness and the translator evaluates his or her creative ideas (cf. Kußmaul 2000: 76-77). In practice, these stages do not happen in a linear sequence, but the translator goes back and forth between them and all are present at the same time.

In the traditional notion of fidelity, translation always leads to translation loss because exact equivalence between two languages on all linguistic levels is impossible to achieve and a text always reflects the translator's interpretation (cf. Connolly 1998: 174; Hervey et al. 2006: 21). But based on the notion of translation as a creative act, the new assumption that it can somehow make up for these losses was introduced. Umberto Eco (2004) for instance introduces the concept of translation as 'negotiation', where one has to relinquish something in order to achieve something else and both parties should be content in the end. When Hofstadter (1997: 550-551) talks about translations of

the poem “Ma Mignonne”, he notes that the best translations play with ideas, take risks, make strange connections, violate expectations and sometimes laugh at themselves. This is a very illustrating description of creative translation that compensates its losses on different levels with the result that the target text is not necessarily inferior to the source text. It has even been argued that a translation may gain something. In reading translations of his own texts, Eco (2006: 16) for instance writes, he sometimes feels that they offer new possibilities for interpretation that are not there in the source text. And Wagner (2015: 52-53) even generalises this notion:

> [D]as Originalgedicht gewinnt [durch die Übersetzung], wird es doch durch eine Lesart seiner selbst ergänzt, wird doch sein Echoraum dank der unausweichlichen Auslegungsarbeit des Übersetzers und dank der semantischen Eigenheiten und Assoziationsmöglichkeiten der Zielsprache erweitert.
> (‘The original poem gains something in translation as its resonance is broadened thanks to the inevitable interpretative work of the translator and the semantic peculiarities and possibilities for association in the target language’).

This reopens the question from the beginning of this section how a creative translation can be defined. Some scholars regard all translations to be creative (e.g. Boase-Beier 2011a: 81). Others consider creative translation to be a strategy of managing translation loss that is only employed if everything else fails (e.g. Jones 2011a: 141). Yet others follow the ‘novel-appropriate’ notion by Sternberg and Lubart (1999: 3), such as Kußmaul (2000: 31), who defines a creative translation as something ‘more or less new’ that emerges due to a ‘necessary change’ of the source text and is ‘more or less accepted’ at a specific point in time among a group of experts with regard to a specific purpose.[34]

34 “*Eine kreative Übersetzung entsteht aufgrund einer obligatorischen Veränderung des Ausgangstextes, und sie stellt etwas mehr oder weniger Neues dar, das zu einer bestimmten Zeit und in einer (Sub-)Kultur von Experten* […] *im Hinblick auf einen bestimmten Verwendungszweck als mehr oder weniger angemessen akzeptiert wird*” (Kußmaul 2000: 31; original emphasis).

But these different understandings of creativity do not necessarily exclude each other. On the one hand, translation can be understood as inherently creative because it is based on construal and all construal is an act of creation. But on the other hand, different degrees can be distinguished: There are translations that stay closer to the source text and there are translations that are more creative in that they differ from the source text to a higher degree. I agree with the standard 'novel-appropriate' definition that a second aspect needs to be added to novelty. But I understand this second aspect in a different way than for instance Kußmaul (2000: 31) who understands it as acceptance by a specific group. I understand it as based on the text. Not all changes can be considered creative changes. In order to be creative, the changes need to comply with a new understanding of fidelity that Eco (2006: 433; original emphasis) describes:

> Die vielbeschworene ‚Treue' ist kein Kriterium, das zu einer einzigen akzeptablen Übersetzung führt […]. Treue ist eher […] die engagierte Suche nach dem, was für uns der tiefere Sinn des Textes ist […]. [Man wird in einem Wörterbuch] unter den Synonymen für *Treue* kaum die Vokabel *Exaktheit* finden. Man findet dort eher *Loyalität, Gewissenhaftigkeit, Achtung, Hingabe*. ('The frequently evoked notion of 'fidelity' has not yet lead to a single acceptable translation. Rather, 'fidelity' is the dedicated search for the deeper meaning of a text. In any dictionary, one will not find *accuracy* as synonym for *fidelity* but rather *loyalty, diligence, respect, dedication*').

The changes may not be unmotivated or random but need to be the result of a diligent search of the text's deeper meaning. In other words: They may not create out of nothingness, as in the traditional notion of creation, but illuminate different aspects of the source text that *do* exist there but are less foregrounded or even hidden.

2.3 Poetic Form – Lost in Translation?

2.3.1 The 'Pooh-Poohing' of Pattern

While, as Hofstadter (1997: 523) observes, "'poetry without pattern' is an oxymoron," regular patterning on the level of rhythm (metre) and sound (especially rhyme) has been repeatedly accused of being unnatural and an artificial imposition on language (cf. Herbert 2007: 203-204). Frequently encountered accusations are that poetic metre is 'metronomic' and 'rigid' (Steele 1990: 7-8), that rhyme is 'old-fashioned' (Jones 2011b: 174) and has become a 'cliché' (McDonald 2012: 2). These opinions, that Hofstadter (1997: 526) summarises as "Trendy Pooh-poohing of Pattern", can be traced back to the 'free verse' movement that began in the 1880s with Gustave Kahn and others as 'vers libre' movement in France among other reasons (cf. Steele 1990: 4).[35] As other poetic 'revolutions' before, such as Wordsworth's opposition to Augustan poetry, the movement was lead by the feeling that poetry had become pompous and must be refashioned so it can speak truly of life again. It spread from France and became influential in the English (e.g. Ezra Pound and T. S. Eliot) and German speaking world and other parts of the Western hemisphere (cf. Steele 1990: 45; Hoffman 1999: 22). While arguments in this tradition are still common today, other researchers, such as Attridge (2013: 220), do not agree with the free verse propaganda claiming that their approach is neither more 'natural' nor did they free poetry from its bonds, they just found new ways of binding it.

Moreover, with the rise of Postmodernism and its experimental spirit in the Western tradition came a dismissal of literature that explicitly partakes of tradition in any regard – among that being rhyme and metre in poetry. The result is that "[s]ince [the] late 1950s,

35 Some voices with similar opinions about rhyme and metre are even much older: William Blake ([1804] 2007: 660; l. 40) for instance calls metre "monotonous" and rhyme "the modern bondage" (ibid, l. 41-42). "Poetry Fetter'd Fetters the Human Race" (ibid, l. 50-51), he claims.

the common assumption of the literary establishment [is] that meter and rhyme are outmoded techniques for innovative contemporary poetry" (McPhillips 1999: 83). Rhyme and rhythm grew tainted with the suspicion of being light and popular (i.e. not 'high culture'; cf. Assmann 2017), while rhyme-less free verse became the more common vehicle of 'high culture' contemporary poetry (cf. Osers 1998; Jones 2011a: 178). This introduced a profound change in the nature of poetry: It moved from being primarily an aural-oral phenomenon to a primarily visual one. Simultaneously, memorising and reciting poetry became less dominant in school contexts, where it is mainly approached with an analytical intent nowadays.

With regard to scholarly discussion, Peter McDonald (2012: 29) notes the scarcity of discussions of poetic form and explains it with "an underlying reluctance to engage with poetic form on anything which might be taken (or mistaken) as its own grounds." Furthermore, what Steele (1990: 289) observed nearly thirty years ago is still valid today: Still, "poetry often is judged exclusively with respect to its intentions or subject matter." After the heyday of Russian Formalism, the term 'formalism' soon acquired the pejorative connotation of a supremacy of formal matters and disengagement of form and content (cf. Attridge 2004: 107), while contextual matters such as historical and cultural issues continue to be on the rise (cf. ch. 2.3.3). Attridge links this development to the form-content dichotomy:

> [U]nless we can rescue literary discourse from these oppositions, form will continue to be treated as something of an embarrassment to be encountered, and if possible evaded, on the way to a consideration of semantic, and thus historical, political, and ideological, concerns […].
> (Attridge 2004: 108)

Meanwhile, however, a new interest in formal matters can be observed that Attridge calls "A Return to Form" in the title of the first chapter of *Moving Words* (2013). For instance in the American 'New Formalism' movement, which Leighton (2007: 25) describes somewhat flowery as 'armies' of poets and critics "hoisting form's flag", is mainly concerned with promoting verse in regular metres. This 'return' may (and

must) also take cultural and historical factors into account in order not to be a return to formalism as Attridge (2013: 29) emphasises. Furthermore, Attridge (2013: 29) suggests a re-conceptualisation of the term as 'formal event' rather than object and views 'form' and 'content' together as parts of a 'moving complex'. This notion will be further explored in chapter 3.2 and throughout my thesis.

2.3.2 Translatability

The translation of poetry is undoubtedly very challenging and often even named as the most challenging type of translation (e.g. Weissbort 1989: xii; Landers 2001: 7; Jones 2011c: 117). Both the first and the second edition article on "Poetry Translation" in the *Routledge Encyclopedia of Translation Studies* begin with the discussion of its possibility (Connolly 1998: 170 and Boase-Beier 2009: 194). Questioning the translatability of poetry has a long tradition. It has been called "the art of failure" (in Landers 2001: 97) and Robert Frost famously defined poetry as "that which is lost in translation" (in Connolly 1998: 170).

The first question is whether translation in general is considered to be possible. Albrecht (2013: 2-3) summarises three arguments of the last two millennia against translatability: the impossibility of finding objective criteria for the determination of meaning, the absence of synonymy even across languages and cultural differences. The opposite view is that all texts are translatable. Based on the notion of cognitive linguistics that all reading is construal, Tabakowska (1993: 77) for instance claims that all texts are translatable in so far that they are interpretable. Cognitive linguistics views experience as continuum with individual experience situated at one end of the scale and bodily experience and the cognitive capacity as universal at the other (culture specific, conventionalised experience is situated in the middle) (cf. Tabakowska 1993: 128).

The different views on translatability derive from fundamentally opposing views on the nature of language and meaning and the relationship of language and thought and are therefore essentially philosophic. George Steiner (1975: 73-74) characterises them as 'universalist' versus 'monadist'. The former view assumes that language differences are surface phenomena while the deep structure is the same in all languages and that human cognition is universal (cf. Švejcer 2004: 376). This view therefore assumes that translation is essentially possible because only the surface structure is changed. Examples are the language philosophy during enlightenment and generative linguistics. The latter view assumes that individual languages embody different conceptualisations of the world. Structural asymmetries are assumed to prevent conceptual mapping because of the absence of a language-independent mapping tool. Translation is therefore considered to be essentially impossible. Examples for this view are German Romanticists such as Friedrich Schleiermacher ([1812] 2012: 46) who describes humans as in the power of their language. In the 20th century this view was taken up by Edward Sapir and Benjamin Whorf and their theory about 'linguistic relativity' (cf. Whorf 1976).

Most approaches can be located between these two extremes and consider the possibility of translation to be a matter of degree and compromise (e.g. Raffel 1988: 11; Attridge and Staten 2015: 153). Usually, poetry is listed among the least translatable texts. This argument is often based on a 'unity' of form and content such as described by Schleiermacher ([1812] 2012) who distinguishes language as vehicle for facts (such as in business related texts) and poetic and philosophical texts, where form and content are described as merging on a higher plane. Jakobson ([1959] 2012: 130-131) similarly writes:

> In poetry, verbal equations become a constructive principle of the text. Syntactic and morphological categories […], phonemes […] – in short, any constituents of the verbal code – are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. Phonemic similarity is sensed as semantic relationship […]. [P]oetry by definition is untranslatable.

Despite the assumed impossibility of the task in translation theory, poetry has always been translated in practice and still is. When looking more closely, one finds that often the argument against translatability does not suggest that translation in general is impossible, just a fully 'adequate' one (cf. Hermans 2009: 301). Furthermore, the question of translatability is often a question of terminology only and is based on a narrow definition of 'translation' as something that preserves all aspects on all levels (sound, rhythm, syntax, semantic and pragmatic word meaning, cultural dimensions, etc.). As this is obviously impossible, new terms are coined such as 'creative transposition' (Jakobson [1959] (2012: 131), 're-creation' (Raffel 1988: 11 and Jones 2011b: 172) and 'version' (Paterson 2007: 73-84). I agree with Boase-Beier (2013: 481) that it makes more sense to consider translation to be a 'cluster concept', however.

There are some texts than can be regarded to be untranslatable: The Qua'ran for instance can be regarded to be institutionally untrans-latable because the Islamic world will not recognise a version in another language. The question whether a poem can be untranslatable due to its poetic form is more difficult to answer. There are undoubtedly very constrained cases, such as this one:

> A hard, howling, tossing, water scene:
> Strong tide was washing hero clean.
> "How cold!" Weather stings as in anger.
> O silent night shows war ace danger!
>
> The cold waters swashing on in rage.
> Redcoats warn slow his hint engage.
> When general's star action wish'd "Go!"
> He saw his ragged continentals row.
>
> Ah, he stands—sailor crew went going,
> And so this general watches rowing.
> He hastens—Winter again grows cold;
> A wet crew gain Hessian stronghold.
>
> George can't lose war with 's hands in;
> He's astern—so, go alight, crew, and win!
>
> (in Hofstadter 1997: 438)

This fully rhyming sonnet (apart from the eye rhyme in l. 3 and 4) was written in 1938 by David Shulman and refers to the painting "Washington Crossing the Delaware" by Emanuel Gottlieb Leutze. In it each and every line is a perfect anagram of the title "Washington Crossing the Delaware". Such an extreme case of formal constraint can very likely be considered untranslatatable. But I have become very careful with untranslatability claims. Many poems that have been labelled 'untranslatable' before have been translated in an especially successful and delighting way. An example is the "'untranslatable' Mr. Morningstar" (Hofstadter 1997: 392; cf. ch. 4.1.4). Sometimes, extreme forms of constraint seem to be particularly inspiring:

> [W]hat is most interesting to translate and most susceptible of success is the impossible or, even better, the untranslatable. And there are some truly untranslatable words and phrases by any standards. These "untranslatables," like the unwilling but much desired Columbian drug "extraditables," are the richest linguistic sources to transfer to the target language, are a challenge to art and ingenuity, and stimulate the imagination of the artist-translator.
> (Barnstone 1993: 49)

No effort and no imagination is needed to create something that is obvious while a constraint, a translation problem or even an 'untranslatable' leaves the translator no choice but to go beyond surface semantics and dig deeper (cf. ch. 6.4).

2.3.3 The Form-Content Loyalty Discussion

If the translatability of poetry is considered to be a matter of degree that always needs to sacrifice elements for others, the question is which elements to sacrifice and which to preserve. There have been very different answers to this question. Very broadly they can be subdivided in favouring form over content or vice versa. These debates often have an ethical note: loyalty to the source text versus creating a poem that works in its own right which implies the need to recreate formal patterns as crucial to the poem's effect.

In the cause of time, there have been different tendencies. During the Enlightenment, for instance, usually content was regarded to be more important while in Romanticism the tide turned (cf. Siever 2010: 92). The Schlegel-Tiek translations of Shakespeare, who functioned as an ideal literary role model for the Romantics, became canonical throughout the 19th century introducing translation maxims such as 'Volkstümlichkeit' and a priority of form over content if both could not be preserved (cf. Kofler 2004: 1739-1741). In the 20th century, approaches such as 'formalism', 'structuralism' and linguistic 'stylistics' focussed on formal matters, too, but with the pragmatic and cultural 'turns' of linguistics and translation studies in the 1980s and 90s, the tide has once again turned and interests in formal matters have moved to the background while cultural transfer and communicative intent have moved to the foreground and with it, a prioritising of content over form has been re-established. This tendency can be observed in the American (cf. Venuti 1998: 315), British (cf. Ellis and Oakley-Brown 1998: 343) and German traditions (cf. Kittel and Poltermann 1998: 425) of translation studies and continues to this day. The 'linguistic' approaches (e.g. Nida 1964; Catford 1965; Koller [1979] 2011; etc.), on the other hand, became associated with a narrow focus on the text and formal matters only and a disregard of context.

Another reason why content is currently still often prioritised over form is the maxim of fidelity that continues to be influential in translation criticism, even after the 'creative turn' with which the creative nature of the task of translators started to be acknowledged. An important factor to consider here is that "[t]he history of translation in the Western world is closely bound with the history of religion and propagation of canonical texts, particularly, the Bible" (Windle and Pym 2012: 1). As a consequence, the notion of fidelity to an immutable, canonical text the content of which is holy and has to be respected and preserved by the translator became deeply ingrained in translation theory and practice. John Dryden ([1680] 2012) for

instance writes that 'paraphrase' (sense-for-sense) translation where the author's sense is more important than his words is to be favoured. André Lefevere (1975: 27) similarly notes that 'literal translation' based on semantic equivalence has always had a high prestige. Jones (2011a: 180) observes the same thing from the perspective of practical translation and concludes: "most translators' reliance on literal first versions as a task-processing norm might well be linked to a relation norm of semantic loyalty."

In the translation of poetry, the recreation of poetic form usually leads to semantic shifts, that are perceived as 'unacceptable' (cf. Jones 2011b: 174) based on the maxim of fidelity. In his study, Jones (2011a) observes that in particular rhyme causes these semantic shifts. This leads to many voices fearing that the translation of poetic form "falsifies" (Jones 2011b: 119) the text. Lefevere (1975: 49) similarly fears that if a translator tries to preserve both metre and rhyme the result is "doomed to failure."

Translation practice is always influenced by the dominant poetics of a time. While for instance in the 18th century, English translations were usually rendered in rhymed couplets, currently it is more common to translate poetry into rhyme-less free verse (cf. Salevsky 2002: 576; Bassnett 2003: 271) because currently this is favoured as vehicle for serious, 'high culture' poetry in the Western tradition (cf. Osers 1998; Jones 2011a: 178; cf. ch. 2.3.1). Yves Bonnefoy (1979) for instance regards free verse to be a necessary freedom of expression in translation and goes to far to say that poetry *must* be translated into free verse. Another drastic example is Ewald Osers (1998: 59) who read his translations of Jaroslav Seifert at an American university and was told by a young poet that "young Americans nowadays, when they heard rhymed poetry, would throw up."

Especially in Great Britain and the USA, the prioritising of content over form goes so far that prose translations of poems are common (cf. Krysztofiak 2013: 102). Kay Borowsky (1983: 21) for instance claims that the train of thought in a poem and the accuracy of

the imagery can only be preserved in prose. Already Lefevere (1975: 42-43) notes that prose translations are usually well received by public and critics even though it is usually acknowledged that they fail "to make that source text available as a literary work of art in the target language." Often, prose translations are defended on the basis of untranslatability claims. Efim Etkind for instance examines such a prose retelling by Maximilian Braun who claims that the interaction of

> magical sounds, feelings, and thoughts […] cannot be reproduced. What remains is prose translation […]. [A poem] in prose is of course a literary invalid, forded in a certain sense to stand on one leg. Nevertheless […] one healthy leg is still better than two diseased ones.
> (in Etkind 1997: 273)

Etkind comments dryly that Braun's prose rendering is "as similar [to the source text] as vinegar to wine. The same consistency, the same color, but a different taste and effect […]: it gets emptied out" (Etkind 1997: 272).[36]

The first problem with this metaphor and in general the claims that it is better to preserve only content than to lose both is that even when focussing on the semantic level only, a completely faithful translation is impossible. Not only is complete synonymy very rare both within a language or across languages but also cultural differences complicate the matter with the result that even the one leg will not be healthy to borrow Braun's imagery. But, more importantly, the metaphor and the claims it represents are more intrinsically at fault because they build on the assumption that content can be extracted from form and preserved while form is lost (cf. the CONDUIT metaphor in ch. 6.1). Taking the notion of a unity of form and content literally, this cannot be possible, however. As O'Brian points out: "its [poetries] thematic motifs [need to be considered as] not merely shaped by, but *coming to being in* the music of verse" (O'Brian 2007: 187; original emphasis). In the following, it will be explored how this happens.

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36 Lauer (2006: 16) is even more forceful in his rejection of prose translations of Puškin and describes them as "Verrat" ('betrayal') of the poet.

3 ForMeaning – Form and Cognition

3.1 FORMing

A poem's *thematic motifs*, its content, *comes to being* in the reader's processing of the text's form. The forms of a text have inherent gestalt, processing, emotional and iconic potentials that open up a 'room of possibilities' in which every reader realises his or her personal reading of a text by realising some of these potentials and disregarding others. These different potentials are addressed in this chapter.

3.1.1 Gestalt Psychology

What is called 'gestalt psychology' today began in the 1910s in Germany with Max Wertheimer, Kurt Koffka and Wolfgang Köhler. They studied perceptual phenomena such as 'apparent movement': the perception of two objects in rapid succession in two different places that suggests movement (cf. Köhler 1967: xviii). For example in films, there appears to be movement where there is actually only a fast succession of static images. The first gestalt psychologists did not follow the basic rule in psychological research at the time that when investigating perception one should first examine the simplest local elements and ignore all interferences. Based on the finding that apparent movement cannot be distinguished from real movement and is therefore perceptually real, they concluded that when local stimulations occur in different places in certain intervals then the visual processes interact and the traditional axiom that they must be independent local facts has to be discarded (cf. Köhler 1969: 39).

This means that, rather than individual facts, whole groups of facts and their interaction need to be considered – the 'gestalt'. A phrase that became associated with gestalt psychology is that "the

whole is more than the sum of its parts" (Köhler 1969: 9) which was dismissed by many American psychologists at the time as the quintessence of absurdity. Köhler (1969: 10; original emphasis) remarks he wishes that these people would remember that what he really said is "the whole is *different* from the sum of the parts." A frequent example is that when several tones such as *c*, *e* and *g* are played together, a musical quality is created that is neither *c* nor *e* nor *g*, nor can it be understood only with knowledge about the parts in isolation. This key argument was used to investigate the processes of perception, learning and thinking (cf. Hunter 1977b: 264).

Their main findings have in the meantime been absorbed into mainstream psychology. The explanatory power of 'gestalt theory'[37] is still recognised in current cognitive approaches to linguistics and literature, especially concerning questions of poetic form such as how aesthetic qualities emerge from aesthetically indifferent word strings (cf. Tsur 2008: 639).

Patterns help us to cope with the massive influx of sensory data we are subject to at every moment.[38] That a series of stimuli can be perceived as a pattern or shape goes back to the ability of the human mind to relate parts of a stimulus series to one another in a meaningful way (cf. Meyer 1961: 157). As Wertheimer (1923: 301) begins his famous paper "Untersuchungen zur Lehre von der Gestalt" on the laws of organisation in perceptual forms, we do not perceive for instance 327 brightnesses and nuances when we look out of the window but group them in a house, a tree and the sky. Similarly, in a number of dots on a paper we tend to perceive figures that are made up of groups of dots rather than individual ones.

Grouping is due to factors (later called 'gestalt laws') such as 'proximity' (dots or objects closer together tend to be grouped as a figure, e.g. in pixel pictures); 'similarity' (similar shapes tend to be grouped together, e.g. on a paper with dots and circles, dots will be

37 This more general term was developed when the concepts of gestalt psychology spread into other branches of science.

38 Cf. 'schema theory', e.g. Rumelhart (1980); Cook (1994); etc.

grouped together and circles will be grouped together); ‘direction’ (dots arranged in a line will be perceived as a figure, i.e. as a line); ‘closure’ (areas with closed contours tend to be seen as a figure); ‘colour’ (shapes in the same colour tend to be perceived as a figure); etc. Sometimes, several different arrangements are in conflict. In these cases, the ‘stronger’ one will ‘triumph’ over the other (cf. Wertheimer 1923: 302-335).

Gestalts can be ‘strong’ or ‘weak’. The concept of a ‘strong’ gestalt embraces aspects such as regularity, simplicity, clarity and symmetry while ‘weak’ gestalts constitute the opposite. Strong gestalts are more stable. Taking for instance the factor of proximity and the example with dots (here transferred to letters for ease of description): The closer the letters are together in each group, the more difficult it is to perceive any other possible combination of dots as a group than the combination of dots that are close together (cf. Wertheimer 1923: 339-341). Take for example:

```
a                   d                   g
  b                   e                   h
    c                   f                   i
```

and try to perceive b/d, c/e/g and f/h as groups in a diagonal line rather than a/b/c, d/e/f and g/h/i. Then compare your efforts to:

```
a         d         g
   b         e         h
      c         f         i
```

The terms ‘strong’ and ‘weak’ are by no means to be interpreted as value judgements, however. In the context of a work of art, weak gestalts may perform the valuable function of creating emotional and aesthetic experiences because they arouse the desire for – and expectation of – clarification and improvement. A fundamental axiom of gestalt theory, the ‘law of *Prägnanz*’, states that “psychological organization will always be as ‘good’ as the prevailing conditions allow” (Meyer 1961: 86). The basic idea is that the mind is constantly striving towards completeness and stability of shapes. Therefore,

strong ones tend to resist change and are therefore more memorable than unstable ones, which try to become more regular and, if that is not possible, tend to disintegrate (cf. Meyer 1961: 87-89). Incompleteness gives rise to a desire of completion. Consequently, the 'law of return' states that the return after a departure generates a closed unit and therefore relief (cf. Meyer 1961: 151-156; Tsur 2008: 123-124). The 'law of good continuation' states that a pattern will "tend to be continued in its initial mode of operation" (Meyer 1961: 92). 'Continuation' implies change within a continuous process and therefore development while 'repetition' arouses the desire of change: the longer a pattern persists, the stronger the expectation of change (cf. Meyer 1961: 135-137). In this interplay of strong and weak shapes in works of art, shapes can become too weak, however. If that happens they disintegrate and meaningless chaos is the result (cf. Meyer 1961: 128-162).

Another basic concept in gestalt theory is the organisation of perception into a 'figure' that stands out against the remaining 'ground' (cf. Wertheimer 1923: 348-349; Hunter 1977a). The stronger the shape, the more it stands out as figure (cf. Tsur 2009: 238). What is perceived as the figure and what as the ground in (literary) reading depends on which part is paid attention to. Stockwell (2009: 25) summarises 'attractors' such as novelty (the present moment is more interesting than ones before); stylistically deviant features (that are different from a norm or from their surroundings); and patterns on all linguistic levels (verse lines, semantic and syntactic repetitions, sound repetitions, rhythm and other prosodic patterns). Other attractors on the level of grammar include agency (a noun phrase in an active position); topicality (subject position rather than object position); and activeness (verbs denoting action) (cf. ch. 4.1). Attractors on the level of phonetics and phonology include prosodic attractors (stress, length) and phonetic attractors (that operate in particular with repetition: alliteration, assonance, consonance, rhyme) (see ch. 4.2 and ch. 4.3).

The concept of 'foregrounding' was introduced to the linguistic discussion of literary texts in Russian Formalism in the 'literariness' discourse as one of the main features that distinguishes literary from non-literary texts. Prague School structuralist Jan Mukařovský defines it as 'deautomatisation' in order to "place in the foreground the act of expression […] itself" (Mukařovský 1964: 19). While Mukařovský mentions that foregrounding also occurs in non-literary language such as journalism, he claims that in poetry, "foregrounding achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake" (Mukařovský 1964: ibid; cf. Jakobson's 1960 'poetic function' of language). The term persists in current literary criticism, still in particular in 'literariness' discourses. In cognitive poetics, the notion has been further developed and is used to analyse the interaction of readers and texts. Boase-Beier (2011a: 119-120) for instance refers to it as a process that slows down the reader's cognitive processes so that effects can develop.

However, as was mentioned in chapters 2.1.2, what is figure and what ground is not static and can change. The configuration depends on sensory stimulation, momentary interest of the perceiver and other factors. It takes effort to reconfigure the part of the ground as figure in resistant reading (cf. the effort to see c/e/g as figure rather than a/b/c) but it produces new (and thus interesting) readings, Stockwell (2002: 20) suggests. Tony Veale (2009: 285) even argues that figure-ground reversal "is not just one of many possible strategies for creative thought, but may well be the master principle at work." For instance in poetry translation, figure-ground shifts can be used as aesthetic and creative means.

I do not agree with Boase-Beier (2010: 133) who argues that translation should always keep the foregrounding effects of the source text. Rather, in the creative act of figure-ground reversal in translation (just as in reading) new and therefore interesting aspects of a text may become apparent. An example is the translation of the title of the film

The Proposal with *Selbst ist die Braut* where the agency of the bride moves into the foreground while the act of proposing moves into the background. Moving to the background does not mean vanishing, however. That there has been a proposal is still implied in *die Braut.* The stress of a different aspect leads to a creative solution that fits very well to the story of the film and the modified idiom (*Selbst ist die Frau*, 'Self do, self have') results in a catchy title. My evaluation is not shared by all, however. This translation is listed under "Zehn grausame Filmtitel-Übersetzungen" ('Ten horrible movie title translations') by the magazine *Computer Bild*.[39]

3.1.2 Processing Effort

An important unconscious mechanism determining the effect of a given text on the reader is processing effort, because when any kind of language is processed more fluently, various psychological effects arise, including pleasure, the impression of familiarity and truth[40] (cf. Fabb 2015: 172). Rolf Reber, Norbert Schwarz and Piotr Winkielman (2004: 364) generalise this notion: "The more fluently perceivers can process an object, the more positive their aesthetic response." The basic idea underlying their research is that high fluency is positively marked because it marks progress and signals that something is familiar and therefore unlikely to be harmful. The consequence of this view is that beauty lies in processing rather than in objective features as in the traditional objectivist view that searches beauty in objective features such as balance, proportion and symmetry. The features they list as facilitating fluent processing and that can therefore be considered determinants of beauty build on gestalt theory and include 'symmetry' (symmetrical patterns have less information and are therefore easier to process); 'contrast and clarity' (recognition is faster

39 http://www.computerbild.de/fotos/Streaming-Maxdome-Filmtitel-uebersetzung-11543876.html#4 (accessed 24 May 2019).

40 Already in antique art, beauty and truth were perceived as inseparable (cf. Reber et al. 2004: 377).

for stimuli with a high figure-ground contrast); 'repeated exposure' (familiar stimuli are processed faster and result in a more favourable evaluation); and 'prototypicality' (prototypical forms are preferred over non-prototypical forms) (cf. Reber et al. 2004: 368-377).

That fluent processing results in positive effects such as liking does not mean that increased processing effort per se results in a negative evaluation: While novices usually prefer simple and symmetric visual elements, people with training often prefer more complex ones (cf. Reber et al. 2004: 374). Apart from the fact that training of course increases fluency, the explanation for this can be found in 'Relevance Theory'. This cognitive approach to meaning construction by Dan Sperber and Deidre Wilson (2010) replaces the communicative maxims introduced by Paul Grice (1989)[41] with the single maxim of 'relevance'. According to this theory, relevance is a psychological principle that involves a cost-benefit analysis: A text has optimal relevance if a minimum of effort result in a maximum of cognitive effects (cf. Sperber and Wilson 2010: 158). An increase of processing effort is balanced by the expectation of greater cognitive and emotional effects as compensation and can therefore lead to the investment of even more effort to construct a context[42] where the effort is justified by greater cognitive effect. This investment can lead to a better understanding of the text and therefore the very effects that were expected. Hermann Wetzel (1998: 19) suggests a similar phenomenon for translation: Translation needs a deep engagement with the text which leads to a deep understanding. This is why searching and finding meaning in a difficult literary text can be more pleasurable than finding meaning in a less difficult text.

41 Grice's (1989) pragmatic theory of the 'Cooperative Principle' introduces four basic maxims: 'quantity' (give as much information as required but not more), 'quality' (be truthful), 'relation' (be relevant) and 'manner' (be clear).

42 In Relevance Theory, 'context' is understood as a psychological concept which refers to the words and the interlocutor's background knowledge. Usually, it is considered to be something that is not there from the beginning on but has to be constructed.

Poetic form is double-edged with regard to processing effort. On the one hand, tensions (for instance between syntax and verse line) and irregularities in formal patterning can increase processing effort – which is why patterns function as foregrounding devices (cf. Fabb 2016: 525-526). On the other hand, patterns, especially rhyme and rhythm, help narrowing down the selection space, so we can find words more quickly – which is why poetic form increases memorability (cf. O'Brian 2007: 187; Lea et al. 2008: 709; Atchley et al. 2013: 1-3). According to Miller (1956), we can only keep seven plus/minus two chunks of information in our short term memory. These chunks of information can be words or larger units such as verse lines that are held as whole units in our working memory. The division of text into lines with regular forms therefore broadens the capacity of our working memory and makes it easier to remember a poem (cf. Fabb 2016: 526). That poetry is passed on without the help of writing in oral traditions is possible because of these organisational frameworks, Rubin (1995) argues. When parts are forgotten, form-based structures (such as rhyme, assonance, alliteration and rhythm) are reference points to cue memory. Counting-out rhymes that have nearly all their words connected with such devices are very stable through time, while for instance epics contain fewer of those devices and change more (cf. Rubin 1995: 11).

The organisational framework and memory cueing ability of patterns works not only within a language but also across languages. Mono- and multilingual words behave in a very similar way, Ilse Van Wijnendaele and Marc Brysbaert (2002: 623) suggest. Therefore, sound and rhythmic patterns can also function as cues across languages and therefore ease the finding of translation possibilities. In this way, formal patterning is not always only a constraint but can sometimes also ease the process of translation.

3.1.3 Form and Emotion

Unlike in a traditional understanding of 'cognition' (but in line with the second-generation cognitive approaches), I do not understand 'cognition' and 'emotion' as diametrically opposed concepts but as a unity. The term cognition in this regard refers to the complex interaction of rational thinking and feeling. Matters of feeling are notoriously difficult to specify and have very often been discarded as subject of serious scholarship, especially in traditional Western literary theory (cf. Stockwell 2009: 10). The topic has become more accepted, however, especially in branches of research that have ceased to view the mind as a computer (cf. Stockwell 2002: 171-173; Oatley 2003: 167-168). Both affective and intellectual responses to literature contribute to the process of construal and it does not make sense to isolate purely affective or intellectual properties in that process. Therefore, emotion cannot be discarded in a serious discussion of the effects of poetic form in poetry translation.

Furthermore, emotion plays a vital role in creative processes, Kußmaul (1995, 2000) suggests. He notes that translational problems are more easily solved in a context of physical and psychic relaxation and positive emotions (cf. Kußmaul 2000: 71-74): Broadly speaking, if we feel good, we have ideas. Similarly, if we like a text, we can translate it more easily. He describes that problem-solving often happens while people do something else such as going to the kitchen. Abandoning a problem allows the first choice to recede into the cognitive background, making space for creative solutions to emerge when returning to the problem (cf. Kußmaul 2000: 72-73; Jones 2011a: 141). Kußmaul (1995: 48) relates this finding to neurological findings that associate creative thinking with the anterior hypothalamus in the brain, which is the centre of libido and daydreaming. In his 2000 monograph, he adds that the hormones adrenaline and noradrenaline enable maximum capacity but block synapses between

neurones that enable the transfer of impulses and therefore hinder associative thinking which is important to creativity (cf. Kußmaul 2000: 73).

Language can hurt, teach, encourage, dismay, reveal, obscure – the list could be continued endlessly – and literary works often exploit these powers of language. The feelings we experience in reading literary texts are experientially real and not different from the feelings we experience in other situations in our life – they are just not identical as in direct exposure to the events (cf. Attridge 2015: 259-279; Stockwell 2009: 77). Being present in some of the gruesome scenes that can be found in literature would traumatise a person for life while reading about them does not cause the same effect. Nevertheless, this does not make the feelings of horror, fear or pleasure that are experienced when reading about horrible or beautiful scenes less real. They register in a bodily way on the skin or in the pit of the stomach just as fear or pleasure in real life do and they evoke actual physical responses such as smiling, shivering, heart-racing, quickness of breathing, a lump in the throat or even crying.

Regarding the question *how* literature transports emotional effects, the manipulation of formal properties of language plays an important role. While in everyday communication, emotion is often conveyed by non-verbal features such as tone of voice, the kinesics of gesture or face expressions, these metalinguistic features can be symbolised in writing by punctuation, syntax, rhythm and sound. An unusually high occurrence of exclamation marks can for instance transport feelings of agitation or anger. Rhythm can transport feelings of calmness and hurriedness (cf. ch. 4.2.1) while syntactic order and sounds can have various iconic aspects that will be discussed in detail in chapters 4.1.1 and 4.3.1 and throughout this thesis. Another possibility for conveying feeling in poetic texts is what Stockwell (2016a: 223-224) calls ‘simulation’ and ‘deictic projection’ (cf. ch. 2.1.2). Textual features can support the adoption of a specific character’s perspective through whose eyes the action is viewed. The

reader then often identifies with the protagonist's feelings which has been explained neurologically as due to mirror neurons (cf. Martín de León 2013: 114-115). In this regard, the emotion a reader feels when reading a text can be argued to be embodied in its form:

> It is the writer's capacity to *shape* language in a temporal medium that endows it with pleasure-giving power […]. And it's through formed language that we're invited to participate in its [language's] emotion-arousing capacities.
> (Attridge 2015: 267; original emphasis)

Writers can use the potentials of linguistic form to transfer emotions to their readers but this does not mean that they have total control over the feelings their texts evoke: Emotions always depend on the reader's construal (cf. Boase-Beier 2011a: 123).

An especially important transportation device between the words in a text and the reader's feeling is iconicity, Margaret Freeman (2009) claims. Poetic iconicity in language creates emotions and images that enable the mind to encounter them as phenomenally real (cf. Freeman 2009: 177). Her example is the sentence "the flowers blossomed yesterday and withered today" (Freeman 2009: 178) where the syntax mirrors chronology. The Chinese poet Tong Cui Hui however wrote "withered flowers today blossomed yesterday" (Freeman 2009: 179). Here, the chronology is reversed and the withering is deverbalised which has the effect that the flowers are frozen in a withered state and we therefore mourn the lost blossoming.

In addition to the transportation of specific emotions, patterns have a universal appeal to the human mind as for instance Hofstadter (1997: 523) observes, be it in weaving, music, painting, mathematics or poetry and therefore calls patterns in language "reader-hooking" devices. König and Pfister (2017: 15) observe the same thing when they write: "The aesthetic quality and function of these elements [rhyme and rhythm] is clearly demonstrated by the fact that even the simplest and pathetic attempts at providing verbal embellishment to a festivity make use of them." Hofstadter (1997: 524-526) explains the lost mass appeal of poetry on this basis, arguing that the spread of free

verse lead to poetry becoming a "solely intellectual" pleasure while its mass appeal had been due to a more sensual pleasure caused by patterning.

In my text corpus, the source and target texts will be compared with regard to both the realisation of specific potentials of forms to trigger emotional effects and their general appeal. Both the general appeal and the specific functions become even more apparent when comparing a text that works with them to a translation that loses part or all of its patterning. On the other hand, the aim to recreate emotional effects that are embodied in form can lead to very interesting and creative solutions in translation.

3.1.4 Iconicity

Since Ferdinand de Saussure (1959), the 'arbitrariness of the linguistic sign' is regarded a fundamental property of the linguistic sign. It refers to the absence of a motivated link between 'signifiant' (acoustic signal) and 'signifié' (concept). As a result, the same concept can be referred to with different words in different languages. The concept of what I am sitting at while I am writing this is referred to as /ʃraɪptɪʃ/ (*Schreibtisch*) in German, but /desk/ (*desk*) in English and /byʁo/ (*bureau*) in French. According to the theory of Charles Sanders Peirce (1955), this means that most linguistic signs are 'symbols' and the connection between signifier and signified is conventional rather than direct and physical as in laughter which is an 'index' for joy. The third type of signs that Peirce distinguishes are 'icons'. An 'icon' is defined by a relationship of similarity to what it stands for. This similarity can be visual, as in the relation between the person depicted on a traffic light and an actual human being or phonetic such as onomatopoetic sounds (*kuckuck*, *cuckoo*), but it can also be abstract as in 'diagrammatic iconicity' (see p. 79). Onomatopoetic words are the best known generally acknowledged exception of the arbitrariness of the linguistic sign and are regarded as symbols that are also partly iconic.

While in this view, the symbolic aspects of language are considered to be the most important ones and iconic features are regarded as an exception in a small set of words, there are also voices claiming that language is more generally determined by iconicity than usually acknowledged and that it is not limited to a few concepts such as onomatopoeia and sound symbolism. The maybe most famous voice arguing this is Jakobson. In his critique of Saussure's linguistic sign, Jakobson (1971) uses Peirce's (1955) terminology to argue that the role of arbitrariness in language is excessively overstated.[43] Jakobson (1971: 353-354) for instance points at iconicity in the lexicon such as in French *ennemi* (vs. *ami*), which Saussure (1959: 134) considers totally arbitrary. Later, other scholars such as Ivan Fónagy (1999) supported the notion of iconicity as fundamentally important rather than marginal in language. Iconicity, Fónagy (1999: 3) claims, is a "basic principle of live speech, and more generally, of natural languages" and can be found on all levels of language.

Rather than strictly distinguishing arbitrary and iconic signs, Masako Hiraga (1994) assumes a continuum:[44] Some form-content relations are highly iconic, others highly arbitrary and most are in-between. She explains this with two competing motivations: The iconic motivation is the tendency to associate similar things together. But the economic motivation favours arbitrariness because it favours discrimination between entries in the lexicon and therefore a larger lexicon and higher communicative success (cf. Hiraga 1994: 20).

In her programmatic paper on iconicity in language, Hiraga (1994) builds on the basic distinction of types of iconicity introduced by Peirce (1955: 105) who subdivides 'icons' into 'images' (that signify their object by partaking simple, sensory qualities of it, such as a portrait of a person), 'diagrams' (that share a similar structure with

43 Saussure (1959: 133) himself actually observes a 'limiting of arbitrariness': "the mind contrives to introduce a principle of order and regularity into certain parts of the mass of signs, and this is the role of relative motivation."

44 The notion of a continuum can be found in Saussure's (1959: 133) work already: "Between the two extremes – a minimum of organization and a minimum of arbitrariness – we find all possible varieties."

their objects, such as maps) and 'metaphors' (that signify their object by pointing to a parallelism between it and something else).[45] 'Imagic iconicity' can be found in poetry when for instance poetic rhythm directly mirrors a non-linguistic rhythm such as the rhythm of a horse's hooves as in Goethe's ([1782] 2007: 242) ballad "Erlkönig" or a non-linguistic sound as in onomatopoeia (cf. ch. 4.2.1 and 4.3.1). In 'diagrammatic iconicity', the structure of linguistic representation resembles the structure of what it represents as for instance in 'proximity iconicity' where elements that occur closer together tend to be semantically and conceptually closer (cf. Stockwell 2009: 84; Hiraga 1994: 9-10). This type of iconicity is very similar to what Lakoff and Johnson (1980: 128-132) call CLOSENESS IS STRENGTH OF EFFECT metaphor. For example, comparing the sentence *I found the chair comfortable* to the sentence *I found that the chair was comfortable*, chair and comfort are closer together in the first sentence which renders the effect stronger (cf. ch. 4.1.1). 'Metaphorical iconicity', according to Hiraga (1994: 15), is different from diagrams and images in that it requires a third thing next to object and sign: something the object is similar to and the sign is pointing at. While in theory, this might be a clear difference, in practice there are often fuzzy edges as can be seen in the parallel that was drawn between Hiraga's (1994) 'proximity iconicity and Lakoff and Johnson's (1980) CLOSENESS IS STRENGTH OF EFFECT metaphor.

The discussion of iconicity in literature is highly controversial because frequently reductionist and impressionist comments are being made. Iconicity is based on similarity which means it is subjective: "Things become similar when a particular observer conceptualises them as such" (Tabakowska 2003: 363). Therefore, discussions of iconicity in language must be carefully based on observable facts such

45 "Those which partake of simple qualities, or First Firstness, are *images*; those which represent the relations, mainly dyadic, or so regarded, of the parts of one thing by analogous relations in their own parts, are *diagrams*; those which represent the representative character of a representamen by representing a parallelism in something else, are *metaphors*" (Peirce 1955: 105; original emphasis).

as acoustic and articulatory features as will be discussed in detail in chapter 4.3.1. Nevertheless, iconic aspects of language shape our conceptualisation and have strong effects on us, especially on the level of emotions as was outlined in the previous section. Stockwell (2009: 87) for instance suggests that the tighter the parallels in iconicity at various levels of a literary text, the more successful the effect on an emotional level. As in metaphor, iconicity in poetic language is not inherently different from iconicity in everyday language but often occurs in a more foregrounded way. Hiraga (1994: 18) observes: "iconicity is pervasive at various levels in ordinary language, although we are not always fully aware of it. In poetic language, on the other hand, iconicity is the rule. It is foregrounded as one of the principles governing the structure of the poetic text." In the following, I will investigate how iconic aspects of rhythm, sound and grammar can be perFORMed by readers of the source text – and compare this to the way they can be perFORMed in the translated texts.

3.2 PerFORMing

The translator's creation begins in reading. Every reading is a dynamic act by a specific reader in a specific situation and every reader constructs a text world from the words of the text and his or her personal, cultural and situational background. There is no neutral reading: We read 'from' and 'for' our subjectivity, as Chantal Wright (2016: 120) puts it. In this process, some potentials of the text's form are realised in the act of 'perFORMing' and others stay backgrounded.

3.2.1 Creative Re(-re…)-reading – Interpretation

The term 'performance' has been used in very different ways in the last decades. Chomsky (1965) for instance uses it for language in use and identifies it with imperfection. Knowledge of abstract linguistic

rules, on the other hand, is called 'competence' in Chomsky's generative theory and should be the focus of linguistic theory, according to him. Consequently, performed language in communicative use became the focus of later schools of linguistics such as sociolinguistics that distanced themselves from the generative approaches. In linguistic anthropology, for instance, the term 'performance' is used for a "specially marked, artful way of speaking […]. Performance puts the act of speaking onto display […] and opens it to scrutiny by an audience" (Baumann and Briggs 1990: 73; cf. Jakobson's 'poetic function').

John Austin (1975) calls sentences such as *I do (take this woman to be my lawful wedded wife)* that change rather than just describe the world 'performative sentences' in his 'speech act' theory (cf. Austin 1975: 5-6). Erving Goffman (1981) even regards all talk to be performed when he argues that "deeply incorporated into the nature of talk are the fundamental requirements of theatricality" (Goffman 1981: 4). He regards speakers to be social actors that play roles. But if really "All the world's a stage, / And all the men and women merely players" (Shakespeare [1623] 1975: 55-56; act II, scene vii, l. 139-140), then a more inclusive notion of performance might make sense. What I call 'perFORMance' refers to the way form and formal patterning of a text or utterance calls forth a specific reader's or listener's response in terms of meaning construal – be it in everyday language or in poetry where formal patterns occur more densely and therefore the effects of these patterns are foregrounded.

With regard to reading poetry, this builds on the notion of the meaning of a literary text as something that is actively performed by a reader in the process of reading rather than a stable object and therefore something that can be repeated but will never be the same twice (cf. Attridge 2004: 2). We can read the same story several times and still feel our heart beating in suspense, despite the fact that we actually know the outcome. Often, we discover new aspects in re-reading a literary work that change our notion of the whole text. As

long as we see the form-meaning complex as a static object, as traditional notions encourage, we simplify it Attridge (2004: 108-109) warns. He suggests to reconceptualise form in a literary work as "encrypted image of an act-event of invention, waiting to be re-enacted in a reading" (Attridge 2004: 111). Stockwell (2012: 42) similarly regards reading to be a 'world-building' rather than meaning extraction activity.

As a consequence, form and meaning cannot be separated. As Attridge (2004: 114) points out: "forms are made out of meanings quite as much as they are made out of sounds and shapes. Form and meaning both happen, and are part of the same happening." Terminology that builds on a dichotomy of form and content is misleading because it suggests that the two are separable and form can somehow be 'applied' to a pre-existing content. In Western literary theory, this notion gave rise to the notion that literature is different from conventional language by the embellishment of form. But as Freeman (2009: 171; original emphasis) observes, "meaning arises from the form *of* content and the content *of* form. In other words, symbols are indivisible."

Another consequence is that the creative process of translation starts before the process of transFORMation: it starts already in reading. This view is in accordance with a widespread recent emphasis on reader creativity in literary and cultural studies. Comments in general seem to shift from seeing people as passive consumers to actively and creatively engaging with cultural resources: There are for instance recent discursive studies that focus on responding to reading by talking about it, which has been called 'reading-in-talk' or 'co-reading' (cf. Swann 2016: 270-271). Attridge and Staten (2015) similarly present an innovative format for poetry criticism the authors call 'dialogical poetics' where readings are considered to be a continuous negotiation between readers rather than a product of settled knowledge. The book enacts this: It consists of conversations by the two authors in emails.

In the tradition of literary theory, the interest in the reader's role in the creation of meaning was often backgrounded behind the interest in a text's author and authorial intent. But in the context of post-structuralist approaches such as Derrida's 'deconstruction', the concept of a literary text's meaning as something stable and fixed that goes back to an author's intention became increasingly questioned. In this context, Roland Barthes (1988) essay "The Death of the Author" is a key work. He reduces the author to a writer ('scripteur') who compiles linguistic material and concludes from this notion that rather than hermeneutically trying to decipher a text, its diffuse layers of sense should be disentangled: "Once the author is removed, the claim to decipher a text becomes quite futile [...]. In the multiplicity of writing, everything is to be *disentangled*, nothing *deciphered*" (Barthes 1988: 157; original emphasis).

As a consequence of the 'death of the author', the reader became more central in scholarly interest. Barthes introduces the notion of a 'birth of the reader' in analogy to the author's death, arguing that "a text's unity lies not in its origin but in its destination" (Barthes 1988: 157). As a consequence, the notion of a text's meaning developed from a stable entity intended by an author to a complex space that varies with the different readers: "We know now that a text is not a line of words releasing a single 'theoretical' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of meanings, none of them original, blend and clash" (Barthes 1988: 156).

Theories that came to be summarised under the label of 'reader-response criticism' in English and 'Rezeptionsästhetik' in German focus on readers and their experience of a literary text rather than on the author or the text in isolation. Unlike approaches such as New Criticism that regard a text to be a self-contained aesthetic object, the reader is attributed an active and central role in the creation of meaning.

Wolfgang Iser is one of the key representatives of German ‘Rezeptionsästhetik’. In his inaugural lecture *Die Appellstruktur der Texte*, Iser (1970: 6) claims that a text comes alive in reading with an active participation of the reader (cf. Barthes 1988):

> Bedeutungen literarischer Texte werden überhaupt erst im Lesevorgang generiert; sie sind das Produkt einer Interaktion von Text und Leser und keine im Text versteckten Größen, die aufzuspüren allein der Interpretation vorbehalten bleibt.
> (Iser 1970: 7; ‘The meaning of a literary text is generated in the act of reading in the first place; it is produced by an interaction of text and reader rather than an entity hidden in the text that can only be found in interpretation’; cf. Iser 1994: 7).

Iser (1970: 15-34) considers the existence of “Leerstellen” (‘gaps’) in a text to be a central requirement in the process of meaning creation by the reader because they create the open-endedness the reader needs for an active construction of meaning. The absence of gaps risks boring the reader by refusing him or her leeway for the construction of different readings, Iser (1970: 16) observes.

In cognitive science, the concept of ‘gaps’ is broader and every text and utterance is regarded to entail them. The linguistic elements in a text are considered to serve as prompts to construe mental worlds. The gaps between them invite the reader fill them. We are not told that the characters in a novel need to breathe air to survive but we assume it from our world knowledge until we are told otherwise by the text. While we fill in some of the gaps in reading, others are left open. Different readers with different background knowledges furnish a text differently (cf. Semino 2009: 45-46). A reader who has read Tolkien’s book *The Hobbit* will fill in the gaps in the poem “The Misty Mountains” differently from somebody who has not (cf. ch. 5.3).

In order to describe this and other mental world-building processes that happen in reading, useful concepts have been developed in cognitive science. In the following paragraphs, I will introduce the ones from which I use terminology in my thesis: Charles Fillmore’s (1977) ‘scenes-and-frames semantics’, Gilles Fauconnier’s (1998) ‘mental space theory’ and Paul Werth’s (1999) ‘text world theory’.

Following the basic assumption of cognitive science that language processing does not inherently differ from other cognitive processes, Fillmore (1977: 61-65) argues that visual, non-verbal scenes play an important role in the process of understanding. He illustrates this notion with the story of a student who showed children a grapefruit. They agreed that it is a grapefruit. The student started peeling it, separated it in segments and started eating it – and the children were surprised that it was an orange after all because a grapefruit is cut in half and eaten with a spoon. For the children, Fillmore argues, the label is inseparable from the scene of eating. In his seminal paper "Scenes-and-Frames Semantics", Fillmore (1977) develops the concept of the 'scene' (i.e. cognitive image created in construal) based on the notion of the process of interpretation in terms of visual perception: We mentally picture the world that is created in reading a text. The first part of a text activates an image. Later, we fill in more information and give the scene a history and embed it in other scenes – thereby creating a world (cf. Fillmore 1977: 61). Scenes depend on experience which is why different people interpret the same text in different ways. For instance, people who know each other activate scenes about the other. If somebody says *I have been studying* and I know the person is currently studying for an exam, I can ask *When will the exam take place?* and therefore talk within a larger, more complex scene where studying involves a later stage of taking an exam (cf. Fillmore 1977: 65-66). Communicators operate with several procedures such as cognitively filling in gaps in scenes, compare real-world with abstract, prototypical scenes and use linguistic 'frames'[46]

46 The concept of 'frame' changed in the course of Fillmore's theory. In "Scenes-and-Frames Semantics" (1977: 63, 66), the term refers to the linguistic encoding of cognitively visualised scenes. In "Frame Semantics" ([1982] 2006: 373), he defines it as "any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits." It can be therefore be understood as a system of categorised encyclopedic knowledge structures that emerge from everyday experiences and are necessary networks of meaning to understand language (cf. ch. 2.1.1). In the *FrameNet* project (Fillmore and Baker 1997-) the latter concept is used to develop a lexical database that is annotated for frames and their semantic roles. For instance, the

for scenes and part of scenes. A single sound can already activate a scene in the reader's mind, as can a syllable, a sentence, a paragraph and the whole text. Together, scenes make up a complex system of interconnected components. In their totality, scenes and frames characterise the perceived and imagined world and the whole framework of linguistic categories for talking about imaginable worlds (cf. Fillmore 1977: 72).

Similarly, Fauconnier's (1998) 'mental space theory' accounts for text processing in terms of mental representations known as 'mental spaces' which are defined as short-term cognitive representations of states of affairs, constructed on the basis of textual references and background knowledge. 'Linguistic expressions' are considered to be instructions for the construction of mental spaces (cf. Fauconnier 1998: 16-17). For example, the first line in Auden's "If I Could Tell You" "Time will say nothing but I told you so" functions as a 'space builder' setting up three spaces: namely the 'base space' (where the narration takes place), an anterior one (where the speaker tells the addressee something) and a posterior one (where time will say nothing). Again, different readers do this differently. For another reader, the sentence might set up only two mental spaces: the 'base space' and the posterior one, while "I told you so" is regarded to be part of this posterior space and therefore as the content of what time is saying. A third option is to hold these two ambiguous readings at the same time in our minds (cf. ch. 5.1). We are cognitively flexible and able to hold two conflicting readings in our mind at the same time in order to process the ambiguity. As the text progresses, we develop the text spaces and connect them to new ones to create a network.

While 'mental space theory' accounts for many linguistic and cognitive phenomena (such as metaphor, cf. ch. 3.3.2), Werth's (1999) 'text world theory' focuses on literature. A 'text world' is considered to be a mental representation of the text "within which the

'Apply_Heat frame' contains the frame elements Cook (person doing the cooking), Food (that is cooked), Container (to hold the food) and Heating_Instrument (a source of heat).

propositions advanced are coherent and make complete sense" (Werth 1999: 51). In reading, readers build text worlds from material that originates on the one hand from the text and on the other hand in their experience and knowledge (cf. Werth 1999: 69). 'World-builders'[47] are deictic and referential elements that specify time (adverbs of time such as *yesterday*; temporal adverbials such as *in the year 1745*); place (locative adverbs such as *there*; noun phrases such as *the beautiful city of Freiburg*; or adverbials such as *in the garden*); and entities (concrete and abstract noun phrases such as *my friend Nadine*) (cf. Werth 1999: 187). 'Function-advancing' propositions are non-deictic expressions that tell the story and prosecutes the argument – in short, tell what the world is about (cf. Werth 1999: 190). In addition to the main world, possible 'sub-worlds'[48] are constantly created. These sub-worlds can be deictic (*Ten years later*; *Meanwhile, at the same time but far away*); in the mental world of a character (*Mary believed*; *Miriam wanted to*); hypothetical (*If*; *Had you not*); or epistemic (*perhaps*; *possibly*; *must have*) (cf. Werth 1999: 187-188). In translation, 'world-switches' that trigger possible alternative worlds in reading may be further developed and embellished in the world of the translated text. They therefore can be considered to open doors to new possibilities that the translator can use to enter alternative worlds – if he or she wishes.

The strength of approaches such as Fauconnier's (1998) and Werth's (1999) is that they account for text worlds as complex mental representations set up during text processing and that there are detailed classifications for linguistic expressions triggering these mental representations. As Elena Semino (2009: 66) notes, however:

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47 Cf. Fauconnier's (1998: 17) 'space-builders': linguistic expressions that establish new spaces or refer back to one already introduced in discourse.

48 The notion of 'sub-worlds' is similar to the one of 'possible worlds' which can be traced back to German philosopher Leibniz and the idea that the world we call 'actual' is only one of an infinite number of possible worlds (cf. Semino 2009: 39). The claim that *the world is flat* is false in our world but possible in a fictional world. A claim such as *the world is round and the world is flat* on the other hand is necessarily false because it violates logical laws: It is an 'impossible world'.

> Cognitive linguists do focus on linguistic choices as prompts for the construction of mental representations in the readers' minds, but they seldom consider the effects of variant linguistic realisations and textual patterns. As a consequence, an analysis of a prose summary of [a poem], could yield the same result both in terms of [a] possible-worlds approach and in terms of Fauconnier and Turner's (2002) blending theory [which builds on mental space theory].

I argue that patterns influence construal to a high degree in creative reading and translation and that the mental text world created in reading a prose summary of a poem is decidedly not the same that is created in reading a poem. The investigation of how exactly they influence the construal process will be the focus of my text analysis.

In translation, the translator's initial reading of the source text does not differ inherently from the readings of other readers (although as it has been argued for instance by Wright (2016: 120) that translators are usually especially experienced readers). Just as other readers, a translator actively construes the text world in reading and creates his or her personal mental scenes and images from the encounter with the words and patterns of the source text, filling in gaps and following new possibilities opened up by world switches. This is a natural procedure that cannot be switched off. Keeping this in mind, demands for a 'neutral' or 'faithful' translation in the sense of the translator 'keeping out' of the text fails already in reading.

Therefore, the creative process of translation starts with the first reading. The creativity that lies in the reading process already surfaces for instance in phenomena such as fan fiction where a text world created in reading develops in completely new directions. In the subsequent, repetitive re-readings, empathy and understanding grow in a dialectic back and forth text analysis and application of world knowledge. This process is the same for translators and other readers that read a text several times. What is different in translation is that the created text world needs to be recoded into a written target text.

3.2.2 …and Re-writing in Translation

To separate a chapter on creative reading and creative writing in translation is actually an artificial boundary – which is why chapters 3.2.1 and 3.2.2 are connected with a triple-dot glyph. Keith Oatley (2003: 161) argues *writingandreading* should be a word in the English language because writing always involves reading and re-reading and in turn, the reader mentally writes a version of a text already in reading. As was noted in the end of the previous section, the only difference between reading in general and reading for translation is the knowledge that the mental text world will be recoded into a written text. First of all, this knowledge is likely to motivate the translator to read and interpret the text very carefully in order to be able to create a target text that does justice to the source text while this is not necessarily the case for all other readers. Secondly, this knowledge can change the text world, when the multiple constraints of target language and culture are considered and incorporated into the text world – especially in rhymed and metered poetry that tries to recreate the patterning as will be addressed in the following section. While not inherently different from other kinds of reading, reading for translation can therefore be considered a particularly intense form of reading that leads to the experience of cognitive and creative gains. The translator puts additional effort in the reading process and probably expects cognitive gains (cf. Relevance Theory). Emotional and intellectual responses created by this include feelings such as pleasure, the exploration of new and hidden levels of interpretation and the development of a new text world in creative negotiation with the source text world that is shaped by source text world-builders, gaps that are filled in from personal and cultural background knowledge, new gaps that are created and transformations caused by translation constraints.

A third factor that is often argued to render reading for translation different from reading in general is that the translator has to decide on one of the possible interpretation options and narrow the text world down to it:

> Der Schriftsteller als Übersetzer schreibt, freiwillig oder unfreiwillig, dem Text eine von vielen möglichen Stimmen – *seine* Stimme – ein.
> (Groß 1994: 177; original emphasis; 'The writer as a translator writes, willingly or unwillingly, one of several possible voices – *his or her* voice – into the text').

While in this concept of translation, the creativity of the process is accounted for, it is still understood as an act of narrowing. I believe, however, that this is not necessarily the case: The translator can find ambiguous linguistic encodings that leave the text open for different construal processes for the target text readers. Furthermore, translation makes the text available to new readers who will perFORM the text with their various and distinct readings and maybe pass it on in their various and distinct voices. In this regard, far from being an act of narrowing, a translation can be considered to "multipl[y] the voices of the text, by adding the translator's voice" (Boase-Beier 2011a: 57).

3.3 TransFORMation

In the translation process between two languages a text is 'transFORMed'. Translation is not an 'act of preservation' but of 'reimagination' (cf. Scott 2007: 106-108). As no two languages are exactly the same, it is impossible to preserve every aspect of a text on all levels of language. Unlike in traditional discourses of fidelity where the focus is on aspects staying close to the source text while others are regarded to be translation losses, the focus here is on particularly the aspects that do not stay close to the source text and embody creative processes that are triggered by the source text's formal constraints. In order to investigate the creative transformation processes in translation, I will combine two models: Kußmaul's

(2000) typology of creative translations based on Fillmore's (1977) 'scenes-and-frames' and Fauconnier and Turner's (2006) 'conceptual blending' based on Fauconnier's (1998) 'mental spaces'. The combination of these models provides the terminology to discuss creative transFORMations in translation.

3.3.1 'Scenes-and-Frames' in Translation

Already before Kußmaul's well-known typology of creative translations in *Kreatives Übersetzen* (2000), Mia Vannerem and Mary Snell-Hornby (1994) and Hans Vermeer and Heidrun Witte (1990) adopted the 'scenes-and-frames' model for the discussion of translation. Vermeer and Witte (1990: 18) use the model to stress the creative aspect of a translator's work. They argue that translation cannot just depict objective reality because scenes evoked in reading are not images of reality but 'models' that are subject to cultural, social and personal influences and only exist in the human mind (cf. Vermeer and Witte 1990: 59). Translation can evoke the source scene for target text recipients; or evoke an equivalent scene for the target culture; or focus on the linguistic frames but a frame can evoke different scenes in different cultures, Vermeer and Witte (1990: 68-71) argue. Forming frames out of a scene is always a reduction of a whole world to a written text. Unlike traditional discourses of translation loss, they do not describe this as a loss, however, but as the art of reduction of something to something smaller reflecting the larger whole (cf. Vermeer and Witte 1990: 77). In this process, the gaps between the text frames inspire imagination and prompt translator creativity. Concerning form, Vermeer and Witte (1990: 70) mention that sometimes the target scene is subordinate to the target frame, as for instance in rhyme. In traditional fidelity, the frame is prioritised and the scenes disregarded, they claim, which often results in incoherent scenes. What they disregard here is that rhyme does not

only concern the frame but influences scene construal as well. In order to achieve a successful translation, the role of formal patterning as in rhyme for the creation of the scene needs to be considered as well.

Vannerem and Snell-Hornby (1994: 191) consider it the translator's task to find target text frames that activate the same scene as the source text frames (cf. Calfoglou's (2014: 103) 'scenic equivalence'). They base this concept on the author, arguing that if the translator is not a native speaker, other scenes might be activated for him or her than for native speakers (cf. Vannerem and Snell-Hornby 1994: 190). Considering that the activated scenes depend not only on material from the text but also the translator's background and therefore differ for every (translator)-reader, regardless of his or her first language, I do not think that this is the primary problem. Furthermore, translators tend to have a very high competence in both the languages they are translating to and from. I believe the major difficulty is to create a target text that preserves the open-endedness of the source text and allows its readers to construe different scenes and that, furthermore, the role of form in construal tends to be disregarded.

In his systematic typology of creative translations, Kußmaul (1995, 2000, 2003, 2005, 2010) builds on Fillmore's terminology, too, and regards visualisation to be the means of arriving at creative solutions (cf. Kußmaul 2005: 378). Rather than mystifying the concept, he regards creative translation to be teachable and learnable (cf. Kußmaul 1995). Kußmaul (2005: 382) describes translation as transfer of source text frames via a visualised mental scene to new target text frames. In the detailed introduction of his typology, Kußmaul's (2000: 152-156) uses the term 'Rahmenwechsel' ('change of frame') for this process. For instance, in Karl Ross' translation of Morgenstern's "Der Werwolf", the frame *Werwolf* becomes the frame *Banshee* via a mental scene where the translator pictures the scene of a mythical being. As all translations start with a source text frame which is transferred via a mental scene to a target text frame, this type can be understood as an umbrella term including the following types. When

the translator invents a new frame that does not exist in the target language, a neologism, Kußmaul calls that 'Neurahmung' ('reframing') (cf. Kußmaul 2000: 156-158).

When something that is short and abstract in the source text is paraphrased with something longer and more concrete in the target text, Kußmaul (2000: 158-165) calls it 'Auswahl von Szenenelementen innerhalb eines Rahmens' ('Choosing elements of a scene within a frame'). Here, he builds on Fillmore's (1977) later understanding of 'frame' as encyclopedic knowledge structure rather than linguistic encoding.[49] Kußmaul's example is the sentence "For he isn't the cat that he was in his prime, / Though his name was very famous, he says, in his time" from the song "Gus, the Theatre Cat" in the musical *Cats* with Carl Zuckermayer's translation "Nein, er ist nicht der Kater mehr, der er gewesen / Als man täglich von ihm in der Zeitung gelesen" (in Kußmaul 2000: 158-159). The frame *famous* is translated here with *being in a paper* which is a frame for an element of the scene that is part of the larger scene framed by *famous*. The opposite type is 'Einrahmung' ('framing') where concrete details in the source text are translated with a more abstract, more schematic scene (cf. Kußmaul 2000: 185-188).

The type 'Auswahl von Szenenelementen innerhalb einer Szene' ('Choosing elements of a scene within a scene') is described by Kußmaul (2000: 165-168) as change of focus and perspective in which different elements of the same scene are chosen. An example is translating *Mund* with *face* in describing a smile as "Lying like a bloom on his pale face" for "Das wie ein Blühen lag um seinen blassen Mund" in Anton Wildgans' (1949: 19) "Das Lächeln". The scene is still the same in source and target text, but the perspective is

49 The development of the term 'frame' in Fillmore's theory (cf. ch. 3.2.1, footnote 46) has led to different usages in later theories. Kußmaul for instance does not use it in an utterly consistent way. Mostly, he understands frame as a linguistic encoding (cf. Kußmaul 1995: 13).

broadened to include the whole face. The difference to the type before is that rather than choosing a frame from a broader, more general scene, the translator stays within the same, more narrow scene.

'Szenenerweiterung' ('broadening of the scene') is a similar type in which a translation verbalises more components of a scene (cf. Kußmaul 2000: 177-185). An example is the translation of "The village teacher climbed up straight" for "Der Dorfschulmeister stieg hinauf" in Morgenstern's "Der Werwolf" by K. F. Ross. While the source text leaves out the detail that the movement out of the grave and upwards happens in a straight line, it makes sense. The scene therefore is the same but an additional element is voiced. Kußmaul notes the gradeability of his concepts when he mentions that, as extension is per definition gradual and quantitative, there is no definite answer when the scene is still the same but expanded and when the scene is changed (cf. Kußmaul 2000: 177). If this is the case, Kußmaul uses the term 'Szenenwechsel' ('change of the scene') (cf. Kußmaul 2000: 169-177). His example of this type is the name of the *Asterix* character *Get-a-fix* for *Miraculix* where the focus is shifted from one scene where the druid performs miracles to another where he stirs and gives out his potion. These scenes may be put together to larger scenes. Kußmaul sometimes calls these larger scenes,'scenario'[50] (e.g. Kußmaul 2000: 171).

Kußmaul's types are very similar to each other and cannot always be clearly distinguished. Also, he does not always use the terminology of 'scene', 'frame' and 'scenario' consistently. Nevertheless, the typology illustrates different kinds of creative change in translation and shows that Fillmore's concepts are very useful to discuss creative processes in translation.

50 Note that Fillmore (1977) uses the term 'scenario' for a prototypical standard scene with institutional structures and familiar layouts, which is a different usage of the term.

3.3.2 'Conceptual Blending'

Fauconnier and Turner's (2006) model of 'conceptual blending' was originally developed to explain metaphoric thought. It applies to all kinds of creative thought, however, because creative thought always depends on the ability to bring together material from different mental spaces to create new meaning. Therefore, it has meanwhile been adapted to many different areas that include mathematics, neuroscience, music and art theory and – relevant here – literature and translation.[51]

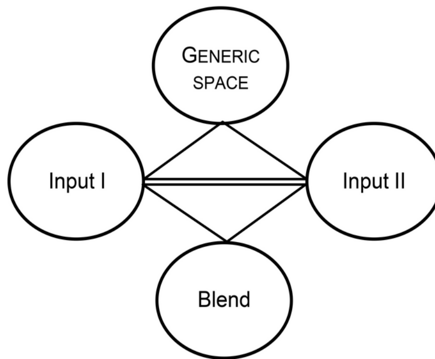

Figure 1: Blending (cf. Fauconnier and Turner 2006: 313)

Blending theory elaborates Lakoff and Johnsons's (1980) 'conceptual metaphor theory' (cf. ch. 2.1.1). Unlike the older model, it focuses on processes humans perform in creative thought rather than on stable patterns of figurative language and considers four mental spaces to be involved in the process rather than only source and target domain. The model builds on the gestalt theory concept of 'bisociation' introduced by Koestler (1964). 'Bisociation' is a coinage of Koestler and refers to the creative act of connecting previously unconnected frames of reference. Koestler (1964: 36) gives the example where an ill-wisher

51 An overview can be found on Mark Turner's website: http://markturner.org/blending.html (accessed 27 May 2019).

informs John Wilkes (a hero of the poor) that some of his supporters "'have turned their coats.' 'Impossible,' Wilkes answered, 'Not one of them has a coat to turn.'" In this example, the plane of the literary clashes with the plane of the metaphorical. As Koestler (1964: 36) notes, the visual images evoked sharpen the clash.

Blending theory generalises and formalises this concept. According to Fauconnier and Turner (2006: 363-365), blending is a basic cognitive operation that is central to human thought and that happens in a systematic fashion. Blends are pervasive and often unnoticed in our everyday language. Some are conventional, others created while talking (cf. Fauconnier and Turner 2006: 315). Generally speaking, blending is a process of meaning construction that has two or more inputs and during which inferences, emotions and event-integrations emerge which cannot reside in any of the inputs (cf. Fauconnier and Turner 2006: 305). The inputs to this process are 'mental spaces' ("small conceptual packets constructed as we think and talk, for purposes of local understanding and action" (Fauconnier and Turner 2006: 307)) that are connected via a 'generic space' which contains what the inputs have in common. Structure from at least two input spaces is then projected onto a third space, the 'blended space' (cf. Fauconnier and Turner 2006: 307-314). The projection is selective. Not everything from the inputs goes into the blends (cf. Fauconnier and Turner 2006: 319). On the other hand, the blended space contains something the inputs do not, the so-called 'emergent structure' (cf. Fauconnier and Turner 2006: 310).

A famous example of this process is the metaphor *This surgeon is a butcher*. In the first mental input space, a conceptual packet is constructed for a surgeon, which could be a mental image of a person in a white coat standing in an operating theatre holding a scalpel. The second mental input space contains an image of a butcher with a bloody apron and a knife in a butcher's shop. The images from these two input spaces are connected via a generic space containing abstract concepts the two have in common: CLOTHING, INSTRUMENT and

LOCATION. In the blended space, several elements of both input spaces are combined, for instance in a person with a bloody white coat holding a knife in an operating theatre. Elements that are not part of the blend are in this example the apron and the scalpel. The emergent structure that is not present in either of the input spaces is the suggested incompetence. Neither the surgeon nor the butcher are incompetent but the blended surgeon who is referred to as a butcher is. While already the combination of elements from the input spaces can be considered a creative act, the emergent structure is the most obvious locus of creativity. In this process, we are cognitively flexible and disregard impossibilities, such as that a surgeon is unlikely to use a butcher's knife for an operation.

As the blending model is generally applicable to creative thought and reading has been established to be a creative act, it is not surprising that it has proven to be a useful tool to describe the process of interpreting literature. Semino (2009) for instance discusses the process of interpreting Carol Ann Duffy's poem "Mrs Midas" as process of blending. The poem is about the mythological king Midas who was granted a wish and chose the ability to turn everything he touched into gold which nearly killed him and tells the story from the point of view of his wife in a contemporary world. Semino (2009: 61) reads the poem as blend of the world of the myth and contemporary reality, regarding the classical Midas story as first input and contemporary married life as second input space. Material from both is projected into the blend with the new, 'emergent' structure of resentment against the husband's lack of concern.

Jean Boase-Beier (2014b) discusses holding ambiguous readings simultaneously in the mind as a blend (cf. Boase-Beier 2014b: 249). Her example is the poem "Remembering" by Ronald Stuart Thomas. In it the word *it* can ambiguously refer to either *your* (the husband's) *hand*, *her* (the wife's) *hand* or *your* (the husband's) *part*. The different possibilities exist at the same time in the reader's

mind, Boase-Beier (2014b: 247-248) argues, with the result that the hands are blended with the sexual part and consequently taking the wife's hand becomes a sexual act.

Eve Sweetser (2006) extends the concept of blending to versification and describes it as a process of blending in which 'poetic linguistic form' is mapped onto and builds relationships with 'poetic linguistic meaning' (cf. Sweetser 2006: 34). Problematic about this extension is that she locates form and meaning in two distinct mental spaces. Mental spaces, to repeat the definition by Fauconnier and Turner (2006: 307), however, are "small conceptual packets constructed as we think and talk, for purposes of local understanding and action." According to Fauconnier (1998: 16-17), linguistic forms are instructions for the constructing of mental spaces and can therefore not be in a distinct mental space. Form and content shape the mental spaces *together*.

Boase-Beier (2011a: 67-72) uses the blending model to investigate the process of translation. In her model, the first input is the source text and the second input is a hypothetical target text that is imagined as having originally been written in the target language. Both are blended together to the translated text. The effects of the translated text that are due to the combination of voices, languages and styles are the emergent structure (cf. Boase-Beier 2011a: 68). An advantage of her model is that it focuses on translation gains rather than losses and describes the process of translation as an inherently creative one (cf. Boase-Beier 2016: 236-238). Her concept of a hypothetical target text that is imagined as having originally been written in the target language is a very abstract one, however. Furthermore, a blend is a cognitive mental space, not an object and can consequently not be a translated text.

I still believe that blending is a very useful model to describe creative thought in translation and especially more radical transFORMations. For such a model, I combine the blending model with Fillmore's concept of the scene. This concept is compatible with

Fauconnier and Turner's (2006: 307) mental spaces as both refer to mental imagery constructed for purposes of local understanding that is connected to others in a network (cf. Turner 2014: 5). I use the term scene because it puts more emphasis on the process of visualisation.

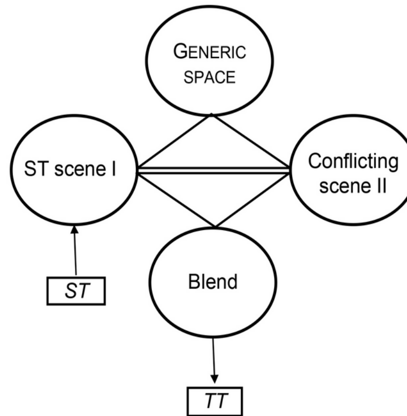

Figure 2: Translation as a Process of Blending

In my version of the model, the mental scenes that build the mental text world of the poem and are created in the process of reading the source text are in the first input space. This text world consists of a complex network of smaller scenes that are constructed, developed and interconnected in the reading process and constantly change – as they are mental spaces that are constructed on-line for current purposes. In order for a blending process to be possible, a second input space is needed. This second input space is a second conceptual scene that is in conflict or at least in tension with the first one and comes up in the mind of the translator due to different reasons: for instance a translation problem, an ambiguity (cf. Boase-Beier 2014b), the cultural or personal background of the translator, an illustration accompanying the text or any other intra- or extra-textual feature that can trigger a new mental scene. Elements from both scenes are

blended to a scene that is later recoded in the translated text. The emergent structure is the creative change that makes the blended scene different from both inputs.

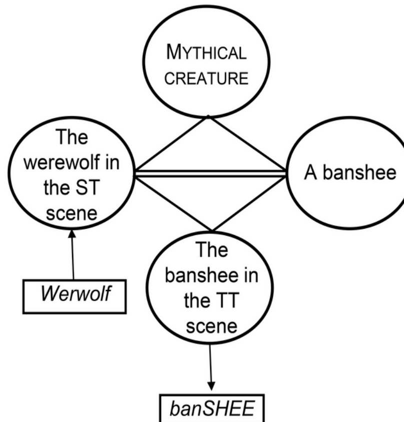

Figure 3: Banshee Blend

An example is Ross' translation of Morgenstern's *Werwolf* as *banshee* (cf. ch. 4.1.4, p. 149). In reading the poem, the translator construes his or her personal image of a werewolf in the situation the poem describes (input one). The translation problem that the *Werwolf*, *Weswolf*, *Wemwolf*, *Wenwolf* pattern cannot be directly translated triggers a second scene. Probably due to the cultural background of the translator, a scene with a banshee (a female ghost from Celtic mythology whose wail announces that somebody will die soon) comes to the mind of the translator (input two). The two are connected via a generic space: Both are mythical creatures that are denoted by a linguistic expression part of which is homophone to a personal pronoun. Elements from both scenes are blended together to merge in the specific banshee protagonist of the mental target text scene that is recoded into the written target text. She inherits elements from both input spaces: for instance, the wail from input two and the rather meek and unthreatening behaviour of the werewolf from input one. She does

not inherit all features from input one or two, however: She does not have a wife as the werewolf does for instance and she does not announce death as usually banshees are associated with doing. On the other hand, she has some features that are not present in either of the input spaces (emergent structure): She develops a life of her own, for instance kneeling down in front of the teacher which neither the were-wolf does nor is commonly associated with a banshee's behaviour.

The role of poetic form in this process is twofold: On the one hand, the linguistic expressions build the mental scenes together with semantic content in the dynamic, perFORMative process of reading. In this case, the regular forms on the levels of rhyme and rhythm create a light-hearted atmosphere that is in tension with the graveyard setting and that shapes the interpretation of the whole text (cf. ch. 4.1.4). On the other hand, formal patterns can function as constraints that make the process of blending necessary and therefore possible in the first place. In the chosen example, it is the constraint of the declension pattern in the German text on which much of the poem's holistic meaning depends that triggers the second scene where the banshee appears.

In reconstructing the creative transFORMations in translation, this model helps justify them as necessary, innovative changes. While in isolation, individual modifications can seem to be translation losses, the focus on the holistic level of the poem shows that they preserve holistic meaning. While the scenes-and-frames model already provides a terminology for discussing creative changes in translation (cf. Kußmaul 2000), a model of blending introduces a way of describing *how* these changes happen by adding the generic and the second input space. As has been mentioned in the beginning of this section, however, the blending model is especially useful for describing more radical transFORMations where whole new scenes are created while the scenes-and-frames model is especially useful when discussing minor creative changes that happen within a scene (such as voicing additional or different elements of a scene).

After establishing the foundations, terminology, categories and models to discuss the role of form in creative translation in the last two chapters, I will now examine the three linguistic levels of grammar, rhythm and sound in more detail in the next chapter before taking a step back again and returning to more general observations.

4 The Translator as a Creative Weaver

4.1 About Waswolves and Banhers

> [T]he poetry of imagery is built of the prose of grammar.
> (Tabakowska 2013: 237)

4.1.1 Meaningful Grammar

The understanding of grammar and its relation to meaning in linguistics fundamentally changed with the cognitive approaches. Rather than on an autonomous formal level, as in the generative approaches, grammar came to be regarded as being situated on a continuum of symbolic structures together with other symbolic structures (such as words in the lexicon, phrases or even idioms) and therefore not only as a meaning structuring device but as meaning expressing part of language (cf. Langacker 1987: 2-3).

This understanding is based on the basic cognitive linguistic tenet that our cognition works with the same basic procedures in both linguistic (be it lexical or grammatical) and non-linguistic phenomena (cf. Langacker 2008: 16-17). We establish psychological connections through association, automatise complex structures through repetition until they are entrenched as a unit and we schematise our experience by extracting the commonality in multiple experiences to arrive at a higher level of abstraction. For instance, in the denotation of *ring*, several layers of abstraction can be distinguished: 'the ring I am wearing right now', 'a circular piece of jewellery' or even more abstractly 'any circular object'.

It is a central claim of cognitive grammar that language knowledge consists of a structured inventory of 'symbolic units'[52] that are stored and accessed as a whole in the speaker's mind. They become entrenched if they are used regularly and shared among members of a speech community (cf. Langacker 1987: 73). This is the foundation of the meaningfulness of grammar. Lexical classes such as nouns and verbs derive from embodied experience of things and processes and therefore have a conceptual basis. Noun meanings describe entities, other classes describe a relation between them, either temporal (verbs) or atemporal (prepositions, adjectives, adverbs and non-finite verb forms) (cf. Evans and Green 2006: 535). Entities and their relations build larger units such as phrases and sentences, not with compositional rules (as in generative grammar) but as predicates with open slots.[53]

The process of meaning construction is referred to with the term 'construal' in cognitive linguistics. It is defined as the dynamic conceptualisation in which linguistic expressions are considered to serve as prompts (cf. Langacker 2008: 27-28). The construal process works in a very similar way to other forms of perception. Langacker

52 Symbolic units consist of a phonological and a semantic pole. For example, the sounds [m], [uː] and [n] are components of the higher phonological unit [[m]-[uː]-[n]], which combines with the semantic unit (the concept) [MOON] to form the symbolic unit [MOON/[muːn]] (cf. Saussure's (1959) 'signifiant' and 'signifié'). On phrase level, *moonless night* can be represented as [[[[MOON]/[muːn]]-[[LESS]/[les]]-[NIGHT]/[naɪt]]]. Both "lexicon and grammar form a gradation consisting solely in assemblies of symbolic structure," as Langacker (2008: 5) claims. These specific symbolic units can therefore be viewed on a continuum with more abstract and schematised symbolic units such as the plural in [[[CAT]/[kæt]]-[[PL]/[s]]] or even partially filled ones such as [[[THING]/[…]]-[[PL]/[s,z,ɪz]]] (Langacker 1987: 73).

53 This idea is generalised in cognitive 'construction grammars' which is a cover term for a family of approaches that share the notion of the 'construction' (cf. Geeraerts 2006: 15; Zeschel 2012: 10). The term construction refers to the basic unit of grammatical organisation in the speaker's mind. Constructions are defined as leaned pairings of form and semantic or discourse function, be it morphemes ({un-}), words (*tree*), idioms (*kick the bucket*), partially filled idioms (*jog X's memory*), partially filled phrasal patterns (*X above Y*) or fully general phrasal patterns (*subject-verb-direct object-indirect object*) (cf. Boas 2010: 3). The more complex constructions such as idioms have a meaning that cannot be predicted from their parts and are assumed to be stored as a whole.

(1987: 145-146) stresses its similarity to visual perception by using the terms 'summary' and 'sequential scanning'.[54] As in visual perception, speakers can construe the same situation in different ways. Rather than viewing meaning as existing independently of human minds as in the Platonic or objectivist view, 'meaning' in cognitive semantics is subjective and reflects not only properties an expression refers to in the world but also the conceptualiser's way of perceiving things (cf. Langacker 2008: 27; Tabakowska 2013: 230-231; ch. 2.1.1 and 3.2). This is reflected in grammar. Just as a visual scene can be viewed in different ways, so can a cognitive one: with a different 'specificity', different 'foregrounding' and from a different 'perspective' (cf. ch. 2.1.1 and 3.1.1).

Specificity refers to the level of accuracy and precision the conceptualiser chooses to refer to a situation (cf. Langacker 2008: 55). An example is the difference between the sentences *the flower was yellow* and *the flower's yellow petals were streaked with fine dark orange lines*. The effect of the far more detailed second sentence is that it brings the reader closer to the described object. Just as in visual perception the perceiver would have to come closer to an object to see it in such close detail, the description triggers a mental cinematic zooming-in towards the object. This can have an emotional effect: Being closer to something often involves emotional closeness as well. It is for instance easier to identify with a character who is described with much detail than a character whom the reader learns nothing about and who is consequently only viewed 'at a distance'.

Attention is fundamental to grammatical organisation. When we perceive a situation, we pay attention to prominent parts. The same applies to mental scenes. The term 'foregrounding' refers to the linguistic arrangement of conceptual content into foreground and

54 The former type refers to a process that can be compared to looking at a photograph and simultaneously scanning the elements which is usually used for static scenes such as the mental image that is visualised when reading *an apple* or looking at an apple. The latter process can be compared to watching a film. The elements are scanned in a sequential fashion when perceiving events or reading for instance *She ate the apple*.

background. As Leonard Talmy (2000: 257-309) notes, parts of scenes are always omitted in linguistic representation. He calls this phenomenon 'windowing' and separates it from figure-ground relationships. While both are foregrounding devices, in figure-ground relationships all aspects are present even though some are backgrounded and in windowing some aspects are not voiced. This accounts for grammatical behaviour such as the division of constituents into obligatory and optional. While *spend* requires the MONEY and BUYER roles as obligatory (*I spent 100€*), GOODS is optional (*I spent 100€ on shoes*) and SELLER is blocked. The choice of verb therefore windows the participants.[55]

According to Talmy (2000: 315-316), a 'figure' is usually a movable, smaller entity that is more recently on the scene (and therefore in awareness) and often of greater relevance, while the 'ground' is stationary, often larger, more familiar and usually of lesser concern. This explains why the sentence *The ball is near the tree* is unremarkable while it is questionable whether ?[56]*The tree is near the ball* is grammatical as it makes the more unlikely entity (*the tree*) the figure. Both *Tom is near Kim* and *Kim is near Tom* are perfectly grammatical as both are suitable figure candidates. Syntactic foregrounding devices (attractors) are word order and topicality (for instance cleft versus unmarked declarative sentences); agency (subject position; active versus passive); the selection of the verb (verbal opposites such as *buy* and *sell* where either the role of the BUYER or SELLER are foregrounded); activeness (verbs denoting action); largeness (objects being denoted or long elaborate noun phrases to

55 This explanation of optional and obligatory constituents builds on Fillmore's (2006) 'frame semantics'. It is based on the idea that one cannot understand the meaning of a word without access to the encyclopedic knowledge relating to the word. Words such as *sell* come with their own set of constructions in the COMMERCIAL TRANSACTIONS frame for instance, such as *sell something to someone* or *sell something for a certain price* whereby different constructions foreground different aspects (cf. ch. 2.1.1 and 3.2.1 and footnote 46 about the development of the concept 'frame').

56 A question mark in front of a sentence indicates that the sentence's grammaticality is questionable.

denote them); and definiteness (the man > a man > any man) (cf. ch. 4.1.3). As William Croft (2001: 333) points out, the figure does not necessarily correspond to the most important information even though they often coincide, however. He claims they are logically distinct and backgrounded material may be more important than foregrounded material. In literature, important information is often hidden by backgrounding or windowing so that the reader has to invest cognitive effort to find it – as will be discussed in depth in the following.

Scenes can be viewed from different perspectives which changes the relationship between viewers and the situation that is being viewed. "**Perspective** relates to the position from which a scene is viewed, with consequences for the relative prominence of its participants" (Langacker 1987: 117; original emphasis; cf. Talmy 2000: 325; Croft 2001: 330-331). In the deictic forms *I/you, come/go, left/right*, for instance, the same situation is described from different vantage points (cf. Langacker 1987: 140). The choice of the verb can change the direction of mental scanning *the hill rises* versus *the hill falls* (cf. Langacker 2008: 82). Perspective can even change a text's meaning completely. While there are literary works such as the thriller *Vantage Point* (2008) that build their whole plot around this device, it shapes all kinds of texts – literary and non-literary – often in a subtle way in which it is easily overlooked.

Some aspects of conceptual representation are even more directly reflected in grammatical structure. The term 'diagrammatic iconicity' refers to instances in which the structure of linguistic representation resembles the structure of what it represents. Subtypes are 'linear iconicity', 'local proximity iconicity' and 'quantity iconicity'.

