

Katharina Fink

21355368

*Translation Playground:
A Portfolio Immersed in Childhood and the Outdoors*

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Supervised by Professor Mary Cosgrove

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Introduction

My portfolio focuses on content where either the source text or the target text (or both) is intended for children. I define ‘children’ loosely here as I am also including teenage audiences. Additionally, all of my translations have a connection to nature. In some cases, this element takes centre stage – for example when the ocean gets a chance to speak (see *The Blue Blanket*). In other cases, such as *Mutproben*, nature serves more as a setting for the unfolding events. I have structured my portfolio around the idea of the outdoors as a journey from the sea to the sky.

The first stop is the above-mentioned ocean (*The Blue Blanket*). From there, a woman takes the reader to her personal Mariana Trench, the depth of her depression (*Marianengraben*). Next, a little puffin chick drags an egg around the Irish island of Skellig Michael in order to bring it back to the safety of its nest (*Puffling*

and the Egg). An alchemist’s helper also embarks on a quest and interviews several animals to figure out what courage is (*Mutproben*). In a child’s garden, an array of small animals meets to host a party for themselves (*The Butterfly’s Ball and the Grasshopper’s Feast*). Then, a little Worrysaurus learns to enjoy his day in the sun (*The Worrysaurus*). In the next tree, a bird learns to accept its rainbow heart after undergoing my translation (Ich, ich wollt mich niemals outen). And last but not least, a girl soars through the sky by growing into her full power as a plant mum (*What Else Can I Do?*).

Not all of these texts are “literature” in the traditional sense. For some of them, visuals were an important part of my translation process (e.g. *The Butterfly’s Ball and the Grasshopper’s Feast*). In

some instances, my adopted strategy made me stray far from the source text (e.g. *Ich, ich wollt mich niemals outen*).

I was drawn to most of these texts because of their subject matter, e.g. environmental issues, queerness, mental health, daring to be imperfect etc. Others, I picked because I simply enjoyed them. My theme was therefore not born out of meticulous planning but naturally fell into place throughout the process.

While the combination of childhood and the outside makes the perfect playground, this portfolio truly has been my personal translation playground as well. It encouraged me to experiment, to “play” with genres, and push the limits of what I thought I was capable of. I therefore sent it out to the world in the hope that someone can find as much child-like joy in it as I had making it.

Abbreviations

TT : Target Text

ST : Source Text

YA : Young Adult

Student Number	21355368	Text Number	1
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Source Text		Target Text	
Title	The Blue Blanket	Title	Die Blaue Decke
Year Published	2021		
Author	Helen Walne/ Empatheatre)		
Language	English	Language	German
Word Count	552	Word Count	502
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is an illustrated poem which was published by Empatheatre as a video (cf. 2021). Empatheatre is a research-based method and theatre collective from the KwaZulu-Natal coastline (James et. al.2020, 13; Erwin 2020) which highlights marginalised local voices (James et. al. 2020, 13). The poem is written in free verse from the perspective of ‘ulwandle’, which means ‘ocean’ in isiXhosa (cf. Empatheatre 2021). In the beginning of the video, a written introduction explains that the noun class of ‘ulwandle’ requires a plural entity (cf. l.3-15). The poem is therefore narrated in first person plural with ‘we’. The introduction also features text that is underlined for emphasis (e.g. l.9) The ST addresses environmental issues such as oil drilling (cf. l.47). It likely references another Empatheatre project, a play called Lalela uLwandle [Listen to the Sea] (cf. Empatheatre 2020). The ST addresses the viewer(s) several times with ‘you’/ ‘your’/ ‘yourself’ (26x). This ‘you’ seems to address humanity as a whole (cf. l.22-25) but could also be interpreted as addressing the individual person in lines such as lines 97-100. The ST features several isiXhosa tribe names, e.g. ‘amaNgqika’ (l.24) as well as a reference to ‘abantu abamhlophe’ (l.5), which are ‘people with a calling to become traditional healers’ (Madolo 2019).		

Strategy

- *identification of translation problems*
- *knowledge of genre within target context and situation of target text*
- *justification of translation production of genre for target context*

(200 words max)

My target audience is German pupils aged 13-18 watching the school programme 'Umwelt & Nachhaltigkeit' [Environment & Sustainability] by *Internationale Kurzfilmwoche Regensburg* [International Short Film Week Regensburg] (cf. 2022). This programme intends to create a dialogue about environmental issues and their consequences for society (ibid.).

I will subtitle the video based on the German style guide by Netflix (cf. 2021):

- Character limitation: 42 per line
- Maximum reading speed (Children): 13 characters per second
- Lines: maximum of two
- Foreign words: isiXhosa words and names will be italicised

As Netflix provides no guideline for emphasis, I will use capital letters.

I will keep the narration in first person plural. In German, 'you' can be translated with the following personal pronouns (Airlie et. al 2013, 994):

- 'du' (informal singular)
- 'ihr' (informal plural)
- 'Sie' (formal singular or plural)

Since the TT is intended for teenagers, I will use both informal forms. To encourage pupils to view the ocean as a place of wonder threatened by human activity, I will use...

- singular when the ocean appeals to the viewer (e.g. l. 17-19)
- plural for accusations (e.g. l. 91-92) and references to humanity (l. 23)

Critical Reflection • <i>textual analysis</i> (200 words max)	According to the programme I used (Aegisub), all my subtitles adhere to the guidelines mentioned above. My TT consists of 89 subtitles of which almost 50% have the maximum reading speed. Although I stayed within my set-out parameters, this could still be challenging for some viewers. The two German people I asked to view my subtitles via YouTube perceived the reading speed as pleasant. As YouTube removed the italicisation for words in isiXhosa, my test viewers watched a slightly different version than my target audience will. However, this lack of italicisation did not hinder their understanding. Therefore, it might have been possible to omit this aspect from my strategy without loss. Because of my strategy for the translation of ‘you’, my TT is explicit in its address where the ST is implicit; e.g. the ST could be understood as consistently addressing all of humanity, which does not apply to the TT (cf. e.g. 9-13). Overall, my adopted strategy seems to have produced the result I was aiming for. However, as I have little knowledge of the source culture, it is possible that I overlooked some aspects of the ST content in my research that someone more knowledgeable would have noticed.
Works Cited • <i>use of sources and reference material</i>	Airlie, Maree, Susie Beattie, Joyce Littlejohn, Persephone Lock, Eveline Ohneis-Borzacchiello. 2013. <i>Collins German Dictionary</i>. 8th edition. Glasgow: Harper Collins. Empatheatre. 2020. “Lalela uLwandle: An Empatheatre Radio/Podcast Play August 2020.” Recording of radio play on SoundCloud. Accessed April 10, 2022. https://soundcloud.com/user-670708972/lalela_ulwandle. Empatheatre. 2021. “The Blue Blanket.” YouTube video. Accessed April 10, 2022. https://www.youtube.com/watch?v=4UBublpCWuk.

	Erwin, Kira. 2020. "A Theatre Project Explores Collective Solutions to Saving the Ocean." <i>The Conversation</i>, April 6, 2020. https://theconversation.com/a-theatre-project-explores-collective-solutions-to-saving-the-ocean-135229. Internationale Kurzfilmwoche Regensburg. 2022. "Schulprogramm 2022." [School Programme 2022.] Accessed April 10, 2022. https://www.kurzfilmwoche.de/schulprogramm-2021/. James, Anna, Taryn Pereira, Buhle Francis and Dylan McGarry. 2020. "Creativity in Engaged Participatory Research." <i>One Ocean Hub</i>. Accessed May 13, 2022. https://oneoceanhub.org/wp-content/uploads/2021/03/Creativity-in-Engaged-Participatory-Research-Report-compressed.pdf. Madolo, Lumka. 2019. "My second calling to the river." <i>WWF South Africa</i>, March 11, 2019. https://www.wwf.org.za/our_news/our_blog/my_second_calling_to_the_river/#. Netflix. 2021. "German Timed Text Style Guide." Last modified October 22, 2021. https://partnerhelp.netflixstudios.com/hc/en-us/articles/217351587-German-Timed-Text-Style-Guide.
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Source Text



[Link: <https://www.youtube.com/watch?v=4UBublpCWuk>]

the blue blanket

Ulwandle (Ocean)

The isiXhosa word for ocean, 'ulwandle', falls in the same noun class as 'ubuntu'.

in Nguni languages, the ocean is not a thing or seen as an object...

Target Text



[Link: <https://youtu.be/nF8oUu-5m20>]

1	00:03,750 – 00:08,039	DIE BLAUE DECKE
2	00:10,300 – 00:15,000	<i>Ulwandle</i> ('Ozean' in isiXhosa) gehört
3		zur gleichen Nominalklasse wie <i>ubuntu</i>
4	00:15,000 – 00:18,220	und gilt in den Bantusprachen
5		nicht als Etwas, OBJEKT,...
6	00:18,220 – 00:23,000	...wie <i>ubuntu</i> , 'wir sind', IST der Ozean.
7	00:23,000 – 00:29,000	Für ein Gedicht aus der Sicht des Ozeans
8		ist daher die WIR- statt Ich-Form nötig.
9	00:31,760 – 00:33,950	Wenn du uns vom Ufer aus betrachtest,

...like ubuntu – we are – because the ocean is

...therefore a poem

written from the ocean's perspective,

would be written with WE not I.

When you see us from the shore,

we become a blue blanket bending towards the horizon,

You think: What a beautiful view.

See how those waves build and fall like ice melting.

Over the millions of years of our existence,

we have watched you come and go in all your forms.

We have blessed the warriors of the amaNgqika,

the amaNdlambe, the amaGqunukhwebe, the amaMpondo.

We have held the nets of fishermen and fed countless villages.

From this sunken blueness, back when cattle roamed far and wide,

we watched the ships arrive: fluttering flotillas from far-flung empires

on a quest to conquer and carve up the land.

Now, they are coming for us.

10	00:33,950 – 00:35,640	siehst du eine blaue Decke,
11	00:35,640 – 00:37,940	die sich bis zum Horizont erstreckt.
12	00:37,940 – 00:38,920	Du denkst dir:
13	00:38,920 – 00:41,100	Was für ein wundervoller Anblick.
14	00:41,400 – 00:45,360	Sieh, wie die Wellen sich aufrichten
15		und dahinschmelzen wie Eis.
16	00:46,680 – 00:49,220	Wir existieren schon seit Jahrtausenden
17	00:49,220 – 00:51,970	und erlebten euch in jeder erdenklichen
18		Form.
19	00:52,500 – 00:55,360	Wir segneten die Krieger der <i>amaNgqika</i> ,
20	00:55,360 – 00:56,810	der <i>amaNdlambe</i> ,
21	00:56,810 – 00:58,440	der <i>amaGqunukhwebe</i> ,
22	00:58,440 – 00:59,890	und der <i>amaMpondo</i> .
23	01:00,380 – 01:02,340	Wir beherbergten Fischernetze
24	01:02,340 – 01:04,610	und ernährten unzählige Dörfer.
25	01:04,959 – 01:09,760	Als das Vieh noch Platz zum Weiden hatte,
26		sahen wir aus unseren blauen Tiefen zu,
27	01:09,760 – 01:11,760	wie die Schiffe kamen:
28	01:12,130 – 01:15,500	Im Wind flatternde Flotillen aus fernen
29		Reichen,
30	01:15,500 – 01:19,300	die darum wetteiferten, das Land
31		zu erobern und zu zerstückeln.

Men stand on these shores with clipboards and hard hats,
pointing at us and making numbers in the air:

5k, millions, billions.

Sometimes we gather the cormorants to float like funeral pyres on the
surface, to scare the men away.

And yet, they continue.

If you spend a moment underwater with us,
you would understand why every seismic boom is a wound,
every chip packet a too-bright piece of confetti
added to the sewerage you pump into us;
the churn of drills you grind into us;
the slicks of dead sea birds you leave in your wake.

50k. Millions. Billions.

If you could feel with us,
you would know that our indigo depths is where the ancestors rest,

32	01:20,580 – 01:23,090	Jetzt haben sie es auf uns abgesehen.
33	01:24,200 – 01:28,640	Mit Klemmbrettern und Plastikhelmen
34		lauern sie uns an den Küsten auf
35	01:28,640 – 01:30,500	und greifen Zahlen aus der Luft.
36	01:30,700 – 01:31,520	Fünftausend.
37	01:31,860 – 01:32,620	Millionen.
38	01:32,740 – 01:33,490	Milliarden.
39	01:34,039 – 01:38,680	Manchmal versammeln wir Kormorane
40		wie Todesboten auf unserer Oberfläche,
41	01:38,680 – 01:40,700	um die Männer zu verschrecken.
42	01:40,700 – 01:42,700	Doch sie machen einfach weiter.
43	01:44,600 – 01:47,40	Wärst du einen Augenblick bei uns unter
44		Wasser,
45	01:47,400 – 01:48,979	dann würdest du verstehen,
46	01:48,979 – 01:51,860	warum jeder seismische Schock uns
47		verwundet.
48	01:51,860 – 01:53,450	Warum jede Chipstüte
49	01:53,610 – 01:56,370	sich wie viel zu buntes Konfetti
50	01:56,759 – 01:59,960	zu dem Abwasser gesellt,
51		das ihr in uns hineinpumpt...
52	01:59,979 – 02:02,700	zu den Bohrern,
53		die ihr in uns hineinhämmert...

they are called here when their earthly life is over,
and to abantu abamhlophe, who enter us to speak with the spirit world
and learn how to become healers.

