

## Practical 10 Tutor notes

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

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

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

Practical 10.2 is more typical of the kind of brief a generalist translator could be given. It is also a bigger translation challenge. It can be done at home, working singly, but also in group work in class. In the latter case, it will have to be divided into two, some groups doing the first half and others the second. As usual in such cases, groups

must be reminded that they should take the other half of the ST into account when deciding their strategy and in formulating their TT.

## PRACTICAL 10.1 CLASS HANDOUT

### CONNOTATIVE MEANING IN *TODESFUGE*

(i)

#### ST 1 *Schwarze Milch*

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

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

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

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

#### ST 5 *spielt mit den Schlangen*

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

similar to that in 'Schwarze Milch'.

### **ST 6 nach Deutschland**

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

### **ST 6 dein goldenes Haar Margarete**

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

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

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

### **ST 7 es blitzen die Sterne**

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

### **ST 8 Er pfeift seine Juden hervor**

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

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

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

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

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

### ST 9 spielt auf nun zum Tanz

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

### ST 15 dein aschenes Haar Sulamith

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

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

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

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

### **ST 17 seine Augen sind blau**

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

### **ST 24 ein Meister aus Deutschland**

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

(ii)

## DEATH FUGUE

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

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

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

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

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

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

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

## PRACTICAL 10.2 CLASS HANDOUT

### 'SELBST LINKE QUERDENKER' TT AND COMMENTARY

#### (i) *Strategic decisions*

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

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

#### (ii) *TT*

They're against atomic power,<sup>1</sup> and for the environment;<sup>2</sup> they woo<sup>3</sup> people who care about society<sup>4</sup> and independent-minded leftists;<sup>5</sup> they fancy the idea<sup>6</sup> of referenda and deplore the fact that the political class in Bonn are of pensionable age.<sup>7</sup> Who's this? The Greens? Not at all. In this election campaign, Germany's hard right are cultivating a youthful image. Clever, say political analysts – clever and dangerous.<sup>8</sup>

The leaflet's nicely produced, entertaining and to the point.<sup>9</sup> There it is, in blue and white:<sup>10</sup> 'We should be setting an example<sup>11</sup> and treating environmental policy as a challenge to the nation,' advises someone called<sup>12</sup> Martin. Or again, 'Michael' writes that 'the Bonn politicians<sup>13</sup> have turned Germany into a nation of pensioners,<sup>14</sup> where young people can't get a hearing'. Alongside, a handful of twenty-somethings

obligingly smile,<sup>15</sup> and even that scourge of the Third Reich, Kurt Tucholsky, is allowed a say.<sup>16</sup> At the very end, there's a lovingly crafted<sup>17</sup> pen-portrait of 'our Buvo'. 'Their Buvo' is Rolf Schlierer, 43, *Bundesvorsitzender* (hence the acronym – it means leader at national level) of the hard-right Republikaner party.<sup>18</sup>

15 The party is 'very happy', says spokesman Klaus-Dieter Motzke, with the first issue of *Junge Deutsche* (*Young Germans*), which was distributed, to said young Germans,<sup>19</sup> in May. No. 2 has just appeared – with a print run of 200,000.<sup>20</sup> It too will be distributed where one expects to meet young people – 'in schools, outside school gates'. The important thing, Motzke told our reporter, is to 'give the party a new face'.

20 In wanting this, the *Republikaner* are by no means alone. At least since the election in Saxony-Anhalt, in which nearly one young male in four voted DVU (German People's Union), the hard right has scented an opportunity. This time – logically enough – the right-wing siren song<sup>21</sup> will not be aimed at bigoted pensioners and those living in the past,<sup>22</sup> but at young, first-time voters. And so we have the spectacle of NPD (German  
25 National Democratic Party) activists disporting themselves<sup>23</sup> to techno rock,<sup>24</sup> the DVU prudently dispensing with Nazi symbols, and the *Republikaner* having supporters in jeans and shades<sup>25</sup> pose under sassy<sup>26</sup> slogans like 'Germany for all? – No, for us'.

(iii) *Decisions of detail*

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

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

3 'Umgarnen' tends to have an associative meaning of 'flattery' or 'cunning'. As regards literal meaning, it could be satisfactorily translated here with a suitable hyponym, e.g. 'ensnare' or 'beguile'. The trouble with 'ensnare/beguile/lure in' etc. is that they have too strong an associative meaning of e.g. 'chat-room grooming' – the 'linke Querdenker' are, after all, independent-minded adults. Unlike 'umgarnen', 'woo' is a journalistic cliché; but, for that very reason, it hints appropriately at an associative meaning of 'sweet talk' etc. In context, this in turn triggers a negative attitudinal meaning, conveying the author's distrust and dislike of the hard right.

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

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

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

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

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

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

10 There is a collocative meaning of 'schwarz auf weiß' ('in black and white') here, and therefore also an associative meaning of 'confidently', 'authoritatively' (cf. 'das kann ich Ihnen schwarz auf weiß geben'). The TT 'in blue and white' mimics the ST collocative meaning exactly, while the associative meaning is rendered with the emphatic 'There it is'.

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

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

13 In some contexts, 'Politik' would clearly denote 'policy'. Here, though, given the right-wingers' allegations, it more likely denotes 'politics', in the sense of the sum total of all the Bonn politicians' activities. TT 'politicians' conveys both meanings: the politicians both constitute 'politics' as a whole and practise 'policies'. There is another advantage in using 'politicians': the problem posed by the ST expression is certainly one of literal meaning, not of connotation, but, in the TT, the overall context of right-wing sneers triggers the negative attitudinal meaning which 'politicians' so often has in

English. This compensates to some extent for the loss of attitudinal meaning in our earlier rendering of 'Verrentung der Bonner Politkaste', which the ST echoes here with 'Rentnerstaat' – see notes 7 and 14.

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

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

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

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

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

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

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

arise in the sentence, but the emphasis does contribute to the growing implication of disquiet in the text as a whole.

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

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

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

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

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

26 'Kess' is a word which can only be translated into English with a hyponym. The choice is wide, and depends on context. 'Kess' usually applies to females, but sometimes to things. When applied to things, it has an associative meaning of something like 'self-confident, bright and carefree, with a refusal to be intimidated which will strike some people as unladylike or cheeky'. Our TT conveys something of the youthful, in-your-face jauntiness, with a hint of femininity. This does matter, in the light of 'jeder vierte junge Mann' (ST I. 22): the associative meaning of 'kess[en]' is a reminder that – unlike the greybeards of the 'Bonner Politkaste' – the jeans-and-shades brigade includes both men and women.