In linear iconicity, the linear order things are mentioned in corresponds to temporal sequence (cf. Jakobson 1971: 350; Hiraga 1994: 7-8; Stockwell 2009: 85). An example is: *He got up, then he brushed his teeth, got dressed and had breakfast.* In language, different arrangements can be used for different effects. While such an 'iconic' order (which is called 'natural' in Tabakowska 1993: 55)

lowers processing effort and makes it easy for listeners or readers to follow, a different ‘salient’ order can be motivated by perspective or foregrounding, placing for instance first what the speaker or writer considers important.

In proximity iconicity, linguistic distance matches conceptual and emotional distance with the result that elements that are semantically close occur close together as well which can strengthen effect (cf. Hiraga 1994: 9-10; Stockwell 2009: 84). Examples are head and modifier of a phrase or verb and object that belong together and tend to occur closely together in a sentence.[57]

Quantity iconicity refers to the principle that “formal complexity corresponds to conceptual complexity” (cf. Hiraga 1994: 11; Stockwell 2009: 83). If the concept is complex, the form also tends to be complex. Examples are long and complex words such as Latin *viderimus* (‘we will have seen’) or repetition: *he ran and ran and ran and ran* suggests more running than *he ran*.[58]

Furthermore, there are cases of ‘imagic’ iconicity on the level of grammar, for instance, when a simple, unsophisticated sentence structure suggests simplemindedness of the speaker, when a static character of an image is reflected by a lack of finite verbs (cf. Tabakowska 2003: 365-366) or when repetitive grammatical structures indicate breathlessness, as Xiaocong Huang (2011: 166) argues for James Joyce’s *Dubliners.*

The meaningfulness of grammar in the cognitive notion undermines the traditional form-content dichotomy in the discussion of poetry (translation). Meaning does not only reside in content but also in the way it is construed: its grammatical construction as well as qualities in sound and rhythm that will be discussed in chapters 4.2 and 4.3.

57 This type of iconiciy is very similar to what Lakoff and Johnson (1980: 128-132) call CLOSENESS IS STRENGTH OF EFFECT metaphor (cf. ch. 3.1.4).

58 This type of iconicity is similar to Lakoff and Johnson’s (1980: 127) MORE FORM IS MORE CONTENT metaphor. Hiraga (2005: 41) argues that this metaphor goes back to the CONDUIT metaphor (discussed in ch. 6.1) because we assume that a bigger container has larger content.

4.1.2 Poetic Grammar

In the tradition of Russian Formalism, grammar in poetry has often been studied as a defamiliarisation device in which unusual sentence structures serve to foreground the poetic nature of language in poetry. Examples for frequently studied syntactic figures of speech in this context are 'ellipsis' (omission of a word or phrase that is implied by context); 'inversion' (word order is rearranged for emphasis or to preserve metre); 'hyperbaton' (a phrase or word pair belonging together is separated); 'parallelism' (repetition of a syntactic structure); 'chiasmus' (two pairs are arranged in mirror-like order: *abba*); 'asyndeton' (the omission of conjunctions); 'polysyndeton' (an unusual repetition of the same conjunction); 'aposiopesis' (a sentence is left unfinished); and 'zeugma' (a verb controls two or more objects that have different syntactic and/or semantic relations). Sometimes, these unusual sentence structures stretch grammatical rules, sometimes they even break them. Ungrammatical structures have a particularly strong effect.[59]

Regardless of whether they occur in literary or everyday language (cf. Tannen 2007; Carter 2016), unusual syntactic structures such as these ones have a strong influence on the process of construal. In the following paragraphs, I will give several examples. They are not meant as exhaustive coverage of how syntactic figures of speech influence construal, however, because this influence is always determined by the specific situation and the text's and reader's contexts.

59 König and Pfister (2017: 42-59) arrange these syntactic figures of speech on a scale between 'rule-abiding creativity' that does not disrupt syntactic rules; 'rule-adding creativity' that does not disrupt rules but intuitive expectations based on frequency of occurrence (e.g. chiasmus); 'rule-streching creativity' that for instance overdoes the genitive as in *my father's friend's brother's house*; and 'rule-breaking creativity' as the most striking way of foregrounding where relevant principles of language are broken systematically as in John Wain's "Poem without a Main Verb" (1969).

Ellipsis can be understood in terms of windowing. Things are left unsaid and leave the reader or listener free to fill the gap in construal. A prominent example is what is frequently called the most famous hyphen in German literature, namely the hyphen in Heinrich von Kleist's *Marquise von O*:

> […] wo sie auch völlig bewusstlos niedersank. Hier – traf er, da bald darauf ihre erschrockenen Frauen erschienen, Anstalten einen Arzt zu rufen.
> (Kleist [1808] 2004: 5; '… where she sank down unconscious. Here – he made arrangements to call a doctor, as her alarmed attendants appeared soon after')

The hyphen is considered to mark the point where a scene of rape is left out. Because the incident is not voiced, the reader is left to reconstruct the happenings in the cause of the following events.

Inversion often acts as a strong syntactic foregrounding device by separating the important constituent from the rest and putting it in the initial position in a sentence: "For them the gracious Duncan have I murther'd" Macbeth complains in act III, scene i (Shakespeare [1623] 1982: 75) and "Mich Henker! ruft er, erwürget" ("It's me, executioner,' he calls out, 'whom you shall strangle') Damon exclaims at the end of Friedrich Schiller's ([1799] 2007: 297) "Bürgschaft". Both characters speak in states of high agitation and aim to put strong emphasis on *them* and *mich*.

Hyperbaton usually delays the completion of a construal process, as for instance in "I got, so far as the immediate moment was concerned, away" in Henry James' (2008: 195) *Turn of the Screw.* In constructions like this, the reader has to wait until the end of the sentence before he or she finds out what the sentence is about which builds up tension. In German, this effect is perceived less strongly because the finite verb comes generally last in subordinate clauses and therefore German readers are more used to waiting until the end of a sentence to find out what it is about.

Chiasmus creates an antithesis and changes perspective. For example, the witches' incantation "Fair is foul, and foul is fair" in *Macbeth* act I, scene ii (Shakespeare [1623] 1982: 4) changes the perspective from taking first *fair* and then *foul* as entry point, thereby strengthening the inconsistency between appearance and reality.

Asyndeton can have iconic aspects. In Seamus Heaney's (1980: 132-133) "A Constable Calls" for instance, the ending "And the bicycle ticked, ticked, ticked" enacts the sound the bicycle makes. The effect is strengthened by the simultaneous presence of diagrammatic and imagic iconicity: the repetition "ticked, ticked, ticked" suggests more ticking than "the bicycle ticked" (quantity iconicity) and the iconic sound structure of the short high vowel and plosives is similar to the sound that the word refers to.

Aposiopesis creates a prominent gap in a scene that invites the reader to fill it: "Well, I lay if I get hold of you I'll—" Tom Sawyer's aunt threatens in Mark Twain's ([1876] 1980: 39) *Tom Sawyer* novel, leaving the reader to conclude the construal of the scene that is going to happen. Depending on the individual backgrounds of the readers, the scenes that are construed can be very different.

Zeugma abruptly changes construal – and is often used for ironic effects. In *Rape of the Lock*, Alexander Pope ([1712] 1998: 62) for instance begins a line with: "Or lose her Heart," which suggests the metaphorical usage of the word *lose* in *losing one's heart* and therefore triggers the construal process of a love story – that is ironically interrupted when he continues: "or Necklace, at a Ball" which breaks the scene and changes the usage of *lose* to its concrete and profane usage in *losing jewellery*.

The explanatory potential of cognitive grammar can therefore be used to explain traditional figures of speech, but the explanatory potential goes beyond this. It can be used to discuss less marked usages of grammar in poetry as well: Grammar shapes the process of construal in reading a text and building the mental world of a poem by providing entry point, point of view and perspective to the scene,

attracting attention to parts and leaving others in the background (attractors), zooming in and out cinematically (specificity), putting things in relation (deictic projection), triggering world switches (negation, flashback and -forward, modalised propositions, etc.), moving the action along (verbs) or letting it come to a standstill (absence of action verbs) (cf. Stockwell 2009, 2016a; ch. 2.1.2).

For instance, Emily Dickinson's (2016: 189-190) poem "A Bird came down the Walk" begins with "A Bird came down the Walk – / He did not know I saw –" (l. 1-2). We enter the text world and first encounter the bird (entry point). The verb *came* projects the reader's point of view to a point towards which the bird is approaching *down the Walk*. The reader then enters the mind of the bird: *He did not know* before perspective shifts back to the observer *I saw*. The negation opens an alternative sub-world in which the bird does know that the observer sees. While in the first part, the action moves along with the action verb *came*, in the second part, it comes to a standstill while the bird is described as not knowing. While the perspective shifts, the attention remains the whole time on the bird who is in the subject position. The rest of the scenery is left out in windowing: For instance, the colour of the bird, the texture of the walk and the surroundings are not specified and these gaps will be filled differently by different readers in construal. The sentence in the beginning of the second stanza "And then he drank a Dew / From a convenient Grass" (l. 5-6) causes a strong zooming-in effect: *Dew* and *grass* are not countable which makes this sentence ungrammatical but the effect is an extreme closeness between observer and object.

Grammar interacts with other linguistic and non-linguistic levels in the process of construal. Two basic types of interaction can be distinguished: Either one is congruent with the other (which creates a strong gestalt and effects associated with that) or in contrast (which creates tension). Perhaps the most prominent example of such an interaction is the interplay between sentence and verse line in poetry. Sentences are "sequences of expectation and satisfaction that

constitute an important part of the material which the poet shapes and controls," as Attridge (2013: 31) phrases it. The verse line can either interrupt the syntactic flow or coincide with it. Syntactic units of phrases, clauses and sentences are deeply ingrained gestalts that provide us with an instinctive sense about when to break a verse line. Poets can make use of these instincts by either coinciding with them ('end-stopped line') or cause tension by either breaking the verse line too early and therefore abruptly or drawing out expectation by breaking it too late ('enjambement'). The tension that is created is released when the word that closes the syntactic unit is reached.

Another example is the interaction between grammar and metre (cf. Wesling 1996) or, more generally, grammar and prosody: the combination of pauses and pitch movement, changes in volume, tempo and voice quality. This is particularly relevant in the study of oral performances of poetry. In analogy to syntactic relations, Brigitte Halford (1996: 43-66) suggests three types of prosodic ties: 'coordination' (where identical subunits follow each other), 'sub- and superordination' (grouping what differs from the surroundings) and 'interordination' (grouping pitch figures perceived as belonging together). In subordination, drastic changes of pitch interval, tempo, volume and voice quality function as backgrounding devices while in superordination, they act as foregrounding devices. These prosodic devices interact with the backgrounding and foregrounding devices on the level of syntax (cf. Halford 1996: 66). Even in written texts that are read silently, prosodic foregrounding may be indicated in the written code by punctuation, capitalisation, the use of italics and similar devices. But in general, the written options of marking prosodic differences are far more limited and carry less functional load in comparison to the prosodic level in oral performance.

For translation, the notion that grammar influences construal and therefore meaning means first of all that considering the ways grammar influences construal is more important than preserving the grammatical structures themselves. Furthermore, a translation can

differ from the source text in terms of construal in all the features that were mentioned above: There can be a different entry point and changes in perspective; a figure can become the ground or vice versa; features can be more or less specific and in a different relation to each other; there can be different world switches; and the action can be more or less static (verbs and nouns). Furthermore, a translation can lose or add unusual or ungrammatical syntactic structures and the prominent construal effects created by them as in the figures of speech. Moreover, the interaction between syntax and verse line as well as syntax and other linguistic levels such as prosody can change.

These differences are usually either discussed under the heading of 'creativity' as for instance Kußmaul (2000) does or under the heading of 'mistranslations' as Tabakowska (2013) does who describes changes in figure-ground alignment and perspective as regular error and assumes these shifts are caused by a lack of attention (cf. Tabakowska 2013: 235-236). In order to distinguish the translation shifts that need to be considered mistranslations from the ones that can be considered creative, I rely on the creativity definition established in chapter 2.2.3: Differences that illuminate aspects that might be hidden but are nevertheless present in the source text and therefore coherent in context can be considered creative.

4.1.3 German and English Grammatical Contrasts

As Jakobson ([1959] 2012: 129; original emphasis) notes: "Languages essentially differ in what they *must* convey and not in what they *may* convey." In order to translate the English sentence *My colleague is nice*, for instance, a German translator needs the additional information whether the colleague is male or female because German marks gender with inflectional endings: *mein Kollege* versus *meine Kollegin*.

The discipline of translation studies has greatly profited from the insights of 'contrastive linguistics'[60] (cf. Levý 1969; Wandruszka 1969; Guillemin-Flescher 1981; etc.). As James Holmes (2004: 175) observes, some have even considered translation studies and contrastive linguistics to be virtually the same thing. While this is of course an oversimplification, the similarities between the two are particularly apparent in a field that came to be known as 'comparative stylistics'.[61] These studies observe contrasts between two languages in a very detailed way in order to identify systematic tendencies that can be used to formulate teachable translation strategies. Wolf Friedrich (1969) for instance illustrates his suggestions for translation principles with 818 example sentences. He offers specific suggestions for specific constructions based on observed tendencies, for instance to render English noun plus noun constructions such as *beauty and magic* and *individuality and charm* with adjective plus noun: *zauberhafte Schönheit* and *eigenen Reiz* (Friedrich 1969: 47).

Other approaches such as John Hawkins' (1986) move from an investigation of individual contrasts to general, typological comparisons of language pairs. Hawkins (1986: 122-123) for instance introduces the term 'tight fit' language for German. He argues that

60 The field known as 'contrastive linguistics' became popular in 1950s and 60s. Its main aim was at first to improve language pedagogy based on Lado's ([1957] 1976) 'contrastive analysis hypothesis' that speakers find structures of a foreign language that resemble structures of their native language easy to learn while differences result in difficulties. After the limitations of its applicability were shown in several studies, linguists started viewing the approach primarily as a branch of theoretical rather than applied linguistics. Eckman (1977) refined the hypothesis as 'markedness differential hypothesis' stating that foreign-language learners are likely to experience difficulties when the target language is more marked (typologically unusual) than the mother tongue. Thus modified, the hypothesis regained its relevance (cf. Kortmann 2007: 156-161). In general, the insights of the field continue to be valuable for language learners and teachers as well as translation theorists up to today.

61 The field was founded by Malblanc's (1961) comparative study of French and German in which he generalises findings from his practical experience as a translator. His approach was adopted by other scholars for other language pairs and for instance extended to the language pair English-German by Friedrich (1969) and Macheiner (1995).

German has a tighter fit between surface form and semantic representation as it has less surface ambiguity, less rearrangement of arguments and predicates and less deletion than English. English, on the other hand, has developed from a 'tighter fit' language to a 'looser fit' language and in this process deletion, rearrangement and ambiguity became possible (see p. 118).

My focus is not on individual grammatical features and finding equivalents for them in other languages out of context or general contrastive language typologies but on grammar as part of construal in a specific translation situation. Therefore, I do not aim to provide an exhaustive account of contrastive features here but limit the discussion to the contrasts that can be expected to become major issues in poetry translation between English and German based on findings of contrastive linguistics and language typology. In how far these expectations were confirmed will be discussed in chapter 6.5.

Both English and German are West Germanic languages and therefore closely related. The differences between them are due to diachronic developments. While in German, the case system has not changed drastically since Old High German times, in English inflectional endings and with them the case system was largely lost. Consequently, grammatical relations came to be mainly expressed through word order and function words while in German grammatical relations are still mainly expressed through inflections. There are tendencies towards a weakening of the case system in German as well – *Der Dativ ist dem Genitiv sein Tod* (Sick 2006) – but until now this development has not come remotely as far as in English.[62] In morphological typology, German is therefore called a 'synthetic' language,

62 Reasons for this development can be found among other reasons in the Germanic stress rule according to which stress is placed on the first syllable of the root. The word endings are therefore far away from the stressed syllable which renders them susceptible to weakening. Another reason is probably the close language contact with the Scandinavians in the Old English language period. Old Norse and Old English are similar apart from their endings which could have resulted in a levelling out of these endings to increase mutual understandability (cf. Mair 1995: 110-111).

while English is considered to have developed from a synthetic to a largely 'analytic' grammatical design (cf. Schlegel 1808: 45; Sapir 1949: 128).[63] Apart from special translation problems introduced by this development, such as the problem discussed in chapter 4.1.4, there are several general translation issues caused by this.

A major one is what has been called the 'rhyme-poorness' of the English language (cf. Landers 2001: 98-99). Already Geoffrey Chaucer complains about the "skarsete" (l. 80) of rhymes in English in the poem "The Complaint of Venus" (Chaucer [1385?] 1957: 538). While in German, each verb has several conjugation forms and each noun and pronoun several declension ones that are candidates for rhyme pairs, English just distinguishes the third person from all others in verbs and common and possessive case in nouns (with a slightly more conservative pronoun system that preserves subjective, genitive and objective case: *who, whose, whom*). For instance, the German verb *lieben* ('to love') distinguishes in the present tense: *liebe* (first person sg.), *liebst* (second person sg.), *liebt* (third person sg. and second person pl.) and *lieben* (first person pl. and third person pl.), while English only distinguishes *loves* (third person sg.) and *love* (all others). German *Haus* ('house') distinguishes *Haus* (nominative, dative and accusative sg.), *Hauses* (genitive sg.), *Häuser* (nominative, genitive and accusative pl.), *Häusern* (dative pl.) and old-fashioned *Hause* (dative sg.). English *house* (common case) can only be differentiated from *house's* (possessive) and *houses* (pl.). Not everyone agrees that English is a rhyme-poor language, however. König and Pfister (2017: 17) for instance claim that the repertoire of rhyming words in German is smaller than in English because of the vast vocabulary of English (mainly due to borrowings that were added to the existing words rather than replacing them).

63 Already Schlegel (1808: 44-59) introduces the typological differentiation between languages that use inflection to express grammatical relations and languages that use word order as the two "Hauptgattungen" ('main genres') in *Ueber die Sprache und Weisheit der Indier*. Sapir (1949: 128) refines this distinction, subdividing the degree of synthesis into 'analytic', 'synthetic' and 'polysynthetic'.

Another one is that German words tend to have more syllables because of the inflectional endings while the loss of endings resulted in fewer morphemes per word and therefore more monosyllabic words in English which leads to several translation problems that were mentioned in chapter 1.2.3 and will become an issue in the following.

When grammatical relations were no longer disambiguated through inflections in English, word order became more fixed. Therefore, German has more possibilities to use word order for foregrounding in poetry which can be difficult to recreate in English where focus is mainly marked by pitch accent. Because of morphological disambiguation, German can for instance put either the subject or the object in the initial position of a sentence: ***Die Katze*** *jagt den Hund* versus ***Den Hund*** *jagt die Katze*. They can only be distinguished prosodically in English: ***The cat*** *chases the dog* versus *The cat chases* ***the dog***. In poetry, the verse lines interact with syntax and introduce additional foregrounded positions at the beginning and end of a verse line. Both foregrounding devices interact with foregrounding on the phonological, semantic and visual levels.

Both languages share a default verb second position in declarative sentences, as all Germanic languages do. In German, the finite verb is by default in the second position in declarative main clauses while it is in the last position in subordinate clauses. In English the default word order is SVO (subject, verb, object) in both. Some poems utilise that the readers have to wait throughout the whole sentence until they finally find out what the sentence is about in German. In order to recreate this feature, English translators needs to turn to other means such as hyperbaton.

Another major consequence of the analytic grammatical design of English is that there is more ambiguity in English than in German grammatical structures. In terms of morphology, the absence of inflectional endings results in multiple word class membership (e.g. *the ship*, *to ship*) and syncretism (different functions of the same form, e.g. plural and genitive -*s*). On the level of syntax, more semantic

types are mapped onto always the same SVO pattern in English which again results in ambiguity. German translations of English ambiguities often disambiguate. For example: *Tom didn't answer many questions* can either mean that there were many question which Tom did not answer or that there were not many questions which Tom answered. In German, the order of negation and quantifier is flexible and it therefore disambiguates: *Tom hat viele Fragen nicht beantwortet* or *Tom hat nicht viele Fragen beantwortet* (cf. 'scope ambiguities' in Beck and Gergel 2014: 218). As ambiguity is an important tool in poetry, creating new ambiguities in translation or disambiguating can change the meaning drastically (cf. e.g. ch. 5.1).

Due to the same reason, English has a general tendency to merge different logical relations in grammatical structure, as Christian Mair (1995: 52) observes. For instance, deletion is often possible in English where it is not possible in German: *Tom saw and thanked his wife* and *Tom sah seine Frau und dankte seiner Frau* but **Tom sah und dankte seiner Frau*. Moreover, English can blur boundaries between main and subordinate clauses. In *I want her to take me to the zoo* two logically independent clauses are merged, while in German *Ich möchte, dass sie mit mir in den Zoo geht*, the boundary is clearly (and visibly) marked (by the comma). In the English sentence, *her* is the grammatical object in the main clause but logically or semantically the subject of the subordinate clause. Possibilities such as this 'subject to object raising' allow the translator more flexibility when translating from German to English with regard to this point in order to adjust a sentence to a rhythmic pattern.

A similar blurring of grammatical relations are the so-called 'mediopassive' or 'middle voice' constructions in which the grammatical subject of a seemingly active sentence is logically or semantically the direct object. In English, this reflexive relationship is not indicated by the use of a reflexive pronoun (cf. Kortmann 2007: 148). As König and Gast (2012: 162) note, German, unlike English, does employ the reflexive pronoun *sich* (sometimes combined with

lassen) in middle voice constructions: *Morgenstern doesn't translate – Morgenstern übersetzt* ***sich*** *nicht gut* and *This shirt won't wash – Dieses T-Shirt* ***lässt sich*** *nicht waschen*. In order to distinguish middle voice from the reflexive in German, *selbst* can be included after *sich*. This is possible if it is reflexive (*Kim schminkt sich* ***selbst***) but impossible if it is middle voice (**Das Fenster öffnet sich* ***selbst***). This blurring of active and passive voice in which passive objects can become strangely active is a tool that can be used in poetry to influence construal and can therefore become an issue in the translation of poetry (cf. e.g. ch. 5.2).

As was argued in the last section, however, whether and how these and other differences become an issue or not in translation depends on the construal process of a specific translator. For this reason, they will now be investigated in specific translation situations, starting with the first example poem.

4.1.4 "Der Werwolf" (C. Morgenstern)

Christian Morgenstern published the poem "Der Werwolf" in 1905 in his collection *Galgenlieder* ('Gallows Songs' as Max Knight translates). The collection is usually considered to be the introduction of the 'nonsense' genre into the German tradition while in the English one it is much older (Edward Lear, Lewis Carroll and centuries of popular culture before them) and in German literary history there were also some predecessors (such as the "Lügendichtung" ('tall stories') of the 13th to 16th centuries) (cf. Kümmerling-Meibauer 2012: 112; "Nonsens", *Reallexikon Vol. 2*). But the genre classification of Morgenstern's poetry in general and the *Galgenlieder* in particular is not straightforward. Jürgen Walter (1966: 124) for instance argues there are deeper levels in the *Galgenlieder* collection that nonsensical literature lacks while Weertje Willms (2010) outlines 'absurdist' tendencies in them (see p. 129).

Ein Werwolf eines Nachts entwich
von Weib und Kind und sich begab
an eines Dorfschullehrers Grab
und bat ihn: Bitte, beuge mich!

Der Dorfschulmeister stieg hinauf
auf seines Blechschilds Messingknauf
und sprach zum Wolf, der seine Pfoten
geduldig kreuzte vor dem Toten:

«Der Werwolf», – sprach der gute Mann,
«des Weswolfs, Genitiv sodann,
dem Wemwolf, Dativ, wie man's nennt,
den Wenwolf, – damit hat's ein End'.»

Dem Werwolf schmeichelten die Fälle,
er rollte seine Augenbälle.
Indessen, bat er, füge doch
zur Einzahl auch die Mehrzahl noch!

Der Dorfschulmeister aber mußte
gestehn, daß er von ihr nichts wußte.
Zwar Wölfe gäb's in großer Schar,
doch «Wer» gäb's nur im Singular.

Der Wolf erhob sich tränenblind –
er hatte ja doch Weib und Kind!!
Doch da er kein Gelehrter eben,
so schied er dankend und ergeben.

(Morgenstern [1905] 2010: 84)

The poem has a symmetrical shape, consisting of six stanzas with four lines. It can be structured into two equal parts of three stanzas each: the 'rising' action with a climax in stanza three and the 'falling' action in the second half (to borrow Gustav Freytag's ([1863] 1965) terminology from drama). It is rendered in a pattern of full rhymes – as most other *Galgenlieder* poems are. In general, the basic vocabulary, regular rhythm (iambic tetrameter) and effortless rhyme pattern (embracing rhyme and rhyming couplets), the regular line-syntax correspondences and few unusual structures create a strong gestalt that keeps processing effort low and enhances memorability. In

terms of FORMing, the patterns have the potential for different effects such as creating an atmosphere of simplicity, order and harmony as will be outlined in the following.

When starting to read the poem and therefore starting the process of perFORMing (construal), the entry point to the scene of the poem is provided by the introduction of the protagonist "Ein Werwolf" (l. 1) and the setting in terms of time "eines Nachts" (l. 1) and place "eines Dorfschullehrers Grab" (l. 3). In the second line, the werewolf's family is introduced: "Weib und Kind" (l. 2). In the second stanza, the teacher's ghost is introduced and speaks in stanza three. In stanza four, the perspective switches back to the werewolf, in stanza five back to the teacher and in the last stanza, it is again the werewolf from whose perspective the story is told. This back and forth switching of perspectives is underlined by the fact that each stanza begins either with a noun phrase referring to the werewolf or the teacher. This helps the reader to keep track of the points of view and eases processing. The only exception is stanza three that begins with the noun phrase "Der Werwolf" (l. 9) while it is the teacher who is speaking. But as the quotation marks clearly introduce the following as direct speech and the immediate disambiguation "sprach der gute Mann" (l. 9) follows, this is not a severe breach. In total, there are three stanzas that are told form the wolf's perspective and three from the teacher's which suggests equal importance of the two protagonists. However, as both the first and last stanza are told from the wolf's perspective, it is his perspective that frames the scene of the poem and he tends to be perceived as the more prominent character – a perception that is supported by the title.

Furthermore, he is described with far more specificity than the teacher which provides more insight into his mental processes: he is patient ("geduldig" (l. 8)) and flattered ("[ihm] schmeichelten die Fälle" (l. 13)) and in the end he leaves sad ("tränenblind" (l. 21)) but also thankful ("dankbar und ergeben" (l. 24)). The teacher is only described as "der gute Mann" (l. 9) which is firstly quite vague and

secondly an ironic comment as it is obviously in contrast to the emotional turmoil he inflicts on the werewolf. As a consequence, the reader is invited to sympathise with the more detailed character – the werewolf – and is left to fill in the information concerning the teacher that is left out in windowing due to his or her reading of this character.

The verbs that move the action along are all aligned in linear iconicity. First, the wolf leaves his layer ("entwich" (l.1)), then he goes to the grave ("sich begab" (l. 2)) and asks ("bat" (l. 4)) the ghost to be inflected. The teacher rises ("stieg hinauf" (l. 5)) and talks ("sprach" (l. 7, 9)) to the wolf who is flattered and asks ("bat" (l. 7)) for the plural which the teacher admits ("gestehn" (l. 18)) not to be able to provide with the result that the wolf leaves ("schied" (l. 24)) devastated. None of the verbs interrupts this order with a flashback or -forward which eases processing and corresponds to the childlike ease of the text. The dynamics of the stanzas varies: While stanza one contains three verbs that move the action along (*entweichen, sich begeben, bitten*), stanza two only contains two (*steigen, sprechen*) and stanza three only contains *sprechen* which was already introduced in stanza two. Stanza four only contains *bitten* as action verb – both *schmeicheln* and *rollen* describe the state the wolf is in – and stanza five only contains *gestehen* while stanza six contains *erheben* and *scheiden*. The poem therefore begins with a faster pace and then slows down with a complete pause in stanza three which puts the werewolf's inflection and therefore the core of the poem into focus.

Despite the simple form that can be misunderstood as indicating simplicity on the level of content as well, there are several levels of interpretation that can be identified (cf. Ziaja [f.c.]). On the first level, the poem can be interpreted as a nonsensical poem for children that lacks deeper levels of meaning. Both nonsense and children's poetry are usually considered to lack deeper levels of meaning (cf. Kliewer and Kliewer 2007; "Kinder- und Jugendlyrik", *Metzler Lit.*). As Wim Tigges (1988: 47) phrases it in his definition of nonsense poetry, "nonsense must at the same time invite the reader to interpretation and

avoid the suggestion that there is a deeper meaning which can be obtained by considering connotations or associations because these lead to nothing."[64]

Critics have argued that hidden meanings keep being falsely read into Morgenstern's poetry that they do not have as for instance Helene Riley (2002: 729) does. This line of interpretation often biographically relates the *Galgenlieder* poems to a trip that Morgenstern made in his twenties with several friends to Werder close to Potsdam where there is a place called 'Galgenberg'. There, they bantering founded the 'Bund der Galgenbrüder' ('Association of the Gallows Brothers') which inspired Morgenstern to the collection and its poems that were not even taken seriously and intended for print by the author himself at first (cf. Bauer 1933: 180). Rather than a purposeful hiding of deeper meanings, the poem in this line of interpretation can be read as a nonsensical and aimless, playful experiment with grammar in order to please 'the child in man' which

64 My favourite description of nonsense poetry, however, is Morgenstern's poem "Die Brille" (1985g). In it, Korf, annoyed by long texts with little content, invents glasses that condense text to the bare essentials. The poem concludes with the example that the poem at hand plus thirty-three of its kind read through these glasses would be reduced to – nothing but a question mark: "Korf liest gerne schnell und viel; / darum widert ihn das Spiel / all des zwölfmal unerbetnen / Ausgewalzten, Breitgetretnen. / Meistes [sic] ist in sechs bis acht / Wörtern völlig abgemacht, / und in ebensoviel Sätzen / lässt sich Bandwurmweisheit schwätzen. / Es erfindet drum sein Geist / etwas, was ihn dem entreißt: / Brillen, deren Energien / ihm den Text – zusammenziehen! / Beispielsweise dies Gedicht / läse, so bebrillt, man – nicht! / Dreiunddreißig seinesgleichen / gäben erst – Ein – – Fragezeichen!!"
Read in the context of Morgenstern's other poems, this becomes even more telling, when one considers that Korf's identity hinges on a rhyme with *Dorf*. In "Das böhmische Dorf" (1985h), Palmström travels to a village which is part of a figurative expression accompanied by Korf because his name rhymes with *Dorf*: "Palmström reist, mit einem Herrn v. Korf, / in ein sogenanntes böhmisches Dorf. / Unverständlich bleibt ihm alles dort, / von dem ersten bis zum letzten Wort. / Auch v. Korf (der nur des Reimes wegen / ihn begleitet) ist um Rat verlegen […]."

has not yet lost the delight in sound for sound's sake as Morgenstern's (1985: 3) dedication "dem Kinde im Manne" of the *Galgenlieder* collection suggests.[65]

Children's literature is usually designed to be suited to the cognitive, emotional and linguistic abilities and interests of children ('accommodation') (cf. Kümmerling-Meibauer 2012: 20). In this regard, the symmetrical structure, basic vocabulary, regular rhythm, strong rhyme pattern, regular line-syntax correspondences, few unusual syntactic structures, noun phrase beginnings of each stanza to help keeping track, the linear iconicity of the action verbs and the high specificity in the description of the werewolf to help identification can be read as accommodating the poem to the needs of children. Furthermore, anthropomorphism (the attribution of human qualities to non-human entities) is frequent in literature for children (cf. Kümmerling-Meibauer 2012: 114) and helps the process of identification with the protagonist. In "Der Werwolf", the werewolf acts, speaks and feels like a human being: He is described as being married (l. 2), he talks in human language (l. 4, 15), is described as patient (l. 8), flattered (l. 13), thankful (l. 24) and is even moved to tears in the end (l. 21).

In children's literature, the material of language is often playfully explored which, on the one hand, has a humoristic function but, on the other hand, attracts the child's attention to meta-linguistic phenomena and stimulates the child's linguistic ability through language play. Children's poetry is used in language learning because the structures of meter, rhyme and stanzas have been shown to enhance enjoyment of language and memorability. Poetry with in- and

65 Directly under this dedication, Morgenstern includes a quote by German philosopher Friedrich Nietzsche: "Im echten Manne ist ein Kind versteckt: das will spielen" (in Morgenstern 1985: 3). He therefore makes the connection between his work and Nietzsche explicit – cf. the second and third levels of interpretation. For the 15th edition of the *Galgenlieder* collection he adds a note saying "dieses 'Kind im Menschen' ist der unsterbliche Schöpfer in ihm" (Morgenstern 1965: 188; 'this 'child in man' is his inner immortal creator') thereby adding a religious notion.

end-rhyme has also been shown to enhance phonological awareness (the ability to segment words in syllables and phonemes) (cf. Kümmerling-Meibauer 2012: 111). The pseudo declension series *Werwolf, Weswolf, Wemwolf, Wenwolf* can be read as example of such a playful exploration of language.

The series is also typical for nonsense literature because two totally different things (pronouns and werewolfs) are treated as the same thing due to sound similarities (cf. Tigges 1988: 59-68). It is based on the reinterpretation of the first part of *Werwolf* which etymologically goes back to the Old High German noun *Wer* meaning 'man' or 'human' (cf. "Werwolf" *Kluge*) as interrogative pronoun *wer* ('who'). In particular, it is an example of Morgenstern's tendency to linguistic rather than logical nonsense where he indulges in the use of linguistic means to create and transform worlds in his texts.[66] While the logical or linguistic rule breaking in nonsense poetry does not make sense in comparison to the outer world, it is text internally coherent (cf. "Unsinnspoesie", *Metzler Lit.*). In "Der Werwolf", the werewolf is not surprised by a ghost rising from its grave and neither is the ghost surprised by encountering a werewolf. Unlike for instance in 'grotesque' literature, this departure from 'reality' does not create dread, however, but humour and laughter.

In the *Metzler Lexikon Literatur*, Urs Meyer (2007: 332) defines 'humour' as "die Fähigkeit, im Angesicht menschlicher Beschränkung zu lachen" ('the ability to laugh when faced with human limitations').[67] In literary theory, it has been related to different functions such as the questioning of conventions but, according to Meyer, simple, playful merriment dominates the conceptual history. In

66 While Morgenstern is closer to Edward Lear than Lewis Carroll in his linguistic rather than logical nonsensical play, as Tigges (1988: 181) observes, he can definitely be considered a nonsense poet in his own right.

67 Originally, the term derived from the Medieval four temperament theory, a proto-psychological theory based on the assumption that personality types are based on the mixing ration of bodily fluids. Since the 16th century, it has been used to refer to a specific state of mind. The beginning of a humoristic literary style is often pinpointed to have begun with Jonathan Swift's *Gulliver* and its self-reflexive, humoristic characters ("Humor", *Metzler Lit.*).

this sense, the humoristic aspect of the poem simply derives from the teacher's mistake of building his whole argument on a false linguistic premiss. Another possible explanation for why we perceive the text as amusing is that the reinterpretation of the noun as pronoun is unexpected and stereotyped routines of thought are broken. Koestler (1964: 91) claims that humour depends on surprise and calls this effect 'bisociative shock' (cf. 'blending' in ch. 3.3.2).

Beyond the aspects of amusing mistakes and surprise, the breach of linguistic convention can be pleasurable in a way that Freud ([1905] 1998: 138-142) discusses in his essay "Der Witz und seine Beziehung zum Unbewußten". He argues that while playing with language in learning is pleasurable to children in general, later in life, nonsensical play provides the pleasure of what is forbidden by reason: "Auflehnung gegen den Denk- und Realitätszwang" (Freud [1905] 1998: 140; 'rebellion against the diktat of thinking and reality'). In this regard, the nonsensical play with the word *Werwolf* is perceived as pleasurable because it frees from the chains of logic and convention (cf. Willms 2010: 49).

Several critics have argued for meanings that go beyond nonsensical play. On a second level, the poem can be read as anti-establishment ridicule of the schoolmaster (e.g. Waldinger 2009) with biographical reference to Morgenstern's negative childhood experiences with the strict, oppressive environment at a boarding school in Landshut[68] and influences from German philosopher Friedrich Nietzsche who is famous for his anti-establishment impetus. Morgenstern (1965: 8) writes that Nietzsche became his essential influencer when he encountered him in his twenties. In this line of interpretation, the forms and patterns that were described above as accommodation to the needs of children can also be read as foregrounding the schoolmaster's mania for inflection and obsessive need for order and structures. The teacher approaches the werewolf's

68 After Morgenstern's mother died, his father sent him to a boarding school in Landshut in 1882, which Morgenstern (1965: 7) describes as "Ansturm feindlicher Gewalten" ('onslaught of hostile forces').

problem in the most abstract way available by reinterpreting the more concrete noun as more abstract pronoun with the result that he cannot find a plural. This focus on grammar alone to interpret the world is out of touch with reality and therefore doomed to fail. The werewolf can be read as an eager and grateful pupil ("dankbar und ergeben" (l. 24)) who does not question the teacher's authority and competence despite the fact that he is aware of not living in solitude but with his wife and child which proves the teacher wrong. In an earlier edition of "Der Werwolf", the werewolf reacts to his declension with "Gut, gut: Und noch die Mehrzahl fix / und sah ihn an gespannten Blicks" (in Cureau 1990: 657). In this version, the wolf speaks with a far more demanding tone than in the later edition where Morgenstern backgrounds this side of the werewolf and foregrounds him as meek pupil who tentatively asks ("bat" (l. 15)).

Rather than blaming teachers or grammarians for the failure to solve the problem at the end of the poem, on a third level of interpretation, the poem can be read as philosophical criticism of language itself as being insufficient to depict reality and make sense. The teacher *cannot* solve the werewolf's problem with linguistic means because of the linguistic confusion introduced by the etymological coincidence that the obsolete noun *Wer* meaning 'man' and the pronoun *wer* became homophones in sound change.[69] This linguistic coincidence is developed to the point of absurdity by binding the werewolf to conclusions derived from declining a reinterpreted morpheme in his name following the pronoun pattern. As a result of the confusion, language is not able to depict the plurality of the werewolves that are embodied in the werewolf's family. It is characteristic of the *Galgenlieder* collection that this aspect is backgrounded behind the nonsensical playfulness of language and in the conciliatory end of the poem, when the werewolf leaves disappointed but still "dankbar und ergeben" (l. 24).

69 The pronoun goes back to Protogermanic **hwiz* ("Wer, pron", *Kluge*) and the noun referring to 'man' goes back to Germanic **wira* ("Welt", *Kluge*).

In her definition of 'absurdist' literature, Willms (2010) finds absurdist tendencies in Morgenstern's *Galgenlieder* collection but concludes that the poems she discusses[70] can only be defined as 'absurdist' in a broad definition of the term as they lack important characteristics that can be observed in the core absurdist texts such as texts by Daniil Charms and Samuel Beckett.[71] Furthermore, the effect of the used devices differs: In Beckett's and Charms' texts, the tension that is built by the lack of sense in the text world is not released. The absurdist world is not complemented with a counter-world that does make sense with the result that no one marvels at the features that do not make sense. The reader is left alone in the absurdist world, often by an incompetent narrator who does not present a solution or alternative. In Morgenstern's poems, on the other hand, the tension is released in laughter and the regular rhythms and rhyme patterns establish order on a linguistic level and create pleasure in a formal harmony (cf. Willms 2010: 49). In the case of "Der Werwolf", I would argue that while harmony and order are established in the same way, the laughter only functions as apparent release of the tension. A reader who reads the poem on the third level is left with a lingering unease behind the laughter because the tension between text world reality and language is actually not resolved but only hides behind playfulness and formal order. While the philosophical dimension is therefore backgrounded by linguistic means, it can be brought to the surface by the reader in resistant reading.

70 "Muhme Kunkel" in *Palmström*; "Die beiden Esel", "Der Rabe Ralf" and "Bundeslied der Galgenbrüder" in *Galgenlieder*.

71 According to Willms (2010), 'absurdist' literature is characterised firstly by an 'existential attitude of absurdity' ("Existenzielle Grundhaltung des Absurden"). The absurdist world refuses to make sense and there is no 'reality' as reference plane. Secondly, there is a 'denial of textuality' ("Verweigerung von Textualität") which is caused by a play with the material of language, for instance in the formation of a series. The third characteristic is an 'absurdist conception of man' ("absurdes Menschenbild") which manifests for instance in a dissolution of the character's identity and individuality (Willms 2010: 57-58).

The prominence of language as a more or less explicit meta-level topic in Morgenstern's poetry has been related to Nietzsche among other influences (cf. Wilson 2003: 81-83). Nietzsche (1930) demanded a "Umwertung aller Werte" ('revaluation of all values') and Morgenstern's parole, as Michael Bauer (1933: 195) phrases it, became the "Umwortung aller Worte" ('re-wording of all words'). Morgenstern (1985) introduces a whole zoo of neologistic creatures in the *Galgenlieder* collection and other poems (*Mondschaf*, *Steinochs*, *Nasobēm*, *Geierlamm*, etc.), etymologies are being reinvented as in "A n t o -logie" (see p. 132) and idiomatic meanings are being taken literally as in "Das böhmische Dorf" (see footnote 64). Frequently, language utterly determines the text world as in "Das aesthetische Wiesel (see p. 132) and in "Der Werwolf" for whom the absence of the plural pronoun means that he is condemned to solitude.

Another philosopher who had a major influence on Morgenstern is German language critic Fritz Mauthner who went so far in his *Beiträge zur Kritik der Sprache* ([1901] 1999) as to demand the destruction of language in order to free oneself from the bondage of the word. As can be concluded from a letter Morgenstern (1952: 235-236) sent to Friedrich and Helene Kayssler on the 29th Dezember 1906, he started reading Mauther's *Kritik der Sprache* in 1906 and therefore after the *Galgenlieder* collection was first published. But "Der Werwolf" was added to the third edition of the *Galgenlieder* that was published in 1908 and, according to Maurice Cureau (1990: 657), probably written in 1906 or early 1907 and therefore particularly when Morgenstern was reading Mauthner. Regardless of exact timing, however, his interest in Mauthner is the result of his own problematisation of language that had developed over years. Morgenstern's translator Jerome Lettvin (1962b: 12-20) claims that Morgenstern was a "poetic linguist" (Lettvin 1962b: 15) and interested in the "spiritual diseases of language" and Morgenstern himself writes already in 1895 in his collection of aphorisms and diary entries *Stufen* (1922):

> Ein 'Wort' ist etwas unendlich Rohes: es faßt millionen Beziehungen mit einem Griff zusammen und ballt sie wie einen Klumpen Erde. Bald wird die Erde trocken und hart – die Kugel bleibt als rotes drastisches Ganzes, aber die millionen Teilchen, daraus sie besteht, sind als solche so gut wie vergessen. (Morgenstern 1922: 100; 'A 'word' is something incredible coarse: it summarises millions of relations and clots them together like a lump of earth. Soon, the earth becomes dry and hard – the lump remains as a drastic whole but the millions of particles it is made of are as good as forgotten')

Later, Morgenstern (1922: 100) writes that "die völlige Willkür der Sprache" ('the utter arbitrariness of language') is the reason for the arbitrariness of our notion of the world.

In the first version of the poem "Der Werwolf", which was found in a lost diary from 1905 according to Cureau (1990: 657), the werewolf is confronted with the Nominative ("Werfall") telling him that he cannot occupy any other cases:

> Dem Werwolf, an den niemand glaubt,
> trat einst sein Werfall vor sein Haupt.
>
> Du stehst, so sprach der, überall
> und immerdar in meinem Fall.
>
> In allen andern Casibus
> die Welt dich stehen lassen muß.
>
> Der Werwolf dachte still dabei,
> daß dies ja nur notwendig sei.
>
> Ein Werwolf muß er, unbesehn,
> auch immerdar im Werfall stehn.
>
> Wir aber mögen unterdessen,
> was hieran tragisch ist, ermessen.
>
> (in Cureau 1990: 657-658)

In this version, the beginnings of the issues that are developed in the later version can already be identified. Here too, the *Werwolf* is determined by the first part of its name and here too, while the werewolf himself does not question his fate, Morgenstern does question the determination of the werewolf by language by actually putting the werewolf in relation to all four cases in the title and first

stanza already: "Der Werwolf" (title) – nominative, "sein Werfall" and "sein Haupt" (l. 2) – genitive, "Dem Werwolf" (l. 1) – dative, "an den niemand glaubt" (l. 1) – accusative. All these instances are foregrounded by their position (title, stanza initial) or by sound (geminatio *sein-sein*, and rhyme *glaubt-Haupt*). With "an den niemand glaubt", the speaker moreover questions the reality of his protagonist before even beginning to tell his story. Already in this version, linguistic and text world realities diverge and a merely symbolic relationship between form and meaning is being questioned.

In other poems by Morgenstern, other linguistic coincidences determine text world realities. In "A n t o -logie" (1985d), for instance, the coincidence that the number *elf* ('eleven') and the first two syllables of the animal ***Elef****ant* ('elephant') sound similar is used to reinterpret the etymology of the word *Elefant*. It is explained as deriving from the largest mammal there ever was, the *Gig-ant*, who shrunk first to the *Zwölf-ant*, then the *Elef-ant* and all the way to the *Nulel-ant*. Similarly as in the werewolf case, *Gigant* and *Elefant* are reinterpreted morphologically as consisting of the morphemes {Gig} ('obsolete and very large number') and {ant} ('animal'), as well as {Elef} ('eleven') and {ant} – which also explains the name "**A n t** o - logie" as history of the *ant*.

In the poem "Der Lattenzaun" (1985c), Morgenstern introduces a new name for a continent just because it rhymes with *entfloh* ('fled'): *Afri – od – Ameriko*. Even more strikingly, in "Das aesthetische Wiesel" (1985b) where "Ein Wiesel / saß auf einem Kiesel / inmitten Bachgeriesel" rhyme becomes the explicit source of the happenings: "Das raffinier- / te Tier / tat's um des Reimes willen." Rhyme therefore *builds* the world of the poem: It enters the text world on a meta-level as an entity that is identified as the source of the happenings. The result is that the poem can either be translated as "A weasel / perched on an easel / within a path of teasel" as Knight (2010: 13) does, or just as well as Levý's (1969: 104) "A ferrot / nibbling a carrot / in a garret." Biological or topographic

specifications are less important than preserving the rhyme pattern here. The semantic level fades in the background leaving rhyme to speak for itself.

The disengagement of sound and semantic meaning culminates within the *Galgenlieder* in the poem “Das große Lalulā” (1985e) which begins

> Kroklokwafzi? Semememi!
> Seiokrontro – prafriplo:
> Bifzi, bafzi; hulalemi:
> quasti basti bo…
> Lalu lalu lalu lalu la!

There is only sound left and the words do not denote anything anymore. The absence of semantic meaning does not mean that the poem is meaningless, however. Having lost their denotative character, the words only consist of sound and associative meaning: Boase-Beier (2011a: 36) for instance describes that the sounds of the first word give rise to associations of a crocodile and a dog to her. These scene construals will differ greatly for different readers. Nevertheless, Boase-Beier’s description of her associations supports the point that sound alone can trigger construal processes and is therefore meaningful which will be further investigated in chapter 4.3.

The last step of the dissolution of language in the *Galgenlieder* collection can be found in the famous poem “Fisches Nachtgesang” (1985f):

—
⌣ ⌣
— — —
⌣ ⌣ ⌣ ⌣
— — —
⌣ ⌣ ⌣ ⌣
— — —
⌣ ⌣ ⌣ ⌣
— — —
⌣ ⌣ ⌣ ⌣
— — —
⌣ ⌣
—

Here, language is abstracted to the degree that there are no words or even sounds anymore. Only maybe a rhythm can be identified. Nevertheless, this still does not mean that there is no meaning in the poem. Even this poem can be interpreted and performed (and frequently is) and the context of the title gives rise to scene construal involving singing fish with rounded and spread mouths in a nightly sea as it is for instance performed by Hans Dieter Knebel (2005) in the Viennese ‘Burgtheater’ by rhythmically rounding and spreading his lips to music.

While Morgenstern’s preoccupation with the subject of language in poetry on various linguistic levels indicates what Lettvin (1962b: 15) calls his interest as “poetic linguist” in the “spiritual diseases of language”, he never went as far as Mauthner. Morgenstern was always aware that without language expression becomes impossible and his poems never lose their humour and playfulness. In 1907 he writes: “Wer sich außerhalb der Sprache setzen möchte findet keinen Stuhl mehr” (Morgenstern 1922: 104; ‘A person who wants to be placed outside language does not find a chair anymore’). His “Vorankündigung” (Morgenstern 1965: 332) makes fun of the demand to destroy words, with an announcement in a fictional future paper from the year 2407 where several words have been sentenced to death and are to be executed as *spectaculum grande* for the *Fritzmauthner-Tag*. Furthermore, he associates not only negative but also positive notions with language: “Die Sprache ist eine ungeheure fortwährende Aufforderung zur Höherentwicklung,” he writes in 1909 (Morgenstern 1922: 107; ‘Language is an enormous and continuous prompt for higher development’). Without this complementary view on language, he probably could never have mastered language and wordplay to the degree he has.

It is especially his masterly use of wordplay and thereby making language more or less explicitly the subject of his poems that has led to his reputation as an ‘untranslatable’ poet (cf. Knight 2010: 175; Hofstadter 1997: 392). In the present case, the main difficulty the

translator faces is that the wordplay in the key stanza does not work in English because the obsolete noun *were* in *werewolf* and the pronoun *who* did not become homophones in sound change.[72] Furthermore, the development of English towards an analytic design makes the declension pattern impossible in English (cf. ch. 4.1.3). Another problem is the humorous dimension of Morgenstern's text. Translating humorous texts is always an especially difficult task because a joke that has to be explained is not funny anymore which renders translations such as Q. Pheevr's (2010) one unsuccessful, at least for English readers unfamiliar with German:

> "*Der Werwolf*: the citation form.
> *Des Weswolfs*: genitive, as per norm.
> *Dem Wemwolf* is the dative, then
> *Den Wenwolf* (acc.), and that's the end."

Despite – or maybe due to – the difficulties, there are several translations of the poem that tackle the translation problems in different ways. Three of them are introduced in the next sections. Very broadly, the translation attempts can be grouped in three approaches. Translations in the first group circumvent the problems, as Pheevr (2010) and Bachlund (2010)[73] do. This group is left out here, as it does not raise the tension between language and reality that is discussed above and loses the humoristic element.

The second group reinterprets the first part of *werewolf* as deriving from the verb *be* rather than the obsolete noun *were* with the consequence that alternatives for the plural problem have to be found. Gross (1989) and Lettvin (1962a) do this in very different ways.

The third group changes the protagonist with the result that the plural-problem can be kept as for instance Ross (2010) does who transforms the *werewolf* into a *banshee.* A. E. W. Eitzen (1954), to

72 The obsolete noun *were* also goes back to a noun referring to 'man' or 'husband' ("Were, n.1", *OED*) and the pronoun *who* goes back to Protogermanic **hwiz* ("Who, pron.", *OED*) just as the German interrogative pronoun *wer*.

73 "'The Were-wolf," spoke the spirited man, / "Of the Were-wolf, in the genitive penned, / To the Were-wolf, is the dative scan, / And objective, a Were-wolf; that's the end."

give another example, transforms the *Werwolf* into a *hoopoe* (*Whoopoe*, *Whosepoe*, *Whompoe*) and exploits a similar sound coincidence as Morgenstern (2010) does.

"The Werewolf" (A. Gross)

The translation by Alexander Gross, which he published on his website dated 1989, belongs into the second group. As was indicated above, he approaches the translation problem by reinterpreting *were* in *werewolf* as form of the verb *be* rather than as pronoun and consequently changes the declension pattern to a conjugation pattern in the key stanza. Hence, finding a plural cannot be the problem in the second half of the poem anymore. He replaces it with a different one:

A Werewolf, troubled by his name,
Left wife and brood one night and came
To a hidden graveyard to enlist
The aid of a long-dead philologist.

"Oh sage, wake up, please don't berate me,"
He howled sadly, "Just conjugate me."
The seer arose a bit unsteady
Yawned twice, wheezed once, and then was ready.

"Well, 'Werewolf' is your plural past,
While 'Waswolf' is singularly cast:
There's 'Amwolf' too, the present tense,
And 'Iswolf,' 'Arewolf' in this same sense."

"I know that – I'm no mental cripple –
The future form and participle
Are what I crave," the beast replied.
The scholar paused – again he tried:

"A 'Will-be-wolf?' It's just too long:
'Shall-be-wolf?' 'Has-been-wolf?' Utterly wrong!
Such words are wounds beyond all suture–
I'm sorry, but you have no future."

The Werewolf knew better – his sons still slept
At home, and homewards now he crept,
Happy, humble, without apology
For such folly of philology.

(Gross 1989)

In general, form and diction of the translation are similar to the source text and ease processing: The structure of rising action, climax and falling action is preserved, apart from the grammatical terminology, basic vocabulary words are chosen and the rhyme pattern consists of regular rhyming couplets. The verbs moving the action along are arranged in linear iconicity: The wolf leaves his home and goes to the graveyard ("left" and "came" (l. 2)), he wakes the ghost and asks his question ("howled" (l. 6)), the ghost rises ("arose" (l. 7)) and conjugates the werewolf. Then, the wolf asks his second question ("replied" (l. 15)). Unlike in the source text, the ghost starts a second attempt ("again he tried" (l. 14)) before giving up and the wolf leaves ("crept"(l. 22)). As in the source text, the action slows down after the first stanza with a decreasing number of action verbs and comes to a complete standstill in the third stanza that consists of the teacher's speech. Unlike in the source text, the third key stanza is less foregrounded in this aspect, however, as it is not the only one consisting of direct speech that brings the action to a standstill: the same applies to stanza five. Only stanzas one ("A Werewolf" (l. 1)) and six ("The Werewolf" (l. 21)) begin with naming the protagonist from whose perspective the stanza is told which makes it slightly more difficult to keep track of who says what.

The greatest formal difference between source and target text concerns metre: While in the source text, the pattern is consistently in iambic tetrameter and only deviates from the strictly binary pattern over line breaks,[74] in Gross' translation, the binary pattern is frequently interrupted by additional unstressed syllables not only over line breaks but also line internally and in line 4, there are even five rather than four stressed syllables. Already line 3: "To a hidden graveyard" (- - x - x -) begins with two unstressed syllables; in line 6

74 This is the case in the lines that have a feminine ending (l. 7-9, 13-15, 17-19 and 23-24 in the source text). For instance, in "der seine Pfoten / geduldig kreuzte vor dem Toten: / «Der Werwolf», – sprach der gute Mann" (l. 7-9) the patterns is: - x - x - / - x - x - x - x - / - x - x - x - x. As line breaks are usually realised as pause in reading, this breach does not grossly violate the alternating pattern.

there is a stress clash: “He howled sadly” (- x x -); and line 15 “‘Shall-be-wolf?’ ‘Has-been-wolf?’ Utterly wrong!” (x - - x - - x - - x) is even in a completely ternary pattern. The effect of these and other deviations from iambic tetrameter is that on the level of FORMing, no clear rhythmic gestalt is established in the reader’s mind that carries him or her through the poem in a smooth flow. As a result, processing effort is increased and all levels of interpretation are weakened: the accommodation of the poem to the needs of children, the schoolmaster’s rhythmic order and the harmony that hides the tension on the third level of interpretation. Furthermore, the evaluation of the poem by both children and adults is affected.[75]

When reading the poem, the process of perFORMing starts in a similar way as in the process triggered by source text linguistic features.[76] The construal of the mental scene begins with the introduction of the protagonist: “A Werewolf” (l. 1) and the setting with regard to time “one night” (l. 2) and place “a hidden graveyard” (l. 3). From the beginning on, specificity differs between source and target text, however: We are explicitly told that the graveyard is “hidden” (l. 3) and that the teacher is “long-dead” (l. 4); the wolf addresses the ghost before asking his question with “Oh sage, wake up, please don’t berate me” (l. 5), he “howled sadly” (l. 6), the ghost is “unsteady” (l. 7) in rising, etc. All these details describe the scene with a greater specificity than in the source text: Gaps which the source text leaves open in windowing are verbalised. In Kußmaul’s (2000) terminology of creative translations, these changes would be described as ‘Szenenerweiterung’ (‘broadening of the scene’) which illustrates the effect of the increased specificity very well. All the additionally voiced elements are coherent within the text world and with regard to

75 Low processing effort is linked to liking (cf. ch. 3.1.2). This explains a frequent comment that was made by colleagues and friends I discussed the translation with and who claimed that they liked the translation by Gross least because they were ‘annoyed’ by the metre.

76 To the degree that it is triggered by linguistic features rather than being the individual matter of for instance the image that comes to mind when thinking about a werewolf that differs for every reader.

the source text. Unlike in traditional translation theories, I therefore do not view these verbalised fillers as changing the source text's meaning in a significant way: They do not leave the 'room of possibilities' that is opened in the process of FORMing but simply voice different elements that are left unsaid in the source text.

Unlike the changes described above that merely fill in details that are left unsaid in the source text, the change of the outcome is more drastic and utterly changes the end of the poem. After the teacher's conclusion has deprived the werewolf of a future, the absurdity of this is acknowledged not only by the reader but also the werewolf himself. He undergoes a development unlike the werewolf in the original from being "troubled" (l. 1) and "sad" (l. 6) in the beginning to making snide comments ("I know that – I'm no mental cripple" (l. 13)). In the end, he is even presented as being superior to the teacher rather than thankful and respectful while devastated as in the source text: He "knew better" (l. 21) and leaves "[h]appy, humble, without apology" (l. 23) scorning the "folly of philology" (l. 24). This ending is far less conciliatory than in the source text, even though it creates additional humour in its explicit attack on philology. The "folly of philology" is explicitly voiced and therefore foregrounded. Even traditional translation theories that would accept changes such as the ones described above for a translation are more likely to consider the poem an adaptation or version because of this outcome. However, this element only foregrounds the problematic relationship between language and the world that is backgrounded in the source text: In Gross's transFORMation, the werewolf explicitly refuses to be determined by grammar, thereby foregrounding the absurdity of the concept.

The reinterpretation of *were-* as verb rather than pronoun is another major change Gross makes. The result of the verb conjugation that replaces the pronoun declension is that the future rather than the plural is established as the grammatical category that embodies the problem wolf and teacher are confronted with in the second half of the

poem. Again, this is only seemingly a severe difference between source and target text, as both fulfil the same function: While in the source text, the teacher concludes that there is no plural of *werewolf* which is in tension to the text-internal reality of the werewolf's wife and child, the conclusion that the werewolf has no future is equally in tension with the werewolf's sons who embody this very same future. The two grammatical categories have the same effect of creating a tension between language and reality addressed on the third level of interpretation.

There is something else, however, that seems to be a less drastic change at first glance but actually causes a greater problem than the far more visible changes described above. After his conjugation in stanza three, the wolf asks not only for the future but also for the participle. Both are foregrounded by sound patterns, the former by the alliteration "future form" (l. 14) and the latter by standing in the prominent line final rhyming position. Only the future, however, has the text-internal function described above while there is no reason why the wolf should ask for the non-finite verb form of the participle. As it does not fulfil any apparent function for the text, it is ignored by the teacher in his conclusion that the wolf has no future. The past participle in the form "Has-been-wolf" that is tried out by the teacher seems randomly chosen and there seems to be no reason why the present participle is left out.

Furthermore, it is not clear why the attempt to find a future form fails. Admittedly, "Will-be-wolf" and "Shall-be-wolf" are bulky but unlike in the original, where there is indeed no thinkable possible plural form for *Werwolf*, *Weswolf*, *Wemwolf*, *Wenwolf*, here the forms suggested are possible and the bulkiness is not in a striking contrast to the rest of the poem: The metre for instance is bulky in the rest of the poem as well. The only formal feature distinguishing these forms from the ones in stanza three is that they are periphrastic verb forms rather than inflectional ones. The teacher's rejection of these forms could

therefore be read as jibe at language purists arguing that inflectional verb forms are somehow better than periphrastic ones and therefore strengthen the second level of interpretation.

The conjugation in stanza three is similarly unstructured. The problem in the re-interpretation of *were* as form of the verb *be* is that, in order to begin with the form *werewolf*, the teacher has to violate linear iconicity as he cannot begin with the default present tense form. Instead, he begins with "Werewolf" (l. 9) as what he calls "plural past" (l. 9) (as in *they were*) before continuing with "Waswolf" (l. 10) which is interpreted as singular form (as in *he/she/it was*). With this, Gross introduces the category of number which further confuses the picture. For the present tense, he introduces three forms, *Amwolf*, *Iswolf* and *Arewolf*, two of which are redundant as they do not contribute any additional information. By comparing this conjugation pattern with the highly structured pattern in the source text,

> «Der Werwolf», – sprach der gute Mann,
> «des Weswolfs, Genitiv sodann,
> dem Wemwolf, Dativ, wie man's nennt,
> den Wenwolf, – damit hat's ein End'»,

the contrast is immediately apparent as it is highlighted on the visual level that arranges the four declension forms neatly underneath each other and by parallelisms which is in contrast to the unstructured collection of the forms in the translation:

> "Well, 'Werewolf' is your plural past,
> While 'Waswolf' is singularly cast:
> There's 'Amwolf' too, the present tense,
> And 'Iswolf,' 'Arewolf' in this same sense."

The unstructured approach makes the teacher seem confused and further strengthens interpretative level two. It is further supported by the description of the teacher. In comparison to the source text where we are only ironically told that the teacher is a good person ("der gute Mann" (l. 9)), there are far more details in the description of the target text teacher (specificity): he is "long-dead" (l. 4), "unsteady" (l. 7)) in rising, tired ("yawned" (l. 8)), not very healthy ("wheezed" (l. 8)) and

does not have the awe inspiring effect on the werewolf which the teacher in the source text has (last stanza). This high specificity makes him a more vivid character and leaves the reader less freedom to fill in details in construal and form a personal image of the teacher that determines which level of interpretation is foregrounded. The details suggest a pitiful figure and thereby strengthen the second level of interpretation.

In general, comparing source and target text on the three levels of interpretation, I would argue that the text loses on the first level in terms of processing effort and childlike ease and play for play's sake with language (in order to please 'the child in man'), mainly because of the less fluent metre, the less neatly structured core stanza three and the less conciliatory outcome. Level three concerning the tension of language and reality that is hidden in the source text behind formal harmony is made more explicit in the wolf's refusal to be determined by grammar. But level two (mocking the schoolmaster) is the one that is most foregrounded in the shift of the power relations in favour of the wolf, his cheekiness ("I'm no mental cripple" (l. 13)), superior knowledge ("knew better" (l. 21)), as well as the depiction of the teacher and his approach to the problem. It culminates in the explicitly voiced "folly of philology" in the last line which is strengthened by the iconic sound structure of *philology* that is not only described by the word *folly* but incorporates all of its sounds /f-ɒ-l-i/ in /**f**ɪl**ɒl**ədʒ**i**/ (cf. Jakobson's (1960: 357) *I like Ike*). All in all, level one is weakened and level three slightly more foregrounded but perFORMing the poem on the second level of interpretation is the construal that is most favoured by the transFORMations of the translation.

"Ontology Recapitulates Philology" (J. Lettvin)

One does not even have to start reading the translation by Jerome Lettvin in order to realise that translation and source text differ to a high degree. The highly complex vocabulary and allusion to embryology in the title already foretells the changed diction in the

following poem. The translator, Jerome Lettvin, was a professor of electrical and bioengineering and communications physiology at the Massachusetts Institute of Technology (MIT) who also published in philosophy, politics and poetry.[77] He admits in "Morgenstern and Mythopoetry", the essay accompanying his translation that he indulged in "too many private jokes" (Lettvin 1962b: 19) in this translation and that the editor of the *The Fat Abbot*, where the poem is published in 1962, felt he ought to explain. He writes about his title: "I trust that there are enough readers who remember the old war cry of embryology: 'ontogeny recapitulates phylogeny'" (Lettvin 1962: 20) – an assumption that is at least for a contemporary audience doubtful. The 'war cry' goes back to German biologist and philosopher Ernst Haeckel who promoted Darwin's work in Germany in the late 19th century and developed the so-called 'recapitulation theory' stating that origination and development of embryos recapitulate evolution. Lettvin's allusion to this theory in the title "Ontology Recapitulates Philology" suggests that the study of the nature of being recapitulates philology and especially grammar. The title therefore predicts not only a changed diction but also a focus on the third level of interpretation and the relation between language and reality.

> One night, a werewolf, having dined,
> left his wife to clean the cave
> and visited a scholar's grave –
> asking, "How am I declined?"
>
> Whatever way the case was pressed
> the ghost could not decline his guest,
> but told the wolf (who'd been well-bred
> and crossed his paws before the dead).
>
> "The *Iswolf*, so we may commence,
> the *Waswolf*, simple past in tense,
> the *Beenwolf*, perfect; so construed,
> the *Werewolf* is subjunctive mood."

77 He is famous in his field for changing our understanding of visual perception ("What the Frog's Eye Tells the Frog's Brain" (1959)) and famous beyond his field for the 'Lettvin-Leary debate' about LSD at MIT in 1967.

> The werewolf's teeth with thanks were bright,
> but, mitigating his delight,
> there rose the thought, how could one be
> hypostasized contingency?
>
> The ghost observed that few could live,
> if *werewolves* were indicative;
> whereat his guest perceived the role
> of Individual in the Whole.
>
> Condition contrary to fact,
> a single werewolf Being lacked –
> but in his conjugation showed
> the full existence, a la mode.
>
> (Lettvin 1962: 11)

Lettvin keeps the basic structure, the patterns of embracing rhyme, rhyming couplets and iambic tetrameter with only slight deviations in lines 2 and 4 that begin with a stressed syllable. The line endings are always masculine which avoids two subsequent unstressed syllables even across line boundaries and introduces a stress clash between lines 1-2 and 3-4. In general, there is a well-balanced relation between stressed and unstressed syllables which results in a strong rhythmic gestalt. These formal patterns lower processing effort. Unlike in the source text, they are in tension with the complicated matters that are negotiated in the poem and the philosophic vocabulary.

In the perFORMative meaning construction in reading, the entry point to the scene is construed in a similar way as in the source text and in the translation by Gross: the adverbial "One night" (l. 1) provides the time, the subject of the first sentence "a werewolf" (l. 1) introduces the protagonist and "a scholar's grave" (l. 3) introduces the place where the scene takes place. As in Gross' translation, the first two stanzas voice several aspects of the scene that are left out in the source text (specificity). In Lettvin's translation, these 'Szenenerweiterungen' ('broadenings of the scene', Kußmaul 2000) are usually triggered by rhyme: Mentioning the meal the wolf enjoys before leaving ("having dined", l. 1) is triggered by the rhyme with "declined" (l. 4); the rhyme with "grave" (l. 3) gives rise to the

additional information that his wife proceeds to "clean the cave" (l. 2) after the wolf has left (which in turn gives rise to a background scene where the wolf and his wife live in an old-fashioned relationship where the dutiful housewife stays behind while her husband leaves to deal with a problem); and the wolf is introduced as being "well-bred" (l. 7) because this rhymes with the "dead" (l. 8) scholar. The additional elements that are voiced here are coherent in the overall picture and do not leave the 'room of possibilities' that is opened in FORMing.

There are far less additions in comparison to Gross' translation and both the teacher and the werewolf are described with less specificity than in either the source text or the translation by Gross. The werewolf is only described as "well-bred" (l. 7) and as delighted after the teacher's declension (for which the colourful and slightly threatening clause that his "teeth with thanks were bright" (l. 13) is used). The ghost on the other hand is only introduced with neutral terms such as "scholar" (l. 3), "ghost" (l. 6, 17) and "the dead" (l. 8). This lack of specificity in the description of the protagonists tallies with the abstract question discussed in the poem. Rather than being vivid characters, both the wolf and the ghost are entities that are almost as abstract as the questions they discuss which strengthens interpretative level three. The line "The werewolf's teeth with thanks were bright" mentioned above constitutes a moment of extreme zooming-in and high specificity concerning the werewolf's teeth of all body parts that does not seem to fit into this abstractness and foregrounds a threatening side of the werewolf that differs from his description as "well-bred" and meekly crossing his paws. This break of expectations creates additional humour.

The construal of the relation between werewolf and teacher is shaped by perspective as in the source text and the translation by Gross. As in the source text, the first and fourth stanzas are told from the werewolf's perspective and the second and third from the teacher's. In the last two stanzas, the situation differs from the source text, however. In the middle of the fifth stanza, the perspective

switches from the teacher to the werewolf and in stanza six, the situation becomes so abstract that it is not even clear anymore whether the stanza is still told from the werewolf's perspective or whether an additional voice is being introduced that comments on the situation from a text-external perspective. If this is the case, it constitutes an extreme zooming-out of the text world that fits with the abstract matters discussed in the last stanza.

The action verbs that move the plot along underline the development towards abstraction. In the first stanza, the wolf leaves the cave ("left" (l. 2)), visits the grave ("visited" (l. 3)) and asks his question ("asking" (l. 4)). In stanzas two and three, the ghost answers ("told" (l. 7)) and the wolf questions the result ("There rose the thought" (l. 15)). In stanza five, the ghost speaks ("observed" (l. 16)) and the wolf answers ("perceived" (l. 18)). With this, the action comes to a standstill and the last stanza consists of either the werewolf's or a newly introduced external speaker's reflections.

The third core stanza is far more structured than Gross' seemingly random collection of tenses. For this reason, the stanza cannot start with the form *Werewolf* but has to start with the present tense *Iswolf*. Neatly arranged, both visually underneath each other and syntactically in parallelism, the other forms *Waswolf* (past tense), *Beenwolf* (present perfect) and finally *Werewolf* follow. Rather than interpreting the *were* in *werewolf* as "plural past" (l. 9) of the verb *be* as Gross does, syncretism in the analytic design of the English language allows Lettvin to interpret it as "subjunctive mood" (l. 12). Unlike in Gross' translation that mixes tense and number randomly, the switch from tense to mood in the last form is calculated in order to introduce the second part of the poem and the meta-textual question about whether werewolves exist. Unlike in Gross' translation, it therefore has an important function for the whole text.

By capitalising the forms, Lettvin treats the inflected forms as 'proper nouns' and thereby foregrounds their status as word and draws attention to the meta-level of language in general. Unlike in German,

in English nouns are usually not capitalised which allows the translator to use this tool here. Both the first and the last position of a unit tend to be foregrounded in construal. Therefore, it does not weaken the position of the form *Werewolf* that it is in the final rather than in the initial position of the inflectional pattern. For Lettvin's purposes, it even makes more sense to construct the stanza in this way because the form *Werewolf* in the last line of stanza three is the climax the other forms build up to. By interpreting *were-* as subjunctive form of *be*, the ontological problem is ingrained in the particular form of *Werewolf* in opposition to the others. While all other forms are in the indicative and therefore 'realis' mood which expresses statements and facts, only the *Werewolf* is in the subjunctive and therefore 'irrealis' mood which expresses potentiality and uncertainty.

The werewolf is utterly determined by language. While in the source text, this means that he is condemned to solitude, here, the problem becomes an ontological one and a new meta-textual reflection on the existence of mythical creatures is introduced. The teacher evaluates this positively because "few could live / If *werewolves* were indicative" (l. 17-18). Again, language fails to depict the text world reality where the werewolf undoubtedly exists: The teacher denies existence to his interlocutor while talking to him.

As Lettvin (1962: 20) notes, the aim of both his poem and Morgenstern's is to embroil the wolf in grammar. Unlike in Morgenstern's poem, the werewolf does not accept the ghost's conclusion without any resistance but at least questions it ("There rose the thought, how could one be / Hypostasized contingency" (l. 15-16)). But in the end, there is no conciliatory outcome, the story is not brought to a conclusion and the werewolf gets lost in the utterly abstracted end of the poem and the ontological questions of the relation between "Individual" (l. 20) "Being" (l. 22) and "Whole" (l.

20) (all capitalised as they refer to philosophical concepts).[78] These allusions can be perceived as humorous in a similar way as riddles that trigger laughter when solved (cf. Koestler 1964: 91).

The teacher's conclusion derived from the linguistic interpretation of the word *werewolf* as subjunctive form is challenged by the text-internal presence of the werewolf whom the teacher is talking to. Moreover, the unreliability of language is foregrounded by the occurrence of double meanings for words throughout the poem: *decline* in line 4 and 6 plays with the double meaning of 'inflection of a noun, adjective or pronoun' on the one hand and 'refuse' on the other. *Conjugation* in line 23 plays with the double meaning of 'inflection of a verb' and 'action of joining together' and *mode* refers to both 'fashion' as "a la mode" (l. 24) suggests and the grammatical category 'mood' (indicative and subjunctive).

Lettvin's translation utterly focuses on the third level and the problematisation of language and its ability to depict reality in his transFORMation of Morgenstern's poem. In the essay accompanying the translation, Lettvin (1962b) makes much of Morgenstern's interest in Mauthner. He concludes that both Mauthner and Morgenstern were concerned about the issue that perception came between them and the 'Ding-an-sich' and further bothered that language as well came in-between. 'Being' and 'meaning' become confused in Morgenstern's worlds and people are words rather than things, Lettvin (1962b: 16-18) observes.

Despite the drastic changes, this translation can still be considered to be a creative one because it foregrounds a level that is present – though hidden – in the source text and the changes are coherent both within the text world of the translated poem and with regard to Morgenstern's text. The creative processes triggered by the constraint of the source text pattern result in the re-interpretation of

78 The concepts refer to the metaphysical 'Problem of Universals' and the question whether universals are human constructions or exist independently. Here, the individual existence of the werewolf is questioned and he is considered to exist only as part of a whole (cf. Plato's 'Theory of Ideas').

werewolf as subjunctive form which is developed to a deepening of the philosophical third level of the poem while both other levels fade into the background. While the depth of the text is preserved, as it is the most hidden level that is foregrounded, the translation can be argued to lose in terms of multi-layeredness, however: Neither is the erudite poem accommodated to the needs of children anymore, nor is anti-establishment ridicule of a schoolmaster relevant.

"The Banshee" (K. F. Ross)

The translation by Karl F. Ross (an associate of Max Knight) which is published in Knight's (2010) translations of Morgenstern's poetry seems to be the furthest removed from the source text at the first glance because it changes something as fundamental as the protagonist: the werewolf becomes a banshee.[79]

> One night, a banshee slunk away
> from mate and child, and in the gloom
> went to a village teacher's tomb,
> requesting him: "Inflect me, pray."
>
> The village teacher climbed up straight
> upon his grave stone with its plate
> and to the apparition said
> who meekly knelt before the dead:
>
> "The banSHEE, in the subject's place;
> the banHERS, the possessive case.
> The banHER, next, is what they call
> objective case – and that is all."
>
> The banshee marveled at the cases
> and writhed with pleasure, making faces,
> but said: "You did not add, so far,
> the plural to the singular!"
>
> The teacher, though, admitted then
> that this was not within his ken.
> "While 'bans' are frequent", he advised,
> "A 'shey' cannot be pluralized."

79 A banshee is a female supernatural being who is said to wail under the window of a house where somebody will die soon and is known in Ireland and the Scottish Highlands.

> The banshee, rising clammily,
> wailed: "What about my family?"
> Then, being not a learned creature,
> said humbly "Thanks" and left the teacher.
>
> (Ross 2010: 85)

The changed protagonist makes translation theorists such as Miorita Ulrich (1997) reluctant to define this poem as a translation. Ulrich (1997: 188) categorises it as in-between translation and adaptation and labels it with the term 'Anpassung' ('adaptation'). As I establish in chapter 2.3.2, however, I consider 'translation' to be a cluster concept that includes different degrees of closeness to the source text. Furthermore, I would argue that this translation is closer to the prototype of 'translation' than both others discussed so far are: Despite the changed protagonist it is the closest to the source text on every level of interpretation.

This claim can be supported in terms of FORMing, perFORMing and transFORMation. All structural levels that ease processing and establish order and harmony are preserved: The poem has the same simple structure as the original with six stanzas and four lines each, embracing rhyme and rhyming couplets, masculine endings of most lines that are complemented by occasional feminine line endings (l. 13, 14, 23, 24) and regular iambic tetrameter. The effect is low processing effort, enhanced memorability and childlike charm – as in the source text. Even several very small formal details such as the repetition of the conjunction in Morgenstern's "von Weib **und** Kind **und** sich begab" (l. 2) or the alliteration in "**b**itte **b**euge mich" (l. 4) are preserved in Ross' "from mate **and** child, **and** in the gloom" (l. 2) and "**t**eacher's **t**omb" (l. 3) which suggests a similar degree of attention to linguistic detail and playful approach to it. Unlike Lettvin's translation, Ross' translation backgrounds the philosophical issues behind basic vocabulary and nonsensical play with language.

The construal process is prompted and shaped by linguistic features in a very similar way as it is done in the source text (perFORMing). Apart from the first stanza which begins with "One

night" (l. 1), the back-and-forth switching of the perspectives from the banshee (stanza one) to the teacher (stanzas two and three) and back to the banshee (stanza four), back to the teacher (stanza five), before the frame is closed with the banshee (stanza 6) is supported by the explicit naming of teacher or banshee in a noun phrase in the stanza initial position. As in Morgenstern's source text, the verbs are in linear iconicity. The action begins faster with three action verbs (*slink away*, *go*, *request*) in stanza one and then slows down with two in stanza two (*climb up*, *say*) before coming to a standstill in stanza three which functions as a foregrounding device. Stanzas four (*say*), five (*admit*) and six (*wail*, *leave*) slowly move the action along towards its endpoint.

As in the source text, the teacher is described with less specificity than his guest – actually with even less specificity than in the source text where he is at least ironically described as "gute[r] Mann" (l. 9) while in Ross' translation (as in Lettvin's) he is only described in the neutral terms "(village) teacher" (l. 3, 5, 17) and "the dead" (l. 8). The banshee is described with slightly more specificity as a meek (l. 8) creature who is at first pleased by the inflection ("writhed with pleasure, making faces" (l. 14)) and then distressed ("rising clammily, / wailed" (l. 21-22)), who is "not a learned creature" (l. 23), humble and thankful (l. 24). This description is nearly identical to the description of the werewolf in the source text who also is an unusually meek creature for his kind who reacts in the same distressed way but also does not question the teacher's authority and competence as he does in Gross' translation. There is only one very slight difference: the sub-scene evoked by the German "dankend und ergeben" (l. 24) (that is part of the larger scene evoked by the whole text) is different to the one evoked by "said humbly 'Thanks'" (l. 24). Both evoke a humble creature thanking the teacher but the scene the English version gives rise to is more informal because *thanks* is an informal way of thanking somebody.

The main reason for regarding Ross' translation to be an adaptation is the change of the protagonist. However, as was observed for the case of "Das aesthetische Wiesel", due to the linguistic focus in many of Morgenstern's poems, biological specifications can often be regarded to be less important than the playful approach to language. Similarly, the word *Werwolf* (the first part of which can be re-analysed as pronoun *wer*) is more important than the exact concept. Therefore *banshee* is a suitable translation as it can be reinterpreted as consisting of the two morphemes, {ban} and {she(e)}, too. The second supposed morpheme is reinterpreted as subjective case feminine third person singular pronoun. Furthermore, a banshee is also a dark mythical creature that is at home in a graveyard setting talking to a ghost – a point that weakens Eitzen's (1954) translation of the *Werwolf* as *hoopoe* who does not fit into the setting. The creative transFORMation of the *Werwolf* into a *banshee* is best described in terms of conceptual blending as was done in chapter 3.3.2.

The mental imagery of the werewolf created when reading the source text is blended with the second input space of the translator's mental image of a banshee because the translation problem prohibits direct recoding of the mental werewolf imagery. Elements of both inputs are then blended together to the specific banshee protagonist of the mental target scene. The blended banshee develops a life of her own that differs from both what the werewolf does in the source text world and what is usually associated with a banshee (emergent structure). An illustrating example is her reaction to the inflection: "The banshee marvelled at the cases / and writhed with pleasure, making faces" (l. 13-14). This specific description of her reaction that describes not only the way she feels but also how that registers in a bodily way goes far beyond any other description of a banshee known to me and also differs from the werewolf's reaction in the source text.

This transFORMation makes the declension of the mythical creature after the pronoun pattern and the resulting problem of a missing plural possible in English. The English language is more

conservative in pronoun declension than it is in noun declension. As a consequence, three cases: subjective case *she*, genitive case *hers* and objective case *her* can still be distinguished. The three forms of *banshee* are neatly and parallelistically aligned underneath each other as in the source text which underlines the well-structured procedure of the teacher. As German accusative and dative case are combined in the English objective case, the forth line is filled with a space filler.

Ross adds the level of spelling to his playful approach to language. In the third stanza, the pronoun part of the words is capitalised: *banSHEE*, *banHERS*, *banHER*. This foregrounding on the visual level compensates the backgrounding on the level of rhythm where the syllables affected by the declension coincide with unstressed syllables (while in Morgenstern's text, they are stressed). In the fifth stanza, he introduces <shey> as yet another spelling. Both <shey> and <shee> are mentioned as alternative, obsolete spellings for *she* in the *OED* ("She, pron.1, n., and adj."). That the teacher uses these obsolete forms could be read as foregrounding the old-fashioned way in which the long-dead teacher uses language. On the other hand, according to the open source *Urban Dictionary*, *shey* can also refer to a particularly unique person ("Shey, def.1"). Assuming that Ross knew this recent meaning that has not (yet) made it into the *OED*, using this form of *she* could be an additional wordplay on the fact that such a unique *she* can be even less pluralised than any other female person can.

Both the radical change of the protagonist and many of the other smaller creative transFORMations are triggered by formal constraints. While the transFORMation of the werewolf into a banshee compensates the analytic design of the English language, other changes are triggered by rhyme. In line 5, for instance, the teacher climbs up "straight" (l. 5) from his grave which voices and element that is left out in windowing in the source text (Kußmaul's (2000) 'Szenenerweiterung' ('broadening of the scene')) and that is triggered by the need for a rhyme with "plate" (l. 6). Similarly, "gloom" (l. 2),

which is implied but not explicitly voiced in the source text where the scene is also set at night, is included because it rhymes with "tomb" (l. 3). After the inflection, the werewolf's reaction in the source text is described with "er rollte seine Augenbälle" (l. 14). Ross translates "making faces" (l. 14) which describes a more schematic and abstract sub-scene that could for instance consist of rolling one's eyes (Kußmaul's (2000) 'Einrahmung' ('framing')). This change is triggered by its rhyme with "cases" (l. 13). None of these changes change the relation between the three levels of interpretation and all of them are coherent in the FORMing 'room of possibilities'. They can be considered to be minor creative changes, as they only voice slightly different elements of the scene.

The translation is the closest one to the source text in terms of the levels of interpretation. Not only are all three preserved, but their relation is preserved as well so that the foregrounded playful lightness hides a backgrounded problematisation of language. As in the source text, humour is created by the playful, illogical approach to language, the teacher's mistake and the break of expectations. The translation therefore fits very well in the context of Morgenstern's *Galgenlieder*.

ForMeaning

Most traditional translation theories are unlikely to accept any of the discussed translations here as translation but rather regard them to be adaptations that are questionable with regard to fidelity. Even more recent translation theories that also apply the notion of construal in terms of grammar such as Tabakowska (2013), discuss construal changes such as the ones discussed in this chapter as mistranslations. As I have established, however, I believe that in order to be creative, the construal evoked by the target text needs to stay within the 'room of possibilities' that is opened in FORMing. While it may foreground aspects that are hidden in the source text, these aspects need to make sense and be coherent not only text-internally but also in context with the source text world. This renders drastic changes such as the

superiority of the werewolf in the outcome of Gross' translation, the foregrounding of the philosophical level by Lettvin or the change of the protagonist in Ross' translation acceptable in terms of a 'creative translation', while it questions changes that seem to be far less drastic at first glance such as the "participle" (l. 14) in Gross' translation.

In their individual perFORMances of the source text, the translations differ in terms of which levels of interpretation they focus on. Lettvin's reading shows his profound involvement with the problems of philosophy of language addressed in Morgenstern's poetry and therefore foregrounds level three. The translation by Gross foregrounds the ridiculousness of the teacher by contrasting him with a strong werewolf who refuses to be determined by grammar and therefore foregrounds level two. In Ross' translation, the change of the protagonist is less drastic than commonly assumed. It preserves all three levels of interpretation and in particular the hiding of the language criticism behind playfulness, order, harmony and humour.

Many of the transFORMations between source text and target texts are triggered by formal constraints, such as the constraints of the analytic English as opposed to the synthetic German language design, the sound shape of words, rhyme and rhythm. This is true for both the small changes such as the additional voicing of scene elements that are left unsaid in windowing in the source text and the more striking changes such as the change of the protagonist and outcome. These constraints prohibit the direct recoding of the scene construed in reading the source text into a target text and trigger additional input spaces and, in general, creative changes. In several instances, the formal constraints seem to have prohibited the choice of the first solution coming to mind and 'forced' the translator 'deeper into' the text.

All three translations preserve the humoristic quality of the source text which first of all lies in breaking the reader's expectations in a playful way who expects something different from the 'Beugung' (which can be understood as 'taming') of a werewolf. In many

instances, additional enjoyment can be derived from intertextual relations between source and target text with regard to the different levels of interpretation and the way the different translations play with them and develop them. In Gross' translation, additional humour is created when philology is explicitly being attacked ("folly of philology" (l. 24)) and in the cheekiness of the werewolf and can therefore be released in laughter. In Lettvin's translation, the humour lies both in the subtle irony created by allusions and radical breaks of these allusions such as in "The werewolf's teeth with thanks were bright" (l. 13). In Ross, the humour lies as in Morgenstern's source text mainly in the playful approach to language that hides deeper levels of interpretation.

As was already suggested by Koestler (1964) in *The Act of Creation* and is further investigated for instance by Nancy Bell (2016): creativity and humour are linked. At the moment of creative discovery, tensions are often released in laughter, Koestler (1964: 88) argues and vice versa, humour has been argued to be an efficient aid in developing creative thinking, for instance by Avner Ziv (1989). Jokes that are explained lose their effect. Therefore, creative translation is the only possible approach for humorous texts – at least if it is the translator's aim to preserve the poem as work of art that can stand on its own in a new language.

4.2 Rhythm Is It

> There is a part of the brain, pre-civilized human part of the brain […], whichever part is descended from the lizards, where rhythm is IT. The first idea, I think probably the first communication was through rhythm, before words.
> (Simon Rattle in *Rhythm Is It*,[80] 25:30-25:55; my transcription)

4.2.1 Meaningful Rhythm

In the discussion of poetry, rhythm – just as form in general – is usually considered separately from meaning: as 'echoing' sense or 'interacting' with meaning but rarely as meaningful in itself. Even in discussions that ascribe a prominent role to rhythm in poetry, such as Amittai Aviram's (1999) paper "Why We Need a New, Rhythm-Centered Theory of Poetry", this separation is usually maintained: Poetry, Aviram (1999: 147, 149) claims, "does not consist entirely in meaning" but is also an "experience of meaningless sound, and especially of rhythm."

Rhythm is all around us and in us. It is rooted in the visceral bodily functions of breathing and the heartbeat and many if not most kinds of human action tend to fall in rhythmical patterns: brushing the teeth, finger tapping, typewriting, hammering, dancing, playing the piano – the list could be continued endlessly. As Richard Cureton (1992: 123-124) observes, rhythm draws on the general alternation of activity and inactivity, of stasis and change that is deeply embedded in all biological organisation. Due to our deep familiarity with it, rhythm is capable of influencing us and our construal processes to a high degree and therefore needs to be considered as meaningful rather than

80 *Rhythm Is It* (2004) is an award winning German documentary which was directed by Thomas Grube and Enrique Sánchez Lansch. The film documents the staging of Igor Stravinsky's *Le Sacre du Printemps* ('The Rite of Spring') by choreographer Royston Maldoom and conductor Simon Rattle.

"meaningless sound". In Attridge's (2013: 193; original emphasis) words: rhythm is "a matter not of pure sound, but of *meaningful* sound." Metre or prosody "is itself meaning," Harvey Gross and Robert McDowell (1992: 10) agree: "Rhythm is neither outside a poem's meaning nor ornament to it."