This is their heaven.

Dive deeper and it becomes darker,
but not in the way grease feels, or a nightmare.
No, this dark is like being in the centre of your heart
– within and with everything,
as the water hangs around you in an amniotic suspension.

And then she comes –

her body larger than your imagination,
She circles you, that orb-eye taking you in:
friend or foe?

Then she comes closer, hanging in aqua time, as though asking:
Why are you here? Who sent you?
Are those your trucks I saw on the shore?

We have thrown blue over her during every birth,

54	02:02,700 – 02:04,720	zu dem Teppich aus toten Vögeln,
55	02:04,720 – 02:06,110	den ihr zurücklasst.
56	02:06,410 – 02:07,500	Fünzigtausend.
57	02:07,690 – 02:08,490	Millionen.
58	02:08,650 – 02:09,370	Milliarden.
59	02:10,280 – 02:12,220	Wenn du fühlen könntest wie wir,
60	02:12,220 – 02:13,240	dann wüsstest du:
61	02:13,240 – 02:16,540	In unseren indigoblauen Tiefen ruhen die
62		Ahnen.
63	02:16,540 – 02:20,120	Hierher werden sie gerufen,
64		wenn ihr Erdenleben vorbei ist...
65	02:20,120 – 02:21,640	zu den <i>abantu abamhlophe</i> ,
66	02:21,640 – 02:22,730	die uns aufsuchen,
67	02:22,730 – 02:26,650	um mit den Geistern zu sprechen
68		und das Heilen zu erlernen.
69	02:26,990 – 02:28,730	Ihr Himmel ist hier unten.
70	02:30,900 – 02:33,420	Tauche noch tiefer – in die Dunkelheit.
71	02:34,140 – 02:37,040	Sie ist nicht wie Öl oder ein Albtraum.
72	02:37,040 – 02:37,610	Nein.
73	02:38,200 – 02:41,600	Die Schwärze fühlt sich an,
74		als wärst du in deinem Herzen –
75	02:41,600 – 02:43,740	mittendrin, ganz und gar,

We have given her remote caves for every grief.	76	02:43,740 – 02:48,200	während das Wasser dich
We have held her in the air for joy and corralled the krill.	77		wie eine Fruchtblase umhüllt.
	78	02:50,350 – 02:51,700	Dann erscheint sie.
But now,	79	02:51,800 – 02:54,610	Ihr Körper übertrifft deine kühnsten
	80		Träume...
The men in hats want to extract liquid ancestors from us.	81	02:54,610 – 02:55,700	Sie umkreist dich,
Puffed up with greed, with numbers for eyes,	82	02:55,700 – 02:57,700	mustert dich mit rundem Auge:
they want to blast us with airguns all day and night,	83	02:57,900 – 02:59,240	Freund oder Feind?
while the rest of the world turns its back on fossilized fuels.	84	03:00,860 – 03:02,400	Dann nähert sie sich,
	85	03:02,400 – 03:04,080	schwebt im Wasser,
How have your leaders allowed this?	86	03:04,080 – 03:05,380	als würde sie fragen:
	87	03:05,380 – 03:06,700	Warum bist du hier?
What are promises at climate conferences	88	03:07,490 – 03:08,860	Wer hat dich geschickt?
when they are so blatantly broken?	89	03:09,860 – 03:11,900	Gehören die Lastwagen am Ufer dir?
	90	03:17,010 – 03:20,190	Wir deckten sie während jeder Geburt in
How many kilometres of the ancestral realm	91		Blau.
will need to be disturbed before you rethink your futures?	92	03:20,290 – 03:23,340	Wir gaben ihr einen Zufluchtsort für jeden
	93		Kummer.
What will happen to those fishing families,	94	03:23,340 – 03:26,740	Wir hoben sie in die Luft
who we have fed for generations, will you feed them oil?	95		und versammelten die Krillen.
	96	03:27,440 – 03:28,190	Doch jetzt...
Dive deep into the centre of your heart	97	03:32,460 – 03:37,050	Jetzt wollen die Plastikhelme,

and answer these questions,

for yourself.

98		flüssige Urahnen aus uns hervorholen.
99	03:37,310 – 03:39,970	Von Gier beseelt,
100		mit Zahlen in den Augen,
101	03:39,970 – 03:43,070	wollen sie uns immerfort
102		mit Luftgewehren quälen.
103	03:43,070 – 03:44,760	Während die restliche Welt,
104	03:44,910 – 03:47,860	sich von fossilen Brennstoffen abwendet.
105	03:48,850 – 03:51,460	Wie konnten eure Politiker das zulassen?
106	03:51,460 – 03:53,860	Welchen Wert haben Klimaversprechen,
107	03:53,860 – 03:56,420	wenn sie so unverfroren gebrochen
108		werden?
109	03:56,920 – 04:00,810	Wie viel der Ahnenwelt
110		muss noch beschmutzt werden,
111	04:01,160 – 04:03,220	bevor ihr eure Zukunft überdenkt?
112	04:03,980 – 04:06,380	Was wird aus den Fischerfamilien,
113	04:06,590 – 04:09,020	die wir seit Generationen ernährt haben?
114	04:09,130 – 04:11,440	Werdet ihr ihnen Öl zu essen geben?
115	04:14,810 – 04:17,950	Tauche tief in dein Herz hinein
116	04:20,050 – 04:22,490	und beantworte diese Fragen
117	04:23,260 – 04:24,620	für dich selbst.

Student Number	21355368	Text Number	2
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Source Text		Target Text	
Title	Marianengraben	Title	Mariana Trench
Year Published	2020		
Author	Jasmin Schreiber		
Language	German	Language	English
Word Count	825	Word Count	909
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	Marianengraben [Mariana Trench] is an upmarket fiction novel for German speakers over 15 (Bastei Lübbe n.d.; Thalia n.d.). The ST is an excerpt from the second chapter '10430' (cf. Schreiber 2020, 15-18). The eponymous Mariana Trench is a metaphor for the protagonist's depression, which stems from the death of her 10-year-old brother Tim (cf. Schreiber 2020, 10-11). The protagonist Paula repeatedly uses phraseology referring to water/the sea to describe her feelings of depression (e.g. l.4-8). The ST is narrated in past tense, except for lines 23-34 which are in present tense. As the novel's ending reveals that Paula is recollecting her recovery in the present day as if she were writing to Tim (cf. Schreiber 2020, 250-251), these lines likely represent her immediate thoughts while writing. Despite Paula's young "target audience", the author uses complex syntax (e.g. l.14-19) and long sentences (e.g. l.1-4). In total, the ST consists of 58 sentences, but the eight longest sentences – with 31 to 53 words – make up almost 38% of the total word count (cf. Appendix 1). The ST has a spoken feel to it, as Paula breaks the fourth wall to address Tim with 'du' (e.g. l.45) and uses colloquial expressions (e.g. l.24).		

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	I will translate the ST for English-speaking upper YA readers in Ireland. I will exert some minor localisation by using Irish-English phrasing for individual words in the TT (e.g. for 'megakrass' [mega cool] in line 83). I will use this strategy sparsely to avoid it appearing forced. As my audience is slightly younger, I will split sentences such as lines 14-19 and lines 1-4 to make the TT easier to read. However, I will not interfere with the sentence length in lines 23-34 to keep the immediacy of the present-day insertion. To highlight the spoken feeling of the narration, I will use contractions – such as 'wasn't' instead of 'was not'. The TT will also address Tim and include colloquialisms. As the references to water/sea are part of the core theme of the book, I will find English phrases that align with it.
Critical Reflection • <i>textual analysis</i> (200 words max)	Due to my strategy of using shorter sentences, my TT consists of 82 sentences, meaning 24 more than the ST. As my supervisor pointed out, the shorter sentences make Paula appear more in control of her feelings in the TT than in the ST. An alternative strategy could have therefore been to primarily focus on the mental health aspect rather than the target audience, e.g. by deliberately keeping the sentences in past tense long and splitting up the sentences in lines 23-24 to indicate Paula's improved mental health in the present. I gave the TT to two Irish people in the target age group who liked my localisation (e.g. l.52) and commented that they could follow Paula's explanation of her feelings well. My adopted strategy was therefore successful in creating a suitable TT for my target audience. Unintentionally, the use of 'totally deadly' (l.84) for 'megakrass' created a pun in the TT since Paula is planning to break into a graveyard at that point. My Irish test readers assured me that they would associate 'deadly' with 'cool' in this context, however non-Irish readers might consider this word choice a bit morbid.

Works Cited • <i>use of sources and reference material</i>	Bastei Lübbe. n.d. "MARIANA TRENCH." Foreign Rights page. Accessed May 12, 2022. https://www.luebbe.com/en/ariana-trench-/id_7725688. Schreiber, Jasmin. 2021. <i>Marianengraben</i>. [Mariana Trench.] Paperback edition. Cologne: Eichborn Verlag. Thalia. n.d. "Marianengraben." [Mariana Trench.] Product page. Accessed May 12, 2022. https://www.thalia.de/shop/home/artikeldetails/A1056594356.
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Source Text

Therapie fand ich dann so mittel. Die ersten Stunden saß ich meinem Therapeuten gegenüber, der mich fragte, wie es mit den Medikamenten so lief, und mich anschließend fünfzig Minuten anschwieg, während ich irgendwas aus mir selbst schöpfen sollte. Doch in mir gab es nichts zu schöpfen, ich saß im Marianengraben mit einer kleinen Suppenkelle und sollte damit all das Wasser und den Schmerz aus mir herausholen, damit es mir besser ginge, ich sollte alles hochholen und zur Betrachtung ausbreiten und zeigen. Doch das funktionierte nicht. Ich saß elftausend Meter weit unten und der Druck war so hoch, dass von außen sofort wieder alles in mich einströmte, sobald ich ein bisschen abschöpfte. Da war so viel schwarzes Wasser und Angst und Dunkelheit und kein Lichtstrahl, kein einziger. Meistens schwieg ich, manchmal stammelte ich etwas, lenkte ab, erzählte von meinen unspektakulären Tagen im Bett. Ich erzählte dem Therapeuten von der Tiefsee (»Wussten Sie, dass unten im Marianengraben auf einem Quadratzentimeter ein Gewicht von über einer Tonne lastet?« – »Nein.« – »Sehen Sie mal.«), ich philosophierte über den Zusammenhang von Feinstaub und Klima, ich erzählte ihm sogar, was meine Lieblingsnudeln waren, weil mir nach und nach wirklich die Themen ausgingen. Die Krankenkasse hatte fünfundsiebzig Stunden

Target Text

1 Therapy was so-so for me. The first few hours, I sat opposite my therapist
2 who asked me how things were going with my medication. Afterwards,
3 he spent fifty minutes saying nothing while I was supposed to scoop out
4 something from within me. But there was nothing to scoop out. I was
5 sitting in the Mariana Trench with a small soup ladle, which I was
6 supposed to use to take out all the water and pain within me, so I would
7 feel better. I was supposed to drag everything up to the surface, lay it out
8 for inspection and display it. That didn't work, though. I was sitting eleven
9 thousand metres under the surface and the pressure was so high that
10 everything came rushing back into me from outside as soon as I spooned
11 out a little bit of it. There was so much black water and fear and darkness
12 and no ray of light, not a single one. Most of the time, I said nothing.
13 Sometimes, I would stammer a few words, would try to distract and
14 would talk about my uneventful days in bed. I told the therapist about the
15 deep sea:
16 "Did you know that the weight on a single square centimetre down in the
17 Mariana Trench is more than a tonne?"
18 "No."
19 "Well, there you go then."
20

bewilligt, so viele Nudelsorten kannte ich gar nicht. Über dich verlor ich aber erst einmal kein Wort.

Das Ding mit dem Schmerz ist ja: Er kennt immer erst mal nur Stärke, der Auslöser ist egal. Schmerz fährt hoch, bis er einhundert Prozent hat, und dann steht man da und muss das irgendwie überleben, egal, was der Auslöser ist. Weil der Hund stirbt. Weil der Freund Schluss macht. Weil der Vater sich nicht mehr meldet. Weil der Bruder stirbt. Natürlich hängt vom Auslöser ab, wie tief der Schmerz in dich eindringt, wie lange er dort ausharrt, was er alles zerstört. Manche Dinge sind schlimmer als andere. Aber wenn einem jemand in die Nieren tritt, ist es im ersten Moment egal, wieso er das getan hat, wir liegen dann alle erst einmal am Boden und krümmen uns und versuchen, irgendwie zu atmen. Ein, aus. Ein, aus. Das Einzige, das ich damals immerhin irgendwie und mit Ach und Krach zustande brachte, war, nicht zu ersticken.

Eines Tages fragte mich der Therapeut, ob ich eigentlich dein Grab besuchen würde. Das war in der siebten oder achten der bewilligten unzähligen Sitzungen und ich spürte, dass er jetzt langsam begann, die Schlinge um mich enger zu ziehen, dass ich nicht weiter über Nudeln mit Pesto schwadronieren konnte, vor allem, da ich ohnehin eh fast nichts aß.

»Nein, ich habe sein Grab seit der Beerdigung nicht besucht«, hatte ich geantwortet. Das war einfach so, es ging nicht.

