

COGS Key Stage 5 Resources

Contents



[Das Leben der Anderen Quizlets](#)

By Alexandra von Widdern

p. 2

[Translation class \(Max und Moritz\)](#)

By Annemarie Künzl-Snodgrass

p. 3

[Translation class \(Peter Bichsel\)](#)

By Annja Neuman

p. 27



Author: Alexandra von Widdern

School/ Institution: Abingdon School

Key Stage: KS5

Topic: Das Leben der Anderen

Vocabulary, Noun-Verb constructions, passive, cases

See exercises created on quizlet

<http://quizlet.com/55715273/das-leben-der-anderen-5-revision-notes-vocabulary-flash-cards/>

More exercises:

Filmvokabeln

<http://quizlet.com/55715273/das-leben-der-anderen-5-revision-notes-vocabulary-flash-cards/>

DDR Vokabeln

<http://quizlet.com/12965321/das-leben-der-anderen-2-ddr-vokabeln-flash-cards/>

Vokabeln für Figurenbeschreibung

<http://quizlet.com/12965321/das-leben-der-anderen-2-ddr-vokabeln-flash-cards/>

Vokabeln für filmische Mittel

<http://quizlet.com/12973542/das-leben-der-anderen-4-filmische-mittel-flash-cards/>



Author: Annemarie Künzl-Snodgrass

School / Institution: Department of German and Dutch, University of Cambridge

Key Stage 5 (advanced): Translation from German

Literary source text: Wilhelm Busch, 'Max und Moritz' (Fünfter Streich).

Topic areas: relationships (children-adults); violence in comics/children's literature

The material is for a double lesson (at least). Students are asked to translate short texts themselves, but also to judge an existing professional translation.

If the text is to be discussed in the wider context of 'violence in children's literature' then a third lesson may be needed.

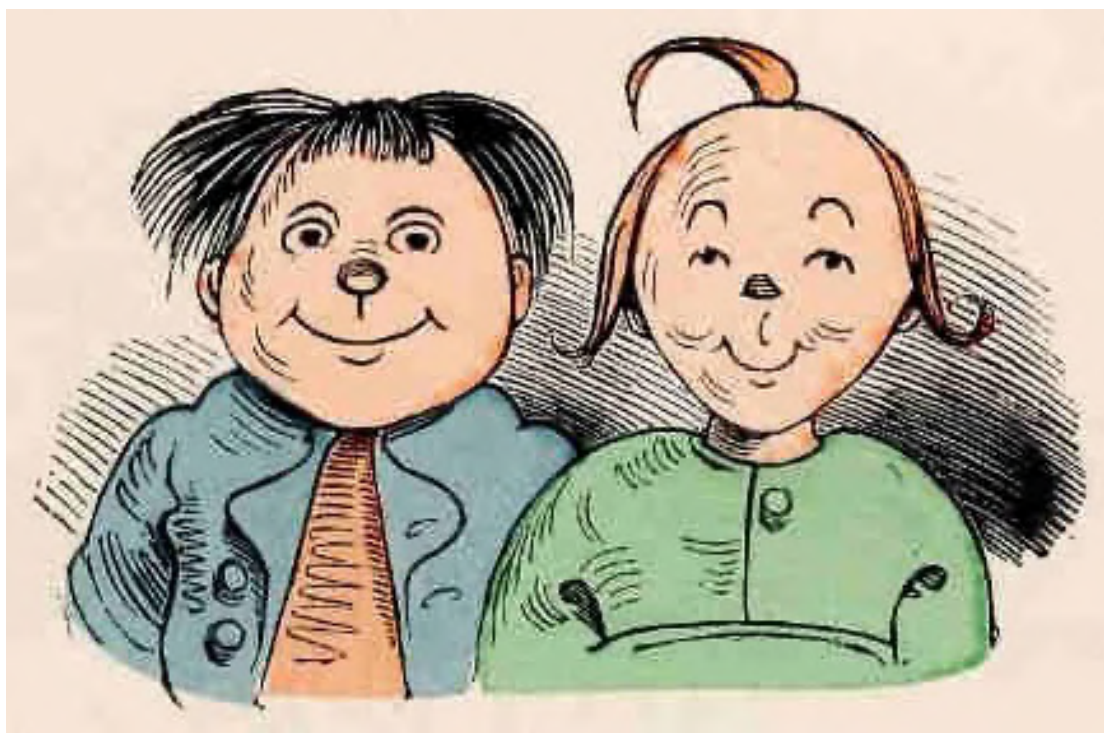
The material lends itself as a basis for other classroom activities (oral practice, summary in German, textual comprehension etc), or an extended project, either on translation (comparison of original with translation) or on violence in children's literature, taking one of the pranks in 'Max und Moritz' as an example.

This PDF document consists of three parts:

- The text: 'Max und Moritz' (Fünfter Streich) , also referred to as handout
- Students' Notes
- Teacher's Notes

MAX und MORITZ

by Wilhelm Busch



Eine Bubengeschichte in 7 Streichen

Dreiundfünfzigste Auflage, 1906 München

Verlag von Braun und Schneider

A Rascals' History in Seven Tricks

53rd Edition, 1906 Munich

Published by Braun and Schneider

The Project Gutenberg EBook of Max und Moritz, by Wilhelm Busch

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: Max und Moritz - Eine Bubengeschichte in sieben Streichen

Author: Wilhelm Busch

Release Date: December 21, 2005

[EBook #17161] Language: German Character set encoding:

*** START OF THIS PROJECT GUTENBERG EBOOK MAX UND MORITZ ***

Produced by Inka Weide, Robert Kropf, Markus Brenner and the Online Distributed Proofreading Team at <http://www.pgdp.net>

Modified by David Gorman, incorporating as follows:

Pictures scanned from: Max und Moritz : eine Bubengeschichte in sieben Streichen

Munchen : Braun und Schneider, 1925

The English versions from the 1871 edition of C.T. Brooks.

<http://www.davidgorman.com/maxundmoritz.htm>

Heinrich Christian Wilhelm Busch (15 April 1832 – 9 January 1908) was a German humourist, poet, illustrator and painter. He published comic illustrated cautionary tales from 1859, achieving his most notable works in the 1870s. Busch's illustrations used wood engraving, and later, zincography.

Busch drew on contemporary parochial and city life, satirizing Catholicism, Philistinism, strict religious morality and bigotry. His comic text was colourful and entertaining, using onomatopoeia, neologisms and other figures of speech, and led to some work being banned by the authorities.