Empirical findings confirm that prosody does convey meaningful information in communication and is linked to specific semantic domains (cf. Perniss et al. 2010: 8). For instance, the findings of Lynne Nygaard, Debora Herold and Laura Namy (2009) suggest that speakers use prosody to derive meaning from novel words. Participants of their study listened to novel words with prosody corresponding to semantic dimensions such as happy and sad. When shown pictures depicting each pole of the antonyms, for instance a happy person and a sad person and asked to pick the one referred to by the novel word (e.g. *seebow*), participants picked the one with the prosodic correlate. The findings suggest that speech contains prosodic markers to word meaning and speakers use them to differentiate meaning (cf. Nygaard et al. 2009: 127). Prosody, they conclude, contains meaningful aspects and is an integral part of the communicative signal (cf. Nygaard et al. 2009: 140).

The meaningfulness of rhythm can manifest in various ways. It can be an iconic resemblance of a physical property of language to an external reality. An example is Christopher Robin's hopping in the poem "Hoppity" (Milne 1924d; see p. 416).

> Christopher Robin goes
> Hoppity, hoppity,
>
> Hoppity, hoppity, hop.
> [...]

Stress is usually accompanied by higher pitch.[81] The succession of one syllable with higher pitch and two with lower pitch in the ternary rhythm iconically resembles the up-and-down movement of skipping.

81 Or lower. But in a performance of this poem, higher is more likely because of the iconic relation of rhythm to the poem's subject.

Furthermore, producing a stressed syllable requires muscular tension, just as hopping into the air does. Similarly, in Goethe's ([1782] 2007: 241) "Erlkönig", the initial ternary rhythm in "Wer reitet so spät durch Nacht und Wind?" mimics the accelerating hooves that fall in to a steady (binary) rhythm.

But rhythm is also meaningful on a less directly graspable level, the level of emotion:

> Rhythm in poetry, if at all effective, is expressive, emotive. Poetic rhythm is the evocation or replication of emotion by motion, the movement of the sounds and syllables of language in a physical representation of the courses of feeling.
> (Hoffman 1999: 23)

Rhythm can represent not only the outer world as in the iconic function described above but also an inner world. It has been claimed that the subtleties of human feeling can be most successfully expressed in rhythmical structures (cf. Gross and McDowell 1992: 10). This is because rhythms and other prosodic features express mental states in speaking: They are a direct product of mental states and can therefore be described as having indexical aspects in Peirce's terminology (cf. ch. 3.1.4). In their study, Nygaard et al. (2009: 140) find that the meanings of novel words tend to be rated as more positive when produced with higher fundamental frequencies (f_0), greater variability and higher amplitude and vice versa. They conclude that the meaning was recovered via prosodic correlates to emotion. In different contexts, the same features can have very different effects on construal, however: A regular rhythm can for instance be an index of boredom, affection and calmness and so on while an irregular rhythm can be an index of excitement, fear, insecurity and many other things.

In general, rhythm is the driving force that carries a reader through a text. Poetic texts make particular use of this function of rhythm. As Attridge (1982: 309) summarises, rhythm contributes to a poem's sense of momentum, impels the verse forward and delays closure. The sequential progression can be disturbing and satisfying, challenging and calming, "usually ending with a sense, however

momentary, of conflict resolved" (Attridge 1982: 309). As was argued in chapter 4.1.1, it interacts with syntax in this regard: either by coinciding with it or by creating tension when one slows down and the other presses on. Once a rhythmic pattern is established, rhythm continuously either confirms the reader's expectation by continuing the pattern or contradicts expectation by breaking it. The whole text can achieve completeness on a higher level by setting up a series of expectations that are only completely fulfilled at the end – or not. Whenever expectations are fulfilled, processing effort is lowered. But when an expectation is broken, processing effort is raised and the break acts as foregrounding device.

4.2.2 Poetic Rhythm

In attempts to describe rhythm in the discussion of poetry, several keywords keep appearing: Rhythm as *organisation* of speech in *recurrent* units of *different* kinds that are repeated *regularly* in a *continuous movement in time*, giving *forward impetus* by a series of *alternations* such as *strong/weak* or *tension/relaxation* (cf. Tsur 2012: 17; Attridge 2013: 150; König and Pfister 2017: 15). While 'rhythm' is the broader term that includes repetitions in *regular* intervals but also *different* kinds of recurring units, the term 'metre' is usually used to refer to a stricter patterning in poetry where "alternation of accent and pause occur at *regular* intervals" (Loffredo 2007: 164; my emphasis). Despite the accusations of free verse advocates, this does not make metre an artificial imposition on language, however. To the contrary:

> The common association of free verse with 'nature' or 'spontaneity' and regular verse forms with 'artifice' is itself a wholly cultural phenomenon […]; it could be argued on the contrary that free verse, with its reliance on the properties of print, is more artificial than verse derived from the rhythms of spoken English and the common rhythmic forms that verse shares with music. (Attridge 2013: 119)

Metre takes the general tendency towards regularity of rhythm in language and formalises it (cf. ch. 4.2.3). It is just an elaboration of tendencies that exist in everyday language – and beyond language in our visceral bodily functions and actions. As a consequence, it is an error to think of metre as shape language needs to be forced into. The rhythmical patterns of a poem “tap into the familiar rhythmical sequences heard and felt in many places other than language, and learned by children at an early age” (Attridge 2013: 3). This is another affective potential of rhythm. It can unconsciously trigger emotions such as comfort and ease: sing us to sleep in a manner of speaking.

Traditionally, the discussion of rhythm in poetry has focussed on metre in terms of regular rhythmic repetition and deviations from it (cf. Cureton 1992: 79; Tsur 2012: viii). I will not make a sharp distinction between metre and other, less regular rhythmic patterns in the following, however, because the more inclusive notion of ‘rhythm’ allows a more complete discussion of different rhythmic manifestations than the traditional discussion of metre in terms of feet allows.

The usefulness of the notion of the ‘foot’ in the description of rhythm in poetry has for years been a controversially discussed topic. An exasperated voice in this discussion is Don Paterson (2010: 377; original emphasis) who states: “There *are* no feet in English verse, only metrical patterns […]. Can everyone *please* stop marking in the feet, and imagining caesurae where there’s no punctuation to indicate a pause? I know it’s fun. But *they’re just not there*, folks.” Nevertheless, ‘foot-substitution prosody’, as Cureton (1992: 7) calls it, is the oldest and still most dominant approach to both German and English verse rhythm. The method derives from classical scansion. A verse line is subdivided into a series of sections (feet), usually distinguishing between disyllabic ‘iamb’ (- x) and ‘trochee’ (x -) and trisyllabic ‘anapaest’ (- - x) and ‘dactyl’ (x - -). This goes back to the quantitative prosody in the classical languages Latin and Greek. Actual prose rhythm is considered to be in opposition to a silent

metrical rhythm that creates tension and variation. The caesura is marked as line-internal pause caused by a break in syntax or sense (cf. Cureton 1992: 8).

An example is analysing line 2 of Shakespeare's "Sonnet 18": "Though art more lovely and more temperate" (Shakespeare [1609] 1918: 21) as consisting of five feet: "Though art | more lov | ely and | more tem | perate" in iambic pentameter. The metrical rhythm (- x - x - x - x - x) is in tension with the prose rhythm (- x - x - x - x - -). Attridge (2013: 123) criticises viewing metre as "metronome ticking away in the brain while the poem itself performs an intricate dance around it," however, because, as a result, reading becomes a process of relating a concrete example to an abstract universal rather than occurring wholly in the here and now. Especially since the 'Temporalists'[82] (Cureton 1992: 12-13), the foot has often been rejected as the basis for scansion for being artificial and unsuited for the stress-timed languages English and German (cf. ch. 4.2.3). Nevertheless, it is still the most common one in schools, at universities and in scholarly text analysis and certainly a useful one to describe regular metres.

As an alternative to the notion of the foot, Attridge (1982, 1995, 2013) introduces the notion of the 'beat' in his theory of rhythm, which meanwhile is one of the most popular and widely accepted theories of verse rhythm. A beat, according to Attridge (2013: 105), is "a rhythmic pulse that we seem naturally to mark by a movement of the hand." The association of the word *beat* with body movement (beating with the hand) is intentional, he claims, because "the language, read aloud, produces a rhythmic organisation that encourages regular muscular movement" (Attridge 2013: 111). He distinguishes between cognitive and muscular stronger pulses that he calls 'beats' (B) and weaker pulses that he calls 'offbeats' (o). In

82 As alternative to the foot, they draw musical parallels and divide verse lines into measures like a musical score and mark relative duration ('quantity') of the linguistic events. For an overview of other theories of rhythm in verse see Cureton (1992: 1-75).

accordance with the tendency of natural speech to alternation, he assumes B o B o B o B to be the most natural pattern. Beats can be realised (B) or unrealised [B] (see p. 166). In my notation, I mark stressed syllables (or beats) as 'x', unstressed syllables (offbeats) as '-' and silent (unrealised) beats as '[x]'. Especially for discussing 'accentual metre' (see p. 163), working with the terminology of beats rather than feet is more useful. Irregular numbers of unstressed syllables that occur between regular stresses render the discussion of poetry in the traditional terminology of feet unnecessarily complicated.

Stressed and unstressed syllables can be grouped as 'binary' (alternation of one unstressed and one stressed syllable) and 'ternary' rhythms (alternation of one stressed and two unstressed syllables). More than two unstressed syllables between two beats are unusual, as both English and German are likely to 'promote' an unstressed syllable to a beat to create an alternating rhythm. Similarly, in three subsequent beats, the middle one is likely to be 'demoted' (cf. Schlüter 2005: 28-31; ch. 4.2.3). Combined with the notions of 'falling' (x - and x - -) and 'rising' (- x and - - x) rhythms, this terminology can be used to describe the common rhythmic patterns in poetry.

On the level of the verse line, it can be distinguished whether lines have a fixed number of beats and unstressed syllables in a fixed order ('accentual-syllabic metre') or whether they only have a fixed number of beats while the number of unstressed syllables is variable ('accentual metre', 'Füllungsfreiheit' in German).[83] The former metrical form is more widespread in the so-called 'high culture' genres and often occurs in five-beat lines – most frequently as 'iambic

83 A third type is 'syllabic metre' in which each line has the same amount of syllables while the number of beats varies. It is common in syllable-timed languages (cf. ch. 4.2.3).

pentameter' in English and 'jambischer Fünfheber'[84] in German (cf. Attridge 2013: 112-113). In gestalt terms, the five-beat line has a weaker rhythmic gestalt than the more symmetrical four-beat line.

Accentual metre is the older metrical form and goes back to Old English (cf. Hollander 2014: 22) and Old and Middle High German (cf. Brackert 1987)[85] verse forms but is still widespread in current popular culture genres such as pop and rap music and nursery rhymes in both German and English (e.g. many of the *Mother Goose* rhymes). Especially rap music sometimes carries it to extremes. German rapper F. R. for instance meta-textually refers to the phenomenon by combining the two-beat line "Aber mir **reicht** das nicht ver**dammt**" (- - - x - - - x) with the rapidly spoken six-beat line "Denn **Rap** ist das einzige **Gen**re in dem man ver**dammt** viele Worte in **nur** eine einzige **Zei**le packen **kann**" ("Rap braucht Abitur" in *Vorsicht Stufe!* 2008) (- x - - - - - x - - - - - x - - - - - x - - - - - x - - - x). The two are combined to an eight-beat unit in a context of four-beat lines in the rest of the lyrics. In general, accentual metre often occurs in four-beat lines, while 'high culture' genres tend to avoid it, partially because of the association with popular culture but also because of the forceful doubling effect that is created by an even numbers of stresses (cf. Attridge 2013: 112-113).

84 While both refer to the same rhythmic pattern, it is important to keep in mind that metre is also a culturally determined concept. Therefore, English 'iambic pentameter' and German 'jambischer Fünfheber' have different significances and effects (cf. Raffel 1988: 91).

85 It has been argued that the 'Füllungsfreiheit' in Middle High German texts such as the *Nibelungenlied* is a myth, however, and derives from an application Present-Day German rules to Middle High German texts (cf. Vennemann 1995). In Old High German, there was no syllable reduction and Middle High German verse usually preserved the Old High German pattern and ignored syllable reduction (cf. Vennemann 1995: 199-202). Therefore, several syllables that would be rendered as unstressed syllables in Present-Day German need to be considered as stressed syllables in Middle High German poetry. For example, the syllable *-ren* in *mæren* would be rendered as a stressed syllable, which renders the beginning of the *Nibelungenlied* "Uns ist in alten mæren" (Brackert 1987: 6) as having four (- x - x - x x) rather than only three (- x - x - x -) beats.

Very often, four-beat verse lines come in groups of four as 4x4-beat pattern (e.g. as four-line stanzas in poems). This makes the gestalt even more symmetrical and stronger. The 4x4-beat pattern is not only popular in English and German literature, however (cf. Attridge 1982, 1995, 2013; Burling 1966; Dufter and Noel Aziz Hanna 2009). Robbins Burling (1966: 1435) even points at the tendency in languages as diverse as English, Chinese and Benkulu for it. His study inspired follow-up studies, such as Andreas Dufter and Patrizia Noel Aziz Hanna's (2009) study, who find further evidence that the four-beat line is a preferred unit for cognition (cf. Dufter and Noel Aziz Hanna 2009: 117): The simple, strong rhythm lowers processing effort and increases memorability. According to Attridge (2013: 183), it is often perceived as vivid and affecting. Verse in this simple form is often underestimated, he observes. As already Jakobson (1960: 369) notes: "Folklore offers the most clear-cut and stereotyped forms of poetry, particularly suitable for structural scrutiny." As Attridge (2013: 104) similarly points out: the study of rhythm in popular forms helps understanding rhythm in poetry in general. Not because rhythm is usually more simple in popular forms, it often is not, but because it plays a dominant role there. This is why a poem in such a popular form was chosen as example poem to study the effect of rhythm in reading and translation.

Both German and English recipients are used to four-beat patterns, as they encounter them from early childhood on in nursery rhymes and throughout their life in popular poetry and song. This explains why we are able to rhythmically perform extreme cases such as the example from rap music quoted above. For the same reason, the strong gestalt reinforces itself in perception – even when one of the beats is silent. In reading, our mind is 'programmed' to the four-beat pattern with the result that a forth beat is experienced and realised with a pause and a movement of the hand, nod, etc. in reading, even when it is absent. This can for instance be observed in the famous German nursery rhyme:

x - x - x x
Hoppe, hoppe, Reiter
x - x - x x
Wenn er fällt, dann schreit er,
x - x - x x
Fällt er in den Graben
x - x - x x
Fressen ihn die Raben,
x - x - x [x]
Fällt er in den Sumpf
x - x - x [x]
Macht der Reiter plumps.

As Theo Vennemann (1995: 203) puts it: if read rhythmically, the listener can actually 'hear' the fourth missing beat. In English, the alternation of three- and four-beat lines in groups of four was regularised as 'ballad stanza' and 'common metre'.[86] It can be found in many folk songs such as "House of the Rising Sun" (uncertain authorship) and the hymn "Amazing Grace" (John Newton).[87]

There have been different characteristics described for different rhythmical patterns, often related to familiarity with a pattern, 'naturalness' when compared to everyday language and ease of processing. Binary rhythms, more specifically rising (iambic) binary rhythms, are unquestionably the most common ones.[88] But opinions differ whether that means that they are more 'natural'. Annie Finch, for instance, argues in "Metrical Diversity: A Defence of the Non-Iambic Meters" (1999) that each metre is natural and has its own character, music and history. Attridge (2013: 124), on the other hand, claims that rising binary rhythms are the ones that are closest to

86 They are usually distinguished in terms of the rhyme pattern. While in the ballad stanza, the rhyme pattern is relatively free and often only the second and fourth line of a group rhyme (*abcb*), common metre usually has a more regular alternate rhyme (*abab*).

87 Friedrich G. Klopstock's "Kriegslied" ('War Song') and Johann W. L. Gleim's "Preußische Kriegslieder" ('Prussian War Songs') made a similar pattern that is commonly known as 'Chevy-Chase-Stanza' and was adapted from the English 'ballad stanza' popular in Germany. Similar forms are for instance used by Theodor Fontane, Johann W. v. Goethe and Bertold Brecht (cf. "Chevy-Chase-Strophe", *Metzler Lit.*).

88 According to Schlüter (2005: 332), they even make up 90% of the poetry in English literature from the 16th century onwards.

everyday language and can therefore be argued to be more natural. According to Vennemann (1995: 216), we only accept a limited number of both exclusively binary and ternary rhythms before it starts feeling artificial while mixtures align verse rhythms closest to everyday language and are therefore perceived as most natural.

Dactyls have been associated with different effects on a spectrum reaching from connotations with irrationality, violence or the beautiful (cf. Finch 1999: 117) to the comic (cf. Tsur 2012: 445) and many other associations that are often not explained. Tsur (1997) attempts an explanation by relating these impressions to the difficulty of creating dactylic patterns in English and therefore their unusualness (cf. ch. 4.2.3). Sometimes, patterns can become meaningful by association: when metrical forms bring other poems to mind. Attridge (1982: 301) for instance claims that ternary rhythms are sometimes considered cheerful because they are associated with all the other cheerful poems in ternary rhythms. However, it is important to keep in mind that no rhythmical pattern is comic, irrational or cheerful in isolation. These effects always depend on construal and construal in turn is shaped by form and content in unity and therefore the same pattern can have quite different effects in different contexts.

Cognitive poetics, and especially Tsur's (1972, 1977, 2008, 2012) cognitive approach to verse rhythm, provides a new language to talk about the often unconsciously experienced effects of rhythm while reading and listening to poetry. His theory is based on gestalt theory, speech research and the hypothesis of limited channel capacity (cf. Tsur 2012: 7-12). Rather than searching for what renders a text (un-)metrical in the form of the poem, he searches the answer to this question in the reader's 'rhythmic competence': the reader's ability or willingness to perform the verse line rhythmically.

The key cognitive assumption underlying Tsur's work is 'mental economy': the saving of mental processing space to allow for conflicting patterns of metre and linguistic stress. Tsur (2012: 10) follows Miller (1956) in the argument that we can only keep seven

plus/minus two chunks of information (e.g. monosyllabic words) in our short term memory and concludes that we need to safe mental space by grouping, as is discussed in gestalt theory (cf. Tsur 2012: 413). The foot is considered to be just one of several grouping possibilities in this approach. While training cannot expand the short term memory, it can help recoding information more efficiently by grouping it into simple, strong gestalts. The greater the simplicity, regularity, symmetry of a stimulus pattern, the greater the tendency to be perceived as a unified whole and the smaller the load on the cognitive system (cf. Tsur 2012: 76). When the structure of the whole line becomes too complex, subdivision may yield better results, for instance, by separating a 'stress valley'[89] from the rest of the line (cf. Tsur 2012: 51).

Tsur's theory differs from other (especially generative) metrical theories, in that he welcomes deviation as a powerful tool to create artistically desirable tension – if it does not go beyond a certain point. Then it generates chaos (cf. Tsur 2012: 20; ch. 3.1.1). But if it does not surpass this point (which depends on the reader's rhythmic competence), deviations create suspense by pushing towards the next position where relief is experienced if there is a return to the regular pattern. Tsur (2012: 29) finds that deviations often occur near the end of a unit, such as the seventh position of an iambic pentameter line. The mind searching for stability puts additional emphasis on the final stressed syllable in these cases. The verse line is weakened just before the end before being powerfully closed and reasserted in the last

89 A 'stress valley' is a rhythmic performance that deals with a specific form of rhythmic deviation: a 'stress maximum' (a stressed syllable between two unstressed ones) in a 'weak position'. An example is Milton's (1749: 454) iambic pentameter line in *Paradise Lost* (l. 866): "Burned after them to the bottomless pit." The consequent iambic rendering (- x - x - x - x - x) is not possible here without distorting the language. According to former theories of metre, such deviations would render a line 'unmetrical'. Tsur (2012: 11) on the other hand argues that the reader will group "bottomless pit" emphatically together, foregrounding it as closed, symmetrical shape of two stressed syllables enclosing two unstressed ones: x - - x. He calls such a performance a 'stress valley'. At the end of the 'stress valley', relief is experienced because the stress on *pit* falls on the required position again.

position. As this example shows, a violation of metre paradoxically may increase perceptual coherence and unity of the line. The nearer the interruption to the end, the greater the threat to the line's integrity, the stronger the perceptual unit's resistance to interruption, the greater the relief. According to Tsur (2012: 442-443), such a deviation can be perceived as pleasurable because we know that stability and control will be regained. He likens this to a fall with a parachute unlike a fall into nothingness. Strong shapes in general are paradoxically related to weak shapes: weak shapes press towards a more stable resolution. When it is achieved the whole is strengthened. Strong parts, on the other hand, can stand out as figures on their own and thereby weaken the integrity of the whole. According to Tsur (1972), much of the effect of poetic experience is generated by this paradoxical relationship.

In the case of such deviations in metre, regular metre can only be preserved in the reader's perception if a stretch of syllables is performed as a group (cf. Tsur 2012: 24). As long as the whole is preserved in perception, deviations at the lower ranks are acceptable and even perceived as increasing musicality (cf. Tsur 2012: 48). Tsur discusses the effect of deviations (or their absence) on different linguistic levels. He uses the term 'convergent structures' to refer to clear strong shapes in content and structure: for instance when stressed syllables occur only in strong positions and in all strong positions; when alliterative patterns occur in strong positions only; and lines are grouped into end-stopped, symmetrical, predictable structures. He describes the effect of convergent structures as causing an atmosphere of certainty, control and rationality or being perceived as witty, simple and childlike (e.g. nursery rhymes) – or emotional and hypnotic, depending on specific, well-defined circumstances (cf. Tsur 2008: 84-104, 471-485; 2012: 444). If, for instance, some layers of the poem induce an atmosphere of uncertainty as in the unreal visions in "Kubla Khan", "The Anscient Mariner" (both by S. Coleridge) and "The Raven" (E. A. Poe) and if there are unpredictable line groupings, he

describes regular metre as imparting "false security" and lulling "the vigilant 'Platonic censor in us'" (Tsur 2008: 473). This can lead to an emotional quality or even a hypnotic one, he argues. The reader becomes spellbound and feels entangled by sound and the regular metre (cf. Tsur 2008: 471-485).

What he calls 'divergent' poetry, on the other hand, is characterised by a weak gestalt: blurred shapes in content and structure, blurred prosodic contrasts where metre and stress diverge and blurred semantic contrasts. This induces an atmosphere of uncertainty and an emotional quality (cf. Tsur 2008: 85). Similarly, Fónagy (1999: 13) claims that conflicts of linguistic stress and metre are more frequent in poems reflecting excitement, restlessness and inner struggle. As already Meyer (1961: 160-161) observes: Great art is often a mixture of strong and weak gestalts. If there are only strong gestalts (convergent structures), the work of art can be perceived as boring. If there are only weak (divergent) ones, the structure may fall apart. But if the whole is preserved in an interplay of the two, the work of art is often perceived as particularly pleasing.

4.2.3 German and English Prosodic Contrasts

"Perhaps the most important, and least understood, fact about prosody is that it is neither fortuitous nor serendipitous. *Verse rhythms are determined by language rhythms*" (Raffel 1988: 80; original emphasis). In Steele's (1990: 27) words: "metrical systems establish themselves gradually by trial and error. Writers do not sit down and invent them. They are invented, so to speak, by the language they serve." Vennemann (1995: 196) formalised this observation in the 'maxim of natural versification' ("Maxime der natürlichen Versifikation") which states that poetic metrics are an elaboration and formalisation of the rhythmic tendencies found in naturally occurring speech: most importantly, the tendency to regularity. Like all repeated muscular activity, the production of syllables tends towards temporal

regularity because that eases the process. Regular rhythmic sequences require fewer computation and memory capacities than irregular ones (cf. Attridge 2013: 111-112; cf. ch. 4.2.2).

In both Present-Day English and German, ‘stress’ rather than syllable length[90] is used to make a syllable more prominent – they are ‘accentual’ languages. Stress is a combination of the articulatory features loudness, higher (or lower) pitch, greater duration and distinctive features that make a sound stand out perceptually in relation to its surrounding sounds. Both are ‘stress-timed’ languages. This means that strong stresses tend to occur at relatively equal (‘isochronous’) intervals of time, irrespective of how many unstressed syllables are between them. This means that both German and English have a tendency to a binary rhythm, a faster rendering of ternary rhythms and a reduction of unstressed syllables that are squeezed in-between the stressed ones (cf. Markus 2006: 109). The general tendency in stress-timed languages to alternation has been formalised as ‘The Principle of Rhythmic Alternation’ (PRA). It states that in idealised rhythm there is a perfect alternation of stressed and unstressed syllables and has been documented for English (cf. Selkirk 1984; Schlüter 2005) and German (cf. Sapp 2011) among other languages.

According to the PRA, stress clash and lapse should be avoided (cf. Selkirk 1984: 42-48; Schlüter 2005: 17-42). In order to compensate stress clash and lapse, speakers use the strategies: ‘beat addition’ in stress lapse (***se***_ven_***ty*** _ma_***chines*** instead of ***se***_venty_ _ma_***chines***), ‘beat deletion’ in stress clashes (*five* ***men*** instead of ***five men***) and ‘beat movement’, which shifts stress from a strong to a weak position, also known as the ‘Thirteen Men Rule’ (***thir***_teen_ ***men*** instead of _thir_***teen men***) (cf. Selkirk 1984: 278-280 and Schlüter 2005: 28-31). Metre in poetry has therefore been criticised for being artificial for formalising exactly these mechanisms that are a common strategy in everyday language. Furthermore, the PRA explains why in

90 As in the quantitative prosody of the classical languages Latin and Greek.

both German and English poetry binary metres are more common than ternary ones.[91] The PRA describes an idealised state, however. Both stress clashes and lapses do exist in language and are accepted – to a degree (cf. Schlüter 2005: 19-20). With regard to poetry, ternary metres exist and mixtures are actually quite common (cf. accentual metre in ch. 4.2.2).

In all the points mentioned so far, English and German are very similar. The reasons for this can be traced in history. Both are Germanic languages and both Old High German and Old English were still characterised by a quantity contrast in addition to a strong expiratory accent (cf. Bliss 1962: 9; Vennemann 1995: 188). As a result, unlike in Present-Day English and German, several subsequent stresses were not unusual. A remarkable example is the line "Cundwîr âmûrs" (283,7): x x x x in Wolfram von Eschenbach's (1833: 140) *Parzival.* In both languages, this system collapsed in the Middle Ages, due to the major phonological changes that took place then, such as open syllable lengthening and degemination (the reduction of long consonants to short ones) (cf. Vennemann 1995: 203; Katamba and Kerswill 2009: 266, 272).

As a result, the Middle High German metrical system was destroyed and a phase of uncertainty followed in poetic language that gave rise to forms such as the 'Knittelvers'[92] in German according to Vennemann (1995: 203-205). Around the 17th century, poetic rhythm came to be based on accentual metrics only. Martin Opitz actually formulated an antecedent of the PRA for German poetry claiming that "Nachmals ist auch jeder verß entweder ein iambicus oder trochaicus" (Opitz 1624: 57; 'Therefore, every foot is either an iamb or a trochee …'). In English literature, according to Manfred Markus (1994: 197),

91 More specifically, the iamb is the most common rhythmic pattern, but the distinction between iamb and trochee is often due to definition rather than an actual rhythmical difference: Consider the pattern - x - x - x - x - that could be defined as hypercatalectic iambic tetrameter or trochaic tetrameter with anacrusis – depending on the context.

92 Medieval verse form in rhyming couplets, in its strict form with a fixed number of syllables but without rhythmic alternation (cf. "Knittelvers", *Metzler Lit.*).

the chaos that was caused by the diachronic developments was reacted to by the "persisting simple principle of the alternate rhythm." He continues: "English prosody has remained under the influence of the isochronic principle of late Middle English and early Modern English ever since" (Markus 1994: 198). In both German and English, the outcome of the diachronic developments was therefore a tendency towards alternating rhythm in language and poetry.

There is, however, a difference in the outcome that has the potential to become an issue in poetry translation. Present-Day English came to be stronger stress-timed than German which means that all tendencies described above are stronger in English: There is a greater tendency to alternation, rendering subsequent unstressed syllables in a faster pace and reducing them. In German, on the other hand, semantic meaning can influence the duration of a speech unit and thus be in antagonism to rhythmic conformity (cf. Schlüter 2005: 26; Markus 2006: 105). With regard to poetry and its translation, this means that in English, binary metres are stronger perceived as close to the tendencies of everyday language, while in German, this tendency is weaker. While ternary rhythms can be used in both German and English to increase pace, this effect is, again, stronger in English.

Furthermore, borrowing has had a considerable influence on the prosodic system of both languages. While both are Germanic languages (cf. ch. 4.1.3) and the Germanic stress rule is that "words are stressed on the first syllable of the root" (König and Gast 2012: 44), both languages borrowed words with different stress patterns from non-Germanic languages and thereby imported new patterns into their lexicon and sound system: in particular from French and Latin.

The Latin stress rule[93] and the French stress rule[94] started competing with the native Germanic stress rule in the Middle Ages in both German and English.

However, the contact with other languages changed the respective stress patterns in different ways. While German tended to preserve the stress pattern in borrowings, English tended to adapt them to the Germanic stress rule. For instance, German *Per**son*** preserved the Latin stress pattern on the penultimate syllable in *persōna* while English ***per**son* adapted the stress pattern to the Germanic stress rule. To confuse matters further, the endings were often reduced and dropped. In many cases such as *Person*, this lead to words with final stress in the German lexicon which is originally alien to both German and Latin phonology. The result were utterly unpredictable stress patterns in German. In English, on the other hand, borrowing had a more general effect on phonology. In the cause of the process, verbs came to be rendered with final stress following the French stress rule (*to per**mit***) and nouns with stress on the first syllable, following the Germanic stress rule and adapting borrowings to it (*the **per**mit*) (cf. König and Gast 2012: 44-45). As a result, even cognates (words that have a common etymological origin) can have different stress patterns in German and English which can become an issue in poetry translation when the rhythmical pattern prohibits direct translation of two words that are otherwise very close in semantic meaning and phonological form.

The point that is potentially most problematic for the translation of rhythm in poetry is the one that was mentioned in chapter 4.1.3: Due to the loss of inflectional endings and sound changes, German words tend to be longer than English words. As inflectional endings are normally not stressed, many of the syllables that make German

93 According to the Latin stress rule, words are stressed on the penultimate syllable if it is heavy (i.e. if it contains a long vowel or diphthong or is closed by a consonant) and otherwise on the antepenultimate syllable (cf. Katamba and Kerswill 2009: 275).

94 According to the French stress rule, words are stressed on the final syllable unless it contains schwa (cf. Katamba and Kerswill 2009: 275).

words longer are unstressed which usually creates verse lines with more unstressed syllables between the stresses in translation from English to German and lines with fewer unstressed syllables in translation from German to English. In general, German and English are therefore relatively similar with regard to rhythm both in general and in poetry but the differences, small as they might seem, can nevertheless become a major issue in translation as will be discussed in the following example poem.

4.2.4 "Disobedience" (A. A. Milne)

The poem "Disobedience" was published in the collection of children's poetry *When We Were Very Young* (1924) by Alan Alexander Milne (who is famous for the *Winnie-the-Pooh* books) towards the end of a period that has been called the "Golden Age of Children's Literature" (Bright 2010: 2). During that time, the didacticism that had influenced much of the genre since its beginnings began to give way to more child-oriented books, mainly due to influences of the book market that was driven by a mixture of commercial interests, pedagogic ambitions and the interests of children themselves (cf. "Kinder- und Jugendliteratur", *Reallexikon Vol. 2*). According to Humphrey Carpenter (1987: 18), the prosperity of the genre was favoured by the decline of the birth rate due to increasing knowledge of birth control and a tendency to marry later which gave parents the possibility to lavish closer attention on their offspring.

The protagonist in most other poems of the collection *When We Were Very Young* is called Christopher Robin after the son of the author and his wife Dorothy ('Daphne') Milne just as the protagonist of the *Winnie-the-Pooh* stories. In this particular poem, the protagonist does not share the name of the author's son but his age: Both are three years old at the time the poem was published (Christopher Robin Milne was born in 1920). The name of this poem's protagonist, on the other hand, is a particularly impressive one:

James James
Morrison Morrison
Weatherby George Dupree
Took great
Care of his Mother,
Though he was only three.
James James
Said to his Mother,
"Mother," he said, said he;
"You must never go down to the end of the town, if you don't go down with me."

James James
Morrison's Mother
Put on a golden gown.
James James
Morrison's Mother
Drove to the end of the town.
James James Morrison's Mother
Said to herself, said she:
"I can get right down to the end of the town and be back in time for tea."

King John
Put up a notice,
"LOST or STOLEN or STRAYED!
JAMES JAMES
MORRISON'S MOTHER
SEEMS TO HAVE BEEN MISLAYED.
LAST SEEN
WANDERING VAGUELY:
QUITE OF HER OWN ACCORD,
SHE TRIED TO GET DOWN TO THE END OF THE TOWN – **FORTY SHILLINGS REWARD**!"

James James
Morrison Morrison
(Commonly known as Jim)
Told his
Other relations
Not to go blaming *him*.
James James
Said to his Mother,
"Mother," he said, said he:
"You must *never* go down to the end of the town without consulting me."

James James
Morrison's mother
Hasn't been heard of since.
King John
Said he was sorry,
So did the Queen and Prince.
King John
(Somebody told me)
Said to a man he knew:
"If people go down to the end of the town, well, what can
anyone do?"

(*Now then, very softly*)
J. J.
M. M.
W. G. Du P.
Took great
C/O his M*****
Though he was only 3.
J. J.
Said to his M*****
"M*****," he said, said he:
"You-must-never-go-down-to-the-end-of-the-town-if-you-
don't-go-down-with-ME!"

(Milne 1924a: 30-33)

The defining feature of this poem is unquestionably its rhythmicality. In their written form, the stanzas with their strong variation in line length do not seem to be very regular in any regard and the pattern does not fit in traditional terms of metre. But in reading the poem out loud (and even silently), the strong rhythmic gestalt effortlessly foregrounds itself in perception. Rhythmically, each half of a stanza consists of a 4x4-beat pattern. It begins with three subsequent stresses and, in the following, a mixture of binary and ternary patterns with a silent beat in every second four-beat unit is established:

```
 x      x          x - -      x - -
James James / Morrison Morrison
  x  -  -    x        -  x                    [x]
Weatherby George Dupree
 x      x     x   -   -    x  -
Took great / care of his Mother,
  x        -  - x  -     x                    [x]
Though he was only three.
```

The subsequent stresses function like a metronome that sets a reading pace, the ternary rhythms increase pace and the binary ones and silent beats slow the reader down. In the second half, the pattern that was established in the first half is repeated nearly identically in the following two lines but then interrupted by a surprise:

x x x - - x -
James James / said to his Mother,
x - - x - x [x]
"Mother," he said, said he:
- - x - - x - - x - - x - -
"You must never go down to the end of the town if you
x - x - x [x]
don't go down with me."

The penultimate line is foregrounded both by its exclusively ternary rhythm (that begins and ends with two unstressed syllables) as well as its visual length and the indentation of the shorter lines before. It is the only one that begins with unstressed syllables. The line break after *if you* does not make any sense syntactically or content-wise but separates the faster ternary rhythm in line 10 from the binary one in line 11. This iconically reminds of someone 'jamming on the breaks' in order to steady the rhythm.[95]

The rhythmic shape is in tension with the line breaks but supported by both syntactic units and the rhyme pattern: Syntactic units end at the middle or end position of rhythmic groups and the last word of the second four-beat unit rhymes with the last word of the fourth four-beat unit in each stanza, for instance *Dupree-three* and *he-me* in the first stanza. According to Tsur (2012: 87), when line structure and syntactic units are different, both 'strive' to establish themselves in the reader's perception which, paradoxically, can lead to a line being perceived even sharper than usual (up to a certain point. After that, the shapes 'lose control' and fade into each other). The same can be argued for rhythmic units in interaction with both lines

95 The line break is slightly different in different editions. In the 1979 Magnet paperback edition for instance, the line break is after *if* but this line break still separates binary and ternary rhythms.

and syntactic ones. In this case, the rhythmic units are perceived even sharper than usual. As the 4x4-beat unit is one that both English and German readers are very familiar with and one that has been argued to be a favourable unit for cognition (cf. ch. 4.2.2), it easily surpasses the seemingly irregular shape of very short and very long lines and creates a strong, regular gestalt. Consequently, a fourth, silent beat is experienced after every seventh beat, that marks the middle and end of a rhythmic 4x4-beat group with a pause.

While the strong gestalt of the four-beat units foregrounds itself in perception in the first reading, the mixture of binary and ternary rhythms seems to be relatively irregular at first glance. When looking more closely, however, the seemingly random rhythmic array turns out to consist of a highly regular rhythmical *xy xy xy z* pattern in each stanza (***x***: x x x - - x - (-); ***y***: x - - x - x [x]; ***z***:- - x - - x - - x - - x - - x - x - x [x]). While the *xy xy xy* pattern could go on endlessly in gestalt terms, the deviation in the *z* pattern is a strong closure device (cf. ch. 3.1.1). There are surprisingly few deviations from this pattern that is established in the first stanza in the rest of the poem. This further strengthens the overall rhythmic gestalt.[96]

In FORMing, the rhythmic pattern has the potential for different effects: The mixture of binary and ternary patterns can be perceived as close to everyday language and therefore 'natural' (cf. Vennemann 1995: 216). The strong gestalts can lead to an atmosphere of certainty, security, purpose and control (cf. Meyer 1961: 160-161) and be perceived as witty, simple and childlike or even emotional (cf. Tsur 2008: 116-117; cf. ch. 4.2.2). In the specific perFORMance of an

96 The rhythmic pattern in stanzas one, two, four and five is very similar with only a few deviations: In line 17, there is one unstressed syllable more than in the corresponding line in stanza one. In line 21, there are five beats and in line 22 there are only two. Furthermore, there is a binary interruption in the ternary rhythm in line 21: "I can get **right down** to the end of the town and be back in" (- - x - Ø x - - x - - x - - x -). Putting *town* into line 33 rather than 32 results in only three beats in line 33 and four in line 32. In line 43, the binary pattern is re-established slightly earlier: "without consulting me" - x - x - x. Stanzas three and six deviate more from the pattern established in the first stanza which underlines the visual foregrounding of the stanzas.

individual (translator)-reader, different potentials are realised in the construction of different mental worlds on different levels of interpretation.

On the first level, the poem can be read as a poem for children that plays with rhythm for rhythm's sake without deeper meaning. The poem has characteristics of a very elaborate and unusually long nursery rhyme: First of all, the structural simplicity of the four-beat pattern with silent beats, the mixture of binary and ternary rhythms and the simple rhyme pattern in which only every second unit rhymes is typical for nursery rhymes (cf. "Kinderverse", *Reallexikon Vol. 2*). The strong rhythmic gestalt eases processing, accommodates the poem to the needs of children and makes it pleasurable – not only to children (cf. Reber et al. 2004: 364). As Attridge (1982: 300) observes, the play with arousal and satisfaction in the approximation of regular rhythms is a deep source for emotional effects. The effortless rhythm in Milne's poem is perceived as light-hearted and the regularity gives an impression of security and closure. Furthermore, it makes the poem very memorable and gives it a strong oral quality (which is another prominent feature of nursery rhymes). Ann Thwaite (1990: 41) for instance describes the poem as one of the most memorable ones in *When We Were Very Young.* It is very easy to learn it by heart. It is actually hard *not* to learn it by heart as the simple, strong rhythm sticks in the mind as a poetic 'earworm'.

Furthermore, processing is eased by grouping the stanzas. Stanzas three and six are foregrounded visually (capitals, bold print, initials and asterisks), in terms of the rhyme pattern[97] and in terms of rhythmic deviation from the other stanzas and therefore suggest the following grouping: (one and two) – (three) – (four and five) – (six).

97 The rhyme pattern in the third stanza (*efcf gh(dd)h*) notably departs from the patterns in stanzas one and two (*abcb cb(dd)b* and *cdcd cb(dd)b*). The patterns in stanzas four and five (*aiji cb(dd)b* and *cklk bm(dd)m*) both returns to the rhyme words established in the first two stanzas and moves on. The pattern in stanza six is different from all others in that it is far more regular (*nbnb nb(dd)b*) – if the initials are read as initials. Otherwise, the pattern is identical to the one in stanza one.

This grouping also makes sense in terms of content: In the first two stanzas, the protagonist, his mother and the issue of going to town are introduced. In the third stanza, King John writes the note. Stanzas four and five return to the rhythmical pattern of stanzas one and two and to James and his absent mother. Stanza six returns to the first stanza in variation, thereby framing the poem and bringing it to a conclusion (see p. 183).

Another typical characteristic of nursery rhymes is the experimental approach to rhythm and sound (cf. "Kinderverse" *Reallexikon Vol. 2*) in which these linguistic levels often override referential meaning, as for instance in "Hickory, dickory, dock":

> Hickory, dickory, dock,
> The mouse ran up the clock.
> The clock struck one,
> The mouse ran down,
> Hickory, dickory, dock.
>
> (in Barnes-Murphy's (1989: 42) *Mother Goose*)

Similarly, the name of the protagonist *James James Morrison Morrison Weatherby George Dupree* is "word-music" as Carpenter (1987: 230) aptly describes it and determined by its rhythm rather than its likelihood as actual name. The name experimentally introduces an unusual rhythm to the poem that begins with three subsequent stresses. While even stress clash is avoided according to the principle of rhythmic alternation in both in Present-Day German and English, three subsequent beats are even more unusual, because beat deletion of the middle one easily renders an alternating rhythm (cf. ch. 4.2.3). Beat deletion is impossible in given names, however: they must be rendered with equal stress (cf. Attridge 2013: 107). The string of names at the beginning 'programs' the reader's mind and speech organs to the rhythmical shape in the rest of the poem. As a result, "took great" (l. 4), "King John" (l. 23, 48, 51), "last seen" (l. 29) and "told his" (l. 37) which are just as "James James" in the initial position of a rhythmic seven-plus-silent-beat unit are also realised with two

subsequent stresses. The frequent repetition of "James James" (l. 1, 7, 12, 15, 18, 26, 34, 40, 45) reinforces this pattern throughout the poem, even more so because the name is foregrounded visually by its isolation in a verse line of its own.

Lastly, there are minor iconic features in the poem. For instance, the ternary rhythm and the resulting increased reading pace iconically resembles the described movement of going to town. Furthermore, the vowels sounds [əʊ] and [aʊ] in "golden gown" can be read as iconically resembling the interjections *oh* and *wow* uttered in admiration for the mother's gown. The phrase is foregrounded by alliteration and because it contains one of the few adjectives in a context of relatively neutral word choices in the rest of the poem. This specificity is a moment of perceptual closeness to the mother, directly before she disappears (see p. 186). Iconicity is a feature that has frequently been described in children's poetry and in particular nursery rhymes because it helps to "bridge the gap between our experience of the world and our ability to communicate about it" (Perniss et al. 2010: 12) and therefore might help "building up a communication system that is grounded in our experience of the world" (ibid.). It therefore has been associated with a didactic function (cf. Kümmerling-Meibauer 2012: 21; Hannon et al. 2016).

Several features of the poem take it beyond nursery rhymes, however: its length, its visual level and its narrative content. While nursery rhymes are usually only a few lines long, this poem consists of six long stanzas. The visual level is prominent from the beginning on in the unusual line structure and the indentations. It is intensified with the capitals and bold print in stanza three, the italics in stanza four and reaches its climax in the last stanza. The last stanza is introduced by the line "*Now then, very softly*" which gives rise to connotations of stage directions or storytelling. On a meta-level, the poem is aware of being read here. The whole last stanza continues this

meta-level and raises the play with rhythm and language on a new level of abstraction – but also intensification if the initials are read as initials (rather than as the words they refer to):

```
xx  x   x
J. J. M. M.
x-- x  -   x                              [x]
W. G. Du P.
  x     x   x -   - x
Took great C/O his M*****
    x     -    - x  - x                   [x]
Though he was only 3.
x  x  x    -  -    x
J. J. Said to his M*****
 x              -  x     -   x            [x]
"M*****," he said, said he:
   -    -      x -   -  x     -   - x   -    - x     -  -
"You-must-never-go-down-to-the-end-of-the-town-if-you-
 x     -   x      -    X                  [x]
don't-go-down-with-ME!"
```

Remarkably, the rhythmic pattern of alternating four- and three-plus-silent-beat units is preserved even when the initials are pronounced as initials. The rhythm is even intensified: There are more subsequent beats and fewer unstressed syllables. Therefore, the acceleration in the penultimate line, that is further intensified by the hyphens tying the words together, is perceived even more strongly. The rhyme pattern is similarly intensified and only consists of three rhymes ([əm], [iː] and the internal rhyme [aʊn]) in this stanza which is far more regular than in the rest of the poem. According to Carpenter (1987: 192-193), Milne had an exceptional ability at mathematics and, like Lewis Carroll, the humour of a mathematician: In *Winnie-the-Pooh*, for instance, Pooh and Piglet track a 'Woozle' following their own footprints round and round the same tree in a logical pursuit of an idea to the point of absurdity. Here, similarly, rhythm is pursued and perfected to the point of logical absurdity and the referential level, that was less important than rhythm all along, is utterly pushed to the background. The last stanza can therefore be viewed as a frame that marks the endpoint rather than a return to the first stanza in a circle

that could go on for ever. The endpoint is further underlined on the visual level by the capitalisation and exclamation mark in the final "ME!".

On the second level of interpretation, the poem can still be read as poem for children and the described effect of the strong rhythmic gestalt is relevant on this level as well. But beyond it's mere rhythmicality, the poem has one of the favourite subject matters of children: it shows a child in control. The narrative story that is being told can be summarised as follows: Despite the efforts of the three-year-old hero to take care of his mother, she disregards his advice and goes to the end of the town alone, never to be heard of again, despite the efforts of even the King. Already Freud ([1905] 1998: 239-240) observes that children tend to find it pleasurable when adults give up their superiority and place themselves on the same level with them. In accord with this, Willms (2014/2015) finds in her study that books in which children save the world of adults such as Twain's *Tom Sawyer* are rated as having been particularly significant for their personal development by 20-80 year-old German study participants. She concludes that children prefer to identify with strong characters that are even stronger than the adults who are usually experienced as almighty (cf. Willms 2014/2015: 205).

While the title of the poem, "Disobedience", suggests a story about a child's misbehaviour, it soon becomes clear that there is a power reversal and that it is actually the mother who is disobedient to her three-year-old son who tries to take care of her rather than vice versa: He forbids her to go to the end of the town (l. 10), seems to be responsible for her so that he has to defend his actions to his family (l. 34-39) and he tells her to *consult* him (l. 44). The mother is a strangely passive character and stays in the background in most stanzas. The only thing she actively does is put on a gown and go to town where she gets lost. After both characters are introduced from James' point of view in stanza one, the perspective shifts to her point of view in stanza two. But she is only defined by her relationship to her son as "James

James / Morrison's Mother". She speaks in only two lines (l. 21-22) and there she makes promises that she does not keep as it turns out directly in the beginning of the next stanza: She is not back in time for tea. Her passivity is most pronounced in the third stanza: In the King's notice, she is described in terms usually referring to animals (*strayed* (l. 25)), things (*lost* (l. 25); *stolen* (l. 25); *mislaid* (l. 28)) and mental instability (*wandering vaguely* (l. 30)). In the following stanzas, she is conspicuous only by her absence and "hasn't been heard of since" (l. 47). The tragic of a child losing its mother is completely ignored by all participants. This King puts up a notice but this is where his efforts end. Afterwards, he just offers his condolences (l. 49) and comments that it is her own fault as she went to the end of the town (l. 54-55). James himself seems only to be concerned about being blamed for not taking care of his mother by his family (stanza four) rather than about losing his mother.

This level is supported visually by the illustrations that accompany the poem:

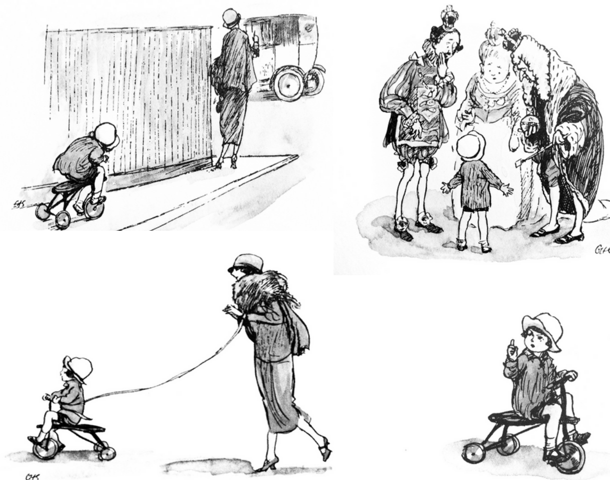

Figure 4: Illustrations by E. H. Shepard (Milne 1924: 30-33)

The illustrations are inserted after the first, third, fourth and sixth stanzas respectively. Only the first illustration depicts James following his mother. In the third one, the situation is reversed and he seems to drag her behind on a leash. In the last one, he assumes the position of an adult by wagging his finger and in the second one, he is even depicted consorting with the royal family who all listen very attentively to him.

As Kümmerling-Meibauer (2012: 27-29) observes, literature often addresses children and adults on different levels of meaning. On a third level, the poem can be interpreted as a reflection on childhood from an adult perspective that is aimed at an adult audience. According to Freud ([1905] 1998: 236), children that behave like adults often seem comical to adults. In this case, it goes beyond this, however: While the child seems to be empowered from its own perspective, when looking more closely, the seeming empowerment is revealed as either a possible coping strategy that hides an actual helplessness in the face of the happenings or, alternatively, as being due to a natural lack of morality and egoism.

The story is narrated by an external voice that only surfaces very briefly in "(Somebody told **me**)" (l. 52). The voice briefly assumes the perspective of James' mother (stanza two) and of the King (stanza three) but mostly shares James' perspective who seems to lack an accurate overview over the happenings: The narrating voice is not very reliable. In the beginning of the poem, the readers are told that James "Took great / Care of his mother" (l. 4-5) shortly before he loses her. He does not know the reason for the mother's disappearance nor can he influence it. In the end, the protagonist is only portrayed as the one in control from his own perspective but, as the happenings reveal, he is actually helpless.

In order to understand this level, the view must be broadened to include the whole poetry collection *When We Were Very Young* as well as biographical and historical aspects. The mother's disappearance and subsequent absence is sadly mirrored in the whole poetry collection

and also in the second poetry collection by Milne *Now We Are Six*. While the figure of a nanny appears in *When We Were Very Young* over and over and also a father figure appears from time to time (e.g. in an illustration in "Sand-Between-the-Toes"), a mother figure is mostly absent and only appears in the poem "Vespers" and in an undesirable role in "Disobedience". In "Vespers", the protagonist Christopher Robin prays "*God bless mummy*" but not *because I love her* but because "I know that's right" (Milne 1924c: 99; l. 5). He is just reciting lines learned by heart that seem to show no actual affection and the boy immediately returns to topics more important to him: "Wasn't it fun in the bath to-night?" (l. 6).

In 1926, a parody of *When We Were Very Young* by Fairfax D. Downey was published under the title *When We Were Rather Older*. In it, tellingly, it is in particular the poem "Disobedience" that was chosen to criticise a generation that is more interested in "cocktails and Charlestons and fast cars" (Thwaite 1990: 314) than in their children:

> James James
> Morrison's Mother's
> Had her hair shingled off.
> She's late
> Home for her dinner
> Being out shooting golf.
> Jim says
> Somebody told her
> That was the modern view
> And since it's the rage not to be your age,
> well, what can any son do?
>
> (in Thwaite 1990: 314)

Christopher Milne later described the relationship to his parents as a problematic one. According to him, his nanny Olive Rand mainly took care of him while he saw his parents only in the mornings and evenings (in Carpenter 1987: 196). He later said that he is not sure whether he felt anything at the age of three but guesses he might not have missed his mother and certainly would not have missed his

father, but he would have missed his nanny (in Thwaite 1990: 221). Considering the parallels between the fictional three year old character in the collection and the son of the author (his age and name in most other poems in the collection), the absence of a mother figure in Milne's books in general and the poem "Disobedience" in particular has lead to the conclusion that the absence of Christopher Milne's 'real' mother in "drink, drugs, insanity or infidelity" must have driven the child in emotional deprivation and a life of lonely fantasy and imaginary playmates (Ronald Bryden in the *Spectator*; quoted in Thwaite 1990: 304). While this comment disregards that not Christopher Milne is the author of *Winnie-the-Pooh* and the poems but his father Alan[98] and, what is more, merges real and fictional characters, the historical and biographical context information provides an additional perspective on the situation in "Disobedience" that can change the way the story is construed. In particular, the light-hearted rhythm and seeming lack of concern for the mother's absence could be construed as being part of a coping strategy.

Alternatively, the contrast between the tragic subject of a mother's disappearance on the one hand and the lack of concern of the child-protagonist on the other can be construed as raising general questions about the nature of children and childhood. In his "Preface to Parents", Milne (1943: 222) attributes a "natural lack of moral quality" and an "egoism entirely ruthless" to children. He chooses this poem as example and comments: "It is the truth about a child: children are, indeed, as heartless as that." Apart from James' lack of interest in the disappearance of the mother beyond the self-centred question whether he is going to be blamed for it, this egoism is expressed by the repetition of the word *me* that always coincides with a stress and occurs in prominent line- and stanza final positions (l. 11, 44, 67). It is

98 The relation between the author and his parents has been described in even more problematic terms than the relation between the author and his son: According to Thwaite (1990: 41), he considered himself detached from his mother as a child and fantasised about his parents' sudden death. In a biographical reading, this could be related to the mother's disappearance in "Disobedience".

also the word the poem ends with and in the final position, it is further foregrounded by capitals and an exclamation mark: "ME!" This invites the reader to realise this last syllable with a particularly heavy stress that gives finality to the whole poem. The world of the poem therefore begins with James and ends with him – the whole world of the poem revolving around him. What is more, even the King is concerned with his problems (stanza three and the second illustration). This reminds of the last stanza of the poem "Buckingham Palace" in the same collection where the protagonist Christopher Robin asks: "Do you think the King knows all about *me*?" (Milne 1924b: 3). Apart from this foregrounding function of rhythm on the third level, the general dancing, light-hearted rhythm can be read as indexically reflecting James' indifference to his mother's disappearance.

This depiction of childish egoism is in contrast to much of the children's literature that came before. It is especially in contrast to the Wordsworthian idea of the 'Angelic Child' at a higher spiritual level than adults in "Ode: Intimations of Immortality from Recollections of Early Childhood" (1947). It is also in contrast to the Enlightenment view of childhood as miniature adults, a "chrysalis from which a fully rational and moral being would duly emerge, provided parents and educators did their job" (Carpenter 1987: 7). Milne sees children in a different light, as poems such as "Disobedience" and "Vespers" (cf. p. 187) suggest.

As rhythm is a defining feature of the poem that strongly influences all three levels of interpretation, transferring it is the main difficulty in translation. So far, two translations of the poem have been published, one in a collection of Milne's poetry in translation titled *Ich und Du, der Bär heißt Pu* (Schuenke 2001) and one in a collection of children's poetry by different authors titled *Von wegen – die* lieben *Kleinen!! 70 Versgedichte über ungezogene Kinder* (Naoura 1997). The third translation is by me. In the three translations, the different realisations of the FORMing potentials in the individual perFORMances as well as the different transFORMations will be discussed.

"Ungehorsam" (C. Schuenke)

Even before starting to read the translation by Christa Schuenke and just by looking at the visible outline of the stanzas, the impact of the German language and its tendency for longer words on the translation is apparent. While lines 1-9 and 11 are indented as in the source text, the foregrounding of the penultimate line is weaker because it is not the only line that stands out by its length.

James James
Morrison Morrison
Weatherby George Duprier
Hatte stets gern
Zur Hand seine Mutter.
Er war ja noch nicht mal ganz vier.
James James
sprach zu seiner Mutter:
»Ich erklär's dir jetzt mal Schritt für Schritt:
Du darfst niemals gehn bis ans Ende der Stadt!
Es sei denn, du nimmst mich mit.«

James James
Morrisons Mutter
Zog an das goldene Kleid, das sie hat.
James James
Morrisons Mutter
Fuhr mit der Droschke ans Ende der Stadt.
James James
Morrisons Mutter
Sagt' sich: »Ich sage mir,
Ich fahre jetzt glatt bis ans Ende der Stadt,
Und um vier bin ich längst wieder hier.«

König John
Ließ Zettel kleben:
»ENTLAUFEN – GESTOHLEN – VERIRRT!
JAMES JAMES
MORRISONS MUTTER
IST, SCHEINT'S, EIN WENIG VERWIRRT.
ZULETZT GESEHN
BEIM ZIELLOSEN WANDERN,
GÄNZLICH ALLEIN UND OHNE DEN SOHN;
SIE WOLLTE DOCH GLATT BIS ANS ENDE DER STADT –
VIERZIG SCHILLING FINDERLOHN!«

James James
Morrison Morrison
(Auch Jimmy genannt dort und hier)
Sagt zu den Verwandten,
Den Onkeln und Tanten:
»Es lag ganz bestimmt nicht an mir.«
James James
Habe doch extra noch mit seiner Mutter gesprochen.
»Mutter«, er sprach, sprach er noch zu ihr,
»Du darfst niemals gehen bis ans Ende der Stadt!
Es sei denn, ich erlaube es dir.«

James James
Morrisons Mutter
Ist verschollen geblieben seither.
König John
Meint, das wär ein Malheur;
Der Prinz und die Königin denken wie er.
König John
(So berichtet man mir)
Sagte erst kürzlich zu einer der Wachen:
»Will irgendwer glatt bis ans Ende der Stadt, ich frag Sie,
Was soll man da machen?«

(Und jetzt noch mal ganz leise)
J. J.
M. M.
W. G. Du P.
Hatte stets gern
z.H. seine M*****
Er war ja noch nicht einmal 4.
J. J.
sprach zu seiner M*****:
»Ich erklär's dir jetzt mal Sch**** für Sch****,
Du-darfst-niemals-gehen-bis-ans-Ende-der-Stadt-
Es-sei-denn-du-nimmst-mich-mit.«

(Schuenke 2001: 29-32)

In reading the text, the difference in rhythmical effect is even more striking than the visually perceptible differences. The rhythmic changes affect the perFORMance of the poem on all three levels of interpretation but most strongly the first one. Reading the poem as a play with rhythm for its own sake in a structure reminding of an elaborate nursery rhyme depends on a simple, strong and stable rhythmic gestalt that eases processing, accommodates the poem to the

needs of children and makes it memorable and pleasurable. In this translation, the rhythmical structures are blurred, however. While in the source text, a strong pattern is established in the first stanza that carries the reader through the rest of the poem, Schuenke's first stanza fails to do this:

```
x     x        x - -     x - -
James James / Morrison Morrison
  x  - -  x      -  x                         [x]
Weatherby George Duprier
 x -  -  x    -  x   - -   x -
Hatte stets gern / Zur Hand seine Mutter.
-  x - -   x   - -   x                        [x]
Er war ja noch nicht mal ganz vier.
 x    x       -   x -  -  x -
James James / sprach zu seiner Mutter:
 -  -  x  - -   x   - -    x                  [x]
»Ich erklär's dir jetzt mal Schritt für Schritt:
 -  -   x -  x   - -  x - -  x
Du darfst niemals gehn bis ans Ende der Stadt!
-  -  x   - x     -  x                        [x]
Es sei denn, du nimmst mich mit.«
```

While in Milne's text, there are more stressed than unstressed syllables in most lines which contributes to the strong rhythmical quality of the poem and makes the ternary rhythm in the penultimate line even more striking, this relation is reversed in Schuenke's translation: Most lines consist of more unstressed than stressed syllables. This is particularly damaging to the overall rhythmic gestalt of the poem in three regards: Firstly, the additional unstressed syllables in line 4 fail to strengthen the rhythm that was established with *James James* ("Hatte stets gern" cannot be realised with two subsequent stresses, while *took great* can).[99] Secondly, the distribution of the unstressed syllables does not follow the regular pattern of setting the pace with subsequent beats, accelerating it with ternary

99 The same applies to the lines in the same position in the other stanzas. "König John" (l. 23), "ZULETZT GESEHN" (l. 29) and "Sagt zu den Verwandten" (l. 37) have more than two syllables and therefore do not strengthen the rhythm as the equivalent lines in the source text do.

rhythms that slow down in binary ones and silent beats. Rather, binary and ternary rhythms seem to be randomly distributed. Thirdly, the foregrounding of the penultimate line is weaker.

Therefore, no regular rhythmic *xy xy xy z* pattern is established and repeated in the rest of the poem. In the following stanzas, the rhythmic gestalt is even weaker. In particular, the closure device of 'jamming on the breaks' and steadying the ternary rhythm into a binary one in the last line is lost. In most stanzas, the triplets continue until the end. Furthermore, the internal rhyme *glatt-Stadt* only appears in stanzas two, three and five (rather than in all stanzas as in Milne's text). This loses an important closure device: The reader comes to expect the deviation in the penultimate line shortly before the end. Even more importantly, while in the first stanza at least the 4x4-beat units are preserved (though weakened), this is not always the case in the other stanzas. For example in lines 40-41, there are seven rather than four beats: "James James / Habe doch extra noch mit seiner Mutter gesprochen" (x x x - - x - - x - - x - - x -).[100] This deviation is so strong that it threatens to lead to the disintegration of the rhythmic gestalt: The rhythm becomes less secure, begins to stumble and uncertainty and a change of pace in reading are likely. In several instances, there are different possibilities for different stress placements. It is for instance not clear whether the rhythm in line 11 is "Es sei **denn**, du nimmst mich mit" (- - x - x - x) or "Es **sei** denn, du nimmst mich mit" (- x - - x - x).

While rhythm is weakened, the syntactic gestalt is strengthened as can be for instance seen in the line breaks. Rather than inserting a line break for rhythmical reasons as in the separation of ternary and binary rhythms in the last two lines of each stanza, the line breaks in the translation are inserted for syntactic reasons only in the last two

100 Other examples for breaches to the rhythmical pattern are lines 14, 16, 42, 50 and 53 in which the fourth beat is realised rather than silent which interrupts the regular alternation of four- and three-plus-silent beat units. In lines 48-49, there are five beats instead of the regular four: "König John / Meint, das wär ein Malheur". All these instances weaken the rhythmical gestalt of the poem.

verse lines of each stanza. In the first stanza, the end-stopping is even foregrounded by inserting an exclamation mark after the penultimate line: “Du darfst niemals gehn bis ans Ende der Stadt! / Es sei denn, du nimmst mich mit.”[101]

The grouping of the stanzas that also lowers processing effort, on the other hand, is still perceptible: While the grouping function of rhythm that sets stanzas three and six apart from the others is lost (because there is no regular rhythmical pattern to deviate from), the visual foregrounding of stanzas three and six is preserved, as is the grouping in terms of rhyme.[102] While the last stanza is foregrounded as in the source text, here, the visual level does not entail an intensification of rhythmic and rhyme patterns: there is no rhyme pattern at all and no intensification of the rhythmic one. This affects the framing effect described for Milne’s text. The experimental rhythmic play with the name, on the other hand, is preserved. This could give rise to associations of nursery rhymes in construal – but only in a context of an overall strong rhythmic gestalt. The iconic devices described in the source text are also lost. In general, the first level of interpretation that depends on the rhythm cannot be construed due to these changes.

While the translation disregards the level of rhythm, it is very close to the source text in terms of semantic meaning and there are only a few creative transFORMations. Therefore, the second level of interpretation that depends not exclusively on rhythm and reads the poem as pleasurable to children as it shows a child in control can still be construed. The same illustrations accompany the translation and

101 Similarly, in line 5, an additional full stop underlines the end-stopping. In stanza two, a comma separates the coordinated clauses at the line break. In stanza three, the line break is inserted after the hyphen. In stanza four, the lines are again separated by an exclamation mark. In stanza five, two coordinated clauses are separated by the line break and stanza six mirrors stanza one.

102 All rhyme words used in stanza two (*cece cb(ee)(bb)*) were already introduced in stanza one (*abcb cded*). The pattern in the third stanza (*fgcg hi(ee)i*) departs from this. The patterns in stanzas four and five (*ab(jj)b kbeb* and *clml bn(ee)n*) begin again with rhyme words familiar from the first two stanzas before moving on. In the last stanza, there is no rhyme pattern.

therefore strengthen the second level of interpretation as they do in Milne's poem: the image of James following his mother on a tricycle, the illustration of James talking to the King and his family, the image where it is not clear whether the mother walks James on a leash – or more likely the other way round – and the illustration of James wagging a finger that closes the poem. Nevertheless, the poem is still read as a poem for children on this level and, therefore, also depends on the strong rhythmic gestalt to a degree, to accommodate the poem to the needs of children and make it pleasurable to them. While the second level can be construed in Schuenke's translation, it is still weakened due to the rhythmical changes.

One of the creative transFORMations affects the third level of interpretation. In comparison to the source text, James appears to be less adult and powerful and more like an insolent child: "Hatte stets gern / Zur Hand seine Mutter" (l. 4-5) gives rise to construing James as little tyrant bullying his mother around and "Ich erklär's dir jetzt mal Schritt für Schritt" (l. 9) similarly overdoes it. It is less neutral than *take care* and therefore makes James sound insolent rather than protective. Similarly, the way James defends himself against his relatives suggests the voice of a child rather than an adult: The negation in "Es lag ganz bestimmt nicht an mir" (l. 39) implies the question *did it?* and opens a sub-world in which James is the possible reason for the mother's disappearance, which sounds more like a child's irrational fear than the more self-confident "Told his / Other relations / Not to go blaming *him*" (l. 36-38). The loss of the rhythmical pattern affects the third level of interpretation in two regards: Unlike in the source text, the absence of a strong, merry rhythm cannot be read as hiding actual helplessness or, alternatively, reflecting James' lack of concern for his mother's absence. Secondly, the child's egoism is less foregrounded in rhythmical terms. In the last line "es-sei-denn-du-nimmst-MICH-mit", *MICH* is capitalised but it is neither in the strong last position (and therefore loses a closure device), nor does it coincide with a beat.

When the translation is read superficially on the level of content only, it seems to be very close to the source text. Even when the level of form is superficially being taken into account, the translation still seems to be close to Milne's poem: The unusual structure of the verse lines seems to be preserved, the rhyme pattern is close to Milne's rhyme pattern and even much of the four-beat structure is preserved. However, the weakening of the rhythmic gestalt does not allow this impression to remain for long. Especially the loss in terms of affective pleasure soon foregrounds itself in perception and, when looking more closely, it becomes apparent that the weaker rhythmic gestalt and the raised processing effort result in a loss of the first level of interpretation and a weakening of both the second and the third ones.

"Ungehorsam" (S. Naoura)

The visual arrangement of the stanzas and images in Salah Naoura's translation is different from the arrangement in both Milne's and Schuenke's. There are no verse lines indented, stanza two is subdivided in two parts and there is a page break in the middle of stanza five. Both these subdivisions of stanzas in the middle foreground the rhythmic 4x4-beat groups.

Benni Benni
Morrison Morrison
liebte sein Dreirad sehr.
Er war
gerade drei Jahre
und radelte kreuz und quer.
Benni Benni
sagte zur Mama:
»Mama!« er sprach, sprach er:
»Welchen Grund es auch hat, geh nie in die Stadt,
außer ich fahr hinterher!«

Benni Benni
Morrisons Mama
zog ihren Mantel an.
Benni Benni
Morrisons Mama
ging in die Stadt sodann.

Benni Benni
Morrisons Mama
sprach zu sich selbst: »Schweinerei!
Jetzt habe ich’s satt, ich geh in die Stadt
und nehme mir heute mal frei!«

Der König
schrieb einen Zettel:
»VERLOREN, VERIRRT UND ALLEIN!
BENNI BENNI
MORRISONS MAMA
SCHEINT VERSCHWUNDEN ZU SEIN.
ZULETZT GESEHEN
MIT MANTEL UND HUT
SPRACH SIE ZU IHREM SOHN:
›SIE HÄTTE ES SATT‹ UND GING IN DIE STADT
– HUNDERT MARK FINDERLOHN!«

Benni Benni
Morrison Morrison
machte ein strenges Gesicht
und erklärte
der ganzen Familie:
SEINE Schuld war es nicht!
Benni Benni
SAGTE zur Mama:
»Mama!« er sprach, sprach er:
»Welchen Grund es auch hat, geh NIE in die Stadt,
außer du FRAGST mich vorher!«

Benni Benni
Morrisons Mama
blieb verschwunden seither.
Der König
sagte: »Wie schade!«
Die Königin sagte: »Sehr!«

Der König
hab ich gehört
erzählt seinem Nachbarn nun:
»Hat jemand es statt und geht in die Stadt, tja,
was kann man da SCHON TUN?«

(Nochmal, ganz langsam)
B. B.
M. M.
liebte sein 3Rad sehr.
Er war
gerade 3 Jahre
und radelte X und quer.
B. B.
sagte zur M.:
»M.!« er sprach, sprach er:
»Welchen-Grund-es-auch-hat-geh-nie-in-die-Stadt-
außer-ich-fahr-HINTERHER!!«

(Naoura 1997: 150-152)

The rhythmic gestalt of this translation is stronger than in Schuenke's translation – even though not quite as strong as in Milne's poem. But it is strong enough to ease processing and therefore accommodate the poem to the needs of children, make it pleasurable and memorable and give it a strong oral quality – which means that the first level of interpretation as rhythmical play can be construed.

x - x - x - - x - -
Benni Benni / Morrison Morrison
x - - x - x [x]
liebte sein Dreirad sehr.
x - - x - - x - [x]
Er war / gerade drei Jahre
- x - - x - x [x]
und radelte kreuz und quer.
x - x - x - - x -
Benni Benni / sagte zur Mama:
x - - x - x [x]
»Mama!« er sprach, sprach er:
- - x - - x - x - - x
»Welchen Grund es auch hat, geh nie in die Stadt,
x - - x - - - x [x]
außer ich fahr hinterher!«

The basic, strong 4x4-beat pattern that is established in the first stanza is preserved throughout the poem and there are no gross violations of rhythm such as seven instead of four beats as in Schuenke's translation. There are more unstressed syllables than in the English source text but, as was argued in chapter 4.2.3, English is stronger

stress-timed than German. Therefore, as long as the gestalt does not disintegrate, additional unstressed syllables are felt less strongly as a deviation in a translation from English to German than vice versa. Furthermore, there is an acceleration in the penultimate line which contains the highest number of unstressed syllables. On the other hand, the penultimate line is not exclusively ternary and there are three fewer unstressed syllables than in the source text. Moreover, the closure is weakened because the ternary pattern continues until the end of each stanza (with the exception of stanza five). The final exclamation mark that does not exist in the source text can be read as an attempt to insert a closure device to replace the rhythmical one. Just as in Schuenke's translation, the line break between the penultimate and ultimate line of all stanzas follows syntax rather than rhythm – as there is no binary rhythm in the last line to be separated from the preceding ternary one.

The alternation of four- and three-plus-silent beat groups is preserved – with one major exception: the name of the protagonist. By giving him a name with two syllables, "Benni Benni" (x - x -), the 'programming' of the reader's mind to two subsequent stresses in the same position as "James James" (x x), which is reinforced by the repetition of the name and other disyllabic word pairs throughout the poem, is lost.[103] This weakens the rhythm. Therefore, the rhythmic units in the corresponding lines consist of three-plus-silent-beat units rather than four-beat units.[104] The pauses slow down the reading pace which intensifies the contrast to the faster penultimate lines.

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103 Unlike *took great*, *King John*, *last seen* and *told his*, the corresponding lines in Naoura's translation "Der König" (l. 23, 48, 51), "ZULETZT GESEHEN" (l. 29) and "und erklärte" (l. 37) have more than two syllables and therefore cannot be realised with two subsequent stresses. "Er war" (l. 4) is more likely to be realised as - x or x - rather than with two subsequent stresses because of this.

104 This applies to lines 4-5, 23-24, 48-49, 51-52: "Er war / gerade drei Jahre" (x - - x - - x - [x]); "Der König / schrieb einen Zettel" (- x - x - - x - [x]); "Der König / sagte: 'Wie schade!'"(- x - x - - x - [x]); "Der König / hab ich gehört" (- x - x - - x [x]).

The grouping of the stanzas that lowers processing effort in Milne's and Schuenke's poems is weaker. It is not strengthened by the rhyme pattern[105] and the subdivision of stanzas two and five weakens the symmetry and suggests that there are eight stanzas of varying length. Moreover, the 'word-music' name is replaced with *Benni Benni Morrison Morrison* which contains two repetitions but is otherwise far less experimental than *James James Morrison Morrison Weatherby George Dupree*. While the iconic acceleration of the penultimate lines that describe movement is preserved, the iconic sounds describing the mother's garment are lost. In general, while the allusions to nursery rhymes are weaker due to these points and the general rhythm is also weaker than in Milne's poem, it is far stronger than in Schuenke's translation which allows the construal of the poem on the first level of interpretation.

The new name introduces an interesting creative transFORMation: "Benni Benni / Morrison Morrison / liebte sein Dreirad sehr." In Milne's whole poem, there is not a single tricycle to be found. Only E. H. Shepards' illustrations show James on a tricycle. The process of transFORMation can be interpreted as a case of blending between the text and the illustrations. The lexemes *James* and *go to town* are transferred into visual scenes in the mind of the translator while reading the text. These visual scenes are blended with the mental scene triggered by looking at the illustrations via the generic space of AGENT and TRANSPORTATION. The result is a blended space with mental imagery of Benni cycling to and fro on a tricycle that is recoded in "radelte kreuz und quer" (l. 6). In terms of emergent structure, the blended space goes beyond both input spaces: The

105 The rhyme patterns of stanzas one and two (*abcb db(ee)b* and *dfdf dg(ee)g*) overlap only in *d.* The rhyme patterns in the third, fourth and fifth stanzas (*hidi jk(ee)k*, *alml db(ee)b l* and *dbnbop(ee)p*) are not remarkable. In stanza six, the relatively regular rhyme pattern (*qbcb qb(ee)b*) introduces a closure that is nearly as powerful as in the original (only weakened by *c*). In general, the internal rhyme *hat/satt-Stadt* that generates the expectation of closure in each stanza is preserved.

feelings of the protagonist who loves his tricycle ("liebte sein Dreirad sehr" (l. 3)), for instance, are a creative development of the transFORMed protagonist who acquires a life and feelings of his own.

The second level of interpretation is creatively transFORMed in Naoura's translation as well: The power relation between the protagonist and his mother shifts in her favour. Especially in the beginning, Benni is portrayed as far less adult than James: There is no talk of Benni taking care of his mother and he also does not tell her what she must and must not do. Only later in the poem, the formulations "machte ein strenges Gesicht" (l. 36) and "außer du FRAGST mich vorher" (l. 44) suggest an inverted power relation. In the context of the rest of the poem and Benni's general weaker position in comparison to James, both lines can be interpreted as the voice of a helpless, petulant child. In this context, the idea of the three year old child trying to make a stern face can actually be quite comic.

The figure of the mother has also been creatively transFORMed. Unlike in the source text, her decision to go to town is rational and explained: "Schweinerei! / Jetzt habe ich's satt, ich geh in die Stadt / und nehme mir heute mal frei" (l. 20-22). She therefore actively decides to take a day off and explains her reasons ("Jetzt habe ich's satt") while the nondescript mother of James disappears into town for no particular reason and fades out of the poem. Also in the King's note, she is less dehumanised: "VERLOREN, VERIRRT UND ALLEIN" suggests a pitiful character but at least a human one and no animal or thing. "MIT MANTEL UND HUT" is a neutral description and lacks the suggestion of mental instability. In general, she is therefore a stronger character, more human and less abstract which makes her disappearance potentially more problematic for the child.

Interesting in this regard is the question who the speaker in the poem is. In both the source text and all discussed translations, the speaker is backgrounded and unspecified and surfaces only once in line 52 and even there only very humbly: "hab ich gehört" in Naoura's

translation.[106] In the source text, the speaker shares James' perspective on the mother and the happenings and narrates the story mostly from the child's point of view. While the child plays being adult, his perspective is shaped by a child's lack of understanding concerning the mother's absence and a child's egoism and conviction to be the centre of the world. Beneath the surface, the child's perspective shines through in amazement about the mother's *golden gown* suggested by the [əʊ] and [aʊ] sounds which iconically resemble the interjections *oh* and *wow* uttered in admiration. Naoura's translation, on the other hand, moves James and the speaker further apart and creates a far more neutral speaker: The mother's disappearance is explained rationally, the child is portrayed as childlike from the outside rather than as adult in its own perception and the description of the mother's garments as *Mantel und Hut* is more neutral and less admiring than the *golden gown*. All this suggests a construal in which the seeming empowerment of the child portrayed in Milne's poem is actually only an empowerment from the child's own perspective that might be a coping strategy to deal with its helplessness.

In general, the third level of interpretation is more foregrounded than in the source text. It is further supported by an illustration by Annette Murschetz that is inserted at the end of the poem:

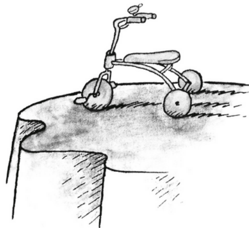

Figure 5: Illustration by Annette Murschetz (Naoura 1997: 152)

106 "(Somebody told me)" (Milne); "(So berichtet man mir)" (Schuenke); "(So hört man es sagen)" (Ziaja).

The lonely tricycle that looks similar to the tricycles in E. H. Shepards drawings at the edge of a cliff underlines the more serious undertone that is in contrast to the light-headed rhythm and simplicity on the level of form that gives rise to expectations of a simple subject matter. It strengthens the suggestion of helplessness rather than drollness and leaves an uncanny feeling: the laughter gets stuck in the reader's throat in a manner of speaking. The notion of the helpless child is more foregrounded in Naoura's translation than the notion of the egoistic child. In the last line of the poem "außer-ich-fahr-HINTERHER!", the last word is in small capitals rather than the *ich*. The line therefore suggests a reading with three beats rather than a ternary continuation of the rhythm until the end as in the other stanzas: x - - x x x x (rather than x - - x - - x). These additional beats and the exclamation mark function as closure devices.

On the whole, it can be argued that this translation is far more successful than the first one. Most importantly, it does not lose a level of interpretation even though it weakens the first one due to the weaker rhythmic gestalt in comparison to the source text. While the poem loses the allusion to nursery rhymes, it can still be construed as a play with rhythm for rhythm's sake even though this construal is less likely than a construal on the other two levels. The creative transFORMations on the second and third levels shift the emphasis and paint a slightly different picture but the changes do not leave the 'room of possibilities' opened in FORMing, as they do not invent out of nothing but foreground aspects that are also there in the source text.

"Ungehorsam" (U. Ziaja)

In my translation, I put rhythm and its interaction with meaning in the centre of attention. Like Schuenke, I adopt the stanzas' visual arrangement but, unlike Schuenke, I preserve not only the superficial indentations but also its functions: to strengthen the rhythm by

creating a contrast between rhythm and verse lines, to isolate the lines that consist of two beats, to foreground the penultimate line and to separate the ternary rhythm from the binary one.

Tim Tim
Michael Michael
Fabian Klaus Jung-Frei
Passt gut
Auf seine Mutter
Auf und er ist erst drei.
Tim Tim
Sprach zu der Mutter
„Mutter" er sprach, sprach er:
„Du darfst niemals allein in die Innenstadt rein, darum
bitte ich dich sehr."

Tim Tim
Michaels Mutter
Zog an ein goldenes Kleid.
Tim Tim
Michaels Mutter
Dachte „Es ist ja nicht weit."
Tim Tim
Michaels Mutter
Sprach zu sich selbst, sie sprach:
„Ich fahr einfach allein in die Innenstadt rein und zum
Tee komm ich dann nach."

Graf Karl
Schlug an einen Zettel,
„VERLOREN – GESTOHLEN – GEFLOHN!
TIM TIM
MICHAELS MUTTER
ABHANDEN GEKOMMEN DEM SOHN.
ZULETZT GESEHN
WURDE SIE WANDERND
ZIELLOS DURCH EINEN PARK,
SIE FUHR EINFACH ALLEIN IN DIE INNENSTADT REIN –
FINDERLOHN: 40 MARK!"

Tim Tim
M*ich*ael M*ich*ael
(Timmy so wird er genannt)
Sprach zu
Seinen Verwandten
Schuld weise *er* von der Hand.
Tim Tim
Sprach zu der Mutter,
„Mutter" er sprach, sprach er;
„Du darfst *niemals* allein in die Innenstadt rein,
zu Herzen nimm die Lehr'."

Tim Tim
Michaels Mutter
Ist nicht mehr aufgetaucht.
Graf Karl
Sprach aus sein Mitleid
Auch tat das die Gräfin Durchlaucht.
Graf Karl
(So hört man es sagen)
Sprach zu 'nem anderen: „Nun,
Wenn die Leute allein in die Innenstadt rein geh'n, ja,
was ist *da* zu *tun*."

(*Und jetzt ganz leise*)
T. T.
M. M.
Fabian K. J.-Frei
Passt gut
A/S M*****
Auf und er ist erst 3.
T. T.
Sprach zu der M*****
„M*****" er sprach, sprach er:
„Du-darfst-niemals-allein-in-die-Innenstadt-rein-darum-
bitte-ICH-dich-SEHR!"

Due to the rhythmical closeness of my translation to the source text, the first level of interpretation that reads the poem as a play with rhythm for rhythm's sake can be easily construed. The strong rhythmic gestalt of the alternating four- and three-plus-silent beat units that create a 4x4-beat group is preserved, as is the mixture of faster ternary and slower binary rhythms. The strong rhythmic gestalt eases processing, accommodates the poem to the needs of children, makes it

pleasurable and memorable and gives it a strong oral quality. As in the source text, the rhythmic pattern that carries the reader through the text is established in the first stanza:

 x x x - - x - -
Tim, Tim / Michael Michael
 x - - x - x [x]
Fabian Klaus Jung-Frei
 x x x - - x -
Passt gut / Auf seine Mutter
 x - - x - x [x]
Auf und er ist erst drei.
 x x x - - x -
Tim Tim / Sprach zu der Mutter
 x - - x - x [x]
„Mutter” er sprach, sprach er:
 - - x - - x - - x - - x - -
„Du darfst niemals allein in die Innenstadt rein, darum
 x - x - x [x]
bitte ich dich sehr.“

In general, there are far fewer deviations from this pattern in the rest of the poem than in both other translations. These few deviations consist of additions of unstressed syllables that are due to the tendency of the German language for longer words. But, as there are by far not as many unstressed syllables as there are in Schuenke’s translation (and in particular no additional beats), the overall rhythmic gestalt is preserved. As was argued for Naoura’s translation, additional unstressed syllables in German texts are felt less strongly as a deviation than in English texts due to weaker stress-timing – as long as the gestalt does not disintegrate. Nevertheless, the addition of unstressed syllables weakens the rhythmic gestalt in comparison to Milne’s text. In order to make up for these losses, my translation is more regular than the source text in other places.[107]

107 For instance, line 21 “Ich fahr einfach allein in die Innenstadt rein und zum” (- - x - - x - - x - - x - -) is more regular than Milne’s “I can get right down to the end of the town and be” (- - x - x - - x - - x - -) and so is “SIE FUHR EINFACH ALLEIN IN DIE INNENSTADT REIN –” (l. 32) (- - x - - x - - x - - x) which is more regular than “SHE TRIED TO GET DOWN TO THE END OF THE” (- x - - x - - x - -) that lacks an unstressed syllable in the beginning and moves the last beat of the rhythmic group to the next verse line.

In contrast to both Schuenke's and Naoura's translations, I preserve the two subsequent beats in "Tim, Tim" that occur in the initial and middle positions of 4x4-beat groups throughout the poem. As in the source text, the reader's mind is therefore 'programmed' to the two beats so that "passt gut" (l. 4), "Graf Karl" (l. 23, 48, 51) and "Sprach zu" (l. 37) that occur in the same position are likely to be realised with two beats, too. Only "ZULETZT GESEHN" (l. 29) - x - x breaks the pattern. But firstly, the pattern is already firmly established at this stage and, secondly, the deviation occurs in the third stanza that is characterised by deviations anyway. Likewise, I preserve the pattern of the ternary penultimate and binary stanza-final lines throughout the poem – with one exception: Just as Milne, whose last line of stanza three is "TOWN – **FORTY SHILLINGS REWARD**" (x x - x - - x), I also deviate from the binary pattern there: "**FINDERLOHN: 40 MARK!**" (x - - x - x).

The grouping of the stanzas (one and two, three, four and five, six) that lowers processing effort is preserved and supported in terms of visual foregrounding (capitals, bold print, initials and asterisks) as well as the rhyme[108] and rhythmic patterns.[109] The experimental play with the 'word-music' name is preserved, as is the iconicity in the penultimate line. The phonological iconicity in *golden gown* is not preserved, however. Nevertheless, the low processing effort, the features shared with nursery rhymes and the general foregrounded rhythmical dimension easily allows a construal on interpretative level one.

Just as in the source text, the length of the poem, its strong visual level and the narrative content take it beyond nursery rhymes. The translation allows a reading on the second level of interpretation

108 The rhyme patterns (1: *abcb cd(ee)d*; 2: *cfcf cg(ee)g*; 3: *hici jk(ee)k*; 4: *alml cn(ee)n*; 5: *copo qr(ee)r*; 6: *sbsb sd(ee)d*) function in a very similar way as in the source text: They foreground stanza three by departing from the rhyme pattern and stanza six by making the pattern more regular and intensifying it. In the last stanza, the rhyme pattern reinforces the closure: While the pattern *sb sb* could go on forever, the return after a departure in the pattern *sd(ee)d* powerfully brings the poem to an end.

109 Stanzas three and six deviate more from the established pattern than the others.

that shares the rhythmical effects with the first level but reads the poem as depicting a power reversal between children and adults rather than mere rhythmical play. In the translation, the relation between mother and son is depicted in a very similar way as in Milne's text: Tim "passt gut / auf seine Mutter / auf" (l. 4-6), tells her "Du darfst *niemals* allein / in die Innenstadt rein / zu Herzen nimm die Lehr" (l. 43-44) and tells his relations that his mother's disappearance is not his fault: "Schuld weise er von der Hand" (l. 39). The King refers to the mother as "VERLOREN, GESTOHLEN, GEFLOHN" (l. 25) and therefore chooses words that usually refer to things in the first two. Only in the last word, *GEFLOHN*, there is a slight suggestion that could be interpreted in terms of Naoura's interpretation of the story but this allusion is far more implicit than in the latter's translation.

As in the source text, level three is backgrounded behind the other two levels. The word choice "Gräfin Durchlaucht" (l. 50) (triggered by the formal constraint of the rhyme with "aufgetaucht" (l. 47)) is an old-fashioned word which makes it likely to be perceived as comical. This effect is intentional because it foregrounds the disproportionate involvement of the King in a little boy's problems. The implicit questioning of the moral character of children is slightly more foregrounded than in the other translations: I transFORM the middle name of the protagonist to *Mi**ch**ael* which contains a homophone to the first person personal pronoun so that it reappears in the repetition of the name throughout the poem. In stanza four, the *ich* in the name is in italics to draw attention to the homophony. The other advantage of the name *Michael* is that it preserves the alliteration to *Mutter* and strengthens the 'word-music'. While I also did not preserve the forceful "ME!" in the very last position of the last line, the *ich* in my ending "darum-bitte-ICH-dich-SEHR" at least coincides with a beat.[110] On the third level, the light-hearted rhythm can again be read as reflecting Tim's lack of concern for his mother's absence or,

110 In Schuenke's translation, *MICH* does not coincide with a beat and Naoura's *HINTERHER* does not draw any attention to the pronoun.

alternatively, as being part of a coping strategy to deal with her absence. Putting *sehr* in capitals as well furthermore invites an equally strong stress on this syllable which preserves the closure device used in the source text.

In summary, it can be stated that the translation allows construal processes on all three levels of interpretation. While there are fewer creative transFORMations in my translation than in Naoura's, the focus on rhythm triggers several minor ones. Repeatedly, a word choice that would have been closer in terms of surface semantics was discarded for a choice that preserves the rhythmic pattern. An example is the downgrading of *King John* to *Graf Karl* in order to create two subsequent beats. While *König John* and *Der König* both seem to be more straightforward choices, they weaken the rhythmic gestalt and therefore affect all levels of interpretation more strongly than the less obvious choice does.

ForMeaning

Rhythm plays a powerful role in the creation of a text world in reading. In this case, the strong rhythmic gestalt has potentials for the creation of different effects (FORMing) that can be perFORMed in different ways in the process of meaning construal in reading (for translation). Most importantly, the 4x4-beat pattern with optional silent beats creates a strong, symmetrical gestalt that both English and German readers are very familiar with. In both literary histories, it goes back to the earliest forms of literature and is omnipresent in different popular forms that we are confronted with from childhood on. This means that it is deeply rooted in both English and German readers and can be followed effortlessly. The sense of doubling in the four-beat pattern (as opposed to uneven patterns such as the five-beat pattern) invites subdivision into two-beat units (as is done in the line breaks) which helps the perception of the rhythmical units as symmetrical, stable and balanced (cf. Tsur 2008: 627).