21 I philosophised about the connection between dust particles and the
22 climate. I even told him about my favourite pasta because I started to
23 really run out of things to say as time went on. My health insurance had
24 approved seventy-five hours, I simply didn't know so many types of pasta.
25 I didn't say a single word about you, though.

26
27 The thing with pain is, at first, it knows only brute force – the trigger
28 doesn't matter. Pain ignites to one hundred percent, and then you're just
29 stuck with it and you have to survive it somehow, no matter what the
30 trigger is. Because your dog dies. Because your boyfriend breaks up with
31 you. Because your father doesn't call you anymore. Because your brother
32 dies. Of course, the trigger defines how deeply the pain sinks in, how long
33 it stays with you and how much it destroys. Some things are worse than
34 others. But when somebody kicks you in the stomach, it doesn't matter
35 why they did it – at first, we all double over in pain, lie curled up on the
36 ground and try to breathe somehow. In, out. The only thing I – barely –
37 managed to do back then, was not to suffocate.

38
39 One day, the therapist asked me if I was actually visiting your grave. That
40 happened in the seventh or eighth of the countless approved sessions. I
41 got the feeling that he was slowly starting to tighten the noose around
42

»Wieso nicht?«, fragte er mich.

Ich schwieg. Keine Ahnung, ich wollte es irgendwie nicht wahrhaben, dass das sozusagen deine neue Anschrift war. Dass du nun in der Erde lagst statt in deinem Kinderzimmer, das früher einmal meines gewesen war. Tim, der Fisch. Du warst fast zwei Meter tief gefangen in Erde, das war so gar nicht dein Element, der Gedanke daran zerriss mich. Mama und Papa gingen regelmäßig hin und ich behauptete, dass ich auch sehr oft zu dir ginge, obwohl ich über zweihundert Kilometer entfernt studierte. Es war natürlich gelogen, also das mit dem Hingehen.

»Ich fühle mich da nicht so wohl«, antwortete ich nach einer Weile.

Der Therapeut schwieg, ich fuhr fort: »Es fühlt sich nicht nach Tim an, außerdem sind da die ganzen anderen Menschen, die dort ihre Kreise ziehen und einen beobachten, während man am Grab steht. Das gefällt mir nicht.«

»Aber fühlen Sie sich gut damit? Also damit, dass Sie nicht zum Grab zu gehen?«

»Weiß nicht.«

Wieder Schweigen. Eigentlich wollte ich dich schon gern mal besuchen, aber wenn ich mir vorstellte, dass auch nur eine andere Person außer mir den Friedhof betrat, war mir das schon viel zu nah. Nähe und Distanz – ein schwieriges Thema für mich. Ich stellte mir vor, wie die Person vielleicht zweihundert Meter entfernt von mir stand, mit sich selbst

43 me. That I would no longer be able to babble about pasta with pesto –
44 especially since I was eating next to nothing anyway.

45 “No, I haven’t visited his grave since the funeral,” I had replied. That’s how
46 it was – it just wasn’t happening.

47 “Why not?” he asked me.

48 I was silent. No idea, I somehow just refused to accept that this was
49 basically your new address. That you were underground now instead of
50 in your bedroom, which used to be mine at one point. Tim, the fish. You
51 were trapped almost two metres deep in soil. That’s not your element at
52 all and the thought of it tore me apart. Mam and da have been visiting
53 you regularly. I always pretended that I was visiting you often as well,
54 although I was at university over two hundred kilometres away. It was a
55 lie, of course. The thing about me visiting you, I mean.

56 “I don’t really feel comfortable there,” I replied after a while.

57 The therapist remained silent, so I continued: “It doesn’t feel like Tim.
58 Plus, there are all these other people doing their rounds and watching you
59 while you’re standing at the grave. I don’t like that.”

60 “But does that feel good to you? Not visiting the grave, I mean?”

61 “Dunno.”

62 Another silence. I kind of did want to visit you sometimes. But as soon as
63 I imagined even only one other person with me at the graveyard, it felt
64 way too close. Closeness and distance – that’s a difficult topic for me. I

beschäftigt, ich hingegen saß jedoch geföhlt auf ihrem Schoß, während ich eigentlich nur bei dir sein wollte.

»Sie könnten versuchen, zu einer Zeit zu gehen, wenn niemand da ist.«

»Wann denn?«

»Na ja, vielleicht am Abend?«

»Da ist dann doch richtig viel los, da kommen die, die tagsüber arbeiten.«

»Dann eben, wenn wirklich niemand da ist.«

»Das wäre ja nur nachts.«

»Hm«, sagte der Therapeut.

»Sie wollen, dass ich nachts auf einem Friedhof einbreche?«

»Unsinn, da verstehen Sie mich jetzt komplett falsch«, antwortete er mir, sah mich dabei jedoch auf eine Art und Weise an, die sagte: Doch, doch, genau so meine ich es, meine Liebe, ich sag es nur nicht, weil es ja reicht, wenn Sie vor Gericht landen wegen Störung der Totenruhe, da muss ich ja nicht auch noch wegen Anstiftung mit drinhängen.

»Die Idee ist total bescheuert«, sagte ich entschieden.

Das ist die beste Idee der Welt, dachte ich. Das hättest du auf jeden Fall *megakrass* gefunden, das ist schon mal sicher.

65 imagined how the other person might be standing two hundred metres
66 away from me, minding their own business...but I would still feel like I was
67 sitting in the person's lap, when all I wanted was to be with you.
68 "You could try going there at a time, when nobody else is around."
69 "When would that be?"
70 "Well, maybe in the evening?"
71 "But wouldn't that be even more crowded because of all the people who
72 are working during the day?"
73 "Okay. Then go when absolutely nobody is there."
74 "But that's only at night."
75 "Hm," the therapist said.
76 "Wait, you want me to break into a graveyard at night?"
77 "Nonsense. You're completely misunderstanding me now," he replied.
78 The way he looked at me, however, said: Yes, my dear. That is exactly
79 what I mean. I'm just not saying it aloud because it's enough if you end
80 up in court for disturbing the dead. I don't have to be caught up in this for
81 encouraging you to do it.
82 "That idea is mad," I said firmly.
83 *It's the best idea ever*, I thought. *You* would have definitely thought that
84 this idea is *totally deadly*, that's for sure.

Student Number	21355368	Text Number	3
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Source Text		Target Text	
Title	Puffling and the Egg	Title	Nestlinchen und das Ei – Das zweite irische Abenteuer
Year Published	2019		
Author	Erika McGann & Gerry Daly (illustrator)		
Language	English	Language	German
Word Count	747	Word Count	718
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> • <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The picture book is recommended for children aged 3-7 (Buckley 2021). The illustrations and text in picture books may be congruent or contradictory (Oittinen 2003, 130); in this ST, both tell the same story (e.g. p.3-4). The story features a puffin chick, referred to as ‘Puffling’ (cf. p.2), and other wildlife living on the Irish island of Skellig Michael (Buckley 2021). The ST is a follow-up to <i>Where are you, Puffling?</i> (Buckley 2021). Puffling’s gender is female (cf. p.2). Overall, the pronouns ‘she’ and ‘her’ are used 16 times to refer to Puffling. No pronouns are used for the other animals (e.g. cf. p.5-6). Except for the beginning and end (p.2 and 27-31), Puffling only uses the following pattern when speaking (cf. e.g. p.8-9 and p.12-13): - ‘Oh no’ - ‘That’s not...’ - ‘It’s an egg, and I must get it back to its nest.’		

	Her dialogue partners' speech pattern is more varied, likely to highlight them as grown (e.g. p.13-14): - description that praises the egg but mistakes it for something it is not ('excellent wind blocker') - exclamation ('Oh my'), which differs for each animal - something helpful they will do for Puffling and the egg starting with 'Then...'
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	I will translate the ST for German children aged 3-7. My strategy is to treat the TT as if it were released as the second book in a continuous <i>Puffling</i>-series that introduces the children to Ireland. For this reason, I will add a subtitle – like “An Irish Adventure” which the first book uses (cf. O’Brien n.d.) – that clarifies that the ST is the second book. Additionally, I will keep the puffling's gender as it might become relevant in future stories. As the German words 'Nestling' [puffling] and 'Papageientaucher' [puffin] are masculine (Duden n.d. d/e) while the diminutive forms '-chen' or '-lein' are neuter (DWDS n.d. a/b), I will invent a new name that combines 'Nestling' with the diminutive of a female name. The other animals will receive the gender that the German language attributes to their species name, e.g. 'the cormorant' (p.5) would become '<i>der Kormoran</i>' [<i>masculine the cormorant</i>] (cf. Duden n.d. c). I will emulate the above-mentioned speech patterns in the TT.

	I will use the source illustrations for the TT. I will attempt to use a line spacing of 1.5 but will prioritise fitting the TT in the same page section as the ST over consistent line spacing.
Critical Reflection • <i>textual analysis</i> (200 words max)	I ended up diverging from a line spacing of 1.5 for pages 2, 4, 17, 20 and 28. Pages 17 and 28 featured a particularly large amount of text which partially overlaps with the surrounding illustration despite my strategy. For example, the word 'Mondfisch' [sunfish] is placed over a small puffin illustration (cf. p.17) and might therefore be harder to decipher. To avoid this, an alternative strategy could have for example been to translate the ST while limiting myself to the ST character count in the TT. My approach of sticking to the speech patterns of puffling and the other animals mostly worked out well. Only the differing exclamations of the grown animals proved to be tricky as I could not find enough contemporary equivalents in German. For example, I included 'herrjemine' [heavens!] (p.24) and 'herrje' [Jesus!] (p.6) which are considered outdated (Duden n.d. a/b) and might therefore be less familiar to my age group.
Works Cited • <i>use of sources and reference material</i>	Buckley, Fiona. 2021. "FOR THE CHILDREN: Puffling and the Egg." <i>Irish Examiner</i>, November 27, 2021. Accessed February 15, 2021. https://www.pressreader.com/ireland/irish-examiner-weekend/20211127/282123524780642. Duden. n.d. a. "herrje" [Jesus!]. German Online Dictionary. Accessed May 13, 2022. https://www.duden.de/rechtschreibung/herrje. Duden. n.d. b. "herrjemine" [heavens!]. German Online Dictionary. Accessed May 13, 2022. https://www.duden.de/rechtschreibung/herrjemine.

Duden. n.d. c. "Kormoran, der" [Cormorant, (masculine definite article)]. German Online Dictionary. Accessed May 13, 2022. <https://www.duden.de/rechtschreibung/Kormoran>.

Duden. n.d. d. "Nestling, der" [Puffling, (masculine definite article)]. German Online Dictionary. Accessed February 21, 2022. <https://www.duden.de/rechtschreibung/Nestling>.

Duden. n.d. e. "Papageientaucher, der" [Puffin, (masculine definite article)]. German Online Dictionary. Accessed February 21, 2022. <https://www.duden.de/rechtschreibung/Papageientaucher>.

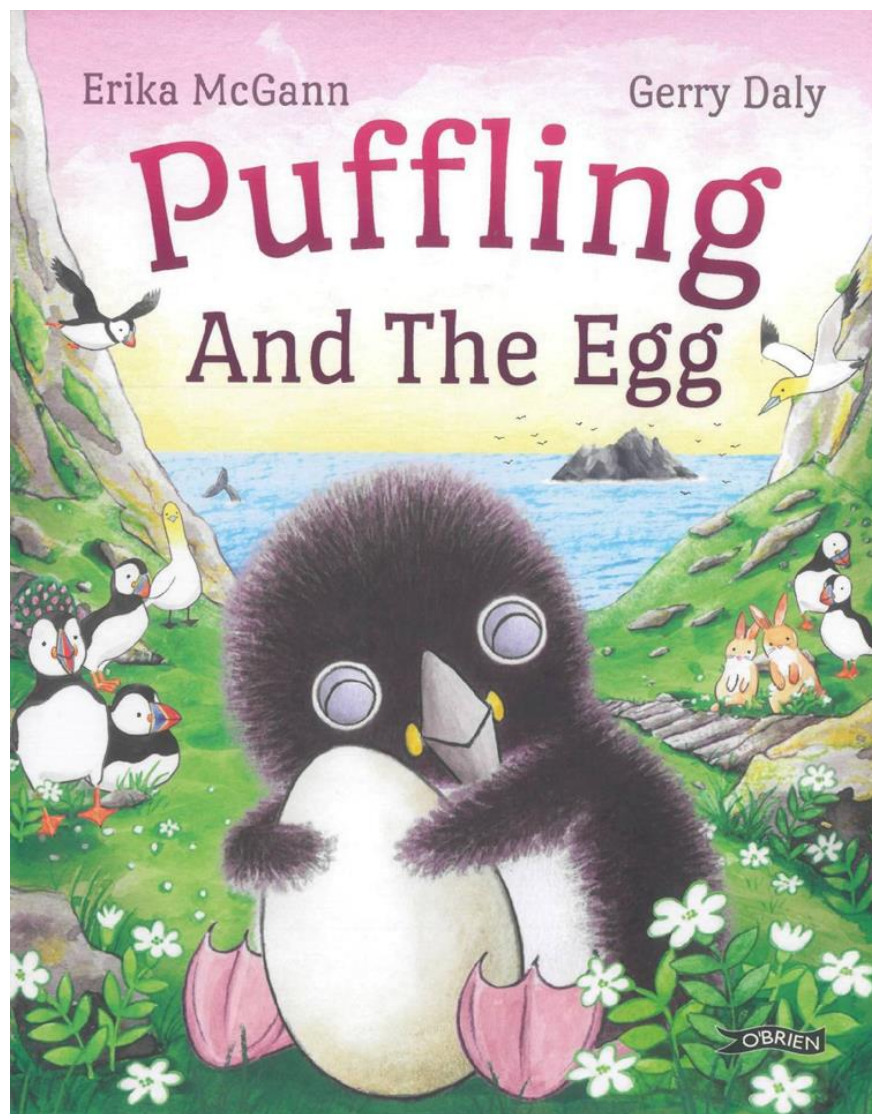
DWDS. n.d. a. "-chen" [(diminutive suffix)]. *Digitales Wörterbuch der Deutschen Sprache* [Digital Dictionary of the German Language]. Accessed February 21, 2022. <https://www.dwds.de/wb/-chen>.