Busch was influential in both poetry and illustration, and became a source for future generations of comic artists. *The Katzenjammer Kids* was inspired by Busch's *Max and Moritz*, one of a number of imitations produced in Germany and the United States. The Wilhelm Busch Prize and the Wilhelm Busch Museum help maintain his legacy. His 175th anniversary in 2007 was celebrated throughout Germany. Busch remains one of the most influential poets and artists in Western Europe.

http://en.wikipedia.org/wiki/Wilhelm_Busch



Max and Moritz (A Story of Seven Boyish Pranks) (original: *Max und Moritz - Eine Bubengeschichte in sieben Streichen*) is a German language illustrated story in verse. This highly inventive, blackly humorous tale, told entirely in rhymed couplets, was written and illustrated by Wilhelm Busch and published in 1865. It is among the early works of Busch, nevertheless it already features many substantial, effectually aesthetic and formal regularities, procedures and basic patterns of Busch's later works.^[1] Many familiar with comic strip history consider it to have been the direct inspiration for the *Katzenjammer Kids* and *Quick & Flupke*. The

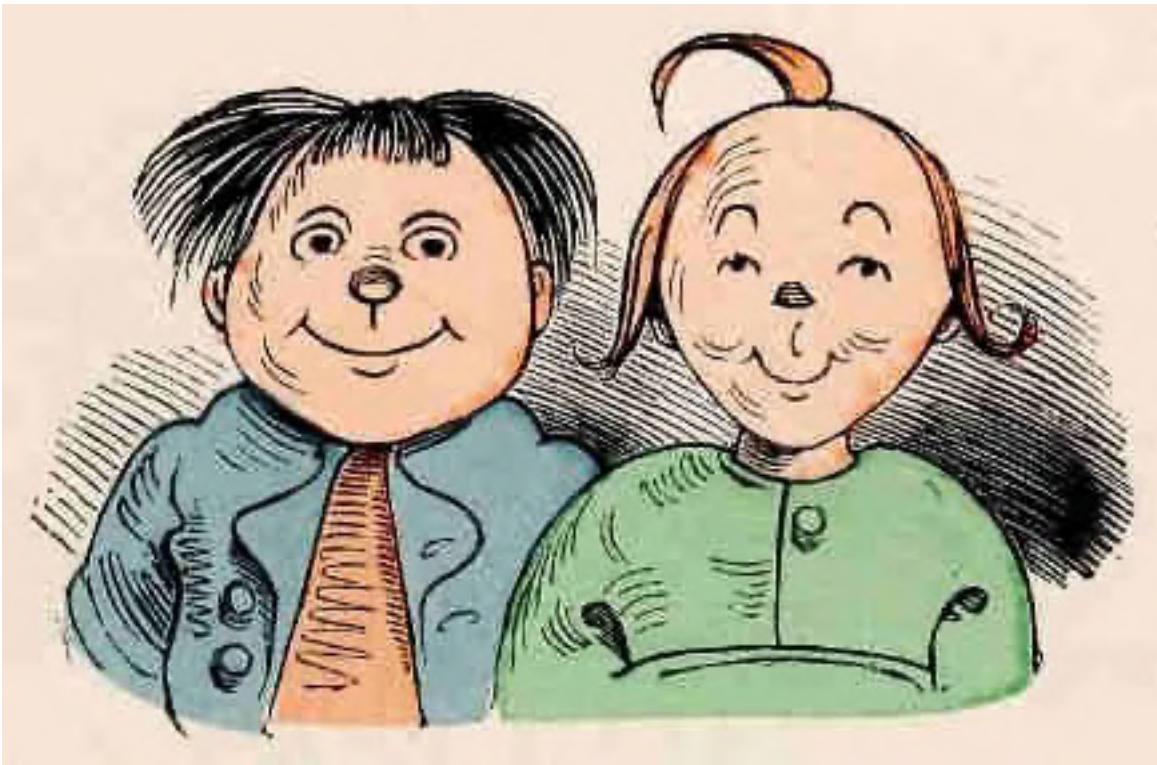
German title satirizes the German custom of giving a subtitle to the name of dramas in the form of "Ein Drama in ... Akten" (*A Drama of... acts*), which became dictums in colloquial usage for any event with an unpleasant or dramatic course, e.g. "Bundespräsidentenwahl - Drama in drei Akten" (*Federal presidential Elections - Drama in Three Acts*).^[2]

http://en.wikipedia.org/wiki/File:Max_und_Moritz.JPG

Vorwort / Foreword

Ach, was muß man oft von bösen
Kindern hören oder lesen !
Wie zum Beispiel hier von diesen,

Ah, how oft we read or hear of
Boys we almost stand in fear of!
For example, take these stories



Welche Max und Moritz hießen,
Die, anstatt durch weise Lehren
Sich zum Guten zu bekehren,
Oftmals noch darüber lachten
Und sich heimlich lustig machten.
Ja, zur Übeltätigkeit,
Ja, dazu ist man bereit !
Menschen necken, Tiere quälen !
Äpfel, Birnen, Zwetschen stehlen
Das ist freilich angenehmer
Und dazu auch viel bequemer,
Als in Kirche oder Schule
Festzusitzen auf dem Stuhle.
Aber wehe, wehe, wehe !
Wenn ich auf das Ende sehe ! !

Of two youths, named Max and Moritz,
Who, instead of early turning
Their young minds to useful learning,
Often leered with horrid features
At their lessons and their teachers.
**Look now at the empty head: he
Is for mischief always ready.**
Teasing creatures - climbing fences,
Stealing apples, pears, and quinces,
Is, of course, a deal more pleasant,
And far easier for the present,
Than to sit in schools or churches,
Fixed like roosters on their perches
But O dear, O dear, O deary,
When the end comes sad and dreary !

Ach, das war ein schlimmes Ding,
Wie es Max und Moritz ging.
Drum ist hier, was sie getrieben,
Abgemalt und aufgeschrieben.

'Tis a dreadful thing to tell
That on Max and Moritz fell !
All they did this book rehearses,
Both in pictures and in verses.

Fünfter Streich / Fifth Trick

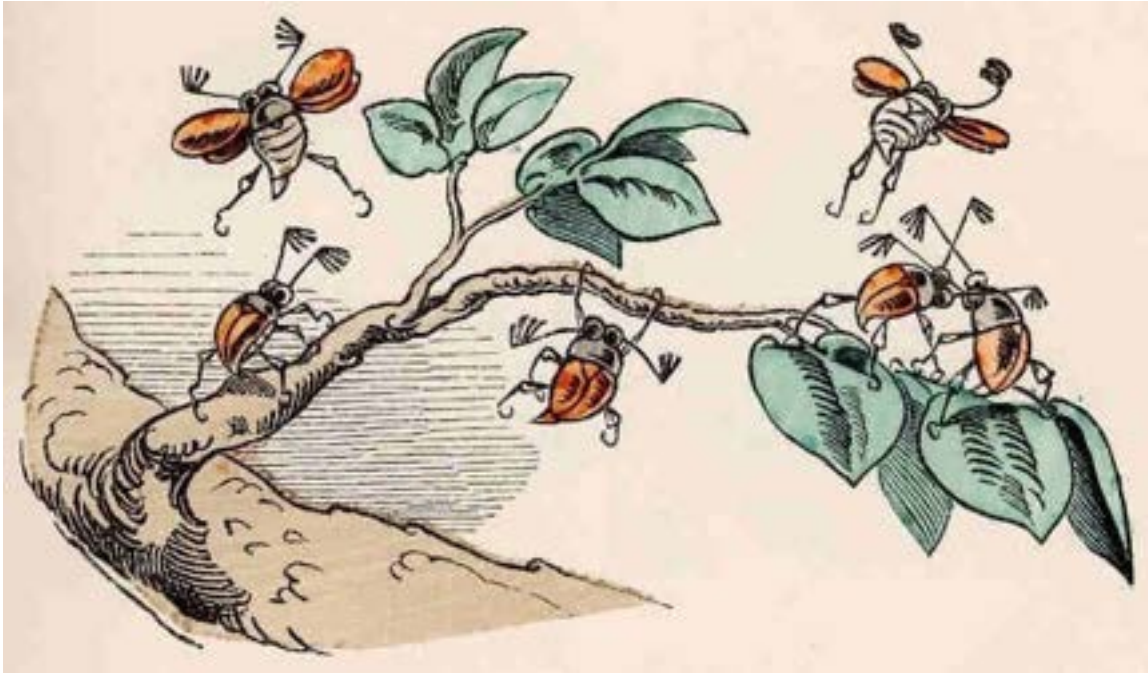
Wer in Dorfe oder Stadt
Einen Onkel wohnen hat,
Der sei höflich und bescheiden,
Denn das mag der Onkel leiden.
Morgens sagt man: "Guten Morgen!
Haben Sie was zu besorgen?"
Bringt ihm, was er haben muß:
Zeitung, Pfeife, Fidibus.
Oder sollt' es wo im Rücken
Drücken, beißen oder zwicken,
Gleich ist man mit Freudigkeit
Dienstbeflissen und bereit.
Oder sei's nach einer Prise,
Daß der Onkel heftig niese,
Ruft man: "Prosit!" also gleich.
"Danke!" - "Wohl bekomm' es Euch!"
Oder kommt er spät nach Haus,
Zieht man ihm die Stiefel aus,
Holt Pantoffel, Schlafrock, Mütze,
Daß er nicht im Kalten sitze.
Kurz, man ist darauf bedacht,
Was dem Onkel Freude macht.