The strong gestalt lowers processing effort which can have different effects in “Disobedience”: It can enhance liking, make the poem memorable and consequently give it a strong oral quality (level one), give rise to associations of nursery rhymes (level one), accommodate the poem to the needs of children (levels one and two) and be indexical of a coping strategy to hide helplessness or, alternatively, of indifference (level three). The imagery and storyline of the poem interact with rhythm and the other linguistic levels. Depending on the reading, the poem can be construed as a play with words whose rhythm is more important than their referential meaning (level one), as depicting a child in control (level two) or a more triste story of a boy trying to cope with his mother’s absence or, alternatively, a discussion of a general lack of morality in children – both readings questioning the seeming empowerment of the child and reflecting on childhood from an adult perspective (level three).

According to the principle of rhythmic alternation, the ternary rhythms are realised faster in reading than the binary ones while the stress clashes invite pauses – in English even more so than in German. Rhythm is the driving force that carries the readers through the poem. It impels the verse forward and accelerates it towards the end, before slowing it down again towards the closure. The tension between rhythmical units, syntactic units and line breaks paradoxically reinforces the rhythm. Within the stanzas, seven-beat groups create the expectation of a silent beat, which is realised as a pause and thereby underlines internal endpoints at syntactic and content units. On the level of the whole poem, the rhythmical expectations set up during the reading process are only completely fulfilled at the very end with the intensification of the rhythmic and rhyme pattern in the last stanza. The endpoint of the poem is marked with the particularly strong stress on “ME!” intensified by capitals and exclamation mark and the following last silent beat which together bring the poem to a rhythmical close.

In their individual perFORMances, the three translations construe the text world in different ways, foreground different aspects and, therefore, trigger different construal processes in the target text readers. While Schuenke's translation is closest to the source text in terms of surface semantics and even preserves much of the rhyme pattern, she loses the whole first level of interpretation that utterly depends on rhythm and weakens both others. The weaker rhythmical gestalt makes Schuenke's translation likely to be perceived as less pleasurable by both children and adults (cf. Attridge 1982: 300).

Naoura's translation preserves much of the rhythm but he too loses central rhythmic effects which weakens the first level of interpretation. His creative changes transFORM the second level and foreground the third one so that the light-hearted, dancing rhythm is at odds with the more serious undertone of the third level that is strengthened by the illustration. In his translation, the possibility that the mother's disappearance might be her own decision is foregrounded while it is hidden in the source text in the child's perspective who does not (or does not want to) consider reasons for the mother's disappearance.

My translation focuses on the rhythm but without making the second and third levels of interpretation impossible to construe. My aim was to recreate a rhythmic pattern that is allowed to 'breath' in the new language, which means that I allow deviations but without losing the underlying strong gestalt that is hidden under a seemingly irregular mixture of binary and ternary rhythms and stress clashes. The strong rhythmical quality of the text is supposed to foreground itself in perception with the resulting pleasure created by reading and perFORMing it. While the second level of interpretation is preserved by recreating the relation between son and mother in addition to the rhythmic pattern, I made sure to include world builders to the hidden third level of interpretation as well, in particular the moral question, in order to preserve the multi-layeredness of the poem.

4.3 It Jingles and Tinkles, it Rattles and Babbles

> True Ease in Writing comes from Art, not Chance,
> As those move easiest who have learn'd to dance.
> 'Tis not enough no Harshness gives Offence,
> The *Sound* must seem an *Eccho* to the Sense.
> *Soft* is the Strain when *Zephyr* gently blows,
> And the *smooth Stream* in *smoother Numbers* flows;
> But when loud Surges lash the sounding Shore,
> The *hoarse, rough Verse* shou'd like the *Torrent* roar.
> (Pope ([1711] 1966: 39, l. 362-369) "Sound and Sense")

4.3.1 Meaningful Sound

Sound patterns are a very powerful resource poets use in order to create meaning in poetry. The first thing a writer has to learn is to listen, as Herbert (2007: 200) notes. Readers often have strong intuitions about sound in poetry but critics often ignore them or discuss them in arbitrary, impressionist comments, as for instance Tsur (2008: 238) observes, because it is very difficult to link specific (sound) structures to specific effects. Furthermore, according to Tsur (2008: 240), referential meaning can usurp the reader's attention, so that the more subtle functions of sound patterning are often overlooked. In translation studies, this has lead to the frequently encountered opinion that sounds are in a subordinate position to content (cf. Huber 2003: 47). But, as was argued for grammar and rhythm already, the sounds in poetry need to be considered as meaningful because they have the potential to influence the construal process of readers in many, frequently underestimated ways. Therefore, it is the explicit aim of cognitive poetics to claim back large areas of criticism from arbitrary impressionism, while at the same time legitimising some impressions readers have by systematically relating perceived affects to poetic structure (cf. Tsur 2008: 238).

Just as rhythm, sound patterns can have an emotional effect on the reader. In particular, they are usually regarded to contribute to the 'musicality' (Leech 1969: 93) or 'musical tone' (West 2016: 111-112) of poetry which is experienced as pleasurable (cf. the general appeal of patterns suggested in ch. 3.1.3). This effect has been explained from different perspectives. Simon Jarvis, for instance, argues from the author's point of view and seeks the pleasing effect of sound in poetry in the author's own experience:

> It is a seduction in which I do not know where the other is, and in which I therefore do not know what it would take to please her, and in which I therefore take the risk that my pleasure can also be hers: in other words, in which I can seduce the other only by relinquishing myself into my own art.
> (Jarvis 2011: 37)

In this quote, I find the notion convincing that the author focuses on his or her own construal rather than directly trying to affect an audience. The underlying idea seems to be that pleasure in sound is something that cannot be conveyed from an active author to a passively receiving audience but something that the audience needs to construe actively from the text. Consequently, the author has no other choice than to create a text that he or she derives pleasure from, hoping that the audience will also do so.

Arguing from an intertextual perspective, the perception of sound patterning as pleasurable has been related to an 'elevation' effect: the fact that sound harmony marks the text as special and reminds of religious, magic or celebratory texts (cf. König and Pfister 2017: 18). Interestingly, König and Pfister (2017: 19-20) also find that a pleasing musical quality is associated with trustworthiness by readers. Tsur (2008: 236), on the other hand, argues that sound patterning is perceived as pleasurable because it enables a regression to the babbling phase (of language acquisition) and hence the infantile pleasure in the exploration of meaningless sounds in exploring articulatory motor activities.

With regard to one particular kind of sound patterning, rhyme, the experience of this pattern as pleasurable has been related to the creation of a phonetic link between two semantically different words. Thereby, a natural affinity between two different concepts is suggested – and this is what is perceived as pleasurable in this line of argument (cf. Koestler 1964: 314; McDonald 2012: 40). Tsur (1997) relates this to processing effort: Things that provide a challenge to the mind create the expectation of reward and greater cognitive effect (cf. Relevance Theory in ch. 3.1.2). Consequently, the greater the tension, the greater the expected effect. If the tension of a different grammatical category is added to the tension between different semantic meanings, the pleasure is enhanced (cf. Wimsatt 1970).[111] If the tension is weakened as in rhyme between semantic correspondences (*Liebe* and *Triebe*,'love' and 'drive') or opposites (*Herz* and *Schmerz*,'heart' and 'pain') or even identical rhyme, pleasure is weakened (cf. Tsur 2008: 481; König and Pfister 2017: 16). In "An Essay on Criticism", already Alexander Pope ([1711] 1966: 38, l. 348-353) writes: "While they ring round the same *unvary'd Chimes* / With sure *Returns* of still *expected Rhymes* […] / If *Chrystal Streams with pleasing Murmurs creep*, / The Reader's threaten'd (not in vain) with *Sleep*."[112]

The phonetic link that is created between two concepts in sound patterning and especially rhyme has more functions than creating pleasure, however: First of all, it is a grouping device. Rhymes mark beginning and end points of units. They are points of rest, turning

111 Jakobson (1960: 368) calls these rhymes 'anti-grammatical' in contrast to 'grammatical' rhymes. William Wimsatt (1970: 156-166) analyses rhymes by Chaucer and Pope and comes to the conclusion that the former uses mainly grammatical rhymes which makes the perceived effect of the rhyme 'tame'. Unlike Chaucer, Pope uses anti-grammatical rhymes, according to Wimsatt, and concludes that they have a 'vigorous' and 'witty' effect.

112 While clichéd rhyme is usually associated with bad style in contemporary poetry, Feirstein (1999: 183-184) notes that this used to be different in Medieval poetry where stereotypical combinations such as *lip-wip* or *muot-bluot* are, as he puts it, repeated with "obsessive obstinacy". These frequently repeated rhyme combinations, which he interprets psychologically as "outflow of repression and anxiety," were worn out and stigmatised until they became taboo in sophisticated writing.

points and foreground the overall gestalt of a text, especially in prominent cases such as the sonnet (cf. König and Pfister 2017: 18). Grouping makes efficient use of our memory capacity which can only process a limited number of chunks at a time which makes it a mnemonic device (cf. Tsur 2008: 118). For instance, actors usually find it easier to memorise rhymed texts than unrhymed ones (cf. König and Pfister 2017: 18). According to the gestalt laws as formulated by Wertheimer (1923: 302-335), we respond to groups of stimuli as unified, coherent and stable structures, if they fulfil certain conditions such as proximity and similarity (cf. ch. 3.1.1). Rhymes and other similar sound patterns possess such features: They rarely occur further away from each other than a few lines and are similar in sound. The closer together they occur and the simpler the structure, the stronger the gestalt created, which for instance makes the rhyme pattern *aabb* a stronger gestalt than *abab*. Following this assumption, Tsur (2008: 116-117) concludes that the stronger couplet pattern creates an atmosphere of certainty, security and purpose while alternate rhyme is a weaker gestalt in comparison. It must be kept in mind for longer before it is completed and requires more processing which means that it is perceived as slower in processing.

Rhyme gives rise to expectations. According to the gestalt 'law of good continuation', patterns tend to be continued (cf. ch. 3.1.1). As soon as a pattern is established, the reader waits for it to be concluded. Poets can use this expectation to create effects. For instance, a pattern like *abab cdcx* gives rise to an effect gestalt theorists call 'requiredness' which refers to the demand that one part of a perceptual field may have over another: in this case, the demand to close the rhyme. The notion of requiredness builds on the notion that each part is essential to the whole (Tsur 2008: 115). The reader is left feeling unfulfilled and with a desire for clarification and improvement. The stronger the shape, the stronger the requiredness of a missing element (cf. Tsur 2008: 115). Following the gestalt 'law of return', Tsur (2008: 123-124) notes that the return after a departure powerfully marks the

endpoint and generates a closed unit and therefore relief. As a consequence, a pattern like *aaba* generates a tightly closed, coherent unit while shapes like *aabb* or *abab* could go on forever. But if one element is repeated without variation, as in *aaaa*, a feeling of saturation arises. Our expectation is progression and growth, Meyer (1961: 135-137) claims, and therefore unaltered repetition gives rise to a desire of change and completion – the longer the pattern persists, the stronger the expectation of change.

Furthermore, the phonetic link that is created between concepts in sound patterning can invite the reader to compare the concepts and therefore function as connecting or contrasting device. In his accompanying notes to his translations of Rilke, Don Paterson (2007: 76-77; original emphasis) observes:

> Lyric unites words primarily (though not wholly) through the repetition of their sounds; if you believe words to be *invisibly* part-sound and part-sense, then lyric must also unite sense […]. Lyric presents an additional strategy besides syntax to bind our words together.

Levý (1969: 214-215) calls this the 'semantic function' in his discussion of rhyme, as it most obviously influences the poem's meaning. This also explains why this function is especially frequently discussed in scholarly discourse, for instance by McDonald (2012: 28-29) and Sweetser (2006: 30). The connected words are put in direct relation to each other. If they are similar, they emphasise each other and therefore act as a foregrounding device. If they are different, they make this difference even more apparent in contrast and can even change the meaning of their partner if associations triggered by one rhyming partner are transferred to the other.

The linguistic level of sound has particularly rich potentials to become meaningful in poetry and beyond in what Pope ([1711] 1966: 39; original emphasis) describes as sound becoming an "*Eccho* to the Sense" – iconicity. "Poetry is not the only area where sound symbolism makes itself felt, but it is a province where the internal nexus between sound and meaning changes from latent to patent and

manifests itself most palpably and intensely," as Jakobson (1960: 373) observes. This level is probably the most controversial one. The most widely accepted kind of phonological iconicity is 'onomatopoetia' where natural sounds are directly imitated by speech sounds as in *oink*, *grunzen*, *miaow*, *miau*, *jingle*, *klingeln*, *tick*, *ticken*, *hiss*, *fauchen* and so on and so forth. In addition to onomatopoeia, there is 'sound symbolism' where no natural sound is imitated but sounds are associated with other sensual or conceptual dimensions and shaped in analogy to the shapes of real things and processes in the world (cf. Attridge 2013: 79; Hiraga 2005: 131-133) as in *flicker*, *flimmern*, *tingle*, *kribbeln*, *zigzag* and *zickzack*. The term 'phonastheme' is used to refer to sound clusters shared by words with similar meaning as in [gl] in *glare*, *glänzen*, *glow*, *glühen*, *glitter*, and *glitzern* and [æk] in English words referring to forceful contact as *smack*, *whack* and *clack*. Phonasthemes function by association: words are associated with others with similar sounds and similar meaning (cf. Fischer 1999: 129).

While onomatopoeia is widely accepted, sound symbolism, phonasthemes and in general sound iconicity that goes beyond onomatopoeia tend to be viewed with suspicion in both linguistic and literary comments because counter examples seem to outnumber examples quoted by advocates (cf. Tabakowska 2003: 371). One of the most frequently noted iconic sounds is [ɪ] associated with smallness and [ɑː] with largeness (cf. Fischer 1999: 126) as in words like *little*, *thin* and *large*, *vast*. The most frequent counter argument is to bring up the words *big* and *particle*.

Nevertheless, there are strong intuitions about the iconic meaning of sounds that are often interculturally shared. Fónagy (1999: 20-21) for instance finds similar intuitions about what he calls 'phonetic metaphors' such as in the words *thin*, *small*, *bright*, *hard*, *quick* and *forceful* in Hungarian, Italian, American, German, Danish, Russian, Polish, Bulgarian, Moldavian, Lithuanian, Japanese and Vietnamese students – which is a considerable range, both

linguistically and culturally. There is a famous gestalt psychological study by Köhler (1967) that shows that speakers match sound and shape. His subjects matched the pseudo word *baluba* with round and curvy shapes while they matched *takete* with jagged-edge shapes. Vilayanur Ramachandran and Edward Hubbard (2001) repeated Köhler's experiment and asked monolingual speakers of English and Tamil to assign the fantasy words *bouba* and *kiki* to jagged and round shapes. They came up with the same result. Across both language groups, approximately 95% selected the curvy shape as *bouba* and the jagged one as *kiki.* They interpret the findings as association of the sharp changes in visual perception with the sharp inflection of tongue on palate (Ramachandran and Hubbard 2001: 19). The fact that English and Tamil speakers react identically suggests that these judgements are not tied to a particular language but reflect a sensitivity that is more universal in nature. We seem to map physical experience such as roundness and sharpness in metaphorical reasoning on other things across cultures and times which confirms one of the fundamental claims of cognitive science and supports the notion of sound symbolism and some of the instance of phonaestemes (such as the plosive [k] in words referring to sudden movements).

The danger when discussing iconicity is to fall into a mystified view of language or make reductionist or impressionist comments which is why it is so controversial. Tsur (2012: 429-431) for instance mentions Henri Peyre who talks about a 'doleful' [a] without saying whether all a-sounds are doleful or whether something distinguishes the happy from the sad ones. As Tsur (2008: 111) notes, comments such as this one have contributed greatly to the disregard of iconicity in the discussion of literary critics. In order to avoid reductionism and impressionism, two precepts must be fulfilled: First of all, no claims should be made without explaining the reasoning behind them and secondly, it is important to regard iconicity as a matter of degree. As Fischer (1999: 125) observes, all phonological iconicity is also conventional to a degree. Tsur (2012: 336-337) for instance notes that

even a sound like [m] that usually has positive associations and is for instance uttered in isolation to express the liking of food can be uttered with contempt depending on intonation.

One important point to keep in mind is that effects always depend on what a sound is contrasted to. Taking the example of the voiced plosive [b]: In a context of voiceless plosives, voicing is stressed while in a context of sonorants or vowels, the abruptness of the plosive is stressed. Another important point is that while some notions of iconic meaning of sounds seem to be universal (as in *baluba* and *takete*), others are tied to cultural and personal contexts. Unlike in a close-reading text analysis, a cognitive poetic analysis does not ask the question which features there are in a text, but which are potentially available to a reader: It is the readerly interaction and *assignment* of symbolic value that is significant, not the isolated existence of symbolic value (cf. Stockwell 2009: 59-66; Attridge 2013: 100).

Similar to Ramachandran and Hubbard's (2001: 19) interpretation of *kiki* and *bouba* as association between sound and vision, Tsur (1997, 2008, 2012) explains iconicity effects to an intrusion of acoustic information into consciousness that is usually excluded in perception. In the section "Exploiting the Phonetic Code", Tsur (1997) claims that this intrusion is enhanced rather than inhibited in certain contexts: when semantic information draws attention to rather than away from the acoustic features; and/or when when massive sound clusters are repeated; and/or when one of the syllables concerned is the last one in a perceptual unit (such as the line-final position in poetry). Tsur (2008: 210-222) arguments that sounds are bundles of features that have different expressive potentials. In different contexts, different ones are foregrounded. He calls this the 'double-edgedness' of sounds. For instance, the sibilants [s] and [ʃ] can be perceived as onomatopoetic imitation of whispering or of natural sounds like the

sea (voicelessness), they may have a tender (continuant) hushing quality and they may be perceived as harsh (fricative) hissing in a different context.

Depending on context, the same sounds can even be perceived as reflecting opposite meanings by foregrounding or backgrounding different acoustic and articulatory features. Tsur (2012: 432) illustrates this with the two examples *deep into a gloomy grot* and *peep into a roomy cot*. While the semantic meaning of the two phrases is very different, the vowel sounds are identical: [iː] in *deep* and *peep* (articulatory produced long, in the front of the mouth with the tongue in a high[113] position; associated with brightness (see p. 221)); [uː] in *gloomy* and *roomy* (articulatory produced long, back and high; associated with darkness); and [ɒ] in *grot* and *cot* (articulatory produced short, back and mid; associated with darkness). These potentials are combined in different ways in perception: In *peep*, the features high and bright are foregrounded while front and long are backgrounded. In *deep*, on the other hand, long (maybe interpreted as far down) is foregrounded while the others are backgrounded. In *gloomy*, dark is foregrounded while the others are backgrounded and in *roomy*, long and high (in the sense of spacious) are foregrounded and the others are backgrounded.

Apart from highness and brightness that both [i] and [ɪ] are frequently associated with, they are also often associated with smallness. John Ohala (1994: 343) uses the term ‘frequency code’ to associate higher f_0 frequencies in both vowels and consonants with smaller sizes, non-threatening attitude, desire for goodwill, etc. and lower f_0 frequencies with largeness, threat and self-confidence. Fischer (1999: 126) explains this association as foregrounding of the articulatory feature of smallness from the small opening between tongue and palate (which is why they are also called ‘closed’ vowels).

113 ‘High’ refers to the position in the vowel trapezoid which represents the position of the tongue in the articulation of vowels. In an alternative terminology, the sounds [i] and [u] are called ‘closed’ vowels while [a] is an ‘open’ vowel referring to the vocal tract.

Pamela Perniss, Robin Thompson and Gabriella Vigliocco (2010: 3-4) point to the relationship between physical and vocal tract size: Small animals have a smaller vocal tract with higher resonances (like the front vowels) while large animals have a larger vocal tract with lower resonances (like the back vowels). Again, it is important to keep in mind that this feature does not have to be foregrounded. The word *big* is a prominent example where the feature smallness is backgrounded.

The a- and o-sounds, on the other hand, are often associated with largeness and depth. Both characteristics can be ascribed to articulatory features. The opening between tongue and palate is largest for the open vowels [a], [ɑ] and [ɒ] and still relatively large for the half-open vowel [ɔ]. Again, it is important to note that context matters. The half-open vowel [ɛ] is relatively closed compared to [ɑ] but relatively open compared to [ɪ]. In context to the surrounding vowels, sequences such as [pɪ], [pɛ], [pɑː] can mirror opening processes on the level of sound – if they are relevant to the poem's meaning.

While front vowels are usually associated with brightness, back vowels are associated with darkness. This association is so frequent that it has registered in terminology: The sounds are often called 'bright' and 'dark' vowels respectively. This association is deeply embedded in speaker intuition. As Jakobson (1960: 373) observes, asked which is darker, [i] or [u], some will say the question does not make sense but hardly anyone will say that [i] is darker. It is also a phenomenon that is repeatedly mentioned in various studies. West (2016: 115-116) for instance finds that students in his study experienced the more clarity in sounds, the more high, front and short they were. In her sociolinguistic study, Penelope Eckert (2012: 97) associates fronting and backing of low vowels with positive and negative emotional states and associates the use of bright vowels with a happy demeanour and wearing of bright clothes and make-up, while she associates the use of dark vowels with dark clothing and make-up.

Tsur (2012: 432) again seeks an explanation for this in acoustic information that is usually shut out in speech perception. He investigates, for instance, why [i] is usually perceived as higher than [u]. Both are characterised by a high position of the tongue in articulation in contrast to for instance the open vowel [a] and in actual speech both can be uttered at any pitch. Vowels consist of specific combinations of overtones, called formants. While the first formants of [i] and [u] have the same frequency (about 250 cps), the second formant of [i] is much higher (about 2900cps) than of [u] (about 700cps). By switching attention from the first to the second format, we get the intuition that [i] is higher, he concludes. Consequently, in [u] the frequencies of the first and second formant are closer together than in [i]. The human ear fuses formants when they are close together. Pointing at the key word *indistinguishable*, Tsur (2012: 433-434) concludes that this could be an explanation for the culturally-independent perception of front vowels as bright and back vowels as dark because low differentiation and darkness are similar phenomenally. This contrast can be used as a tool in poetry to create effects – and it is. Mary Macdermott (1940) for instance finds through statistical analysis of English poems that dark vowels are more frequent in poetry about dark colours, mystic obscurity, slow or heavy movement, hated and struggle.

In addition to the association of different vowels with small or large size and darkness or brightness, rounding and fronting has been associated with tenderness in iconicity research. In tender speech, the lips are protruded and rounded and the tongue moves forward, Fónagy (1999: 5-8) finds. While in English, there are four rounded vowels, German has eight and therefore a larger repertoire to utilise this feature (cf. ch. 4.3.3). For the special case of [y], Tsur (2012: 336) mentions a play where the actresses produced /i/ with rounded lips as [y] when mimicking a young mother in the “phonetic gesture” of a kiss. On the other hand, the lips are retracted and the tongue moves backwards in the expression of negative emotions such as anger,

hatred and scorn, Fónagy (1999: 5-8) finds. This could explain positive associations with front vowels, especially rounded ones, and negative associates for back vowels, especially spread (non-rounded) ones.

With regard to consonants, stops and continuants can be distinguished as well as voiced and voiceless sounds (see above: *takete* and *baluba*). The more continuant a sound is, the more likely it is perceived as tender, Tsur (2008: 222) claims. Especially sonorants have a liquid, lingering effect that can be associated with mildness according to Hiraga (2003: 132, 330). Nasalisation can reflect boredom or irony, Fónagy (1999: 9-10) observes and explains this with the reasoning that the impression is created that it is not worth the trouble to raise the velum. Hiraga (2005: 132) adds that nasals are sometimes called 'hums' (together with [z] and [ʒ]) and have a lingering, droning and vibrant effect.

In anger, the body tenses. This also affects speech. When invited to pronounce banal sentences for expressing different emotions, French and Hungarian actresses produced the sounds with a high muscular tension in the speech organs when expressing anger, Fónagy (1999: 4) finds in his study. The contact surface between the articulators in the voiceless plosives ([p], [t] and [k]) was larger and sometimes even doubled when compared to neutral speech. This led to a longer duration of consonants, while the vowels were shortened. In tender speech, on the other hand, the articulation was smoother with slower and more gradual transitions. The sudden closure of the vocal tract which happens alongside a hardening in muscular tension in the articulation of plosives mirrors a general tensing of the body in anger and has been associated with control, anger and hard and sudden movements. This affects the effect of languages in general (e.g. the insertion of a glottal stops before vowels in German, cf. ch. 4.3.3) but it can also be used consciously in poetry to imitate the tense articulation of angry speech by a higher occurrence of plosives.

In addition to this general tendency, the individual plosives (just as other sounds) can onomatopoetically mirror specific sounds. For instance [k] is prone to imitate metallic noises as in *click* or *tick-tock*, while [p] has been argued to mirror spitting and therefore express disgust and contempt in an example by Tabakowska (2003: 371): "People took pride in the perruque and the puffed petticoat, in the landscaped park, in painted porcelain and the powdered pudendum." The same similarity to spitting has been claimed for the articulation of the affricate [pf] by Tsur (2012: 336). Both German affricates [pf] and [ts] when articulated alone signal disgust, Tsur (2008: 239) observes and *pfui* imitates spitting. However, even such a strong similarity is due to the specific occurrence. In the onset of *pfeifen* for instance the attention is directed to a different gesture with the lips: the sound mirrors whistling.

The friction in the production of fricatives due to the narrow opening between the articulators accounts for negative associates for fricatives (cf. ch. 4.3.3). For instance in German, where /r/ is usually devoiced or produced as a fricative, the sound has been associated with angry speech, difficulty and heaviness (cf. Albrecht 2013: 94). Generally speaking, the easier a sound is produced (the lower the production effort; cf. ch. 3.1.2), the higher the likelihood it is perceived as pleasant and beautiful (cf. Tsur 2008: 239). Poets have always used this and the opposite to create effects.

Sound can be meaningful on many different levels: It can be in an iconic relationship of similarity between sound and sense, it can be a foregrounding, connecting and contrasting as well as a grouping device and it can also influence the reader on basic emotional and perceptual levels. All these levels influence the construal process and can therefore be considered meaningful and not only 'decorative' and otherwise irrelevant. They give rise to imagery that influences the mental world of a poem to no lesser degree than the semantic meaning of the words in a poem and maybe even more powerfully as many of these effects operate unconsciously and are therefore more difficult to

control than conscious mechanisms. None of these features is meaningful in isolation, however. It always depends on context and construal. This is why some instances of rhyme or other kinds of sound pattern are considered to be important and meaningful while others that do not fulfil any perceivable function are overlooked.

4.3.2 Poetic Sound Patterns

Despite these rich potentials for meaningfulness, the level of sound often plays a subordinate role in the discussion of poetry for various reasons. Attridge and Staten (2015: 154) for instance consider rhyme and other kinds of sound repetition a subordinate factor in poetry because poetry is mostly read silently nowadays. But, as Langacker (1987: 78) observes, “sounds […] are really concepts” that do not necessarily need a physical manifestation. We ‘mentally hear’. Sounds “activate an auditory image” (Langacker 1987: 78-79). When we read silently, we imagine the movements of our mouth which is why, as West (2016: 116) rightly observes, tongue twisters remain tongue twisters even when we think them.

Even in cognitive poetics, sound has only very sporadically been discussed, probably because its influences on scene construal can be argued to be the most subtle ones and easily overlooked. This has also been observed by West (2016: 111) who likens the experience of a literary text to an iceberg of which semantics is the tip, syntax further down and sound the base at the very bottom of the sea. I agree with his conclusion that ignoring sonic features as many works in literary studies have done and do is “tantamount to talking about astrology without mentioning the stars” (West 2016: 112) because of the wide range of potentials for meaningfulness that was described in the previous section.

There has been sound patterning in both German and English literature since its beginnings. In its broader sense, the term ‘rhyme’ is used as an umbrella term to cover different sound patterns such as

assonance, consonance, alliteration and end-rhyme. The term 'assonance' refers to patterns of repetition of vowels while 'consonance' refers to patterns of repetition of consonants. Sometimes, these patterns have been considered to be incomplete rhyme patterns which gave rise to the terms 'half-rhyme and 'slant-rhyme'. 'Alliteration' refers to the repetition of the same sound, usually a consonant, at the beginning of two or more words or stressed syllables in close proximity. It goes back to both Old High German and Old English poetry and was the most prominent sound pattern before it was replaced by end-rhyme as the dominant form. Prominent examples in English and German are *Beowulf* and the *Hildebrandslied*.[114]

End-rhymes[115] can form different patterns within a stanza: 'continuous rhyme' (*aaaa*), 'rhyming couplets' (*aabb*), 'alternate rhyme' (*abab*), 'embracing rhyme' (*abba*), 'chain rhyme' (*aba bcb*) and 'tail rhyme' (*aab ccb*). These patterns have the potential for different gestalt effects: saturation, strong and weak gestalts, continuation and closure, etc. (cf. ch. 4.3.1). Many of them are associated with specific poetic genres such as the sonnet, terza rima or villanelle in different cultural contexts and consequently can give rise to intertextual associations in construal. A rhyme pattern such as *abab cbcb dede ff* for instance triggers the association of a Shakespearan sonnet and all accompanying connotations even if it occurs in the

114 In both Anglo-Saxon and Old High German alliterative poetry, alliteration has to be on a stressed syllable. In later poetry, alliteration is usually still on stressed syllables as for instance in Shakespeare's ([1600] 1979: 112, l. 145-146) *Midsummer Night's Dream*: "Whereat with **b**lade, with **b**loody, **b**lameful **b**lade, / He **b**ravely **b**roach'd his **b**oiling **b**loddy **b**reast." In everyday language, alliteration is frequent especially in sayings such as *Leib und Leben* and *life and limb*.

115 The term 'end-rhyme' refers to the position of the sound pattern in the verse line: the last word of two subsequent lines rhyme. In addition (and less frequently used), there is 'initial rhyme' where the initial words of two subsequent lines rhyme and 'internal rhyme' where a word in the middle of a line rhymes with another in the same line. If two words following in direct succession rhyme this is called 'Schlagreim' (literally translated 'stroke rhyme') in German – a name that accounts for its effect.

running text of a play as in the famous “Pilgrim’s Sonnet” in Shakespeare’s ([1597] 1980: 118-119) *Romeo and Juliet* that frames the conversation of Romeo and Juliet that leads to their first kiss.

In ‘full rhyme’, the nucleus and coda of the last stressed syllable of a word are identical, such as in *mouse* and *house.*[116] If an unstressed syllable follows the last stressed one, it is also identical (e.g. *tower-flower* unlike *tousle-flower* where the last unstressed syllable differs). In ‘identical rhyme’, the rhyming words are identical in both sound and meaning. At times, identical rhymes have been considered bad form because they lose the tension between similarity in sound and difference in meaning (cf. Levý 1969: 231).[117]

While rhymes that affect only the last syllable of a word are called ‘masculine rhymes’, rhymes that affect two syllables like *tower-flower* are called ‘feminine rhymes’. While masculine rhymes are considered to have a harder effect (which can be explained by the fact that a line with a masculine rhyme word often ends with a beat, cf. ch. 4.2), feminine rhymes have a softer effect and are also called ‘klingend’ (‘sonorous’) in German. The high frequency of monosyllabic words in English makes masculine rhymes the unmarked case while feminine rhymes are less frequent in English than in German poetry, König and Pfister (2017: 17) claim.

Rhymes need not be confined within the boundaries of a word. If they stretch over two words, the phenomenon is called ‘gespaltener Reim’ (literally translated ‘split rhyme’) in German. McDonald (2012: 24) mentions a sophisticated after-dinner game between the poets Alfred Tennyson and Robert Browning where Browning claimed to be

116 A syllable consists of the ‘nucleus’ (vowel), the ‘onset’ (all consonants before the nucleus) and the ‘coda’ (all consonants after the nucleus). Nucleus and coda form the ‘rhyme’. The term ‘rhyme’ is therefore used to refer to roughly the same concept in linguistic and literary terminology but in linguistic terminology, it refers to a part of the syllable only while in literary terminology, a rhyme can stretch over several syllables and even words.

117 Usually, in full-rhyme, the preceding consonant in the onset of the last stressed syllable is different. If the consonant directly before the nucleus (vowel) in the onset is identical as well, as in *lap* and *clap*, the pattern is sometimes called ‘rich rhyme’.

able to make a rhyme for every English word and, when presented with the word *rhinoceros* came up with: “O, if you should see a rhinoceros / And a tree be in sight, / Climb quick, for his might / Is a match for the Gods, he can toss Eros.” Neither does rhyme have to be confined to full words. If it is not, this is called ‘gebrochener Reim’ (literally translated ‘broken rhyme’) in German. Hofstadter (1997: 135) mentions song and lyrics writer Tom Lehrer who searched for a rhyme with *orange* with the result: “Eating an orange / while making love / Makes for bizarre enj- / oyment thereof.” ‘Gebrochener’ and ‘gespaltener’ rhyme are often used as creative strategies where it is difficult to find a rhyming word in creative writing or translation (cf. ch. 6.4 “Constraint and Creativity”).

Since the ‘free verse movement’, rhyme and in particular regular rhyme patterns have decreased in importance in poetry. While many continue to consider rhyme or at least sound patterning of paramount importance to poetry, others have pejoratively described it as useless ‘jingling’, ‘tinkling’ and ‘babbling’. These terms are usually used by people whom Jarvis (2011: 18-19) refers to as ‘rhyme haters’ – i.e. people who consider sound patterns in poetry to be something useless and artificial or ‘fetters’, ‘bondage’ and ‘cliché’ (cf. McDonald 2012: 2; ch. 2.3.1). Other words from the lexicon of these rhyme haters Jarvis lists are ‘witchcraft’, ‘contemptible’ and ‘trifle’. “In short, [rhyme] is something of absolutely no importance whatsoever, which must therefore be destroyed without further delay because it is so deeply evil,” Jarvis (2011: 19) concludes – slightly exaggerating.

Apart from the voices that condemn rhyme in general, a frequent opinion is that there are two types of rhyme, only one of which being meaningful: Attridge calls them ‘decorative’ and ‘structural’ (in Attridge and Staten 2015: 156-157) and defines the former one as merely pleasant musicality and the second one as contributing to the poem’s function. McDonald (2012: 4) similarly observes that rhyme can be employed both as “pointless tinkling and a profound music.” Jarvis (2011: 30) summarises this distinction as follows:

> Rhyme which is to be the imagination's has to do some serious 'work'. Otherwise it is evasive, jingling and tinkling. The reproach that rhyme 'jingles' […] accuses it of being a meaningless noise, like the jingling of bells. The strongly Protestant character of attacks on rhyme can, here, coalesce with mockery of Papist ritual […]. We are consuming the wrapping, not the product.
> (Jarvis 2011: 30)[118]

Wimsatt's (1970: 165) famously describes this 'serious work' that rhyme has to do in order not to be mere 'jingling' as "wedding of the alogical and the logical." Without this wedding, the alogical is considered to have no value: "the alogical character by itself has little, if any, aesthetic value" he writes and continues: "verses composed of meaningless words afford no pleasure of any kind" which is why he concludes: "In literary art only the wedding of the alogical with the logical gives the former aesthetic value" (Wimsatt 1970: 165) arguing that "the art of words is an intellectual art" (ibid.).

I believe, however, that all these distinctions between worthy ('structural'; 'profound music', 'logical') and worthless ('decorative'; 'pointless tinkling'; 'alogical') sound create an artificial boundary: All sounds have the potential to influence construal processes and therefore all sounds are potentially meaningful. The "art of words" is precisely not only an "intellectual art" but an art that achieves its effects on unconscious emotional and perceptual levels as well as on the intellectual level (cf. Freud [1905] 1998). Dylan Thomas beautifully describes an example:

> The first poems I knew were nursery rhymes, and before I could read them for myself I had come to love just the words of them, the words alone. What the words stood for, symbolized, or meant, was of very secondary importance. What mattered was the *sound* of them […]. And these words were, to me, as the notes of bells, the sounds of musical instruments, the noises of wind, sea, and rain, the rattle of milkcarts, the clopping of hooves on cobbles, the fingering of branches on a window pane, might be to someone, deaf from birth, who has miraculously found his hearing.
> (Thomas 1965: 185-186; original emphasis)

118 Note the CONDUIT metaphor (cf. ch. 6.1): form, in this case rhyme, is metaphorically construed as the *wrapping*, while content is construed as wrapped *product* and only the latter is supposed to matter.

Thomas vividly and emotionally describes the meaningfulness of precisely what Wimsatt calls 'alogical' sound. The iconic sounds trigger construals of bells, instruments and various sounds produced by humans and animals regardless of their semantic meaning.

While I agree with Wimsatt that a "wedding of the logical and alogical" is an excellent metaphor for (sound) patterning in language, I believe, unlike him, that it is not the logical that gives value to the alogical but that *both* work together and *both* are of equal value and potentially meaningful which makes the wedding metaphor even more suitable. It is both the conscious, logical and the unconscious, alogical, perceptual and emotional processes that form the mental word of a poem together.

4.3.3 German and English Phonological Contrasts

Just as poetic rhythms are determined by language rhythms (cf. ch. 4.2.3), poetic sound patterns are determined by the phonetic and phonological properties of the language they are composed in. As no two languages have the same phonology, it is impossible to recreate all features and effects of the source language in the target language, which is an argument that has been used to argue for the untranslatability of poetry on the level of sound (cf. Levý 1969: 252; and Raffel 1988: 13).

All languages work with the same speech organs which renders them comparable to a degree. German and English are even more comparable than many other language pairs because they are closely related and their phonetic and phonological properties are relatively similar. Common traits of the Germanic language family include a relatively complex phonology that allows complex syllable structures and has a rich vowel inventory. The consonant systems are structured by similar parameters of classification and overlap to a considerable extent (cf. König and Gast 2012: 8).[119] Because of the individual

119 The consonants shared in both languages are /p/ (*pin*), /b/ (*bin*), /m/ (*mouse*), /f/ (*fun*), /v/ (*van*), /t/ (*tin*), /d/ (*dust*), /s/ (*sing*), /z/ (*zoo*), /n/ (*neat*), /l/ (*laugh*), /ʃ/

diachronic developments of English and German, there are also pronounced differences, however. Considerable differences can for instance be observed in the structure and inventory of the vowel systems.[120] In this chapter, I will focus on the differences whose influences on the construal processes is most relevant, i.e. likely to become an issue in translation.[121]

The most well known characteristic of German in contrast to English is that it is frequently perceived as a 'harsh' language by English speakers, which has favoured stereotypes such as depicting Germans as 'Nazi brutes' (cf. Mair 1995: 12 and the comic below). This impression can be explained in terms of the relation between vowels and consonants, the consonant inventory and differences in the realisation of phonemes and processes in the two languages. While in the production of vowels the air flows freely, in the production of consonants, it is obstructed to varying degrees. This makes vowels more pleasant and flowing in perception (cf. ch. 4.3.1). According to Wandruszka (1969: 23), German speech consists of less than 30% full vowels (vowels that are not reduced to schwa which make up another 10%) while 60% are consonants.[122] Several German monosyllables are wrapped into complex consonant clusters (*Pflock*, *Knopf*, *Strumpf*, *Zwerg*) and German compounds often even enhance this effect (*Marktplatz*, *Sumpfpflanze*, *Herbststrauß*) – sound structures that drive English speakers to desperation and ridicule.

(*short*), /tʃ/ (*chin*), /ʒ/ (*illusion*), /dʒ/ (*jazz*; this is a loanphoneme in German), /r/ (*ring*; /r/ has very different realisations, see p. 233), /k/ (*kind*), /g/ (*good*), /j/ (*yes*), /ŋ/ (*tongue*), /h/ (*house*).

120 Only six vowel monophthongs and three diphthongs are shared in German and English: /iː/ (*neat*), /ɪ / (*bit*), /uː/ (*tool*), /ʊ/ (*put*), /ɛ/ (*excellent*), /ə/ (*excellent*), /aɪ/ (*nice*), /ɔɪ/ (*joy*), /aʊ/ (*town*). Concerning the system, in German, each tense vowel has a lax counterpart and all the long vowels are tense and the short ones are usually lax. ('Tension' refers to the amount of muscular energy spent during articulation). In RP (Received Pronunciation) and GA (General American), tense and lax vowels are unevenly distributed and most vowels cannot be assigned a tense of lax counterpart.

121 For a more exhaustive contrastive analysis of the sounds of German and English see for instance Moulton (1962) or König and Gast (2012: ch. 1 and 2).

122 For comparison: In Spanish or Italian, more than 45% are full vowels (cf. Wandruszka 1969: 23).

Figure 6: Rage Comic retrieved from *Memedroid* (https://www.memedroid.com/memes/detail/2613136/Germans (accessed 03 July 2019)).

Note the use of voiceless fricatives and affricates in the pseudo language in figure 6 that are absent from the English consonant inventory: /x/ (*Bra**ch**en*) and /ts/[123] (*Rit**z**en, Strut**z**en, Grut**z**en*). Two sounds that are not present in the comic but that are also susceptible to being perceived as harsh and that are absent from the English consonant inventory are /pf/ (*Pferd*, 'horse') and [ç] (*ich*, 'I', an allophone of /x/).[124] Also note the generally high occurrence of voiceless fricatives and plosives. In the voiceless fricatives, the harsh quality can be ascribed to the friction that results from forcing the air through a narrow channel between two articulators (for instance the

123 In English, the combination [ts] does also exist, for instance in *cats*, but as there is always a morpheme boundary between the sounds, they are not considered an affricate and the combination is also less frequent than in German.

124 [ç] as in *ich* ('I') occurs after front vowels while [x] as in *Dach* ('roof') occurs after back vowels. Phonologists are not in agreement whether /ks/ and /tʃ/ should also be analysed as affricates or as two phonemes. The majority view is that only /tʃ/ cannot be classified as one phoneme (cf. Kortmann 2007: 181).
These contrasts are due to the 'Second' or 'High German Sound Shift' that changed /p/, /t/ and /k/ to /f/, /s/ and /x/. In the syllable initial position, the intermediate positions /ts/ and /pf/ were retained while the shift went all the way to /f/ and /s/ after vowels. The consonant /k/ was retained in the syllable initial position but changed to /x/ between vowels. Examples are the cognates ***p**i**p**e-**Pf**ei**f**e*; *wa**t**er-Wa**ss**er, **t**en-**z**ehn*; and *ma**k**e-ma**ch**en*.

velum and the back of the tongue in the case of [x]) in articulation, while voiceless plosives have been associated with the body tension in angry speech (cf. ch. 4.3.1).[125]

While differences in inventory might be more obvious, differences in the realisation of phonemes can have a striking effect too. Another sound that is overused in the pseudo language in the comic is /r/ which occurs in every single word (***R****itzen,* ***R****eibs, St***r***utzen, G***r***utzen, K***r***anzen, B***r***achen*). The allophones of /r/ are in general an interesting case as they encompass a variety of sounds that differ in both manner and place of articulation between both English and German varieties. In Standard German, /r/ is ideally realised as a voiced uvular trill [ʀ] but it is often devoiced in actual pronunciation [ʀ̥] or pronounced as fricative [ʁ]. In unstressed syllables and when it is not followed by a vowel (especially in {-er} endings as in *Bäcker* 'baker'), it is realised as [ɐ] (open schwa). In Bavarian, it is realised as alveolar trill [r]. The German realisations (devoiced trill or fricative) have a harsher effect (apart from the Bavarian voiced trill) than the voiced English sounds[126] which explains their use in the comic.

The most striking difference between English and German on the level of processing is 'final devoicing': the devoicing of syllable final obstruents in German that neutralises for instance the contrast between *Rad* and *Rat* to word final [t]. This contrast accounts for much of the harshness that is associated with German. In the south of Germany, Austria and Switzerland even word initial sounds are devoiced which is why the Austrian *Schüttelreim* ('spoonerism') *Dem Mutigen* ***b****angt* ***s****elten, warum graut dir vor* ***S****t.* ***P****ölten* works. The

125 German, on the other hand, lacks the dental fricatives /θ/ (*thing*) and /ð/ (*though*) and the semi-vowel /w/ (*water*). Only one of these sounds is a voiceless fricative while two are voiced. Especially the semi-vowel is often perceived as smooth which can be explained with its production that is closer to the production of a vowel than a consonant phonetically (with very little obstruction).

126 In British RP, /r/ is usually realised as post-alveolar approximant [ɹ]. In GA and most other American accents it is realised as retroflex approximant [ɻ], in Scottish English and some African and Asian varieties of English it is usually realised as alveolar tap [ɾ]. In RP, it is vocalised to [ə] (schwa) in final or pre-consonantal positions.

effect of harshness is strengthened by the fact that voiceless word-final plosives tend to be more strongly aspirated in German than in English. Furthermore, English plosives following [s] are usually not aspirated while in German they can be which accounts for the difference in the word pair *Skat* [skʰatʰ]-*skin* [skɪn].

In poetry, the sounds that contribute to this effect can be deliberately (over)used to influence construal. This means for translators from German to English that they have to recreate the harsh effect if it is important to the holistic meaning of the poem with other devices and vice versa, for translators from English to German, that they have to be careful not to overuse these sounds and unintentionally create a harsher quality in target text. On the other hand, the 'harsh' sounds in the German language give poets (and translators) a rich repertoire that can be used: Consider for instance the German words beginning with the *kn*- consonant cluster that are listed by Wandruszka (1969: 24): *knacken* ('crackle'), *knittern* ('crumple'), *knattern* ('clatter'), *knallen* ('bang'), *knarren* ('creak'), *knurren* ('growl'), etc. As can be deduced from the English translations: The English language is no less expressive in this regard. It just uses different consonant clusters and iconic sound structures.

Similar to the harshness associated with the German language which contributes to the first stereotype mentioned, Mair (1995: 19) describes the similar stereotype of Germans as 'heel-clicking Prussians'. Just as the 'Nazi' stereotype, this stereotype can be traced back to phonological (in addition to extralinguistic) features. One of the features that create an impression of a particularly clipped way of speaking is the frequent occurrence of the glottal stop in spoken German, which is rarer in English and mainly associated with regional varieties such as Cockney (where unreleased final plosives are often glottalised, for instance in *but* [bʌʔ] and *bottle* [bɒʔl]). In German, on the other hand, it occurs before every stressed syllable with an initial vowel. The consequence is that for instance *ein Apfel* [aɪnʔapfl̩] sounds more clipped than the smoother English *an apple* [ənæpl̩].

Furthermore, in English there are linking phenomena in connected speech such as linking-r and intrusive-r (*His car is nice* [hɪzkaːʳɪznaɪs] and *Law and order* [lɔːʳəndɔːdə]) that are not present in German. They link words together by inserting an /r/ sound that is usually either not there or not pronounced (as RP is a non-rhotic accent) thereby ensuring a smooth flow.

Another reason can be traced back to vowels and especially diphthongs. RP has eight diphthongs compared to only three in German.[127] Diphthongs are characterised by a smooth glide that starts with one vowel and glides towards another which explains their perception as particularly smooth sounds. Even in monophthongs, the position of the tongue is sometimes not static in English and vowels are frequently realised with an off-glide (as can be observed in the word pairs *Biene* [biːnə]-*bean* [biːʲn] or *Rute* [ruːtə]-*route* [ruːʷt]) while German monophthongs are usually realised as 'steady-state' vowels (meaning that there is no tongue movement during the vowel). This contributes to the impression of English as a gliding and soft language while German sounds more clipped. Furthermore, German speakers often use stepping intonation where English speakers use gliding intonation, as in the word *hallo-hello* which is often realised with higher pitch on the first syllable which abruptly steps down on the second syllable in German while in English the voice glides smoothly down.

But the conclusion that 'German is harsh and abrupt' and 'English is smooth and melodic' would be an overgeneralisation. Consider for instance the features rounding and fronting: English

127 German lacks the diphthongs /eɪ/ (*plane*) and /əʊ/ (*foam*) and all centring diphthongs /ɪə/ (*near*), /ʊə/ (*tour*) and /eə/ (*square*). At first glance, [ɪɐ] (*Tier*, 'animal'), [ʊɐ] (*nur*, 'only') and [eɐ] (*leer*, 'empty') seem to be equivalents, but they are usually analysed as monophthongs followed by an allophone of /r/ that is used in unstressed syllables in German when /r/ is not followed by a vowel (*Tier* vs. *Tiere*). In general, German has more than five times more monophthongs than diphthongs (sixteen monophthongs and three diphthongs), while RP has a similar number of both (twelve monophthongs and eight diphthongs). GA is a rhotic accent and therefore does not have centring diphthongs either. It also retains the more conservative diphthong [oʊ] while in RP it changed to [əʊ] (*rose*).

lacks rounded front vowels, while German has four: /yː/ (*Füße*, 'feet'), /ʏ/ (*süß*, 'sweet'), /øː/ (*schön*, 'beautiful') and /œ/ (*plötzlich*, 'suddenly'). Lip rounding and fronting have been associated with tenderness in iconicity research (cf. Fónagy 1999: 5-8). In general, German has far more rounded vowels than English: eight out of sixteen[128] compared to four out of twelve.[129] German also has nine front vowels compared to four back vowels, while the English RP vowel system is more balanced in this regard with four front and five back vowels.[130]

All these characteristics are potentials that can be foregrounded or backgrounded in different contexts, either with stylistic means or active intervention by the reader in resistant reading. But if they are foregrounded, they can influence construal processes and thereby become meaningful. Furthermore, due to the phonological differences between German and English, they can become constraints that translators have to tackle creatively. An example of an ingenious use of sound in poetry and its transFORMations in translation will be discussed in the next section.

4.3.4 "The Bells" (E. A. Poe)

Edgar Allan Poe's poems are a particularly good example of the meaningfulness and expressiveness of what is sometimes pejoratively called the alogical 'jingling' in poetry. Critics of Poe's poetry have argued that the blatancy of Poe's rhymes and rhythms masks deficient

128 /yː/, /ʏ/, /øː/, /œ/, /oː/, /ɔ/, /uː/ and /ʊ/. The count of sixteen includes schwa as a phoneme of German but excludes open schwa. See Staffeldt (2010) for a summery of the discussion whether or not schwa and open-schwa constitute phonemes of German: There are minimal pairs for both but the occurrence of 'open schwa' is fully predictable with phonological rules. Schwa is the only German phoneme that cannot be stressed.

129 /ɔː/, /ɒ/, /uː/ and /ʊ/.

130 The nine German front vowels are /iː/, /ɪ/, /yː/, /ʏ/, /øː/, /œ/, /ɛː/ and /ɛ/, the four back vowels are /oː/, /ɔ/, /uː/ and /ʊ/. The four RP front vowels are /iː/, /ɪ/, /ɛ/ (or /e/) and /æ/ and the five back vowels are /ɔː/, /ɒ/, /ɑː/, /uː/ and /ʊ/. GA is even more balanced with four front and four back vowels because the vowel /ɒ/ is absent. It is replaced with /ɑː/.

intellectual content which is why he has been called the "jingle man" (cf. Fisher 2008: 32-33). Arthur Du Bois (1940: 230), similarly, refers to his reputation as "mere jingler". Particularly the poem "The Bells" which has always been a "popular favourite" (Mabbott 1969: 429) for its onomatopoetic effects has just as often been dismissed as a mere welter of sounds in literary criticism (cf. Kühnelt 1966: 216; Fisher 2008: 47). Killis Campbell (1962: 281) writes dismissively that "although it contains highly imaginative passages and is not without emotion and must always be accounted remarkable for its onomatopoetic qualities, it is obvious that it is – even more notably than *The Raven* – an artificial production." Du Bois (1940: 244), on the other hand, recognises the important functions sound fulfils when he states that the sounds in Poe's poetry talk as loudly as the words – they are, in Poe's (1858b: 270) own words, actually an "under-current of meaning."

The genesis of "The Bells" is known in great detail. The story, as related by Poe's editor Thomas Mabbott (1969: 429-430), is that according to a letter by Marie L. Shew Houghton, Poe came to visit her in New York and told her that he needed to write a poem but lacked inspiration. He further commented on the sound of the bells that annoyed him and prevented him from writing. His hostess took a pen and wrote "The Bells, by. E. A. Poe" on a paper and "The Bells, the little silver Bells." Poe finished the stanza. She then suggested "The heavy iron Bells" and Poe expanded it. He later remarked that the poem was by her rather than him as she had composed so much of it. This story is generally believed to be credible by editors of Poe's works. In the first version of the poem, the subtitle supports it: "The Bells. By Mrs. M. L. Shew" (in Mabbott 1969: 434). The first version is far shorter than the final one and only consists of two stanzas that describe the sounds of "little silver" and "heavy iron" bells and their effect on the listener as merry and frightening. While Poe started to write the poem already in in 1848, the third and final expanded

version was not published during his lifetime. It was published in the literary magazine *Sartain's* in November 1849, shortly after Poe's death (cf. Mabbott 1969: 429-432).

1.
Hear the sledges with the bells –
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells –
From the jingling and the tinkling of the bells.

2.
Hear the mellow wedding bells –
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight! –
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! – how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells –
To the rhyming and the chiming of the bells!

3.

Hear the loud alarum bells –
Brazen bells!
What tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire –
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now – now to sit or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging,
And the clanging,
How the danger ebbs and flows: –
Yet the ear distinctly tells,
In the jangling,
And the wrangling.
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells –
Of the bells –
Of the bells, bells, bells, bells,
Bells, bells, bells –
In the clamor and the clangor of the bells!

4.

Hear the tolling of the bells –
Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people – ah, the people
They that dwell up in the steeple,
All alone,

And who tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
On the human heart a stone –
They are neither man nor woman –
They are neither brute nor human,
They are Ghouls: –
And their king it is who tolls: –
And he rolls, rolls, rolls, rolls
A pæan from the bells!
And his merry bosom swells
With the pæan of the bells!
And he dances, and he yells;
Keeping time, time, time,
In a sort of Runic rhyme,
To the pæan of the bells –
Of the bells: –
Keeping time, time, time,
In a sort of Runic rhyme,
To the throbbing of the bells –
Of the bells, bells, bells –
To the sobbing of the bells: –
Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme,
To the rolling of the bells –
Of the bells, bells, bells –
To the tolling of the bells –
Of the bells, bells, bells, bells,
Bells, bells, bells –
To the moaning and the groaning of the bells.

(Poe [1849] 1969: 435-438)

In his essay "The Poetic Principle", Poe (1858a: viii) writes that to preserve the unity of a poem, it must be possible to read it in one sitting. At the same time, a poem should not be too short, Poe (1858a: ix) continues, as "[t]here must be the steady pressing down of the stamp upon the wax" to impress its effect on the reader, which is preferably sadness and melancholy according to Poe (1858b: 263). In "The Philosophy of Composition", where he famously describes his mathematical construction of the poem "The Raven", Poe (1858b:

262) claims that a length of about 100 lines is ideal for a poem.[131] "The Bells" with its 112 lines fulfils these characteristics: It can be easily read in one sitting and the increasing length of the four stanzas impresses the effect created by the last stanzas more strongly on the reader than the effect created by the first ones.

When reading the poem, the sound structures open up 'rooms' of possible associations and interpretations in FORMing that can be foregrounded and backgrounded in the specific act of interpretation. Each stanza begins with the speaker inviting the addressee to listen to a specific type of bells that introduce the mood of the section. All stanzas are set at night but the atmosphere is very different. In the first stanza, the silver sleight bells introduce a scene of merriment and lightness in a nocturnal sleight ride. In the second stanza, the golden wedding bells introduce a warm, harmonious, happy scene that builds up to euphoria and rapture. The brazen alarm bells in the third stanza disrupt the merriment and happiness of the first two stanzas and introduce an atmosphere of terror, anger and despair before the iron death knells weigh the atmosphere down with melancholy and mourning before it is shattered again by the appearance of dark supernatural creatures that interrupt the melancholic atmosphere with their mad merriment and dance (l. 84, 92, 94) while the bells moan and groan (l. 112).

The visual line arrangement differs widely in the different editions and the manuscript does not solve the problem.[132] What all editions have in common is that the line lengths reach from two words (e.g. in the second line of each stanza) to ten words (in lines 44 and 45). This weakens the gestalt of the poem's structure and furthers an emotional quality (cf. Tsur 2008: 85). Especially notable with regard to line length are lines 3, 17, 26 and 38 (further foregrounded by the

131 Scholars have argued whether "The Philosophy of Composition" is a genuine description of Poe's writing technique in general or concerning "The Raven" or whether the whole essay is a hoax with which Poe made fun of his critics. While Kühnelt (1966: 219) for instance does not doubt its seriousness, Madeley (2017) considers it a hoax.

132 The text alignment in my version follows the Mabbott (1969) edition.

initial *what* in italics) with seven beats each and lines 11, 44, 45 and 65 with eight beats each where the length of the lines reflects their emotional weight in diagrammatic iconicity.[133] Throughout the poem, the varying indentations iconically resemble the swelling and ebbing of the bell sounds and in particular in the fourth stanza, the regular alternation of the indentations in lines 100-112 embodies the alternating ding-dong sound of the bells.

While the number of beats per line differs between two and eight, most lines are in trochaic tetrameter.[134] On the one hand, trochaic metres are a binary rhythmic pattern which, as was argued in ch. 4.2, is close to the rhythm of stress-timed languages in general and could therefore be considered to be unremarkable by the reader. On the other hand, trochaic metres have been associated with incantations, chants and the supernatural because they are far less frequent than iambic metres in both German and English poetry and, what is more, they *invert* iambic metres by beginning with a beat (cf. Richards 2014: 225). This could give rise to associations of the supernatural even before the ghouls appear for readers who are familiar with Poe's poetry and other texts that use this strategy.[135] On the other hand, since the excessive use of trochaic metres by Poe's contemporary Henry W. Longfellow, they have also been associated with a parodistic format (cf. Jackson 2014: 255) and with Poe in particular, scholars are sometimes not certain in how far he was serious or made fun of his subjects and critics (cf. footnote 131). Depending on the reader's background knowledge and personal perception, the rhythm can therefore be construed in different and even contradictory ways.

133 Cf. Lakoff and Johnson's (1980: 127) MORE FORM IS MORE CONTENT metaphor.

134 Most lines have masculine endings and can therefore be described as 'catalectic'. This is common for English trochaic metres, however (cf. Baldick 2001: 156) and English poetry in general (cf. König and Pfister 2017: 17; ch. 4.2.3).

135 Another example is Shakespeare ([1623] 1982: 4) whose witches sometimes speak in trochees in *Macbeth*, for instance in "Fair is foul, and foul is fair / Hover through the fog and filthy air."

As soon as the four-beat pattern is established in the reader's mind as norm, the reading process is likely to slow down in lines with fewer beats and speed up in lines with more beats. The effect is that the long lines become hurried, which is used in the third stanza to reflect the speaker's distress (l. 38, 44, 45, 56, 65, 69). Similarly, line 50 even loses the regular binary pattern which leads to a stumbling effect that can be read as an index of distress, too. The slower reading of the shorter lines, on the other hand, makes the reader pause and consider the line's content which is used as a foregrounding device especially in the second line of each stanza where the material of the bells that introduces the topic of the stanza is described. In the last stanza, the device is used particularly frequently, for instance in line 78 "is a groan." The shortness of the line enables the reader to stretch the diphthong and make it a groan.[136] The same device is used in line 81 "all alone" with the same diphthong. In line 88 "They are Ghouls", the shortness of the line again invites the reader to draw out the 'dark' vowel [uː] and pause on the sudden appearance of the supernatural creatures which foregrounds them.

The most prominent sound feature is the repetition of the word *bells* that appears 62 times.[137] The sound structure of the word consists of a plosive followed by a vowel, a sonorant and a voiced sibilant and therefore iconically resembles the stroke, sounding and lingering of the bell sound. The iconic quality of the word is strengthened by its frequent repetition. The rhyme structure of the poem is dominated by the word *bells* and words rhyming with it (51 out of 112 lines). They occur in the beginning and end of all four stanzas thereby framing them with their sound and constantly keeping up bell sounds in the background of the happenings. The pattern gives rise to the expectation that stanzas begin and end with an accumulation of the

136 Even more so when read with a GA accent, where the diphthong [oʊ] corresponds to [əʊ] in RP.

137 Just as *nevermore* in "The Raven", this is another prominent example of Poe's repetition of a single word that is chosen for its sound structure. While he repeats sound, he varies sense, Poe (1858b: 263-264) explicitly points out. Here, the atmosphere conveyed by the repeated word changes.

repeated word *bells* and other words rhyming with it. When in line 61 (stanza three) the word *tells* occurs in isolation, this gives rise to the perceptual force of requiredness that strives towards repetition of the word and the closure of the structure which is fulfilled in line 64-69. This tension adds to the generally tense atmosphere in the stanza.

All the other rhyme words together form a counterbalance to this sound force that increases in the last stanza towards the end of the poem, until it drowns out its only remaining counterbalance in the last 22 lines of the poem leading to a feeling of saturation and being overwhelmed by sound (the rhyme pattern in the last 22 lines is: *aaaaddaaddaaadadaaaaaa*). The other prominent word in these last lines is the word *time* which is also repeated in patterns of three in what in German tellingly is called 'Schlagreim' (l. 95, 99, 104) and which also consists of the plosive-vowel-sonorant structure described above reinforcing the impression of listening to bells. The other rhyme words mainly occur in couplets (e.g. l. 18-19, 39-40, 73-74), embracing patterns (e.g. l. 5-8, 21-24), in groups of up to four lines in continuous rhyme (l. 45-48) and alternating patterns (e.g. 81-85). Apart from their general function as combined counterforce to the overwhelming [ɛlz] rhymes, they function as a grouping device – both within the stanza and across the poem. For example, in each stanza the word *night* rhymes with a word that refers to the respective emotion characterising the stanza: "delight" (l. 8, 19) in stanzas one and two and "affright" (l. 40, 74) in stanzas three and four.

The poem is most admired for its iconic sound effects. It is full of onomatopoetic words and sound symbolism. Apart from the prominent example of the word *bells* described above, other onomatopoetic words include "tinkle" and "tinkling" (l. 4, 14), "tintinnabulation"[138] (l. 11) and "jingling" (l. 14) in the first stanza alone, all of which iconically resemble the bright and merry sound of the sledge bells in the winter scene. This is in particular due to the

138 *Tintinnabulation* is probably Poe's coinage from the Latin word *tintinnabulum* ('bell'). There is no earlier occurrence in the *OED* entry "Tintinnabulation, n."

plosive-vowel-sonorant clusters described above and the frequent repetition of [ɪ] and [i] (27 times in the first stanza, excluding its occurrence in the diphthong [aɪ]). The reader foregrounds the phonetic features smallness (i.e. shortness) and brightness (cf. ch. 4.3.1) in [ɪ] and [i] due to context. In the frequently occurring diphthong [aɪ] (9 times, reinforced by direct repetition in line 8), the raising of the lower [a] to the higher [ɪ] sound is foregrounded as this contributes to the emotional quality of the stanza. The corresponding conceptual metaphor triggered here is HAPPY IS UP (cf. Lakoff and Johnson 1980: 14) as in *things are looking up* or *being in high spirits.* The sound symbolic words "sprinkle" (l. 6) and "twinkle" (l. 7) function according to the effect described with regard to *takete* and *kiki* in chapter 4.3.1: The fast changes of light and dark in visual perception are associated with the sharp inflection of tongue on palate.

In the second stanza, the [ɪ] sounds are still frequent but they are complemented by a higher frequency of diphthongs and thus give the happenings more weight. This fits the development from "merriment" (l. 3) in stanza one to "happiness" (l. 17) in stanza two. In the linguistic description of syllable weight, diphthongs form two morae and are therefore called 'heavier' than short vowels (such as [ɪ]) which only form one mora: First the bells are "swinging" and "ringing" (l. 31), then they are "rhyming" (l. 35) and "chiming" (l. 35) in a fuller tone. Another prominent diphthong cluster is the repetition of [oʊ] (when read with a GA accent) in "molten-golden notes" (l. 20) and reinforced by the rhyme *floats-gloats* (l. 22, 23) that in addition to added syllable weight attract focus to the feature rounding in both elements of the diphthong – and rounding according to iconicity research is associated with tenderness (cf. ch. 4.3.1). This fits the wedding scene and the tenderness the speaker describes the "turtle-dove" (l. 23) with, whose emotions are described with the metaphor "on the moon" (l. 24) (cf. the conceptual metaphor HAPPY IS UP). The notable prominence of vowels and voiced consonants over voiceless ones underlines the melodious, smooth and soft feelings in a fulfilled

scene of happiness. The harmony in the stanza is underlined by the structural symmetries. The stanza is full of connections on various levels.[139] The symmetrical structures reflect the harmony of the stanza in diagrammatic iconicity. In the second half of the stanza, the happy, fulfilled feelings that are conveyed build up to a near frenzy. Already in the beginning of the stanza the exclamation "*What*" in italics underlines the excitement, even more so when the exclamation is repeated in lines 17, 22 and 26. The exclamation "oh" (l. 25) and the repetition of "how" (l. 27, 28, 29) further convey emotional involvement, as does the frequent occurrence of exclamation marks (l. 16, 17, 19, 24, 26, 27, 29 and 35), especially the one in the middle of a line as in l. 29: "On the Future! – how it tells".

In the third stanza, there is an abrupt change in the emotional quality conveyed by the sounds. The onomatopoetic words "scream" (l. 40), "shriek" (l. 42), "clang" (l. 54), "clash" (l. 54), "roar" (l. 54), "twanging" (l. 58), "clanging" (l. 59), "clamour" (l. 69) and "clangor" (l. 69)[140] that occur in the stanza convey the changed atmosphere well. In these words, and in other words of the poem, the consonant clusters [skr], [ʃr], [kl], [tw] and other consonant clusters break the smooth quality introduced by the sounds in the former stanzas and iconically mirror the dissonance and cacophony in which the speaker experiences the sound of the bells in this chaotic and noisy scene. As was argued in chapter 4.3.1, the lower the production effort, the more likely sounds are perceived as pleasant – and consonant clusters are especially difficult to produce. As Tsur (2008: 239) argues, the

139 On the level of rhyme, there are connections between lines 15-17, 25-30 and 32-35 [ɛlz]; lines 18 and 19 [aɪt]; lines 20, 22, 23 [oʊts] (in GA); lines 21 and 24 [uːn]; and the internal rhyme [ɪŋɪŋ] in l. 31. On the level of line beginnings, lines 17, 22 and 26 are connected by the initial "what"; lines 19, 27 and 28 are connected by the initial "how"; lines 30, 32 and 33 begin with "of"; and lines 23, 31 and 35 begin with "to". There is syntactic parallelism, for instance in lines 27 and 28: "How it swells! / How it dwells!" and in lines 31 and 35: "To the swinging and the ringing" and "To the rhyming and the chiming."

140 Poe changed *clamor* to *anger* in l. 65 and *anger* to *clamor* in l. 69 in his manuscript in ink (cf. Mabbott 1969: 438) which results in the doubling of the consonant cluster "In the clamor and the clangor or the bells!" (l. 69).

perception of beauty in sounds can often be tied to continuity and continuity is repeatedly interrupted by the frequent occurrence of voiceless plosives (60 in total). The high muscular tension involved in the production of plosives iconically resembles the bodily tension in anger and stress. Furthermore, the plosives are often reinforced by alliteration as in "*Wha**t*** **t**ale of **t**error, now, their **t**urbulency **t**ells" (l. 38) or other forms of dense repetition as in the word "**p**al**p**i**t**a**t**ing" (l. 56). The voiceless sibilants [s] and [ʃ] contribute to the construal process in a similar way. They occur frequently (22 times) as well, often in clusters, as in "**shr**iek **shr**iek" (42), "expo**st**ula**tion**" (l. 45) or "**s**ink**s** and **s**wells" (l. 64) and contribute to the harsh and hissing quality of the stanza. It is interesting to compare their effect to the first stanza, where they also occur relatively frequently, for instance in "sledges" (l. 1), "silver" (l. 2), "icy" (l. 5) or "stars" (l. 6) but their effect is one of tender whispering instead of harshness and hissing. While the resemblance of whispering (voicelessness) is foregrounded in stanza one, here, the hissing sound (when the air-stream escapes the narrow gap in the oral cavity in the production of a fricative) is foregrounded.

Similarly, in the final stanza, the vowel sound [oʊ] (GA) is perceived very differently than in stanza two. Here, the similarity of the diphthong to the non-linguistic sound made in groaning is foregrounded due to context rather than rounding and mora weight because the diphthong appears in the onomatopoetic words "groan" (l. 78), "moaning" and "groaning" (l. 112). The effect is reinforced by repetition: The sound occurs 20 times in the stanza. Furthermore, in "Is a groan" (l. 78) and "All alone" (l. 81) the effect is amplified by the brevity of the line that enables the speaker to draw the sound out. The frequent repetition of the plosive-vowel-sonorant structure, not only in *bells* but also other words such as "tolling" (l. 82), "time" (l. 95, 99, 104) and (missing the plosive but still perceived as echo due to the rhyme) in "knells" (l. 105) reinforce the growing persistence of the bells. The repetitions of other words that iconically mirror the

repetitive process as "rolls, rolls, rolls, rolls" (l. 90) and especially the frequent repetitions of sentence beginnings ("and" (l. 79, 82, 89, 90, 92, 94)) and even whole lines ("Keeping time, time, time" (l. 95, 99, 104)) are felt as more and more monotonous towards the end when the repetitions drown out all forms of development. In sound structures with repetitive [uː] sounds as in "They are neither br**u**te nor h**u**man / They are Gh**ou**ls" (l. 87-88), the feature of darkness (due to low-differentiated pre-categorical acoustic information, cf. ch. 4.3.1) is foregrounded, underlining the sad and melancholic quality of the stanza.

In general, the sound structures paint a vivid text world that can easily be imagined in construal. The musical features and their general effects that have been described in the last paragraphs can be perFORMed on three levels of interpretation that differ in terms of abstraction. On the first level, the poem can be read as a play with onomatopoetic features and their musicality in its own right, without any deeper meaning beyond the general pleasure in exploring the onomatopoetic potentials of the English language described in the previous paragraphs. The poem has been repeatedly set to music by various composers who seem to share the pleasure in sound play with Poe. Sound and rhythm are crucial elements in all of Poe's poems and in his essay "The Poetic Principle", he explicitly writes: "It is in Music, perhaps, that the soul most nearly attains the great end for which, when inspired with the Poetic Sentiment, it struggles – the creation of supernal Beauty" (Poe 1858a: xiii-xiv). By referring to this principle, some critics refuse to see anything beyond sounds and music in the poem. Richard Fletcher (1973: 64) for instance considers "meaning in the poem [to be] virtually nonexsistent" while admiring its musical richness in alliteration and assonance and monosyllabic rhyme as well as its onomatopoetic effects.

On a second, more abstract level, the four stanzas can be read as representations of the four human emotions merriment, happiness, terror and melancholy. This reading is advocated by most interpreters

such as Arthur Du Bois (1940), Anthony Caputi (1953), Richard Fusco (1980) and Tony Magistrale (2001). Du Bois (1940) reads the poem biographically as product of Poe's self-deprecation following the death of his wife Virginia and wish to put the readers in a situation where they are forced to identify with the feeling of bereavement. In his reading, the bells are as negative to happiness as the raven's *nevermore* in "The Raven". Caputi (1953) focuses on Poe's use of refrains and its role in creating emotional excitement. Magistrale (2001) reads the repetitions as symptomatic of emotional disorder (cf. Feirstein 1999). Fusco (1980), similarly, reads the poem as illustrating a descend into madness. According to him, this development is already foretold in the second stanza. Fusco (1980: 122) reads this strong emotional involvement there ("*What*" in italics, exclamation "oh" (l. 25), repetition of "how" (l. 27, 28, 29), exclamation marks) as sign of stress and anxiety about the future's uncertainty. This illustrates the different options for construal. I can follow his reasoning but do not read the happiness and excitement in the second stanza as tainted by anxiety, which makes the sudden disruption of it in the third stanza all the more striking.

There are several features that support the reading of the stanzas as representation of the four emotions. First of all, the emotions are mentioned explicitly in the prominent long third line of each stanza and are foregrounded by alliterative patterns: In the first stanza the "**m**elody" of the bells foretells a world of "**m**erriment" (l. 3). In the second stanza, their "**h**armony" foretells a world of "**h**appiness" (l. 17). In the third stanza, their "**t**urbulency **t**ells" a "**t**ale of **t**error" (l. 38) and in the last stanza, their "**m**onody" (l. 72) compels a world of "**m**elancholy **m**enace" (l. 75). Even more importantly, the iconic sound effects that have been described for all four stanzas enact the emotions on a more implicit level and penetrate the poem with them to a degree that the mere mentioning of them could not have achieved. On a structural level, it can be added that stanzas two and three which address negative emotions are far longer than the more positive

stanzas one and two can be interpreted as iconically reflecting the perception of time that seems to pass faster in happiness than in despair or mourning. The sound patterns and structure make the reader *feel* the described emotions rather than only reading about them. This reminds of Poe's 'poetic principle' which, according to him, manifests in "*an elevating excitement of the soul*" (Poe 1858a: xxiv; original emphasis).

Interesting in this regard is the relation between speaker and the bell sounds. The speaker is a completely abstract entity: We do not learn anything about him or her, not even whether it is a male or female persona. He or she is totally passive, does not act and only exists in perception: The speaker *sees* visual effects such as "sprinkling" (l. 6) stars and "twinkling" (l. 7) heavens in stanza one and flames leaping "higher" (l. 46) in stanza three, he or she *feels* the "balmy" (l. 18) air in stanza two, but is mainly defined by *hearing* the bells and *feeling* emotions associated with them. The poem is a monologue. At no point does it suggest that anyone is addressed: It is an expression rather than an address.

The bells, on the other hand, have a stronger personality than the abstract speaker. They are personified and more active: Their voice *foretells* merriment and happiness in the first two stanzas, *tells* a "tale of terror" in the third and *compels* a world of melancholy in the fourth. Their influence is therefore growing to be more and more direct and inescapable. The repeated combination of the bells and the concepts of *foretelling*, *telling* and *compelling* form a temporary link between the sound of the bells and a force of foretelling and influencing that the speaker associates with them. The effect of this strange relation between abstract speaker and personified bells is that personality seems to be transmitted from the human speaker to the bells. The speaker projects his or her feelings on them so that *they* become merry, happy, horrified and melancholic.

This process of projection does not stop with the bells. It extends to the setting. All stanzas are set at night – but the night is filled with very different atmospheric associations by the speaker who rhymes (and thereby connects it) it with *delight* in the first two stanzas and with *affright* in the last two. Furthermore, in the first stanza, the speaker projects feelings onto the starry sky that is personified as delighted (l. 6-8). In the second stanza, the stars are replaced by the moon which introduces a more serious symbolic quality associated with femininity, emotion and mystery. In the third stanza, the night is personified as "startled" (l. 39) and the mood becomes "pale-faced" (l. 50) and is therefore again projection surface for the speaker's feelings. Maybe most tellingly, in the last stanza, all lights seem to be gone. Neither stars nor moon are mentioned anymore. The melancholy seems to have narrowed down the speaker's view to the point of exclusion of everything else. Instead of the real world surroundings, the speaker turns to the inside and his or her own inner demons – or "ghouls" (l. 88).

The ghouls are a prominent example of Poe's fascination with the (dark) supernatural in the tradition of Gothic literature and Dark Romanticism that influenced most of his works. In Poe's poetry, supernatural beings often intrude suddenly into everyday settings.[141] Again, the sound effects play a vital role. As so often in Poe's poetry, the sounds seem to hypnotise both protagonists and readers and make them receptive to the intrusion of the supernatural. The haunted protagonist *creates* his or her own demons from the sound of the bells by projecting feelings onto them. According to Tsur (2008: 475-476), uncanny sound effects are often characterised by a "notorious musical quality" that is mainly due to regular rhythm that gives the reader a false security and sense of control. Unlike in the third stanza, where

141 Another example is the short story "The Devil in the Belfry" (2009) where a diabolical figure interrupts the peaceful life in a town called *Vondervotteimittiss* ('Wonder what time it is'), beats up the belfry-man and rings thirteen-o-clock throwing the whole village into turmoil – a hilarious metaphorical invasion of chaos disrupting order.

rhythmic interruptions mirror the chaotic content, in the fourth stanza, the trochaic rhythm is completely regular. Tsur further describes repetitions of whole lines as enhancing the incantatory effect and contributing to the uncanny effect. As was described above, this feature applies to the last stanza, too. The same enhancing effect is associated with feminine rhymes because they are less familiar than masculine ones in English poetry (cf. König and Pfister 2017: 17). It is notable that while there are very few feminine endings in "The Bells" in general, in the ten lines leading to the first appearance of the ghouls, six out of these ten have feminine endings. The dark vowels further strengthen this effect (cf. Tsur 2008: 484-485). In the lines leading up to the appearance of the ghouls, [uː] is the most prominent vowel ("human" (l. 85, 87), "brute" (l. 87) and "ghouls" (l. 88)). And finally, according to Tsur, an ambiguous and unpredictable grouping of verse lines yields weak and ambiguous perceptual shapes that unsettle the reader. This last effect can be observed in the whole poem.

On a last level of abstraction, the poem has been read as a global metaphor describing the course of human life with youth, marriage, life changes and death. This reading is for instance promoted by Hiraga (2005) and Fisher (2008). On this level, the sound effects in the four stanzas can be read on a more abstract level: The merry first stanza is interpreted as reflecting the lightness of youth that is replaced by the more mature happiness of adulthood that peaks in marriage. The third stanza is read as reflecting the dangers in life that ends in death in the last stanza. The progression towards death is inescapable and therefore life must be considered as doomed, even when in bliss. This reading, therefore, makes death the main topic of the poem.

Death is one of Poe's most important subjects. In "The Philosophy of Composition", Poe (1858b: 265) controversially associates it with beauty (which he describes as the "sole legitimate province of the poem" (Poe 1858b: 262)) and makes the famous suggestion that the death of a beautiful woman is the most poetic topic

there is.[142] This has been interpreted biographically as being founded in Poe's life and his many personal losses, such as the early loss of his parents, his lovers, his foster-mother and his wife, for instance by Du Bois (1940: 233-235), who reads the ghouls in the last stanza as dead persons remembered or living persons bound to the grave by remembering.[143]

But, behind the inescapable progression from happiness to grief and from life to death, there is an interesting element of fusion hidden in the last stanza of "The Bells". The phrase "Runic rhyme" that first occurred in stanza one (l. 10) reappears in stanza four (l. 96, 100, 106) and the same applies to the line "keeping time, time, time" that also first occurred in stanza one (l. 9) and reappears in stanza four (l. 95, 99, 104). They close a circle between the beginning and end of the poem. Even more striking is that prominent sound elements from all stanzas reappear in the last lines of the last stanza – again in repetitive structures: [iː] and [ɪ] (which are prominent in stanza one) are the vowels in the repeated word "keeping" (l. 95, 99, 104). The rising diphthong [aɪ] (which is prominent in stanzas one and two) occurs in the repeated word "time". The diphthong [oʊ] (GA) occurs in "rolling" (l. 107), "tolling" (l. 109), "moaning" and "groaning" (l. 112). While iconically embodying a groaning sound in stanza four, the sound also refers back to the "molten-golden notes" (l. 20) in stanza two. The word initial plosives [k] and [t] in "Keeping time, time, time" (l. 95, 99, 104) as well as in the anaphora "to" (l. 97, 101, 103, 107, 109 and 112) remind of the third stanza. This reappearance of prominent sound structures from all stanzas can function as a reminder of the bright beginning that is carried into the dark ending: All

142 Again, note that it is disputed whether the whole essay must be read as a hoax, cf. footnote 131.

143 Note that in the original version of line 88, Poe was more specific about the ghouls: "But are pestilential carcases disparted from their souls – / Called Ghouls" (in Campbell 1962: 282).

elements represented in the stanzas are part of life. This aspect of fusion is backgrounded behind the all-enveloping monotony and grief that is foregrounded in the last stanza, however.

The general importance of sound for all three levels of interpretation indicates the major translation problem for this poem. According to Harro Kühnelt (1966: 221), the prominent role of sound means that a translation of "The Bells" will always be inferior to the source text. Whether this is the case will be investigated in the following discussions. Unlike in the case of Milne's "Disobedience", where rhythm is considerable weakened in one of the translations, even though it is evidently the defining element of the poem, in the translations of "The Bells", sound was recognized as a key feature by all translators. All of the translations recreate much of the sound patterning while at the same time allowing the individual construal processes to shine through.

"Die Glocken" (R. Kirsch)

Rainer Kirsch's translation was published in *Edgar Allan Poe. Ausgewählte Werke: Dichtungen und Briefe* (1989) edited by Günter Gentsch. The general structure of four stanzas that increase in length is preserved, as is the overall atmosphere FORMed by imagery, structure and sound patterns that develops from lightness to darkness.

1.
Hör der Schlittenglöckchen Klang –
Silberklang!
Welch eine heitere Welt malt ihr Gesang!
Wie sie klingen, klingen, klingen
In der Eisnachtluft Fall!
Wenn die Sterne überspringen
Himmels Dunkel, scheint ihr Singen
Wonne von Kristall;
Ganz im Maß, Maß, Maß
Wie man Runenreime las
Mit Klingklangklingelei, die so melodisch schwang
Im Glöckchenklang –
Klang, Klang, Klang
Aus Springen, Schwingen, Singen wegentlang.

2.
Hör der Hochzeitsglocken Klang –
Goldenen Klang!
Welche Welt voll Glück malt ihr harmonischer Gesang!
In der Balsamluft der Nacht
Läuten aus sie Wonnepracht
Mit geschmolzen-goldnem Ton –
Und jeder rein –:
Welch liebliches Lied schwebt zart
Hin zur Turteltaube, wenn sie starrt
In des Monds Schein!
Oh, aus tönenden Zellen drang
Welche Flut von machtvoll strömendem Klang!
Wie er schwillt!
Wie er spielt
Zukunftwärts und weckt ein Bild
Von Entzückens Durst der quillt
Aus dem Schwingen und dem Singen,
Aus der Glocken Klang!
Glockenklang, Glockenklang,
Klang, Klang, Klang –
Aus der Glocken Deuten, Läuten lang, so lang.

3.
Hör der Feuerglocken Klang –
Erzenen Klang!
Welche wüste Welt malt ihr entfesselter Gesang!
Ins bestürzte Ohr der Nacht
Schrein sie aus des Schreckens Macht!
Zu entsetzt, um zu erzählen,
Können sie nur gellen, gellen
Rauh, unrein
Lauthals flehend um Erbarmen in der Flammen wildem Glühen –
Sinnlos klagend in des tauben, rasenden, des Feuers Glühen –
Das will sprühen, sprühen, sprühen
Im verzweifelten Bemühen
Höher, höher sich zu recken
Und nun oder nie zu lecken
Zum bleichen Mondschein.
Oh, der Klang, Klang, Klang!
Welches Lied des Leids er sang
Hoffnungsbar!
Wie er klirrt und prallt und brüllt!
Wie mit Schauder er erfüllt
Den Busen bebender Lüfte, einst so klar!
Doch das Ohr vernimmt, ’s ist wahr,
In dem Dröhnen
Und dem Stöhnen
Flut und Ebbe der Gefahr:

Ja, es hört genau und bang
In dem Brüllen,
In dem Schrillen,
Wie das Feuer stieg und sank,
Hört's im schwellenden, im schwindend zornig wilden Glockenklang–
Glockenklang –
In dem Klang, Klang, Klang, Klang,
Klang, Klang, Klang –
In der Glocken gellendem, bellendem Klang.

4.

Hör der Totenglocken Klang –
Eisenklang!
Welch tief düstern Sinnens Welt malt trübe ihr Gesang!
Wie im Stillesein der Nacht
Er uns zitternd wissen macht
All der Botschaft Trauer, die da tönt!
Jeder Laut, der heiser schwebt
Aus den rostigen Schlünden, bebt
Und stöhnt.
Und die Wesen – ah! die grausen,
Die im Glockenturme hausen
Ganz allein,
Und im dumpfen, wehmutsvollen
Einklang hämmern, wimmern schrein,
Froh sich brüstend, da sie rollen
Auf das Menschenherz den Stein –
Sie sind weder Mensch noch Vieh,
Mann nicht, Weib nicht, Kind nicht: Sie
Sind Ghule ohne Heil,
Und ihr König schwingt das Seil,
Läutend, läutend alleweil
Den Gesang vom Glockenklang!
Und sein schwellender Busen schwang
Im Gesang vom Glockenklang!
Und er schreit und tanzt so lang,
Ganz im Maß, Maß, Maß,
Wie man Runenreime las,
Zum Gesang vom Glockenklang,
Glockenklang:
Ganz im Maß, Maß, Maß,
Wie man Runenreime las,
Zum hämmernden Glockenklang –
Glockenklang, Klang, Klang –
Zum wimmernden Glockenklang –:
Ganz im Maß, Maß, Maß
Und so lang, lang, lang,
Wie man frohe Reime las,
Zum schallenden Glockenklang –

Glockenklang, Klang, Klang –
Zum hallenden Glockenklang –
Zum Klang, Klang, Klang, Klang,
Klang, Klang, Klang –
Zu der Glocken Klagen, Schlagen weltenlang.

(Kirsch 1989: 189-195)

In general, the sound patterns Kirsch uses recreate the onomatopoetic and sound symbolic play and the general musicality of the poem so it can easily be construed on the first level of interpretation. The visual level supports the aural one as in the source text: The irregular indentations and line lengths that visualise the swelling and ebbing of sound are preserved (just as the other two translations).

The word *Klang*, that Kirsch chooses as translation for Poe's *bells*, is a dominant presence in the poem.[144] As in Poe's text, it becomes overly dominant towards the end of the last stanza which leads to a feeling of saturation and monotony. The plosive-vowel-sonorant pattern in *Klang* mirrors the non-linguistic bell sound, just as *bells*, with only the slight difference that the sound is perceived as more forceful because the plosive is voiceless rather than voiced. The word *Klang*, therefore, forms a consistent undercurrent of bell sound throughout the poem. It can be perFORMed as onomatopoetic play on level one or as foregrounding the sameness of the bell sounds that are perceived differently in each stanza by a speaker who projects his or her emotions on them on level two. As in the source text, the speaker is abstract and stays in the background while the bells are personified ("Singen" (l. 7, 14, 31), "Gesang" (l. 17, 38, 72), "flehend um Erbarmen" (l. 44), "klagend" (l. 45), "zornig" (l. 65)).

In the first stanza, the [ɪ] and [i] sounds occur nearly as frequently as in Poe's poem (26 compared to 27 times) and, as in the source text, the features smallness and brightness are foregrounded

144 The word appears 49 times (compared to 62 occurrences of *bells* in Poe) and it is enforced by rhyme in 46 lines that end in the rhyme [aŋ] (compared to 51 lines ending in [ɛlz] in Poe). The repetitive force of the word and its rhyme is therefore only slightly weaker than in Poe's text, especially when compared to the two other translations by Wollschläger and me, both of which have considerable less repetitions of a single repeated word and words rhyming with it.

due to context. The raising diphthong [aɪ] is also relatively frequent (6 compared to 9 in Poe) and preserves the allusion to the conceptual metaphor HAPPY IS UP. In general, the dense patterning on the level of sound and the frequency of onomatopoetic words such as "Klang" (l. 1, 2, 11, 12, 13) and "klingen" (l. 4) create a musical quality. There is, however, a relatively high frequency of voiceless fricatives in prominent positions that weakens the harmonic atmosphere in the first stanza. Especially the repetition of the voiceless sibilant in "Maß, Maß, Maß" (l. 9) that is further reinforced by the following rhyme "las" in line 10 is problematic in this regard and the German voiceless fricative [ç] in the diminutive form "Glöckchen" in lines 1 and 12 causes a similar problem. Both are susceptible to being perceived as harsh (cf. ch. 4.3.3).

The second stanza preserves the tendency towards a fuller tone that is suitable for the deepened feelings described in the stanza, too. Kirsch uses long vowels (that form two morae, like diphthongs do) and he uses rounded vowels, which create an accumulation of sounds associated with tenderness.[145] Especially in the first half of the stanza, the sound [a] occurs frequently (16 times). In the context of the happy scene, the phonetic features opening and largeness are foregrounded which underlines the described feelings. Kirsch also uses structural symmetries on the levels of rhyme, internal rhyme, anaphora and syntactic parallelism to embody the harmonic content. However, there is a problem in this stanza as well: the word choice in "Welch ein lieblich Lied schwebt zart / Hin zur Turteltaube wenn sie **starrt** / in des Monds Schein" (l. 22-24). Apart from the question why *Monds Schein* was chosen instead of *Mondes Schein* which would have preserved the binary pattern, the word choice *starrt* in order to rhyme with *zart* is inappropriate in both semantic and phonological terms.