DWDS. n.d. b. "-lein" [(diminutive suffix)]. *Digitales Wörterbuch der Deutschen Sprache* [Digital Dictionary of the German Language]. Accessed February 21, 2022. <https://www.dwds.de/wb/-lein>.

O'Brien. n.d. "Where Are you Puffling?" Publisher's website. Accessed February 15, 2021. <https://obrien.ie/where-are-you-puffling>.

Oittinen, Riitta. 2003. "Where the Wild Things Are: Translating Picture Books". *Meta* 48, no. 1-2: 128–141. <https://doi.org/10.7202/006962ar>.

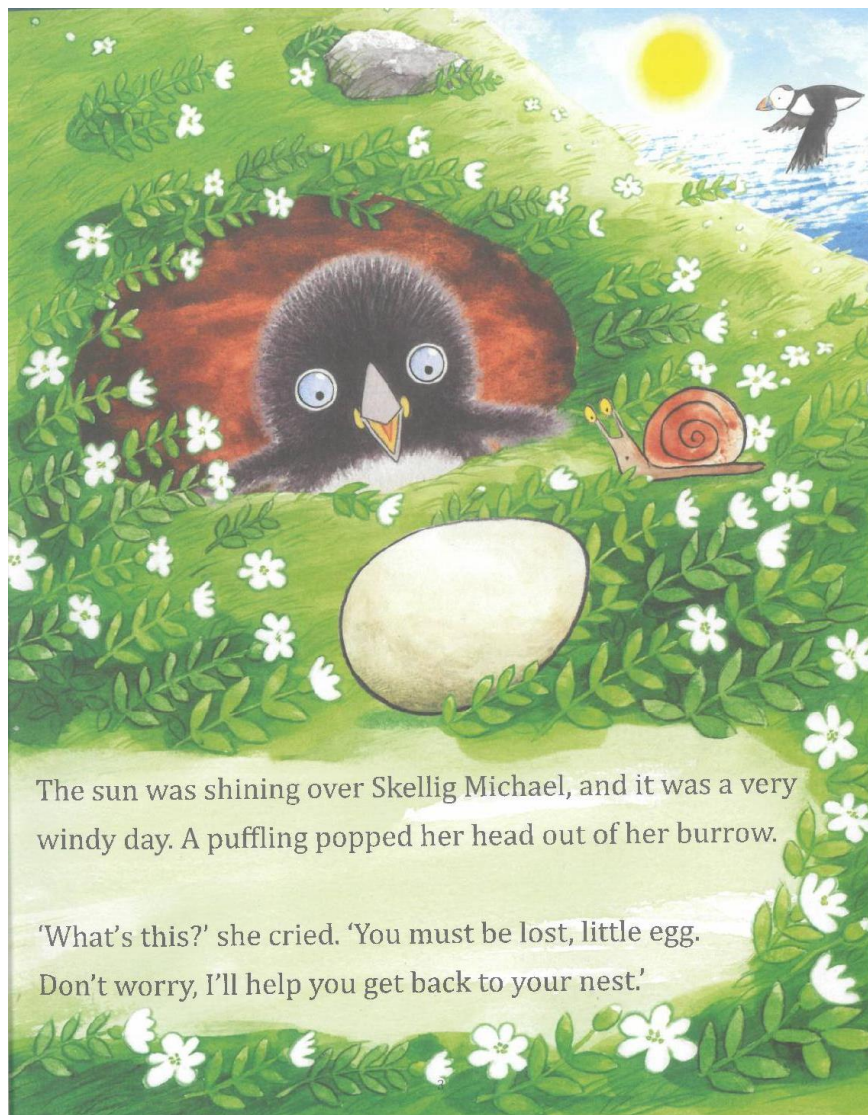
Source Text
Puffling And The Egg



1

Target Text
*Nestlinchen und das Ei:
Das zweite irische Abenteuer*





The sun was shining over Skellig Michael, and it was a very windy day. A puffling popped her head out of her burrow.

'What's this?' she cried. 'You must be lost, little egg. Don't worry, I'll help you get back to your nest.'

2

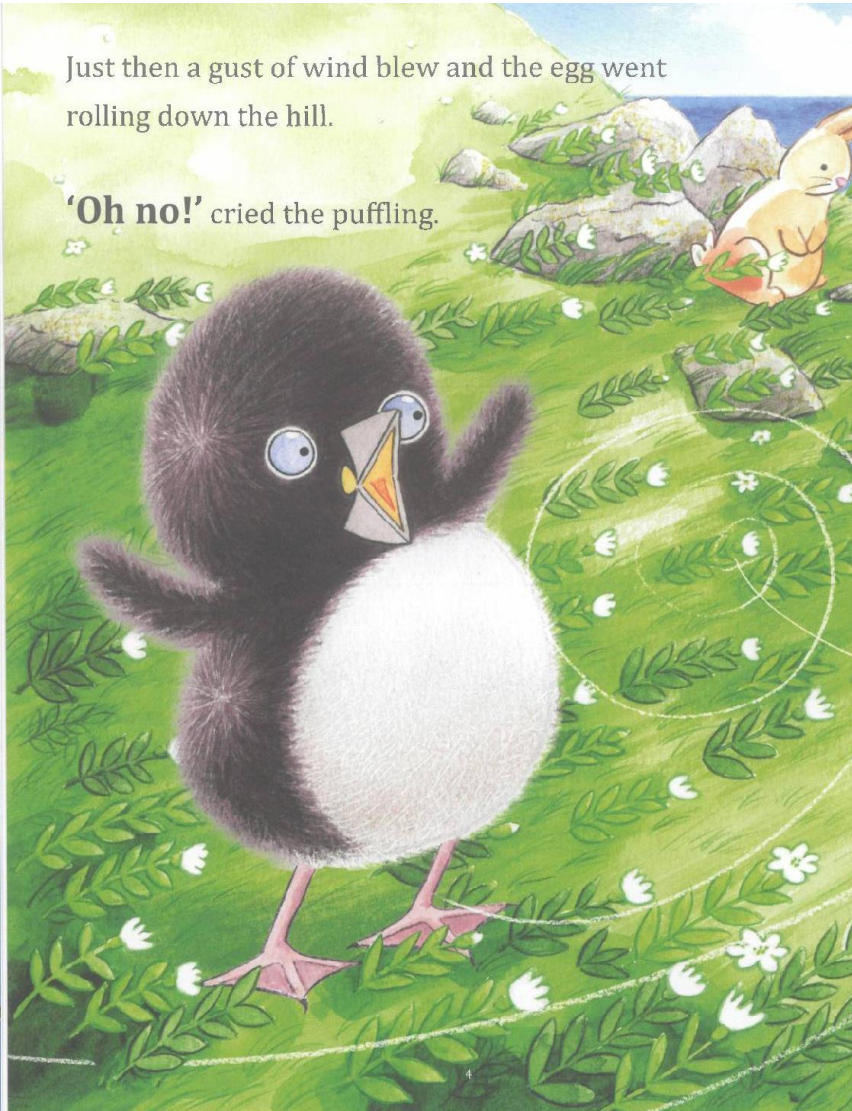


Die Sonne schien auf Skellig Michael herab und ein starker Wind wehte. Die kleine Papageientaucherin Nestlinchen guckte aus ihrer Erdhöhle hervor.

„Was ist denn das?“, rief sie. „Du hast dich wohl verirrt, kleines Ei. Keine Sorge, gemeinsam finden wir dein Nest wieder.“

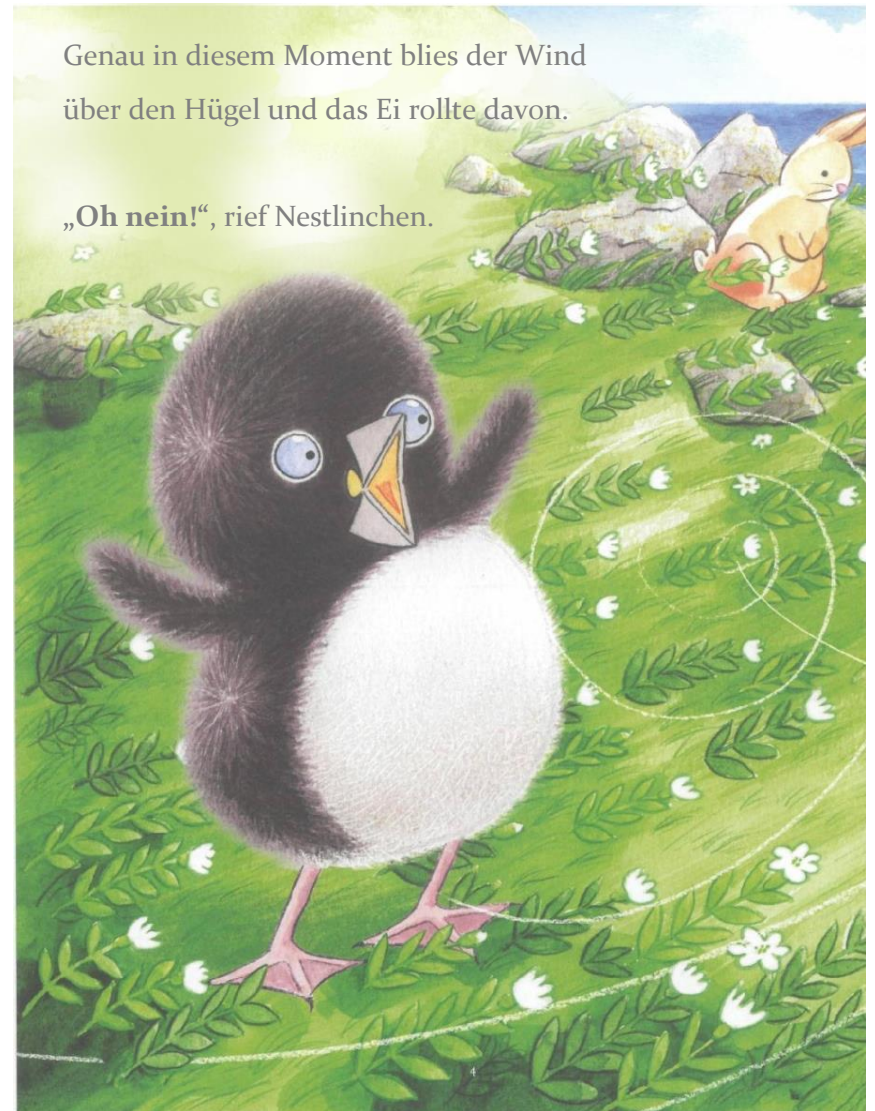
Just then a gust of wind blew and the egg went rolling down the hill.