Max und Moritz ihrerseits
Fanden darin keinen Reiz.
Denkt euch nur, welch schlechten Witz
Machten sie mit Onkel Fritz!

If, in village or in town,
You've an uncle settled down,
Always treat him courteously;
Uncle will be pleased thereby.
In the morning: "Morning to you!
Any errand I can do you?"
Fetch whatever he may need,-
Pipe to smoke, and news to read;
Or should some confounded thing
Prick his back, or bite, or sting,
Nephew then will be near by,
Ready to his help to fly;
Or a pinch of snuff, maybe,
Sets him sneezing violently:
"Prosit! uncle! good health to you!
God be praised! much good may't do you!"
Or he comes home late, perchance:
Pull his boots off then at once,
Fetch his slippers and his cap,
And warm gown his limbs to wrap.
Be your constant care, good boy,
What shall give your uncle joy.

Max and Moritz (need I mention?)
Had not any such intention.
See now how they tried their wits -
These bad boys - on Uncle Fritz.

der Fidibus,-se: spill, kindle for
lighting fire, candle, pipe etc



Jeder weiß, was so ein Mai-
Käfer für ein Vogel sei.
In den Bäumen hin und her
Fliegt und kriecht und krabbelt er.

Übersetzen Sie!

Oxford Duden German-English Dictionary:
der Käfer: beetle, insect

bug: die Wanze (*bed-bug*), das Insekt, der
Bazillus

dict.cc. /dict.leo.org: beetle, bug

Oxford English Dictionary:

bug: flat ill-smelling blood-sucking insect
infesting beds; (loosely) small insect (often
with defining word, such as *harvest bug*,
May bug)

kriechen: to crawl, creep
krabbeln: to crawl

das Kriechtier (z.B. eine Schlange)

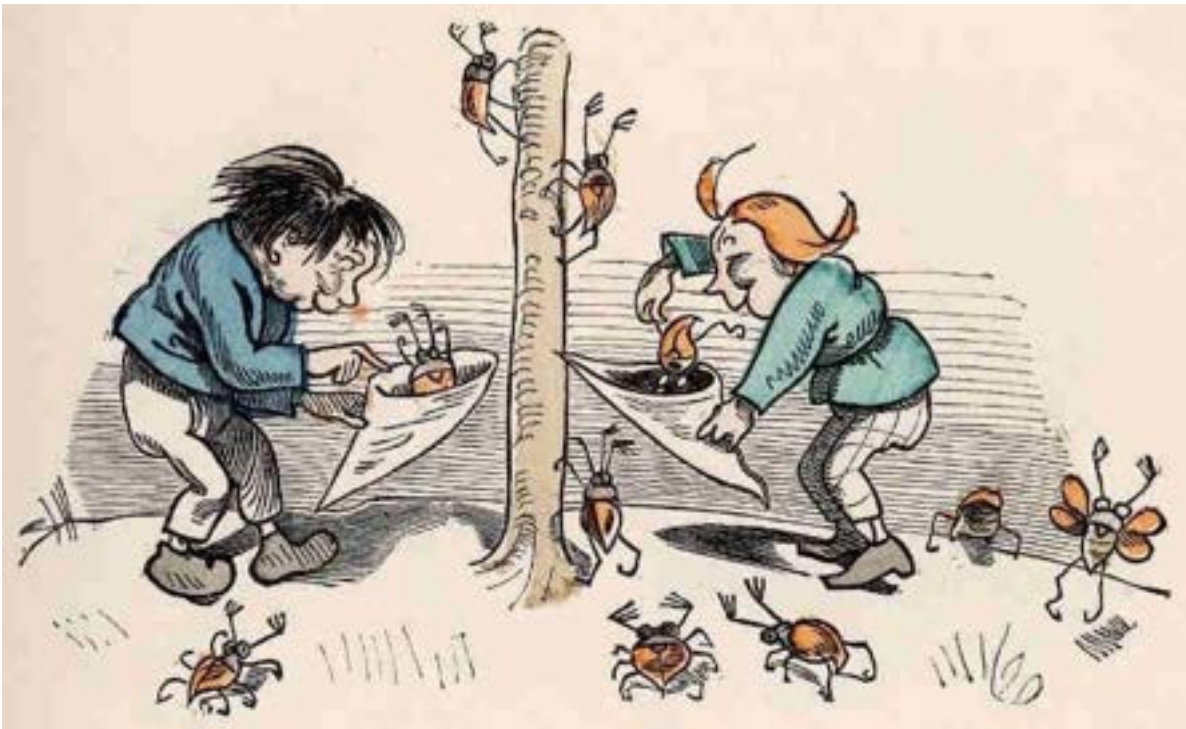
das Krabbelkind (ein Baby, das noch nicht
laufen kann)



Max und Moritz, immer munter,
Schütteln sie vom Baum herunter.

Übersetzen Sie!