145 The rounded vowels [oː] in "harmonisch" (l. 17), "Mond" (l. 24), Ton" (l. 20), "Oh" (l. 25); [øː] in "Hör" (l. 15), "tönen" (l. 25) and "strömen" (l. 26); [ɔ] in "Glocken" (l. 15, 16, 32, 33, 35), "Hochzeit" (l. 15), "golden" (l. 16, 20), "voll" (l. 17), "Wonne" (l. 19) and "geschmolzen" (l. 20); and /ʏ/ in "Glück" (l. 17) and "Entzücken" (l. 30).

The words are a harsh combination of voiceless plosives and fricatives with only one vowel: [tsaːʁt] and [ʃtaːʁt] (assuming the /r/ is realised as a fricative). Also, *starren* is negatively connotated semantically and does not fit into the harmonic imagery. This is an example where the constraint of rhyme did not trigger a creative solution unlike for instance in line 3 where the word *Gesang* was chosen to rhyme with *Klang*. While this choice is coherent within the potentials of the text world that is construed in FORMing, *starren* leaves the 'room of possibilities'. It is a break of both imagery and sound that is not coherent within the text world. Moreover, the moon imagery is weakened when the description of the lover's feelings as "on the moon!" (l. 24) (HAPPY IS UP) is replaced by the clichéd setting "in des Monds Schein!" for a love scenario.

In the third stanza, the changed atmosphere is conveyed with consonant clusters, alliterative plosive patterns and voiceless sibilants as it is in the source text. Heavy consonant clusters such as [ʀtstʰ] in "bestürzt" (l. 39) and various combinations of voiceless obstruents such as [ʃʀ], sometimes reinforced by patterns of alliteration as in "**Schr**ein sie aus des **Schr**eckens Macht" (l. 40) and [ʃpʀ] as in "**spr**ühen, **spr**ühen, **spr**ühen" (l. 46) use the potentials of the German language to make the pronunciation of the stanza difficult and unpleasant. Due to German final devoicing, there are automatically more voiceless sounds and the German tendency to aspirate word-final plosives more strongly and to aspirate plosives following [s] further strengthens the harsh effect.

In the final stanza, the growing monotonous quality of the source text (especially in the second half) is preserved by repetition of line beginnings, of full lines and 'Schlagreim'.[146] In the long vowels [yː] ("düstern" and "trübe" (l. 72)) and [iː] ("tief" (l. 72), etc.), the feature 'long' in the sense of 'a long way down' is foregrounded rather than features such as smallness and brightness as in the first stanza.

146 "Und" (l. 78, 79, 82, 89, 92, 94, 105); "Ganz im Maß, Maß, Maß" (l. 81, 95, 99, 104); "Wie man Runenreime las" (l. 96, 100, (106); "Gesang vom Glockenklang" (l. 91, 93, 97); "lang, lang, lang" (l. 105); etc.

The sound [øː] in “stöhnt” (l. 78) can be construed to iconically resemble the non-linguistic sound referred to and in the lines “S**ie** sind weder Mensch noch V**ie**h, / Mann nicht, Weib nicht, Kind nicht: S**ie** / Sind Ghule ohne Heil” (l. 86-88) the long [iː] sound can be construed as a shriek or utterance of contempt.

In general, it can be argued that the musicality (and therefore the first level of interpretation) is preserved because most sound effects are recreated. While in the first and second stanzas, the sound quality is slightly weakened due to the mentioned German-English contrasts, the same factor strengthens the sound effects in the third stanza. Preserving the musical quality was sometimes achieved at the cost of strange imagery, however. In addition to the example mentioned above, “Durst der quillt” (probably chosen because it rhymes with “Bild” (l. 29)) is another odd image.

While level one is preserved, both levels two and three are weakened. Concerning level two, the different emotions projected onto the bells are also present in the translation, both by being explicitly mentioned and by being implicitly conveyed by sounds but in a less foregrounded way. The alliterations foregrounding the emotions in the prominent, long third line of every stanza are missing. Neither “heitere Welt” (l. 3) nor “Wonne” (l. 8) in stanza one and neither “Glück” (l. 17) nor “Wonnepracht” (l. 19) in stanza two are foregrounded by alliteration or other sound patterns. In stanza three, “wüste Welt” (l. 38) is foregrounded by alliteration but does not refer to an emotion while “bestürzt”, which does refer to an emotion in the following line, is not foregrounded. In the last stanza, “düstern Sinnes Welt” (l. 72) is foregrounded by the assonance with “Trübe” but far weaker than the “melancholy menace” (l. 75) the “monody” (l. 72) compels in the source text. Furthermore, the connection of *night* and the respective emotions invoked through rhyme in each stanza is lost.

The construal by Fusco (1980: 122), who reads the frenzy in Poe’s stanza two as a sign of anxiety about the future’s uncertainty predicting a development towards madness in the last stanza, is

backgrounded in Kirsch's translation. Unlike in Poe's text, the line beginning "Welche" (l. 17 and 26) is not in italics and therefore likely to be realised with a weaker stress. There are fewer exclamation marks in the stanza and, in particular, there are no exclamation marks in the middle of a line unlike in Poe's line 29. Furthermore, the line breaks in "Wie er spielt / Zukunftswärts und weckt ein Bild / Von Entzückens Durst der quillt" (l. 27-30) interrupt the syntactic flow less than Poe's "How it swells! / How it dwells / On the Future! – how it tells / Of the rapture that impels" (l. 28-30) and therefore convey less emotional involvement than Poe's line.

The main factor that weakens both the second and third levels of interpretation is rhythm. In Poe's text, the varying line lengths and indentations on the visual level only seem to be random. They distract from the fact that the binary four-beat rhythm forms a stable, underlying gestalt that is established as a norm in the first stanza where lines 4-10 are all in trochaic tetrameter. After this pattern is established, the deviations from it seem to be employed very carefully for specific reasons, such as foregrounding the longer and shorter lines, making the readers speed up in the long lines and making them pause or lengthen the sounds when reading the short lines. Furthermore, the strictly regular alternating pattern in most of the poem builds a pattern that can be construed as hypnotic or even as conjuring up evil spirits. The alternating pattern is only broken in the repetition of the word *bells* that consist of subsequent stresses. But rather than breaking the pattern, the unusual number of up to seven subsequent stresses (in lines 12-13, 33-34, 67-68, 110-111) at the end of each stanza makes the beat pattern seem all the more inevitable, to the point that reminds of the genesis of the poem and a pounding pattern that becomes almost annoying.

All this becomes even more apparent when comparing it to Kirsch's translation. When reading the first stanza of the translation out loud (or even silently), the contrast is immediately apparent, as soon as the reader reaches the third line: "Welch eine heitere Welt malt

ihr Gesang" (x - - x - - x - x - x) introduces a mixture of ternary and binary rhythms and in lines 4-10, the four-beat lines are repeatedly interrupted by three beat lines so that the general rhythmic gestalt established in the poem is weaker. Therefore, the deviations are felt less strongly and the inevitable, hypnotic pattern is replaced by a rhythm that stumbles at times. Consequently, the force that drives the reader through the poem and towards melancholy, madness – or death – is weakened.

The third level of interpretation as global metaphor describing the cause of human life from youthful lightness, married bliss and the dangers in life towards death is possible but backgrounded. Especially the rhythmic changes described in the paragraphs above are important in this regard. Compared to the hypnotic, relentless rhythm that pulls the reader through the text and towards certain death, the weaker rhythmic force weakens the feeling that the dire ending was inescapable from the beginning on.

The appearance of the ghouls that can be read as personifying death is less foregrounded in Kirsch's "Sie sind weder Mensch noch Vieh, / Mann nicht, Weib nicht, Kind nicht: Sie / Sind Ghule ohne Heil" (l. 86-88) compared to Poe's "They are neither man nor woman – / They are neither brute nor human / They are ghouls." The enjambement in Kirsch's translation invites a faster performance while parallelism in the source text slows the readers down. In Poe's text, line 88 (where the ghouls appear) has only two stressed syllables which slows the readers down even further and makes them pause on the unexpected appearance of the supernatural creatures. The four-beat line in Kirsch's text loses this effect. In general, the dark [uː] and [ʊ] sounds do not form a prominent pattern in Kirsch's translation of the last stanza.

The process of fusion that was observed in Poe's last stanza is also present in Kirsch's translation – but even more backgrounded than in Poe's text. The "Runenreime" from stanza one (l. 10) reappear (l. 96, 100) and the line "Ganz im Maß, Maß, Maß" from stanza one

(l. 9) reappears (l. 95, 99, 104). The bright [iː] and [ɪ] sounds in "S**ie** s**i**nd weder Mensch noch V**ieh**, / Mann n**i**cht, Weib n**i**cht, K**i**nd n**i**cht: S**ie** / S**i**nd Ghule ohne Heil" (l. 86-88) are more likely to be construed as a shriek than as bright sound in the context but nevertheless remind of their abundance in the first stanza. The open [a] sounds from stanza two are not only repeated in the refrain word "Kl**a**ng" but also in "Und so l**a**ng, l**a**ng, l**a**ng" (l. 105) and "Kl**a**gen, Schl**a**gen weltenl**a**ng" (l. 112). Voiceless plosive-, fricative- and consonant cluster patterns occur prominently, for instance in "Un**d** er **schr**e**it** un**d** **t**an**zt** so lang, / Gan**z** im Ma**ß**, Ma**ß**, Ma**ß**" (l. 94-95). As in Poe's source text, these elements therefore carry a reminder of the bright beginning and the rest of the poem into the last stanza, but because these elements are spread through the whole last stanza rather than only occurring in the repetitive last lines as they do in Poe's source text, they are even more backgrounded behind the overwhelming grief and omnipresence of death. In comparison to a construal on level one (which is definitely possible) and a construal on level two (which is also possible, while weakened), this additional backgrounding makes this last dimension of the third level very difficult if not impossible to construe.

"Die Glocken" (H. Wollschläger)

Hans Wollschläger's translation was published in *Edgar Allan Poe. Werke IV: Gedichte, Drama, Essays, Marginalien* (1973) edited by Kuno Schuhmann. It also preserves both general structure and atmosphere FORMed by sound patterns and imagery.

I

Wie das Schlittenglöckchen schellt –
silbern schellt!
Welche Welt von Heiterkeit sein Stimmchen doch enthält!
Wie es klingelt, klingelt, klingelt
in der Eisesluft der Nacht!
wo, vom Steinenreihn umringelt,
nun der Himmel, lichtumzingelt,
in kristallnen Lüsten lacht;
strikt im Takt, Takt, Takt
lacht, vom Runenreim gepackt,
zu der Klingklangklingelei er, die so musikalisch wellt
von dem Glöckchen, das da schellt, schellt,
schellt, schellt, schellt –
zu dem schimmernden Geflimmer, das da schellt!

II

Wie das Hochzeitsläuten wellt –
golden wellt!
Welche Fülle Glück doch seine Harmonie enthält!
In der Balsamluft der Nacht
welch Entzücken es entfacht! –
seines güldnen Schmelzes Geist
so wohlgetont,
wie als lieblich Lied umkreist
er die Turteltaube, deren Augen dreist
starrn zum Mond!
Oh, aus jenes Tönens Zelln,
welchen Wohlklang Ströme doch daraus gewaltig quelln!
Wie er schnellt,
sich gesellt,
zu der Zukunft! – und erzählt
von der Wonne, die geschwellt
all das Schwingen und das Klingen,
das da wellt, wellt, wellt –
das da wellt, wellt, wellt, wellt,
wellt, wellt, wellt –
all das weite Klanggebreite, das da wellt!

III

Wie die Feuerglocke gellt –
ehern gellt!
Welche Schreckensmär jetzt ihre Turbulenz vermeld't!
Ins verstörte Ohr der Nacht,
wie sie Grauen hat gebracht!
Nicht mehr sprechen kann sie, nein,
kann allein noch schreien, schrein,
mißgetont,

und so schreit sie um Erbarmen lärmend an das wirre Feuer,
schreit in irrem Lamentieren an das brausend taube Feuer,
das emporspringt am Gemäuer,
höher, höher, ungeheuer
hoch, in desperatem Ringen
jetzt sich oder nie zu schwingen
auf zum bleichgesicht'gen Mond.
Oh, wie diese Glocke gellt!
Welche Mär ihr Schrecken meld't,
wieviel Schmerz!
Wie es scheppert, schallt und brüllt,
wie mit Schauderlaut erfüllt
zuckend aller Lüfte Busen dieses Erz!
Doch das Ohr vernimmt auch gut
aus dem Hallen
und dem Schallen
der Gefahren Ebbe, Flut;
doch dem Ohr wird deutlich kund
aus dem Rasseln
und dem Prasseln
der Gefahren Schwelln und Schwund,
aus dem Schwinden oder Schwellen jener Kunde, die da gellt –
die da gellt –
die da gellt, gellt, gellt, gellt, gellt,
gellt, gellt, gellt –
aus dem bösen Tongetöse, das da gellt!

IV
Wie die Stundenglocke schallt –
eisern schallt!
Welche Welt von Ernst in ihrer Monodie sich ballt!
In der stillen Mitternacht,
wie da Schreckensangst erwacht
bei dem melancholisch drohenden Getön!
Denn ein jeder Klang, der bricht
aus dem rostigen Gesicht,
ist Gestöhn.
Und den Wesen, den blassen, grausen,
die dort einsam im Turme hausen,
in den Höhn,
und die grollen lassen, tollen,
jenes Mono-Tons Gedröhn,
ist's Triumph, den Stein zu rollen
auf des Menschenherzens Flehn –
doch nicht Mann ist's und nicht Weib,
hat nicht Tier-, nicht Menschenleib,
was da tollt: –
Ghule sind's, ihr König grollt –
und er rollt, rollt, rollt,

rollt[147]
Päane von Gewalt –
bis im Busen widerhallt
der Päane Trumpfgewalt –
und er tanzt ohn' Rast und Halt
mit im Takt, Takt, Takt,
tanzt, vom Runenreim gepackt,
zum Päan, der eisern schallt,
eisern schallt: –
tanzt im Takt, Takt, Takt
mit, vom Runenreim gepackt,
im Gedröhne, das da schallt –
das da schallt, schallt, schallt –
im Gestöhne, das da schallt –
mit im Takt, Takt, Takt,
tanzt er, in den Schall verkrallt,
froh, vom Runenreim gepackt,
zu dem Rollen, das da hallt –
das da hallt, hallt, hallt:
zu dem Tollen, das da schallt –
das da schallt, schallt, schallt, schallt,
schallt, schallt, schallt –
zu der Glocken Weh-Frohlocken, das da schallt.

(Wollschläger 1973: 165-171)

In general, the sound patterns supported by the visual structure preserve the onomatopoetic and sound symbolic play and the general musicality of the poem. It can therefore easily be construed on the first level of interpretation.

In the first stanza, the frequent (22) [ɪ] and [i] sounds iconically resemble the high, bright tone of the sledge bells, as do the onomatopoetic words "klingelt" (l. 4) (reinforced by direct repetition), "Klinglanglinkelei" (l. 11) and "schellt" (l. 12-14). The plosives in Wollschläger's translation "Takt, Takt, Takt" (l. 9) reflect the metronomic beat pattern the line refers to much better than the hissing

147 The translation follows the early printed versions of the original (for instance in *The Works of the late Edgar Allan Poe in Four Volumes: II. Poems and* Tales (Poe 1858: 25)) where the forth "rolls" is isolated in l. 91 and the poem has 113 instead of 112 lines. But the manuscript does not support this arrangement according to Mabbott (1969: 439).

sibilant in Kirsch's "Maß, Maß, Maß" – while both are harder than Poe's "time, time, time" that consists of the plosive-vowel-sonorant pattern.

In the second stanza, the tenderness in the rounded vowels in "Fülle", "Glück" (l. 17), "Entzücken" (l. 19) and "güldnen" (l. 20) (which makes good use of the potentials of the German phoneme inventory) is intertwined with the open [a] in "Balsamluft der Nacht" (l. 18) and "entfacht" (l. 19). Similar to Kirsch's translation, however, the imagery (on the semantic as well as the sound level) is severely damaged by the lines "er die Turteltaube, deren Augen **dreist** / **starrn** zum Mond" (l. 23-24). Not only does the turtle-dove stare now, it stares insolently and both words ([ʃtaːʁn̩]) and [dʁaɪst]) are full of plosives and voiceless fricatives that interrupt the harmonic sound structure (especially when /r/ is realised as a fricative). Unlike other translation choices triggered by the constraint of rhyme that can be described as creative as they are coherent in the text world, these choices leave the 'room of possibilities' created in FORMing. To give a counter example from the same poem, the translation of *Gemäuer* in line 46 that rhymes with *Feuer* only voices an additional element of the scene ('broadening of the scene'): namely where the fire rises when it leaps "higher, higher, higher" (l. 46).

The third stanza is full of voiceless plosives (produced with tension and associated with anger), voiceless fricatives (produced with friction and associated with harshness) and consonant clusters (produced with difficulty and associated with unpleasantness).[148] The sibilant [ʃ] is particularly frequent, for instance in "Schrecken" (l. 38, 52), "schrei(e)n" and "schreit" (l. 42, 44, 45), often reinforced by repetitive patterns as in "Welche Mär ihr **Sch**recken meld't / wieviel **Sch**merz / Wie es **sch**eppert, **sch**allt und brüllt / wie mit **Sch**auderlaut erfüllt" (l. 52-55). In this context, the tenderness associated with [ʏ] in *erfüllt* is backgrounded in perception. As was mentioned in the

148 Wollschläger uses 73 voiceless plosives and 41 voiceless sibilants (cf. Poe: 54 vl. plosives and 15 vl. sibilants; Kirsch: 64 vl. plosives and 43 vl. sibilants; Ziaja: 53 vl. plosives and 39 vl. sibilants).

discussion of Kirsch's translation, the German sound inventory and tendency for consonant clusters is an advantage when translating this stanza from English to German.

The growing monotony in the last stanza is preserved with repetitive patterns on the levels of sound, syntactic structures and semantic imagery (cf. Poe and Kirsch). Furthermore, there is a high density of voiceless plosives that in the context of the dark supernatural happenings becomes increasingly threatening. For instance in "un**d**[149] er **t**anz**t**[150] ohn' Ras**t** und Hal**t** / mi**t** im **T**a**kt**, **T**a**kt**, **T**a**kt** / **t**anz**t** vom Runenreim ge**p**a**ckt**" (l. 94-96), the repetitive plosive pattern in the stressed syllables creates a threatening, angry atmosphere.

With regard to the second level of interpretation, the emotions are slightly more foregrounded in comparison to Kirsch's translation by rhyme. Wollschläger rhymes *Nacht* in each stanza with a line in which the relevant emotion appears. Unlike Poe, he does not use the same rhyme word (*delight* and *affright*) in the first and last two stanzas and the rhyme words do not directly refer to the emotion. In the first stanza, Wollschläger rhymes *Nacht* with "lacht" (l. 8) which expresses the emotion of merriment even if it does not directly refer to it. In the second stanza, he rhymes *Nacht* with "welch Entzücken es entfacht" (l. 19). In the third stanza, *Nacht* rhymes with "wie sie Grauen hat gebracht" (l. 40) and in the last stanza, it rhymes with "wie da Schreckensangst erwacht" (l. 74). Though less directly than in Poe's poem, the night is therefore connected to the emotional quality the speaker experiences it in. On the other hand, the emotions ("Heiterkeit" (l. 3), "Grauen" (l. 40), "Ernst" (l. 72) and "melancholisch" (l. 75)) are not foregrounded by sound patterning in stanzas one, three and four. Only in stanza two, "F**ü**lle Gl**ü**ck" (l. 17) and "Entz**ü**cken"

149 Final devoicing.

150 Actually, there are even three vl. plosives here: [**t**an**t**s**t**].

(l. 19) are foregrounded by assonance. The projection of the speaker's emotions on nature, is mostly preserved (the sky laughs (l. 8), the fire is desperate (l. 48) and the moon is pale-faced (l. 50)).

As in the source text, the speaker is abstract, passive and backgrounded, while he or she personifies the bells ("Stimmchen" (l. 3), "erzählt" (l. 29), "sprechen" (l. 41), "schreien" (l. 42), "Lamentieren" (l. 45)) and projects his or her emotions onto them. Wollschläger foregrounds the development that leads to the bell sounds being perceived in different ways with the choice of his refrain word: He changes the refrain word from *schellt* in the first stanza to *wellt* in the second stanza, *gellt* in the third stanza and *schallt* in the last stanza. The words in the respective stanzas convey the different way in which the speaker perceives the sound due to his or her emotional state. The first word, *schellen*, is associated with a bright and high tone as in a ringing doorbell in German (cf. "Schellen", *Wahrig*) – or silver sleight bells. The choice of *wellen* is less obvious. It refers to something assuming a wavy form but usually collocates with material things such as paper or hair (cf. "Wellen", *Wahrig*) rather than sound. The metaphorical extension Wollschläger uses could be read as referring to the regular wave line that depicts a harmonic sound in a spectogram rather than the irregular zickzack lines that depicts noise. *Gellen* refers to a piercing sound (cf. "Gellen", *Wahrig*) which reflects how the speaker is affected by the sound in this stanza. *Schallen* refers to a loud and far reaching sound (cf. "Schallen", *Wahrig*) which might be construed as loud in terms of high impact on the speaker and far reaching and spreading out in terms of (emotional) consequence. While on the semantic level, these words therefore make sense in the context of each stanza, their sound structure is less convincing. None of them consists of the plosive-vowel-sonorant pattern that embodies the stroke, sounding and lingering of the bell sound. The main problem is the third person singular ending [t] in *schellt*, *wellt*, *gellt*, and *schallt* which abruptly stops the lingering quality that functions as steady (and increasingly haunting) presence in Poe's text.

The haunting rhythm that drives the speaker towards melancholy and madness (level two) or inescapable death (level three) is stronger in Wollschläger's translation than in Kirsch's. In the first stanza, the first line and lines 4-10 are in regular trochaic tetrameter and the norm that is established thereby influences the realisation of the following lines: The reading pace slows down in the shorter lines and accelerates in the longer ones. The monotonous and increasingly haunting regularity of the rhythm is weakened in lines 79-80, however: "Und den Wesen, den blassen, grausen / die dort einsam in Turme hausen." The ternary interruptions in the pattern x - x - - x - x - x - x - - x - x - weaken the overall rhythmic uniformity that is especially important in the last stanza in order to create a haunting feeling.

Furthermore, the appearance of the ghouls is backgrounded in Wollschläger's translation (as in Kirsch's). While Poe makes the reader pause on their sudden appearance with his two-beat line, Wollschläger's (like Kirsch's) line has four beats which means that there is no pause. The appearance of the ghouls is even postponed until the next line: "was da tollt: – / Ghule sind's, ihr König grollt" (l. 88-89). The syntactic foregrounding by topicalisation cannot make up for the missing pause that presses the reader on to the next syntactic unit "ihr König grollt." Furthermore, as in Kirsch's translation, the dark [uː] and [ʊ] sounds that underline the dark atmosphere do not form a prominent pattern in the last stanza.

The element of fusion that was found in Poe's text and Kirsch's translation can also be found in Wollschläger's text. Both the repetitions of "Takt, Takt, Takt" (l. 9) and "Runenreim" (l. 10) reappear in lines 95, 99 and 104 as well as 96, 100 and 106 respectively. The [iː] and [ɪ] sounds occur densely in the beginning of the stanza: "Welche Welt von Ernst **i**n **ih**rer Monod**ie** s**i**ch ballt! / **I**n der st**i**llen M**i**tternacht / w**ie** da Schreckensangst erwacht" (l. 72-74). The open [a] sounds from the second stanza occur mainly in this stanza's refrain word *sch**a**llt* but also in "h**a**llt, h**a**llt, h**a**llt" (l. 108).

Even though the [a] sounds are construed differently in the context of this stanza, as was argued in the discussion of the rhyme word *schallt*, the text-internal association with its meaning in the second stanza is present simultaneously – though backgrounded. The voiceless plosives in "un**d** er **t**anz**t** ohn' Ras**t** und Hal**t** / mi**t** im **T**a**kt**, **T**a**kt**, **T**a**kt** / **t**anz**t** vom Runenreim ge**p**a**ckt**" (l. 94-96) were already described above and the voiceless fricative [ʃ], that was frequent in stanza three, is again frequent in the refrain. As in Kirsch's translation, these reminders of the other stanzas are even more backgrounded than in Poe's text, however, as they occur throughout the last stanza rather than only in the last lines. As they are already backgrounded in Poe's translation, this additional backgrounding makes this last dimension of the third level difficult to construe while the other two levels can be construed.

"Die Glocken" (U. Ziaja)

In my translation, the general structure as well as the development in the atmosphere FORMed by sound patterns and imagery from lightness to darkness and the inherent musicality is preserved as well.

1.
Hört die Schlittenglocken klingeln –
Silber Klang!
Welche Welt der Fröhlichkeit verspricht der Glocken Sang!
Wie sie klingeln, klingeln, klingeln,
In der kalten Nacht!
Fröhlich funkeln Schnee und Eis,
Im glitzer-hellen Winterweiß,
Unter Sternenhimmel Pracht;
Halten Takt, Takt, Takt
Runisch Rhythmus der sie packt
Zu dem Tintinnabulang das so musikalisch sang
Von dem Ding, ding, ding, ding
Ding, ding, ding
Vom Gebimmel und Geklingel, Glockenkling'n.

2.

Hört der weichen Hochzeitsglocken –
Golden Klang!
Welche Welt der Freuden voll verspricht der Glocken Sang
Durch die laue Luft der Nacht
Klingen sie in voller Pracht! –
Warme, goldne Noten klingen,
Voller Harmonie,
Welch ein gleitend Liedchen fließt
Zu dem Liebchen das genießt
Die Melodie!
Oh, wie aus den Glocken schwillt
Welch ein Wohlklang, überquillt!
Wie er schwillt!
Malt ein Bild
Von der Zukunft – scheint er will –
Dieses malen was es zu erfüllen gilt
In dem Schwingen und dem Klingen
Dieses Dang, dang, dang,
Dieses dang, dang, dang, dang –
Dang, dang, dang –
In dem Singen und dem Klingen, in dem Klang.

3.

Hört der lauten Alarmglocken –
Metallklang!
Welche schlimme Schreckensnachricht macht uns Angst und Bang!
Im erschrock'nen Ohr der Nacht
Hat sich ihr Geschrei entfacht!
Kreischen hat den Klang ersetzt,
Kreischen, das das Ohr zerfetzt,
Nur noch Lärm,
In dem scheppernden Erflehen „Hab Erbarmen!" an das Feuer,
In dem zornigen Protest, unerhört vom wilden Feuer
Werden schriller, schriller, schriller,
Nie und nimmer
Sind wir stiller
Bis das kreischende Gebimmel
Trägt uns hoch bis in den Himmel,
Oh, das dong, dong, dong
Welch ein schrecklich Schauergong,
Diese Macht!
Wie sie brausen, tosen, dröhnen!
Welcher Horror, welches Stöhnen
In der aufgewühlten Nacht!
Deinem Ohr ist voll bewusst,
Von dem Scheppern,
Und dem Kleppern,
Was du heute fürchten musst;

Ja, dem Ohr ist völlig klar,
Vom Geholper
Und Gestolper,
Dass uns allen droht Gefahr,
In dem wellenart'gen Schwellen, in dem Tönen von dem Gong –
Von dem Dong –
Von dem Dong, dong, dong, dong,
Dong, dong, dong –
In dem Schallen und dem Hallen von dem Gong.

4.
Hört den Klang des Glockenläutens –
Eisenklang!
Welche düsteren Gedanken geh'n der dunklen Glocken Gang!
In der Stille dieser Nacht,
Füllt mit Schrecken uns die Macht
Dieser melancholischen Bedrohung ihres Tönens!
Denn jeder Laut der ihren
Rost'gen Kehlen flieht
Ist ein Stöhnen.
Und die Leute – oh, die Leute –
Die im Kirchturm weilen heute,
Ganz allein,
Und die läuten, läuten, läuten,
In dem dumpfen, stumpfen Ton,
Suhlen sich im Leid, sie droh'n
Euer Herz sei kalt wie Stein –
Sie sind weder Mann noch Frau –
Sie sind blutleer, bleich und grau –
Sie sind Ghule: –
Und ihr König ist's der schellt: –
Und er schellt, schellt, schellt, schellt,
Den Paion in der Nacht
Glut in seiner Brust entfacht!
Von dem Paion in der Nacht
Und er tanzt und er lacht
Bleibt im Takt, Takt, Takt
Wird von runisch Klang gepackt
Zu dem Paion dieses Klangs –
Dieses Klangs: –
Bleibt im Takt, Takt, Takt
Runisch Rhythmus, der ihn packt
Im Pulsieren dieses Klangs –
Dieses Ding, dang, dong –
Im Vibrieren dieses Klangs: –
Bleibt im Takt, Takt, Takt,
Und es dröhnt, dröhnt, dröhnt
Laut der Totenglocken Stöhnen,
Runisch Rhythmus, der ihn packt,

Dieses Ding, dang, dong: –
Dieser dröhnend Glockenklang –
Dieses Ding, dang, dong, dang,
Ding, dong, dang –
Diese Klage, diese Plage, dieser Klang.

Just as in the translations by Kirsch and Wollschläger, the poem can be easily construed on the first level of interpretation as an onomatopoetic and sound symbolic play without deeper meaning due to the prominence of the sound patterning.

The atmosphere in the first stanza is – as in Poe's text and the other two translations – mainly shaped by the frequent [iː] and [ɪ] sounds and their effect of brightness and highness as well as the onomatopoetic words "kling(el)n" (l. 1, 4, 14), "Klang (l. 2), "tintinnabulang" (l. 11) and especially "ding" (l. 12-13) that consists of a voiced plosive, a vowel and a sonorant and therefore iconically resembles the stroke, sounding and lingering of the bells. The general dense sound patterning (for instance in "**W**inter**w**eiß" (l. 7) and the internal rhyme between "tintinnabulang" and "sang" (l. 11) and many more) strengthen the musical quality.

In the second stanza, the frequent [a] sounds are foregrounded by repetition in "dang" (l. 32-34), the occurrence in the rhymes "Klang" (l. 16), "Sang" (l. 17), "Nacht" (l. 18) and "Pracht" (l. 19) and assonance between "Warme" (l. 20) and "Harmonie" (l. 21). In the context of the stanza, the phonetic features openness and sonority are foregrounded and influence the atmosphere of the stanza. The raising diphthong [aɪ] in "weichen Hochzeitsglocken" (l. 15) and "ein gleitend" (l. 22) triggers the conceptual metaphor HAPPY IS UP – as in Poe's text. The italics in lines 17 and 26 as well as the exclamation marks and the exclamation "oh" in line 25 function in the same way as in Poe's poem and the other translations to convey the intensity of the emotional involvement. The densely interwoven structures, not only

on the level of sound but also of syntax and of literal repetition, convey the harmony of the stanza and enact the entanglement between lover and beloved.[151]

The third stanza uses characteristics of the German language to make Poe's patterning with consonant clusters, voiceless fricatives and plosives even more intense. Examples are words like "zerfetzt" (l. 42) ([**ts**ɛɐ**fetst**] which is strengthened by the rhyme with "ersetzt" (l. 41) and patterns like "**schr**iller, **schr**iller, **schr**iller" (l. 46), where [ɪ] is not construed as bright, as in the first stanza, but as an ear-piercing sound. As in Wollschläger's translation, the sound [ʃ] is particularly frequent, for instance in "krei**sch**en" (l. 41, 42, 49) and "**sch**recklich **Sch**auergong" (l. 52). The general effect, as in Poe's text and the other translations, is dissonance, difficulty, disliking, hissing and the suggestion of anger. The direct address in "was **du** heute fürchten musst" (l. 60) makes the effect more immediate and therefore stronger.

Unlike in both Wollschläger's and Kirsch's translation, the dark vowels [uː] and [ʊ] are prominent in the lines that lead to and follow the appearance of the ghouls. Its association with darkness strengthens the dark atmosphere and, according to Tsur (2008: 484-485), has an uncanny effect. Examples are "d**u**nklen" (l. 72), "d**u**mpfen, st**u**mpfen" (l. 83), "s**u**hlen" (l. 84), "bl**u**tleer" (l. 87), "Gh**u**le" (l. 88), "Gl**ut**" (l. 92) and "r**u**nisch" (l. 96, 100, 107) and therefore mainly words for which the sound enacts or enforces the semantic meaning. The repetitions of whole lines that, according to Tsur, enhance the incantatory effect are preserved, as are ambiguous and unpredictable grouping of verse lines that form a weak gestalt and feminine rhymes. This last effect is less notable in the German translations than in the English source text, however, because feminine rhymes are more

151 On the level of rhyme, there are connections between lines 16-17 and 32-35 [aŋ]; lines 18 and 19 [axt]; lines 21 and 24 [iː]; lines 22 and 23 [iːst]; lines 25-28 and 30 [ɪlt]; and the internal rhyme [ɪŋən] in line 31. On the level of line beginnings, lines 17, 22 and 26 are connected by the initial "Welch(e)"; lines 30, 32 and 33 begin with "Dieses"; and lines 31 and 35 begin with "In". Lines 31 and 35: "In dem Schwingen und dem Klingen" and "In dem Singen und dem Klingen" are a parallelism.

frequent in German than in English poetry (cf. König and Pfister 2017: 17). As in Wollschläger’s translation, the threatening atmosphere is intensified by patterns of voiceless plosives such as “Bleib**t** im **T**a**kt**, **T**a**kt**, **T**a**kt**, / Un**d** es dröhn**t**, dröhn**t**, dröhn**t** / Lau**t** der **T**o**t**englo**ck**en S**t**öhnen” (l. 104-106). The sound [øː] in these lines as well as “Stöhnen” (l. 78) iconically enacts the non-linguistic sound made in groaning. Similarly, the long [iː] in “Denn jeder Laut der **ih**ren / Rost’gen Kehlen fl**ieh**t” (l. 77-78) enacts the creaking sound. With regard to the growing monotony in the last stanza, my translation has a weaker effect than the source text because the words referring to the bell sound come together in *ding, dang, dong* at the end of the stanza. The monotonous effect is therefore backgrounded while fusion is foregrounded (see p. 278).

Unlike in both translations by Kirsch and Wollschläger, the different emotions in each stanza are foregrounded on the level of sound as they are in Poe’s text. Therefore, the second level of interpretation is not backgrounded in this regard unlike in the other two translations. In stanza one, “**F**röhlichkeit” is foregrounded by its alliteration with “**v**erspricht” (l. 3). In stanza two, the merriment is intensified to happiness and the alliteration is strengthened by a triplet: “**F**reuden **v**oll **v**erspricht” (l. 17). In stanza three, “**sch**limme **Sch**reckensnachricht” (l. 38) is further strengthened by the repeated [ʃ] in the subsequent lines “er**sch**rock’nen” (l. 39), “Ge**sch**rei” (l. 40) and “krei**sch**en” (l. 41-42). This intensified sound structure reflects the intensity of the emotional uproar. In the last stanza, the more complex chiastic pattern “**dü**stere **G**ed**a**nken” and “**du**nklen **G**locken **Ga**ng” (l. 72) does justice to the complexity of this stanza that is not only the longest but also complicated due to the sudden intrusion of supernatural creatures into the text world. The repetitions of full lines that grow more frequent towards the end of the poem increase the feeling of monotony.[152]

152 “Takt, Takt, Takt” (l. 95, 99, 104); “Runisch Rhythmus, der ihn packt” (l. 100, 107 and similar to l. 96); “dieses Klangs” (l. 98, 101, 103); “schellt, schellt, schellt” (l. 90) and “dröhnt, dröhnt, dröhnt” (l. 105).

With regard to the rhyme pattern, the first two stanzas are grouped together more strongly than the last two as *Nacht* rhymes with the same word in both of them. The chosen word, *Pracht*, does not directly refer to an emotion (as Poe's *delight* does) but to the perception of the speaker in which he or she experiences the night due to his or her emotional state. In stanza three, the line "im erschrocknen Ohr der Nacht" (l. 39) rhymes with "hat sich ihr Geschrei entfacht" (l. 40) which introduces the fire metaphor elaborated in the stanza. In the last stanza, *Nacht* rhymes with "füllt mit Schrecken uns die Macht" (l. 74). The night is therefore indirectly connected to the emotional quality the speaker experiences the night in, as in Wollschläger's translation.

The projection of the emotions from an abstract speaker onto the personified bells ("Sang" (l. 3, 11), "verspricht" (l. 3, 17), "will" (l. 29), "Singen" (l. 35), "Erflehen" (l. 44), "zornigen" (l. 45)) works in a very similar way as in Poe's poem and the other two translations. The bells are described as feeling the speaker's emotions and as having a growing influence over the speaker (first they promise (l. 3, 17), then they bring dire news (l. 38) and finally, they metaphorically lead the way for the speaker's thoughts into darkness (l. 72)). In stanza three, the bells gain an actual voice which further strengthens the personification: "Nie und nimmer / Sind **wir** stiller / Bis das kreischende Gebimmel / trägt **uns** hoch bis in den Himmel" (l. 47-50). The projection of the speaker's emotions on nature, on the other hand, is weakened. The snow in the first stanza is personified as "fröhlich" (l. 6) but the moon imagery in stanzas two and three is lost.

The underlying regular rhythm that creates a hypnotic force was meticulously preserved in this translation. There are no ternary breaks in the binary rhythm and the four-beat pattern is established as norm in the first stanza, so that the deviations in length foreground lines by inviting pauses or acceleration. The effect is a continuous drive towards madness and melancholy (level two) or death (level three).

Unlike Poe and Kirsch but like Wollschläger, I change the refrain word in the different stanzas. The onomatopoetic words *ding*, *dang* and *dong* in stanzas one to three differ in the vowel sound only, but each vowel carries associations to the prominent atmosphere of the stanza it occurs in: brightness, openness and darkness. Together, they create the *ding-dang-dong* sound of the bells that is united in stanza four. This has an influence on the third level of interpretation: The varied sounds background the element of monotony that is especially dominant in Poe's and Kirsch's texts. On the other hand, bringing the refrain words from each stanza together in the last stanza foregrounds the aspect of fusion that is backgrounded in Poe's source text and even more backgrounded in the other translations. Furthermore, the prominent sounds of all stanzas that occur throughout the last stanza in the other translations and that occur in the last lines in Poe's text are fused in the very last line of my translation: "D**ie**se **K**l**a**ge, d**ie**se **P**l**a**ge, d**ie**ser **K**l**a**ng" (l. 112). The intertwining of the bright [iː] from stanza one, the open [aː] from stanza two and the voiceless plosives from stanza three in a single line strengthens the foregrounding of the fusion process that is already foregrounded by the united refrain words. The circle is closed and, in the midst of death and grief, the allusion to the brighter beginning of the poem and emotions other than grief (and facets of life other than death) are more prominently present than in Poe's text and the other translations. While all three levels of interpretation are possible to construe in my translation, the last dimension of the last level, that is backgrounded in Poe, even more backgrounded in Wollschläger and impossible to construe in Kirsch, is more foregrounded in my translation.

ForMeaning

Despite Kühnelt's (1966: 221) concern that translations of the poem are necessarily inferior to the source text because of its musicality, all three translations succeed in preserving the overall musical quality and the stanza specific sound effects. The sound structures in the

source poem open up a 'room of possibilities' in FORMing together with the semantic meaning of the words: in the first stanza, they convey a bright, merry, light-hearted atmosphere, while they convey a fuller, open, tender atmosphere in the second stanza, a threatening and angry atmosphere in the third stanza and a dark, melancholic and uncanny atmosphere in the last stanza.

In the specific act of meaning creation in construal, these general atmospheres can be perFORMed in different ways: either as a play with the iconic features of the English language without deeper meaning (level one) or as representing emotions (level two) or as a global metaphor describing the cause of life (level three). Depending on which level the poem is construed, the ghouls, for instance, can be interpreted as supporting a general dark, melancholic and uncanny atmosphere (level one), as personifying the speaker's inner demons and grief (level two) or they can be read as personification of death (level three). The hypnotic force of the rhythm can be read as supporting a general musicality (level one), as descent into madness (level two) or leading towards certain, inescapable death (level three). The weakening of the rhythm in Kirsch's translation and the weakened foregrounding of the ghouls in both Kirsch's and Wollschläger's translations therefore affects all levels at the same time.

I believe it is a decisive factor in "The Bells" (and to a degree Poe's poetry in general) that these different levels are very close together and sometimes overlap. This explains why the general section in the discussion of the source text before the three levels were distinguished is so long: because most features are not only relevant on one level but affect all three at the same time. The consequence is that, rather than deciding on one text world in construal and sticking to it, several readings can be *simultaneously* present: The ghouls can be construed as representing *both* madness and death at the same time. Therefore, it is even more important in translation to preserve all

different levels, in order for the target text reader to be able to construe a text world that does justice to the complexity of the source text.

Most of the transFORMations stay within the 'room of possibilities' opened in FORMing, with the exception of the word choice *starren* by Kirsch and Wollschläger. The constraint of the refrain word triggered different transFORMation processes in the different translations that favour different construal processes: Kirsch repeats the same word in all stanzas (*Klang*). Due to the phonic context in each stanza, the repetition of the same sound structure, [klaŋ] (just as [bɛlz] in Poe's text), intensifies the respective, very different atmospheres. His translation, therefore, foregrounds the sameness of the bells and how the identical sound can be perceived very differently in different emotional states or situations of life. Wollschläger's translation (*schellt*, *wellt*, *gellt* and *schallt*), on the other hand, makes the different ways the speaker perceives the bell sound in each stanza more explicit and foregrounds the development that emotions or life undergo.

My *ding-dang-dong* translation is in-between both as it varies only the vowel sound while still foregrounding the different qualities in which the speaker perceives the sound due to his or her emotional state in each section: brightness in stanza one (*ding*), openness in stanza two (*dang*) and darkness in stanza three (*dong*). This choice also foregrounds the aspect of fusion on the third level of interpretation: By bringing *ding*, *dang* and *dong* together in the last stanza, the all-enveloping monotony in the end is mitigated. My translation carefully foregrounds the notion that both brightness and darkness are part of a whole but without leaving the 'room of possibilities' FORMed (but backgrounded) in Poe's source text and even further backgrounded in the other translations behind the utter dissolving in maddened grief: Youthful light-heartedness, bliss, fear, death and grief – all are viewed as facets of a whole.

5 Case Studies

5.1 "If I Could Tell You" (W. H. Auden)

W. H. Auden wrote "If I Could Tell You" in 1940, in the year after the beginning of World War II, and published it in 1941 in the journal *Vice Versa* under the title "Villanelle".[153] The villanelle is originally a Franco-Italic form that was borrowed into both the English and German literary traditions and mainly used in the 19th century. It did not become hugely popular in either tradition but experienced a recent revival (e.g. Oskar Pastior's "Villanella und Pantrum: Gedichte" (2000) and Annie Finch and Marie-Elizabeth Mali's edited volume "Villanelles" (2012)). Its name goes back to Italian *villanello* meaning 'rural' (cf. "Villanella, n.", *OED*). Originally, it referred to a formally simple and variable song form with usually pastoral subject matter before it was standardised in its current restricted form that follows the 16th century example of the poem "J'hai perdu ma tourterelle" by Jean Passerat (cf. "Villanelle", *Metzler Lit.*). It consists of tercets and a quatrain and is characterised by the repetition of full lines and a dense rhyme pattern.

> Time will say nothing but I told you so,
> Time only knows the price we have to pay;
> If I could tell you I would let you know.
>
> If we should weep when clowns put on their show,
> If we should stumble when musicians play,
> Time will say nothing but I told you so.
>
> There are no fortunes to be sold, although,
> Because I love you more than I can say,
> If I could tell you I would let you know.

153 In *Collected Poetry* (1945), the poem was published as "But I Can't". The current title "If I Could Tell You" was first used in *Selected Poems* (1958).

> The winds must come from somewhere when they blow,
> There must be reason why the leaves decay;
> Time will say nothing but I told you so.
>
> Perhaps the roses really want to grow,
> The vision seriously intends to stay;
> If I could tell you I would let you know.
>
> Suppose the lions all get up and go,
> And the brooks and soldiers run away;
> Will Time say nothing but I told you so?
> If I could tell you I would let you know.
>
> (Auden [1941] 1973a: 30)

Choosing such a highly restricted form is not unusual for Auden. As Rainer Emig (2000) observes in his discussion of Postmodern tendencies in Auden's poetry: Auden is no longer avant-garde in the sense of creating art that makes way for itself by wiping away everything that came before. Many of his poems are in regular metre and he did not only use a variety of established forms such as the sestina, the villanelle and the canzone but invented and adapted many others (cf. Gross and McDowell 1992: 240). As a consequence,

> [a]dmirers talk about his mastery of nearly every metrical and stanzaic practice known to English poetry (and of several unknown), while detractors gleefully emphasize the same point as proof that Auden, the Good Grey Academic Poet, is a huge museum of outmoded poetry.
> (Replogle 1969: 182)

By using forms with a long tradition, such as the villanelle, these traditions are invoked and inter-textual links are created that have the potential to influence the reading process in FORMing – depending on the familiarity of the reader with the poetic form. Besides, as indicated in the quote, emotional reactions evoked can be very different and reach from admiration to contempt. In the case of the villanelle, a link to the many other villanelles that address the topic of obsession in a variety of ways is created because the form with its dominant structure of repetition favours this topic, as Philip Jason (1980: 141-142) notes. The villanelle overindulges in the 'law of return'. Usually, a return after a departure generates a closed, coherent unit and therefore relief,

but in this repeated return to always the same beginning, the movement of the poem tends to become circular and prevent progression.

"If I Could Tell You" consists of five tercets and a quatrain. The first and the last line of the first stanza alternate in being the final line of the following tercets, until both reappear as the last two lines of the final quatrain: A^1bA^2 abA^1 abA^2 abA^1 abA^2 abA^1A^2.[154] There are only two rhymes: The middle lines of the tercets rhyme with the second line of the quatrain (*b*: [eɪ]) and all other lines rhyme (*a*: [əʊ]). Both of the rhymes are rising diphthongs: *b* rises to the front vowel [ɪ] and *a* rises to the back vowel [ʊ]. In each stanza, the line ending with [eɪ] is therefore framed by two (in the last stanza even three) lines ending with [əʊ]. This dominance of the vowel sound that is often associated with darkness in FORMing (cf. ch. 4.3.1) has the potential of being perceived as supporting the dark imagery of the poem.

The poem is mostly in regular iambic pentameter. All line endings are therefore masculine which strengthens the binary rhythm because it makes it regular even across line boundaries. In FORMing, such a regular rhythm has the potential of being perceived as unnatural (Miriam Acartürk-Höß (2010: 197) for instance calls it 'rigid') but it can also be perceived as natural because it mirrors the alternating pattern of everyday English (as for instance argued by Attridge (2013: 124)). Furthermore, there are a few deviations which brings the rhythm even closer to everyday English.[155]

Syntactically, each line corresponds to a clause and each stanza corresponds to a sentence – apart from the longer last stanza that constitutes two. Semantically, each stanza-sentence describes a

154 The schema is adapted from Dieter Martin in the *Metzler Lexikon Literatur*. The capital letters indicate the repetition of full lines and the numbers indicate the two different repeated lines.

155 Firstly, line 17 "And the brooks and soldiers run away" begins with two unstressed syllables and has only four beats. Secondly, in the lines that begin with a capitalised "Time" (l. 1, 2, 6, 12), alternative word stress on "Time" is possible which would render the subsequent two words "will say" with two unstressed syllables. "Seriously" (l. 14) can be read with four syllables (in which case the line has eleven syllables) or contracted to three syllables.

different image and the images are unconnected and put next to each other like pearls on a string while being semantically vague and open to interpretation. When reading the poem for the first time, the imagery is likely to baffle the reader and refuse to be made sense of in a more coherent way than giving rise to several, relatively unconnected associations: The first stanza introduces the speaker-time opposition and an undefined price that needs to be paid – possibly death as the prototypical price that needs to be paid to time. The second stanza introduces two paradoxical reactions: weeping as a reaction to a clown show and stumbling as a reaction to music, both introduced by an anaphoric, hypothetical *if*. The third stanza starts with fortunes that are not for sale and introduces the speaker's love to an addressed *you* and therefore triggers associations of love poetry. The fourth stanza contemplates the source of a blowing wind – a metaphor that is frequently used for change – and searches the reason for decaying leaves – again a prominent metaphor, this time for transitoriness. The fifth stanza continues the nature metaphors and addresses personified roses – that often metaphorically refer to love and beauty – that *want to grow* and a vision that *intends to stay.* The final stanza starts with *suppose*, thereby introducing a hypothetical, utopian situation where lions, brooks and soldiers all leave. While the soldiers are a clear reference to war and the lions could refer to danger, it is totally left open why the brooks are included in this image. The poem ends with the refrain lines that brings the debate of speaker and time to a conclusion rephrasing the statement as question "Will Time say nothing but I told you so?" (l. 18) which is then replied to for a last time by a reinforcing "If I could tell you I would let you know" (l. 19). The unclear imagery and openness defamiliarises the reader and opens a 'room' of many possible readings in FORMing. As in the previous discussions, three levels of interpretation were distinguished.

On the first level, the poem can be read as a poem that expresses the power of love. The stanza in which the speaker confesses his or her love to an addressee is at the heart (in the middle) of the tercets and the particular line where the love confession is voiced, "Because I love you more than I can say" (l. 8), is in the middle of this tercet. While the other end-stopped lines are lined up next to each without connection, here, the refrain line is syntactically connected to the first line with "although" (l. 7) which gives the stanza a more flowing, connected character: love connects and changes. In the first two stanzas, the atmosphere is quite bleak: There is an unspecified price to be paid, possibly death, even clowns only elicit tears, people stumble to music and there are "no fortunes to be sold" (l. 7). After the appearance of love in the third stanza, the wind metaphor promises change, the speaker seeks reason even in the transitoriness of decaying leaves and hopes for growing roses and a vision that might intend to stay where danger and war suddenly disappear.

It is not clear to whom this all-changing love is directed, however: The identity of the addressee is not clarified. In the analytic English language, the pronoun *you* is not inflected for gender or number. Consequently, it is left open whether a male or female individual is addressed, or a group of people, or mankind in general. The reader can even insert him- or herself into the projection surface opened by the semantically open pronoun. This reading of love as all-changing power that envelopes everyone fits into a motive that was in general important to Auden who rejoined the Anglican church and became increasingly engaged with Christian themes around the time he wrote this poem. As John Williams writes, during that time, love became for Auden the

> saving grace of human condition […], a quality perceived as mysteriously surviving in the world while being not of it […]. After his voluntary exile to the United States [in 1939] it became the dominant antidote to human muddle and tragedy, emphasizing the way in which specifically Christian themes were beginning to influence his writing.
> (Williams 1987: 50-51)

And Auden himself writes about a special experience that sounds like a stereotypical description of 'agape', a universal and unconditional love that envelops everyone and everything:

> One fine summer night in June 1933 I was sitting on a lawn after dinner with three colleagues […]. We were talking casually about everyday matters when, quite suddenly and unexpectedly, something happened. I felt myself invaded by a power which, though I consented to it, was irresistible and certainly not mine. For the first time in my life I knew exactly – because, thanks to the power, I was doing it – what it means to love one's neighbor as oneself. (Auden 1973b: 69)

Such a reading does not account for all aspects of the poem, however, and in particular not the repetitive structure of the villanelle that prohibits a more than superficial development from darkness to a more hopeful atmosphere. On the second level, the poem can be read as a depiction of time as an omnipotent power against which humans are powerless. It begins with the statement "Time will say nothing but I told you so" (l. 1). The personification of time as speaking suggests that the capitalisation of the word *Time* throughout the poem is more than a convention in written poetry to capitalise the first word in a line. When the reader reaches the last stanza and the line "Will Time say nothing but I told you so?" (l. 18) where *time* is not the line-initial word but still capitalised, this is confirmed: Time is personified as a powerful, omniscient presence.

The first sentence is ambiguous depending on whether *nothing but* is read as a pronoun plus limiting particle meaning 'except' ('außer') or if *but* is read in isolation as a co-ordinating conjunction suggesting contrast ('aber') that introduces a new independent clause. In the first reading, the pronoun *I* in *I told you so* refers to time and in the second reading to the speaker. The second reading requires a change of perspective from the point of view of a personified time to the point of view of the speaker, however, and as switching perspectives involves effort, the first reading is more likely for an initial reading. Furthermore, the combination of *nothing* with *but* promotes the meaning 'except' (cf. "Nothing, pron., and n., adv., and

int." *OED*). Consequently, in the likely first reading, the poem begins with a personified time that "**will say** nothing but I **told** you so" and therefore speaks in the indicative mood and refers to both future and past. Furthermore, time is presented as the only one who "knows" (l. 2) while the speaker is presented as insecure throughout the poem. He or she speaks in the present tense and uses modal verbs ("If I **could** tell you I **would** let you know") to express the contrast between wish and ability. In the second stanza, again modal verbs are used when the speaker refers to what a generic *we* should do ("If we should" (l. 4, 5)) and everything the speaker utters in stanzas four to six is labelled with signs of insecurity: "must" (l. 10, 11), "perhaps" (l. 13), "suppose" (l. 16). Only in stanza two, the speaker seems to be certain about his or her feelings ("I love you" (l. 8)) but even there, the speaker is limited by lacking the ability to express these feelings "more than I can say" (l. 8).

The key question in the poem seems to be about knowing and saying: Time knows (l. 2) but does not speak, while the speaker would like to speak but cannot. The reason is not clear but the opposition suggests that it is because he or she does not know. An omniscient time is therefore contrasted to a deficient human speaker who is stuck in a state of ignorance. The villanelle form does not allow any progression. The refrain lines relentlessly reappear, confirming the security of time and insecurity of the speaker again and again. Even in the final stanza, when the utterance of the time is rephrased as a question, "Will Time say nothing but I told you so" (l. 18), the last confirmation that the speaker does still not know "If I could tell you I would let you know" (l. 19) confirms the lingering doubt and ignorance of the speaker. As many other villanelles before it, "If I Could Tell You" overindulges in obsessive behaviour (cf. Jason 1980: 141-142). The speaker seems to become more and more obsessed with finding the answers to questions that can never be answered and moves in circles, all the while pressed on and on by the relentlessly

regular metre and accompanied by sounds that iconically resemble moaning ([əʊ]) throughout the poem (rhyme *a*, "t**o**ld you s**o**" (l. 1, 6, 12, 18), "**o**nly kn**o**ws" (l. 2), "s**o**ld alth**ough**" (l. 7); cf. ch. 4.3.1).

The time after Auden's departure to the United States, when he rejoined the Anglican church as was mentioned above, is characterised by an engagement with existential thought and, in particular, the works of 19th century Danish philosopher Søren Kierkegaard that replaced his long engagement with Marxism and the psychology of Freud (cf. Williams 1987: 50-51). In "A Preface to Kierkegaard", Auden (2002: 214) refers to "man's anxiety in time" as "the basic human problem" and differentiates:

> his present anxiety over himself in relation to his past and his parents (Freud), his present anxiety over himself in relation to his future and his neighbors (Marx), his present anxiety over himself in relation to eternity and God (Kierkegaard).
> (Auden 2002: 214)

Kierkegaard's concept of anxiety is based on the individual's experience of the Modern world that creates conflict and tension. In taking a 'leap of faith', anxiety can be confronted and redemption found in God's grace (cf. Kierkegaard 1954: 47, 53). Anxiety and this leap of faith feature prominently in Auden's major works of the 1940s. In "A Preface to Kierkegaard", Auden centres his concept of anxiety in the belief that humans must choose at every moment from an infinite number of possibilities while each choice is irrevocable (cf. Auden 2002: 214). The possibility of failure causes terror but, according to both Auden and Kierkegaard, strength and greater meaning can be found in faith.

Considering the historical context in which "If I Could Tell You" was written, the general atmosphere of anxiety is hardly surprising. The decade that preceded the writing of the poem, the 1930s, were a time of economic depression and rising Fascism (cf. Williams 1987: 41-42). In 1938, Auden visited a war-torn China, in 1939, World War II began and in 1940 he wrote the poem (cf. Smith 1997: ix-x). In this context, the general attitude of foreboding and

impending doom, not only in this poem but the whole poetry collection *Collected Poetry* (1945) is understandable.[156] "[A]nxiety in time" is also the topic of many other poems from that time[157] and in particular his Pulitzer Prize winning verse epos *The Age of Anxiety* (1948) which Monroe Spears (1963: 231) describes as

> a sympathetic satire on the attempts of human beings to escape, through their own efforts, the anxiety of our age [… which is] in Auden's view, essentially a religious phenomenon. Though felt by all men in all times, anxiety is intensified in our civilization with its failure of tradition and belief, its atomism which leaves the individual isolated, without aid or support in his terrifying responsibility for his own ultimate destiny. This condition is further heightened in wartime.

But there is a third reading possible that is backgrounded behind the prominent second one. The view that was presented in the second reading is framed by the perspective of a human speaker: Time is only *perceived* as omnipotent from the human perspective. The actual problem is language itself that is being depicted as deficient. Language fails the speaker time and again, both explicitly and implicitly. First of all, the speaker explicitly fails throughout the poem to tell something to an addressee but cannot ("If I could tell you I would let you know") and especially, when he or she tries to express his or her feelings ("I love you more than I can say"). More implicitly, the unconnected imagery that is not interpretable in a straightforward way performs the failure to communicate meaning throughout the poem.

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156 Examples for other poems from the same collection in which the theme of "anxiety in time" is prominent are "September 1, 1939" (Auden 1945c) written on the occasion of the outbreak of World War II and "In War Time" in which Auden (1945b: 3-4) paints a bitter image of chaos where Fortune rides away on her wheel as a bicycle.

157 For instance, in "As I Walked Out One Evening" (1976b), personified clocks comment on a lover's declaration of love with the vanitas motif ("In headaches and in worry / Vaguely life leaks away / And Time will have his fancy / To-morrow or to-day" (Auden 1976b: 115; l. 29-32). In "Death's Echo" (1976c), a personified death again replies to a lover: "*The greater the love, the more false to its object / Not to be born in the best for man; After the kiss comes the impulse to throttle, / Break the embraces, dance while you can*" (Auden 1976c: 129; original emphasis; l. 42-45).

Most importantly, however, language undermines the power relation between time and the speaker. While in an initial reading, it is likely that the reader will ascribe the line *I told you so* to time, the clause can also be read as being uttered by the speaker as a comment on the silence of time due to the ambiguity of *but* that was described above. If the reader re-interprets the line in this regard, it is suddenly the speaker who has predicted the silence of time all along. This reading renders the human speaker at least not utterly ignorant. As this ambiguity is in the refrain line and therefore reappears four times, the question keeps being re-negotiated throughout the poem and the reader has four opportunities to grasp the ambiguity and either decide on one reading – or keep both simultaneously in mind allowing for a multi-layered experience of the poem's meaning.

A similar ambiguity weakens the depiction of time as a knowing instance: "Time only knows the price we have to pay" (l. 2). The inversion that puts *only* after the subject and before the verb of the sentence leaves it open whether *only* specifies the subject ('only time knows': time is the only one who knows) or the object ('time knows only': time knows only this but nothing else). The iambic rhythm stresses *only* and therefore the word that is responsible for the ambiguity. Due to the capitalisation of *Time*, the line can also be realised with a beat on *Time*, in which case the ambiguity is backgrounded and more hidden.

Lastly, language is problematised by Auden's elegant play with collocations. *Time* usually collocates with *will tell* instead of *will say*.[158] The surprise foregrounds the word *say*. Even more prominently, in stanza three, the line beginning "There are no fortunes to be" gives rise to the expectation that the word *told* will follow due to the frequent collocation *tell fortunes* and because it fits into the rhyme

158 In the 14 billion *iWeb* corpus, there are 28,836 hits for *time will tell* but only 35 hits for *time will say*.

pattern. When instead the word *sold* appears, this breaks the reader's expectation and puts the automatised way of using language into focus.

As soon as we use language we enter rooms of ambiguity and uncertainty. In this case, the more obvious side of the ambiguity suggests that we are powerless against time and that time is omniscient. But this is presented as only the superficial truth: Only the future can reveal what the consequences of our actions will be – *time will tell*. But at the same time, it is the human being in the present moment that is ultimately important. Only the present moment is our sphere of influence: where we can act and change the cause of events.

Auden repeatedly questioned the usefulness of language and its trustworthiness (cf. Williams 1987: 54). In "New Year Letter: To Elizabeth Mayer" for instance, he writes:

> Though language may be useless, for
> No words men write can stop the war
> Or measure up to the relief
> Of its immeasurable grief
>
> (Auden [1941] 1976a: 166)

Here, Auden questions the capability of language to have a direct impact on reality, such as stopping a war and he even questions its ability to express it. This failure of language to represent life has an impact on poetry: If language cannot change reality, neither can poetry. This is a clear move away from Auden's political and Marxist poetry from the 1930s. While art cannot change reality, it can at least paint utopian images and thereby briefly pacify our anxiety: The regular rhythm in the connection of unclear imagery has a hypnotic force (cf. ch. 4.2.2) that is enforced by the sound patterning of alliteration and assonance that occurs mostly in the second half. Together, sound patterns and rhythm create an incantatory character that can be perceived as soothing in its attempt to conjure up reasons ("The winds m**u**st c**o**me from s**o**mewhere" (l. 10), "There must be

r**ea**son why the l**ea**ves decay" (l. 11), "Perhaps the **r**oses **r**eally want to grow" (l. 13), "The v**i**sion s**eri**ousl**y** **i**ntends to stay" (l. 14)) and invoke a utopian vision ("Suppose the lions all **g**et up and **g**o" (l. 16)).

Translating poems that address language on a meta-level is always difficult. In this case, the constrained formal rules of the villanelle further complicate the matter. At least the fact that the villanelle is neither a natively English nor German form is an advantage for its translation between these two languages because the culture-specific effects and associations are less different between German and English than they would have been between French or Italian and another language. Yet, translators of Auden are faced with the additional problem that they are confronted with an author who explicitly stylises himself as 'untranslatable':

> I want what I write to be poetry as Robert Frost defines it, namely, untranslatable speech […]. I want every poem I write to be a hymn in praise of the English language: hence my fascination with certain speech rhythms which can only occur in an uninflected language rich in monosyllables, my fondness for peculiar words with no equivalents in other tongues, and my deliberate avoidance of that kind of visual imagery which has no basis in verbal experience can therefore be translated without loss.
> (Auden 1964: 186)

The main features Auden names that are supposed to render his poetry untranslatable are the speech rhythms that are due to the many monosyllabic words in English, so-called 'realia' (i.e. culture-specific words) and imagery that plays with language. In the present case, the high degree of ambiguity in the English language due to its analytic design becomes an issue for translating the ambiguous refrain. And yet another difficulty is the semantically open and vague imagery that allows many different interpretation processes:

> Auden's poetics do not lead to affirmations, not even to the affirmation of uncertainty and absence. They ultimately combine questions with appeals to action, and here the action demanded is that of the reader interpreting the contradictory messages of the text.
> (Emig 2000: 212)

Consequently, the action demanded by a translator is not only to interpret but to transfer the contradictory messages of the text. The high degree of difference in the translations bears witness to the openness of the source text.

5.1.1 "If I Could Tell You" (R. Stolze)

Radegundis Stolze published two versions of her translation of Auden's poem in her *Introduction to Translational Hermeneutics* (2011). As the title suggests, her approach is a hermeneutic one. Hermeneutic approaches to poetry translation generally focus on content while poetic form is considered to be less important. In the introduction to her book, Stolze (2011: 9) defines translation as "the human task of faithfully presenting a text's message in another language for readers in a different culture" and later in her book she explicitly says: "The hermeneutical approach is an outlook for 'what the text is saying', it is content-oriented with semantic and stylistic questions being more important than syntax, grammar or pragmatics" (Stolze 2011: 105). This notion suggests, firstly, that grammatical issues do not contribute to a text's meaning and, secondly, it suggests that a text is 'saying' something fixed and stable that can be extracted in interpretation. Both notions are critically reflected on here (especially in ch. 3.2 and 4.1.1).

In accordance with her hermeneutic approach, she focuses on the semantic level while disregarding rhyme and metre in both versions. The villanelle form is only preserved fragmentarily in the number of stanzas and the repetition of the refrain lines. This is the final version B[159] of her translation.

159 Version A is in the appendix.

> Die Zeit wird nichts sagen, außer: es ist schon gesagt,
> Die Zeit alleine kennt den Preis, der zu bezahlen ist;
> Ja, könnt' ich es sagen, ich ließ' es euch wissen.
>
> Ob wir weinen sollen, wenn Clowns Faxen machen,
> Ob wir stolpern sollen, wenn die Musiker spielen,
> Die Zeit wird nichts sagen, außer: es ist schon gesagt.
>
> Wahrsagereien gibt es nicht zu erzählen und dennoch,
> Weil ich euch mehr liebe als ich zu sagen weiß,
> Gilt: könnt' ich es sagen, ich ließ' es euch wissen.
>
> Die Winde kennen eine Richtung, aus der sie wehen,
> Es gibt Gründe warum die Blätter vergehen,
> Die Zeit wird nichts sagen, außer: es ist schon gesagt.
>
> Rosen müssen wohl irgendwo sprießen,
> Die Vision hält sich hartnäckig fest,
> Ja, könnt' ich es sagen, ich ließ' es euch wissen.
>
> Denkt doch, die Löwen verziehen sich alle,
> und Bäche und Soldaten laufen hinweg,
> Wird die Zeit nichts sagen, außer: es ist schon gesagt?
> Ja, könnt' ich es sagen, ich ließ' es euch wissen.
>
> (Stolze 2011: 267)

Both versions abandon rhyme, metre and sound patterning and the final version even varies the repeated line. The villanelle form and its repetitive effects are therefore considerably weakened. Binary and ternary patterns are mixed, the number of beats varies between four and seven and there are more feminine (l. 3, 4, 5, 7, 9, 10, 11, 13, 15, 16, 19) than masculine line endings which weakens the strong rhythmical quality of the source text that preserves a binary rhythm even across line boundaries. With the regular rhythm, the poem loses both its haunting and its incantatory potentials and with the rhyme pattern, the poem loses the main feature that unites the semantically different stanzas and the sound patterns that contribute to the incantatory effect. In general, Stolze keeps the register of everyday language. In the second and last stanzas, her register is slightly more informal than Auden's, however, when she speaks of "Faxen machen" (l. 4) with regard to the clowns and "verziehen sich" (l. 16) with

regard to the lions. These word choices further weaken the mysterious and haunting or incantatory quality of the poem. Semantically, Stolze keeps the one image per stanza structure and the images from the source text are very close to Auden's in accordance with her hermeneutic approach. As in the source text, each stanza corresponds to a sentence (apart from the last stanza that constitutes two sentences) and therefore constitutes a closed whole.

With regard to the first level of interpretation, Stolze's translations disambiguate the reading of the poem as love poem directed at an individual or human kind in general. In translation A, she chooses to direct the confession of love to a person ("dich" (l. 8)) while in translation B, she directs it at a group ("euch" (l. 8)). In the final version, she therefore foregrounds the more religious reading of love directed at collective humankind because the choice of the pronoun *euch* breaks with the expectation of a declaration of love being directed at an individual which is the stereotypical discourse situation in love poetry. Regardless of the question whether a group or an individual is addressed, love is still presented as the connecting and changing power it is in the source text. Stolze connects the refrain line syntactically with the first line of stanza three with "dennoch […] / […] / Gilt" (l. 7-9) which gives the stanza a flowing character. The appearance of love also shifts the darker imagery of a price to be paid (l. 2), "weinen" (l. 4) and "stolpern" (l.5) to the more positive metaphors of change ("Die Winde" (l. 10)), searching reasons even in transitoriness ("Es gibt Gründe warum die Blätter vergehen" (l. 11)), growing roses (l. 13), a vision that stays ("hält sich hartnäckig fest" (l. 14)) and leaving "Löwen" (l. 16) and "Soldaten" (l. 17). Stolze intensifies this change in the development of her translation from version A to B. While she translated *fortunes* with "Glücksfälle" (l. 7) in version A, she changes this to "Wahrsagereien" in version B which intensifies the dark and mysterious atmosphere that precedes the confession of love. In stanzas four and five, the *vision* from the source text is translated with "Vision" (l. 14) instead of "Wunschbild" in

version A. The change makes the positive notion of hope that follows the confession of love stronger: While *Wunschbild* suggests something unreal, something that is shaped by ones wishes, *Vision* suggests a visionary pursuit of something that can be achieved.

With regard to level two and the power relation between time and speaker, the insecurity of the human speaker becomes apparent in his or her use of the subjunctive mood in "könnt'" and "ließ'" (l. 3). However, unlike in the source poem, where the insecurity of the speaker is reinforced later in the poem with *perhaps*, *suppose* and *must*, the speaker seems to be more certain in Stolze's translation where he or she confidently states: "Die Winde kennen eine Richtung" (l. 10), "Es gibt Gründe warum die Blätter vergehen" (l. 11) and "Die Vision hält sich hartnäckig fest" (l. 14) as facts. Only the growing of the roses is qualified with "müssen wohl" (13) and the vision in the last stanza is marked as idea rather than fact with "Denkt doch" (l. 16). Furthermore, while in English, the capitalisation of a noun is marked this does not apply to German. This weakening of the personification is not perceived strongly, however, as the personification by means of describing time as speaking and knowing instance is stronger.

Both of Stolze's translations background the problematisation of language that undermines the power relation between time and speaker in the source text on the third level. First of all, both translations lose the ambiguity in the first refrain line. In translation A, Stolze writes: "Die Zeit wird schweigen, **doch** ich hab's dir gesagt" and in B she writes: "Die Zeit wird nichts sagen, **außer** es ist schon gesagt." In each version, she decides on only one of the ambiguous readings: In translation A, the second part of the refrain line is uttered by the speaker and in translation B, it is uttered by time. The power relation, therefore, shifts in favour of time in the final version because the alternative reading that the speaker utters the second part is not possible anymore. This foregrounds reading two and backgrounds reading three. The same applies to the second ambiguity. In translation

A, line 2 is translated with "die Zeit kennt **nur** den Preis, den wir bezahlen" and in version B, it is translated with "die Zeit **alleine** kennt den Preis, der zu bezahlen ist." In version A, time knows only the price but nothing else and in version B, it is the only one who knows the price. Again, in the final version, the power relation shifts in favour of time. Furthermore, Stolze's translation loses the play with collocations that draws attention to our automised use of language in the source text. Neither the line "Die Zeit wird schweigen" in translation A nor "Die Zeit wird nichts sagen" in translation B plays in a similar way with expectations that finishing the beginning *Time will* with the verb *say* instead of *tell* does. Also, the replacement of *fortune telling* with *fortune selling* in stanza three does not have an equivalent in Stolze's translation.

Both versions therefore decide on only one of the possible readings and therefore lose the ambiguity that is vital for the third interpretative level and the depiction of language as not trustworthy. While in the source text, the omniscience and omnipotence of time is foregrounded but complemented with a backgrounded meta-level of language that questions it, this meta-level is lost in Stolze's translation and with it the whole third level of meaning. While it is still possible to construe the text on the first level with a foregrounded religious reading, the second level is clearly the dominant one in Stolze's final version B. But even on this level, an important aspect of the source text is lost: While in Auden's poem, repetitions and rhymes of the villanelle haunt the reader through the poem in which there is no development and in the end the cycle closes and the beginning reappears in a convincing depiction of a mind imprisoned by its own anxiety, this effect is lost in Stolze's translations.

5.1.2 "If I Could Tell You" (H. E. Holthusen)

Hans Egon Holthusen's translation was published in a German edition of Auden's poems in 1973. Unlike Stolze, he preserves much of the villanelle form while deviating further from the source text on the semantic level than Stolze does.[160]

Die Zeit sagt nichts, ich sag dir um so mehr,
Die Zeit kennt nur den Preis, den sie genommen;
Ich würd's dir sagen, wenn's zu sagen wär.

Und wenn du weinst vor einem Clown mit Bär
Und wenn wir durch Musik ins Taumeln kommen,
Die Zeit sagt nichts, ich sag dir um so mehr.

Wahrsager geben keinerlei Gewähr,
Wenn ich dich liebe, mehr als Worte lallen,
Ich würd's dir sagen, wenn's zu sagen wär.

Die Winde müssen kommen von woher,
Und Gründe gibt's, warum die Blätter fallen,
Die Zeit sagt nichts, ich sag dir um so mehr.

Vielleicht blühn Rosen nicht von ungefähr,
Das Traumbild könnt zum Bleiben sich entschließen,
Ich würd's dir sagen, wenn's zu sagen wär.

Gesetzt, die Löwen brechen auf zum Meer,
Soldaten fliehn und Bäche aufwärts fließen;
Ist Zeit nicht stumm, und ob ich's dir erklär?
Ich würd's dir sagen, wenn's zu sagen wär.

(Holthusen 1973: 31)

160 There are several creative transFORMations that are mostly triggered by rhyme. In stanza five, for instance, the personification that makes the roses *want* to grow in the source text is replaced by "die Rosen blühen nicht von ungefähr" (l. 13) which searches the reason for the roses' blossoming in something else then their own decision while the personification of the vision that *intends* to stay in Auden's text is preserved with "Das Traumbild könnt zum Bleiben sich entschließen" (l. 14). In the last stanza, the lions gain a specific aim for their leaving: "zum Meer" (l. 16) and the paradoxical image of brooks flowing upward rather than only away is introduced: "Bäche aufwärts fließen" (l. 17) stressing the utopian character of the scenario even further.

The imagery is mostly as vague and open to interpretation as in the source text. In general, the structure of one image per stanza-sentence depicted in end-stopped lines is preserved. Holthusen preserves the repetition of the refrain lines and the end rhyme of the first line of each stanza with the refrain lines. Not all of them are full rhymes in Standard German, however: The vowel phoneme in “Bär” (l. 4), “Gewähr” (l. 7), “ungefähr” (l. 13), “erklär” (l. 18) and “wär” (l. 3, 9, 15) is /ɛː/ while it is /eː/ in “mehr” (l. 1, 6, 12), “woher” (l. 10) and “Meer” (l. 16). This introduces a slight dissonance throughout the poem. How strong this dissonance is and if it exists at all differs in different readings of the text, however, depending on how far apart the two vowels are realised in actual pronunciation: Some German varieties tend to realise both as [eː] (especially in Northern[161] and Eastern German varieties as well as Eastern Austrian ones, cf. Kleiner and Knöbl 2011: 6-7) and will not hear a difference. If there is a dissonance, it can be perceived as unpleasant or as suitable in the context of the general atmosphere of the poem.

While the *a* rhyme (/ɛː/ and /eː/) occurs throughout the poem, the middle lines are grouped in pairs unlike in the source text: [ɔmən] in stanzas one and two, [alən] in stanzas three and four and [iːsən] in stanzas five and six. Holthusen's villanelle schema can therefore be summarised like this: A^1bA^2 abA^1 acA^2 acA^1 adA^2 adA^1A^2. The consequence is first of all that the monotony and lack of development is less strongly felt in Holthusen's translation than in the source poem. While the refrain lines and the *a* rhyme reappear, the middle sounds develop from *b* to *c* to *d*, indicating that a process is taking place that is not going utterly in circles. The process of thinking is less obsessive and seems to lead somewhere. Furthermore, the stressed vowel sound in the rhymes develops from dark [ɔ] via neutral [a] to bright [iː] which supports the notion of development towards something more positive on the level of sound iconicity. Secondly, the result is that

161 Hans Egon Holthusen was born in Rendsburg in Northern Germany. Therefore, it is likely that he merged the vowels in [eː].

stanzas one and two, three and four as well as five and six are grouped together. Thereby, a grouping is foregrounded that is more implicit in the semantics of the source text: The first two stanzas introduce the problematic situation of a price to be paid, weeping and stumbling. The two middle stanzas introduce the changing power of love and the effect it has on the environment and the last two stanzas introduce and describe the hopeful vision. He therefore foregrounds the first level of interpretation.

There is, however, a shift on the first level. Because the German language distinguishes singular and plural *you*, Holthusen has to disambiguate the personal pronoun that refers to the recipient of the love confession, just as Stolze does. While Stolze's final version decides on the more marked plural and therefore foregrounds a religious reading, Holthusen's "dich" (l. 8) is so impersonal and unspecified that it still serves as an open slot into which the reader can insert anyone with the result that a religious reading is more backgrounded but still possible. Furthermore, the religious reading is already backgrounded in the English source text, because the default addressee for *I love you* is an individual which is therefore the most likely first construal. Yet, the likelihood of construing the poem's meaning on a religious level is reduced by the changed concept of love. In the source text, love seems to be the only thing the speaker is certain about even though he or she cannot put it into words. Here, on the other hand, the love confession is qualified by the conjunction *wenn* that suggests that love is a possibility rather than a fact. The use of the word *lallen* when referring to the inability to express love through language further changes the concept of love: The word is negatively connotated as comical and usually refers to the speech of a drunk person which is not something that is usually associated with agape.

As in Auden's text, there is a regular binary rhythm and each line contains five beats in a regular iambic pentameter pattern. Other than in Auden's text, however, six of the lines (l. 2, 5, 8, 11, 14, 17)

are 'hypercatalectic' which means that they have an additional unstressed syllable and therefore feminine endings. Considering Auden's (1964: 186) deliberate choice of "speech rhythms which can only occur in an uninflected language rich in monosyllables" in order to render his poems untranslatable, this choice supports Auden's claim. The result is a weakening of the rhythmic gestalt that is due to the clash of two unstressed syllables at the end of these lines and the beginning of the following ones and, therefore, a weakening of the hypnotic power of the rhythm that presses on and on in a villanelle pattern that does not allow progress. Together with the modified pattern that was described above, this change creates a less oppressive atmosphere and therefore weakens the second level of interpretation of 'anxiety in time'.

The second level of interpretation is not only weakened, however, it is utterly inverted. Rather than contrasting an omnipotent and omniscient time with a deficient human speaker, the relation is reversed. Holthusen disambiguates the first refrain line "Die Zeit sagt nichts, ich sag dir um so mehr" (l. 1) by attributing the second part to the human speaker who does not only speak but even speaks all the more. The second line is disambiguated, too: "Die Zeit kennt nur den Preis." By putting the adverb *nur* after subject and verb and before the object, the line can only be interpreted as time knowing only the price (rather than time being the only one who knows). In the second stanza, the *If we should* parallelism is translated with "Und wenn du weinst […] / Und wenn wir […] ins Taumeln kommen" (l. 4-5). Leaving out the modal verb strengthens the reading of *wenn* as temporal rather than conditional conjunction and therefore as referring to a possible reaction in a specific situation rather than the speaker's general uncertainty. By excluding him- or herself from the weeping and attributing it to a *du* only, the speaker seems to be less affected than in the source text. In stanza four, the speaker also does not show any uncertainty and states fact: "Die Winde müssen kommen von woher, / Und Gründe gibt's, warum die Blätter fallen" (l. 10-11). Only in two

cases does the speaker show uncertainty: When he or she confesses his or her love (as was described above) and when he or she refers to the *Traumbild* in the last two stanzas ("Vielleicht" (l. 13), "könnt" (l. 14), "Gesetzt" (l. 16)).

The inverted relation culminates in the last stanza. Holdhusen varies the refrain line: "Ist Zeit nicht stumm, und ob ich's dir erklär?" (l. 18). While Auden's subtle inversion of subject and auxiliary verb (*Will Time*) questions the relation of time and speaker that was established before, in Holthosen's translation, the question is a rhetorical one that confirms the relation that was established. Holthusen changes the words semantically: The word *stumm* suggests that the silence of time is due to a general inability to speak and the word *erklären* suggests that the speaker knows something and is able to transmit it.

This transFORMation of the second level can be related to a spirit that Holthusen (1981/1982: 165) describes as the revolutionary hopes and promises accompanying the begin of the 1970s – which is when Holthusen's translation was published. This revolutionary spirit of the student movement following the movement of 1968 was described by Holthusen (1981/1982: 172) as the "Sturm und Drang" ('storm and stress') feeling of a new generation with a growing confidence and conviction that action can change the world. While Holthusen himself did not belong to this generation, he witnessed it and reflected on it in his speech "Abschied von den siebziger Jahren: Zur Krise der Neuen Aufklärung in der Literatur der Gegenwart" (1981/1982). The foregrounding of the most implicit level of meaning in Auden's text (that the human being in the present moment *is* ultimately important after all and able to change the cause of time) could be related to this.

The only thing that limits the speaker is language which recreates Auden's third level in a slightly modified way: Throughout the poem, the refrain line "Ich würd's dir sagen, wenn's zu sagen wär" repeats the inability of language to convey meaning. While in the

source text, Auden varies the verbs *say, let know* and *tell*, Holthusen only uses the verb *sagen* for all of them which therefore appears fourteen times in the poem. This repetition foregrounds the word *sagen* and attracts attention to the meta-level of language. The utopian imagery of brooks that flow upward is an intertextual reference to the 'Poesiealbum Spruch' ('verse written into an album and given to friends'): "Wenn die Flüsse aufwärts fließen / Und die Hasen Jäger schießen / Und die Vögel Katzen fressen / Dann erst will ich dich vergessen" ('Only if brooks flow upwards, rabbits shoot hunters and birds eat cats will I forget you'). This reference to trivial verse creates and inter-textual reference to a genre that is associated with a usage of language as a medium to convey feelings. Holthusen's methods of addressing the meta-level of language are therefore more explicit than Auden's implicit play with ambiguities and breaking of expectations with collocations.

In general, the first level is slightly changed and a religious reading is far less likely than in the source text and the third level is slightly more explicit than in the source text. The most important transFORMation in Holthusen's translation concerns the second level that is utterly inverted and changes the 'anxiety in time' to a 'self-confidence in time'. He therefore changes the entry point and looks at the matter form a totally new perspective by foregrounding the element that is most backgrounded in Auden's text: the ability of the human being in the present moment to act and change the cause of events without negating the uncertainties and ambiguities introduced by language.

5.1.3 "Könnt' ich es nur" (U. Ziaja)

My translation is closest to the villanelle form of Auden's source text with regard to refrain lines, rhyme pattern and rhythm. The result is that my translation, like Holthusen's, is further away from the source text in terms of surface semantics than Stolze's.

Die Zeit, sie schweigt. Ich hab’s dir doch gesagt.
Die Zeit nur kennt den Preis, den’s nach sich zieht,
Könnt’ ich es nur, ich hätt’s dir längst gesagt.

Sollen wir weinen, wenn den Clown das Scherzen plagt,
Sollen wir stolpern zu der Fiedler Lied,
Die Zeit, sie schweigt. Ich hab’s dir doch gesagt.

Sagen Wahrsager Wahres nur, es nagt –
Ich lieb dich so, dass sich’s dem Wort entzieht –
Könnt’ ich es nur, ich hätt’s dir längst gesagt.

Die Winde haben ihren Quell, wie man so sagt,
Bestimmt gibt’s Gründe, wenn der Sommer flieht,
Die Zeit, sie schweigt. Ich hab’s dir doch gesagt.

V’lleicht mag die Rose wachsen wenn es tagt,
Und die Vision will doch, dass man sie sieht,
Könnt’ ich es nur, ich hätt’s dir längst gesagt.

Stell dir nur vor, der Löwe, der uns plagt,
Und Fluß und Soldat, alles flieht,
Schweigt dann die Zeit? Ich hab’s dir doch gesagt?
Könnt’ ich es nur, ich hätt’s dir längst gesagt.

The A^1bA^2 abA^1 abA^2 abA^1 abA^2 abA^1A^2 pattern and its obsessive, haunting or incantatory quality is fully preserved. While in Auden’s text the diphthongs [əʊ] and [eɪ] rise to a front and back vowel respectively, the vowels in my rhymes [aːkt] and [iːt] are also from opposite ends of the vowel spectrum: low and high. While this loses the interplay of bright and dark vowels, the binary quality of very different elements contrasting and complementing each other is preserved. The consonant cluster [kt] furthermore has an iconic whip-like quality due to the consonant cluster of two voiceless plosives that underlines the threatening atmosphere on the second level of interpretation.

As in Auden’s source text, the rhythm consists of a regular iambic pentameter pattern. As Auden, I allow a few divergences: Lines 4, 5 and 7 each begin with a beat followed by two unstressed syllables before the binary rhythm is re-established. Thereby, the lines embody the stumbling that stanza two refers to and that continues

until the love confession. Lines 4 and 10 each have six rather than five beats with the result that the lines are perceived as more bulky in the context of the five-beat lines that are established as norm. In line 4, "Sollen wir weinen, wenn den Clown das Scherzen plagt," this bulkiness enacts the oppressive atmosphere of the line. A possible realisation of line 10, on the other hand is to establish a six-beat pattern micro-norm for the stanza with the result that the [iː] sound in the last word of "Und Gründe gibt es wenn der Sommer flieht" (l. 11) is lengthened which can be construed as underlining the passing of the summer. Line 17 only has four beats – again with the result that the line final [iː] sound in "flieht" is lengthened so that the image lingers before being replaced by the next one. Despite the fact that German has more polysyllabic words than English which makes it harder to preserve a pattern in which all lines in a poem have a masculine ending, my translation is the only of the discussed translations that preserves this pattern that is explicitly mentioned by Auden (1964: 186) as characteristic for the rhythmical quality of his poetry.

Apart from refrain line A^1 (see p. 306), the syntactic structure consisting of end-stopped-line-clauses that correspond to one image each and that therefore arrange the images like unconnected pearls on a string is preserved. On the first level of interpretation, the poem can be read as poem about the power of love. The love confession in the third stanza can be either read as being addressed to an individual in the stereotypic discourse situation in love poetry or as enveloping everyone in a Christian sense of agape. This reading is less backgrounded than in Holthusen's translation. Love still appears at the heart (in the middle) of the tercets, after its introduction more hopeful and positive concepts enter the picture. In stanza five, the expression "wenn es tagt" (l. 13) introduces the image of receding darkness and dawn that underlines the hopeful vision. The dashes in lines 7 and 8 mark the middle line as insertion and connect the first and last lines of the stanza. As in Holthusen's translation, narrowing the English *you* down to "dich" (l. 8) slightly backgrounds the Christian reading of all-

including agape, but it is still possible because the *dich* remains unspecified and impersonal and serves as projection surface into which everyone can be inserted.

The second level of interpretation is prominent as in the source text but not explicitly foregrounded as in Stolze's translation B or inverted as in Holthusen's translation. In the beginning of the poem, time is the centre of perception. The second line, "Die Zeit nur kennt den Preis, den's nach sich zieht," disambiguates the English version and makes it clear that it is only time who knows the price rather than the alternative reading that time knows nothing else. While this strengthens the second level of interpretation, the more prominent ambiguity that is repeated throughout the poem in the refrain is preserved and makes the third reading possible as well. Because the German language does not have a word like the English *but* which can mean both German 'aber' and 'außer', I completely left it out: "Die Zeit, sie schweigt. Ich hab's dir doch gesagt." Accordingly, it is left open whether "Ich hab's Dir doch gesagt" is uttered by the personified time or the speaker. As time is the centre of perception in the beginning, it is easier for the reader to ascribe the sentence to time. Following this reading, time does not speak in the present, is the one who said "I told you so" in the past and is the only knowing instance.

The speaker, on the other hand, is characterised by insecurity. He or she repeatedly uses the subjunctive "könnt'" and "hätt'" in the refrain, does not know whether to cry and stumble (stanza two) and is affected by the future's insecurity (stanza three). The speaker also is not able to speak (refrain and inability to voice his or her love) and qualifies all his or her statements in stanzas four and five with marks of insecurity: the commonplace "wie man so sagt" (l. 10), the hopeful "Bestimmt" (l. 11) and doubtful "V'lleicht" (l. 13). Likewise, the positive vision in the last stanza is clearly introduced as hypothetical with "Stell dir nur vor" (l. 16). In line 7, the insecurity of the speaker is even directly connected to doubts about the future: "Sagen Wahrsager Wahres nur" and it is voiced how this uncertainty affects

the speaker: "es nagt." Furthermore, the speaker projects his or her agitation on the clowns and describes them as affected by their own jokes ("Sollen wir weinen wenn den Clown das Scherzen plagt" (l. 4)[162]). As in the source text, the atmosphere of anxiety is strengthened by sound patterning. The frequent assonance on [əʊ] that iconically resembles a moaning sound in the source text is replaced by a repetition of [a] that can also be construed as moaning sound due to context – especially when drawn out and lengthened (rhyme *a*, "h**a**b's Dir doch ges**a**gt" (l. 1, 6, 12, 18), "S**a**gen W**a**hrs**a**ger W**a**hres" (l. 7), "m**a**g […] t**a**gt" (l. 13)).