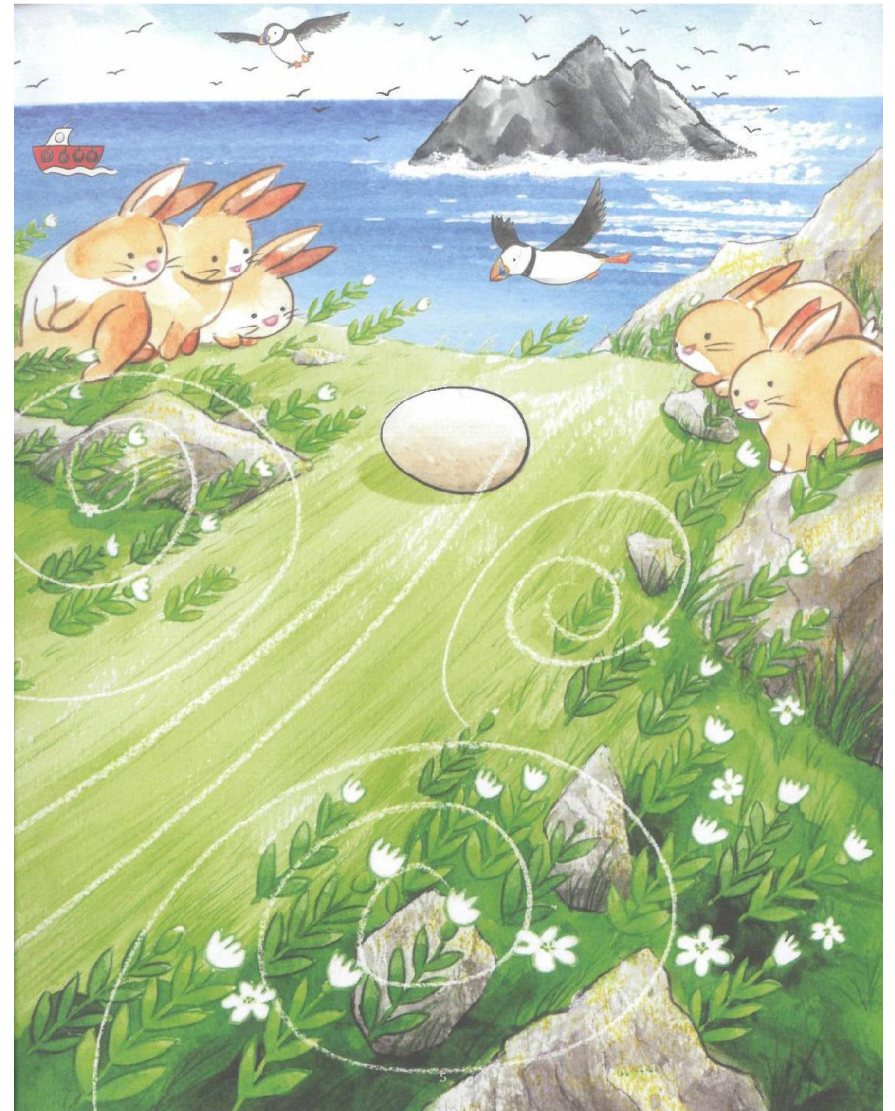
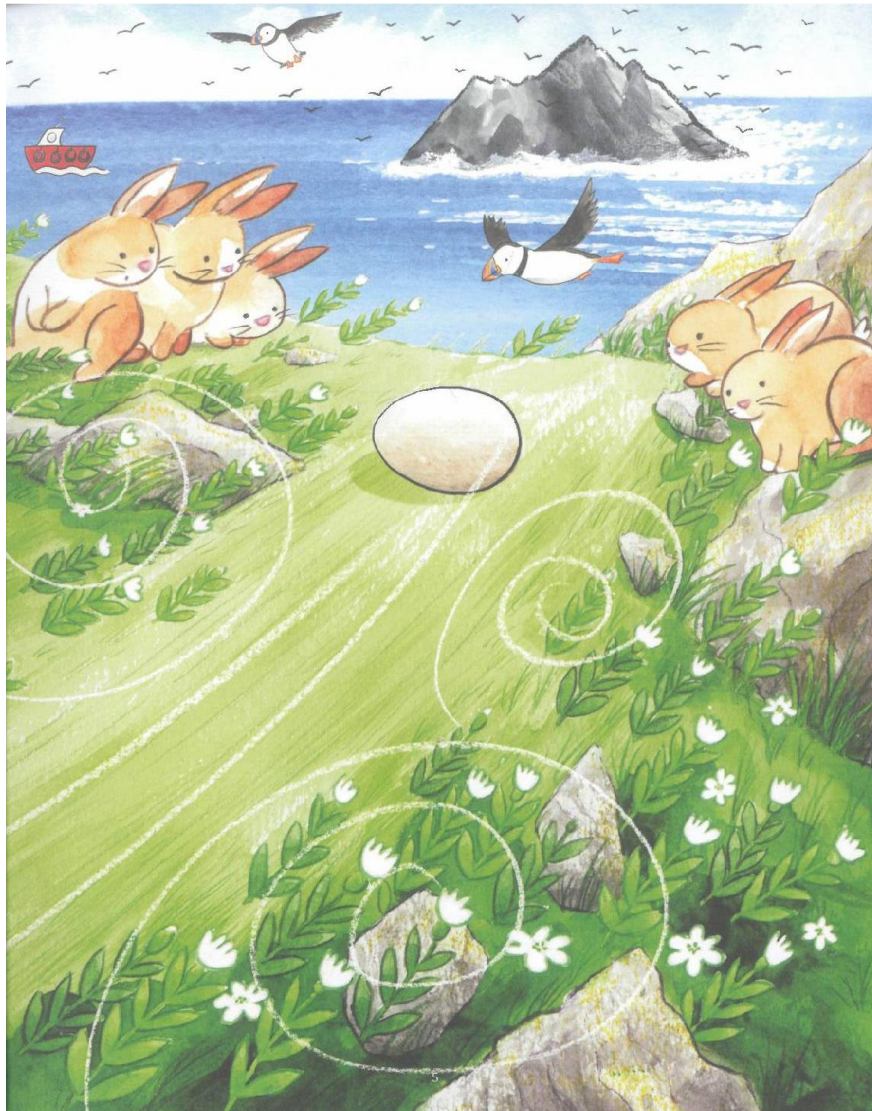
'Oh no!' cried the puffling.



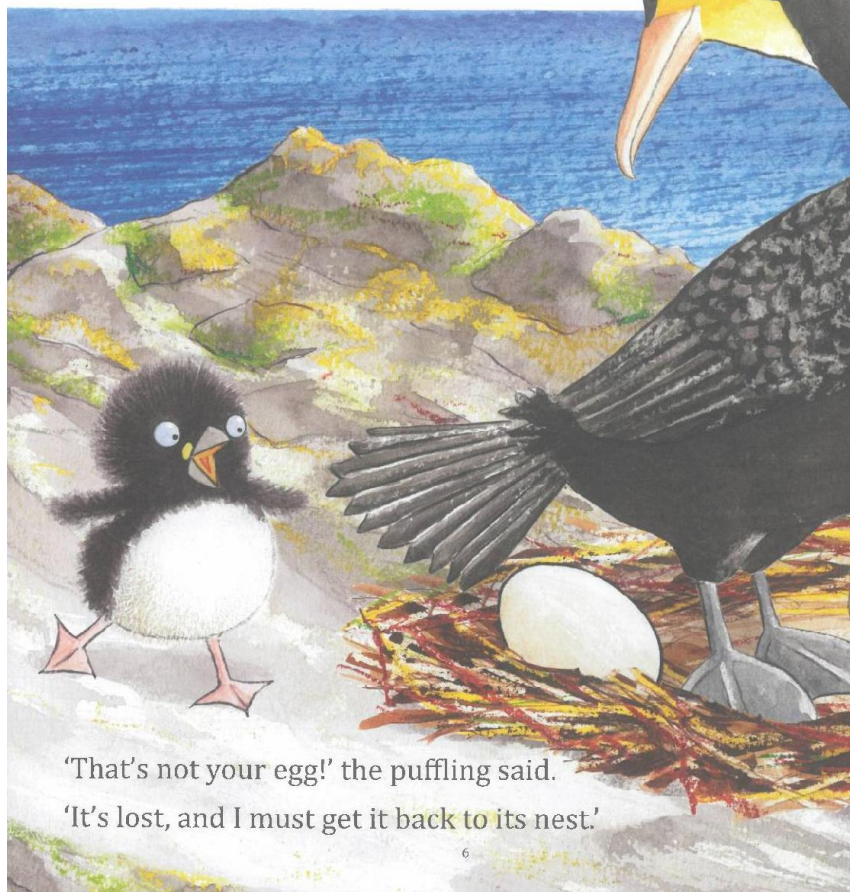
Genau in diesem Moment blies der Wind über den Hügel und das Ei rollte davon.

„Oh nein!“, rief Nestlinchen.





The puffling spied the egg in a cormorant's nest.
'I only had three eggs,' the cormorant said,
'and now I've got four. Isn't it marvellous?'



'That's not your egg!' the puffling said.
'It's lost, and I must get it back to its nest.'

6

5

Nestlinchen entdeckte das Ei im Nest eines Kormorans.
„Ich hatte nur drei Eier“, sagte der Kormoran.
Jetzt hab' ich vier. Ist das nicht fabelhaft?“



„Das ist kein Ei von dir!“, sagte Nestlinchen.
„Es hat sich verirrt und ich muss sein Nest wiederfinden.“

6

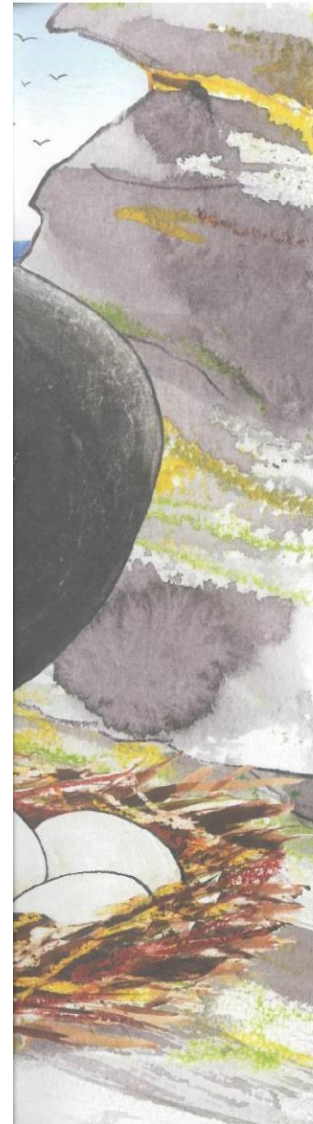


'Oh dear,' the cormorant replied.
'Then tie this bit of seaweed
around it. Maybe that will help.'



7

6



„Ach herrje“, antwortete der Kormoran.
„Dann binde ihm dieses Stück Seetang
um. Vielleicht hilft das.“



7



The puffling pulled and
pulled the egg up the hill.

8



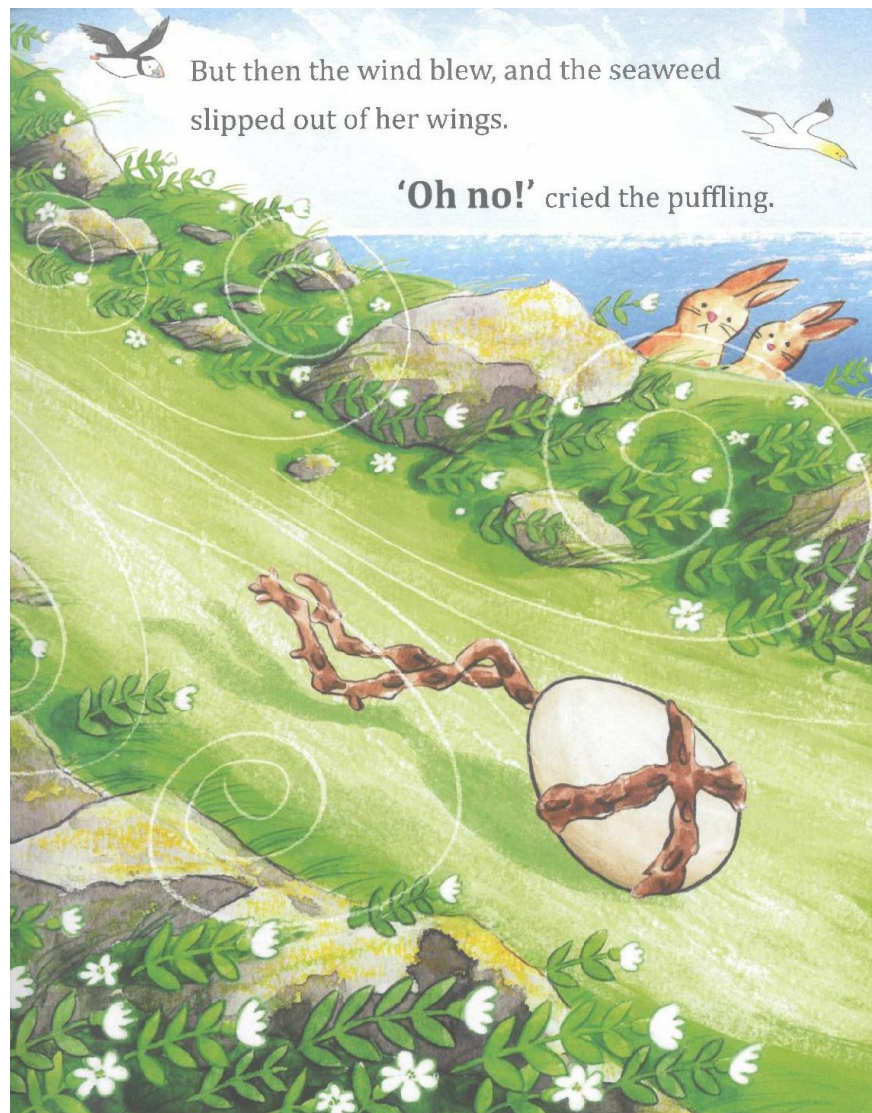
7



Nestlinchen zog und zog
das Ei den Hügel hinauf.