munter: cheerful, jolly

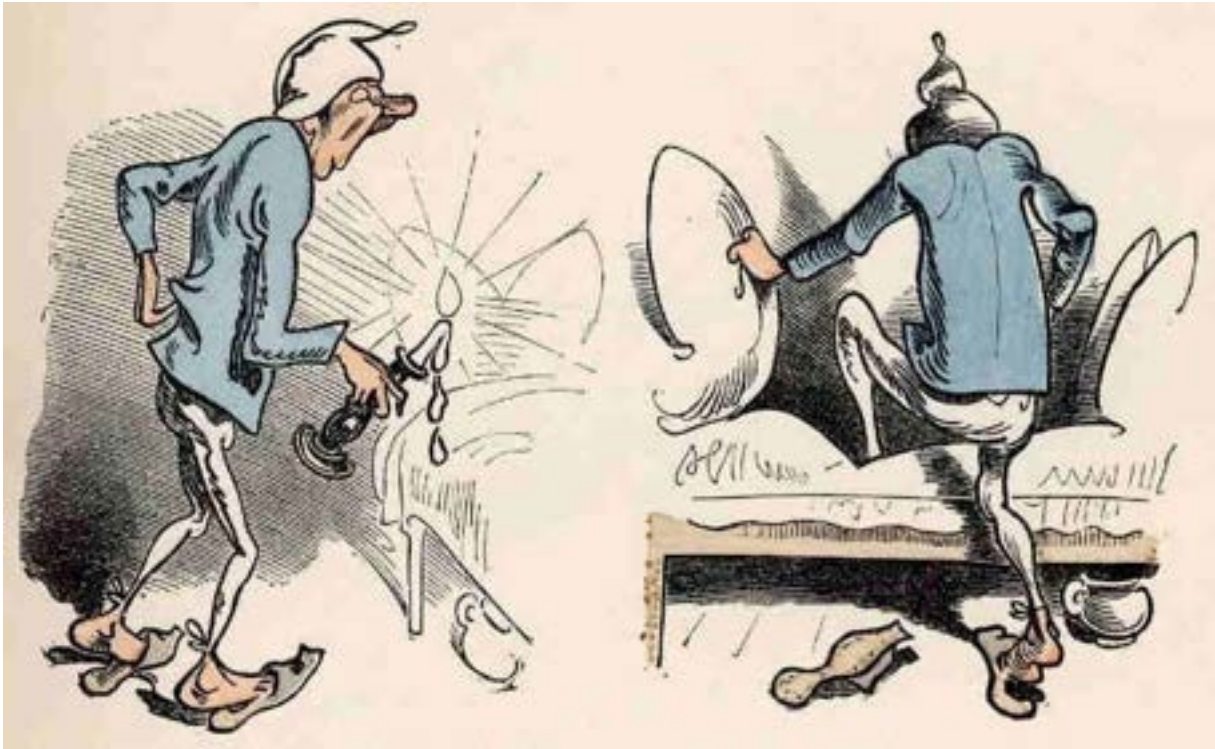


In die Tüte von Papiere
Sperren sie die Krabbeltiere.

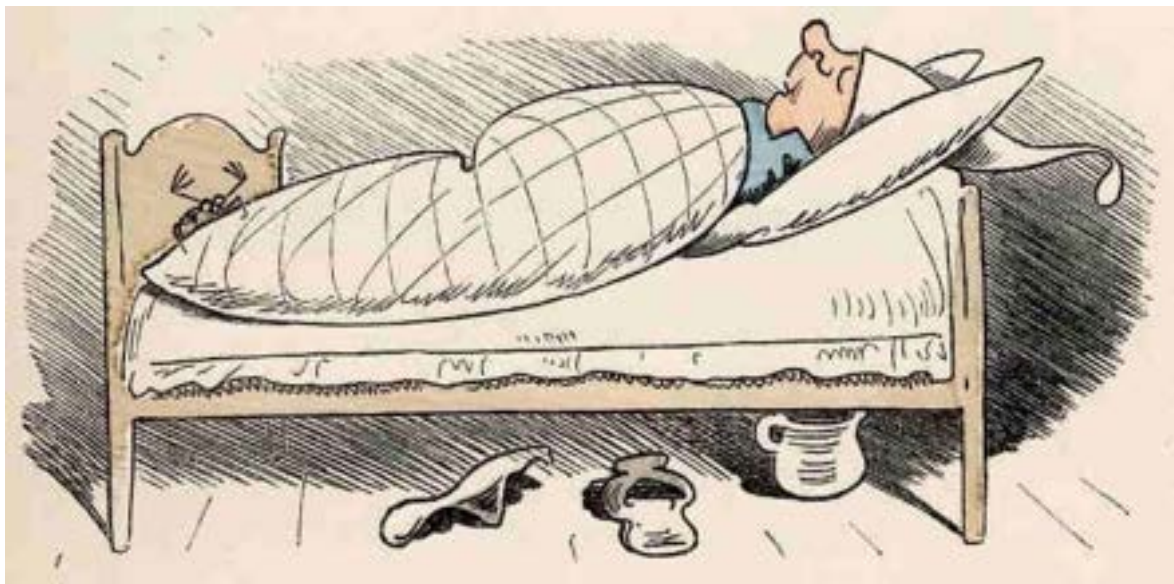
Übersetzen Sie!



Fort damit und in die Ecke Soon they are deposited
Unter Onkel Fritzens Decke! In the foot of uncle's bed!



Bald zu Bett geht Onkel Fritze With his peaked nightcap on,
In der spitzen Zippelmütze; Uncle Fritz to bed has gone;



Seine Augen macht er zu, Tucks the clothes in, shuts his eyes,
Hüllt sich ein und schläft in Ruh. And in sweetest slumber lies.



Doch die Käfer, kritz, kratze!
Kommen schnell aus der Matratze.

Übersetzen Sie!

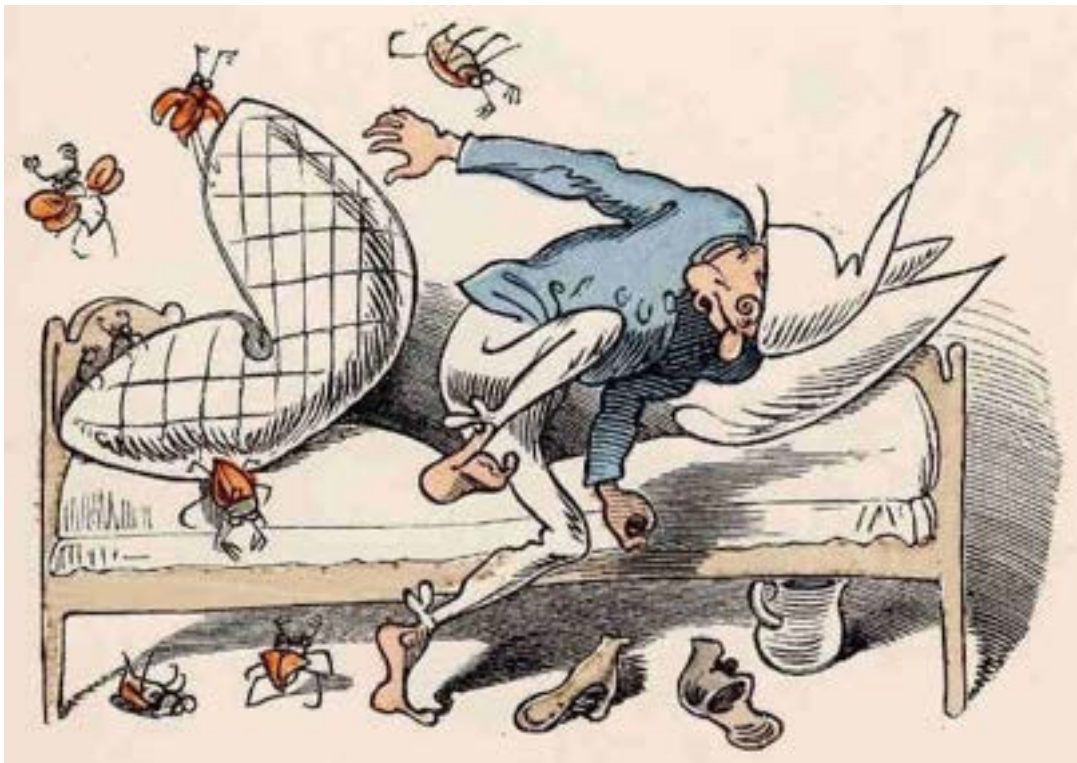


Schon faßt einer, der voran,
Onkel Fritzens Nase an.

And the captain boldly goes
Straight at Uncle Fritz's nose.



"Bau!" schreit er. "Was ist das hier?" "Baugh!" he cries: "what have we here?"
Und erfaßt das Ungetier. Seizing that grim grenadier.