But, as in Auden's source text, a third level of interpretation is backgrounded but present behind the prominent second reading. Again, language is presented as deficient and, consequently, everything transmitted by language, such as the power relation between time and speaker, is called into question. While the ambiguity in line 2 is not preserved and therefore time is unambiguously presented as an all-knowing instance, the other ambiguity that questions the omniscience of time in the refrain (and therefore throughout the poem) is preserved. Due to the separation of "Die Zeit, sie schweigt" and "Ich hab's dir doch gesagt" into two sentences, the second sentence can be uttered by either time or the speaker. In the second reading, the speaker is at least able to predict something and therefore not utterly without knowledge – as in Auden's text.

Furthermore, the ability to use language efficiently is repeatedly and explicitly questioned in the refrain line ("Könnt' ich es nur, ich hätt's dir längst gesagt") and the speaker is unable to express his or her love with words ("Ich lieb dich so, dass sich's dem Wort entzieht" (l. 8)). More implicitly, the language that makes up the poem creates unconnected images and therefore defies straightforward interpretation. While Auden draws further attention to automatised use of language by failing the reader's expectations with regard to

162 As in Holthusen's translation, it is in particular the constraint of rhyme that causes several creative transFORMations in the target text such as this one that is triggered by the [aːkt] rhyme.

collocations, I use different means to strenghthen the implicit problematisation of language: The word play in “Sagen Wahrsager Wahres nur” takes the word *Wahrsager* literally and connects it to the expectation that what they say is actually *wahr* (‘true’) – which is then called into question by framing it as a question. In the fourth stanza, the assumption that “Die Winde haben ihren Quell” is revealed as commonplace: “wie man so sagt” (l. 10) which draws attention to the automatised way in which we use language. As in Auden’s text, language is revealed as creating ambiguities and uncertainties.

While language is problematised, it has still at least the potential to conjure up utopian visions in order to pacify human anxiety. The incantatory character that builds up to the attempt to invoke a utopian vision in the last two stanzas is supported with sound patterns as in the source text (“**W**ahrsager **W**ahres” (l. 7), “**s**o, dass **s**ich’s” (l. 8), “Die Z**ei**t, sie schw**ei**gt” (l. 1, 6, 12, 18), “F**ie**dler L**ie**d” (l. 5), “**ih**ren Quell w**ie**” (l. 10), “s**ie** s**ie**ht” (l. 14)). Hence, the text allows construal processes on both the first and third levels of interpretation but backgrounds them while the second level of interpretation of ‘anxiety in time’ dominates and is the most likely reading – as in the source text.

5.1.4 ForMeaning

The linguistic patterns in “If I Could Tell You” open up a ‘room of possibilities’ together with its content that can be construed on different levels of interpretation in the process of perFORMing. The poem can be read as a poem about the power of either individual or religious love (level one), as depicting human ‘anxiety in time’ (level two) or as problematisation of language that attracts attention to the ambiguities and uncertainties created by language while at the same time questioning the power relation between speaker and time that was established by language in the first place (level three).

On the level of FORMing, the patterns on different linguistic levels have different potentials that can be fore- and backgrounded in the process of meaning construal. The appearance of love in the third stanza divides the poem into a more negative and a more positive half, thereby depicting the power of love to change the world and syntax enacts its connecting power (level one). As the villanelle form and its dense network of rhyme and line repetitions is what most obviously characterises the poem, this form underlines the most prominent reading on level two in which the repetitions entangle the reader and lead him or her in circles, haunted by a relentless rhythm. The modal verbs constantly open up alternative hypothetical sub-worlds in the text world that allow glimpses into alternative worlds while at the same time denying the speaker and reader entrance and bringing them back to the beginning in always the same repetitions. On the third level, the unconnected imagery can be construed as a denial of language to make sense. Furthermore, the ambiguities defy any certainties: The ability of language to depict the world convincingly is negated. However, in addition to its potential to be perceived as relentless and haunting, the regular rhythm has also the potential to create a hypnotic and incantatory atmosphere in combination with sound patterning that can be construed in a more positive way as contributing to the conjuring up of utopian visions to briefly pacify human anxieties.

The different translations perFORM and transFORM these different levels of the text and the potentials of its forms in different ways. In Stolze's translation, the second level is the most prominent one. She construes time as a powerful instance that is contrasted to a powerless speaker while backgrounding the problematisation of language to the degree that the third level cannot be construed anymore. But even the second level that is the most prominent one in her translation is weakened by the loss of the villanelle pattern and its depiction of a haunted mind that is obsessed and imprisoned in its own anxiety.

Holthusen, on the other hand, inverts the second level and construes the speaker as more powerful than time, thereby foregrounding the aspect that humans do have a sphere of influence in the present moment after all. While Stolze's translation loses the villanelle pattern and its effects, Holthusen's translation transFORMs it: The changed rhymes in the middle lines of the tercets group the stanzas into three groups which introduces the suggestion of development and change.

My translation recreates the layered construction of Auden's text that construes time as superficially powerful while, at the same time, questioning this relation through language. In this attempt, especially the villanelle form but also the other formal features that play a vital role as world builders to these levels are recreated – sometimes by using different means. Most transFORMation processes on the level of imagery that can be observed in the translations by both Holthusen and me are triggered by the constraint of the villanelle form and in particular its rhyme pattern. The changes in both of our translations, however, do not leave the 'room of possibilities' that is opened up in the FORMing: They make sense text-internally and do not introduce unintended paradoxes. For instance, the clowns that are affected by their own jokes are a construal process that makes sense in a text world where people "weep when clowns put on their show."

In the end, I do not believe that Auden succeeded in making his poetry untranslatable with his speech rhythms and the imagery that plays with language. The effects of the villanelle form, syntax, rhythms, imagery and language play can be recreated and transFORMed in a way that is coherent in the context of the source text, sometimes through different means and by fore- and backgrounding features of it. But in the end, it often turned out to be especially translations of the lines shaped by a particularly dense set of these constraints such as "Sagen Wahrsager Wahres nur" that I believe work well. Once again, constraint proves to be a fertile ground for creativity.

5.2 “Blaue Stunde” (G. Benn)

Gottfried Benn’s poem “Blaue Stunde” was first published in 1951 in the volume *Fragmente. Neue Gedichte*. Despite of what the title suggests, the poems in this volume consist mostly of unfragmented poems. Dieter Burdorf (2016: 114) suggests the title alludes to a sentiment that has been frequently voiced by German authors after the end of World War II which is that after the horrors of the war nothing can be whole anymore and even art can only be fragmented: “Wir sind böse u [sic] zerrissen u. das muss zur Sprache kommen” (‘we are angry and torn and that must be voiced’) as Benn (2016b: 327) writes to Friedrich W. Oelze.[163]

“Blaue Stunde” must have been finished until 19th March 1950 because then Benn sent it to Oelze in a letter with the note that he would prefer the poem to remain undated (Benn 2016a: 273). The reason for this is an open secret: In a later letter to Oelze, Benn (2016c: 108) refers back to the poem and identifies the female addressee of the poem as based on a woman he had an affair with and who cheated on him with a cheese seller. When describing this affair, his tone is strangely paradoxical, oscillating between contempt for the woman[164] and a deep, mysterious fascination:

> eine unheimliche innere Verbundenheit, deren Quellen weit zurückreichen müssen […] in eine von grauen Vorzeiten verschleierte Dopplung meines Gen, das ich **liebte u** [sic] **hasste** u. dem ich verfallen war […]. Brachte meine Ehe bis an die äusserste Grenze der Gefährdung, war mir gleich […], aber der Käsehändler war stärker.

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163 Cf. his poem “Fragmente”: “Seelenauswürfe, / Blutgerinnsel des zwanzigsten Jahrhunderts – / […] Ausdruckskrisen und Anfälle von Erotik: / das ist der Mensch von heute / das Innere ein Vakuum, / […] Der Rest Fragmente” (Benn 1966d: 245-246; ‘ejections from the soul, / coagulum of the 20th century – / crises of expression and fits of eroticism: / that is today’s human being / a vacuum inside, / the rest is fragments’).

164 “Eine leere, ungebildete gemeine Person, die weder orthographisch schreiben, noch manierlich mit Messer u [sic] Gabel essen konnte” (Benn 2016b: 108; ‘a vacant, uneducated and common person who didn’t know how to spell nor eat in a well-mannered way’).

> (Benn 2016b: 108; my emphasis; 'an uncanny inner connection, the sources of which are bound to reach back to times immemorial to a hidden doubling of my genes, which I **loved and hated** and to which I was fatally attracted. Nearly cost my marriage but I didn't care but the cheese seller was stronger')

This ambivalence of simultaneous conflicting feelings, in this case contempt and fascination, love and hate, is something that can be found repeatedly in Benn's oeuvre. Benn even generalises ambivalence to being the main characteristic of a contemporary human being. In comparing what he calls the 'phenotype'[165] of different ages, he writes:

> Der Phänotyp des zwölften und dreizehnten Jahrhunderts zelebrierte die Minne, der des siebzehnten vergeistigte den Prunk, der des achtzehnten säkularisierte die Erkenntnis, der heutige integriert die Ambivalenz, die Verschmelzung eines jeglichen mit den Gegenbegriffen.
> (Benn 1965a: 156; 'The phenotype of the 12th and 13th centuries celebrated courtly love, the one of the 17th century intellectualised pomp, the one of the 18th century secularised enlightenment, the present one integrates ambivalences and merges everything with its opposite').

The poem "Blaue Stunde" fits well into this context of ambivalent feelings and vague, cryptic meanings which has resulted in very different evaluations of the poem. In their interpretations of the poem that are only one year apart, Karl Krolow (1963) and Reinhold Grimm (1962) come to opposite conclusions: While Krolow (1963: 57) claims that Benn wrote better poetry, Grimm (1962: 60) calls it one of his best.

I

Ich trete in die dunkelblaue Stunde –
da ist der Flur, die Kette schließt sich zu
und nun im Raum ein Rot auf einem Munde
und eine Schale später Rosen – du!

Wir wissen beide, jene Worte,
die jeder oft zu anderen sprach und trug,
sind zwischen uns wie nichts und fehl am Orte:
dies ist das Ganze und der letzte Zug.

165 Benn defines 'phenotype' as "der aktuelle Ausschnitt des Genotyps" (Benn 1965a: 152; 'the current realisation of the genotype'), i.e. human being.

Das Schweigende ist so weit vorgeschritten
und füllt den Raum und denkt sich selber zu
die Stunde – nichts gehofft und nichts gelitten –
mit ihrer Schale später Rosen – du.

II

Dein Haupt verfließt, ist weiß und will sich hüten,
indessen sammelt sich auf deinem Mund
die ganze Lust, der Purpur und die Blüten
aus deinem angeströmten Ahnengrund.

Du bist so weiß, man denkt, du wirst zerfallen
vor lauter Schnee, vor lauter Blütenlos,
todweiße Rosen Glied für Glied – Korallen
nur auf den Lippen, schwer und wundengroß.

Du bist so weich, du gibst von etwas Kunde,
von einem Glück aus Sinken und Gefahr
in einer blauen, dunkelblauen Stunde
und wenn sie ging, weiß keiner, ob sie war.

III

Ich frage dich, du bist doch eines andern,
was trägst du mir die späten Rosen zu?
Du sagst, die Träume gehn, die Stunden wandern,
was ist das alles: er und ich und du?

„Was sich erhebt, das will auch wieder enden,
was sich erlebt – wer weiß denn das genau,
die Kette schließt, man schweigt in diesen Wänden
und dort die Weite, hoch und dunkelblau."

(Benn [1951] 1966a: 246-247)

Parts one and two of the trilogy consist of three stanzas with four lines each while the third part consists of only two four-line stanzas. The three parts are connected by a consistently alternating rhyme pattern. Furthermore, the dominant rhyme words in part I, *zu-du* (l. 2, 4, 10, 12) reappear in part III (l. 26, 28) and the rhyme [ʊndə] (l. 1, 3) reappears in part II (l. 21, 23). Rhythmically, the three parts are

connected by iambic pentameter.[166] The whole poem is an interweaving of alternately rhyming masculine and feminine line endings.

This continuation of traditional form is surprising for a poet who spoke of the "Erschöpfung des Reims" (Benn 1965c: 514; 'exhaustion of rhyme') and who claims to be hesitant about using it. The tension between theory and practice in many of Benn's poems has frequently been observed in scholarly discussion. Jürgen Schröder (1986) attempts to conciliate Benn's late poetry and poetic theory as being in a polar, dialectic relationship of tension that he ascribes to the utopian status of Benn's theory that can always only partially be reflected in actual poetry (Schröder 1986: 71).

As in my former interpretations, I will again divide the possible interpretations into three levels. On the first and most obvious level, the poem can be interpreted as a romantic[167] love poem. This line of interpretation is followed by several scholars. Burdorf (2016: 115) for instance writes: "Die grelle Erotik des Frühwerks […] weicht hier teilweise schwülstigen, spätromantischen Zügen" ('The flamboyant eroticism of Benn's early work gives way to overblown late Romantic traits here').

Even more negative is Krolow's (1963) interpretation of the poem who regards it to be unsuitably sentimental for a Modern love poem that should address the difficulty of love in the Modern mass

166 There are three exceptions from this regular pattern: In line 4, there are only four beats which results in a pause at the end of the line. In the following line, there is an additional unstressed syllable on "anderen" which seems to have been intended by Benn, as it could have easily been removed in a contraction to *andern*. The reader is likely to either swallow the syllable to make the line conform with the overall gestalt or to speed up while reading the word. In line 19, the compound "todweiße" invites two beats which results in an additional beat in this line.

167 'Romantic' is meant here not as referring to a literary era but in the way it is commonly used as referring to a particularly emotional quality of love that goes back to the Sentimentalism of the 18th century (that arose during the Age of Enlightenment; cf. German 'Empfindsamkeit') and a change in the concept of love connected to social expectations such as love marriage which is why it is spelled with an initial lowercase.

society with a loss of the ability to identify with emotions (Krolow 1963: 52). In Benn's poem, on the other hand, he finds "Jugendstilelemente" ('art nouveau elements') like pathos and concludes that the poem seems to describe a love from the past (Krolow 1963: 54-56). His dismissal culminates in the claim that the poem is a prime example "wie sich 'überzogene' Individualität zersetzt in Zweideutigkeit" (Krolow 1963: 56; 'how exaggerated individuality corrodes into ambiguity').

Grimm (1962), who, as was mentioned above, evaluates the poem far more positively, interprets the poem biographically as encounter of the poet-speaker (whose persona is close to the author Gottfried Benn) with his dead wife in a dream which is symbolised by the colour blue (Grimm 1962: 59-71). Grimm did not know Benn's letters to Oelze and about the affair. Matthew Kaplan (1993: 98-100) who knew about the letter also interprets the poem biographically but as referring to his affair.

Barbara Schulz Heather (1979: 160) interprets the imaginary world of the poem as "Bejahung der Liebe als relevantes, erlebbares Gefühl" ('affirmation of love as relevant feeling that can be experienced'). In her interpretation, the chain encloses the present moment as independent of past and future for the lovers.

Reading the poem on this level of interpretation, the three parts of the poem describe the encounter between lovers that meet in the blue hour (I), the description of the beloved woman, possibly with a hidden sexual encounter (II) and a dialogue between the lovers (III). A discourse situation between a male speaker and a female addressee is *the* prototypical discourse pattern in traditional love poetry. The first and second person singular pronouns *ich* and *du/dein* frame stanzas one and seven and are in the initial position of all stanzas apart from stanzas three and eight. From the first part of the poem on, the love between speaker and addressee is described as something special, a spiritual kinship that does not need words to communicate: "jene Worte / die jeder oft zu anderen sprach und trug, / sind zwischen uns

wie nichts" (l. 5-7). It envelops everything: "dies ist das Ganze" (l. 8), it disregards bourgeois values such as monogamy and faithfulness (part III) and makes heads, associated with reason, dissolve ("Dein Haupt verfließt" (l. 13)).

The focus is on the woman. While the speaker remains backgrounded, vague and unspecific, a great part of the poem is dedicated to her description. The second person pronoun *du* (*dein*, *deinem*) appears fourteen times in the poem while the first person pronoun *ich* (*mir*) referring to the speaker only appears four times. Furthermore, in the first and third stanza, the pronoun referring to the woman is separated from the rest with a hyphen and, in the first stanza, the exclamation mark puts even more emphasis on the "du!" (l. 4). This dominant *du* is particularly strange with regard to the poem being written by a poet who explicitly forbade poets to write poetry *at* someone ('das Andichten'; Benn 1965c: 503).

On the level of sound and rhythm, the alternate rhyme and, in particular, the intertwining of masculine and feminine endings of the verse lines can be read as perFORMing the intertwining of the lovers. The regular rhyme pattern and metre as well as the sound structures of alliteration ("**w**er **w**eiß **d**enn **d**as" (l. 30), etc.), assonance ("s**i**nd zw**i**schen uns w**ie** n**i**chts" (l. 7), "w**a**s ist d**a**s **a**lles" (l. 28), etc.), syntactic parallelism ("nichts gehofft und nichts gelitten" (l. 11), "vor lauter Schnee, vor lauter Blütenlos" (l. 18), "was sich erhebt […] / was sich erlebt" (l. 29-30), etc.) and identical repetition ("Glied für Glied" (l. 19), "Schale später Rosen" (l. 4 and 12), "Du bist so" (l. 17 and 21), etc.) suggest harmony and are perceived as melodious and pleasing. Even sounds that are typically perceived as harsh such as the German fricative realisation of /r/ in "im **R**aum ein **R**ot" (l. 3), are likely to be read as mysterious murmuring rather than a harsh sound in this context.

The description of the female addressee in part II can be interpreted as going back to what is called 'Schönheitspreis' ('beauty praise') in German. The term refers to a formalised type of poetry that

is famous from the Medieval tradition of minnesong and Petrarch's sonnets. In these poems, the poet-speaker's beloved is described in stereotypical terms that include likening her lips to roses and her skin to snow. Already in stanza one, the lips of the woman are associated with roses when the description of her red lips "ein Rot auf einem Munde" (l. 3) gives rise to the association of roses (l. 4) and in stanza four this connection is reinforced: "Indessen sammelt sich auf deinem Mund / die ganze Lust, der Purpur und die Blüten" (l. 14-15).

The description of the woman's skin as white "Du bist so weiß" (l. 17) and its association with snow (l. 18) invokes the clichéd 'Schönheitspreis' imagery – but in a modified way. The beloved is not depicted as whole but in pieces that are summarised in the connecting *du*. The connection of the imagery to age and death ("Dein Haupt verfließt, ist weiß" (l. 13), "todweiße Rosen" (l. 19)) reminds of the Baroque tradition to combine 'Schönheitspreis' with the vanitas-motif in poetry.[168] In a biographical interpretation, the age of the addressee can be related to the age of the woman Benn had an affair with when he was 65 years old. He describes her in his letter to Oelze that was mentioned above in a way that reminds of the poem because of its very unusual 'Schönheitspreis' connected to age: "Lange hagere grauhaarige Person, das Gesicht Pfeffer u [sic] Salz […] – War hingerissen" (Benn 2016b: 108; 'A tall and gaunt person, her face like pepper and salt […] – I was fascinated').

While both Petrarch's Laura and the female addressee of the 'Hohe Minne' ('high courtly love') minnesongs are beyond the male speaker's reach, part II can be interpreted as sexual encounter, as for instance Schröder (1985: 499) does. While there is no direct reference to a sexual encounter, sexuality is at least implicitly present throughout the poem in the woman's red lips ("ein Rot auf einem Munde" (l. 3), "indessen sammelt sich auf deinem Mund / die ganze Lust, der Purpur und die Blüten" (l. 14-15), "Korallen / nur auf den

168 An example is Christian Hoffmann von Hoffmannswaldau's sonnet "Vergänglichkeit der Schönheit".

Lippen, schwer und wundengroß" (l. 19-20)). Even more strikingly, the woman seems to be reachable not only to one man but to two. In part III, a third person intrudes into the traditional discourse situation when the speaker objects: "du bist doch eines andern" (l. 25). Her nonchalant dismissal of this comment with "was ist das alles: er und ich und du?" (l. 28) shows that the concept of love underlying the poem is a distinctly Modern one which leads to the second level of possible readings of the poem.

On level two, the poem can be read as a poem that questions the concept of love: love is associated with transitoriness and dissociated from bourgeois morals.[169] Considering who wrote the poem, one cannot help but ask whether someone who is famous for sentences such as "eine Frau ist etwas für eine Nacht" (Benn 1966: 27; 'a woman is something for one night only'), "gute Regie ist besser als Treue" (Benn 1965a: 414; 'skilful management is better than faithfulness') and "eine Frau ist ein Gegenstand" (Benn 1957a: 270; 'a woman is an object') the last of which he actually wrote in a letter to a woman (Astrid Claes), whether someone like this can write love poetry. At the least, this background knowledge challenges the sentimental aspect that has been repeatedly ascribed to the poem in interpretations arguing on level one.

Furthermore, Benn's theory of a poem as a 'Kunstprodukt' (Benn 1965c: 495) that is consciously produced by the author rather than arising from emotions and his definition of poetry as what is left over when the emotional is subtracted ("Wenn Sie vom Gereimten das Stimmungsmäßige abziehen, was dann übrigbleibt, wenn dann noch etwas übrigbleibt, das ist dann vielleicht ein Gedicht" (Benn 1965c: 495)) is deeply challenging to a traditional concept of love poetry. Especially Krolow's (1963) claim that the poem is based on a sentimental rather than Modern concept of love is questioned by the

169 Reininger (1989: 414-420) for instance interprets the poem as a love poem where love has the power to dissolve all oppositions into harmony. At the same time, however, he describes it as "ein Fest der Auflösung" (Reininger 1989: 419; 'a celebration of dissolution') and puts love into a context of general transitoriness.

levels of transitoriness and disregard of moral considerations in the poem. In Benn’s description of the 20th century phenotype, he claims that there is no morality and no true feeling anymore (Benn 1965a: 152).[170] Elsewhere, he notes in a description of another poem:

> Im übrigen spielt die Liebe keine Rolle in diesem Gedicht, sie ist ja auch kein Inhalt mehr, es wird durch sie nichts anders, sie bringt keine Verwandlung, sie ist ein Surrogat für Unproduktive.” (Benn 1977: 368; ‘Besides, love doesn’t play a part in this poem, it’s no longer a subject after all, it doesn’t change anything, doesn’t cause transformations, it’s a surrogate for the unproductive’).

The lack of a defined system of values in a Modern world makes everything in love possible. In Benn’s oeuvre, this becomes apparent in a broad array of facets of love, most of them questioning traditional concepts. Frequently, there is a celebration of unfaithfulness (“Es gibt nur eine Liebe, die gestohlene” (Benn 1965a: 432; ‘There is only one love: the stolen one’)).[171] Often, love is reduced to sexuality and sometimes connected to an unsettling eroticism of death as in his early “Morgue” (1966b) poems.

The multifacetedness of love expressed by Benn also includes more traditional notions, however. In the letter to Oelze that was mentioned above, Benn (2016b: 108) even mystifies love to a common genotypical ancestry of souls and describes his love to the woman he had an affair with as love to the point of self-abandonment.[172] As so often when it comes to Benn: things are

170 And he continues: “Die *Liebe* […] täuscht Inhalte vor und schafft Surrogate für eine Individualität, die nicht mehr vorhanden ist, der Phänotyp wird an ihr wenig Intimes entdecken” (Benn 1965a: 153; original emphasis; ‘Love fakes contents and creates surrogates for an individuality that is not there anymore. The phenotype will find little of intimacy in it’).

171 In a letter to his friend Erich Reiss he claims: “Die Ehe ist doch eine Institution zur Lähmung des Geschlechtstriebes, also eine christliche Einrichtung […]. Für den Mann gibt es doch nur die Illegalität […] alles, was nach Bindung aussieht, ist doch gegen seine Natur” (Benn 1957b: 138; ‘Marriage is an institution to paralyse the sexual drive and therefore a Christian one. For a man, there is only illegality. Everything that looks like a commitment is against his nature’).

172 He also wrote a poem with the title “Liebe” (Benn 1966e) and described “Die Züge Deiner” as a ‘love poem’ in a handwritten note: “Kleines Liebesgedicht aus Hannover, 1936” (Benn 1966: 576; ‘Little love poem from Hannover, 1936’).

ambivalent. This can also be shown within single works of art such as the poem "Blaue Stunde". On the one hand, love is portrayed as the special kinship of souls that was described on level one. On the other hand, it is repeatedly characterised as unstable and fugacious on two levels: unfaithfulness and death. First of all, love cannot be realised in faithfulness and in a socially accepted way. The traditionally uttered declarations of love are unmasked as empty ("jene Worte, die jeder oft zu anderen sprach und trug, / sind zwischen uns wie nichts und fehl am Orte" (l. 5-7)). The unconventional love triangle between "er und ich und du" (l. 28), however, is justified in the sight of general transitoriness: "Was sich erhebt, das will auch wieder enden" (l. 29).

Fugaciousness of love is paralleled with fugaciousness of life. The blue hour is the time of twilight and transition from light to darkness and the hour in the poem is already closer to darkness than light ("dunkelblau" (l. 1, 32)). This expansion of darkness is embodied in the vowels of the poem. The dark vowels [uː] and [ʊ] are not only particularly frequent throughout the poem but also frequently foregrounded by sound patterning such as in the rhyme words: *Stunde, zu, Munde, du* in stanza one, *trug-Zug* in stanza two, again *zu-du* in stanza three, *Mund-Grund* in stanza four, *Kunde-Stunde* in stanza six, and again *zu-du* in stanza seven. It is also present in other forms of sound patterning such as anaphora ("**u**nd" (l. 3, 4)) and assonance, especially prominently [ʊ-aʊ-ʊ] ("d**u**nkelbl**au**e St**u**nde" (l. 1, 23), "**u**nd n**u**n im R**au**m ein Rot **au**f einem M**u**nde" (l. 3), "d**u** […] d**u** […] / […] l**au**ter […] l**au**ter […] / […] n**ur** **au**f […] w**u**ndengroß" (l. 17-20), etc.) and [a-ʊ/uː] ("z**u** **a**nderen spr**a**ch und tr**u**g" (l. 6), "die g**a**nze L**u**st der P**u**rp**u**r **u**nd […] Ahnengr**u**nd" (l. 15-16) and stanza seven: "Ich fr**a**ge dich, d**u** bist doch eines **a**ndern, /w**a**s trägst d**u** mir die späten Rosen z**u**? / D**u** s**a**gst, die Träume gehn, die St**u**nden w**a**ndern, / w**a**s ist d**a**s **a**lles: er **u**nd ich **u**nd d**u**?" (l. 25-28)).

On the level of imagery, fugaciousness of life is particularly prominently depicted in the description of the woman. The expressions describing her create an 'isotopy'[173] that is characterised by contrast between a sequence of expressions joined by the common semantic denominator of redness (lust) on the one hand and whiteness (transitoriness) on the other hand. Her mouth and lips are associated with lust and redness ("ein Rot auf einem Munde" (l. 3), "indessen sammelt sich auf deinem Mund / die ganze Lust" (l. 14-15), "Korallen / nur auf den Lippen" (l. 19-29)) but whiteness and transitoriness are far more prominent: Not only is she described as an old woman with white hair (l. 13) but the whole person is described as white (l. 17) and associated with snow (l. 18). Whiteness in turn is associated with death ("todweiß" (l. 19)) which is foregrounded on the level of rhythm by its spondeic realisation with two subsequent beats. Fragility is omnipresent in her description: Her whole shape is unstable ("man denkt, du wirst zerfallen" (l. 17), "Du bist so weich" (l. 21)) and often described in terms of fluidity ("Dein Haupt verfließt" (l. 13), "sammelt sich auf deinem Mund" (l. 14)) – not only by verbs but also nouns ("Sinken" (l. 22)) and adjectives ("angeströmten" (l. 16)) that are usually not associated with instability and movement. Even the redness of her lips is not only associated with lust but also injury ("wundengroß" (l. 20)). Love and death, Freud's 'Urtriebe' ('basic instincts') Eros and Thanatos, this old pair is frequently connected in Benn's poetry from his early poetry like the "Morgue" poems where this connection is portrayed in an aggressive and brutal language to his late poetry like "Blaue Stunde" where there are only implicit hints to the 'Ästhetik des Hässlichen' ('Aesthetics of Ugliness') and the decay of the human body.

173 'Isotopy' is a concept from structural semantics. The term was introduced by Algirdas Greimas (1971) for a sequence of expressions with homogeneous semantic structure in a text that establishes coherence and therefore understandability. As Eco (1980: 147) notes, the term is frequently used as an umbrella term for diverse semiotic phenomena establishing coherence at various textual levels. I use the term in its narrow meaning on the semantic level rather than including phonological, syntactic or other forms of repetition.

Time is omnipresent throughout in the poem and repeatedly mentioned as “die Stunde” (l. 1, 11, 23, 27). Twice, the passing of time is explicitly foregrounded: “und wenn sie [die Stunde] ging” (l. 24) and “die Stunden wandern” (l. 27). The other prominent explicit mentioning of time is in the description of the roses. From the beginning on, the roses are introduced as “späte Rosen” (l. 4, 12, 26). Astrid Gehlhoff-Claes (2003) observes a frequent connection between the words *spät* and *Rose* in Benn’s poetry. Gehlhoff-Claes (2003: 88) writes

> des Endes ‘Süße’ ist nicht irgendeine; es ist eine besondere, zu keiner anderen Zeit erfahrbare. Nur die ‘späte’ Welt ist imstande, die Herrin unter den Blumen […] hervorzubringen.
> (‘the sweetness of the end is not just any sweetness; it is a special one that cannot be experienced at any other time. Only the ‘late’ world is able to bring forth the queen among the flowers’).

The atmosphere is ambivalent: It is neither merely positive nor negative and even transitoriness is not only cold decay but connected to sweetness. There is no development from white to red or vice versa but the poem oscillates between both: Directly after “Dein Haupt verfließt, ist weiß” (l. 13), the red reappears as “Purpur” (l. 15) and even after the strong “todweiß” the “Korallen” (l. 19) are not far. Love, symbolised by the colour red and roses, is not destroyed by the white transitoriness: both are mutually dependent. The argument that all things are transitory is used to legitimise the relationship. In the face of transitoriness, faithfulness becomes irrelevant: “die Träume gehn, die Stunden wandern, / was ist das alles: er und ich und du? / “‘Was sich erhebt, das will auch wieder enden […]’” (l. 27-29).

The depiction of women as fluent, associated with streaming breath, sea and blood is frequent in Benn’s poetry in general (e.g. Benn 1966: 110, 175, 328, etc.). In “Blaue Stunde”, *strömen* appears in the dark and mysterious quality ascribed to the woman, her “angeströmte[r] Ahnengrund” (l. 16). Unlike the male speaker, she is connected to a deep, mysterious power that goes back to the genotypical prehistory of human life and that is still alive in her

phenotype. In the last part of the woman's description, he states "du gibst von etwas Kunde, / von einem Glück aus Sinken und Gefahr" (l. 22). The speaker is at the same time fascinated and feels threatened in a typical Bennian ambivalent combination of emotions.

There is, however, a third reading possible that goes beyond any kind of love poetry but reads the poem as addressing the subject of poetic creation on a meta-level. To understand this level, some background knowledge about Benn's poetic theory is required. Benn repeatedly refers to artistic creation in terms of sexuality, describes it as "schöpferische Lust" which "kennt nur die Erregung gewisser Stunden, kennt nur das Stundenglück, die 'Rosenstunde'" (Benn 1965a: 87; 'only knows the excitement of certain hours, only knows the happiness of the hour, the hour of the rose'). This context sheds a completely different light onto the motif complex of sexuality, hours and roses in "Blaue Stunde". More specifically, artistic creation is linked to male sexuality in Benn's poetic theory. Repeatedly, he refers to the 'phallic' character of art.[174] As was described above, the female addressee possesses a connection to the *Ahnengrund* the speaker lacks but he on the other hand has a connection to artistic creation that she lacks.[175]

174 "Der Schwellungscharakter der Schöpfung ist evident, in den Fluten, in den Phallen, in der Ekstase" (Benn 1977: 46, 'the swelling character of creation is evident in floods, in phalluses and in ecstasy'). Elsewhere, he claims: "Das Wort ist der Phallus des Geistes" (Benn 1965c: 510; 'the word is the phallus of the mind').

175 Benn's relationship to women has frequently been addressed in scholarly discussion, most recently by Wolfgang Martynkewicz (2017). His misogynistic traits that were already apparent in the quotes mentioned above hardly escape anyone's notice. Repeatedly in his poetic theory, he contrasts features traditionally associated with femininity with bad poetry. While bad poetry speculates on "Sentimentalität und Weichlichkeit" (Benn 1965c: 505; 'sentimentality and wimpishness') of the reader, great poets have "ein hartes […] Gehirn mit Eckzähnen, das die Widerstände, auch die eigenen zermalmt" (Benn 1965c: 515, 'a hard brain with cuspids that squashes resistances, even the own ones') and good poetry lacks "das Emotionelle, das Stimmungsmäßige" ('emotional and sentimental qualities') Benn (1965c: 495) claims in "Probleme der Lyrik".

Especially important in this regard is the colour blue that has repeatedly been discussed by scholars in Benn's work in general and "Blaue Stunde" in particular. For Grimm (1962: 70), for instance, it marks entrance into the dreamworld where the poet-speaker meets his deceased wife. But the word *Blau* has a very special meaning in Benn's poetic theory that goes beyond individual readings such as Grimm's: It is part of the mysterious creative power of a poet. In "Probleme der Lyrik", Benn (1965c: 511-512) compares the poet in the process of poetic creation to an organism covered in cilia that feel for words. In this context, he writes about the word *Blau*:

> Es ist das Südwort schlechthin, der Exponent des 'ligurischen Komplexes', von enormem 'Wallungswert' […], nach der die Selbstentzündung beginnt, das 'tödliche Fanal', auf das sie zuströmen, die fernen Reiche […], Phäaken, Megalithen, lernäische Gebiete […]. Worte, Worte – Substantive! [...]. 'Schwer erklärbare Macht des Wortes, das löst und fügt. Fremdartige Macht der Stunde, aus der Gebilde drängen unter der formfordernden Gewalt des Nichts […]'.
> (Benn 1965c: 512-513; 'It is the southerly word par excellence, the exponent of the 'Ligurian complex', of enormous 'surging value', after which self-ignition begins, the 'deathly torch' towards which they stream, the distant realms, Phaiakians, megaliths, Lernaean regions… Words, words – nouns! 'Power of the word to solve and bind that is so difficult to explain. Alien power of the hour, out of which entities emerge in the form-demanding power of nothingness").

The description of the word as 'southerly' and 'exponent of the Ligurian complex' refers back to a concept that is based on Nietzsche's work and first used by Benn in the novella "Heinrich Mann. Ein Untergang" (Benn 1965b) according to Moritz Baßler (2016: 128-129). In it, the protagonist flees from a negatively connotated North (associated with poverty and pain)[176] into the positively connotated South where he finds his artistic home to put his "Schreibtisch" ('desk', Benn 1965b: 11). Since then, the South and especially Liguria are connected to an atmosphere that is fruitful for poetic creation. This quality is associated with the word *Blau* in an

176 "Jahre waren es, die lebte ich nur im Echo meiner Schreie, hungernd und auf den Klippen des Nichts" (Benn 1965b: 9; 'This were years when I just lived in the echo of my own screams, hungry and on the cliffs of nothingness').

exceptional way: It functions as poetic inspiration and attracts other words to stream towards it. The passage enacts the process it is describing: The word ignites the process and relatively unconnected imagery starts flowing: Phaiakians, megaliths, Lernaean regions, etc.

Shortly before the quoted passage, Benn dissociates the process of poetic creation by himself and his contemporaries from the pre-Modern phenotype's embodied by Goethe.[177] The soul is not set free by an experience of nature but by words and their "Wallungswert" – a process that is repeatedly connected to intoxication (cf. e.g. Benn's (1966c) poem "Selbsterreger"). In the Modern, demystified world, the poet can only ignite his own creative energy with words. These words, and in particular nouns, however, are associated with rests of a mystic power that cannot be explained.[178]

In this context, the poem "Blaue Stunde" has been read as a cipher for the process of poetic creation by Angelika Overath (1987). She interprets the door in the beginning of the poem as opening itself to an encounter of the rational speaker with his soft, flowing (female) aspect. In this encounter, imagery and the poem are created (Overath 1987: 177-178). According to her, the blue hour is the shapeless blue matter that is formed into a poem in poetic creation by enclosing it in the chains of language (Overath 1987: 164). She reads the different motifs in the poem as all referring to language and poetic creation in a hidden way. Even the red mouth of the woman is read linguistically as producing the flowers of beautiful words (Overath 1987: 165).

177 "[H]ier füllt nicht mehr der Mond Busch und Tal" (Benn 1965c: 511; 'Here, the moon does not fill bush and dale anymore'). Rather, there is a new understanding of creation: "*die formfordernde Gewalt des Nichts*" (Benn 1977: 47; original emphasis; 'The form-demanding power of nothingness').

178 "Wir werden uns damit abfinden müssen, daß Worte eine latente Existenz besitzen, die auf entsprechend Eingestellte als Zauber wirkt und sie befähigt, diesen Zauber weiterzugeben. Dies scheint mir das letzte Mysterium zu sein, vor dem unser immer waches, durchanalysiertes, nur von gelegentlichen Trancen durchbrochenes Bewusstsein seine Grenze fühlt" (Benn 1965c: 513-514; 'We will have to accept that words function like a spell for people who are attuned to them that enables these people to pass the spell on. This seems to me to be the last mystery that forces our consciousness that is usually awake, analytical and only rarely interrupted by trances to feel its boundaries').

Even without going so far as to read the poem and all its elements exclusively as a cipher for the poetic process, a meta-textual level of meaning referring to poetic creation that coexists with the other levels explains much of the vague, mysterious quality of the poem. Similar to the way in which the paragraph about the word *Blau* in "Probleme der Lyrik" transports itself on a meta-level and starts enacting the process it is describing, here too, the encounter of the two lovers enacts the poetic process of forming and dissolving imagery.

In the beginning, the speaker enters into "die dunkelblaue Stunde" (l. 1) and the poetic process is ignited. The metaphorical reference to a time frame in terms of space introduces the cognitive metaphor TIME IS SPACE that is repeated in each part of the poem ("und wenn sie [die Stunde] ging" (l. 24), "die Stunden wandern" (l. 27)). The readers are used to this conceptual metaphor from their everyday language and only the unusual combination of *entering* and *hour* foregrounds the metaphorical usage. An hour that can be entered suggests that it is a figurative one: the hour of 'creative lust' ('schöpferischer Lust') that Benn (1965a: 87) refers to as 'hour of the roses' ('Rosenstunde') in which the poem is created, a poetic space that is self-contained and, again metaphorically, separated from everything else by an enclosing chain. In the third stanza of the poem, the roses are even directly described as belonging to the hour: "die Stunde […] mit ihrer Schale später Rosen" (l. 12). Both the chain and the imagery of dark blue reappear in the last two lines of the poem, marking beginning and endpoint of the poem that was formed and after its completion exists as an enclosed element within the cosmos: "die Weite, hoch und dunkelblau" (l. 32).

Benn simultaneously uses words to build the text world of the poem in which the two lovers meet and meta-textually reflect on them. In line 5, words are very subtly foregrounded by their appearance at the end of a four- rather than five-beat line which makes the reader pause on "Worte". In his reflection, he does not question the power of language to make sense, however, as for instance Morgenstern and

Auden do. While acknowledging the ambiguities that are introduced by language,[179] he explicitly interprets the so-called 'crisis of language' as normal language change and claims that there is only in so far a crisis of language as humans in general are in a crisis in the short theoretical essay "Über die Krise der Sprache" (Benn 1977a: 262). Words, as was described above, are the key to Benn's theory of poetic creation: he ascribes the power of creation to them (Benn 1965c: 513-514) – but not all of them.

In his meta-textual reflection, Benn carefully distinguishes words as they are traditionally used in communication between lovers ("die jeder oft zu anderen sprach und trug" (l. 6) and concludes they are "wie nichts und fehl am Orte" (l. 7) among the lovers. A clichéd use of words does not seem to be successful because "dies ist das Ganze und der letzte Zug" (l. 8): Love is beyond human language that can always only address parts while love is "das Ganze" and also the last resort "der letzte Zug". Consequently, in the next stanza a personified silence, "das Schweigende" (l. 9) becomes the subject of the whole stanza. It is active and moving ("so weit fortgeschritten" (l. 9)), the dominant presence ("füllt den Raum" (l. 10)). The reflexive usage of "denkt sich selber zu" (l. 10) plays on a phonetic similarity between the words *denken* and *decken* and thereby triggering a metaphoric mental image of a blanket that muffles every sound while at the same time associating it with the process of thinking that is favoured by silence rather than noise.

For the same reason, in part II, words are still explicitly absent from the scene within the text world and are replaced by a visual description for which the silence has created a room. On the meta-level, however, words are used to paint this visual image with sound patterning (e.g. in the contrast of bright vowels as in "Gl**ie**d für Gl**ie**d"

179 "Worte schlagen mehr an als die Nachricht und den Inhalt, sie sind einerseits Geist, aber haben andererseits das Wesenhafte und Zweideutige der Dinge der Natur" (Benn 1965c: 511; 'Words trigger more than message and content. On the one hand, they are the spirit but on the other hand, they possess the character and ambiguities of nature').

(l. 19) and dark vowels as in "L**u**st, der P**u**rp**u**r **u**nd" (l. 15)). An image is formed in the reader's construal process "Dein Haupt" (l. 13) and directly dissolved again "verfließt" and so on. This forming and dissolving is also enacted by syntax: In line 19, "todweiße Rosen Glied für Glied" is first read as belonging together and construed for instance as white rose petals aligned like pearls on a string. The new image "Korallen" reassigns the "Glied für Glied" as belonging to the corals rather than the roses, maybe in the image of a necklace. After the enjambement "Korallen / nur auf den Lippen" (l. 19.-20), the corals are again reconstrued as metaphorically referring to red lips: The imagery is created, merged and dissolved.

Benn therefore offers a solution for the dilemma of describing things that are beyond traditionally used human language and this solution is the language of poetry. In it, words have the power to rejuvenate themselves and so the clichéd image of a woman's red lips become "im Raum ein Rot auf einem Munde" (l. 3). Foregrounded by alliteration, the colour red separates itself from the mouth it is describing and becomes the head of the phrase that is postmodified with "auf einem Munde" rather than the other way round, making the red a dominant presence in the room.

The speaker acts as an observer in this visual sound painting, stays passive and does neither act nor speak. This changes in part III where the protagonists suddenly obtain a voice: Stanza seven consists of indirect speech introduced by the quotatives "Ich frage dich" (l. 25) and "Du sagst" (l. 27) and the last stanza consists of direct speech. Part III is also different from the rest of the poem in another regard: While the poem in general consists of three parts and the first two of these three parts also consist of three stanzas, the last part it is the only one that consists of only two stanzas. As threes are a particularly strong gestalt (*Good things come in threes*), this gives rise to the gestalt force of requiredness: something seems to be missing.

And there is something else that is strange about the last stanza: While in the penultimate one two lines each are clearly ascribed to speaker and addressee and framed in indirect quotation without quotation marks, the very last stanza is direct speech, marked by quotation marks that cannot clearly be ascribed to anyone. There are three possibilities: The last stanza can be uttered by either the speaker or the addressee or a third party.

This ambiguity has resulted in differing interpretations about whom the stanza can be ascribed to. While Schröder (1985: 512) argues on the basis of the masculinity of Benn's poetic theory as spoken by the male speaker, Grimm (1962: 67) interprets it as the reply to the speaker from a third party: a divine power. His reasoning is the internal rhyme between *erhebt* and *erlebt* that is the only internal rhyme in the whole poem and according to him suggests a new voice. Overath (1987: 173) also argues for a third party which she interprets as poetological voice coming directly out of the poem rather than a divine power.

Her reading is supported by the fact that all four lines of the last stanza are enclosed within the quotation marks, not only the first two lines:

> „Was sich erhebt, das will auch wieder enden,
> was sich erlebt – wer weiß denn das genau,
> die Kette schließt, man schweigt in diesen Wänden
> und dort die Weite, hoch und dunkelblau.“ (l. 29-32)

The last two lines close the circle and refer back to the beginning and can therefore only be spoken by the narrative voice of the poem itself. Regardless of who speaks, however, this ambiguity enacts the ambiguity of language that Benn (1965c: 511) mentions. Together with the force of requiredness mentioned above, this foregrounds the meta-level of language by attracting the reader's attention to it.

The poetic space that is created by the poem is marked by its clear positioning in the present. Nearly all verbs are in the present tense or even absent: "Rosen […] / nur auf den Lippen" (l. 19-20).

The exceptions "sprach und trug" (l. 6) refer to a past usage of language that does not work anymore and "nichts gehofft und nichts gelitten" (l. 11) that refer to future and past are not only negated but this negation is foregrounded by the parallelism. The chains do not only lock the speaker into the world of the poem, they also lock the rest of the world out. Only the present moment of the blue hour counts: it is 'absolute' from past and future as blue hours often are for Benn (cf. 'l'heure bleue' in Benn 1966: 268).

In "Probleme der Lyrik", Benn calls his poetic ideal an 'absolute poem'. He describes it as absolute from time (Benn 1965c: 527), monological and unsentimental (Benn 1965c: 505), direct and not mediated by comparisons (Benn 1965c: 504) and absolute from a connection to reality: "autonom ist, ein Leben für sich […]: 'die Worte sind alles'" (Benn 1965c: 509; 'autonomous, with a life of their own: words are everything'). He calls the 'absolute poem': "das Gedicht ohne Glauben, das Gedicht ohne Hoffnung, das Gedicht an niemanden gerichtet" (Benn 1965c: 524; 'The poem without beliefs, the poem without hope, the poem addressed to nobody'). Present in absence, defined by its negative, this gives rise to the association of 1 Corinthians 13:13: "And now these three remain: faith, hope and love." But in a Modern, post-Nietzsche world, faith, hope and love have become increasingly problematic.[180] His concept of 'absolute

180 In "Heinrich Mann: Ein Untergang", Benn writes: "Früher in meinem Dorf wurde jedes Ding nur mit Gott oder dem Tod verknüpft und nie mit einer Irdischkeit. Da standen die Dinge fest auf ihrem Platze […]. Bis mich die Seuche der Erkenntnis schlug […], es geschieht alles nur in meinem Gehirn […]. Nun gab es nichts mehr, das mich trug […]. Nun war das Du tot" (Benn 1965b: 9; 'In the old days, in my village everything was connected to God or death and never with anything earthly. Everything had its place there. Until the plague of understanding hit me, everything is just within my brain. Now, there was nothing to support me anymore. Now the You was dead').
Cf. the poem "Fragmente" that was mentioned in footnote 163: "Blutgerinnsel des zwanzigsten Jahrhunderts – / Narben – gestörter Kreislauf der Schöpfungsfrühe, / die historischen Religionen von fünf Jahrhunderten zertrümmert, / die Wissenschaft: Risse im Parthenon / […]" (Benn 1966d: 245; 'coagulum of the 20th century – / scars – disrupted circle of creation-morning, / the historic religions of five hundred years destroyed, / science: cracks in the Parthenon').

poetry' is not meant as 19th century 'l'art pour l'art' aestheticism, however. Benn (1965c: 501) explicitly writes: "Das ist kein Ästhetizismus, wie er das neunzehnte Jahrhundert durchzuckte […], hinter einem modernen Gedicht stehen die Probleme der Zeit" ('This isn't aestheticism in the way it flashed through the 19th century. Behind a Modern poem are the problems of its time'). Rather, his 'absolute poem' is the attempt to live with Nihilist tensions and loss of values and find catharsis in art: "Im Gedicht ist die Sprache zur Ruhe gebracht, und der Mensch lebt, gestillt, für einen Augenblick im Schweigen" (Benn 1977a: 263; 'In a poem, language comes to rest and the human lives, assuaged, for a moment in silence'). And he is even more explicit: "Die Kunst ist ja […] ein Befreiungs- und Entspannungsphänomen, ein kathartisches Phänomen" (Benn 1965d: 561; 'Art after all is a phenomenon of liberation and relaxation, a carthatic phenomenon'). It is

> der Versuch der Kunst, innerhalb des allgemeinen Verfalls der Inhalte sich selber als Inhalt zu erleben und aus diesem Erlebnis einen neuen Stil zu bilden, es ist der Versuch, gegen den allgemeinen Nihilismus der Werte eine neue Transzendenz zu setzen: die Transzendenz der schöpferischen Lust.
> (Benn 1965c: 500; 'the attempt of art to experience itself as content in a world of generally decaying contents and to form a style from this experience. It is the attempt to put a new transcendence against Nihilism of values: the transcendence of creative lust').

Benn is yet another poet who stylised poetry as the untranslatable ("Man kann das Gedicht als das Unübersetzbare definieren" (Benn 1965c: 510)). He argues on the basis of connotations that are triggered by the phonetic level of words giving the example of *nimmermehr* being not the same as *nevermore* which triggers associations such as *das Moor* ('bog') and *la mort* ('death'). And "Blaue Stunde" is certainly yet another tough nut to crack for translators. In the following, the three only translations of the poem that exist to my knowledge will be examined: the translations by Michael Hofmann and Edgar Lohner (both of which translate the poem without its rhythmic and rhyme patterning) and my translation (which preserves the patterns).

5.2.1 "Blue Hour" (M. Hofmann)

All three translations discussed here preserve the general structure of three parts with three stanzas each in the first two parts and two stanzas in the last part which gives rise to the gestalt force of requiredness and the impression that the last part is incomplete. For some readers, this can function as an invitation to think beyond the obvious meaning of the poem and trigger a deeper understanding.

Michael Hofmann published two versions of his translation in 2005 and 2013. The two versions are almost identical.[181] Here, the 2013 version is reprinted:

I
I enter the deep blue hour –
here is the landing, the chain shuts behind
and now in the room only carmine on a mouth
and a bowl of late roses – you!

We both know, those words
that we both spoke and often offered others
are of no account and out of place between us:
this is everything and endgame.

Silence has advanced so far
it fills the room and seals it shut
the hour – nothing hoped and nothing suffered –
with its bowl of late roses – you.

II
Your face blurs, is white and fragile,
meanwhile there collects on your mouth
all of desire, the purple and the blossoms
from some ancestral flotsam stock.

You are so pale, I think you might founder
in a snowdrift, in unblooming
deathly white roses, one by one – coral
only your lips, heavy and like a wound.

You are so soft, you portend something
of happiness, of submersion and danger
in a blue, a deep blue hour
and when it is gone, no one knows if it was.

181 They differ in only one word: In l. 17, Hofmann (2005: 63) translates "disintegrate" and Hofmann (2013: 131) translates "founder".

III
I remind you, you are another’s,
what are you doing bearing me these late roses?
You say dreams bleach, hours wander.
what is all this: he and I and you?

“What arises and arouses, it all comes to an end,
what happens – who exactly knows,
the chain falls shut, we are silent in these walls,
and outside is all of space, lofty and dark blue.”

(Hofmann 2013: 129-131)

The translation is very close to the source text in terms of surface semantics. Furthermore, as in the source text, the imagery is framed in innovative language that prevents it from seeming clichéd. All stanzas apart from stanzas three and seven begin with the personal pronouns *I, you/your* and *we*, thereby foregrounding the prototypical love poetry discourse situation and therefore level one. The frequent appearance of the second person pronoun (thirteen times) compared to the less frequent first person pronoun (five times) puts the addressee into focus as in the source text. This is strengthened by the foregrounding of *you* at the end of stanzas one and three by separating it from the rest of the line with a hyphen and adding an exclamation mark in the first case. As in the source text, the speaker’s female lover is the dominant character while the speaker himself is passive, observing and mostly in the background.

There are only a few, very subtle transFORMations in imagery that mostly support the second level of interpretation: In the description of the woman’s mouth in the first stanza, the more specific “carmine” (l. 3) is used instead of “Rot” which is a dark shade of red. The word choice “endgame” (as opposed to “der letzte Zug”) to describe the love between speaker and addressee in line 8 subtly transFORMs the concept of love: While the word choice in the source text suggests a concept of love as a last resort, the word *endgame* puts the concept of love as a game into focus and situates the specific love situation described at a final phase of this game.

The depiction of the woman in part II of the poem is also slightly changed: First of all, it is her face rather than head that blurs. This could be interpreted as blurring individuality (often associated with a person's face) rather than dissolving rationality (often associated with the head). Consequently, this would mean a weakening of level one (a love poem between two individuals). Other changes are that she is "fragile" rather than on her guard (l. 13) and instead of "zerfallen" she is in danger of "founder[ing]" (l. 17). These subtle changes do not change the general isotopic contrast in her description between redness and sexuality (*desire*, *purple*, *coral*, *lips*) and whiteness and transitoriness (*blur*, *white*, *fragile*, *pale*, *founder*, *snowdrift*, *deathly white*, *wound*, *submersion*, *danger*) that is repeatedly depicted in terms of liquidity (*flotsam*, *founder*, *submersion*) which is supported by the flowing and subordinating syntax.

The last part consists of direct and indirect speech as in the source text. Rather than tentatively asking, the speaker more boldly "remind[s]" the addressee that she belongs to someone else (l. 25), however, while she speaks of "bleach[ing]" (l. 27) rather than *going* dreams which again uses whiteness to allude to transitoriness. As in the source text, it is not clear who speaks the last stanza. While in the source text, the internal rhyme "erhebt […] / erlebt" (l. 29-30) only differs in one consonant which is a feature that is exclusively used in this last stanza, "arises and arouses" (l. 29) differs only in the vowel to which the diphthong rises ([aɪ] vs. [aʊ]). In both cases, therefore, an additional element of what is traditionally associated with poetic language is used that could be read as demarcating the voice of the last stanza maybe as a poetological voice in terms of the third level of interpretation. In order for this feature to support the third level, however, it is necessary to construe the poem on this level in the first place and such a reading is not possible due to the loss of linguistic patterning. While all the transFORMations that were described so far for the imagery of the poem are very subtle changes and only slightly

shift the foregrounding and backgrounding of different levels of interpretation, this loss is a far more drastic change with far reaching consequences for the interpretation of the poem.

There is no rhyme pattern and no regular rhythmic pattern: Binary and ternary rhythms are mixed and the beats per line vary between three and six to seven – depending on which syllables the reader realises as beats. As the overall rhythmic gestalt is so weak that it disintegrates, it is not always clear which syllables to stress. The rhythmic changes are a consequence of the very close word for word translations and the language contrasts between German and English, especially the German tendency for longer words (cf. ch. 4.1.3). For instance, the line “Wir wissen beide, jene Worte” (l. 5) which Hofmann translates “We both know, those words” consists of bisyllabic words (apart from the first word) in German but only monosyllabic words in English. In order to render the line with five beats in English, every syllable would have to be stressed (x x x x x) – which is very unlikely in a language that avoids stress clashes as English does (cf. ch. 4.2.3) but a rendering with binary rhythm (x - x - x) results in only three beats and further weakens the rhythmic gestalt.

The loss of rhyme and rhythmic patterning weakens not only the overall coherence of the three parts of the trilogy but, more importantly, its specific function on all levels of interpretation: Regarding the first level, the harmony conveyed by the regular patterns is lost. Furthermore, the lost intertwining of masculine and feminine line endings cannot be construed as mirroring the lovers on the first level anymore. Similarly, the stumbling rhythm and lack of phonetic harmony weakens the dreamlike quality of the poem that has inspired interpretations such as Grimm’s (1962) reading of the poem as a dream in which the poet-speaker encounters his deceased wife. Such an interpretation is far less likely for Hofmann’s translation.

There are some remnants of the sound patterning from the source text: The repetition of the dark [uː] sound that appears in the pronoun “y**ou**” (l. 4, 12, 13, 14, 17, 20, 21, 25, 26, 27, 28), in

"w**ou**nd" (l. 20), "r**oo**m" (l. 3, 10) and bl**ue**" (l. 1, 23, 32) recreates some of the dark quality of Benn's poem, but this dark quality is far weaker than in the source text because the dark sounds are far less frequent and less foregrounded by sound patterning which weakens the second level of interpretation.

While both the first and second levels are weakened, therefore, the third level is utterly lost due to the loss of the poetic quality of the regular rhythm and rhyme patterns. Reading the poem on a meta-level as an act of poetic creation requires the poem to create an absolute poetic space, but this space is damaged by the lack of dense and foregrounded poetic features such as rhyme, other forms of sound patterning and regular rhythm.

Another consequence of the lack of regular patterning is the loss of a foregrounding device. While in the source text divergences from the regular patterns are used to attract attention, this device cannot be used in the translation that lacks the patterns in the first place. An example is line 5 where in the source text the missing fifth beat makes the reader pause on the final word of the line *Worte*, thereby foregrounding it. As such a general five-beat pattern does not exist in Hofmann's translation, the three beats in "We both know those words" do not invite a pause at the end of the line and therefore no attention is drawn to the meta-level of words.

The translation therefore only seems to be close to the source text on a superficial level because it is close to Benn's text in imagery. The loss of rhythmic and sound patterning, however, weakens all levels of interpretation and in particular the third one because the absoluteness of the poetic space created by the dense appearance of poetic features is lost.

5.2.2 "Blue Hour" (E. Lohner)

The translation by Edgar Lohner was published in 1954 in the American literary magazine *Quarterly Review of Literature*. Despite the incompleteness of the version (line 8 is missing), Lohner's translation is slightly stronger than Hofmann's due to its rhythmic and sound qualities.

I

I move on into the dark blue hour –
there's the entry, the latch closes to
and now inside a red upon a mouth
and a vase full of late roses – you!

We both are aware that those words,
which we often spoke and took to others,
among us here are nothing and lose their place:
[line missing]

The silence has been so widely advanced
and fills the room and by its thinking is
the hour – nothing hoped-for and nothing endured –
with its case full of late roses – you!

II

Your head is drained, is white and wants to hold on.
And all the while is rallied upon your mouth
the fulness of lust, the purple and the blossoms
from your ancestral-ground that flows downstream.

You are so white, it seems you would shatter
at mere snow, at mere loss of blossom
each limb become [sic] a deadwhite rose – coral
only upon your lips, grave and gaping.

You are so weak you give the news away
of a happiness in drowning and the hazard
in a blue, in a dark-blue hour
and when it's done, there's none knows if it was.

III

I ask you, although you belong to someone else,
why do you bring late roses to me?
You say, dreams vanish, hours are lost,
what is it all: he and I and you?

> "Whatever begins wants also to end again,
> whatever senses itself, – who knows just what it is,
> the latch closes, one grows quiet within these walls
> and yonder the distance, high and dark-blue."
>
> (Lohner 1954: 294-295)

The imagery in Lohner's translation is similarly close to the source text as it is in Hofmann's translation. The relationship between dominant addressee and backgrounded, observing speaker is again apparent in the use of the personal pronouns: The second person pronoun appears fourteen times and is therefore far more frequent than the first person one which occurs four times. *You* is also foregrounded by its stanza final position in stanzas one and three and in both cases further foregrounded by an exclamation mark. As in the source text, each stanza (apart from stanzas three and seven) begins with a personal pronoun (*I, you/your, we*) which foregrounds the love discourse situation (level one).

The transFORMations are mostly subtle, as they are in Hofmann's translation. For instance, the description of the woman changes subtly: Her head is "drained" (l. 13) rather than blurring and her "ancestral-ground" "flows downstream" (l. 16) which suggests a flowing movement away from the woman rather than towards her as the prefix *an-* in *angeströmt* suggests. At the end of the second part, the hour is described as being "done" (l. 24) rather than moving which weakens the TIME IS SPACE metaphor and construes time in terms of an effort that needs to be made. Nothing of this changes the main feature of her description, however: The isotopy established by recurring elements referring to redness and sexuality in her description (*fullness*, *lust*, *purple*, *coral*) and put into contrast to whiteness and transitoriness (*white*, *hold on*, *shatter*, *snow*, *deadwhite*, *weak*, *dark*) depicted in terms of liquidity (*drained*, *flows downstream*, *drowning*) and in flowing, subordinating syntax is preserved.

Moreover, the speaker "move[s]" (l. 1) into the blue hour rather than walking into it, which supports the flowing character of the entities in the poem and supports the third level of interpretation. The

silence seems to be less active than in Benn's or Hofmann's texts at first: It "has been […] advanced" (l. 9) rather than advancing actively but then it actively "fills" (l. 10) the room and is personified by being described as having the ability to think. The translation "by its thinking is / the hour" (l. 10-11) is interesting. It suggests that the silence is transformed into a period of time in the process of thinking. The additional enjambement, that is not there in Benn's text, further supports the flowing character of the poem and therefore syntactically underlines the forming and dissolving imagery (level three).

As in Hofmann's translation, the changes on the linguistic levels of rhythm and sound have a greater impact on the construal of the text world than the semantic changes. In general, the changes are less drastic than in Hofmann's translation, however, which is why the translation can be argued to be slightly stronger. The number of beats per line varies between four (l. 5, 6, 17, 26 and 27) and six (l. 30 and 31) but most lines have five beats while in Hofmann's translation, the number of beats varies freely between three and seven. Therefore, the rhythmic gestalt is stronger than in Hofmann's translation but it is still weaker than in Benn's source text which has only one deviation from the five-beat pattern and a clear binary rhythmic pattern which Lohner's translation lacks. As a consequence, for instance the rhythmic foregrounding of "words" at the end of line 5 is weaker than in Benn's text because the number of unstressed syllables varies in lines 1-4. Therefore, the deviation in this line is not the only one and less attention is drawn to the meta-level of words (level three).

The rhyme pattern is utterly lost, as it is in Hofmann's translation. With it, a major device of creating coherence between the three parts of the poem is lost as well as the interlacing of masculine and feminine endings that supports the first level of interpretation. The dark quality, created by the [uː] sounds that reappear in the pronoun "y**ou**" (l. 4, 12, 13, 14, 16, 17, 20, 21, 25, 26, 27, 28), "n**ew**s" (l. 21), "d**o**" (l. 26), "t**o**" (l. 2, 25, 26) and "bl**ue**" (l. 1, 23, 32) throughout the poem is very similar to the quality in Hofmann's translation: It is there

but far less prominent and less foregrounded by sound patterning. Sound patterning in general is also less frequent and weaker in Lohner's translation but again more frequent than in Hofmann's translation. Like Benn, Lohner plays with the [uː-aʊ] contrast in "bl**ue** h**our**" (l. 1), "n**ow** […] m**ou**th / […] y**ou**!"(l. 3-4), "y**ou**r m**ou**th" (l. 14), "y**ou**r […] gr**ou**nd […] d**ow**nstream" (l. 16), "dr**ow**ning […] / in a bl**ue**, in a dark bl**ue** h**our**" (l. 22-23). In stanza seven, he foregrounds the dark [uː] by contrasting it with bright [ɪ] and [iː].[182] Therefore, the potentials of harmony, darkness and the poetic nature of language created in FORMing and perFORMed on the different levels of interpretation are weakened in Lohner's translation as well but far less strongly than in Hofmann's translation.

As in Hofmann's translation, the loss of rhythmic and rhyme patterns is due to language contrasts between German and English. With very few exceptions (such as *du-you, zu-to*) cognates changed their sound shape since their common Germanic ancestry and do not rhyme anymore. Other developments (especially the development of English towards a more analytic grammatical design) changed the rhythmic shape of words. The same development fixed the word order to SVO in English while in German the verb comes last in subordinate clauses. Therefore, a direct translation of "zu anderen […] trug" (l. 6) is not possible in English and Lohner changes it according to the English pattern to "took to others". Other than small changes such as these to preserve grammaticality, Lohner changes little. His focus is on imagery too and he does not take these contrasts as constraints to foster creative solutions but leaves them to weaken sound and rhythmic patterning.

182 "I ask y**ou**, although y**ou** belong t**o** someone else, / why d**o** y**ou** br**i**ng late roses t**o** m**e**? / Y**ou** say, dr**ea**ms van**i**sh, hours are lost, / what **i**s **i**t all: h**e** and I and y**ou**?" (l. 25-28). The effect becomes even stronger when the endpoints of the diphthongs [aɪ] and [aʊ] are included. There are a few other assonances as well: "gr**ou**nd that flows d**ow**nstream" (l. 16), "d**o**ne, there's n**o**ne" (l. 24), "kn**ow**s […], / the latch cl**o**ses, one gr**ow**s" (l. 31).

While the formal features are slightly closer to the source text than in Hofmann's translation and the imagery in general is similarly close, there are two logical deviations in Lohner's translation in terms of the inner coherence of the text world: In the beginning of the poem, the "latch closes **to**" (l. 2) after the speaker's entry. This inclusion of the particle *to* that does not have any apparent meaning alienates the reader. It also invites the reader to wonder whether the letter <o> is simply missing and actually *too* is meant that could refer to the closure of the latch in addition to the door. While this deviation could be construed as innovative use of language and therefore supporting level three, the lack of any apparent reason for its inclusion and the lack of reasoning in the beginning of part III alienates the reader in a way that might prevent such a construal.

The first line of the last part has a different meaning than in Benn's text: "Ich frage dich, du bist **doch** eines andern, / was trägst du mir die späten Rosen zu?" (l. 25-26) suggests that the speaker asks regardless of whom the woman belongs to and the *doch* refers to his surprise of being offered the metaphorical flowers. In "I ask you, **although** you belong to someone else" (l. 25), on the other hand, *although* refers to the woman belonging to someone else, which does not make sense in the context. It does not become clear why the woman belonging to someone else should prevent the speaker from asking her why she takes the roses to him. In fact, this is the very reason he asks her in Benn's poem. These violations of logic within the text world harm the construal of the poem in terms of a poetological third level because the reader might conclude that they are mistranslations instead of creative use of language.

The consequence of these logical deviations and the weakened sound and rhythmic patterning is that all levels of translations (harmony, darkness and the poetic nature of language) are weakened in comparison to the source text, even though they are still stronger than in Hofmann's translation. Similarly, a perFORMance of the poem as dream is less likely than in the source text (but more likely than in

Hofmann's translation). Therefore, I would argue that the first two levels of interpretation, though weakened, can still be construed. With regard to the third level of interpretation, however, which is not only supported by formal features but inherently depends on them, the loss of a rhyme pattern and weakening of other sound and rhythmical patterning makes reading the poem on this level a far less likely construal.

5.2.3 "Blue Hour" (U. Ziaja)

My translation is the only one that preserves rhythmic and rhyme patterns and consequently allows more transFORMations that were triggered by the constraint of preserving them.

I

I enter into the dark-blue twilight hour,
The safety chain encloses both us two,
There lingers in the room a fading power,
There is a bowl of late red roses – you!

The words we used to say and lie to lovers,
Both of us know you mean the world to me,
Between us they lie idle, misplaced covers,
This is the last train and entirety.

The silence in the meantime kept on growing,
It fills the room already through and through,
This hour – nothing hoped and nothing knowing
Within its bowl of late red roses – you.

II

Your shape dissolves, you seem to seek for shelter,
Your head is white and white your skin and brow,
Meanwhile, however, on your mouth there gathers
Intensive lust of purple blossoms now.

You are so white, it seems you want to crumble,
To trickle down like petals or like snow,
Death-white the roses, piece by piece they tumble
But on your lips I see the red still glow.

You are so soft, foreboding is your flower
Of happiness in falling danger's cause
Within a blue, a dark-blue twilight hour
And when she goes, nobody knows she was.

III

Aren't you another man's, I ponder,
Why do you offer me late roses, too?
You say the dreams they flow, the hours wander,
What does it mean, this: he and I and you?

"The things that rise, they want to find their ending,
Where do they go, I do not know, do you?
The safety chain is shut, the voice descending,
And there is vastness, large and dark and blue."

Both rhyme and rhythmic patterns are very close to the source text and create coherence.[183] Furthermore, the potentials for a harmonic or poetic quality that are FORMed in reading and can be perFORMed on levels one and three are preserved. The alternate rhymes also perfectly alternate in their masculine and feminine endings, which can be perFORMed as enacting the intertwining of the lovers on level one.

Rhythmically, coherence is established with a binary five-beat pattern. Most lines begin with an unstressed syllable and can therefore be described as iambic pentameter. As in Benn's text, there are only very few deviations from this pattern which strengthens the general poetic quality.[184] Line 5, however, ends in "lovers" rather than "Worte" and does not deviate from the rhythmic gestalt of the context (it has

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183 The only two lines that do not rhyme are lines 13 and 15. As these two lines are the first and third line of the stanza, and the second and fourth line do rhyme, closure is established nonetheless in gestalt terms. A rhyme pattern such as *abcb* is stronger than a pattern such as *abac* (cf. ch. 3.1.1).
The rhyme ending [uː] first appears in stanza one (*two-you*) and reappears in stanzas three (*through-you*) as well as in both stanzas of part III (*too-you, you-blue*). The rhyme [aʊə] appears in stanza I (*hour-power*) and reappears in part II (*flower-hour*).

184 Exceptions are lines 6 and 25 that both begin with a beat, thereby foregrounding the initial "both" in the former case (that foregrounds the unity of the lovers) and "Aren't" in the latter case (that foregrounds the question). In line 1, there is an additional unstressed syllable in "I enter into" which results in the gestalt being established a little later. However, the gestalt is established at the end of the stanza at the latest, after three lines of regular iambic pentameter.

five stresses just as the rest of the poem). Therefore, less attention is drawn to the meta-level of words here and a foregrounding device for the third level of interpretation is lost.

Both general sound patterning[185] and dark sound patterning (mainly [uː]) is recreated in an equally dense fashion as in the source text. Apart from the rhyme words mentioned above, it occurs for instance in the assonances "y**ou** mean the world t**o**" (l. 6), "r**oo**m already thr**ough** and thr**ough**" (l. 10), "y**ou** […] t**oo**" (l. 26), "Where d**o** they go, I d**o** not know, d**o** y**ou**?" (l. 30). Often, the assonance is foregrounded by contrasting it with [aɪ] ("y**ou**r head is wh**i**te and wh**i**te y**our**" (l. 14)) or [iː] and [ɪ] ("y**ou**r shape dissolves, y**ou** s**ee**m to s**ee**k" (l. 13)) or both ("y**ou** are so wh**i**te, **i**t s**ee**ms y**ou**" (l. 17), "W**i**th**i**n a bl**ue**, a dark-bl**ue** tw**il**ight hour" (l. 23), "What does **i**t m**ea**n, th**i**s: h**e** and **I** and y**ou**" (l. 28)). The result is that that these patterns pervade the whole poem and have the potential to create an atmosphere of melodiousness and harmony (level one), darkness (level two) or a poetic quality (level three) depending on which level the poem is perFORMed. Another result is that an interpretation of the poem as a dream is more likely than in the other two translations.

Another result is that the constraints of rhyme and rhythm introduce several transFORMations. For instance, while the general relationship between the dominant addressee (addressed with eighteen pronouns) and the backgrounded, observant speaker (referred to with seven pronouns) is preserved, the foregrounding of the love discourse situation in terms of stanzas beginning with the pronouns is weakened. Unlike in the source text and both other translations, only the first stanza begins with *I* and the three stanzas in the second part begin with *you/your*. This weakens level one. Another example is the description of the woman whose whole shape rather than her head

185 Examples are alliteration ("**r**ed **r**oses" (l. 4, 12), "**w**ords **w**e" and "**l**ie to **l**overs" (l. 5), "**m**ean the world to **m**e" (l. 6), "**p**etals […] / **p**iece by **p**iece" (l. 18-19)) and assonance ("s**a**fety ch**ai**n" and "encl**o**ses b**o**th" (l. 2), "l**ie** **i**dle" (. 7), "s**ee**m to s**ee**k" (l. 13), "g**o**es, n**o**body kn**ow**s" (l. 24), "v**a**stness l**a**rge and d**a**rk" (l. 32)).

dissolves. This change suggests not a loss of rationality but forming and dissolving imagery in poetic creation and therefore favours level three over level one.

Unlike in the other two translations, where German-English language contrasts lead to a loss of rhythmic and sound patterning, here the contrasts cause several transFORMations. German is a synthetic language and the inflections increase word length. For instance, *letzte* (l. 8) has two syllables while *last* has only one. Therefore, *entirety* which has one syllable more than *das Ganze* was included to make up for this difference in order to preserve the rhythm. In line 4 “und eine Schale später Rosen – du!”, three out of six words have two syllables in German but only one in English (*eine*, *Schale*, *später* – *a*, *bowl*, *late*). As a consequence, in the translation “There is a bowl of late red roses – you!”, the deictic *there is* was included which foregrounds the descriptive quality of a visual scene that is viewed through the eyes of the speaker. Furthermore, the additional *red* in the description of the roses replaces the missing introduction of the colour red in the line before which is needed to preserve the isotopic contrast between red and white. Another consequence of the synthetic grammatical design of the German language is that prefixes can be used to create sound effects such as alliteration as in *gehofft*, *gelitten* (l. 11) or assonance: *erhebt*, *erlebt* (l. 29-30). To make up for this loss, the repetition of *nothing* was included in the former case and of *do* in the latter in order to preserve the poetic quality on level three.

Similarly, the fact that *dunkel* has two syllables, while *dark* has only one results in the pleonasm “dark-blue twilight hour” (l. 1, 23). This pleonasm foregrounds the dark transitory period between day and night and therefore level two. In line 2, there is a narrower windowing than in the source text: “the safety chain encloses both us two” as opposed to “da ist der Flur, die Kette schließt sich zu”. The translation loses *Flur* which marks transition in spacial terms but adds *us two* (triggered by the rhyme with *you*) that mentions the lovers more

specifically that are enclosed in the text world of the poem. Line 4 explicitly mentions that the roses are red. In the source text, the colour of the roses is left open at first and only specified later as *todweiß*. Due to the context, “und nun im Raum ein Rot auf einem Munde”, the roses that appear directly afterwards “und eine Schale später Rosen – du!” are nevertheless likely to be construed as red and only shift to being construed as white in part II. This supports the forming and dissolving imagery on level three. In my translation, the imagery of the red roses is more explicitly formed before it dissolves again and changes to white. Furthermore, the conventional language of lovers is more explicitly questioned than in the source text: It is not only described as not working but even dubbed a “lie” (l. 5). Two lines later, the word is repeated as pun (this time in the meaning of being in a horizontal position) which draws additional attention to the level of language and therefore level three.

As was mentioned in chapter 4.1.3, König and Gast (2012: 162) note that German, unlike English, uses the reflexive pronoun *sich* in middle voice constructions: *Benn doesn't translate – Benn übersetzt* ***sich*** *nicht gut.* In order to distinguish middle voice from the reflexive in German, *selbst* can be included after *sich* if the construction is reflexive (*Anna portraitiert sich selbst*) but not if it is middle voice (**Die Tür öffnet sich* ***selbst***). Benn writes: “Das Schweigende ist so weit fortgeschritten / und füllt den Raum und denkt sich **selber** zu” (l. 9-10). *Selber* indicates that the construction is reflexive here, instead of mediopassive, which means the silence becomes a strangely active participant in the happenings. This effect cannot easily be recreated in an English translation. I aimed to create a similar effect by describing it as *growing* until it completely fills the room in order to push out language and make room for the visual description of the woman in the next three stanzas.

In this description, it is her whole shape that “dissolves” (l. 13) rather than only her head and her whiteness is foregrounded by repetition: “Your head is white and white your skin and brow” (l. 14).

Furthermore, its isotopic contrast to redness is strengthened by depicting the red as “glow[ing]” (l. 20) in a ‘broadening of the scene’. The connection between whiteness and death is foregrounded as in the original by the initial position of “Death-white” (l. 19) and its realisation as compound which invites spondeic stress on both syllables. The image of “angeströmte[r] Ahnengrund” is lost. It is more generally implied in the “power” (l. 3) that she is described as having over the speaker but this power is not related to her commanding a mysterious power that goes back to a genotypical prehistory. As in the source text, images are construed and dissolve again when they are replaced by others (“trickle down like petals or like snow” (l. 18)) thereby enacting the process of creating a poem on level three. The isotopy established by semantic elements referring to whiteness and transitoriness (*dissolve*, *shelter*, *white*, *crumble*, *snow*, *death-white*, *tumble*) and their contrast to redness and sexuality (*mouth*, *lust*, *purple*, *lips*, *red*, *glow*) is preserved but the imagery of flowing and liquidness is weakened and only appears in *trickle*. The flowing and subordinating syntax, on the other hand, is preserved.

In part III, language enters the text world again but at first only implicitly in thought: The speaker “ponder[s]” (l. 25) rather than asks. The pondering seems to have been accompanied by words, however, because the woman answers and legitimises the relationship with the fugaciousness of time. Here, the imagery of flowing is strengthened again: “the dreams they flow” (l. 27). As in the source text and the other two translations, the last stanza is separated from the rest of the poem by its inclusion in quotation marks and the fact that it is uttered by an unspecified voice, perhaps the poetological voice of the poem who closes the text world by shutting the chain, letting the voices fade out and opening to “vastness, large and dark and blue” (l. 32).

Summing up: Even though my translation seems to be further removed from the source text at first glance because there are more transFORMations of details that strengthen or weaken individual levels of translation, the general construal of the poem on all three levels is

possible and even closer to the text world of the source text due to the preservation of poetic form – especially with regard to the third level of interpretation that depends on the poetic quality of the language.

5.2.4 ForMeaning

The ways in which form and content together open up 'rooms of possibilities' in FORMing that can be perFORMed in different ways by different readers and that are then transFORMed in translation became apparent again in Benn's poem "Blaue Stunde". On the levels of rhythm and sound, the regular patterns in general FORM a strong gestalt that are perceived as melodious, harmonic and pleasing and create coherence between the three parts of the poem. The strong gestalt of the trilogy with three stanzas each in the first two parts makes the requiredness that is caused by the lack of a third stanza in the third part even more strongly felt. It invites the reader to think beyond the traditional concept of love poetry and can trigger a process that can lead to a deeper understanding.

The alternate masculine and feminine rhyme endings can be perFORMed as iconically resembling the intertwined lovers when interpreting the poem as a (sentimental) love poem on level one. The abundance of dark vowels can be perFORMed as strengthening a general dark atmosphere in the poem when reading the poem on the basis of an underlying Modern love concept where love is associated with transitoriness and will never be stable or socially accepted (level two). On level three, which reads the poem as forming and dissolving imagery in the creation of a poem, the particularly dense occurrence of language patterning on different levels can be perFORMed as enacting a prototypical instance of poetic language. All these effects and especially the third level are lost in Hofmann's and considerably weakened in Lohner's translation.

The prominent setting of the poem in a blue hour invites FORMing a field of connotations associated with the colour blue such as faithfulness (*Something old*, *something new*, *something borrowed*, *something blue*) but also darkness and its position in time between day and night. For readers familiar with Benn's poetic theory, it also triggers its role of igniting the process of poetic creation. Depending on which association is foregrounded, the blue hour in the poem can therefore be perFORMed as romantic setting for the meeting of two lovers (level one), as contributing to the dark atmosphere in the poem (level two) or as meta-textually igniting the process of the creation of the poem "Blaue Stunde" (level three). While the colour blue features equally prominently in all three translations, the comparison of the three translations shows that it alone is not enough to support a construal process on the third level of interpretation. Without the underlying poetic formal features, the colour alone is not likely to be read as igniting a poetic process.

The isotopic contrast between red and white also opens a field of different possible associations. On level one, it can be perFORMed as belonging to the traditional 'Schönheitspreis' imagery of red, rose lips and white skin, maybe in connection with a Baroque motif, as it is the woman's hair rather than her skin that is white. On level two, the colour contrast can be perFORMed as enacting the transitoriness of life and love combined with a prominent sexuality of a Modern concept of love. On level three, the closeness of sexuality and poetic creation in Benn's poetic theory can invite readers familiar with it to perFORM the contrast as supporting the interpretation of the poem as poetic creation. This contrast is preserved in all translations.

The verbs and even nouns and adjectives that describe instability and movement and the flowing, subordinating syntax FORM a general characteristic of flowing and instability. It can be perFORMed as either enacting the general transitoriness of love and life (level two) or the forming and dissolving of imagery in poetic creation (level

three). Again, especially in Hofmann's translation, while these features are preserved, the latter reading is unlikely because of the general loss of its poetic quality.

The comparison of the translations shows especially vividly what happens when formal patterning is disregarded in translation. The loss of rhythmic and sound patterning in both Hofmann's and Lohner's translations (but even more strongly in Hofmann's) weakens all levels of interpretation. Especially construing the poem on the third level which depends on the features associated with poetic language is hardly possible anymore. Its preservation in my translation, on the other hand, makes this and the other levels equally possible construals. Again, form and content are clearly inseparable in their FORMing and perFORMing powers and the transFORMations in translation. Closing this section with Benn's own words:

> [D]ie Form *ist* ja das Gedicht. Die Inhalte […] die hat ja jeder […] aber Lyrik wird daraus nur, wenn es in eine Form gerät […]. Eine isolierte Form, eine Form an sich, gibt es ja gar nicht […]. Form ist der höchste Inhalt.
> (Benn 1965c: 507-508; 'Form *is* the poem after all. Everyone has contents but they only become poetry when they are formed. An isolated form in itself does not exist: Form is the uppermost content.')

5.3 “The Misty Mountains” (J. R. R. Tolkien)

The last case study differs from all the other discussed poems in its publication context: It was published as part of the novel *The Hobbit or There and Back Again* in 1937 that was followed by its famous sequel, the *The Lord of the Rings* trilogy in 1956/1957. According to Oxford legend, J. R. R. Tolkien found the sentence “In a hole in the ground there lived a hobbit” in his mind while marking exam papers one day in the 1930s out of which the whole book is said to have developed (cf. Moseley 1997: 7). While it was originally not intended for publication but as a private story for his children (cf. Tolkien 1999a: i), Tolkien later integrated *The Hobbit* into the mythopoetic world of dwarves,[186] elves, dragons and other mythological beings that he developed in *The Silmarillion*[187] and many other stories that were not published during his lifetime.[188] *The Hobbit* tells the story of the dwarf Thorin Oakenshield and twelve companions who decide to expel the dragon Smaug from the Lonely Mountain in order to restore Thorin to a treasure that used to belong to his family and the title ‘King under the Mountain’. The Hobbit[189] Bilbo joins as the lucky

186 Tolkien uses the archaic plural *dwarves* rather than *dwarfs* (cf. “Dwarf, n. and adj.”. *OED*). According to him, if we would still speak of them regularly, this irregular plural would have been preserved as in *geese* or *men* (Tolkien 1999c: 520). Furthermore, as Tolkien (2006b: 31; original emphasis) notes, *dwarves* “goes well with *elves*.” He explains that he uses the form *dwarves* to remove them a little “from the sillier tales of these latter days” (Tolkien 1999c: 521).

187 Tolkien already invented languages as a child (cf. Moseley 1997: 3). In the foreword to the second edition of *The Lord of the Rings*, Tolkien (1999b: xv) writes that *The Silmarillion* was “primarily linguistic in inspiration” and intended as “necessary background of ‘history’ for Elvish tongues.”

188 Tolkien regretted that we do not know more “about pre-Christian English mythology” (Tolkien 2006a: 24) and aimed to fill this gap with his writing, in order to keep “the rumour of the Other alive in a materialist culture” as Moseley (1997: 79) puts it.

189 In the prologue of *The Lord of the Rings* Tolkien (1999a: 1-10) introduces hobbits: He describes them as an unobtrusive but ancient little people, smaller than dwarves, that love peace and quiet and good food, seldom wear shoes because of their leathery soles and live in holes under the ground.

fourteenth – and as a burglar to steal the treasure back. The poem is introduced in the very beginning of the story as a song of the dwarves who sing about the loss of the treasure and their plans to recover it:

Far over the misty mountains cold
To dungeons deep and caverns old
We must away ere break of day
To seek the pale enchanted gold.

The dwarves of yore made mighty spells,
While hammers fell like ringing bells
In places deep, where dark things sleep,
In hollow halls beneath the fells.

For ancient king and elvish lord
There many a gleaming golden hoard
They shaped and wrought, and light they caught
To hide in gems on hilt of sword.

On silver necklaces they strung
The flowering stars, on crowns they hung
The dragon-fire, in twisted wire
They meshed the light of moon and sun.

Far over the misty mountains cold
To dungeons deep and caverns old
We must away, ere break of day,
To claim our long-forgotten gold.

Goblets they carved there for themselves
And harps of gold; where no man delves
There lay they long, and many a song
Was sung unheard by men or elves.

The pines were roaring on the height,
The winds were moaning in the night.
The fire was red, it flaming spread;
The trees like torches blazed with light.

The bells were ringing in the dale
And men they looked up with faces pale;
The dragon's ire more fierce than fire
Laid low their towers and houses frail.

The mountain smoked beneath the moon;
The dwarves they heard the tramp of doom.
They fled their hall to dying fall
Beneath his feet, beneath the moon.

Far over the misty mountains grim
To dungeons deep and caverns dim
We must away, ere break of day,
To win our harps and gold from him!

(Tolkien [1937] 1999a: 14-16; original emphasis)

The rhythm is mostly binary with a few ternary deviations (l. 1, 10, 14, 17, 23, 31, 32, 37, 40) and grouped in four-beat lines and in four stanzas. This 4x4-beat pattern is a particularly strong gestalt and has been argued to be a preferred unit for cognition (cf. ch. 4.2.2). This pattern is deeply rooted in both German and English readers as it goes back to early forms of literature and frequently occurs in popular forms of poetry and song. The even four-beat units (as opposed to units with an uneven number of stresses) form a symmetrical, strong gestalt that is particularly memorable, vivid, often deeply affecting and has the potential to introduce a sense of security, effortlessness and childlike simplicity among others in FORMing (cf. ch. 4.2.2).

While 4x4-beat patterns in popular forms often occur in accentual metre, here, the rhythm can be described as iambic tetrameter with only a few deviations and therefore as an accentual-syllabic metrical form. Furthermore, the complex and highly regular rhyme pattern *aa(bb)*[190]*a* is unusual for popular forms that frequently use (often incomplete) alternate rhyme and half-rhyme. This level of complexity has the potential to give rise to the feeling of an enhanced poetic nature of language in FORMing. It also creates an extremely strong gestalt because the last line in each stanza returns to rhyming with the first two lines of a stanza, after the internal rhyme departed from it ('law of return').

In reading and interpreting the poem, these potentials can be perFORMed differently on different levels of interpretation. On the first level, the poem can be read as a poem for children in a novel for children without any meaning that goes beyond the story narrated in it. On this level, the childlike simplicity of the strong gestalt and in particularly the 4x4-beat pattern is likely to be foregrounded in

190 Internal rhyme.

perception and regarded to accommodate the poem to the needs of children while the more complex, more poetic patterns are likely to be backgrounded in perception. Poems that are integrated in novels for children are a phenomenon that has scarcely been studied to date, as Kümmerling-Meibauer (2012: 111) observes. These poems can have different functions, she continues, such as humoristic ones or stimulating the children's imagination.

In this case, the poem's most obvious function is to introduce the back story of how the dwarves lost their home and treasure to the dragon and the aim to reclaim them. Therefore, features of the poem such as its introduction as a song the dwarves sing, its narrative content divided into stanza form, the refrain and the 4x4-beat pattern remind of the ballad tradition and, due to content and context, especially Scandinavian 'Folkeviser' ballads that often deal with Germanic myths, legends and heroic epic (cf. "Ballade", *Metzler Lit.*). The back story the poem refers to is summarised in the appendix A of *The Lord of the Rings*:

> the Dwarves lived in plenty, and there was feasting and song in the Halls of Erebor. So the rumour of the wealth of Erebor spread abroad and reached the ears of the dragons, and at last Smaug the Golden, greatest of the dragons, of his day, arose and without warning came against King Thrór and descended on the Mountain in flames. It was not long before all that realm was destroyed, and the town of Dale near by was ruined and deserted; but Smaug entered into the Great Hall and lay there upon a bed of gold.
> (Tolkien 1999c: 436)

The story is framed by the refrain stanzas one, five and ten that situate the poem in a time after all these happenings and call out to the dwarves to leave and reclaim the treasure. Stanzas two to four and six are an analepsis that refers to the times before the dragon came and introduce the "dwarves of yore" (l. 5) that work metal with hammers (l. 6) for "ancient king and elvish lord" (l. 9) and forge swords (l. 12), necklaces (l. 13), crowns (l. 14), goblets (l. 21) and harps (l. 22) "in places deep" (l. 7), in the Halls of Erebor. Also the feasting and song is referred to in the poem: "many a song / Was sung unheard by men or elves" (l. 24). The second part of the poem, stanzas seven to nine, is

an analepsis to the later point in time when the dragon Smaug attacks the dwarves in the mountain (stanza nine) and the town of Dale (stanza eight), sets everything on fire (stanza seven) and kills most of the dwarves (l. 35-36). Even the "dark things" that sleep in "places deep" (l. 7) are accounted for in Tolkien's mythopoetic text world:

> The Dwarves delved deep at that time, seeking beneath Barazinbar for *mithril*, the metal beyond price that was becoming yearly harder to win. Thus they roused from sleep a thing of terror that, flying from Thangorodrim, had lain hidden at the foundations of the earth since the coming of the Hist of the West: a Balrog of Morgoth.[191]
> (Tolkien 1999c: 435)

The interpretation of *The Hobbit* as a story for children has often led to evaluations of a lack of significance. When it is mentioned at all, it is usually put in relation to *The Lord of the Rings* as for instance by Anne Petty (1979) who interprets both *The Hobbit* and *The Lord of the Rings* as a three stage folklore quest of the hero with departure, initiation and return (Petty 1979: 17-28).[192] Dieter Petzold (1980) refers to *The Hobbit* as a coming of age novel with a reluctant hero (cf. Petzold 1980: 89). The voices that mention *The Hobbit* often evaluate it negatively as a "badly-muddled mixture of children's literature and adult literature" as Jane Nietzsche (1979: 31) observes. Especially the narrative technique that employs a children's story apparatus to introduce a narrator as an additional character who comments often in a slightly patronising tone.[193] In these readings, the poem is just regarded to be a part of this story rather than a poem in its own right and it is not mentioned in any of these interpretations.