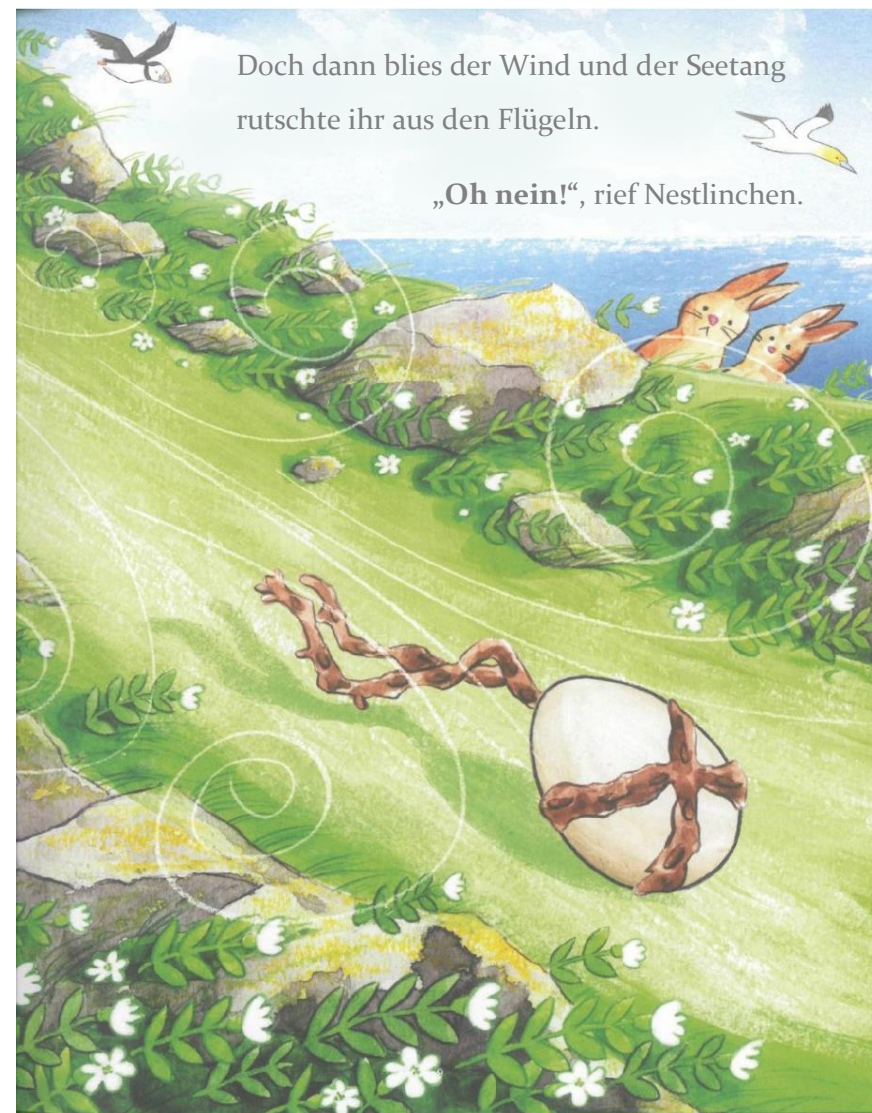
8





But then the wind blew, and the seaweed
slipped out of her wings.

'Oh no!' cried the puffling.

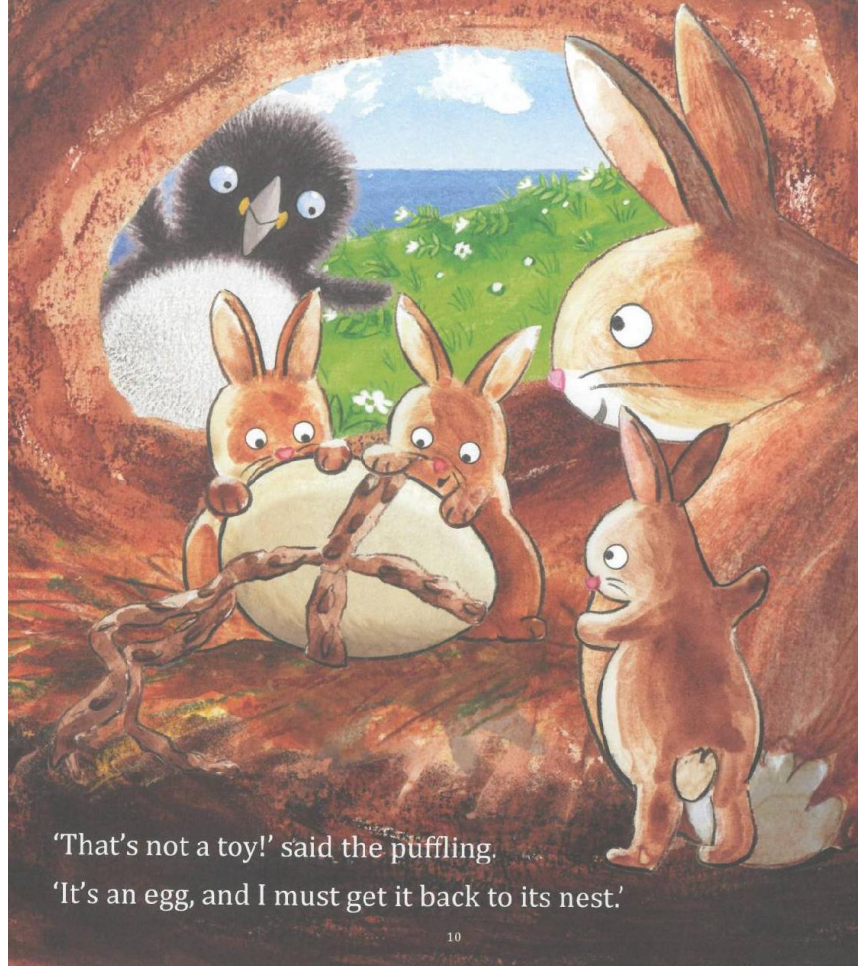


Doch dann blies der Wind und der Seetang
rutschte ihr aus den Flügeln.

„Oh nein!“, rief Nestlinchen.

She spotted the egg in a rabbit's burrow.

'My baby bunnies just love their new toy,' the rabbit told her.



'That's not a toy!' said the puffling.

'It's an egg, and I must get it back to its nest.'

10

9

Sie erspähte das Ei in einem Kaninchenbau.

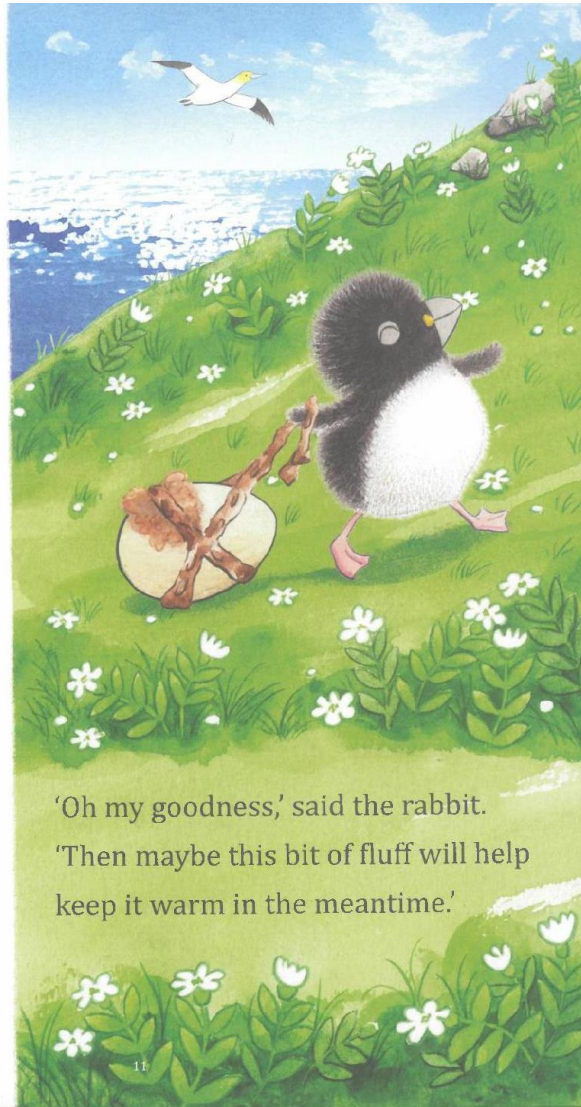
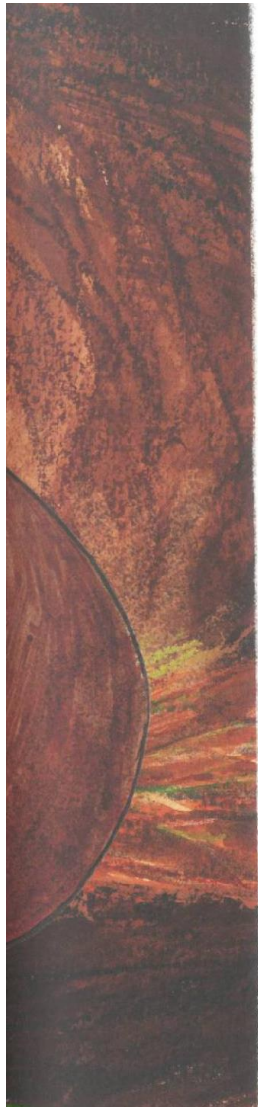
„Meine Häschen lieben ihr neues Spielzeug so sehr“,
erzählte ihr das Kaninchen.



„Das ist kein Spielzeug“, sagte Nestlinchen.

„Es ist ein Ei und ich muss sein Nest wiederfinden.“

10

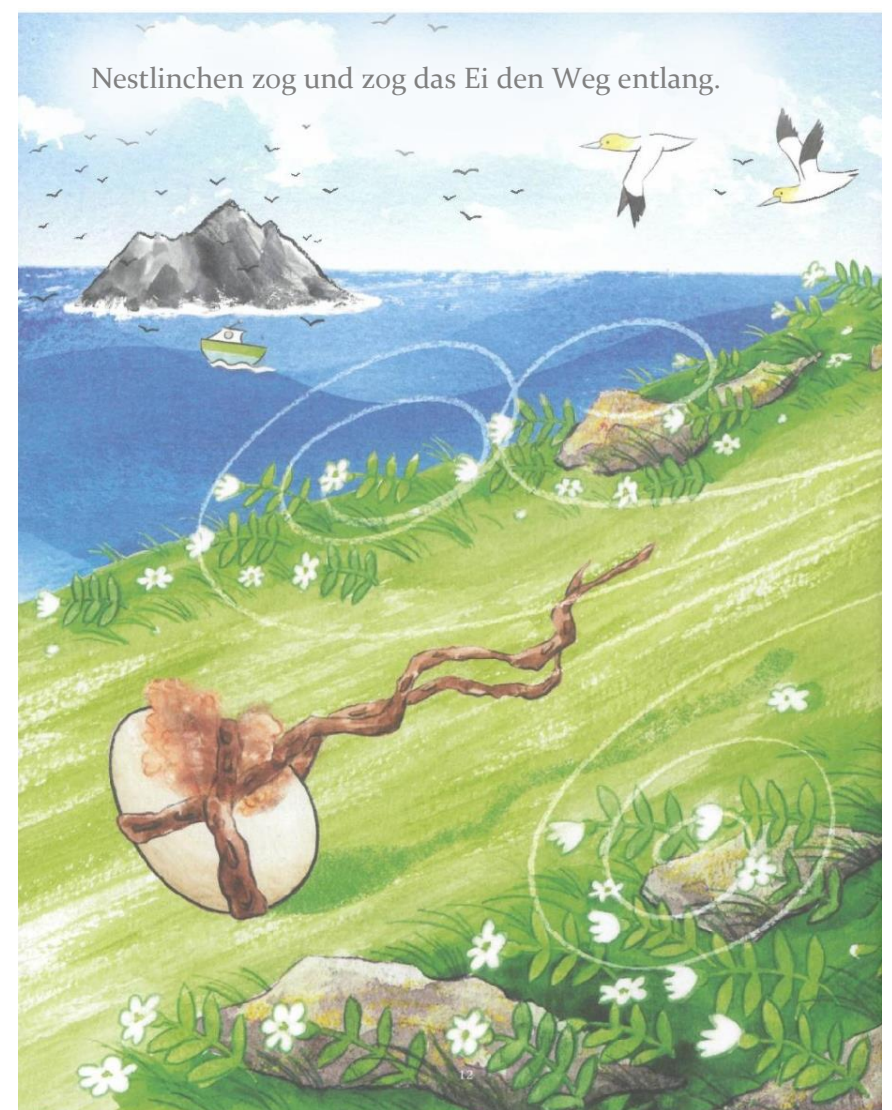


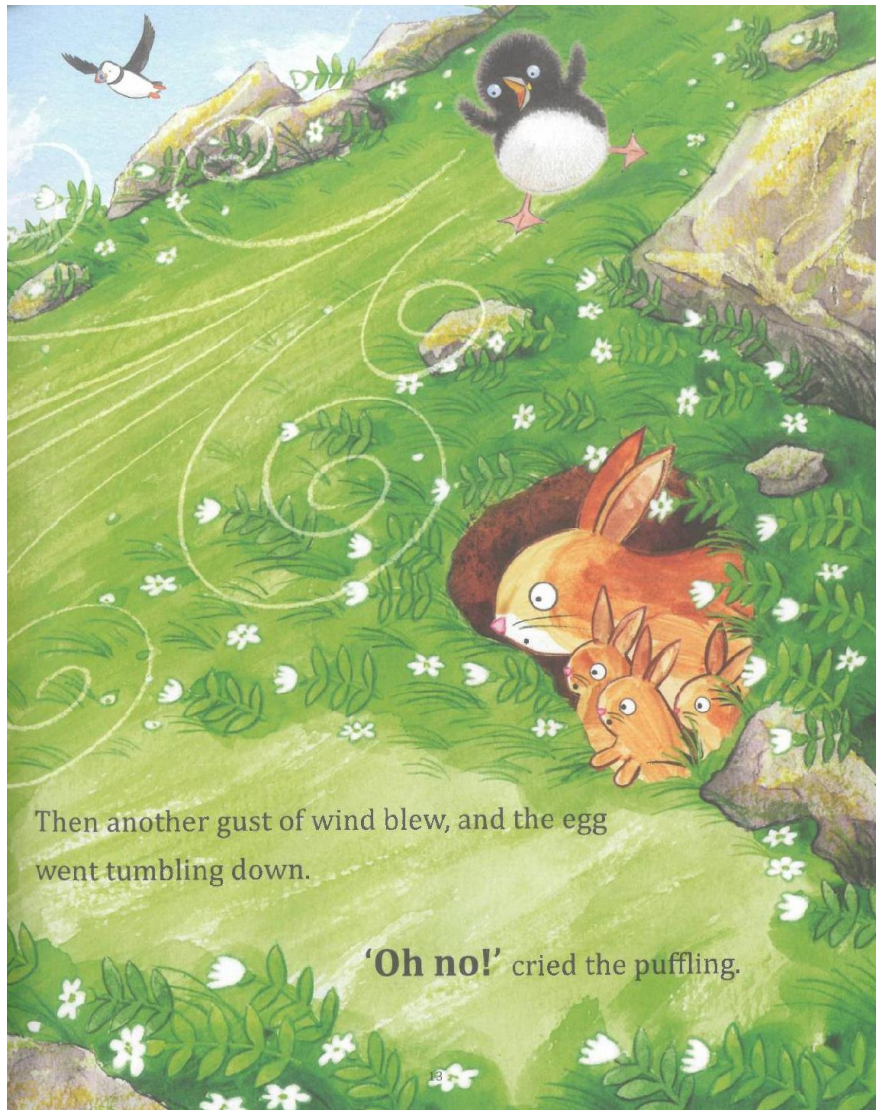
'Oh my goodness,' said the rabbit.
'Then maybe this bit of fluff will help
keep it warm in the meantime.'