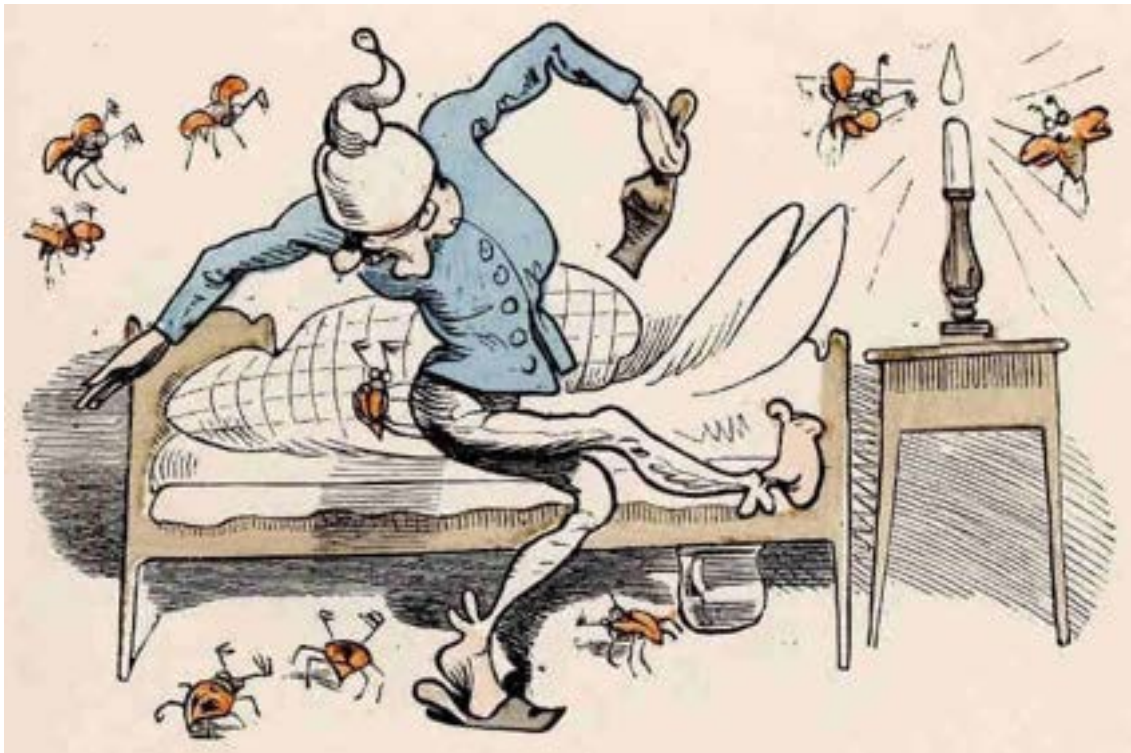


Und den Onkel, voller Grausen, Uncle, wild with fright, upspringeth,
Sieht man aus dem Bette sausen. And the bedclothes from him flingeth.



"Autsch!" Schon wieder hat er einen
Im Genicke, an den Beinen;

"Awtch!" he seizes two more scape
Graces from his shin and nape.



Hin und her und rundherum
Kriecht es, fliegt es mit Gebrumm.

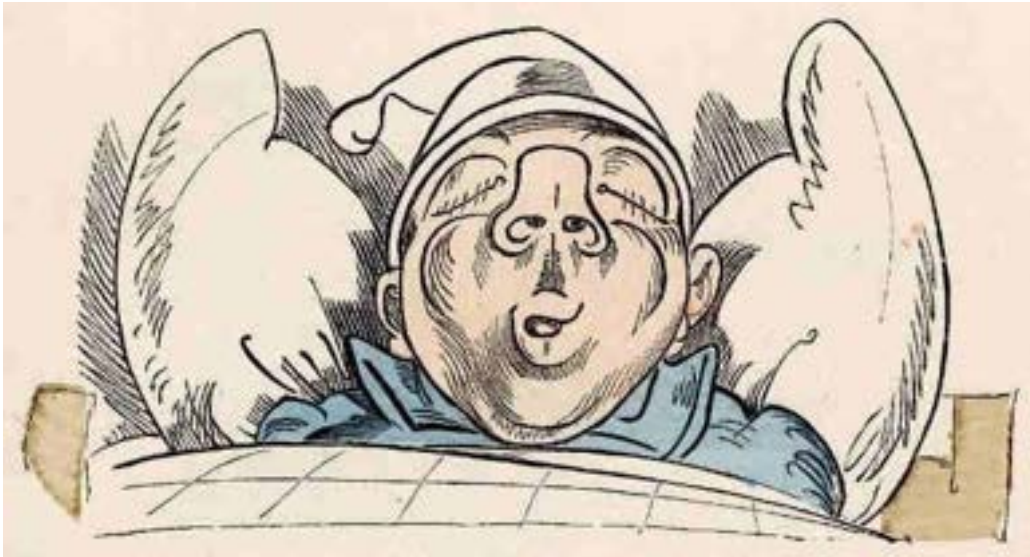
Crawling, flying, to and fro,
Round the buzzing rascals go.



Onkel Fritz, in dieser Not, Wild with fury, Uncle Fritz
Haut und trampelt alles tot. Stamps and slashes them to bits.



Guckste wohl, jetzt ist's vorbei O be joyful! all gone by
Mit der Käferkrabbele! Is the May bug's deviltry.



Onkel Fritz hat wieder Ruh
Und macht seine Augen zu.

Uncle Fritz his eyes can close
Once again in sweet repose.

Dieses war der fünfte Streich,
Doch der sechste folgt
sogleich.

This was the bad boys' fifth trick,
But the fifth one follows qui

Max und Moritz – Students’ Notes, with page references to the handout with the Max and Moritz text and parallel English translation.

Page 8

- **Cornucopia**

<http://www.oxforddictionaries.com/definition/english/cornucopia>

1. A symbol of plenty consisting of a goat’s horn overflowing with flowers, fruit, and corn.

1.1 An ornamental container shaped like a goat’s horn.

1.2 An abundant supply of good things of a specified kind: *the festival offers a cornucopia of pleasures*

Early 16th century: from late Latin, from Latin *cornu copiae* 'horn of plenty' (a mythical horn able to provide whatever is desired)

- **‘Krabbeltiere’ vs ‘pinching creepers’**

Page 10

- **‘Tartars’ vs ‘Käfer’**
- **‘einer, der voran’ vs ‘captain’**

<http://www.britannica.com/EBchecked/topic/584107/Tatar>

Tatar, also spelled **Tartar**, any member of several Turkic-speaking peoples that collectively numbered more than 5 million in the late 20th century and lived mainly in west-central [Russia](#) along the central course of the Volga River and its tributary, the Kama, and thence east to the Ural Mountains. The Tartars also settled in [Kazakhstan](#) and, to a lesser extent, in western [Siberia](#).

Tartar regiments in the Russian Army: Crimean War 1853-1856

Franco-Prussian War 1870-1871

Page 11:

- **‘Grenadier’ vs ‘Ungetier’**

<http://www.britannica.com/EBchecked/topic/245790/grenadier>

grenadier, soldier particularly selected and trained to hurl grenades. The earliest grenadiers (late 16th century) were not organized in special units, but by the mid-17th century they formed special companies within battalions. Exceptional strength and courage were needed for hurling the grenade, and accidents were not uncommon. Grenadiers earned higher pay, received special privileges, and were distinguished by their height, dashing uniform, and tall, mitre-shaped headdress (shako). Armed with heavy hatchets for chopping through barricades and other obstructions, they were employed particularly in siege and trench warfare.