When looking more closely, the poem can, however, be read as a poem it its own right. On a second level of interpretation, it can be interpreted as an intense act of persuasion or even warmongering.

191 A Balrog is a fire demon. The wizard Gandalf fights him in the first part of *The Lord of the Rings*.

192 Stimpson (1969: 30) similarly refers to *The Hobbit* as an "adventure ballad". Moseley (1997: 7) calls it a "quest adventure, like many 'fairy stories' with a happy ending."

193 For example: "I imagine you know the answer, of course, or can guess it as easy as winking" (Tolkien 1999a: 73).

Tolkien's work has repeatedly been interpreted as having been shaped by his experiences during World War I. He served as a soldier in France and took part in the Battle of the Somme, which is known as a horrible battle in which 20,000 people were dead on the first day (cf. Moseley 1997: 4). As interpreters such as Carpenter (1987) and Moseley (1997) have observed, the ghosts of the war haunted Tolkien in his later life, framed his vision and shaped his work: Mordor, where evil Sauron rules and the Dead Marshes that Frodo, Sam and Gollum cross in *The Lord of the Rings* have both been related to these experiences. Carpenter (1987: 211) even argues that Tolkien's literary works could not have been written before World War I as there is a threat of violence everywhere, even in idealised landscapes.

Reading the poem on this level, two issues need to be considered: who sings the song and to what end. The dwarves in Tolkien's mythopoetry are no evil people but they are repeatedly referred to as being greedy, easily angered and vengeful when it comes to their treasures and as a warlike people: "A warlike race of old were all the Naugrim, and they would fight fiercely against whomsoever aggravated them", servants of the satanic figure Melkor, elves, or even their own kin as Tolkien (2008: 103) writes in *The Silmarillion*. Tolkien stresses this side of the dwarves when he discusses the motives that drove them to reclaim their treasure in appendix A in *The Lord of the Rings*:

> The only power over them that the Ring wielded was to inflame their hearts with a greed of gold and precious things […], and they were filled with wrath and desire for vengeance on all who deprived them […]. It was therefore perhaps partly by the malice of the Ring that Thráin after some years became restless and discontented. The lust for gold was ever in his mind. At last, when he could endure it no longer, he turned his thoughts to Erebor, and resolved to go back there.
> (Tolkien 1999c: 442)[194]

194 Originally, king Thrór, who was the King under the Mountain who was driven out by Smaug, had bequested vengeance on Smaug on Thráin and his sons on his deathbed. Tolkien (1999c: 436) comments that "[h]e was a little crazed perhaps with age and misfortune […] or the Ring, it may be, was turning evil now that its master was awake, driving him to folly and destruction." Tolkien (1999c: 442) continues to explain that Thráin left with a few companions but became prisoner

Relating the drive to reclaim the treasure to the evil power of the Ring forged by Sauron (referred to in *The Lord of the Rings*) and using the words *greed*, *wrath* and *desire for vengeance* to describe this drive introduces a new perspective on the song that voices particularly these desires. It explains the urgent tone and sense of community in “**We must** away” (l. 3, 19, 39) that is repeated three times (the ‘magical’ number) in the beginning, middle and end of the poem and each time foregrounded by its occurrence in the line with the internal rhyme. It also explains the rhetoric of rightful ownership in “To **claim our** […] gold” (l. 20). Consequently, it is coherent within the text world that the climax of *The Hobbit* is not the much hoped for killing of the dragon but a conflict between the dwarves and their allies when these demand part of the treasure as recompense for killing the dragon who had destroyed their village because they had helped the dwarves.

Hidden in the poem, there is a glorification of war of good against evil personified by the dragon. In his essay on “Beowulf: The Monsters and the Critics”, Tolkien (2006a: 17) describes the dragons in Northern mythology (in particular Old English *Beowulf* and the Old Norse *Edda*) as personified “*Chaos and Unreason*” (Tolkien 2006a: 21; original emphasis) and as “a personification of malice, greed, [and] destruction.”[195] In the poem, the acts of the dragon are described as pure malice in a rhetorically charged tone: A combination of theatrical word choices reinforced by syntactic parallelism is used to describe the dragon’s destruction of landscape (stanza seven), the city of men (stanza eight) and the dwarves’ kingdom (stanza nine) who succumb to “the tramp of doom” (l. 34) before they impressively “fled

in Sauron’s fortress Dol Guldur where he died and Thorin Oakenshield became his successor in the attempt to regain the treasure.

195 He reads the monsters like the dragon as projection of the spiritual and political flaws of Beowulf (in particular greed for dragon’s gold and pride in his ability). Northern mythology “put the monsters in the centre, gave them victory but no honour, and found a potent but terrible solution in naked will and courage” Tolkien (2006a: 25-26) continues in a tone that seems to be influenced by experiences from war, especially when he observes “the wages of heroism is death” (Tolkien 2006a: 26).

their hall to dying fall / Beneath his feet, beneath the moon" (l. 35-36). And with this striking image, the reader (listener) is left with the final repetition of the 'call of duty' refrain.

The poem is an act of persuasion. Its attempt is to win the hobbit Bilbo for the adventure with very similar means as young men are won all over the world to fight as soldiers against 'evil'. Its effect on the hobbit is described directly after the poem:

> As they sang the hobbit felt the love of beautiful things made by hands and by cunning and by magic moving through him, a **fierce and jealous love, the desire of the hearts of dwarves**. Then something Tookish woke up inside him, and **he wished to go** and see the great mountains, and hear the pine-trees and the waterfalls, and **explore** the caves, and **wear a sword instead of a walking-stick**.
> (Tolkien 1999a: 16; my emphasis)

On this level of interpretation, the strong gestalt of the regular rhythmic pattern and syntactic parallelism as well as the theatrical word choices can be perFORMed as entangling the hobbit in the 'magic' of persuasion in order to encourage him to go to war with the dwarves. In particular, the repetition of the refrain stresses the obligation to set out to reclaim the treasure. It is repeated three times to reinforce its message.

The poem has a double at the end of *The Hobbit* which foregrounds this side of the poem. After the dragon is dead and the dwarves have reclaimed the treasure, an army of Lake-men and elves comes to the Lonely Mountain to claim recompense for their killing of the dragon and the destruction he caused. But the dwarves, greedy and enchanted by the gold, refuse. In this context a war song is sung that reminds very much of the poem discussed here:

> *Under the Mountain dark and tall*
> *The king has come unto his hall!*
> *His foe is dead, the Worm of Dread,*
> *And ever so his foes shall fall.*
>
> *The sword is sharp, the spear is long,*
> *The arrow swift, the Gate is strong;*
> *The heart is bold that looks on gold;*
> *The dwarves no more shall suffer wrong.*

The dwarves of yore made mighty spells,
While hammers fell like ringing bells
In places deep, where dark things sleep,
In hollow halls beneath the fells.

On silver necklaces they strung
The light of stars, on crowns they hung
The dragon-fire, from twisted wire
The melody of harps they wrung.

The mountain throne once more is freed!
O! wandering folk, the summons heed!
Come haste! Come haste! across the waste!
The king of friend and kin has need.

Now call we over mountain cold,
"Come back unto the caverns old!"
Here at the Gates the king awaits,
His hands are rich with gems and gold.

The king has come unto his hall
Under the Mountain dark and tall.
The Worm of Dread is slain and dead.
And ever so our foes shall fall!

(Tolkien 1999a: 242- 243; original emphasis)

Rhythmic and rhyme patterns are identical, several phrases and two whole stanzas are repeated with only slight deviations. This time, the poem is more explicitly propagandist. It clearly marks the good *we* with a just claim ("his [the king's rightful] hall" (l. 2, 25)) that have "suffer[ed] wrong" (l. 8) and who rightfully own the treasure that their ancestors, "the dwarves of yore" (l. 9), made (stanzas three and four) and that is now "freed" (l. 17) against the evil *they*, the "foes [that] shall fall" (l. 4, 28). It is also more explicitly an urgent call to fulfil a duty (stanzas five and six) this time aimed at the dwarves' relations. But this time the effect on the hobbit is very different: "Bilbo's heart fell, both at the song and the talk: they sounded much too warlike" (Tolkien 1999a: 243). The hobbit has changed: His experiences have made him less naive and less susceptible to being enthralled by such a song's 'magic'.

When the dwarves start singing, they do not only awaken a desire for adventures for which a sword is needed, however. On a third level of interpretation, the poem can be interpreted as an act of waking the hobbit's (and on a meta-level the reader's or listener's) imagination. Listening to the dwarves' song, "Bilbo forgot everything else and was swept away into dark lands under strange moons, far over The Water and very far from his hobbit-hole under The Hill" (Tolkien 1999a: 14).

The poem's patterns play a particularly important role in construing the poem on this level. The strong 4x4-beat gestalt of the poem's rhythm brings the text world to life. As described above, it has the potential to be perceived as particularly vivid and affecting and draw the reader or listener into the text world. The densely entwined rhyme pattern creates a high degree of coherence within the stanzas and creates a self-contained whole for each stanza-image. In general, the relatively regular rhythm, the elaborate rhyme pattern and the unusual grammatical structures[196] foreground the poetic nature of the poem's language. On the visual level, this is re-enforced by rendering the poem in italics as an additional demarcation device to the surrounding text. This draws attention to the use of language to build a mental world in storytelling.

In the refrain stanzas, the reader or listener construes a cinematic journey that leads the adventurers "away ere break of day" (l. 3, 19, 39) to pursue their treasure hunt. The scale of the journey is indicated by its span from very high places ("**m**isty **m**ountains" (l. 1, 17, 37)) to very low places ("**d**ungens **d**eep and caverns old" (l. 2, 18, 38)) which is re-enforced by the alliteration. The subject in the refrain stanzas is an inclusive "We" (l. 3, 19, 39) that includes readers and listeners and draws them even further in.

196 Such as the parallelism in the seventh stanza and the late introduction of the subject after two adverbials in the refrain stanza.

In the second, third, fourth and sixth stanzas, the mental cinematic view pans over the old dwarf kingdom and focuses on the dwarves at work. The vivid imagery is transferred in a vivid rhythm and by vivid alliterative patterning ("**m**ade **m**ighty spells" (l. 5), "**h**ollow **h**alls" (l. 8), "**g**leaming **g**olden" (l. 10), "**m**eshed the light of **m**oon and sun" (l. 16), "There **l**ay they **l**ong" (l. 23)) that helps drawing mental images of the craftsmanship of the dwarves. These stanzas share the subject "The dwarves of yore" (l. 5) (and the pronoun "they" (l. 11, 13, 21) referring to them) and therefore linger on the imagery of the dwarves. That the poem returns to the world of the dwarves after the refrain in stanza six makes the intrusion of the dragon in their world more strongly felt.

In stanzas seven to nine, the pace increases and the images change more quickly in construal. The syntactic parallelism in stanza seven introduces four subjects: "The pines", "The winds", The fire", "The trees" (l. 25-28) in quick succession that are followed by three subjects in stanza eight: "The bells", "And men", "The dragon's ire" (l. 29-31) and two subjects in stanza nine: "The mountain" and "The dwarves" (l. 33-34). The pace therefore slowly decreases again before the poem is closed with the last repetition of the refrain. The threatening situation is strengthened by patterns of fricatives and plosives in alliteration ("The **f**ire was red, it **f**laming spread" (l. 27), "The **t**rees like **t**orches" (l. 28), "more **f**ierce than **f**ire" (l. 31)).

This powerful 'magic' of language triggers a process in Bilbo that is only completed at the end of the novel. When the wizard Gandalf and the dwarves first arrive at Bilbo's door in the very beginning of the novel, he is a Baggins through and through. Bilbo's surname *Baggins* and the name of his house *Bag-End* indicates why the Bagginses are such a respected family among hobbits (cf. Tolkien 1999a: 3): The names contain the word *bag*, a container for money, food and other material things (Bilbo for instance refers to his hungry stomach as "empty sack" (Tolkien 1999a: 93) once). True to their name, the Bagginses are utterly earthbound and their imagination does

not reach beyond "The Hill" and "The Water" (Tolkien 1999a: 4) which is why the definite articles are capitalised which transforms the nouns into proper nouns. The suggestion is that there is no need to demarcate *The Hill* and *The Water* from other hills and waters: they are the whole world.

But something *Tookish* sleeps in Bilbo. His mother was a Took before she became a respectable Baggins in marriage. When Bilbo listens to the song, "something Tookish woke up inside him" (Tolkien 1999a: 16). Unlike the respectable Bagginses, the Tooks are unusual for a hobbit family:

> It was often said […] that long ago one of the Took ancestors must have taken a fairy wife. That was, of course, absurd, but certainly there was still something not entirely hobbitlike about them, and once in a while members of the Took-clan would go and have adventures. They discreetly disappeared, and the family hushed it up; but the fact remained that the Tooks were not as respectable as the Bagginses, though they were undoubtedly richer.
> (Tolkien 1999a: 4)

The dwarves' song wakes something *Tookish* in Bilbo: It wakes his desire for adventures, not only the ones that need swords but also the adventures of imagination. The association between the Took family and fairies, the epitome of a spiritual being, suggests that the adventurousness of the Tooks is also a spiritual one and includes the mental adventures of imagination. Tolkien (2006a: 143) explicitly draws the connection between elves and imagination when he describes elves as embodied 'sub-creative art': "At the heart of many man-made stories of the elves lies, open or concealed […] the desire for a living, realised sub-creative art."

In a lecture honouring Andrew Lang, "On Fairy-Stories", Tolkien (2006a: 155-157) attributes a sacral nature to the human imagination. Thanks to the power of language and the human capacity to form mental images not present (i.e. imagination), "Man becomes a Sub-creator" (Tolkien 2006a: 122). In the art of storytelling, 'sub-creations' of the imagination are given the inner consistency of reality and included within a world where they are credible – 'Secondary

Belief’ is created (Tolkien 2006a: 138-143). He describes it as one of the values of fairy stories that they help overcoming the imaginative poverty in our culture (Tolkien 2006a: 145-147) – which he describes as a value far beyond their usually assumed value for children (Tolkien 2006a: 129).[197]

In Tolkien’s world, spiritual and material wealth are connected: most obviously in the Took family who is both rich and associated with fairies. But this connection is also there in other creatures such as dragons. As was mentioned above, dragons are the personified evil, but at the same time: “the dragon in legend is a potent creation of man’s imagination, richer in significance than his barrow is in gold […]. More than one poem in recent years […] has been inspired by the dragon of *Beowulf*” (Tolkien 2006a: 16). Less obviously so, this combination also applies to dwarves. While they are often put in opposition to elves as epitome of material beings (they live far underground, shape material things in their craftsmanship and are greedy for accumulating more and more material things), this binary opposition is simplified: both for the dwarfs in Northern mythology and the dwarves in Tolkien’s world. Already in Old Norse literature, the dwarfs are associated with brewing the *Skaldenmet*, a potion which bestows the art of poetry on those who drink it (cf. Simek 2005: 106-109). Rudolf Simek (2005: 107) claims that Tolkien’s dwarves are everything but poets but this is again a simplification: The halls of the “dwarves of yore” are not only filled with the sound of hammers (l. 6) (that are actually referred to as “ringing bells” (l. 6)) but also with song and the music of harps (l. 22-23). Furthermore, they transform

197 He calls this value ‘Recovery’. The others are ‘Escape’ and ‘Consolation’ (Tolkien 2006a: 138). ‘Escape’ refers to the desire to escape from our “Robot Age” (Tolkien 2006a: 148) and “the ugliness of our worlds, and of their evil” (Tolkien 2006a: 151), in an age of “improved means to deteriorated ends” (Tolkien 2006a: 151). The “Consolation of the Happy Ending” is paralleled as “*Eucatastrophe*” to tragedy in terms of a “good catastrophy” (Tolkien 2006a: 153; original emphasis).

their desires into song: The desire to regain the treasure gives rise to the song discussed here and the desire to defend it to its double, the war-song.

What Bilbo brings home to the Shire is a treasure of both gold and a treasure of stories. When he is on the road home and first sees his own Hill,

> he stopped suddenly and said:
>
> *Roads go ever ever on,*
> *Over rock and under tree,*
> *By caves where never sun has shone,*
> *By streams that never find the sea;*
> *Over snow by winter sown,*
> *And through the merry flowers of June,*
> *Over grass and over stone,*
> *And under mountains in the moon.*
>
> [...]
>
> Gandalf looked at him. "My dear Bilbo!" he said. "Something is the matter with you! You are not the hobbit that you were."
>
> (Tolkien 1999a: 14; original emphasis)

Bilbo has changed. He has become more Took than Baggins. His adventurous, imaginative self fully dominates him. He returns home to the Shire richer in both material wealth and imagination: "he took to writing poetry and visiting the elves" (Tolkien 1999a: 278), he starts writing his memoirs "There and Back Again, A Hobbit's Holiday" (Tolkien 1999a: 278) and even "the sound of the kettle on his hearth was ever after more musical than it had been" (Tolkien 1999a: 278). The price is that he becomes an alien in the world of earth-bound hobbits as the Took family had always been: "he had lost his reputation […]; he was no longer quite respectable. He was in fact held by all the hobbits of the neighbourhood to be 'queer'" (Tolkien 1999a: 278). A process is completed the first step of which took place in a dwarves' song long ago.

5.3.1 "Weit über die kalten Nebelberge" (W. Scherf)

The translation by Walter Scherf is part of his translation of *The Hobbit* which was the first translation of the book into German and first published 1957.

„Weit über die kalten Nebelberge
zu den tiefen Verliesen und uralten Höhlen
müssen wir fort, ehe der Tag anbricht
das bleiche, verzauberte Gold suchen.

Die Zwerge der grauen Zeiten wussten mächtigen Zauber,
während die Hämmer wie klingende Glocken erklangen,
im Unterirdischen, wo die dunklen Geheimnisse schlafen,
in den großen Höhlen unter den kahlen Hügeln.

Für vergessene Könige und Elbenfürsten
schufen sie gleißende, güldene Schätze,
schmiedeten, schafften, fingen das Licht ein
in den Edelsteinen dunkler Schwertgriffe.

Auf silberne Halsketten reihten sie
glitzernde Sterne auf, in Kronen fingen sie
Drachenfeuer ein, in geflochtenen Drähten
verstrickten sie das Licht von Mond und Sonne.

Weit über die kalten Nebelberge
müssen wir fort ehe der Tag anbricht,
zu den tiefen Verliesen und uralten Höhlen
und unser lang vergessenes Gold suchen.

Die Kiefern rauschten auf der Höhe
und die Winde stöhnten in der Nacht.
Das Feuer war rot und barst wie ein Glutball.
Die Bäume brannten hell wie Fackeln.

Dann tosten die Glocken unten im Tal
und die Menschen schauten mit fahlen Gesichtern herauf:
Der Zorn des Drachen entbrannte noch heller als Feuer,
brach die Türme nieder und die zerbrechlichen Häuser.

Und der Berg rauchte unter dem Mond
und die Zwerge hörten den Schritt des Schicksals.
Sie flohen aus ihrer Halle, um sterbend zu fallen,
unter Drachentatzen, unter dem Mond.

> Weit über die grimmigen Nebelberge,
> zu den tiefen Verliesen und uralten Hallen
> müssen wir fort, ehe der Tag anbricht,
> und unsere Harfen, unser Gold heimholen.“
>
> (Scherf 1997: 28-30)

The translation lacks a regular rhythmical pattern. It is a mixture of binary and ternary rhythmical structures with four to six beats per line. It also lacks a rhyme pattern. This weakens the poem's gestalt and, therefore, all the effects of the strong gestalt that were described for the different levels of interpretation. Regarding the first level, especially the lack of rhythmical but also rhyme patterning is not coherent within the text world, where the poem is introduced as a song that is sung by the dwarves. In comparison to a song that is accompanied by a melody played on musical instruments (Tolkien (1999a: 14) mentions fiddles, flutes, a drum, clarinets, viols and a harp), a written text will always lose the musical level that contributes to a song's meaning. Tolkien (1999a: 14) acknowledges this when he introduces the song and adds the comment: "if it can be like their song without their music". Scherf (1997: 28) tries to use the same device to account for the lack of rhyme in his translation ("wenn es ohne Musik und Reim überhaupt ihrem Gesange gleichen kann") but this argument is considerably weaker because rhyme can be easily rendered in writing. This discrepancy alienates the reader and weakens the text-internal coherence of the poem within the text world.

Another detail that is not quite coherent in the context of Tolkien's mythopoetic world is the specification: "wo die dunklen **Geheimnisse** schlafen" (l. 7) which is less likely to allude to the Balrog of Moria than the more general *dark things*. This is only a minor change, however, and one that can be regarded to be coherent in the text world. But there is another one that is less coherent: In the last line of the poem, the aim to bring the gold home is voiced ("unser Gold **heimholen**" (l. 40[198])). This does not make sense in the context

198 In Scherf's translation, stanza six is missing. I count the missing lines 21-24 as empty lines in Scherf's text and count the following line "Die Kiefern rauschten

of *The Hobbit* where the treasure is already in the dwarves' home but needs to be reclaimed from the dragon who occupies both home and treasure.

Structurally, the most important difference between Scherf's translation and the source text is that stanza six is missing. The structure is therefore the more symmetrical and stronger gestalt of a binary division that is framed and separated in two equal halves by the refrain. The first part deals with the dwarves' craftsmanship and the second part deals with the dragon attack. This change is problematic because the weaker gestalt of the stanza structure in Tolkien's text has a function: it makes the intrusion of the dragon into the dwarves' world more strongly felt. While in the source text, the reader or listener returns to the dwarves' peaceful kingdom which is then powerfully disrupted by the dragon's intrusion, the separation of dwarf stanzas and dragon stanzas by the refrain stanza weakens the intrusion and therefore the intent of stirring up both dwarves and hobbit to go to war with the dragon on the second level of interpretation.

The contrast between the two parts is strengthened by the difference between them in pace: Part one is slower and has only one subject ("Die Zwerge" (l. 5) and the pronoun "sie" (l. 10, 13) referring to them). Part two is faster with four subjects in stanza seven ("Die Kiefern" (l. 25), "Die Winde" (l. 26), "Das Feuer" (l. 27), "Die Bäume" (l. 28)), three in stanza eight ("die Glocken" (l. 29), "die Menschen" (l. 30), "Der Zorn" (l. 31)) and two in stanza nine ("der Berg" (l. 33), "die Zwerge" (l. 34)). The contrast between the groups is further enhanced by alliterative sound patterning that mainly occurs in the first group ("Die **Z**werge der grauen **Z**eiten wussten mächtigen **Z**auber" (l. 5), "**sch**ufen sie **g**leißende, **g**üldene **Sch**ätze / **sch**miedeten, **sch**affften" (l. 10-11), "**D**rachenfeuer ein, in geflochtenen **D**rähten" (l. 15)). The choice of the sounds that are foregrounded by alliteration, however, does not match the imagery: In Tolkien's text, the nasal [m]

auf der Höhe" as line 25 in order to achieve comparability with the source text and the other translations. Consequently, the last line of the poem is counted as line 40 rather than line 36; cf. the aligned text in the appendix.

(“**m**isty **m**ountains”, “**m**ade **m**ighty”, “**m**eshed […] **m**oon”) with its lingering, droning and vibrant effect (cf. ch. 4.3.1) is the most frequent alliteration in the first part. It is in contrast to the plosive and fricative alliterations that accompany the dragon’s intrusion (“**f**ire […] **f**laming”, “**t**rees […] **t**orches” “**f**ierce […] **f**ire”). In Scherf’s translation, on the other hand, all patterns are plosives [d] and [g], fricatives [ʃ] or even clusters of both [ts] which has a harsh effect that does not help construing an image of a peaceful world that is later to be disrupted by a dragon.

Furthermore, the poem does not reappear as a war song later in the novel which further weakens level two. As the German translation was published in 1957 and therefore during the Cold War, it is possible that the second level was intentionally weakened because a propagandist poem encouraging war in a children’s novel would probably have been perceived as particularly unsuitable at that time. The effect on the hobbit, on the other hand, is described in similar terms as it is in the source text:

> Während sie so sangen, verspürte der Hobbit in sich die **Liebe zu den wunderbaren Schätzen**, die mit so viel Mühe und Geschick geschaffen worden waren, und wie durch einen Zauber entstand in ihm ein **wütender, gieriger Wunsch, der auch die Herzen der Zwerge erfüllte**. Gleichzeitig erwachte etwas von der Tukseite in ihm. Er sehnte sich danach, **hinauszuziehen** und die großen Gebirge zu sehen und die Kiefern und Wasserfälle rauschen zu hören, die Höhlen **auszukundschaften** und ein **Schwert** zu tragen statt eines Spazierstocks.
> (Scherf 1997: 31; my emphasis)

Here too, the song wakes a love for gold, a desire for adventure and to carry a sword in the hobbit. The phrase “ein wütender, gieriger Wunsch, der auch die Herzen der Zwerge erfüllte”, however, does not make it clear whether this wish is something inherently dwarfish or just filling the hearts of the present dwarves. Tolkien’s (1999a: 16) “a fierce and jealous love, the desire of the hearts of dwarves”, on the other hand, clarifies that this fierce love is something inherently dwarfish and that they ‘magically’ transfer it onto the hobbit in their song.

The third level of interpretation, the focus on language and storytelling as 'magical' means to wake the hobbit's (and reader's or listener's) imagination, is the one that suffers most from the lack of rhyme and rhythmical patterning. The reader or listener is less drawn into the world and less enchanted. The absence of the stanza where the dwarves sing also draws less attention to their musicality and poetic way of expression. On the visual level, Scherf demarcates the poem from the surrounding text by quotation marks rather than italics which stresses the storytelling aspect but is unusual for framing a poem.

Again, Bilbo's reaction is mentioned in the following text: "Er wurde in dunkle Lande hinweggeführt, unter seltsame Monde, weit fort über das Wasser, sehr weit von seiner Hobbithöhle unter dem Berg entfernt" (Scherf 1997: 28). The waking of Bilbo's Took-side is mentioned as well and Tooks and Bagginses are introduced in terms of the same contrast of adventurous, rich and a bad reputation versus utterly predictable, not quite as rich and a good reputation (Scherf 1997: 9-10). But while the reader in Tolkien's text can feel along with this reaction and feel him- or herself being drawn into a rich imaginary world by the formal patterning, here such a reaction is very hard to imagine.

In the end of the novel, Bilbo also sings a song when he returns to the Shire (which again is a strange song because of its lack of rhyme and rhythmical patterning) and Gandalf comments: "Ihr seid nicht mehr der alte Hobbit" (Scherf 1997: 473). Scherf's Bilbo finds that he has lost his reputation, too (Scherf 1997: 474) and begins writing poetry and visiting the elves on his return: "Bilbo begann Gedichte zu schreiben und besuchte oft die Elben" (Scherf 1997: 475). This is less clearly linked to music, however. While Tolkien (1999a: 278) writes: "the sound of the kettle on his hearth was ever after more **musical** than it had been", Scherf (1997: 475) translates "Niemals bisher war ihm das Summen des Teekessels so **lieblich** erschienen" and therefore loses the connection to music and song. Yet, while in Tolkien's text the origins of Bilbo's development can be clearly traced

back to listening to the song, this clear connection is lost in Scherf's translation. It is difficult to construe it as the completion of a process of waking the imagination that began with the dwarves' song because the 'magic' of language to transport the reader or listener into faraway worlds depends on the artful employment of linguistic patterning that is missing in the poem. As a result, all levels of interpretation are weakened: the accommodation to the needs of children, the allusion to the ballad form and the childlike simplicity on level one and the persuasive power on level two, but most of all the poetic power of transporting reader and hobbit into their own imagination on level three.

5.3.2 "Über die Nebelberge weit" (W. Krege)

Wolfgang Krege's translations of *The Hobbit* and *The Lord of the Rings* are controversial for several reasons, especially for modernising forms such as "Bürgermeister" (Krege 1998: 461) instead of the Master of Lake-town and for colloquial and even abusive (though undoubtedly creative) word choices.[199] But while there are clear weaknesses in his translations of Tolkien's novels, his translations of Tolkien's poems are clearly more convincing than Scherf's.

Über die Nebelberge weit
Zu Höhlen tief aus alter Zeit,
Da ziehn wir hin, da lockt Gewinn
An Gold und Silber und Geschmeid.

Wo einst das Reich der Zwerge lag,
Wo glockengleich ihr Hammerschlag
Manch Wunder weckt, das still versteckt
Schlief in Gewölben unter Tag.

Das Gold und Silber dieser Erd
Geschürft, geschmiedet und vermehrt.
Sie fingen ein im edlen Stein
Das Licht als Zierrat für das Schwert.

199 An example is: "Faule alte Wackelschlampe, brauchst du eine Taschenlampe?" (Krege 1998: 245) with which the hobbit Bilbo taunts spiders.

An Silberkettchen Stern an Stern
Des Sonn- und Mondlichts reiner Kern,
Von Drachenblut die letzte Glut
Schmolz ein in Kronen großer Herrn.

Über die Nebelberge weit
Zu Höhlen tief aus alter Zeit,
Dahin ich zieh in aller Früh
Durch Wind und Wetter, Not und Leid.

Aus goldnen Bechern, ganz für sich,
Da zechten sie allabendlich
Bei Harfenklang und Chorgesang,
Wo manche Stunde schnell verstrich.

Und knisternd im Gehölz erwacht
Ein Brand. Von Winden angefacht,
Zum Himmel rot die Flamme loht.
Bergwald befackelte die Nacht.

Die Glocken läuteten im Tal,
Die Menschen wurden stumm und fahl.
Der große Wurm im Feuersturm
Sengt ihre Länder schwarz und kahl.

Die Zwerge traf das Schicksal auch,
Im Mondschein stand der Berg in Rauch.
Durchs Tor entflohn, sanken sie schon
Dahin in seinem Feuerhauch.

Über die Nebelberge hin
Ins wilde Land lockt der Gewinn.
Dort liegt bereit seit alter Zeit,
Was unser war von Anbeginn.

(Krege 1998: 31-32)

Krege’s translation preserves the patterns of rhyme and rhythm. There are even fewer rhythmical deviations than in Tolkien’s poem (only in lines 1, 17 and 37). Instead, there is a deviation in rhyme: the half-rhyme *zieh-früh* in line 19. Moreover, there are no feminine endings, while in the source text lines 15 and 31 that both end with [aɪə] do have a feminine ending. As feminine endings are more common in German due to its inflectional endings, the lack of them is unusual and renders the text even more rhythmical because the rhythmic alter-

nation is preserved across line boundaries. In general, the contrast between the easily processable 4x4-beat form on the one hand and the complex rhyme pattern and unusually regular rhythm on the other is preserved, which means that these aspects can be foregrounded and backgrounded in construal to support different levels of interpretation as in the source text.

On the first level of interpretation, the preservation of formal patterning makes the poem coherent within the text world as it is easily singable. Consequently, it was chosen for the German dubbing of the movie adaptation of *The Hobbit* (directed by Peter Jackson) rather than Scherf's older translation. It also triggers the association of the ballad form and its connotations of heroic tales because of its narrative content. In terms of text-internal coherence with Tolkien's mythopoetic world, there are only two slightly problematic aspects: The line "Manch **Wunder** weckt, das still versteckt" (l. 7) definitely does not refer to the evil Balrog. But alternative references to wondrous findings of the dwarves are thinkable and the transFORMation does therefore not leave the 'room of possibilities' opened by the source text. Accordingly, it can be considered as 'change of the scene' in Kußmaul's terminology, where the scene of the waking Balrog that is triggered by the word choice *dark things* is replaced with a scene where the dwarves find other, wondrous things. An aspect that is less coherent in the text world, however, is the first person singular pronoun in the middle refrain stanza: "Dahin **ich** zieh in aller Früh" (l. 19). It suggests a lonely hero on a quest which does not make sense: neither in terms of text world logic where the three times repeated *we* enforces the sense of companionship nor in terms of the second level of interpretation and building a feeling of *us against them* that often is part of war rhetoric.

Regarding the second level of interpretation, the description of the hobbit's reaction to the song and the transfer of dwarfish desires and fierceness onto him through the song is described in very similar terms as in the source text:

> Bei diesem Gesang spürte der Hobbit, wie die Liebe zu den schönen, von geschickter und zauberkräftiger Hand gefertigten Dingen auch ihn ergriff, eine **grimmige, eifersüchtige Liebe, die Herzensbegierde der Zwerge**. Da erwachte etwas in ihm, das er von den Tuks haben musste, und er wünschte sich, mit **fortzuziehen** und die hohen Berge zu sehen, die Kiefernwälder und die Wasserfälle rauschen zu hören, die Höhlen zu erkunden und statt des Spazierstocks ein **Schwert** bei sich zu tragen.
> (Krege 1998: 33; my emphasis)

Krege even preserves the reappearance of the song as a war song later in *The Hobbit* when the dragon is dead. As in the source text, rhyme pattern, metre, phrases and even two whole stanzas are identical[200] which links this war poem to the other one.

> *Unter dem Berge, hoch und kahl,*
> *Der König tritt in seinen Saal.*
> *Zu End die Not, der Drache tot!*
> *Und Tod den Feinden allzumal!*
>
> *Scharf ist das Schwert und lang der Speer,*
> *Der Pfeil ist schnell, die Axt ist schwer.*
> *Und Mut erwacht, wenn Gold ihm lacht!*
> *Nun dulden wir kein Unrecht mehr!*
>
> […]
>
> *Des Königs Thron ist nun befreit:*
> *Ihr Brüder, Vettern nah und weit,*
> *Herbei, für Sold in purem Gold,*
> *Kommt schnell! Dem König steht zur Seit!*
>
> […]
>
> (Krege 1999: 399-400; original emphasis)

As in the source text, the effect on the hobbit is very different this time. He is less naive and less easily affected: “Bilbo aber war nicht glücklich, weder über das Lied noch über Thorins Reden: Beides klang ihm zu kriegerisch” (Krege 1998: 401).

Considering the poem in isolation without its context in *The Hobbit*, the strong, regular gestalt of the rhythmic and rhyme patterns contributes to the persuasive, nearly hypnotic power of the poem.

200 “*Wo einst das Reich der Zwerge lag* […]” and “*An Silberkettchen Stern an Stern* […]”.

Nonetheless, there are a few aspects that weaken the second level of interpretation. While Tolkien's poem foregrounds the obligation to go to war (*must away*, *claim our*), Krege translates "Da ziehn wir hin" (l. 3), "Dahin ich zieh" (l. 19) and "Dort liegt bereit seit alter Zeit" (l. 39) speaks far less forceful of the dwarves' need. Especially *liegt bereit* does not sound as if there will be violence involved in reclaiming the treasure. Furthermore, the first stanza of the dragon's attack is far less threatening: "Und knisternd im Gehölz erwacht / Ein Brand. Von Winden angefacht / Zum Himmel rot die Flamme loht. Bergwald befackelte die Nacht" (l. 25-28). The dangerous sounding sound iconicity in *roaring* and *moaning* in the source text is lost and so is the plosive pattern in "The **t**rees like **t**orches" (l. 28). The iconic word *knisternd* in the German text is not threatening. It can easily perFORMed in terms of a cosy evening in front of the fire. This weakening is strange because actually the German language offers far more potential for sounds perceived as threatening, as was argued in chapter 4.3.3. Out of these options, only the consonant cluster [xt] that is often perceived as particularly harsh is used in the rhyme words. The quickening of the pace that the parallelistic four sentences achieve in the source text is also weakened.

Concerning the third level of interpretation, the waking of Bilbo's Took-side and therefore his sleeping imagination is described as in the source text and Scherf's translation as triggered by the song. The effect of the song is: "dass Bilbo alles andere vergaß und davongetragen wurde in dunkle Lande unter fremden Monden, weit jenseits der Wässer und fern von seiner Hobbithöhle unter dem Bühl" (Krege 1998: 30). The word choice *davontragen* foregrounds the power of what Tolkien calls 'sub-creation' to form mental images that are not present and to be carried away on the wings of imagination. Unlike in Scherf's translation, the readers or listeners can relate to this experience as they can feel along with the hobbit and let themselves be carried away into the story world by the rhythms and sound patterns. As in Scherf's translation, the sound patterns occur mainly

when the dwarves' craft is described: by the anaphora "wo" (l. 5-6), the alliterations "**g**locken**g**leich" (l. 6), "**W**under **w**eckt" (l. 7), "**Gesch**ürft, **gesch**mieded" (l. 10), "**g**oldnen Bechern, **g**anz für sich" (l. 21) and the geminatio "**Stern** an **Stern**" (l. 13). Unlike in the source text, the intrusion of the dragon is therefore not strengthened by a contrast between vibrant versus harsh sound patterning.

The readers are not only drawn into a word by rhythm that is vividly painted by sound patterning: the syntactic structures also keep them entangled there. Unlike in both Tolkien's and Scherf's texts, the dwarves are only logically the subject of stanzas two and four but not syntactically. In stanza two, "Hammerschlag" (l. 6) is the grammatical subject and in stanza four, it does not even become clear what the grammatical subject is. It could be "Kern" (l. 14) but if so, it is not clear which verb goes with it as "Schmolz ein" (l. 16) does not make sense logically. These unclear syntactic relations are unusual in German which is why they act as a defamiliarisation device and further entangle the reader or listener, not only in sound, but also in unclear grammatical structures.

The process of waking Bilbo's imagination, the beginning of which is marked by the song, is again completed at the end of the novel when Bilbo returns home a changed hobbit. The respectable, predictable, unadventurous Baggins has become an adventurous Took, richer in both material wealth and imagination. As in the source text, this change becomes apparent when he creates a poem that (unlike Scherf's translation) can be easily sung:

Die Straße gleitet fort und fort,
Weg von der Tür, wo sie begann,
Weit überland, von Ort zu Ort,
Ich folge ihr, so gut in kann.
Ihr lauf ich raschen Fußes nach,
Bis sie sich groß und breit verflicht
Mit Weg und Wagnis tausendfach.
Und wohin dann? Ich weiß es nicht.

(Krege 1998: 457; original emphasis)

The result is that he becomes an alien in the world of earthbound hobbits: “Bilbo merkte bald, dass er noch mehr verloren hatte als seine Löffel – er hatte seinen guten Ruf eingebüßt” (Krege 1998: 459). But his enriched imagination helps him to get over this: “Er fand Freude daran, Gedichte zu schreiben und die Elben zu besuchen” (Krege 1998: 460). As in Tolkien’s text (and unlike in Scherf’s), even the teapot, the maybe most homely of all cooking utensils, is affected by this new found imaginativeness: “Der Teekessel auf seinem Herd hatte [...] nie musikalischer gepfiffen” (Krege 1998: 460) and on a meta-level even *The Hobbit* book itself becomes a product of itself when Bilbo starts writing his memoirs under the title: “Hin und zurück, oder Ein Hobbit auf Reisen” (Krege 1998: 461). To conclude, all levels of interpretation can be construed in Krege’s translation. Only the second level of interpretation is weakened due to the less threatening depiction of the dragon and the less urgent word choices.

5.3.3 “Zwergenlied” (U. Ziaja)

Unlike the source text and the other two translations, my translation is not embedded in a novel but stands on its own. It is the only one that is given a proper title. This title alludes to the context of the source text world with which it is associated. As it is not embedded in a novel, there is no need to foreground the text as embedded story by italics (Tolkien and Krege) or quotation marks (Scherf).

Über die Nebelberge, weit,
Das bleiche Gold aus alter Zeit,
zurückzuhol’n, das uns gestohl’n,
Ruft uns der Weg, es ist soweit.

Der Zwergenväter alte Macht
Wo Hammerschlag im Finstern kracht
In Orten, tief, wo Dunkles schlief
Ach, hätt’ sie Böses nie entfacht.

Für Könige und Elben dort
Ward manch ein prächtig, glänzend Hort
Gewirkt, gemacht und Licht entfacht
In Gold und Stein an diesem Ort:

An Silberarmbänder gehängt
Das Sternenlicht, auf Schmuck versprengt
Des Drachen Glut in Zorn und Wut
Das Mond- und Sonnenlicht vermengt.

Über die Nebenberge weit,
Durch alter Höhlen Dunkelheit,
Zurückzuhol'n was uns gestohl'n
Ruft uns der Weg – jetzt ist es Zeit.

Sie schufen Harfen ganz aus Bern-
Stein unten in des Berges Kern,
Sie lebten lang und manch Gesang
Erklang von Elb und Menschen fern.

Die Pinien brausten in der Nacht
Die Winde heulten, Glut entfacht,
Das Feuer, rot, brachte den Tod
Die Bäume hell in Fackelpracht.

Im Tal erschallte Glockenklang,
Den Menschen wurde Angst und bang
Als Drachenglut in blinder Wut
Turm, Haus und Gehöft verschlang.

Als all das zu den Zwergen drang,
Verstummte Hammerschlag und Sang,
Sie flohen fort von jenem Ort –
Und starben an des Berges Hang.

Über die Nebelberge grau
durch tiefe Höhlen, alt und rau
Zurückzuhol'n, was uns gestohln',
So zieh'n wir aus zum Drachenbau.

The general rhyme and rhythmic patterning is fully preserved and so is, consequently, the contrast between the simple 4x4-beat pattern and the complex rhyme pattern and regular rhythm. As in the source text and Krege's translation, there are a few deviations from the binary rhythm (l. 1, 17, 32, 37). The different potentials of these patterns can therefore be perFORMed on different levels of interpretation.

As my translation is not part of a novel, the first level is less relevant here than in the other translations. Nevertheless, my translation is coherent in the context of *The Hobbit*. The form alludes to the ballad tradition and is easily singable. The German tendency for

longer words is more apparent in my translation than in Krege's and has led to a number of contractions such as "zurückzuhol'n, das [/was] uns gestohl'n" (l. 3, 19, 39). As this poem is intended as a song (indicated by the title) and contractions like this are common in spoken (and sung) language, this is no strong defamiliarisation device here, however. The transFORMations preserve coherence both within the text world of the poem and the associated context of *The Hobbit*, as well as in Tolkien's general mythopoetic world. The lines "In Orten tief, wo **Dunkles** schlief / Ach, hätt sie **Böses** nie entfacht" (l. 7-8) can easily be perFORMed as referring to the Balrog of Moria. The long life of the dwarves alluded to in "Sie lebten lang" (l. 23) (triggered by its rhyme with *Gesang*) voices just an additional element of the scene that is coherent in Tolkien's text world ('broadening of the scene'), where the dwarves are a long-lived people that usually live more than 200 years (cf. Tolkien 1999c: 446).

The war rhetoric of being called to fulfil a duty and righten a suffered wrong on the second level of interpretation is strong in my translation that calls out "**Ruft uns** der Weg" (l. 4, 20) to regain a stolen treasure "**zurückzuhol'n**, das [/was] uns **gestohl'n**" (l. 3, 19, 39). Furthermore, there is a development from passive to active, from being called to setting out to a quest. While in the first two refrain stanzas "der Weg" (l. 4, 20) is the grammatical subject of the sentence that calls out to the passive "uns", in the last stanza, the collective "wir" leave actively and become the subject of the sentence: "So zieh'n wir aus zum Drachenbau" (l. 40). As in the source text, the pace of the construal begins slow with one subject per stanza and becomes faster when the dragon intrudes. This is achieved by the same means: Stanza seven has five clauses and each subject is foregrounded by parallelism: "Die Pinien" (l. 25), "Die Winde" (l. 26), "Glut" (l. 26), "Das Feuer" (l. 27), "Die Bäume" (l. 28). This acceleration foregrounds the threat of the dragon's intrusion as in the source text. Furthermore, there is an additional connection on the level of rhyme:

[ɔrt] connects the *Ort* where the dwarves work in stanza three to the *Ort* they flee from in stanza nine which foregrounds the intrusion of the dragon in the world of the dwarves’ even further.

The third level of interpretation and the power of language to awaken the imagination and carry the reader or listener away into a mental world is preserved. The strong rhythmic and sound shapes weave a lively world and help drawing the reader or listener in. Unlike the other two translations, the sound patterns do not only (or mainly) occur in the stanzas where the dwarves craft their work but throughout the poem: “**zurü**ck**zu**h**o**l’n, das [/was] **u**ns gest**o**hl’n” (l. 3, 19, 39), “**a**lte M**a**cht / Wo H**a**mmerschl**a**g **i**m F**i**nstern kr**a**cht” (l. 5-6), “**Ge**wirkt, **ge**macht” (l. 11), “An Silberarmb**ä**nder geh**ä**ngt / Das **S**ternenlicht, auf **Sch**muck ver**s**prengt” (l. 13-14), “B**e**rges K**e**rn” (l. 22), “**l**ebten **l**ang” (l. 23), “Ges**ang** / Erkl**ang**” (l. 23-24), “F**a**ckelpr**a**cht” (l. 28), “G**l**oc**k**en**kl**ang” (l. 29), “H**a**mmerschl**a**g und S**a**ng” (l. 34), “**f**lohen **f**ort” (l. 35). The effect is that vivid mental images are painted, not only of the dwarves’ work but also of the intrusion of the dragon and the ‘call to duty’ refrain.

The rhyme pattern consists of fewer rhyme words than in the source text which introduces a denser net of connections. This net of connections entangles the reader or listener even further in the mental world of the poem. The [axt]-rhyme that uses the harsh quality introduced by German final devoicing and velar fricatives, for instance, connects stanza two that describes the noise in the mine (that wakes the evil Balrog) and stanza seven in which the dragon appears. Moreover, the syntactic structure in the fourth stanza is even more confused by enjambements than in Krege’s translation: “An Silber-armbänder gehängt / Das Sternenlicht” (l. 13-14) and “auf Schmuck versprengt / Des Drachen Glut” (l. 14-15) belong together syntactically but are separated by line boundaries. Furthermore, the syntactic subjects (semantically the objects or patients) of the passive clauses (*Sternenlicht* and *Drachenglut*) are put at the end of the syntactic unit

but at the beginning of the following line. This confusion entangles the readers or listeners further within the text and foregrounds the poetic nature of the structures.

As my translation is not part of a novel, it cannot work with the devices of context that were discussed in the other translations. For the same reason, the first level of interpretation is less relevant than in the other translations. It is, however, coherent in Tolkien's mythopoetic text world and it could therefore be integrated into a translation of *The Hobbit.* But I hope that the translation strengthens the point that the poem is worth considering in its own right and that levels two and three do not depend on the context of *The Hobbit*.

5.3.4 ForMeaning

The rhythmic 4x4-beat pattern is a symmetrical and strong rhythmic gestalt and a preferred unit for cognition. Both German and English readers are familiar with it and attuned to it. The complex rhyme pattern and unusually regular rhythm introduce a level of elaboration and foregrounded poetic nature of language that is in tension with the simple rhythm. This contrast opens up a 'room of possibilities' in FORMing that can be perFORMed as making the poem easily processable for children and rendering it singable on level one, of entangling the reader or listener in a web of persuasive rhetoric on level two and carrying him or her away into its poetic world in a vivid and deeply affecting way on level three – depending on which potentials are realised and which disregarded.

The effects become particularly apparent when comparing the translation by Scherf to Tolkien's source text and the other translations. It is not singable (and therefore not coherent in the text world where it is introduced as a song), more difficult to process, entangles the reader less in its persuasive power and does not carry him or her away into its imaginary world to the same degree. The lack of the sixth stanza changes the grouping arrangement and separates

the world of the dwarves from the intrusion of the dragon which is therefore less strongly felt. Furthermore, the association between material and imaginative wealth is weakened because the missing stanza is the one where the dwarves perform music.

In Krege's and my translations, on the other hand, these effects work in a very similar way as in the source text. Our translations embody different construal processes, however: In Krege's translation, level two is weakened by the less urgent tone in *Da ziehn wir hin* and *Dort liegt bereit* in comparison to *must away* to *claim* the lost treasure and by the less threatening depiction of the dragon's intrusion into the dwarves' world. In my translation, on the other hand, the second level is foregrounded by the use of additional devices such as the development from passive to active in the refrain stanza and the tighter connection between the world of the dwarves and the intrusion of the dragon in terms of rhyme. Regarding the third level, the sound patterning in my translation paints a vivid world throughout the poem while in Krege's translation, it occurs mainly in the stanzas about the dwarves but does not strengthen the intrusion of the dragon. As my translation is the only one that is not situated in the context of a novel, the first level of interpretation is less relevant than in Krege's translation.

Tolkien (2006a: 135) mentions in "On Fairy-Stories" that his interest in poetry came with translating English into classical verse. I can relate to this notion. Once again, the translation of a poem and the comparative study of source and target texts has provided insights both into the complex world build by the source text and the role of poetic form in this process and the ways this world is transFORMed in translation.

6 Results and Conclusion

> Will you, Message, take this medium to be your poetically wedded partner? *I will.* And will you, Medium, take this message to be your poetically wedded partner? *I will.* It gives me great joy to pronounce you, Medium and Message to be a Poem. You may now kiss.
> (Hofstadter 1997: 523; original emphasis)

6.1 ForMeaning – A Note on Unity

At the end of chapter 2.3.3, "The Form-Content Loyalty Discussion", the metaphor of form and content as two legs of a translation was introduced. Maximilian Braun uses it to defend his prose translation on the basis that the recreation of form is impossible and "one healthy leg is still better than two diseased ones" (in Etkind 1997: 273). This metaphor nicely summarises a popular argument of translators and translation scholars who argue for a preservation of content on the basis that the recreation of both form and content is deemed impossible. As was already indicated at the end of the chapter mentioned above, however, this notion is highly problematic, most of all because complete faithfulness of the level of content cannot be achieved to begin with. Full synonymy on both the denotational and connotational levels is at least very rare or even absent both within a language and across languages and issues such as cultural differences complicate matters further. Even more problematic is the underlying assumption that is hidden both in this and many other metaphors and arguments concerning form and content in translation: the form-content dichotomy.

It is striking that, on the one hand, a unity of form and content is usually agreed on in discussions of (poetry) translation and sometimes used as an argument for the untranslatability of poetry (cf.

Bassnett 2003: 269; Jakobson [1959] 2012: 130-131; ch. 2.3.2) but, on the other hand, the whole form-content loyalty debate is based on separating the two. Regardless of whether favouring form over content or content over form is promoted, the notion of preserving at least one if both cannot be preserved always builds on the assumption that the two are separable. Taking the unity between form and content seriously, however, it can no longer be argued that one can be preserved while losing the other. Form and content, content and form are one. A poem's 'thematic motifs', its content 'comes to being' in the reader's processing of form, to borrow the phrase of O'Brian (2007: 187). In other words: While content can be roughly characterised as *what* the poem is saying, poetic form refers to *how* it is saying it. And this *how* shapes the *what* in many, frequently underestimated ways.

That it is usually content that is favoured over form can be traced back to several reasons summarised in chapter 2.3.3. But I believe the crux of the matter concerning both the separation of form and content and the opinion that content is more important in the discussion of poetry translation can be found in the CONDUIT metaphor as described by Lakoff and Johnson (1980): In conceptual metaphor theory, this refers to the widespread view of language and communication in terms of transport. Meanings are understood as objects that are 'inserted' into language by the speaker, sent and received in communication and 'extracted' by the hearer. This metaphor is deeply embedded in our culture and surfaces in expressions such as *getting thoughts across*, *put something in words*, *conveying ideas* or *transferring meaning* in English and *einen Gedanken rüberbringen*, *etwas in Worte fassen*, *Ideen übermitteln* or *Bedeutung vermitteln* in German – and many more in both languages.

This metaphor is misleading in many aspects as has been pointed out for instance by Lee (2001: 207) who argues that rather "texts are the product of a complex interaction between social, psychological, and linguistic factors impinging on the producer of a text at a particular time in a particular situation." The same words and

expressions mean something different to different speakers and every utterance under-represents the situation it reports on. The gaps are filled by the addressee's knowledge base. The consequence is that meaning escapes speaker intention. Therefore, form is no container from which content can be extracted. The same forms do something different in different contexts and both together contribute to the construal process and are therefore together part of what can be considered the poem's 'meaning'. For the specific case of the discussion of form and content in poetry translation, the concept of form as a container holding content could be an explanation for two things: firstly, for the assumption that content can be 'extracted' from form without destroying it and secondly, for the disregard of form as a mere container holding the essence of meaning.

I think, in order to describe translation, the metaphor of a marriage between medium and message quoted above is far more suitable than the leg-metaphor because in this marriage, the two become one. It is important, however, as Hofstadter (1997: 556; original emphasis) aptly points out that "poetry should be seen as a *marriage of equals*, rather than as a noble and proud macho Content who is accompanied, but pitter-patting oh-so-softly in the background, by a terrible obsequious and deferential ladylike Form." It is of course nonsense to focus on form only and disregard content in the translation of poetry but neither can a translation that disregards form and focuses on content only achieve a successful whole that does justice to the source text. Form is not mere literary 'embellishment' and neither can it be reduced to its function on an emotional level (cf. Landers 2001: 49) nor regarded as a container of meaning. It is something that has essential functions for the whole and contributes to the meaning of the whole. In order to be successful, a translation needs to consider form and content in their unity: how they shape the construal process *together*.

Far from rendering language in general and especially poetry untranslatable, this unity can be argued to be a *prerequisite for translatability* because, while there are always shifts in surface semantics as well as linguistic levels of form such as phonology or syntax, underlying images and resulting functions and effects that are formed by the form-content unity in construal can be preserved – not only in poetry but in translation in general.

6.2 FORMing, PerFORMing, TransFORMation

This study set out to investigate the role of linguistic patterning on the levels of rhythm, sound and grammar in the translation of poetry. More specifically, I asked in section 1.1.1 how the individual patterns influence the translator, how that can be described and what a comparison of source and target text can reveal about the influence of linguistic patterning on the creative processes in reading, interpretation and transformation in translation. In order to specify the function of patterning in the translation process, it needs to be clarified how the translation process itself is understood first. This process is illustrated in figure 7.

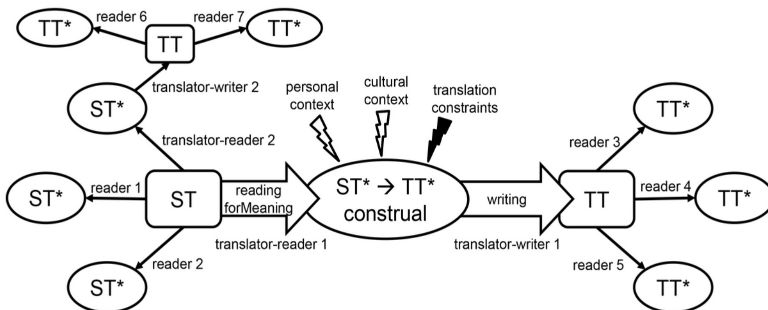

Figure 7: The Translation Process

In the creative act of reading the source text (ST), the translator-reader builds a mental world of the poem in construal (ST*) that is then transformed (TT*) and re-encoded by the translator-writer into the target text (TT). Just as the construed source text world is richer than what is on the paper (for instance, gaps that are left out in windowing are filled in), just a tiny portion of the construed target text world goes into the written target text. The construed mental text world is build from both form and content of the text *together*, both of which dynamically develop the text world of the poem. Therefore, it does not make sense to regard them as separate influences on the construal process but to blend them to 'forMeaning' in which both shape the meaning of the text together.

The result of considering the reading process to be an active act of world-building rather than passive meaning extraction is that all reading processes need to be regarded as creative processes, regardless of whether these readings are later translated (as the readings by translator-readers 1 and 2 are) or not (as the readings by readers 1 and 2 are). In all readings, a mental world is created (ST*) that is creatively constructed by the reader from both form and content in unity (forMeaning) and shaped by his or her personal and cultural context (represented by the gray lightening symbols).

Meaning does not reside in a text alone: "All Reading Is Reading In" as Lakoff and Turner (1989: 106-110) observe and every translator puts something of him- or herself into the created text world of the poem and the transformation process in translation. This is why the source text construal (ST*) rather than the source text (ST) is the largest part and at the centre of the graph. The traditional notion of fidelity that puts the source text and its author in the centre of attention was questioned throughout this thesis. Just as meaning escapes speaker intention in every act of communication, meaning escapes author intention in the act of reading (which is an act of communication) and it does so in the act of translation (which is first of all an act of reading as well). Another consequence of considering

the reading process to be an active act of world-building is that the meaning of the text has to be considered as something that is dynamic and changes in every re-reading rather than something stable that is fixed after the first reading. This questions the notion of fidelity even further because a faithful translation needs something stable to be faithful to.

The only thing in which reading for translation differs from reading in general is the aim of recoding the construed text world into a written target text. This introduces the additional influence of 'translation constraints' (represented by the black lightening symbol) caused by the target language and culture (in my examples German and English). These constraints transform the construed source text world into a construed target text world which always changes the text world: sometimes more drastically and sometimes less drastically as was discussed in my text analyses.

The last point that this graph is meant to illustrate is that translation is not the act of narrowing it is often accused of being. A frequent argument in the discourse of translation loss is that while the reader can simultaneously keep several interpretation possibilities in mind, the translator has to decide for one interpretation and narrow the target text down to it (cf. Groß 1994: 177). But a translation does not necessarily confine its reader to a single interpretation. As was shown in the analysis of my text corpus, target texts can recreate world-builders to different text worlds and therefore leave room for interpretation and different construal processes. This is illustrated by the diversification of different readings by readers 3-5, 6 and 7, just as the source text allows for different construal processes by readers 1 and 2 as well as translator-readers 1 and 2.

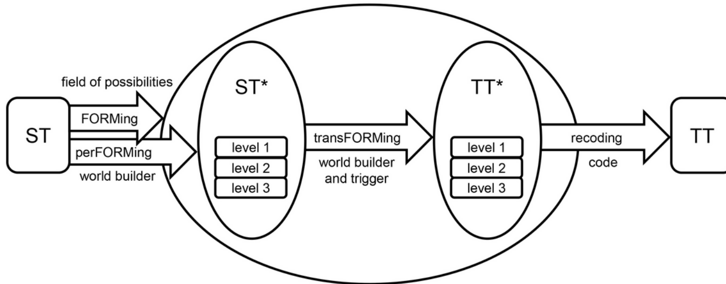

Figure 8: ForMeaning

In order to investigate the influence of linguistic patterns on the translator's reading more specifically, we have to zoom in one of these specific translation processes and in particular what I call 'forMeaning', namely, how poetic form shapes the construal process in unity with a text's semantic content. To describe this process in more detail, the three categories FORMing, perFORMing and transFORMation were developed. While transFORMation refers to the process that only happens in translation, the first two happen in all reading processes.

The process of reading is split up into two aspects: FORMing and perFORMing. The former one refers to the more general and abstract influences that formal features can have in the act of reading while the latter one covers all aspects that are part of a specific act of meaning construction by a specific translator in a specific translation situation. In FORMing, a 'room of possibilities' is opened that is indicated by the oval outline in the graph. Different forms and formal patterns have inherent gestalt-, processing-, emotional- and iconic potentials that can influence the construal process in reading in different ways. In the specific act of reading by a specific translator in a specific translation situation, perFORMing, some of these potentials are realised and others are not. The realised potentials build the mental source text world (ST*) together with semantic content. This mental world differs for

every (translator-) reader and is shaped by individual and cultural factors. The mental text world can also vary in complexity: Some readers will construe different levels of interpretation (here symbolised by three levels) while others might build a text world that consists of one level only.

In the analysis of my text corpus, three levels of interpretation with increasing depth were distinguished for each poem. Because perFORMing always refers to individual reading processes, these readings cannot be generalised to being the only readings that can meaningfully be created from the text's world-builders: Other people might disagree with some of these readings or create additional ones. It is not my intention to argue that my readings are the only correct ones while all others are wrong. This does not mean that anything goes, however, and I believe the difference can be explained with the help of my model: Only readings that do not leave the 'room of possibilities' opened in FORMing can be reasonably defended and the same applies to translation. I will go into more detail concerning this issue in chapter 6.3 "A Successful Translation".

The transFORMation process changes the mental text world (ST*) construed by reading the source text (ST) into the mental target text world (TT*) that is then recoded as a target text (TT). In this process, the interpretative levels can stay similar in kind and complexity or change slightly or drastically. Depending on how the mental word has been transFORMed, the target text will give rise to a text world in reading that is either similar or different to the mental text world that is construed in reading the source text. Therefore, the different readings of different translators are embodied in their translated texts: Depending on which world-builders there are in the target texts, different readings can be construed and compared to the reading potentials the source text gives rise to.

In order to answer the question what a comparison of source text and target texts can reveal about the influence of linguistic patterning on creative reading, interpretation and transformation in

translation (cf. ch. 1.1.1), first the individual linguistic levels of grammar, rhythm and sound were investigated in chapter 4, before their holistic collaboration was further explored in the case studies (ch. 5). In the following paragraphs, I will summarise the findings for each level, taking examples from my analyses.

On the level of FORMing, grammar shapes the process of construal by providing entry point and perspective to the mental scene of the text world, foregrounding certain aspects while backgrounding others or leaving them unsaid in windowing, varying specificity and therefore zooming in and out cinematically and moving the action along with verbs or letting it come to a standstill. Instances of (diagrammatic) iconicity can lower processing effort (cf. ch. 4.1.1). In poetry, the effects of syntactic figures of speech can be explained in these terms but the explanatory potential goes beyond the discussion of traditional figures of speech and includes less marked usages of grammar as well. Furthermore, the level of syntax can interact with the other structural devices of verse line, metre and intonation by either coinciding and therefore strengthening each other creating tension by working against each other (cf. ch. 4.1.2).

For the investigation of a specific act of perFORMing with focus on grammar, the poem "Der Werwolf" by Christian Morgenstern was chosen (ch. 4.1.4). World-builders on the level of grammar are used to construct the mental text world: At the entry point of the scene, the protagonists werewolf and teacher are introduced and their relationship is built in terms of perspective and specificity. Verbs in linear iconicity lead the reader through the text world and determine pace. In the third key stanza, the declension pattern is foregrounded by a coinciding force of syntax and verse line. Depending on the individual perFORMance, the poem can be read as a nonsensical poem for children or as an anti-establishment ridicule of the schoolmaster or as a philosophical criticism of language as being insufficient to depict reality and make sense.

The readings of the different translators are embodied in their translations. In Gross' translation, the mental text world is transFORMed so that the second level becomes the most prominent one which is mainly due to the change of the power relation between the two protagonists that, among other things, shows in the awkward declension attempts of the teacher. In Lettvin's translation, level three is foregrounded to the point that it is the only one that can be construed anymore and the protagonists lose in terms of specificity until they become abstract entities rather than personalities. Ross' target text can be construed on all three levels just as the source text and can therefore be argued to be the closest translation to the source text despite the transFORMation of something as fundamental as the protagonist.

In the case studies, the level of grammar is investigated in its holistic interplay with the other linguistic levels and content. In Auden's poem, for instance, the frequent repetitions of whole clauses in the villanelle are a major force that creates the obsessive atmosphere. In Benn's poem, syntax enacts the forming and dissolving of imagery in the process of poetic creation, which the poem can be read as embodying. In the beginning of Tolkien's poem, long, multi-clause sentences paint a detailed, vivid world while later, the action speeds dramatically up with short sentences in parallelism which favours the interpretation of the poem as an act of persuasion.

The second linguistic level that was investigated is rhythm. On the level of FORMing, rhythm impels the verse forward in different paces, speeding up (when more unstressed syllables are included between stressed ones) and slowing down (when fewer unstressed syllables are between stressed ones). It is the main driving force in a poem and can create tension in its interaction with syntax, when for instance one presses on while the other implies pause. Speech rhythms can be indexical of emotional states which can be used to create certain atmospheres: For instance, irregular rhythms can be an index of positive excitement but also negative stress or fear and therefore,

depending on context, irregular rhythms in poetry can be construed as creating a positively exited or anxious atmosphere. Regular rhythms create a strong gestalt that can create atmospheres of security and control if coinciding with content or, if in tension with content, create the impression of being lulled or hypnotised into false security. Rhythms can also mimic rhythmical actions such as stumbling, riding, being on a train, etc. – again, depending on content. As on every other level, the appearance of a new pattern or the interruption of an ongoing pattern can be a foregrounding device. Finally, they can act as structural closure device or grouping device and therefore save mental space which lowers processing effort (cf. ch. 4.2).

The poem "Disobedience" by A. A. Milne was chosen to investigate a process of perFORMing in detail because rhythm is very prominent in it (ch. 4.2.4). In each stanza, rhythm provides a driving force that accelerates towards the end before slowing down and acting as a closure device. Within the stanzas, it functions at grouping device structuring the lines into 4x4-beat groups that include silent beats to mark the pauses in the middle and end of each unit. The pattern created throughout the poem reaches its peak in the last stanza, thereby setting a particularly strong closure point. Together with content, the rhythmical patterns construe a mental world that can be interpreted as a poem for children that plays with rhythm without deeper meaning, as a poem that enacts a child's empowerment or as a poem that hides issues of helplessness but also egoism in children by depicting a child that is only apparently in control.

The three translations embody three transFORMations of the mental world that is construed in reading the text. Despite being the closest to the source text in terms of surface semantics, Schuenke's translation is furthest removed from the mental source text world because its disregard of patterning in terms of rhythm weakens all three levels of interpretation: The irregular rhythm is a weaker gestalt and has a higher processing effort in reading which makes it less pleasurable, the irregular rhythm conveys a weaker sense of security

and the foregrounding of the child's egoism in terms of rhythm is weakened. Naoura, on the other hand, strongly foregrounds the third level of interpretation so that the light-hearted rhythm is in tension with a more dire level of meaning and therefore all the more uncanny. My translation tries to recreate world-builders on all three levels of interpretation so that all three can be equally construed.

In the case studies, rhythm was again holistically investigated in its interaction with the other linguistic levels and content. In Auden's poem, the regular rhythm that drives the reader on is in tension with the syntactic repetitions that lead the reader in circles. This effect becomes even more apparent when comparing it to Stolze's translation which loses the regular rhythm and therefore the driving force. Both Lohner's and Hofmann's translations of Benn's text do not recreate the regular rhythm and therefore weaken the poetic quality of the text that is crucial when the poem is read as enacting a poetic process. Scherf's translation of Tolkien's poem is not singable anymore due to its loss of the regular rhythm which is of course highly problematic for a poem that is introduced as a song.

The last linguistic level that was investigated is sound. Most noticeably, sound can iconically mimic non-linguistic sounds (onomatopoeia) and other sensual or conceptual dimensions (sound symbolism) in FORMing. As was stressed in chapter 4.3.1, however, in order to avoid making unjustified, impressionistic comments, observations need to be linked to actual phonetic qualities that can be foregrounded in perception. Furthermore, sounds can have emotional effects such as when unexpected phonetic links suggest affinity between different concepts which can be perceived as pleasurable. Structurally, sound patterns are grouping devices that connect and contrast semantic content, act as closure and foregrounding devices and give rise to expectations (requiredness): A pattern that is begun is expected to be closed but if a pattern continues too long, saturation arises and the expectation of change comes up. All these devices are used in poetry: most prominently in rhyme (cf. ch. 4.3.2).

The poem "The Bells" by Edgar Allan Poe was chosen to illustrate a possible process of perFORMing with a focus on sound due to the prominent sound qualities in the poem (ch. 4.3.4). It can be read as a musical and onomatopoetic play without deeper meaning, as representing the emotions merriment, happiness, terror and melancholy that are created by iconic qualities of sound patterning in the stanzas or as a global metaphor describing the course of human life with youth, marriage, life changes and death by construing the same sound effects on increasingly abstract levels.

The translations by Kirsch and Wollschläger both recreate much of the sound patterning. There are several important differences, however. The most important one is the aspect of fusion that is created by sounds from all stanzas reappearing in the last stanza. This feature is already backgrounded in Poe's text and even more backgrounded behind a growing monotony in both translations so that this level can hardly be construed anymore while my translation foregrounds it.

Sound effects are prominent in all case studies and can be studied in contrast to the transFORMations in the translations: While in Auden's poem, for instance, the dense rhyme pattern prohibits progress and contributes to the haunting atmosphere of the villanelle, Holthusen's translation creates a new group of three that introduces development. My translation of Tolkien's poem introduces new connections on the level of rhyme that are absent in the source text and thereby suggests additional connections on the level of content. In Lohner's and Hofmann's translations of Benn's poem, the poetic nature of language is weakened with the loss of sound patterning and the transitoriness of love and life is less foregrounded by dark sounds.

The model, therefore, enabled me to describe the different functions of the linguistic levels of grammar, rhythm and sound and patterning in construal in a coherent way. But the question remains, how the more successful translations among the mentioned ones can be distinguished from the less successful ones in a more systematic way.

6.3 A Successful Translation

First of all, what a successful translation is certainly not is something that is based on the form-content dichotomy in that it regards form and content to be separate entities with the implied assumption that content (or form) can be preserved while form (or content) is being disregarded. It can also not be something based on the CONDUIT metaphor in that it regards form as a mere means of transport that contains the essence of meaning rather than participating in the construction of meaning as was argued in the last section and throughout this thesis. Neither is a successful translation something that can be based on a traditional notion of author-centred fidelity. Translations that are semantically close to the source text are not necessarily better than others. Furthermore, the concept of reading as a creative act of world-building implies that meanings are dynamic which defies a notion like fidelity that needs something stable as a reference plane. As Lakoff and Turner (1989: 110) point out: "Poems […] evoke our construals and those construals are of value, whether they coincide with the author's or not."

As was argued in the previous section for the issue of interpretation, this does not mean that anything goes, however. Otherwise, it would not be possible to distinguish translations that work from those that do not work. In chapter 2.2.3, I introduce my understanding of a 'creative' translation as something that is both 'new' and 'appropriate' following the Sternberg and Lubart (1999: 3) definition. As I also point out in this chapter, depending on how the notion 'creative' is understood, either all translations must be considered inherently creative because all translations involve construal or as differing in their degree of creativity, depending on how many new elements they introduce and how far removed these new elements are from the source text. The notion of 'appropriateness' is equally essential for all successful translations. Other than Kußmaul

(2000: 31), I do not understand ‘appropriateness’ as acceptance by a specific group, however, but as based on the text. At the end of chapter 2.2.3, I write:

> The changes may not be unmotivated or random but need to be the result of a diligent search of the text’s deeper meaning. In other words: They may not create out of nothingness, as in the traditional notion of creation, but illuminate different aspects of the source text that *do* exist there but are less foregrounded or even hidden.

With the help of my model (figure 8 on page 388), the difference can be explained more systematically. Just as only interpretations that operate within the ‘room of possibilities’ opened in FORMing can be reasonably defended, only target text construals that do not leave this ‘room’ either can be considered as creative – and successful – translations. The borders of the ‘room’ can be defined as everything that has a describable function in the mental text world, even if it is a hidden one, and that is coherent with the meaning potentials that have been described for the different linguistic levels in fields that have worked on functions of form such as gestalt psychology, Russian Formalism, iconicity research and cognitive linguistics (cf. ch. 2, 3 and 4).

This explains why sometimes changes that seem to be more drastic at first can be more acceptable than changes that seem to be less drastic. Arguing on the basis of this notion, the changed outcome in Gross’ translation of Morgenstern, where the werewolf becomes superior to the teacher, can be argued to be acceptable because this change foregrounds something that is present, while hidden in the source text. The introduction of the category participle in the same translation that seems to be a far less drastic at first glance does not have any perceptible function in the text world and therefore leaves the ‘room of possibilities’ (cf. ch. 4.1.4). The question whether such a translation in which there are some more and some less acceptable changes should be considered ‘successful’ in the end or not cannot be conclusively answered like this. But at least the features that do and

do not constitute weaknesses of the translation can be specified in this way and translations can be arranged on a scale from less to more successful.

Especially concerning rhyme, there is a frequently voiced concern that it leads to texts that are far removed from the source text and therefore harmful to fidelity (cf. ch. 2.3.3). Texts that recreate a rhyme pattern are almost always further removed in terms of surface semantics. This part is true. But in terms of construal, the vast majority of these changes were minor creative ones in my text corpus: Often, just additional elements were voiced that were left out in windowing in the source text or elements were left out as gaps that were voiced in the source text. One of the many examples to chose from is line 46 of Wollschläger's rhyme of *Feuer* with "das emporspringt am Gemäuer" where the additional information is voiced that it is a building that is burning. In Poe's text, flames are "Leaping higher, higher, higher" which rhymes with *desire*. This 'broadening of the scene' is coherent in the context of the source text world because the prototypical situation that alarm bells warn about is a burning building which is therefore most likely to be pictured in construal even if it is not voiced. The only prominent example where rhyme triggers an unacceptable change in my text corpus is the word *starren* in Wollschläger's and Kirsch's translations which is not coherent at all in the harmonic context, neither in terms of phonology nor connotations associated with it (cf. ch. 4.3.4).

Another important characteristic of a successful translation is that it does not render the interpretation potential of the target text world-builders more superficial than the source text world-builders. This can be related to two categories: depth and multi-layeredness. Ideally, the mental target text world should have a similar complexity and leave room for different interpretations on various levels by preserving the source text's obscurities and ambiguities. As Boase-Beier (2011a: 146) points out, ambiguity is not a fault of a text but a stylistic feature that allows creative reading. It is for instance central

to the creation of a conceptual blend (cf. Turner 1996: 1). It prevents the readers' search for meaning from ending too quickly and allows the readers to find pleasure in the discovery after a diligent search (and the resulting expectation of cognitive reward, cf. Relevance Theory). Multi-layeredness can be distinguished from a text's depth: There are usually more and less obvious levels of interpretation in a text. Lettvin's translation is an example that focuses on the deepest level of interpretation and loses the others: It therefore preserves depth but loses multi-layeredness.

In poetry translation, I believe that the result of a successful translation can be enjoyed as a work of art in its own right. As Hofstadter (1997: 557; original emphasis) simply and convincingly puts it: "Art must be rendered as art, otherwise it is no longer art." In order to achieve this, the qualities of the text that give pleasure to the readers must be preserved: the open-endendness that allows reader engagement, as Boase-Beier (2012: 10) notes, but also pleasures that are elicited by poetic form and pattern: "Although not all poems […] that sound good are good, it's a pretty safe bet that a translation that sounds bad is, well, bad" (Landers 2001: 100; original emphasis).

Many unsatisfactory translations can be directly linked to their closeness to the source text in terms of surface semantics while disregarding the construal processes for which these surface features act as world-builders and, in particular, their disregard of poetic form which acts as a world-builder, too. I would even dare to claim that no poetry translation that disregards poetic form and patterning of the source text can be successful: Firstly, because aesthetic pleasure is lost but also, and maybe more importantly, because the inherent meaningfulness of form and patterning contributes to construal and therefore meaning on all levels of interpretation. If form and patterning are lost, all levels of interpretation are weakened and sometimes even lost as well.

In the translations discussed here, three groups can be distinguished: The first one consists of poems that weaken at least one but mostly all levels of interpretation by disregarding formal patterning often to the point that at least one level of interpretation cannot be construed from the target text anymore. The translation of Milne by Schuenke, of Auden by Stolze, the translations of Benn by Hofmann and Lohner and of Tolkien by Scherf belong into this group. The second group preserves patterning and foregrounds individual levels of interpretation while backgrounding and sometimes losing others. The translations of Morgenstern by Gross and Lettvin, of Milne by Naoura, of Poe by Kirsch and Wollschläger, of Auden by Holthusen and of Tolkien by Krege belong into this group. The last group preserves patterns and world-builders for all three levels in an attempt to recreate the layered structure of different meaning dimensions so that all of them can be construed. Ross' translation of Morgenstern and my translations of Milne, Poe, Auden, Benn and Tolkien belong into this group.

It is an interesting observation that the translations from the first group are the earliest translations in my corpus (1950s: Lohner 1954, Scherf 1957) and the latest ones (after 2000: Schuenke 2001, Stolze 2011, Hofmann 2013). All the other ones in-between are in groups two and three (Lettvin 1962, Ross 1972, Holthusen 1973, Wollschläger 1973, Gross 1989, Kirsch 1989, Naoura 1997 and Krege 1998). This text corpus is far to small to generalise something that distinguishes the 1950s and 2000s from the 1960s-1990s from this observation of course but what can certainly be concluded is that McPhillips' (1999: 83) observation that "[s]ince [the] late 1950s, the common assumption of the literary establishment that meter and rhyme are outmoded techniques for innovative contemporary poetry" seems to affect the domain of poetry translation at least since the 1950s and coexists up to today with the contrary opinion that poetic form needs to be preserved in order to create a successful poetry translation.

6.4 Constraint and Creativity

Another question asked in chapter 1.1.1 is what influence constraint has on translation. In addition to general translation constraints such as differences between source and target text language and culture, the constraint of poetic form has lead to the assumption that poetry is either untranslatable (cf. ch. 2.3.2) or that at least that the constraints of poetic form are harmful to fidelity and cause unacceptable semantic shifts (cf. ch. 2.3.3). Especially rhyme has been considered to be something that "gets in the way" as McDonald (2012: 12) puts it. On the website for the *Stephen Spender* poetry translation prize, translation scholar Susan Bassnett writes under the heading "Advice from the judges": "My advice to anyone wanting to translate into English rhyme forms is not to do so unless you feel very, very confident that the result will work effectively."[201]

What I find particularly fascinating, however, is what happens when the challenge is accepted and rhyme words are searched in the most difficult conditions. Landers (2001: 102) for instance mentions Ogden Nash who rhymes *kleenex* with *v-necks* and jokes: "She tried and tried, a hundred times / To find a rhyme for month / The hundredth time she failed again / But not the hundred and oneth." According to Hofstadter (1997: 132), song writer Tom Lehrer told him that rhyme made him appear more ingenious that he actually was because it forced him into unexpected regions of semantic space by rhyming. He describes such a process that started with the decision to use the phrase *industrial waste*. He came up with the rhyme word *toothpaste* and tried to make up a connection. The result is: "Pollution, pollution, you can use the latest toothpaste, / And then rinse your mouth – with industrial waste." The constraint of rhyme forces the poet to make and explore connections that otherwise would perhaps not have been made.

201 http://www.stephen-spender.org/poetry_translation_advice_from_judges.html (accessed 02 May 2019).

This power of constraint is something that is of course not only found in writing rhymed poetry but in all domains of life. Patricia Stokes (2006: 7; original emphasis) observes the same thing when she writes: "constraints for creativity [are] *barriers that lead to breakthroughs*." This little poem praising constraint was included in a letter that translator James Falen sent to Douglas Hofstadter. It nicely summarises the values of constraint:

> Every task involves constraint,
> Solve the thing without complaint;
> There are magic links and chains
> Forged to loose our rigid brains.
> Structures, strictures, though they bind,
> Strangely liberate the mind.
>
> (in Hofstadter 1997: 272)

This paradox lies at the heart of endeavours such as writing heavily constrained works or art such as the novel *Gadsby* by Ernest Vincent Wright written in the 1930s. It is a lipogram, a text written under the constraint that a certain letter is left out. In this case, the whole novel is written without *e*s, the most frequent letter in English. A few decades later, the French novel *La disparition* by George Perec was published also lacking *e*s. As (Hofstadter 1997: 108) points out, both despite and thanks to its difficulty, lipogrammatic writing has enticed writers for centuries and it has even been translated. *La disparition* has been translated into *e*-less German and English – despite and maybe thanks to its obvious difficulty. This paradox also lies at the heart of my work. Douglas Hofstadter finds beautiful words for the reason:

> Paradoxical though it surely sounds, I feel at my freest, my most exuberant, and my most creative when operating under a set of heavy self-imposed constraints. I suspect that the welcoming of constraints is, at bottom, the deepest secret of creativity […]. Translation too is a dense fabric of constraints – and thus […] the merging of translation with poetry gives rise to such a rich mesh of interlocking constraints that the mind goes a bit berserk in a mixture of frustration and delight.
> (Hofstadter 1997: xix)

Very often I find that I like my translations of very constrained texts far better than texts that do not pose many difficulties. In particular, formal constraints introduced by rhythm, sound patterning and grammatical patterning in their interaction trigger fascinating transFORMations that render more pleasing and often more appropriate results in terms of the definition specified in chapters 2.2.3 and 6.3. This experience contributed much to the motivation to investigate this phenomenon in my thesis.

At the heart of the connection of constraint and creativity are emotional matters as the metaphor 'mixture of frustration and delight' suggests (cf. Freeman 2012). The formal constraints I am interested in here 'encourage' the translator-reader to dig deeper into the text and avoid a 'flat' surface translation. In terms of the scenes-and-frames and blending models suggested in chapter 3.3: These constraints can block the transfer from a scene triggered by reading the source text directly into a recoding in the target text and motivate the process of blending by triggering a second scene that is then blended into something new and creative.

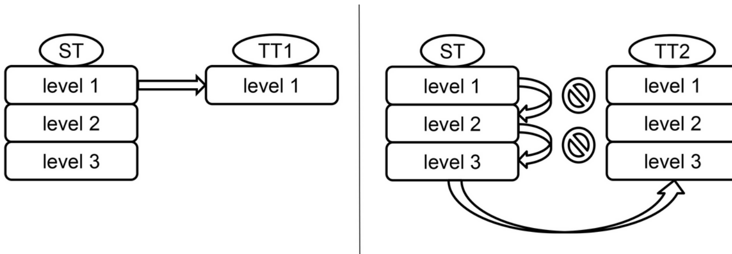

Figure 9: Constraint and Creativity

Constraints of form can force the translator deeper into the text in reading and result in a deeper understanding. If straightforward solutions are prohibited by a constraint, he or she is forced to dig deeper to find something that is still within the FORMing 'room of possibilities' and therefore not invented out of nothing but discovered out of hidden, implicit layers of the text. The target text will profit

from such a deepened understanding of the source text. In this regard, translation can even be understood as a tool to read and interpret texts: "For poetry's found, not lost in translation" (Hofstadter 1997: 139).

6.5 German and English

Numerous major constraints in the translations I analyse can be directly related to contrasts between the two languages my text corpus consists of: German and English. The question how to deal with language contrasts in translation has been investigated both in theoretical translation studies and more practically oriented translation manuals. While in the theoretical branch of translation studies, a contrastive linguistic focus was particularly influential in the 1960s with Catford's (1965) systematic contrastive linguistic approach and studies in the tradition of comparative stylistics (Vinay and Darbelnet [1958] 1995; Friedrich 1969), in practical translation manuals, its influence persisted much longer (Macheiner 1995; Baker 2008) and persists until today (cf. ch. 4.1.3).

In these approaches, individual structural differences are systematically contrasted from the level of individual words to phrases, fixed expressions and clauses – but rarely beyond the unit of the sentence. From the observation of individual contrasts, general recommendations are then developed, how to translate particular words, phrases, clauses or sentence structures.[202] While these approaches develop very valuable recommendations, their focus on individual linguistic units and that they rarely consider units beyond the sentence has come to be frowned upon in translation studies as mechanical and too narrow with the result that linguistic approaches in general came to be avoided in theoretical translation studies for many years (cf. O'Sullivan 2013: 44; Rojo and Valenzuela 2013: 285).

202 Macheiner (1995: 63-66) for instance defines a syntactic unit that ends with a full stop as norm for an information unit in her approach and specifies that her aim are generalisable observations.

More recent linguistic approaches usually take into account that meaning depends on context and is therefore relative rather than absolute and cannot be approached in a standardised way. In her influential, equivalence-based translation 'coursebook', Baker (2008: 6) for instance concedes that equivalence is "influenced by a variety of linguistic and cultural factors and therefore always relative." This shift gave rise to what has been called a "linguistic re-turn" (Saldanha 2009: 149) in translation studies, where texts are investigated as a whole and as instances of discourse constantly engaged in dynamic meaning construction – especially in cognitive linguistic approaches that move from a focus on the written text to a focus on the imagery it construes in the mind of the reader.

If the meaning of a poem is considered to be holistically and dynamically created, meaning always depends on the construal by a specific translator in a specific situation. In the following paragraphs, I will give an overview over the contrasts that most frequently became an issue in construal in the translations of my text corpus. Many of the most prominent issues can be related back to the morphological typology differentiation between English as a mainly analytic language and German as a mainly synthetic one.

The main German-English specific constraints on the level of grammar in poetry translation are best summarised under the keyword 'ambiguity' (cf. Hawkins 1986; ch. 4.1.3). In poetry, ambiguity is used to create open-endedness for reader involvement and therefore leave different options open to interpretation. In the development of the English language from a synthetic to a more analytic grammatical design, it became what Hawkins (1986: 121-127) calls a 'loose fit' language in which multiple meanings are assigned to one form due to the loss of inflections resulting in syncretism and multiple word-class membership as well as the mapping of more semantic types onto only one word order: SVO. In translation from English to German, the danger is to narrow down a multi-layered meaning potential to only one possible reading.

An example of such a case is Auden's "If I Could Tell You". German still distinguishes seven declension forms of the second person personal pronoun (sg. *du/ dein/ dir/ dich*, pl. *ihr/ euer/ euch*), while in English only *you* is left. In Auden's poem, the result of this syncretism and the ambiguity it causes is that the line "Because I love you more than I can say" can be read as either addressing an individual in a traditional love poetry discourse situation or to all readers collectively in a Christian reading of all-including agape. Because the context consists of vague, relatively unconnected imagery, both options are possible and enable the reader to interpret the poem in both ways – or even hold both options simultaneously in the mind as alternative options. German translations, on the other hand, have to disambiguate to either sg. *dich* or pl. *euch*. Both choices narrow down the possibilities for construal but the choice of *euch* arguably more than *dich* because the prototypical pronoun to follow the beginning *Ich liebe* is *dich* rather than *euch*. This means that using *euch* draws attention to the fact that a group is being addressed while *dich* draws less attention to the addressee and can still be read as all-including agape because it forms an unspecified and impersonal projection surface into which all readers can insert themselves. Neither choice can be regarded to be a mistranslation as both stay within the 'room of possibilities' opened in FORMing but both narrow down the interpretation potential of the target text – the choice of the plural pronoun more so.

Another example from the same poem is the refrain line "Time will say nothing but I told you so." The multiple word class membership of *but* creates an ambiguity that, again, needs to be disambiguated in German – or recreated with other means. Stolze decides for the conjunction *doch* in translation A and the preposition *außer* in translation B thereby limiting the reading options down to one in both. I preserve the ambiguity by creating two sentences and therefore a gap: "Die Zeit, sie schweigt. Ich hab's dir doch gesagt."

Vice versa, the loss of inflectional endings and the resulting collapse of the case system in English can create difficulties in translation from German to English. An example is Morgenstern's "Der Werwolf" in which the teacher builds his whole argument on a false linguistic premiss which depends on the German case system consisting of the four cases nominative, genitive, dative and accusative. While Gross and Lettvin reinterpret the obsolete noun *Wer* as a verb rather than a pronoun and change the line of argument accordingly, Ross changes the protagonist to a banshee. In English, three cases can still be distinguished for pronouns, so he translates *banSHEE*: "in the subject's place", i.e. nominative; *banHERS*: possessive case, i.e. genitive; *banHER*: objective case, i.e. dative and accusative and fills the last line in the stanza with a space filler: "and that is all" – and it *is* all. He has used all the potentials left in the English language with regard to declension because accusative and dative are not even distinguished for pronouns anymore.

One of the ways in which English replaces the functional load carried by inflections is to fix word order to SVO. As a result, difficulties were expected in translation from German to English because syntax can play a larger role in foregrounding in German as it is more flexible (*Die Katze jagt den Hund* vs. *Den Hund jagt die Katze*). There are, however, many foregrounding devices that are stronger than syntactic foregrounding in poetry: the verse line final position, the visual level of line length, sound patterns (such as alliteration, assonance and rhyme) and rhythm (e.g. the insertion of more beats or the reduction of beats in a verse line in contrast to its surroundings). Consider the example of Poe's "The Bells", where in the last stanza the appearance of the ghouls is heavily foregrounded, both visually and, even more importantly, rhythmically. In the context of regular four-beat lines in Poe's,

> They are neither man nor woman –
> They are neither brute nor human,
>   They are Ghouls: –
> And their king it is who tolls: –,

the two-beat line makes the reader pause on the appearance of the ghouls. Compare the translation by Wollschläger:

> doch nicht Mann ist's und nicht Weib,
> hat nicht Tier-, nicht Menschenleib,
> was da tollt: –
> Ghule sind's, ihr König grollt –.