10



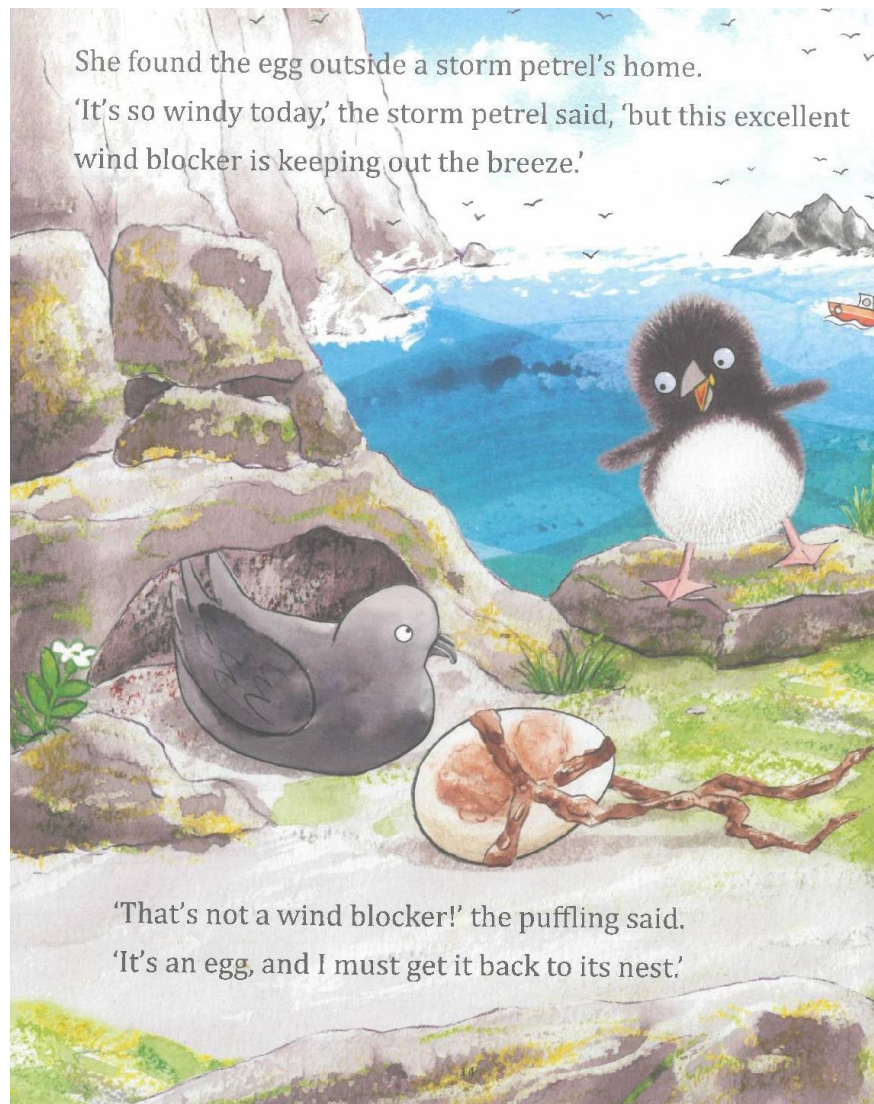
„Du meine Güte“, sagte das Kaninchen.
„Dann hält dieses Stückchen Fell es in
der Zwischenzeit vielleicht warm.“



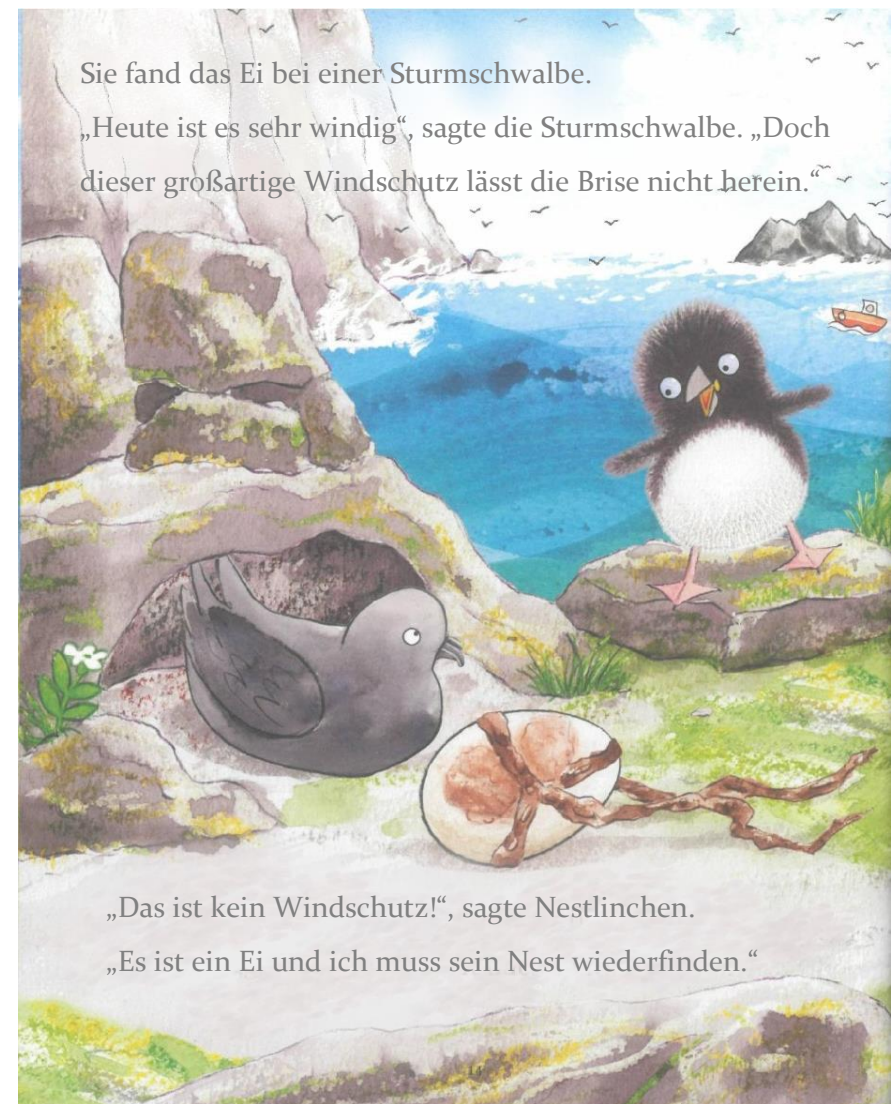


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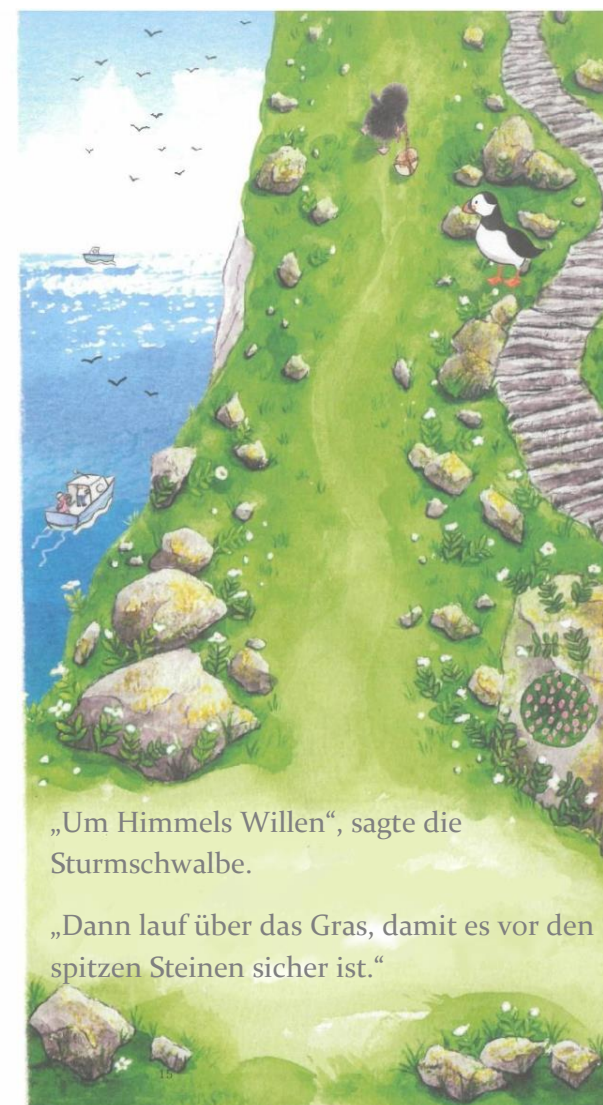
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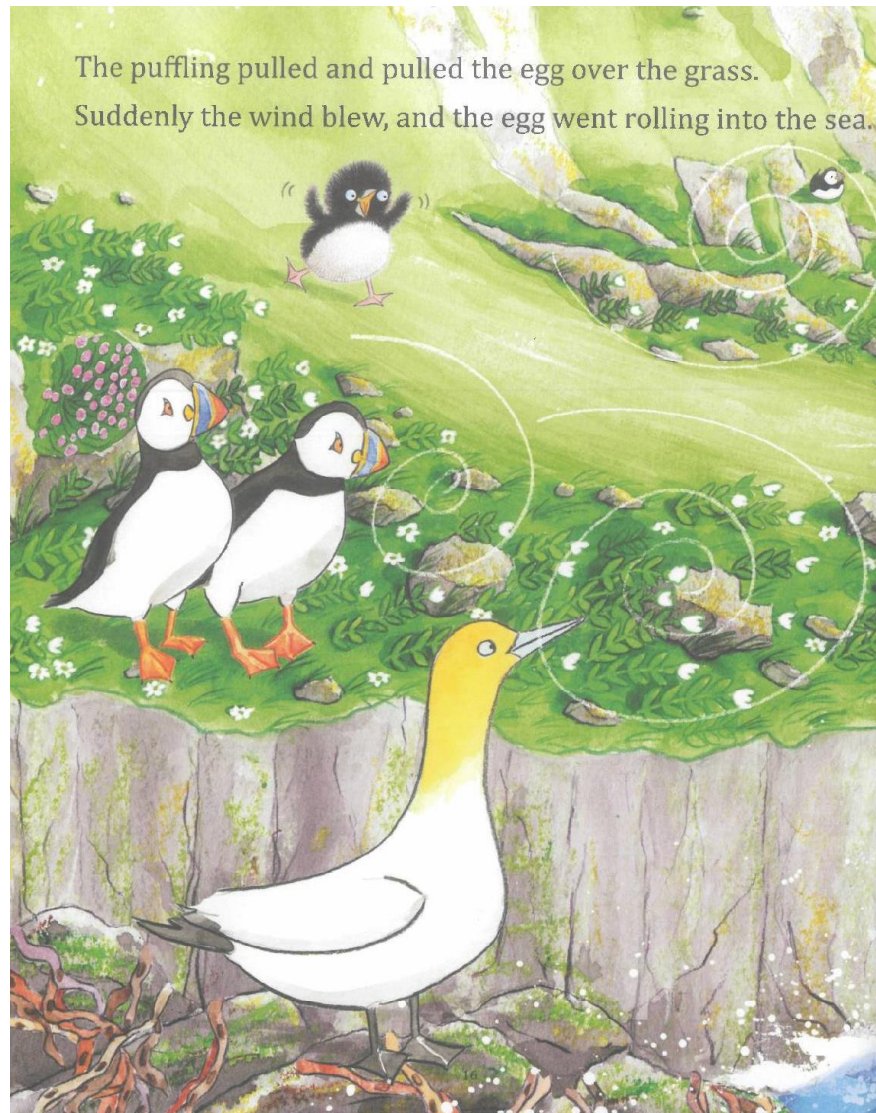
'Oh my!' said the storm petrel.
'Then take that path over the grass so it
doesn't get caught on the sharp stones.'