Page 12:

- **‘Käferkrabbelei’ vs ‘deviltry’**

Film of Max und Moritz on youtube (GDR 1956): type “Märchen Max und Moritz 1956” in to youtube. You will come to this link: <https://www.youtube.com/watch?v=e9hjEfVXZE8>

Going further: Discussion of violence in children’s literature:

You can find the following articles online:

‘Pfui, der Struwwelpeter!’ British Adventures of a German nursery classic – at the British Library’s European Studies Blog.

“Does Violence Have a Place in Children’s Literature?” by Megam Creasy in *Oneota Reading Journal*

Watch the discussion “Sex and violence in children’s books: Where the wild things (really) are” on worldvoices.pen.org

Brooks’s translations (of texts which students have translated themselves)

S. 6

What kind of a bird a May-
Bug was, they knew, I dare say;
In the trees they may be found,
Flying, crawling, wriggling round.

S.7

Max and Moritz, great pains taking,
From a tree these bugs are shaking.

In their cornucopiae papers
They collect these pinching creepers.

S. 10

Kritze! Kratze! Come the Tartars
Single file from their night quarters.

Teacher's Notes¹ Max und Moritz

- Bullet points: background information/ideas (for teacher)
→ Arrows: action (for/with students)

Working through all the suggestions will take two lessons. If there are no double lessons, the first lesson could end with page 5 (on handout with the Max and Moritz parallel texts), and homework could be to ask the students to think about how they would translate the short texts under the pictures on pages 6, 7 and 10.

1. Introduction: the task of translation

→ Ask students what they think translation involves and what, in their view, makes a good translation.

- Talk briefly about translation as a task and **the translation process**: it is the attempt to render in the target language not just the content of a piece in the source language, but also the spirit of it, as accurately and idiomatically as possible. Point out that there are different types of translation, from literal to free. For more information, type [thetranslatorwithin](http://thetranslatorwithin.com) (one word) into google to find:

<http://thetranslatorwithin.wordpress.com/2012/11/03/degrees-of-freedom-of-translation/>

- Translation is, like everything else, **subject to the culture of the time and place** of its origin, as well as that of the source text. It also reflects the individuality of the translator. We all have somewhat different ideas in our head when it comes to imagining what a particular term might mean. Kafka's "ungeheures Ungeziefer" from *Die Verwandlung* translated as a monstrous beetle, a bug, vermin, a cockroach, an enormous insect and so on, in 'The Metamorphosis' is a good example.
- Translation is always about finding a **balance/compromise** between expressing in equivalent terms, what is said in the source text, and accepting that there may be some **loss** in the process or that the original may be changed in some way in the target language (for the sake of form, for example, or because a concept/thing that exists in the source language does not exist - in terms of equivalence - in the target language). . For example, there's no real equivalent for the English 'terraced house' – a 'Reihenhaus' in German is something quite different.

→ Explore with students whether they think that a **perfect translation** is possible?

Can you judge the value of a translation at all if you don't have more or less bilingual command of both source and target language? Does their own reading include texts in translation? Do they think they are getting the real thing?

- Italian saying: '**traduttore = traditore**': the translator is always in some sense a traitor, yet as a reader of a translation you have to place your faith and trust in the translator.
- There are many **problems of translation**: we have already mentioned the problem of cultural transfer; another one is that the translator is sometimes simply forced by

¹ There are two documents for students: a handout with the Max und Moritz text and Students' Notes

language peculiarities to make changes. For example, there is no direct equivalent of German 'Sie' and 'du' in English. English expresses the difference in other ways (by phrasing how you address people etc).

2. Wilhelm Busch's 'Max und Moritz' and the English translation by C.T. Brooks

- This is a well regarded, indeed 'celebrated' translation of a tricky 19th century source text in German by **C.T. Brooks** (1813-1883), American translator of many German poems and plays. You can find more information on Charles Timothy Brooks on Wikipedia. But is it without flaws?

→ Bring up Max und Moritz on this website (there are various others):

<http://www.davidgorman.com/maxundmoritz.htm>

- The German text and the pictures on the website are as in the first edition (1865), the English translation was published in 1871.
- The **translation problems** are interesting because any attempt at translation here (apart from a strictly literal one, for basic understanding) will be constrained by the need to replicate form (rhyming couplets).
- Talk a bit about **Busch** and his role and time and about Max und Moritz and 19th century children's literature (see p. 3 in student **handout** for information); mention Grimms' Fairy Tales and perhaps 'Struwwelpeter': another rather subversive collection of moral tales about (more than just) naughty children. The latter is nowadays regarded with suspicion as the details are quite gruesome – even more so than in Max und Moritz (see trick No. 4, for example) .

→ Go to Website (as above)

→ Show the **seven tricks** briefly by running through and summarizing them: chickens get killed in a rather horrible fashion; roasted, they are then snatched by Max and Moritz from their distressed owner; the teacher is given a pipe filled with explosives and narrowly escapes death; the village tailor nearly drowns and is reawakened to life by his wife putting a hot iron on his stomach; Max und Moritz are baked in shells of dough in the baker's oven – but break free unharmed, but in the end they meet a horrible death when they are ground to grains in the village mill.

→ This will inevitably spark some comments on the **violence** in these stories and questions about whether something like this could be published as a children's book nowadays, and why it was thought appropriate for 19th century German youngsters as a tale of deterrence. This could be **discussed** now, but it is probably better placed at the end of the session. (see No. 3 below)

→ Give students the **handout** with the parallel texts and the **Students' Notes**.

Page 3:

- Some general information on Busch and his work – briefly comment on Max and Moritz being a forerunner of **modern comic strips**
- Point out different **translations of title:**

A Story of seven boyish pranks (Wikipedia) / A Rascals' History in seven Tricks (website used for the handout)

→ Let students briefly comment on this: is one version preferable to the other? Why?

Page 4:

→ Read out **Foreword**. Students follow by having parallel texts in front of them (and on website: go to Foreword). On the handout, the examples are printed in bold.

→ Let students comment on the translation of:

- 'Ja, zur Übeltätigkeit, / Ja, dazu ist man bereit.' What is wrong with: 'Look now at the empty head: he/ Is for mischief always ready.'? (It doesn't scan and the impersonal pronoun is changed in the English version to "he" which doesn't fit).
- 'Menschen necken, Tiere quälen!': why did the translator choose a milder English version: "teasing creatures" (combining the verb from the first phrase with the noun from the second)?
- 'Festzusitzen auf dem Stuhle': how does the English translation ('Fixed like roosters on their perches') change the original? (adds a particular image, which illustrates what is being said in the German version).

Page 5:

Fünfter Streich:

→ Read out **prelude**, the text on this page; let students comment generally without going into any detail in the German (takes too long): do they like the English version? Do they want to read on?

Page 6:

→ Students have a go themselves at translating the text under the picture. They have help with vocabulary on the page and of course they don't have to translate into rhyming couplets!

Point out differences between 'krabbeln' und 'kriechen': both mean 'to crawl', but 'kriechen' is slightly more sinister (creep): eine Schlange kriecht. 'Crawl' in English of course also has the association of 'creepy-crawly'.

→ Compare and discuss students' versions with Brooks's version (bring up on website, his translation is also at the end of the Students' Notes).