Despite the fact that Wollschläger's *Ghule* are foregrounded syntactically, this foregrounding is far weaker than the foregrounding of "was da tollt".

With regard to rhythm, the main difference between German and English that introduces constraints and construal changes in the translations in my text corpus is the tendency of English words to be shorter than German words or even monosyllabic – which is a difference that can at least partially be explained with the development of English towards an analytic grammatical design and the loss of inflections (cf. ch. 4.1.3). In my text corpus, this was often compensated by the insertion of additional syllables in order to preserve the rhythmic pattern, often with the result that either more details were voiced ('broadening of the scene') or details repeated (foregrounding). An example of both cases is my translation "There is a bowl of late red roses – you!" of Benn's line "und eine Schale später Rosen – du!" Three out of six words in this line have two syllables in German but only one in English (*eine, Schale, später – a, bowl, late*), in two of these cases because of inflections. Therefore, my translation voices the additional detail that the roses are red. As roses are prototypically associated with being red in our culture and, furthermore, the colour red is introduced in the line before describing the woman's mouth, the speaker is likely to construe the roses as red in the German text as well. While the German poem introduces the second line with *da ist* and links the third and fourth line with the conjunction *und* to it, my translation repeats the dummy subject *there*

in the third and fourth line which foregrounds the deictic pointing quality of the word *there* that synchronises the reader's perspective with the speaker's and therefore draws him or her into the text world.

Vice versa, in translations from English to German, words were sometimes contracted in order to preserve the rhythm. As contractions are usually used in informal language only, this can become a problem depending on the tone and register of the poem and defamiliarise the reader. An example of the use of contractions in a translation from English to German is my translation of Tolkien's refrain line as "zurückzuhol'n, das [/was] uns gestohl'n" that is repeated three times which makes the contractions a prominent presence in the poem. Whether they act as a defamiliarisation device depends on context, however. In this example, they are unlikely to be perceived as such because the poem is a song and contractions are common in spoken language.

When translations from English to German do not recreate the rhythmic patterns, lines often end up being longer and having more beats. This is particularly apparent in Schuenke's translation of Milne. There, the rhythmic gestalt is weakened by the insertion of considerably more unstressed syllables between the beats and the fact that even the number of beats varies between four and seven while the English source text consists of a very regular 4x4-beat pattern. In translations from German to English that do not recreate rhythmic patterns, on the other hand, lines often become shorter. Many of the additional syllables in German are inflectional endings and inflectional endings are unstressed. This can cause difficulties in English which is strongly stress-timed and therefore sensitive to stress clashes. A prominent example is Hofmann's translation "We both know, those words" where every word ends up being a stressed monosyllable because the unstressed inflections in Benn's "Wir wissen beide, jene Worte" are lost. As stress clash is avoided in

English, the line is likely to be rendered with a binary rhythm (x - x - x) rather than five beats which weakens the overall rhythmic gestalt and its function on all levels of interpretation.

Furthermore, the loss of inflectional endings in English influenced the distribution of masculine and feminine line endings: Feminine endings tend to be rarer in English than in German poetry (cf. König and Pfister 2017: 17). In my text corpus, the creation of feminine line endings in translations from German to English appeared to be less problematic than the creation of masculine line endings in translations from English to German.

In Benn's poem, the distribution of masculine and feminine line endings is particularly relevant: They alternate, thereby mirroring entwined lovers. As neither Lohner nor Hofmann recreate the pattern, the distribution of masculine and feminine endings in their translations can be expected to be coincidental as well. While in Lohner's translation, there are more than double as many masculine endings than feminine ones, in Hofmann's translation, there are only two more masculine than feminine endings. In my translation, which recreates the pattern, I did not perceive the creation of feminine rhymes in English as particularly difficult. Taking examples from Lohner's and my translations, feminine endings were created in multiple ways: by phrasal verbs (*hold on*), disyllabic words in which the first syllable is stressed according to the Germanic stress rule (e.g. *hour*, *other*, *blossom*, *shatter*, *coral*, *power*, *shelter*, *ponder*, *wonder*, *crumble*, *tumble*, *flower*) and words that do have inflectional or derivational suffixes (*gaping*, *growing*, *knowing*, *gathers*, *covers*, *lovers*).

The opposite direction was more problematic. In Auden's "If I Could Tell You", there are only masculine endings, a feature which Auden (1964: 186) describes as characteristic for the rhythmical quality of his poetry. Having to create either only masculine or feminine endings is of course always an additional constraint. While in English, there are several options to create feminine endings (see above), it is more difficult to dispose of all unstressed inflections in

German in the line-final position in order to preserve the masculine endings. In Auden's text, many of the line endings are verbs: *pay*, *know*, *play*, *say*, *blow*, *decay*, *grow*, *stay*, *go*. Translated into German, all these verbs have the German verb ending -*en* in the infinitive. Considering the conjugation pattern for regular indicative verbs in the present tense in German (*ich gehe*, *du gehst*, *er/sie/es geht*, *wir gehen*, *ihr geht*, *sie gehen*), half of them also result in feminine endings while all of them would be masculine in English. This difficulty shows in the translations: In Stolze's translation, only eight endings are masculine and eleven feminine, in Holthusen's translation thirteen are masculine and six feminine. My translation preserves the pattern but it was difficult to accomplish this. My main coping strategy was to use the perfect form *gesagt* when I needed the first person and otherwise use the third person as much as possible *plagt*, *tagt*, *flieht*, *sagt*, *sieht*, *zieht*, *nagt*, *entzieht* which sometimes results in slightly awkward dummy subjects such as ***es** nagt* or *dass sich'**s** dem Wort entzieht*.

Even on the level of sound, a difference between English and German was observed that could be traced back to the synthetic-analytic difference: German affixes can be used to create sound effects such as alliteration as in *gehofft*, *gelitten* and *erhebt*, *erlebt* in Benn's poem. But the effect sound patterns such as this one have on construal can often be recreated on other levels, such as with lexical repetition (which implies sound repetition) which is why I repeat the word *nothing* in the former case and *do* in the latter.

Contrary to expectations (cf. ch. 4.1.3), neither indications for rhyme-poorness in English (resulting from a loss of inflections) and consequently additional difficulties in translations from German to English could be found, nor a richer rhyme word inventory in English (due to its vast vocabulary) and therefore additional difficulties in translation from English to German. Both directions were found to be very similar in my text corpus.

The difference between German and English for which the main effects were observed in the construal processes on the level of sound is the difference that has been described as a 'harsh' quality of the German language (cf. ch. 4.3.3). Especially the additional phonemes /x/ ([x] and [ç]), /ts/, /pf/ (and /ks/) in the consonant inventory, final devoicing and the realisation of /r/ were found to contribute to this effect. In construal, these features can weaken the sound quality in a translation from English to German, if the intended effect is harmony and melodiousness (as in stanza one of Poe's "The Bells") or they can strengthen the sound quality of a translation for the same reason, if the intended effect is harshness or emotional turmoil (as in stanza three of Poe's poem). Both effects can be observed in the weakened sound quality in stanza one and the strengthened sound quality in stanza three in all translations of "The Bells". Another example is the intrusion of the dragon in Tolkien's poem and its rendering in the different translations.

What this all amounts to is that while standardised translation suggestions for individual structural differences in the manner of comparative stylistic suggestions such as noun plus noun constructions (*beauty and magic*) should be translated with adjective plus noun constructions (*zauberhafte Schönheit*) (Friedrich 1969: 47) cannot be generalised out of context, the findings of contrastive linguistics and language typology are still a valuable basis to discuss contrastive aspects of a language pair that can become an issue in translation. In my text corpus, it was especially the higher level of ambiguity in English due to the analytic, 'loose fit' grammatical design, the tendency for a lower morpheme per word ratio in English and the sound inventory differences that became an issue in translation – sometimes a drastic one. For other differences such as the fixed word order, rhyme word inventories and the expected difficulty in creating feminine endings in English, less difficulties could be observed than was expected. While my text corpus is not large enough to make generalising claims from these observations, they could be further investigated on a larger scale.

The contrasts discussed in theoretical translation studies and practical translation manuals usually have the explicit aim to help translators avoid errors that damage understandability with ungrammatical or unidiomatic translations (cf. e.g. Macheiner 1995: 15). Even in cognitive approaches to translation, differences in the construal process triggered such as figure-ground changes or shifts in perspective are very often discussed as 'mistranslations' (e.g. Tabakowska 2013) rather than 'creative' changes (Kußmaul 2000). In both cases, the changes in construal are usually either considered as errors *or* creative but rarely both are incorporated in one system. In the translations I discuss, on the other hand, some changes are considered to be acceptable and creative and others as not acceptable (cf. ch. 6.3). Both cases are incorporated in one system that uses the contrasts discussed in linguistic research to discuss transFORMations that are caused by specific language contrasts between German and English.

6.6 The Poetry of Talk

In this very last step here, I would like to close the circle and return to the last question asked in chapter 1.1.1: whether something as specific as poetry translation might be able provide insights into something as general as language and cognition. In my text analyses, I work with concepts that were first developed from everyday language (cognitive linguistics) and in a second step applied to poetic texts (cognitive poetics). In this last section, I will return with my insights, developed from the comparative analysis of poems and their translations, to everyday language examples. While another full-scale data collection and analysis of non-poetic language samples goes beyond the scope of my thesis, at least a few instances can be addressed by way of example.

In chapter 1.2.1, I positioned my study with regard to 'literariness' discourses and the question whether literary and non-literary language differ inherently. Following Klinkert (2017: 218), I established that I do not consider literary and non-literary language to be inherently different but that in literary and especially poetic language, possibilities are realised that are usually not exhausted in everyday language – while they are nevertheless present. The analysis of the foregrounded occurrences of form in poetry has shed light on its functions and effects that are also present but less foregrounded and therefore easily overlooked in non-literary language.

The notion that patterning as it is usually associated with poetic language is also important in non-poetic language is not a new one. The title of this chapter, 'the poetry of talk', is a phrase borrowed from Carter (2016: 8) whose work as a literary linguist centred around this insight. My findings share with those by Carter (2016) (and other studies that have studied the poetic nature of everyday languages such as Silverstein (1984), McDowell (1985), Tannen (2007), etc.) the understanding that patterns of sound, rhythm and grammar have basic perceptual, social and other functions rather than being mere ornament. It is a basic cognitive linguistic tenet that our cognition works with the same basic procedures in both linguistic and non-linguistic areas (cf. Langacker 2008: 16-17) and, within language, of course in poetic and non-poetic language. The fundamental cognitive effects on a general perceptual level (FORMing) and in the specific act of perFORMing meaning that was found for poetic form in translation promises explanatory power beyond the translation of poetry. TransFORMations that can be observed in contrasting source and target texts can bring functions and effects of linguistic form and formal patterning in general to light.

The linguistic level in which the smooth transition between poetic and non-poetic language is probably most apparent is grammar. The ways in which grammar functions as a world-building force and shapes construal (cf. ch. 4.1) was investigated in everyday language

by cognitive linguists before it was used for the analysis of poetry and the unusual uses of grammar in poetry could be incorporated into the system (cf. ch. 4.1.2). A field that is particularly famous for making use of patterns usually associated with poetic language is politics. In his inaugural address in 1961, John F. Kennedy uses elaborate patterning in several instances. One sentence has become particularly famous:

ask not what your country can do for you –
ask what you can do for your country.

The impressiveness of the sentence can be explained in terms of FORMing, perFORMing and transFORMation: In terms of FORMing, the sentence uses a fused parallelistic and chiastic pattern which creates a strong antithetic effect. In perFORMing this sentence in construal, the imperative *ask* creates the expectation that a question will be asked, which is then negated by the world-switch *not*. The object clause *what your country can do four you* is introduced as a negative question that is not to be asked. In the second part of the sentence, the identical opening with *ask* creates the expectation of a parallelistic structure. Instead, this time the positive question follows: *what you can do your your country*. The structure is strengthened by the exactness of the mirror image: *your country / you – can do for – you / your country*. This strong gestalt has a closing force and is one of the devices bringing the speech to a powerful end, as it occurs in its penultimate paragraph. The German online language learning platform *Vokabel.org* provides a translated version of the speech where this sentence is translated with "Fragt nicht, was euer Land für euch tun kann – fragt, was ihr für euer Land tun könnt."[203] At first, this translation seems to be very close to the source text: The two parts start with the identical beginning *fragt*, followed by the world-switch *nicht* in the first part and then the chiastic structure. The effect of the

203 https://www.vokabel.org/englisch/texte/reden/john-f-kennedy-antrittsrede-teil-2/ (accessed 06 May 2019).

intertwined parallelistic and chiastic structures is very similar. Despite the closeness of the translations, the effect seems slightly weaker, however. The answer to why this is the case can be found when looking more closely:

Fragt nicht, was euer Land für euch tun kann –

fragt, was ihr für euer Land tun könnt.

The transFORMed chiastic structure is less symmetrical: *euer Land / ihr – für – euch / euer Land – tun kann / könnt*. As in many other examples discussed in my thesis, the problem is the synthetic grammatical design of the German language because of which *can* needs to be translated as *kann* in one instance and *könnt* in another. In the same way, *you* needs to be translated as *euch* in one case and *ihr* in another. The second problem is word order: English SVO becomes German SOV. This changes the construal effect slightly: While in English, subject and object are separated by the verb phrase, in German they are closer together. On the one hand, this can be argued to bring people and country closer together, but on the other, putting the objects *you* and *your country* in the final position of both clauses foregrounds the chiasmus and therefore the antithesis.

Just as grammar, rhythm does not work inherently different in poetic and non-poetic language. In the beginning of chapter 4.2.2, I quote Raffel who points out the common misconception that verse rhythms are an artificial imposition onto language. Actually, "[v]*erse rhythms are determined by language rhythms*" (Raffel 1988: 80; original emphasis) as he observes. Language rhythms in turn cannot be clearly separated from other rhythmic activities such as breathing, walking or chewing that we do rhythmically every day without noticing. Therefore, there is no need to separate verse rhythm from linguistic rhythm or, for that matter, linguistic rhythm from other rhythmical activities.

> [R]hythmic response is one of our most basic cognitive capacities […]. If we respect this […], we might regard linguistic rhythm as just an instance of this more general rhythmic capacity (what we might call *rhythmic competence*) rather than as an instance of linguistic competence *per se.*
> (Cureton 2009: 222; original emphasis)

Selkirk (1984: 11-12) notes that any rhythmic pattern graspable by the mind can be represented in a metrical grid, be it music, dance, military marching or syllables in a language, because all these have an alternation of strong and weak beats in common. The similarities between language internal and external rhythmic organisation has meanwhile been underpinned by quantitative data: For instance, there are similar average and maximum numbers of beats per second for the production of syllables and non-linguistic voluntary movements such as finger taps, Schlüter (2005: 23) finds. According to this, our rhythmic response should be similar to different rhythmic media such as language and music and everyone who has ever had an earworm from a poem's rhythm can relate to that. A. A. Milne's (1924d) poem "Hoppity" is an example of a borderline case, where the parallel between language and movement can be felt easily.

> Christopher Robin goes
> Hoppity, hoppity,
>
> Hoppity, hoppity, hop.
> Whenever I tell him
> Politely to stop it, he
> Says he can't possibly stop.
>
> If he stopped hopping, he couldn't go anywhere,
> Poor little Christopher
> Couldn't go anywhere…
> That's why he *always* goes
> Hoppity, hoppity,
> Hoppity,
> Hoppity,
> Hop.
>
> (Milne 1924d: 60-61)

The poem's ternary rhythm in combination with its content mirrors the hopping so strongly it can easily be transferred into bodily action. The stress clash between the end of the second stanza and the beginning of the third invites a pause at the syntactic endpoint because the stress clash is avoided (stress-timing). This effect is in unity with the semantic meaning of the word *stop*. The same applies to the last word of the poem, *Hop*, where the hopping comes to an end with a last stressed syllable. The poem is a lively example of Rice's (2012: 196) finding that construal demanded by fictive motion triggers minor somatic effects associated with motion as evidence for the cognitive embodiment thesis. Personally, I find sitting still while reading the poem difficult.

Because rhythm is such a basic form of organisation in our lives and we are deeply familiar with it, rhythmic patterning can be used in everyday language for very similar effects as the ones that were described for poetry. This is of course particularly prominent in areas where linguistic rhythm and other kinds of rhythmic behaviour come together as for instance in dancing lessons. When introducing the basic step pattern of the tango, an English instructor usually chants: "slow – slow – quick-quick – slow – quick-quick – slow." Compare this to its German transFORMation: "vor – vor – Wie-ge – schritt – rück-seit – Schluss". In rhythmical terms, both are identical because they mirror the rhythm of the body movement: x x - - x - - x and, in both versions, a syllable corresponds to a step. While in the English version, both semantic content and speech rhythm refer to pace, in the German version, the semantic meaning of the words refers to the direction the steps should take, while the speech rhythm still specifies the pace. This is a helpful addition if learners have difficulties with the direction of their steps.

While this example is taken from spoken language, written language ones can be found as well. In Donald Trump's famous twitter comment "SO SAD!", the capitals and the exclamation mark suggest two strong stresses. This establishes a particularly strong, symmetrical

gestalt in FORMing. In the context of the rest of the English twitter message (keeping in mind that English tends towards binary rhythmic patterns) the strong shape weakens the overall rhythmic regularity and functions as a foregrounding device. This simplified rhythm consisting only of stresses in combination with the simplified grammar (absence of subject and verb) can suggest simple-mindedness of content as well in perFORMing. Usually, the expression is translated as “So traurig!” into German, which loses the subsequent stresses and therefore weakens the effect.

As was argued for rhythm and grammar already, sound patterns of the kind that are usually discussed in poetry, pervade our everyday language. While Morgenstern’s *weasel* needs to sit on an *easel* because of the rhyme, in sayings such as *Aus die Maus!*, *Nicht schlecht, Herr Specht!* and *How now brown cow?* the animals have no other reason to be present than the rhyme either. As König and Pfister (2017: 15-16) observe:

> Rhymes manifest our capacity to recognize similarity in diversity, to build up oppositions and parallel structures and to create euphony. Rhyming is used by children (nursery rhymes, counting-out rhymes), in chants, incantations or slogans in religious and political contexts […] or in commercial advertising […] and, of course, in poetry.

Like rhythm, rhyme has its primordial roots in the unconscious (cf. Koestler 1964: 314). As was argued in 3.1.3, patterns appeal to the human mind and the musicality of sound patterns especially so. This and many other effects such as the association of a pleasing musical quality with trustworthiness (cf. König and Pfister 2017: 19-20; cf. ch. 4.3) have always been exploited in fields such as politics and advertisement and beyond.

Already Jakobson’s (1960: 357) famous example of the ‘poetic function’ of language, the slogan of the Eisenhower campaign *I like Ike*, is taken from the field of politics rather than poetry. In this example, the loving subject (*I*) is enveloped by the object of his or her love (***Ike***) and both are enveloped in the feeling (***like***) of support for the presidential candidate. A more recent example is *Impeach Trump*

the evil idiot at an anti-Trump demonstration. Especially striking in this example is the repetition of the [iː] and [ɪ] sounds that mirror the *ew* (German *ihh*) interjection of disgust.

A domain where sounds unfold their full potential in the German language are swearwords. Observe the way the German language makes use of what is perceived as a harsh quality in the words: *Kruzifix*, *Dreckskerl*, *Mistkerl*, *Kotzbrocken*, *Spießer* and *Vollpfosten*. The high density of consonant clusters [kʁ-ks], [dʁ-ks-ʁl], [stk], [tsbʁ], [ʃp] and [st], the additional affricates /ts/, /pf/ (and /ks/) consisting of plosive and voiceless fricative in the German inventory and the fricative realisation of /r/ as [ʁ], all these factors vividly underline the message. This is a tough nut to crack for translators into a language, where the closest equivalents are *goddamn*, *scumbag*, *puke*, *square* and *dumbass* even though some of these words also make use of the iconic potentials of the English language, first of all *puke* where the sounds [pjuːk] seem to mirror the action.

While in all these examples, one linguistic level is particularly strong, frequently they work together to create their effects as was investigated in the case studies (ch. 5). An example can be found in the domain of mnemonic rhymes used in language learning. The sentence “Never, never, never, put ‘if’ and ‘would’ together” was found on the German website *Merksätze.net*.[204] The mnemonic power of the sentence derives from its strong gestalt on the levels of grammar, rhythm and sound. Tracing the construal process in trying to remember it, the entry point *never, never, never* is a very strong gestalt both in terms of grammar (asyndetic triptych), its regular, alternating rhythm x - x - x - and the identical sounds of the three words. This beginning strongly negates something. Its rhyme with *together* brings to mind that this something is bringing something together. To find out what, the opposite front vowel [ɪ] in *if* and the back vowel [ʊ] in *would* could be perFORMed as helping to find the words that are not to be put together to mind. Overall, the rhythm x - x - x - [x] - x - x - x -

204 https://www.merksaetze.net/englisch/if-saetze (accessed 06 May 2019).

is a perfectly regular alternating pattern in which the first part (*never, never, never*) is separated from the second part by the silent beat that is inserted between the two unstressed syllables in order to preserve the alternating pattern. Comparing it to the German translation found on the same website "*If* und *would* macht den Satz kaputt" these effects become even more prominent in contrast. While the rhyme is preserved (at least for a German learner of English who at the stage where he or she encounters this mnemonic verse is likely to devoice the final plosive in *would*), the grammatical pattern is absent and the rhythmic gestalt is weaker. Due to the absence of the triptych opening, the mind is not programmed to expect an alternating rhythm and therefore no silent beat is likely to be inserted where the two unstressed syllables clash and the rhythm stumbles x - x - - x - x.

Another example from the domain of advertisements is the name "Ein Stück Seifenglück" for a bar of soap by *Speik*. In terms of FORMing, the name is a particularly stable, closed gestalt. Firstly, it is a compound noun and therefore grammatically a static rather than dynamic entity and secondly, the symmetrical, closed *abab* pattern of the stressed vowels ([aɪ]-[y]-[aɪ]-[y]) increases its stability. On the level of perFORMing, the repeated rounded [y] sound can give rise to associations of rounding the lips to a kiss and of tenderness. Even more importantly, the sameness between the bar of soap and luck on the level of sound ([yk]) suggests sameness of the concepts and therefore implies that this bar of soap makes the owner happy. The English version of the homepage translates "Happiness is a bar of soap"[205]. This translation lacks every single characteristic described above: It is a sentence rather than a compound, the verb introduces a dynamic element, the closed *abab* sound pattern is lost, as are the rounded vowel and the rhyme. By comparing the slogan to its translation, the effect of the original becomes even more apparent than it is in isolation.

205 https://www.speickshop.de/ Happiness-is-a-bar-of-soap (accessed 07 May 2019).

Poetic language is not inherently different from non-poetic language. But this does not make poetic language weaker as comments suggest that argue that poetic form 'elaborates' language.[206] It makes it stronger. The strength of literary language does not lie in its difference from everyday language. To the contrary, it lies in its ability to work with the capacities of everyday language and its familiarity and in its ability to cause its effects by exploiting these familiarities – and by interrupting them.

In Poe's poem "The Bells", *fire* rhymes with *desire* in the third stanza which draws on the conceptual metaphor DESIRE IS HEAT as in *burning ambition* or *a hot guy.* This rhyme draws on a connection that is so familiar and frequently exploited that it would usually be considered clichéd. But in this instance, the metaphor is reversed: While in a conceptual metaphor something abstract (like desire) is explained in terms of something concrete (like fire), here, fire is personified by having human desire. This has a strong effect as it draws on a familiar combination but suddenly reverses it and defamiliarises the reader, leaving him or her with an uncanny feeling that suits the general atmosphere in the third stanza of Poe's poem very well.

The difference between poetic and non-poetic language is in the eye of the reader rather than in text-internal features. Meaningful is what is regarded to be meaningful.

> When *I* use a word," Humpty Dumpty said in rather a scornful tone, "it means just what I choose it to mean – neither more nor less.
> (Lewis Carroll's ([1872] 1994: 100) *Through the Looking Glass*)

In poetry, readers tend to read more into a text (not meant pejoratively, as all reading is 'reading in', cf. Lakoff and Turner 1989: 109). This last point can be illustrated very well by a beautiful description of Leonardo da Vinci's "Mona Lisa" by Walter Pater.

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206 Toolan (2016: 234) for instance discusses the notion of creativity in literary and non-literary language on a continuum and warns that putting Shakespeare on a continuum with everyday language might encourage insensitivity to his exceptionality.

> She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants: and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary […].
> (Pater [1893] 1980: 99)

William Butler Yeats takes this excerpt, rearranges the lines and opens his *Oxford Book of Modern Verse* (1936) with it:

> SHE is older than the rocks among which she sits;
> Like the Vampire,
> She has been dead many times,
> And learned the secrets of the grave;
> And has been a diver in deep seas,
> And keeps their fallen day about her;
> And trafficked for strange webs with Eastern merchants;
> And, as Leda,
> Was the mother of Helen of Troy,
> And, as Saint Anne,
> Was the mother of Mary
> […]
>
> (Pater 1936: 1)

Just by rearranging the lines and thereby framing the paragraph as poetry, the patterning is foregrounded and the text is perceived in a different way both in reading (visual line arrangement) and listening (pauses and intonation): The anaphoras "and", "she" and "was"; the parallelistic structures "Was the mother of Helen of Troy" and "Was the mother of Mary" as well as "And, as Leda" and "And, as Saint Anne"; the alliterations "diver in deeps seas", "mother of Mary" and "webs with"; the repetitions of "of" and "the" – all of these structures (and the list could be continued) are foregrounded, perceived as significant and meaningful – and thereby *become* meaningful.

6.7 Conclusion

This study set out to investigate how a comparative analysis of source and target texts in poetry translation can help illuminate old questions about the functions of form and its relation to content in language. So, what do form and formal patterning on the levels of grammar, rhythm and sound do in the translation of poetry and beyond? In my words: What they do is FORMing, perFORMing and transFORMing. Together with content, form opens up 'rooms of possibilities' and thereby draws borders distinguishing what is still within and what is without these boundaries in FORMing. It acts as a world-builder and shapes the construal process in perFORMing, thereby creating meaning together with content and it triggers creative transFORMations. In the investigation of this process, a holistic approach was needed rather than a focus on only one linguistic level such as grammar in Tabakowska's (1993, 2003, 2013) approach or rhythm as in Tsur's (1972, 1977, 2008, 2012).

As this study profits from insights in three different fields, translation studies, literary studies and linguistics, it should give something back to all of them: For translators and translation critics, I hope it can be a contribution to the endeavour of taking the concept of fidelity a step further and encourage a notion in terms of a dedicated search for a text's multi-layered meaning potentials for different readers rather than an author-centred and static notion. Furthermore, I hope it can contribute to the notion of what constitutes a successful translation and what the role of formal patterning is in this regard and therefore help translators defend their creative solutions – also to themselves.

'Multi-layered meaning' is a key word with regard to giving something back to literary studies: My work supports the notion of a literary text as a rich and multi-layered web of interpretation options in unity of form and content that can be actively and dynamically created by a reader from his or her personal background in the process

of reading rather than considering the form of a text as a container for static content that is extracted in reading. The consequence for the translation of such a multi-layered complex is that in order to create a target text that does justice to the source text, the translator needs to recreate the form-content complex and its world-building functions for different levels rather than focussing on only form or content. In this process, translation constraints can force the translator-reader deeper into a text and trigger a deeper understanding. In this regard, translating poems and analysing source and target texts together as I have done, can be used as a method to train reading and interpretation abilities and unravel different levels of meaning in a text in literary classes. The comparison of more and less successful translations with a source text also helps to understand what makes a literary work work and what the difference is between reading a literary work and its summary.

And in turn, training the comprehension of how form and formal patterning work in poetry trains the comprehension of how form and formal patterning work in language in general because the way formal patterning influences us in poetry does not inherently differ from how it influences us elsewhere. This is used in fields such as politics and advertising but also in less obvious branches such as everyday communication – both consciously and unconsciously – and, consequently, we are subject to these influences every day. The condensed occurrence of formal patterning in poetry foregrounds its effects and can therefore raise awareness of how patterns: lower and raise processing effort and thereby create more or less pleasurable atmospheres and enhance memorability; create order or tension and thereby atmospheres of harmony and security or disharmony, threat and haunting; how they guide our perception, create links and oppositions between different concepts, foreground and background; and how they create impressions of trustworthiness and feelings of saturation or requirement; and trigger different associations. Furthermore, the awareness how we actively construe meaning from a

text in literary reading enhances comprehension of how what we understand in everyday communication differs from what somebody else understands and raises awareness of how our individuality shapes our understanding – prominently apparent for instance in Lettvin's philosophical focus.

Translation studies, literary studies and linguistics cross-fertilise each other: The insights of linguistics, especially cognitive linguistics but also several other branches such as contrastive linguistics and language typology proved to be of great value to the analysis of poems and their translations and, on the other hand, the holistic approach that is inherent in the study of literary texts and translations proved to be of value for the investigation of linguistic issues. While the focus of linguistic analysis has broadened to include whole texts for instance in text linguistics, the focus in cognitive linguistics and many other branches still goes rarely beyond the level of sentences as largest units of consideration. The use of a cognitive and contrastive linguistic toolbox to analyse whole texts while preserving a close focus on patterns, on the other hand, broadens the scope of possible insights as it takes the influence of context on construal into consideration.

While insights developed from practical translation are frequently discussed in translation studies where translator comment is an established genre, this approach is very uncommon both in literary and linguistic research. It is, however, thanks to the transdisciplinary combination of theory and practice that my insights are not only developed from theoretical observation but also practical experience of going through this process of what Hofstadter (1997: xix) describes as the mind going "a bit berserk in a mixture of frustration and delight" and the processes triggered thereby which lead to a sharpened focus on the process of understanding and transFORMing a text.

And there is a last contribution I hope my study can make. In their discussion of conceptual metaphor, Lakoff and Turner (1989: 214-215) put their finger on a problem:

> The Western tradition, which has excluded metaphor from the domain of reason, has thereby relegated poetry and art to the periphery of intellectual life – something to give one a veneer of culture, but not something of central value in one's everyday endeavors.

The value of poetry beyond a nice past-time for academics at best is often completely disregarded in our time and culture. The study of reading and translating poetry and of the constraints of poetic form, however, confronts us with hidden aspects of our mind and the effects language has on us. Currently, poetry in school contexts is still often treated in a way that causes it to be regarded as an instrument of torture by students and often even as a nuisance by teachers while learning poems and mnemonic verses by heart smacks of old-fashioned pedagogy. I believe, however, that these old approaches are based on an understanding that is sometimes forgotten: that in poetry powerful potentials of language are actualised by their dense occurrence and that, therefore, interpretation is not the only valuable approach to poetry but that practical ones such as writing, reciting and translating poetry first of all train reading and interpretation competences as well but, unconsciously, also train something else: They train what is known as 'having a way with words'. I hope that studies such as mine can play a role in re-discovering poetic texts and their value in a 'new-old' way in school contexts – and beyond.

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8 Glossary of Abbreviations

8.1 General

a, b, c…	(rhyme) patterns	-	unstressed syllable
A, B, C…	refrain lines	x	beat, stressed syllable
ch.	chapter	[x]	silent beat
Ed.	editor	/	new line
f.	feminine	/…/	phonemic transcription
f_0	fundamental frequency	[…]	phonetic transcription
GA	General American	{…}	morpheme
l.	line	<...>	grapheme
m.	masculine	*	ungrammatical
n.	neuter	?	questionable grammaticality
p.	page	Ø	missing syllable
pl.	plural		
RP	Received Pronunciation		
sg.	singular		
SVO	subject, verb, object		
vl.	voiceless		

8.2 Dictionaries and Encyclopedias

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Metzler Lit.	*Metzler Lexikon Literatur: Begriffe und Definitionen*. 2007. Eds. Dieter Burdorf, Christoph Fasbender and Burkhard Moenninghoff. Founded by Günther and Irmgard Schweikle. Third edition. Stuttgart and Weimar: Metzler.
Metzler Lit.&Kult.	*Metzler Lexikon Literatur- und Kulturtheorie. Ansätze – Personen – Grundbegriffe.* 2013. Ed. Ansgar Nünning. Fifth edition. Stuttgart and Weimar: Metzler.
OED	*Oxford English Dictionary Online*. March 2019. Oxford et al.: Oxford University Press. http://www.oed.com/ (accessed 13 May 2019).
Reallexikon	*Reallexikon der Deutschen Literaturwissenschaft*. 2007. Eds. Klaus Weimar, Harald Fricke and Jan-Dirk Müller. Third edition. Berlin and Bosten: De Gruyter.
Wahrig	*Wahrig Deutsches Wörterbuch.* 2008. Ed. Renate Wahrig-Burfeind. Eighth edition. Gütersloh and München: Wissen Media Verlag GmbH (former Bertelsmann).

9 Appendix

9.1 “Der Werwolf” Translations

l.	Source Text (Morgenstern)	Translation 1 (Gross)	Translation 2 (Lettvin)	Translation 3 (Ross)
1	Ein Werwolf eines Nachts entwich	A Werewolf, troubled by his name,	One night, a werewolf, having dined,	One night, a banshee slunk away
2	von Weib und Kind und sich begab	Left wife and brood one night and came	left his wife to clean the cave	from mate and child, and in the gloom
3	an eines Dorfschullehrers Grab	To a hidden graveyard to enlist	and visited a scholar’s grave –	went to a village teacher’s tomb,
4	und bat ihn: Bitte, beuge mich!	The aid of a long-dead philologist.	asking, “How am I declined?”	requesting him: “Inflect me, pray.”
5	Der Dorfschulmeister stieg hinauf	“Oh sage, wake up, please don’t berate me,”	Whatever way the case was pressed	The village teacher climbed up straight
6	auf seines Blechschilds Messingknauf	He howled sadly, “Just conjugate me.”	the ghost could not decline his guest,	upon his grave stone with its plate
7	und sprach zum Wolf, der seine Pfoten	The seer arose a bit unsteady	but told the wolf (who’d been well-bred	and to the apparition said
8	geduldig kreuzte vor dem Toten:	Yawned twice, wheezed once, and then was ready.	and crossed his paws before the dead).	who meekly knelt before the dead:

9	«Der Werwolf», – sprach der gute Mann,	“Well, ‘Werewolf’ is your plural past,	“The *Iswolf*, so we may commence,	“The banSHEE, in the subject’s place;
10	«des Weswolfs, Genitiv sodann,	While ‘Waswolf’ is singularly cast:	the *Waswolf*, simple past in tense,	the banHERS, the possessive case.
11	dem Wemwolf, Dativ, wie man’s nennt,	There’s ‘Amwolf’ too, the present tense,	the *Beenwolf*, perfect; so construed,	The banHER, next, is what they call
12	den Wenwolf, – damit hat’s ein End’.»	And ‘Iswolf,’ ‘Arewolf’ in this same sense.”	the *Werewolf* is subjunctive mood.”	objective case – and that is all.”
13	Dem Werwolf schmeichelten die Fälle,	“I know that – I’m no mental cripple –	The werewolf’s teeth with thanks were bright,	The banshee marveled at the cases
14	er rollte seine Augenbälle.	The future form and participle	but, mitigating his delight,	and writhed with pleasure, making faces,
15	Indessen, bat er, füge doch	Are what I crave,” the beast replied.	there rose the thought, how could one be	but said: “You did not add, so far,
16	zur Einzahl auch die Mehrzahl noch!	The scholar paused – again he tried:	hypostasized contingency?	the plural to the singular!”
17	Der Dorfschulmeister aber mußte	“A ‘Will-be-wolf?’ It’s just too long:	The ghost observed that few could live,	The teacher, though, admitted then
18	gestehn, daß er von ihr nichts wußte.	‘Shall-be-wolf?’ ‘Has-been-wolf?’ Utterly wrong!	if *werewolves* were indicative;	that this was not within his ken.
19	Zwar Wölfe gäb’s in großer Schar,	Such words are wounds beyond all suture–	whereat his guest perceived the role	“While ‘bans’ are frequent”, he advised,
20	doch «Wer» gäb’s nur im Singular.	I’m sorry, but you have no future.”	of Individual in the Whole.	“A ‘shey’ cannot be pluralized.”
21	Der Wolf erhob sich tränenblind –	The Werewolf knew better – his sons still slept	Condition contrary to fact,	The banshee, rising clammily,
22	er hatte ja doch Weib und Kind!!	At home, and homewards now he crept,	a single werewolf Being lacked –	wailed: “What about my family?”

23 24	Doch da er kein Gelehrter eben, so schied er dankend und ergeben. (Morgenstern [1905] 2010: 84)	Happy, humble, without apology For such folly of philology. (Gross 1989)	but in his conjugation showed the full existence, a la mode. (Lettvin 1962a: 11)	Then, being not a learned creature, said humbly "Thanks" and left the teacher. (Ross 2010: 85)

9.2 "Disobedience" Translations

l.	Source Text (Milne)	Translation 1 (Schuenke)	Translation 2 (Naoura)	Translation 3 (Ziaja)
1	James James	James James	Benni Benni	Tim Tim
2	Morrison Morrison	Morrison Morrison	Morrison Morrison	Michael Michael
3	Weatherby George Dupree	Weatherby George Duprier	liebte sein Dreirad sehr.	Fabian Klaus Jung-Frei
4	Took great	Hatte stets gern	Er war	Passt gut
5	Care of his Mother,	Zur Hand seine Mutter.	gerade drei Jahre	Auf seine Mutter
6	Though he was only three.	Er war ja noch nicht mal ganz vier.	und radelte kreuz und quer.	Auf und er ist erst drei.
7	James James	James James	Benni Benni	Tim Tim
8	Said to his Mother,	sprach zu seiner Mutter:	sagte zur Mama:	Sprach zu der Mutter
9	"Mother," he said, said he;	»Ich erklär's dir jetzt mal Schritt für Schritt:	»Mama!« er sprach, sprach er:	„Mutter" er sprach, sprach er:
10	"You must never go down to the end of the town, if you	Du darfst niemals gehn bis ans Ende der Stadt!	»Welchen Grund es auch hat, geh nie in die Stadt,	„Du darfst niemals allein in die Innenstadt rein, darum
11	don't go down with me."	Es sei denn, du nimmst mich mit.«	außer ich fahr hinterher!«	bitte ich dich sehr."

12	James James	James James	Benni Benni	Tim Tim
13	Morrison’s Mother	Morrisons Mutter	Morrisons Mama	Michaels Mutter
14	Put on a golden gown.	Zog an das goldene Kleid, das sie hat.	zog ihren Mantel an.	Zog an ein goldenes Kleid.
15	James James	James James	Benni Benni	Tim Tim
16	Morrison’s Mother	Morrisons Mutter	Morrisons Mama	Michaels Mutter
17	Drove to the end of the town.	Fuhr mit der Droschke ans Ende der Stadt.	ging in die Stadt sodann.	Dachte „Es ist ja nicht weit.“
18	James James	James James	Benni Benni	Tim Tim
19	Morrison’s Mother	Morrisons Mutter	Morrisons Mama	Michaels Mutter
20	Said to herself, said she:	Sagt’ sich: »Ich sage mir,	sprach zu sich selbst: »Schweinerei!	Sprach zu sich selbst, sie sprach:
21	“I can get right down to the end of the town and be back in	Ich fahre jetzt glatt bis ans Ende der Stadt,	Jetzt habe ich’s satt, ich geh in die Stadt	„Ich fahr einfach allein in die Innenstadt rein und zum
22	time for tea.	Und um vier bin ich längst wieder hier.«	und nehme mir heute mal frei!«	Tee komm ich dann nach.“
23	King John	König John	Der König	Graf Karl
24	Put up a notice,	Ließ Zettel kleben:	schrieb einen Zettel:	Schlug an einen Zettel,
25	“LOST or STOLEN or STRAYED!	»ENTLAUFEN – GESTOHLEN – VERIRRT!	»VERLOREN, VERIRRT UND ALLEIN!	„VERLOREN – GESTOHLEN – GEFLOHN!
26	JAMES JAMES	JAMES JAMES	BENNI BENNI	TIM TIM
27	MORRISON’S MOTHER	MORRISONS MUTTER	MORRISONS MAMA	MICHAELS MUTTER
28	SEEMS TO HAVE BEEN MISLAYED.	IST, SCHEINT’S, EIN WENIG VERWIRRT.	SCHEINT VERSCHWUNDEN ZU SEIN.	ABHANDEN GEKOMMEN DEM SOHN.
29	LAST SEEN	ZULETZT GESEHN	ZULETZT GESEHEN	ZULETZT GESEHN
30	WANDERING VAGUELY:	BEIM ZIELLOSEN WANDERN,	MIT MANTEL UND HUT	WURDE SIE WANDERND
31	QUITE OF HER OWN ACCORD,	GÄNZLICH ALLEIN UND OHNE DEN SOHN;	SPRACH SIE ZU IHREM SOHN:	ZIELLOS DURCH EINEN PARK,
32	SHE TRIED TO GET DOWN TO	SIE WOLLTE DOCH GLATT BIS	›SIE HÄTTE ES SATT‹ UND GING IN	SIE FUHR EINFACH ALLEIN IN

33	THE END OF THE TOWN – **FORTY SHILLINGS REWARD**!"	ANS ENDE DER STADT – VIERZIG SCHILLING FINDERLOHN!«	DIE STADT – HUNDERT MARK FINDERLOHN!«	DIE INNENSTADT REIN – **FINDERLOHN: 40 MARK**!"
34	James James	James James	Benni Benni	Tim Tim
35	Morrison Morrison	Morrison Morrison	Morrison Morrison	M*ich*ael M*ich*ael
36	(Commonly known as Jim)	(Auch Jimmy genannt dort und hier)	machte ein strenges Gesicht	(Timmy so wird er genannt)
37	Told his	Sagt zu den Verwandten,	und erklärte	Sprach zu
38	Other relations	Den Onkeln und Tanten:	der ganzen Familie:	Seinen Verwandten
39	Not to go blaming *him*.	»Es lag ganz bestimmt nicht an mir.«	SEINE Schuld war es nicht!	Schuld weise *er* von der Hand.
40	James James	James James	Benni Benni	Tim Tim
41	*Said* to his Mother,	Habe doch extra noch mit seiner Mutter gesprochen.	SAGTE zur Mama:	*Sprach* zu der Mutter,
42	"Mother," he said, said he:	»Mutter«, er sprach, sprach er noch zu ihr,	»Mama!« er sprach, sprach er:	„Mutter" er sprach, sprach er;
43	"You must *never* go down to the end of the town without	»Du darfst niemals gehn bis ans Ende der Stadt!	»Welchen Grund es auch hat, geh NIE in die Stadt,	„Du darfst *niemals* allein in die Innenstadt rein,
44	consulting me."	Es sei denn, ich erlaube es dir.«	außer du FRAGST mich vorher!«	zu Herzen nimm die Lehr'."
45	James James	James James	Benni Benni	Tim Tim
46	Morrison's mother	Morrisons Mutter	Morrisons Mama	Michaels Mutter
47	Hasn't been heard of since.	Ist verschollen geblieben seither.	blieb verschwunden seither.	Ist nicht mehr aufgetaucht.
48	King John	König John	Der König	Graf Karl
49	Said he was sorry,	Meint, das wär ein Malheur;	sagte: »Wie schade!«	Sprach aus sein Mitleid
50	So did the Queen and Prince.	Der Prinz und die Königin denken	Die Königin sagte: »Sehr!«	Auch tat das die Gräfin

		wie er.		Durchlaucht.
51	King John	König John	Der König	Graf Karl
52	(Somebody told me)	(So berichtet man mir)	hab ich gehört	(So hört man es sagen)
53	Said to a man he knew:	Sagte erst kürzlich zu einer der Wachen:	erzählt seinem Nachbarn nun:	Sprach zu ’nem anderen: „Nun,
54	“If people go down to the end of the town, well, what can	»Will irgendwer glatt bis ans Ende der Stadt, ich frag Sie,	»Hat jemand es statt und geht in die Stadt, tja,	Wenn die Leute allein in die Innenstadt rein geh’n, ja,
55	*anyone* do?”	Was soll man da machen?«	was kann man da SCHON TUN?«	*was* ist *da* zu *tun*.“
56	*(Now then, very softly)*	*(Und jetzt noch mal ganz leise)*	(Nochmal, ganz langsam)	*(Und jetzt ganz leise)*
57	J. J.	J. J.	B. B.	T. T.
58	M. M.	M. M.	M. M.	M. M.
59	W. G. Du P.	W. G. Du P.	liebte sein 3Rad sehr.	Fabian K. J.-Frei
60	Took great	Hatte stets gern	Er war	passt gut
61	C/O his M*****	z.H. seine M*****	gerade 3 Jahre	A/S M*****
62	Though he was only 3.	Er war ja noch nicht einmal 4.	und radelte X und quer.	auf und er ist erst 3.
63	J. J.	J. J.	B. B.	T. T.
64	Said to his M*****	sprach zu seiner M*****:	sagte zur M.:	Sprach zu der M*****
65	“M*****,” he said, said he:	»Ich erklär’s dir jetzt mal Sch**** für Sch****,	»M.!« er sprach, sprach er:	„M*****” er sprach, sprach er:
66	“You-must-never-go-down-to-the-end-of-the-town-if-you-	Du-darfst-niemals-gehen-bis-ans-Ende-der-Stadt-	»Welchen-Grund-es-auch-hat-geh-nie-in-die-Stadt-	„Du-darfst-niemals-allein-in-die-Innenstadt-rein-darum-
67	don’t-go-down-with-ME!”	Es-sei-denn-du-nimmst-MICH-mit.«	außer-ich-fahr-HINTERHER!!«	bitte-ICH-dich-SEHR!“
	(Milne 1924a: 30-33)	(Schuenke 2001: 29-32)	(Naoura 1997: 150-152)	

9.3 "The Bells" Translations

l.	Source Text (Poe)	Translation 1 (Kirsch)	Translation 2 (Wollschläger)	Translation 3 (Ziaja)
	1.	1.	I	1.
1	Hear the sledges with the bells –	Hör der Schlittenglöckchen Klang –	Wie das Schlittenglöckchen schellt –	Hört die Schlittenglocken klingeln –
2	Silver bells!	Silberklang!	silbern schellt!	Silber Klang!
3	*What* a world of merriment their melody foretells!	Welch eine heitere Welt malt ihr Gesang!	Welche Welt von Heiterkeit sein Stimmchen doch enthält!	*Welche* Welt der Fröhlichkeit verspricht der Glocken Sang!
4	How they tinkle, tinkle, tinkle,	Wie sie klingen, klingen, klingen	Wie es klingelt, klingelt, klingelt	Wie sie klingeln, klingeln, klingeln,
5	In the icy air of night!	In der Eisnachtluft Fall!	in der Eisesluft der Nacht!	In der kalten Nacht!
6	While the stars that oversprinkle	Wenn die Sterne überspringen	wo, vom Steinenreihn umringelt,	Fröhlich funkeln Schnee und Eis,
7	All the heavens, seem to twinkle	Himmels Dunkel, scheint ihr Singen	nun der Himmel, lichtumzingelt,	Im glitzer-hellen Winterweiß,
8	With a crystalline delight;	Wonne von Kristall;	in kristallnen Lüsten lacht;	Unter Sternenhimmel Pracht;
9	Keeping time, time, time,	Ganz im Maß, Maß, Maß	strikt im Takt, Takt, Takt	Halten Takt, Takt, Takt
10	In a sort of Runic rhyme,	Wie man Runenreime las	lacht, vom Runenreim gepackt,	Runisch Rhythmus der sie packt
11	To the tintinabulation that so musically wells	Mit Klingklangklingelei, die so melodisch schwang	zu der Klingklangklingelei er, die so musikalisch wellt	Zu dem Tintinnabulang das so musikalisch sang
12	From the bells, bells, bells, bells,	Im Glöckchenklang –	von dem Glöckchen, das da schellt, schellt,	Von dem Ding, ding, ding, ding
13	Bells, bells, bells –	Klang, Klang, Klang	schellt, schellt, schellt –	Ding, ding, ding
14	From the jingling and the tinkling of the bells.	Aus Springen, Schwingen, Singen wegentlang.	zu dem schimmernden Geflimmer, das da schellt!	Vom Gebimmel und Geklingel, Glockenkling'n.

	2.	2.	II	2.
15	Hear the mellow wedding bells –	Hör der Hochzeitsglocken Klang –	Wie das Hochzeitsläuten wellt –	Hört der weichen Hochzeitsglocken-
16	Golden bells!	Goldenen Klang!	golden wellt!	Golden Klang!
17	*What* a world of happiness their harmony foretells!	Welche Welt voll Glück malt ihr harmonischer Gesang!	Welche Fülle Glück doch seine Harmonie enthält!	*Welche* Welt der Freuden voll verspricht der Glocken Sang
18	Through the balmy air of night	In der Balsamluft der Nacht	In der Balsamluft der Nacht	Durch die laue Luft der Nacht
19	How they ring out their delight! –	Läuten aus sie Wonnepracht	welch Entzücken es entfacht! –	Klingen sie in voller Pracht! –
20	From the molten-golden notes,	Mit geschmolzen-goldnem Ton –	seines güldnen Schmelzes Geist	Warme, goldne Noten klingen,
21	And all in tune,	Und jeder rein –:	so wohlgetont,	Voller Harmonie,
22	What a liquid ditty floats	Welch liebliches Lied schwebt zart	wie als lieblich Lied umkreist	Welch ein gleitend Liedchen fließt
23	To the turtle-dove that listens, while she gloats	Hin zur Turteltaube, wenn sie starrt	er die Turteltaube, deren Augen dreist	Zu dem Liebchen das genießt
24	On the moon!	In des Monds Schein!	starrn zum Mond!	Die Melodie!
25	Oh, from out the sounding cells,	Oh, aus tönenden Zellen drang	Oh, aus jenes Tönens Zelln,	Oh, wie aus den Glocken schwillt
26	*What* a gush of euphony voluminously wells!	Welche Flut von machtvoll strömendem Klang!	welchen Wohlklang Ströme doch daraus gewaltig quelln!	*Welch* ein Wohlklang, überquillt!
27	How it swells!	Wie er schwillt!	Wie er schnellt,	Wie er schwillt!
28	How it dwells	Wie er spielt	sich gesellt,	Malt ein Bild
29	On the Future! – how it tells	Zukunftwärts und weckt ein Bild	zu der Zukunft! – und erzählt	Von der Zukunft – scheint er will –
30	Of the rapture that impels	Von Entzückens Durst der quillt	von der Wonne, die geschwellt	Dieses malen was es zu erfüllen gilt
31	To the swinging and the ringing	Aus dem Schwingen und dem Singen,	all das Schwingen und das Klingen,	In dem Schwingen und dem Klingen
32	Of the bells, bells, bells,	Aus der Glocken Klang!	das da wellt, wellt, wellt –	Dieses Dang, dang, dang,
33	Of the bells, bells, bells, bells,	Glockenklang, Glockenklang,	das da wellt, wellt, wellt, wellt,	Dieses dang, dang, dang, dang –
34	Bells, bells, bells –	Klang, Klang, Klang –	wellt, wellt, wellt –	Dang, dang, dang –
35	To the rhyming and the chiming of the bells!	Aus der Glocken Deuten, Läuten lang, so lang.	all das weite Klanggebreite, das da wellt!	In dem Singen und dem Klingen, in dem Klang.

	3.	3.	III	3.
36	Hear the loud alarum bells –	Hör der Feuerglocken Klang –	Wie die Feuerglocke gellt –	Hört der lauten Alarmglocken –
37	Brazen bells!	Erzenen Klang!	ehern gellt!	Metallklang!
38	*What* tale of terror, now, their turbulency tells!	Welche wüste Welt malt ihr entfesselter Gesang!	Welche Schreckensmär jetzt ihre Turbulenz vermeld't!	*Welche* schlimme Schreckensnachricht Macht uns Angst und Bang!
39	In the startled ear of night	Ins bestürzte Ohr der Nacht	Ins verstörte Ohr der Nacht,	Im erschrock'nen Ohr der Nacht
40	How they scream out their affright!	Schrein sie aus des Schreckens Macht!	wie sie Grauen hat gebracht!	Hat sich ihr Geschrei entfacht!
41	Too much horrified to speak,	Zu entsetzt, um zu erzählen,	Nicht mehr sprechen kann sie, nein,	Kreischen hat den Klang ersetzt,
42	They can only shriek, shriek,	Können sie nur gellen, gellen	kann allein noch schreien, schrein,	Kreischen, das das Ohr zerfetzt,
43	Out of tune,	Rauh, unrein	mißgetont,	Nur noch Lärm,
44	In a clamorous appealing to the mercy of the fire –	Lauthals flehend um Erbarmen in der Flammen wildem Glühen –	und so schreit sie um Erbarmen lärmend an das wirre Feuer,	In dem scheppernden Erflehen „Hab Erbarmen!" an das Feuer,
45	In a mad expostulation with the deaf and frantic fire,	Sinnlos klagend in des tauben, rasenden, des Feuers Glühen –	schreit in irrem Lamentieren an das brausend taube Feuer,	In dem zornigen Protest, unerhört vom wilden Feuer
46	Leaping higher, higher, higher,	Das will sprühen, sprühen, sprühen	das emporspringt am Gemäuer,	Werden schriller, schriller, schriller,
47	With a desperate desire,	Im verzweifelten Bemühen	höher, höher, ungeheuer	Nie und nimmer
48	And a resolute endeavor	Höher, höher sich zu recken	hoch, in desperatem Ringen	Sind wir stiller
49	Now – now to sit or never,	Und nun oder nie zu lecken	jetzt sich oder nie zu schwingen	Bis das kreischende Gebimmel
50	By the side of the pale-faced moon.	Zum bleichen Mondschein.	auf zum bleichgesicht'gen Mond.	Trägt uns hoch bis in den Himmel,
51	Oh, the bells, bells, bells!	Oh, der Klang, Klang, Klang!	Oh, wie diese Glocke gellt!	Oh, das dong, dong, dong
52	What a tale their terror tells	Welches Lied des Leids er sang	Welche Mär ihr Schrecken meld't,	Welch ein schrecklich Schauergong,
53	Of Despair!	Hoffnungsbar!	wieviel Schmerz!	Diese Macht!
54	How they clang, and clash, and roar!	Wie er klirrt und prallt und brüllt!	Wie es scheppert, schallt und brüllt,	Wie sie brausen, tosen, dröhnen!

55	What a horror they outpour	Wie mit Schauder er erfüllt	wie mit Schauderlaut erfüllt	Welcher Horror, welches Stöhnen
56	On the bosom of the palpitating air!	Den Busen bebender Lüfte, einst so klar!	zuckend aller Lüfte Busen dieses Erz!	In der aufgewühlten Nacht!
57	Yet the ear it fully knows,	Doch das Ohr vernimmt, ’s ist wahr,	Doch das Ohr vernimmt auch gut	Deinem Ohr ist voll bewusst,
58	By the twanging,	In dem Dröhnen	aus dem Hallen	Von dem Scheppern,
59	And the clanging,	Und dem Stöhnen	und dem Schallen	Und dem Kleppern,
60	How the danger ebbs and flows: –	Flut und Ebbe der Gefahr:	der Gefahren Ebbe, Flut;	Was du heute fürchten musst;
61	Yet the ear distinctly tells,	Ja, es hört genau und bang	doch dem Ohr wird deutlich kund	Ja, dem Ohr ist völlig klar,
62	In the jangling,	In dem Brüllen,	aus dem Rasseln	Vom Geholper
63	And the wrangling.	In dem Schrillen,	und dem Prasseln	Und Gestolper,
64	How the danger sinks and swells,	Wie das Feuer stieg und sank,	der Gefahren Schwelln und Schwund,	Dass uns allen droht Gefahr,
65	By the sinking or the swelling in the anger of the bells –	Hört’s im schwellenden, im schwindend zornig wilden Glockenklang –	aus dem Schwinden oder Schwellen jener Kunde, die da gellt –	In dem wellenart’gen Schwellen, in dem Tönen von dem Gong –
66	Of the bells –	In dem Klang, Klang, Klang, Klang,	die da gellt –	Von dem Dong –
67	Of the bells, bells, bells, bells,	Klang, Klang, Klang –	die da gellt, gellt, gellt, gellt, gellt,	Von dem Dong, dong, dong, dong,
68	Bells, bells, bells –	In der Glocken gellendem,	gellt, gellt, gellt –	Dong, dong, dong –
69	In the clamor and the clangor of the bells!	bellendem Klang.	aus dem bösen Tongetöse, das da gellt!	In dem Schallen und dem Hallen von dem Gong.
	4.	4.	IV	4.
70	Hear the tolling of the bells –	Hör der Totenglocken Klang –	Wie die Stundenglocke schallt –	Hört den Klang des Glockenläutens-
71	Iron bells!	Eisenklang!	eisern schallt!	Eisenklang!
72	*What* a world of solemn thought their monody compels!	Welch tief düstern Sinnens Welt malt trübe ihr Gesang!	Welche Welt von Ernst in ihrer Monodie sich ballt!	*Welche* düsteren Gedanken geh’n der dunklen Glocken Gang!
73	In the silence of the night,	Wie im Stillesein der Nacht	In der stillen Mitternacht,	In der Stille dieser Nacht,
74	How we shiver with affright	Er uns zitternd wissen macht	wie da Schreckensangst erwacht	Füllt mit Schrecken uns die Macht
75	At the melancholy menace of their	All der Botschaft Trauer, die da tönt!	bei dem melancholisch drohenden	Dieser melancholischen Bedrohung

	tone!		Getön!	ihres Tönens!
76	For every sound that floats	Jeder Laut, der heiser schwebt	Denn ein jeder Klang, der bricht	Denn jeder Laut der ihren
77	From the rust within their throats	Aus den rostigen Schlünden, bebt	aus dem rostigen Gesicht,	Rost'gen Kehlen flieht
78	Is a groan.	Und stöhnt.	ist Gestöhn.	Ist ein Stöhnen.
79	And the people – ah, the people	Und die Wesen – ah! die grausen,	Und den Wesen, den blassen, grausen,	Und die Leute – oh, die Leute –
80	They that dwell up in the steeple,	Die im Glockenturme hausen	die dort einsam im Turme hausen,	Die im Kirchturm weilen heute,
81	All alone,	Ganz allein,	in den Höhn,	Ganz allein,
82	And who tolling, tolling, tolling,	Und im dumpfen, wehmutsvollen	und die grollen lassen, tollen,	Und die läuten, läuten, läuten,
83	In that muffled monotone,	Einklang hämmern, wimmern schrein,	jenes Mono-Tons Gedröhn,	In dem dumpfen, stumpfen Ton,
84	Feel a glory in so rolling	Froh sich brüstend, da sie rollen	ist's Triumph, den Stein zu rollen	Suhlen sich im Leid, sie droh'n
85	On the human heart a stone –	Auf das Menschenherz den Stein –	auf des Menschenherzens Flehn –	Euer Herz sei kalt wie Stein –
86	They are neither man nor woman –	Sie sind weder Mensch noch Vieh,	doch nicht Mann ist's und nicht Weib,	Sie sind weder Mann noch Frau –
87	They are neither brute nor human,	Mann nicht, Weib nicht, Kind nicht: Sie	hat nicht Tier-, nicht Menschenleib,	Sie sind blutleer, bleich und grau –
88	They are Ghouls: –	Sind Ghule ohne Heil,	was da tollt: –	Sie sind Ghule: –
89	And their king it is who tolls: –	Und ihr König schwingt das Seil,	Ghule sind's, ihr König grollt –	Und ihr König ist's der schellt: –
90	And he rolls, rolls, rolls, rolls	Läutend, läutend alleweil	und er rollt, rollt, rollt, rollt	Und er schellt, schellt, schellt, schellt,
91	A pæan from the bells!	Den Gesang vom Glockenklang!	Päane von Gewalt –	Den Paion in der Nacht
92	And his merry bosom swells	Und sein schwellender Busen schwang	bis im Busen widerhallt	Glut in seiner Brust entfacht!
93	With the pæan of the bells!	Im Gesang vom Glockenklang!	der Päane Trumpfgewalt –	Von dem Paion in der Nacht
94	And he dances, and he yells;	Und er schreit und tanzt so lang,	und er tanzt ohn' Rast und Halt	Und er tanzt und er lacht

95	Keeping time, time, time,	Ganz im Maß, Maß, Maß,	mit im Takt, Takt, Takt,	Bleibt im Takt, Takt, Takt
96	In a sort of Runic rhyme,	Wie man Runenreime las,	tanzt, vom Runenreim gepackt,	Wird von runisch Klang gepackt
97	To the pæan of the bells –	Zum Gesang vom Glockenklang,	zum Päan, der eisern schallt,	Zu dem Paion dieses Klangs –
98	Of the bells: –	Glockenklang:	eisern schallt: –	Dieses Klangs: –
99	Keeping time, time, time,	Ganz im Maß, Maß, Maß,	tanzt im Takt, Takt, Takt	Bleibt im Takt, Takt, Takt
100	In a sort of Runic rhyme,	Wie man Runenreime las,	mit, vom Runenreim gepackt,	Runisch Rhythmus, der ihn packt
101	To the throbbing of the bells –	Zum hämmernden Glockenklang –	im Gedröhne, das da schallt –	Im Pulsieren dieses Klangs –
102	Of the bells, bells, bells –	Glockenklang, Klang, Klang –	das da schallt, schallt, schallt –	Dieses Ding, dang, dong –
103	To the sobbing of the bells: –	Zum wimmernden Glockenklang –:	im Gestöhne, das da schallt –	Im Vibrieren dieses Klangs: –
104	Keeping time, time, time,	Ganz im Maß, Maß, Maß	mit im Takt, Takt, Takt,	Bleibt im Takt, Takt, Takt,
105	As he knells, knells, knells,	Und so lang, lang, lang,	tanzt er, in den Schall verkrallt,	Und es dröhnt, dröhnt, dröhnt
106	In a happy Runic rhyme,	Wie man frohe Reime las,	froh, vom Runenreim gepackt,	Laut der Totenglocken Stöhnen,
107	To the rolling of the bells –	Zum schallenden Glockenklang –	zu dem Rollen, das da hallt –	Runisch Rhythmus, der ihn packt,
108	Of the bells, bells, bells –	Glockenklang, Klang, Klang –	das da hallt, hallt, hallt:	Dieses Ding, dang, dong: –
109	To the tolling of the bells –	Zum hallenden Glockenklang –	zu dem tollen, das da schallt –	Dieser dröhnend Glockenklang –
110	Of the bells, bells, bells, bells,	Zum Klang, Klang, Klang, Klang,	das da schallt, schallt, schallt, schallt,	Dieses Ding, dang, dong, dang,
111	Bells, bells, bells –	Klang, Klang, Klang –	schallt, schallt, schallt –	Ding, dong, dang –
112	To the moaning and the groaning of the bells.	Zu der Glocken Klagen, Schlagen weltenlang.	zu der Glocken Weh-Frohlocken, das da schallt.	Diese Klage, diese Plage, dieser Klang.
	(Poe [1849] 1969: 435-438)	(Kirsch 1989: 189-195)	(Wollschläger 1973: 165-171)	

9.4 "If I Could Tell You" Translations

l.	Source Text (Auden)	Translation 1 (Stolze)	Translation 2 (Holthusen)	Translation 3 Ziaja)
		Version B		
1	Time will say nothing but I told you so,	Die Zeit wird nichts sagen, außer: es ist schon gesagt,	Die Zeit sagt nichts, ich sag dir um so mehr,	Die Zeit, sie schweigt. Ich hab's dir doch gesagt.
2	Time only knows the price we have to pay;	Die Zeit alleine kennt den Preis, der zu bezahlen ist;	Die Zeit kennt nur den Preis, den sie genommen;	Die Zeit nur kennt den Preis, den's nach sich zieht,
3	If I could tell you I would let you know.	Ja, könnt' ich es sagen, ich ließ' es euch wissen.	Ich würd's dir sagen, wenn's zu sagen wär.	Könnt' ich es nur, ich hätt's dir längst gesagt.
4	If we should weep when clowns put on their show,	Ob wir weinen sollen, wenn Clowns Faxen machen,	Und wenn du weinst vor einem Clown mit Bär	Sollen wir weinen, wenn den Clown das Scherzen plagt,
5	If we should stumble when musicians play,	Ob wir stolpern sollen, wenn die Musiker spielen,	Und wenn wir durch Musik ins Taumeln kommen,	Sollen wir stolpern zu der Fiedler Lied,
6	Time will say nothing but I told you so.	Die Zeit wird nichts sagen, außer: es ist schon gesagt.	Die Zeit sagt nichts, ich sag dir um so mehr.	Die Zeit, sie schweigt. Ich hab's dir doch gesagt.
7	There are no fortunes to be sold, although,	Wahrsagereien gibt es nicht zu erzählen und dennoch,	Wahrsager geben keinerlei Gewähr,	Sagen Wahrsager Wahres nur, es nagt –
8	Because I love you more than I can say,	Weil ich euch mehr liebe als ich zu sagen weiß,	Wenn ich dich liebe, mehr als Worte lallen,	Ich lieb dich so, dass sich's dem Wort entzieht –
9	If I could tell you I would let you know.	Gilt: könnt' ich es sagen, ich ließ' es euch wissen.	Ich würd's dir sagen, wenn's zu sagen wär.	Könnt' ich es nur, ich hätt's dir längst gesagt.

10	The winds must come from somewhere when they blow,	Die Winde kennen eine Richtung, aus der sie wehen,	Die Winde müssen kommen von woher,	Die Winde haben ihren Quell, wie man so sagt,
11	There must be reason why the leaves decay;	Es gibt Gründe warum die Blätter vergehen,	Und Gründe gibt's, warum die Blätter fallen,	Bestimmt gibt's Gründe, wenn der Sommer flieht,
12	Time will say nothing but I told you so.	Die Zeit wird nichts sagen, außer: es ist schon gesagt.	Die Zeit sagt nichts, ich sag dir um so mehr.	Die Zeit, sie schweigt. Ich hab's dir doch gesagt.
13	Perhaps the roses really want to grow,	Rosen müssen wohl irgendwo sprießen,	Vielleicht blühn Rosen nicht von ungefähr,	V'lleicht mag die Rose wachsen wenn es tagt,
14	The vision seriously intends to stay;	Die Vision hält sich hartnäckig fest,	Das Traumbild könnt zum Bleiben sich entschließen,	Und die Vision will doch, dass man sie sieht,
15	If I could tell you I would let you know.	Ja, könnt' ich es sagen, ich ließ' es euch wissen.	Ich würd's dir sagen, wenn's zu sagen wär.	Könnt' ich es nur, ich hätt's dir längst gesagt.
16	Suppose the lions all get up and go,	Denkt doch, die Löwen verziehen sich alle,	Gesetzt, die Löwen brechen auf zum Meer,	Stell dir nur vor, der Löwe, der uns plagt,
17	And the brooks and soldiers run away;	und Bäche und Soldaten laufen hinweg,	Soldaten fliehn und Bäche aufwärts fließen;	Und Fluß und Soldat, alles flieht,
18	Will Time say nothing but I told you so?	Wird die Zeit nichts sagen, außer: es ist schon gesagt?	Ist Zeit nicht stumm, und ob ich's dir erklär?	Schweigt dann die Zeit? Ich hab's dir doch gesagt?
19	If I could tell you I would let you know	Ja, könnt' ich es sagen, ich ließ' es euch wissen.	Ich würd's dir sagen, wenn's zu sagen wär.	Könnt' ich es nur, ich hätt's dir längst gesagt.
	(Auden [1941] 1973a: 30)	(Stolze 2011b: 267)	(Holthusen 1973: 31)	

Translation 1, Version A (Stolze)

1 Die Zeit wird schweigen, doch ich hab's dir gesagt,
2 die Zeit kennt nur den Preis, den wir bezahlen;
3 Wenn ich es wüsste, würd' ich's dir sagen.

4 Sollten wir weinen, wenn Clowns auftreten,
5 sollen wir schimpfen, wenn die Musiker spielen,
6 die Zeit wird schweigen, doch ich hab's dir gesagt.

7 Es gibt keine Glücksfälle zu erzählen, und wenn auch,
8 ich lieb' dich mehr als ich sagen kann, und
9 Wenn ich es wüsste, würd' ich's dir sagen.

10 Die Winde müssen von wo kommen, wenn sie wehen,
11 es muss wohl Gründe geben, dass die Blätter welken;
12 die Zeit wird schweigen, doch ich hab's dir gesagt.

13 Vielleicht wollen die Rosen wirklich wachsen,
14 das Wunschbild ernsthaft will verweilen;
15 Wenn ich es wüsste, würd' ich's dir sagen.

16 Stell dir vor, alle Löwen stehn auf und gehen,
17 und alle Bäche und Soldaten laufen fort;
18 Wird die Zeit schweigen, und hab ich's dir gesagt?
19 Wenn ich es wüsste, würd' ich's dir sagen.

(Stolze 2011a: 264-265)

9.5 “Blaue Stunde” Translations

l.	Source Text (Benn)	Translation 1 (Hofmann)	Translation 2 (Lohner)	Translation 3 (Ziaja)
	I	I	I	I
1	Ich trete in die dunkelblaue Stunde –	I enter the deep blue hour –	I move on into the dark blue hour –	I enter into the dark-blue twilight hour,
2	da ist der Flur, die Kette schließt sich zu	here is the landing, the chain shuts behind	there’s the entry, the latch closes to	The safety chain encloses both us two,
3	und nun im Raum ein Rot auf einem Munde	and now in the room only carmine on a mouth	and now inside a red upon a mouth	There lingers in the room a fading power,
4	und eine Schale später Rosen – du!	and a bowl of late roses – you!	and a vase full of late roses – you!	There is a bowl of late red roses – you!
5	Wir wissen beide, jene Worte,	We both know, those words	We both are aware that those words,	The words we used to say and lie to lovers,
6	die jeder oft zu anderen sprach und trug,	that we both spoke and often offered others	which we often spoke and took to others,	Both of us know you mean the world to me,
7	sind zwischen uns wie nichts und fehl am Orte:	are of no account and out of place between us:	among us here are nothing and lose their place:	Between us they lie idle, misplaced covers,
8	dies ist das Ganze und der letzte Zug.	this is everything and endgame.	[line missing]	This is the last train and entirety.
9	Das Schweigende ist so weit vorgeschritten	Silence has advanced so far	The silence has been so widely advanced	The silence in the meantime kept on growing,
10	und füllt den Raum und denkt sich selber zu	it fills the room and seals it shut	and fills the room and by its thinking is	It fills the room already through and through,
11	die Stunde – nichts gehofft und nichts gelitten –	the hour-nothing hoped and nothing suffered –	the hour – nothing hoped-for and nothing endured –	This hour – nothing hoped and nothing knowing

12	mit ihrer Schale später Rosen – du.	with its bowl of late roses – you.	with its case full of late roses – you!	Within its bowl of late red roses – you.
	II	II	II	II
13	Dein Haupt verfließt, ist weiß und will sich hüten,	Your face blurs, is white and fragile,	Your head is drained, is white and wants to hold on.	Your shape dissolves, you seem to seek for shelter,
14	indessen sammelt sich auf deinem Mund	meanwhile there collects on your mouth	And all the while is rallied upon your mouth	Your head is white and white your skin and brow,
15	die ganze Lust, der Purpur und die Blüten	all of desire, the purple and the blossoms	the fulness of lust, the purple and the blossoms	Meanwhile, however, on your mouth there gathers
16	aus deinem angeströmten Ahnengrund.	from some ancestral flotsam stock.	from your ancestral-ground that flows downstream.	Intensive lust of purple blossoms now.
17	Du bist so weiß, man denkt, du wirst zerfallen	You are so pale, I think you might founder	You are so white, it seems you would shatter	You are so white, it seems you want to crumble,
18	vor lauter Schnee, vor lauter Blütenlos,	in a snowdrift, in unblooming	at mere snow, at mere loss of blossom	To trickle down like petals or like snow,
19	todweiße Rosen Glied für Glied – Korallen	deathly white roses, one by one – coral	each limb become [sic] a deadwhite rose – coral	Death-white the roses, piece by piece they tumble
20	nur auf den Lippen, schwer und wundengroß.	only your lips, heavy and like a wound.	only upon your lips, grave and gaping.	But on your lips I see the red still glow.
21	Du bist so weich, du gibst von etwas Kunde,	You are so soft, you portend something	You are so weak you give the news away	You are so soft, foreboding is your flower
22	von einem Glück aus Sinken und Gefahr	of happiness, of submersion and danger	of a happiness in drowning and the hazard	Of happiness in falling danger's cause

23	in einer blauen, dunkelblauen Stunde	in a blue, a deep blue hour	in a blue, in a dark-blue hour	Within a blue, a dark-blue twilight hour
24	und wenn sie ging, weiß keiner, ob sie war.	and when it is gone, no one knows if it was.	and when it's done, there's none knows if it was.	And when she goes, nobody knows she was.
	III	III	III	III
25	Ich frage dich, du bist doch eines andern,	I remind you, you are another's,	I ask you, although you belong to someone else,	Aren't you another man's, I ponder,
26	was trägst du mir die späten Rosen zu?	what are you doing bearing me these late roses?	why do you bring late roses to me?	Why do you offer me late roses, too?
27	Du sagst, die Träume gehn, die Stunden wandern,	You say dreams bleach, hours wander.	You say, dreams vanish, hours are lost,	You say the dreams they flow, the hours wander,
28	was ist das alles: er und ich und du?	what is all this: he and I and you?	what is it all: he and I and you?	What does it mean, this: he and I and you?
29	„Was sich erhebt, das will auch wieder enden,	"What arises and arouses, it all comes to an end,	"Whatever begins wants also to end again,	"The things that rise, they want to find their ending,
30	was sich erlebt – wer weiß denn das genau,	what happens – who exactly knows,	whatever senses itself, – who knows just what it is,	Where do they go, I do not know, do you?
31	die Kette schließt, man schweigt in diesen Wänden	the chain falls shut, we are silent in these walls,	the latch closes, one grows quiet within these walls	The safety chain is shut, the voice descending,
32	und dort die Weite, hoch und dunkelblau."	and outside is all of space, lofty and dark blue."	and yonder the distance, high and dark-blue."	And there is vastness, large and dark and blue."
	(Benn [1951] 1966a: 246-247)	(Hofmann 2013: 129-131)	(Lohner 1954: 294-295)	

9.6 “The Misty Mountains” Translations

l.	Source Text (Tolkien)	Translation 1 (Scherf)	Translation 2 (Krege)	Translation 3 (Ziaja)
1	Far over the misty mountains cold	„Weit über die kalten Nebelberge	Über die Nebelberge weit	Über die Nebenberge weit,
2	To dungeons deep and caverns old	zu den tiefen Verliesen und uralten Höhlen	Zu Höhlen tief aus alter Zeit,	Das bleiche Gold aus alter Zeit,
3	We must away ere break of day	müssen wir fort, ehe der Tag anbricht	Da ziehn wir hin, da lockt Gewinn	zurückzuhol’n, das uns gestohl’n,
4	To seek the pale enchanted gold.	das bleiche, verzauberte Gold suchen.	An Gold und Silber und Geschmeid.	Ruft uns der Weg, es ist soweit.
5	The dwarves of yore made mighty spells,	Die Zwerge der grauen Zeiten wussten mächtigen Zauber,	Wo einst das Reich der Zwerge lag,	Der Zwergenväter alte Macht
6	While hammers fell like ringing bells	während die Hämmer wie klingende Glocken erklangen,	Wo glockengleich ihr Hammerschlag	Wo Hammerschlag im Finstern kracht
7	In places deep, where dark things sleep,	im Unterirdischen, wo die dunklen Geheimnisse schlafen,	Manch Wunder weckt, das still versteckt	In Orten, tief, wo Dunkles schlief
8	In hollow halls beneath the fells.	in den großen Höhlen unter den kahlen Hügeln.	Schlief in Gewölben unter Tag.	Ach, hätt’ sie Böses nie entfacht.
9	For ancient king and elvish lord	Für vergessene Könige und Elbenfürsten	Das Gold und Silber dieser Erd	Für Könige und Elben dort
10	There many a gleaming golden hoard	schufen sie gleißende, güldene Schätze,	Geschürft, geschmiedet und vermehrt.	Ward manch ein prächtig, glänzend Hort

11	They shaped and wrought, and light they caught	schmiedeten, schafften, fingen das Licht ein	Sie fingen ein im edlen Stein	Gewirkt, gemacht und Licht entfacht
12	To hide in gems on hilt of sword.	in den Edelsteinen dunkler Schwertgriffe.	Das Licht als Zierrat für das Schwert.	In Gold und Stein an diesem Ort:
13	On silver necklaces they strung	Auf silberne Halsketten reihten sie	An Silberkettchen Stern an Stern	An Silberarmbänder gehängt
14	The flowering stars, on crowns they hung	glitzernde Sterne auf, in Kronen fingen sie	Des Sonn- und Mondlichts reiner Kern,	Das Sternenlicht, auf Schmuck versprengt
15	The dragon-fire, in twisted wire	Drachenfeuer ein, in geflochtenen	Von Drachenblut die letzte Glut	Des Drachen Glut in Zorn und Wut
16	They meshed the light of moon and sun.	Drähten verstrickten sie das Licht von Mond und Sonne.	Schmolz ein in Kronen großer Herrn.	Das Mond- und Sonnenlicht vermengt.
17	Far over the misty mountains cold	Weit über die kalten Nebelberge	Über die Nebelberge weit	Über die Nebelberge, weit,
18	To dungeons deep and caverns old	müssen wir fort ehe der Tag anbricht,	Zu Höhlen tief aus alter Zeit,	Durch alter Höhlen Dunkelheit,
19	We must away, ere break of day,	zu den tiefen Verliesen und uralten Höhlen	Dahin ich zieh in aller Früh	Zurückzuhol'n was uns gestohl'n
20	To claim our long-forgotten gold.	und unser lang vergessenes Gold suchen.	Durch Wind und Wetter, Not und Leid.	Ruft uns der Weg – jetzt ist es Zeit.
21	Goblets they carved there for themselves	-	Aus goldnen Bechern, ganz für sich,	Sie schufen Harfen ganz aus Bern-
22	And harps of gold; where no man delves	-	Da zechten sie allabendlich	Stein unten in des Berges Kern,
23	There lay they long, and many a song	-	Bei Harfenklang und Chorgesang,	Sie lebten lang und manch Gesang
24	Was sung unheard by men or elves.	-	Wo manche Stunde schnell verstrich.	Erklang von Elb und Menschen fern.

25	The pines were roaring on the height,	Die Kiefern rauschten auf der Höhe	Und knisternd im Gehölz erwacht	Die Pinien brausten in der Nacht
26	The winds were moaning in the night.	und die Winde stöhnten in der Nacht.	Ein Brand. Von Winden angefacht,	Die Winde heulten, Glut entfacht,
27	The fire was red, it flaming spread;	Das Feuer war rot und barst wie ein Glutball.	Zum Himmel rot die Flamme loht.	Das Feuer, rot, brachte den Tod
28	The trees like torches blazed with light.	Die Bäume brannten hell wie Fackeln.	Bergwald befackelte die Nacht.	Die Bäume hell in Fackelpracht.
29	The bells were ringing in the dale	Dann tosten die Glocken unten im Tal	Die Glocken läuteten im Tal,	Im Tal erschallte Glockenklang,
30	And men they looked up with faces pale;	und die Menschen schauten mit fahlen Gesichtern herauf:	Die Menschen wurden stumm und fahl.	Den Menschen wurde Angst und bang
31	The dragon’s ire more fierce than fire	Der Zorn des Drachen entbrannte noch heller als Feuer,	Der große Wurm im Feuersturm	Als Drachenglut in blinder Wut
32	Laid low their towers and houses frail.	brach die Türme nieder und die zerbrechlichen Häuser.	Sengt ihre Länder schwarz und kahl.	Turm, Haus und Gehöft verschlang.
33	The mountain smoked beneath the moon;	Und der Berg rauchte unter dem Mond	Die Zwerge traf das Schicksal auch,	Als all das zu den Zwergen drang,
34	The dwarves they heard the tramp of doom.	und die Zwerge hörten den Schritt des Schicksals.	Im Mondschein stand der Berg in Rauch.	Verstummte Hammerschlag und Sang,
35	They fled their hall to dying fall	Sie flohen aus ihrer Halle, um sterbend zu fallen,	Durchs Tor entflohn, sanken sie schon	Sie flohen fort von jenem Ort –
36	Beneath his feet, beneath the moon.	unter Drachentatzen, unter dem Mond.	Dahin in seinem Feuerhauch.	Und starben an des Berges Hang.

37	Far over the misty mountains grim	Weit über die grimmigen Nebelberge,	Über die Nebelberge hin	Über die Nebelberge grau
38	To dungeons deep and caverns dim	zu den tiefen Verliesen und uralten Hallen	Ins wilde Land lockt der Gewinn.	durch tiefe Höhlen, alt und rau
39	We must away, ere break of day,	müssen wir fort, ehe der Tag anbricht,	Dort liegt bereit seit alter Zeit,	Zurückzuhol’n, was uns gestohln’,
40	To win our harps and gold from him!	und unsere Harfen, unser Gold heimholen.“	Was unser war von Anbeginn.	So zieh’n wir aus zum Drachenbau.
	(Tolkien [1937] 1999a: 14-16)	(Scherf 1997: 28-30)	(Krege 1998: 31-32)	

9.7 German Summary

gemäß §7 Absatz 3 der Promotionsordnung der Albert-Ludwigs-Universität für die Philologische Fakultät und die Philosophische Fakultät i.d.F. vom 30.08.2013

Die vorliegende Arbeit geht von der Beobachtung aus, dass auf der einen Seite in Diskursen über Gedichtübersetzung meist eine Einheit von Form und Inhalt konstatiert wird, während auf der anderen Seite sowohl unter Theoretikern wie auch Praktikern eine verbreitete Meinung zu sein scheint, dass es nicht möglich sei, in der Gedichtübersetzung Form und Inhalt zu bewahren und somit vor allem der Inhalt als das eigentlich Wesentliche zu bewahren sei. Sie macht sich zum Ziel, die Funktion der Form in Einheit mit dem Inhalt in der Gedichtübersetzung zu erforschen. Wenn nämlich die konstatierte Einheit von Form und Inhalt ernst genommen wird, dann kann das eine nicht beiseite gelassen werden, ohne auch das andere zu verlieren. In einem von mir entwickelten Modell der Übersetzung und der Funktion der Form in diesem Prozess, baue ich vor allem auf das Konzept des ‚construal' aus der kognitiven Linguistik, um die verschiedenen Funktionen von formalen Strukturen in der Bedeutungskonstruktion zu beschreiben.

Meine Forschungsfragen sind: Was ist die Funktion von formalen Strukturen auf den Ebenen Grammatik, Rhythmus und Klang in der Gedichtübersetzung und darüber hinaus? Wie kann die Auswirkung von formalen Strukturen auf den Übersetzungsprozess beschrieben werden? Was unterscheidet eine gelungene Gedichtübersetzung von einer weniger gelungenen, was ist die Rolle der Form dabei und wie kann dieser Unterschied systematisch beschrieben werden? Was ist der Einfluss der sprachspezifischen Übersetzungsprobleme zwischen Deutsch und Englisch auf Ebene der Form?

Dafür analysiere ich zwei Gruppen von je drei Gedichten mit wieder jeweils drei Übersetzungen von mir und anderen Übersetzern. Die erste Gruppe besteht aus Gedichten, die jeweils den Fokus auf

eine der drei linguistischen Ebenen Grammatik (C. Morgensterns „Der Werwolf"), Rhythmus (A. A. Milnes „Disobedience") und Klang (E. A. Poes „The Bells") legen, während die zweite Gruppe die holistische Zusammenwirkung von allen Ebenen untersucht (W. H. Audens „If I Could Tell You", G. Benns „Blaue Stunde" und J. R. R. Tolkiens „The Misty Mountains"). Die Übersetzungen sind dabei als Verkörperungen der Lesart der ÜbersetzerInnen verstanden. Somit ist meine Arbeit in zweierlei Hinsicht transdisziplinär und verknüpft Erkenntnisse aus der Übersetzungswissenschaft, der (kognititven) Linguistik und der Literaturwissenschaft mit praktischer Übersetzung. Während in der Übersetzungswissenschaft der Übersetzerkommentar ein etabliertes Genre ist, ist das Einbringen von aus der Praxis gewonnen Erkenntnissen in Linguistik und Literaturwissenschaft bisher eher selten.

Um die Rolle der Form in der kreativen, aktiven, dynamischen Bedeutungskonstruktion des Lesers, die Umwandlung der erschaffenen mentalen ‚Ursprungstextwelt' in eine ‚Zieltextwelt', die dann im Zieltext rekodiert wird, zu beschreiben, entwickle ich die Kategorien ‚FORMing', ‚perFORMing' und ‚transFORMation'. Der Begriff FORMing bezieht sich dabei auf den ‚Raum der Möglichkeiten', der aus Potentialen, die den Formen inne liegen, entsteht und aus dem dann im spezifischen Übersetzungsakt, den ich perFORMing nenne, einzelne ausgewählt und andere verworfen werden. Wie genau die entstandene Textwelt aussieht, ist nicht nur von formalen und inhaltlichen Faktoren des Ursprungstextes abhängig, sondern hängt darüber hinaus vom kulturellen und persönlichen Hintergrund der ÜbersetzerInnen ab. Im Prozess der transFORMation wird die mentale Ursprungstextwelt dann in die mentale Zieltextwelt transformiert, die im geschriebenen Zieltext rekodiert wird.

Dabei liegt mein Fokus nicht auf Beschreibungen von Translatationsverlust (‚translation loss'), sondern vielmehr auf der Frage, wie formale Übersetzungsprobleme oberflächliche Lösungen verhindern und zu besonders innovativen Resultaten führen können,

die dem Ursprungstext manchmal gerechter werden, als eine semantisch oberflächlich nahe Übersetzung. Das Konzept der ‚Treue' ist dabei nicht autorenzentriert verstanden, sondern als Neuschaffung eines Ganzen, das für sich als Kunstwerk Berechtigung hat und dabei der Vielschichtigkeit des Ursprungstextes gerecht wird, ohne aber das Feld der potentiellen Bedeutungen des Ursprungstextes zu verlassen. Die Unmöglichkeit einer oberflächlichen Lösung kann ÜbersetzerInnen zwingen, sich tiefergehend mit dem Text auseinanderzusetzen, sodass verborgene Bedeutungsebenen zum Vorschein kommen können. Unter diesem Aspekt wird vorgeschlagen, dass die Gedichtübersetzung Potentiale zur Schulung von Lese- und Interpretationskompetenzen hat.

Formen wirken sich auf die kognitiven Verarbeitungskosten (‚processing effort') aus und beeinflussen dabei unsere Bewertung des Textes, wie auch dessen Einprägsamkeit. Sie kreieren Ordnung und Spannungen und schaffen dabei zum Beispiel eine harmonische oder bedrohliche Atmosphäre. Sie lenken unsere Wahrnehmung, stellen Verbindungen und Opposition her und rücken Dinge in den Vordergrund und Hintergrund. Sie schaffen Effekte, die auf Eindrücken von Überdruss und Unvollständigkeit beruhen und rufen Assoziationen hervor. All diese und andere Erkenntnisse geben nicht nur Einblick, in welch grundlegender Weise die Formen den Lese- und Übersetzungsprozess formen, sondern auch welchen Einflüssen wir tagtäglich in Werbung, politischer Sprache aber auch weniger offensichtlichen Bereichen ausgesetzt sind.

Poetry is very challenging to translators and often even regarded to be untranslatable because the unity of form and content is after Robert Frost's famous saying considered to be "lost in translation." My study, however, is interested in what happens when the challenge is accepted and aims to show that the constraint of poetic form can foster the finding of innovative solutions. I analyse my own and other poetry translations together with their source texts on the basis of categories that were developed from a cross-fertilisation of (cognitive) linguistics, literary and translation studies in order to investigate the inherent potentials of sound, rhythmical and grammatical structures and their realisation in creative reading and translating. My approach is, therefore, a transdisciplinary combination of theory from different fields and practise. The analysis reveals a multitude of functions of form and formal patterning in the creative meaning construction of the translator and the transformations resulting in a translation that is not necessarily inferior to the source text.

Ursula Ziaja (née Kapferer) studied German and English at the University of Freiburg (Germany) from 2009 to 2015. During an Erasmus stay at University College Dublin (Ireland) in 2013, she discovered her love for poetry translation in a creative writing class and has translated poetry ever since. In 2015, she received a teaching degree for secondary education (Gymnasium). From 2016 to 2019, she wrote her doctoral thesis at the University of Freiburg. This book is a revised version of her dissertation.

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