Page 7:

→ Same task: students translate text under first picture and then discuss their versions and then Brooks's version (bring up on website)

- 'great pains taking' vs 'immer munter' ('great pains taking': of course the translator needed a phrase to rhyme with 'shaking').
- The German version rhymes in the same way: 'munter' – 'herunter', so in this respect the translation takes a faithful approach, but it changes the meaning somewhat: 'great pains taking' does not actually fit what the two are doing! Here it seems the form (rhyme) determines the choice of words.

→ Then students translate text under second picture:

- Explain: 'sperren in' ('to lock into')
Point out that 'Krabbeltier' is not something threatening in German ('Krabbelkind' is a cute baby at the crawling stage). In fact, collecting May-bugs is what German children used to do in May. May-bugs were regarded as rather cute creatures heralding the advent of spring and summer.

→ Then discuss C.T. Brooks's translation (bring up text on website).

→ Explain cornucopia (see notes for students): horn of plenty from which good things come. Appropriate use of the term by Brooks? Does he use the term only because of the shape the bags have on the picture?

→ 'Krabbeltier' versus 'pinching creepers': the English phrase conveys a much more aggressive animal than a May-bug actually is. Why does Brooks use this term?

→ Then go to pages 8 and 9 and let students read what happens next.

Pages 10-11:

→ Let students translate text under first picture; see what they come up with for 'Kritze!' 'Kratze!'; explain it's an onomatopoeic word (sound conveys meaning). Discuss students' versions, and then bring up the translator's version.

→ Let students discuss why translator prefers to leave the German version.

→ Look at text under second picture on page 10 and text under first picture on page 11.

→ Discuss use of military terms in English: *Tartars*, *single file*, *quarters*, *captain*, *grenadier* (see Students' Notes): is this suggested in the German original?

- This is an interesting choice of vocabulary in English which doesn't have an equivalence in the German text, apart from possibly in the pictures on p.10 where the May-bugs are marching in a straight line.
- This translation was published in 1871, when the Franco Prussian war was either still on or just over. Could this be relevant here? The memory of actual Tartars in the Crimean

war (1853-1857) reaches longer back into the past and may only be relevant in very general terms.

- The translator associates these bugs with soldiers: is there a connection made with German (Prussian) militarism which would have been understood by the English-speaking reader at the time – even children?
- BUT: Busch himself now calls the Käfer ‘Ungetier’ (a monstrous creature), not quite so innocuous any more.
- Before we jump to conclusions we must bear in mind that the choice of words is constrained by the need to bring them into a specific form, and that is also true for the German version.

Page 11

- Point out archaic forms in text under second picture: ‘upspringeth’ / ‘flingeth’ (no equivalent terms in the German version): is this justified?

Pages 12-15:

→ Take students through to the end. Comment on ‘Käferkrabbelei’ vs ‘deviltry’: the English version suggests that these bugs are terribly vicious and have malicious intent, whilst the German term ‘Käferkrabbelei’ is not so threatening and suggests that Uncle Fritz is rather overreacting.

General verdict on the translation?

- An idiomatic translation which is truly inspired in places, but which changes some of the essence of the story: the May-bugs are made out to be more vicious and aggressive than they actually are meant to be in the German version (pinching creepers, marching Tartars etc). This may be due to constraints of form only.
- There is poor scansion in places.

History of Animation:

It’s easy to see why Max and Moritz have a place in comic strip and cartoon history: all the tricks would work very well in animation, and some can be found on youtube. Type: “Max und Moritz 3. Streich - 3D Animation” into youtube to find this link:

Here is one example: http://www.youtube.com/watch?v=zIY_UfC_XPQ

There is a rather cringe-making 1956 acted film (made in the GDR), also on youtube: Type in “Märchen Max und Moritz 1956” to find: <https://www.youtube.com/watch?v=e9hjEfVXZE8>

3. Violence in children's literature

In order to widen the discussion of course students would need a more intimate knowledge of the text, so if this is not possible in a classroom situation, then perhaps this could be used for an extended project (see No. 4 below).

- These articles give food for thought (see Students' Notes for bibliography):

'Pfui, der Struwwelpeter!' British Adventures of a German nursery classic – at the British Library's European Studies Blog.

“Does Violence Have a Place in Children's Literature?” by Megam Creasy in Oneota Reading Journal

Watch the discussion “Sex and violence in children's books: Where the wild things (really) are” on worldvoices.pen.org

4. Other activities / going further

- Use this as a basis for an oral practice session in German: let students describe what they see on the pictures.
- Let students read the whole series in translation, then let them write a summary of the pranks in German. Provide some help with vocabulary for each prank.
- Let students translate parts of a text about Max und Moritz into English, for example, the article “150 Jahre Max und Moritz” on the Deutsche Welle website <http://www.dw.de/150-jahre-max-und-moritz/a-17449361>
Provide some help with vocabulary.
- This same text (possibly shortened and adapted) could also be used as a piece for German comprehension. For example: ask questions about the text which students have to answer in the target language. Identify phrases in the text which students have to recognise by way of given synonymous expressions in German, for example, “ein paar Jahre später” = “wenige Jahre später”; or “zu seinen Lebzeiten” = als er noch lebte”. Provide some help with vocabulary.
- A German text about Eva Weissweiler's book on Wilhelm Busch, called: “Wilhelm Busch, Der lachende Pessimist. Eine Biographie”: on the website of the publisher Kiepenheuer und Witsch (www.kiwi-verlag.de), is also suitable for translation into English (with some vocabulary help).
- From this could spring an extended project, using one of Max and Moritz's tricks as example and either focusing on the theme of violence in children's stories or on translation (comparing the original with the translation).



Author: Dr Annja Neumann

School/ Institution: Department of German and Dutch, University of Cambridge

Key Stage 5 (advanced): Translation out of German: literary source texts (two texts)

Topic Areas: Leisure, work, food, living, houses

2-3 lessons + homework

Before students are asked to translate the adapted passage from Peter Bichsel's *Die Tochter* or Text B into English at least one session should be dedicated exploring **grammatical differences** between German and English (see sheet "Preparation Translation into English"), **vocabulary**, **translation methods** as well as **cultural transfer/ cultural issues**.

1.) Preparation

a) Work sheet: "Preparation: Translating German into English"

→ the work sheet provides a German text about the composer Clara Schumann. This text (B2-C1) is more challenging than the actual text for translation. However, it highlights **grammatical structures** that students will encounter when translating Text A and B into English. It is divided into single sentences which can be directly discussed and compared in class.

E.g. sentence 1:

Grammatical structures:

- Word order (note the change of the position of the connective "obwohl")
- Relative Clauses ("... ,die komponierten ...") are usually transformed to verbs in the progressive aspect ("composing")
- "als" is translated with "than" in a comparative context

b) Translation methods:

- 1.) Identify the verb and the subject of the sentence
- 2.) Which tense is used? Is there a second verb (at the end)?
- 3.) How many objects has the sentence? Case?
- 4.) Think about grammatical differences between German and English (Word order, length of sentence (Can it be divided into two sentences?!))!
- 5.) Punctuation (Compare “Allerdings hatten ... to “However, most ...” on the “Preparation” sheet)
- 6.) Text linguistic questions and **cultural transfer**
What genre and register does the text belong to?
How do we need to pitch it?
What connotations does this word have in German and English?
Is it a technical term?
Is the meaning/ concept equally known in the English context?
Do we need to choose a different word in English to maintain the meaning by transferring it to a different cultural context?
“Fräulein”, for example, (taken from the text by Peter Bichsel (Text A)), does not exist in English and needs to be transferred to the English context by means of adaptation (young lady).

2.) The teacher can also prepare students with regard to **vocabulary**

Text A (topics: family relationships, work , leisure time)

Text B (topics: family, migration, every day life, multicultural society)

3.) The German text for **translation can either be handed out in class or for homework. Students are expected to work without dictionaries.**

Literature:

Sandor Hervey, Michael Loughridge and Ian Higgins, *Thinking German*

Translation. A course in translation method: German to English, 2nd ed. (London, New York: Routledge 2006).

Note: This book is pitched for advanced undergraduate and first-year postgraduate students but can be used as introductory reading for teachers.

Preparation: Translating German to English

Exemplarische Sätze in englischer Übersetzung

Clara Schumann (1819-1896)	Clara Schumann (1819-1896)
1.) Obwohl sie meist weniger bekannt waren als ihre berühmten männlichen Zeitgenossen*, hat es auch immer Frauen gegeben, die komponierten .	There have always been women composing, even though they tended to be less famous than their male contemporaries.
2.) Allerdings hatten die meisten von ihnen kaum Gelegenheit, ihre Musik zu veröffentlichen und öffentliche Konzerte zu geben .	However , most of them rarely had the opportunity to publish their music and to give public concerts.
3.) Zwei große Komponistinnen und Pianistinnen aus dem 19. Jahrhundert sind Fanny Mendelssohn-Hensel (1805-1847), die Schwester des bekannteren Komponisten Felix Mendelssohn Bartholdy (1809-1847), und Clara Schumann (1810-1856), die Frau des Musikers Robert Schumanns.	Fanny Mendelssohn-Hensel (1805-1847), the sister of the more well known composer Felix Mendelssohn Bartholdy (1809-1847), and Clara Schumann (1810-1856), the wife of the musician Robert Schumann, are two great female composers and pianists of the 19 th century.
4.) Klaras eigene Kompositionen wurden zu ihren Lebzeiten gespielt .	Klara's own compositions had been played in her lifetime.
5.) Auch heute noch findet man sie manchmal in Konzertprogrammen.	Even today, you sometimes find her name in programmes for concerts.
6.) Während der dreizehnjährigen Ehe mit Robert bekam Clara acht Kinder, aber sie gab trotzdem viele Konzerte in Deutschland.	Clara gave birth to eight children during her thirteen year long marriage with Robert, but she still gave many concerts in Germany.
7.) Allerdings machte sie nach der Heirat im Jahr 1840 nur noch drei große Konzertreisen: nach Skandinavien, Russland und Wien.	However, she only went on tour for big concerts three more times after she got married in 1840. She went to Scandinavia, Russia and Vienna.

Text A

Translation from German into English

Translate the German text into English. Do not offer alternative versions and translate as literally as possible and as freely as necessary.

It is the overall aim to produce a coherent English text (following English grammar).

Abends warteten sie auf Monika. Sie arbeitete in der Stadt, die Bahnverbindungen waren schlecht. Sie, er und seine Frau, saßen am Tisch und warteten auf Monika. Seit sie in der Stadt arbeitete, aßen sie erst um halb acht. Früher hatten sie eine Stunde früher gegessen. Jetzt warteten sie täglich eine Stunde am gedeckten Tisch, vor dem leeren Platz Monikas.

Sie war größer gewachsen als sie (3. Person, Plural), sie war auch blonder und hatte die feine Haut der Tante Maria. In ihrem Zimmer hatte sie einen Plattenspieler, und sie brachte oft Platten mit aus der Stadt, und sie wusste, wer darauf sang. Sie hatte auch einen Spiegel und verschiedene Fläschchen und Döschen, eine Schachtel Zigaretten. Über Mittag blieb Monika in der Stadt, sie aß eine Kleinigkeit, wie sie sagte, in einem Café. Sie war dann ein Fräulein, das in Cafés lächelnd Zigaretten raucht.

Adapted from: Peter Bichsel, *Die Tochter*

Text A Answers

Exemplary Translation

Paragraph 1:

- 1.) Every evening, they waited for Monika.
- 2.) She worked in the city;
- 3.) the train connections were bad.
- 4.) They, he and his wife, sat at the table and waited for Monika.
- 5.) Ever since she had worked in the city, they did not eat until half past seven.
- 6.) Previously, they had eaten an hour earlier.
- 7.) Now they waited at the set table for an hour, Monika's empty place before them.

Paragraph 2:

- 8.) She had grown taller than they.
- 9.) Her hair was also fairer and she had the fine skin of aunt Maria.
- 10.) She had a vinyl player in her room and she often brought vinyls from the city and she knew who sang on them.
- 11.) She also had a mirror and different little bottles and boxes, a pack of cigarettes.
- 12.) Monika stayed in the city over lunch.
- 13.) She had a bite to eat in a café, that's what she would say.
- 14.) In those moments she was a young lady who smoked cigarettes in cafes with a smile on her face.

Text B

Translation from German into English

Translate the German text into English. Do not offer alternative versions and translate as literally as possible and as freely as necessary.

It is the overall aim to produce a coherent English text (following English grammar).

Metin sucht seinen Weg

Papa, wann kommst du wieder?

Dies war die Frage, die ich jeden Sommer meinem Vater stellte, wenn er im Sommer bei uns in der Türkei seinen Urlaub verbrachte. Vom ersten Tag an, bis er uns wieder für lange Zeit verlassen musste. In den letzten Tagen hatte ich ihn öfter gefragt. Acht lange Jahre hatten wir uns auf Vaters Wiederkommen und seine Geschenke gefreut und den Gedanken, dass er bald wieder fort musste, verdrängt*.

Im Sommer 1977 wurde in unserem Dorf unser Haus fertig, doch es war nur ein nacktes* Haus, neben Möbeln fehlte noch viel, um darin zu wohnen. Vater sagte, dass er noch mindestens ein Jahr nach Deutschland müsse.

Wir alle wollten nicht weiterhin* mit der Sehnsucht* nach Vater leben, und so reisten Mutter und wir sechs Geschwister mit ihm in dieses Land.

Adapted from: Mehmet Ümal, *Metin sucht seinen Weg*

Vocabulary:

*verdrängt/ repressed (infinitive: verdrängen)

*nacktes/ bare (adjective: nackt)

*nicht weiterhin/ no longer (adverb)

*Sehnsucht/ longing (noun: die Sehnsucht, -'e)

Text B Answers

Exemplary Translation

Title: Soul-searching – Metin's path

Paragraph 1:

- 1.) Dad, when are you coming back?
- 2.) This was the question, which I asked my father every summer, when he was spending his holiday's with us in Turkey during the summer.
- 3.) From the first day to the day when he had to leave again for a long time.
- 4.) I had asked him more frequently during the last couple of days.
- 5.) For eight years we had looked forward to father's return and his presents. We had also repressed the thought that he had to leave again soon.

Paragraph 2:

- 6.) In summer 1977, our house in our village was completed, it was only a bare house though.
- 7.) Apart from furniture there was a lot missing in order to live there.
- 8.) Father said that he had to go to Germany for at least one more year.

Paragraph 3:

- 9.) All of us no longer wanted to live with the longing for dad.
- 10.) For this reason mother and the six of us [or: the six siblings, we were], went to this country with him.