14

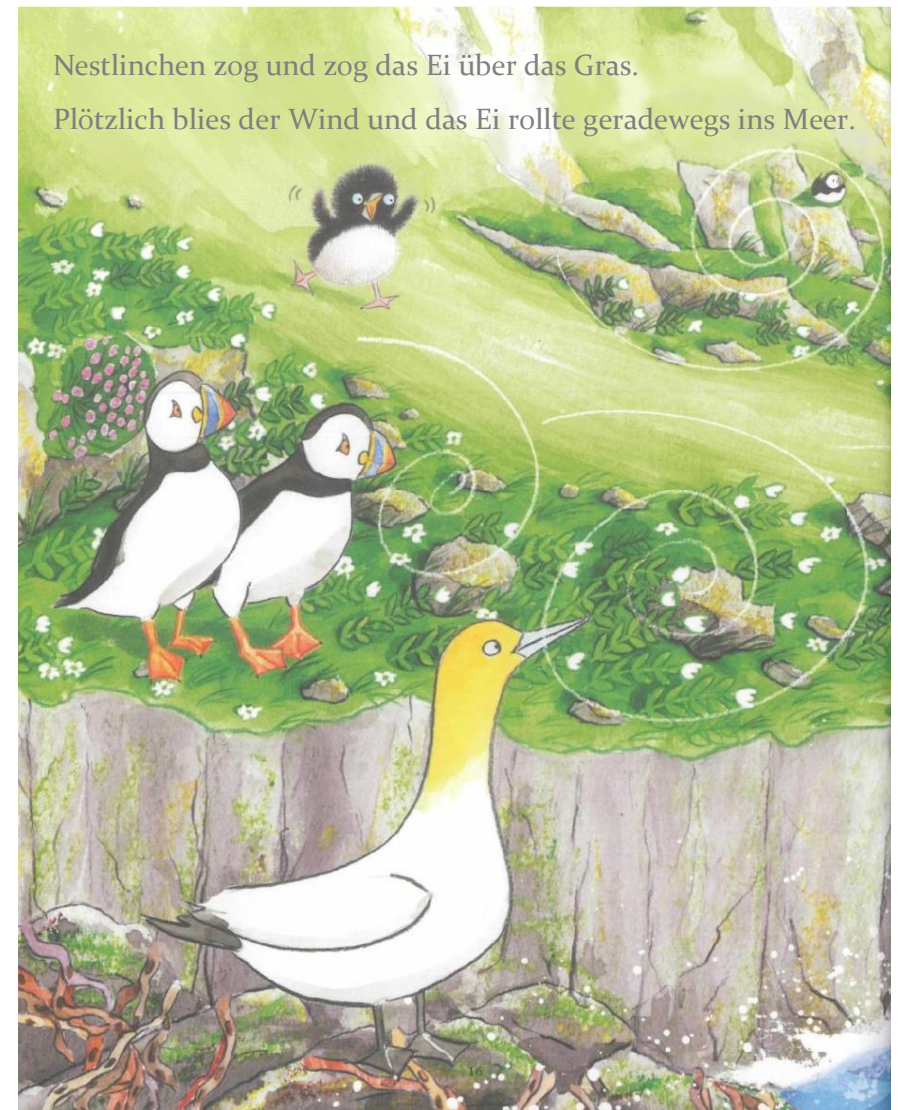


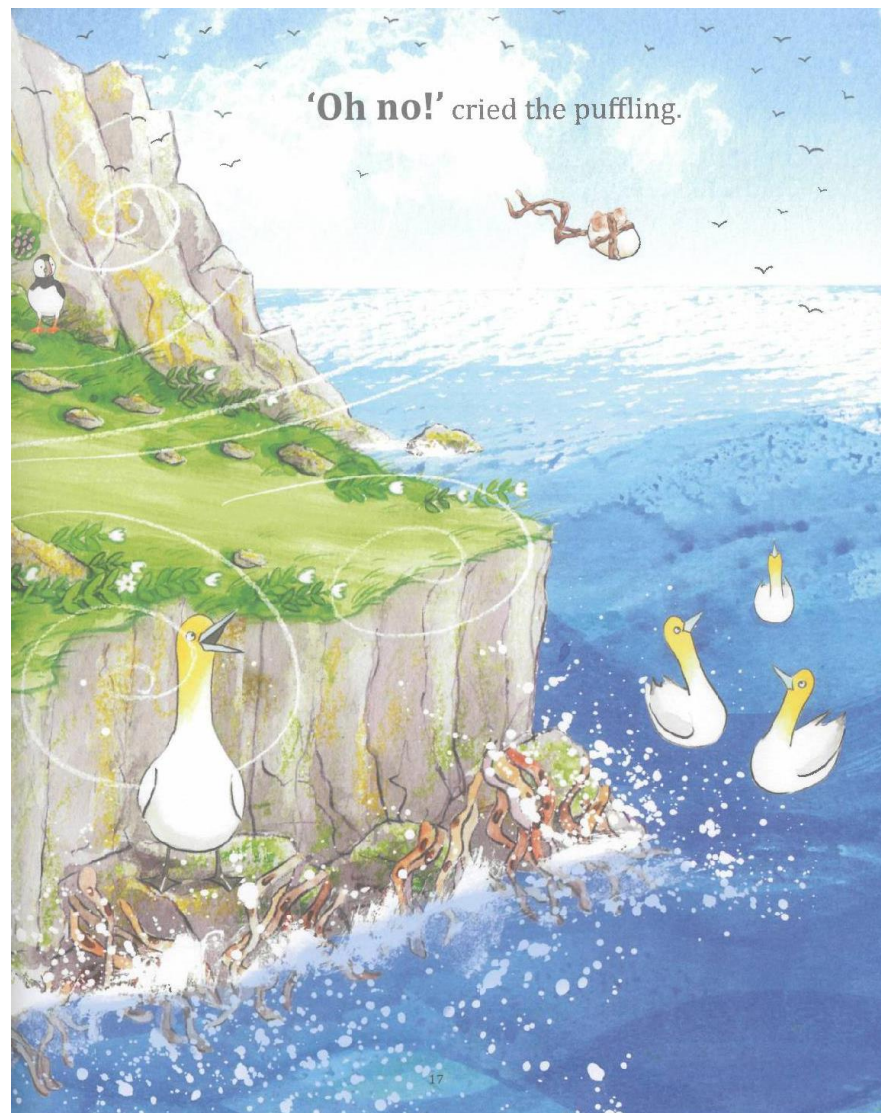
„Um Himmels Willen“, sagte die
Sturmschwalbe.

„Dann lauf über das Gras, damit es vor den
spitzen Steinen sicher ist.“

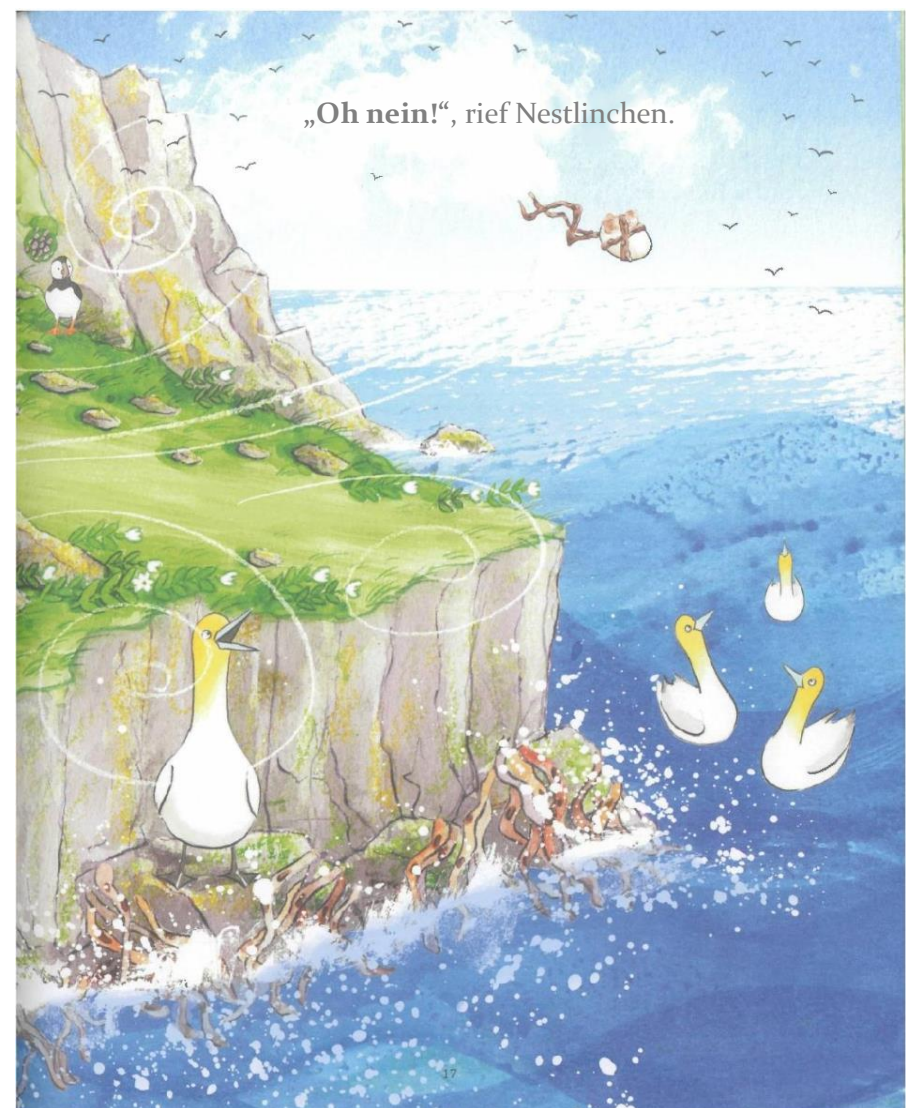


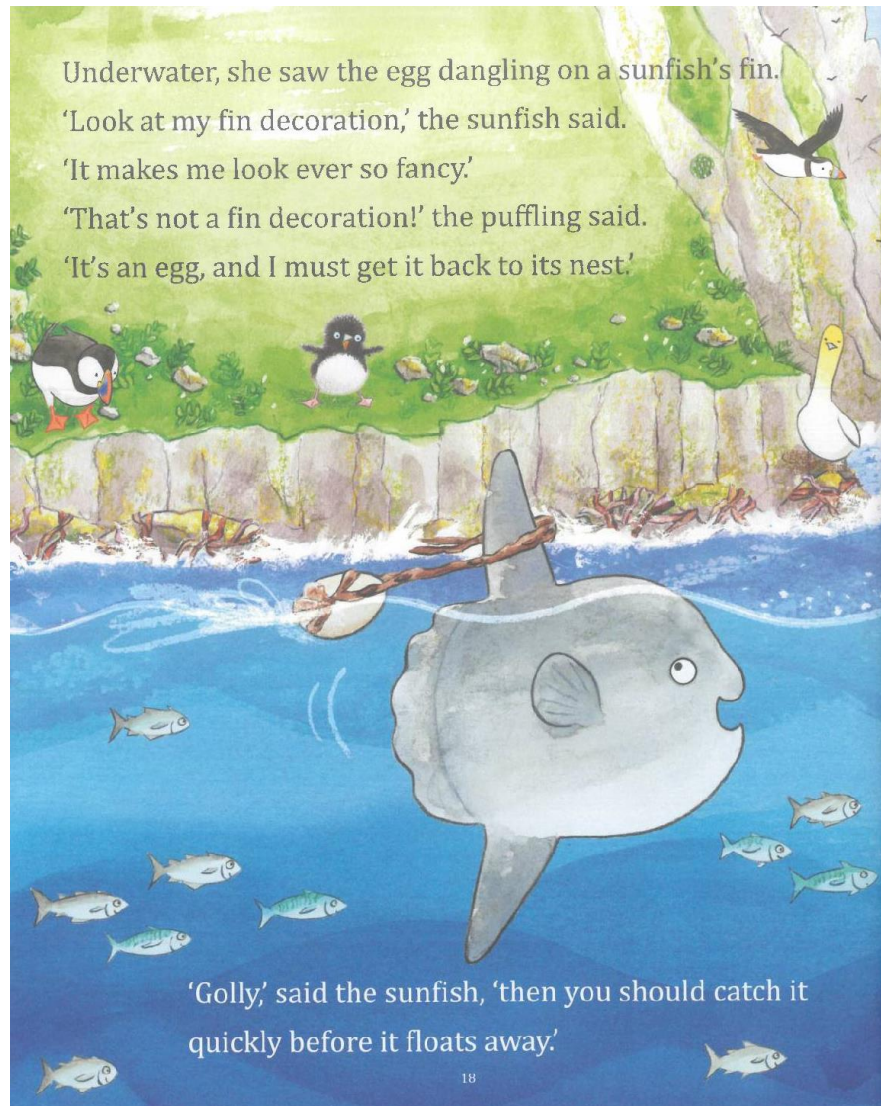
15





16





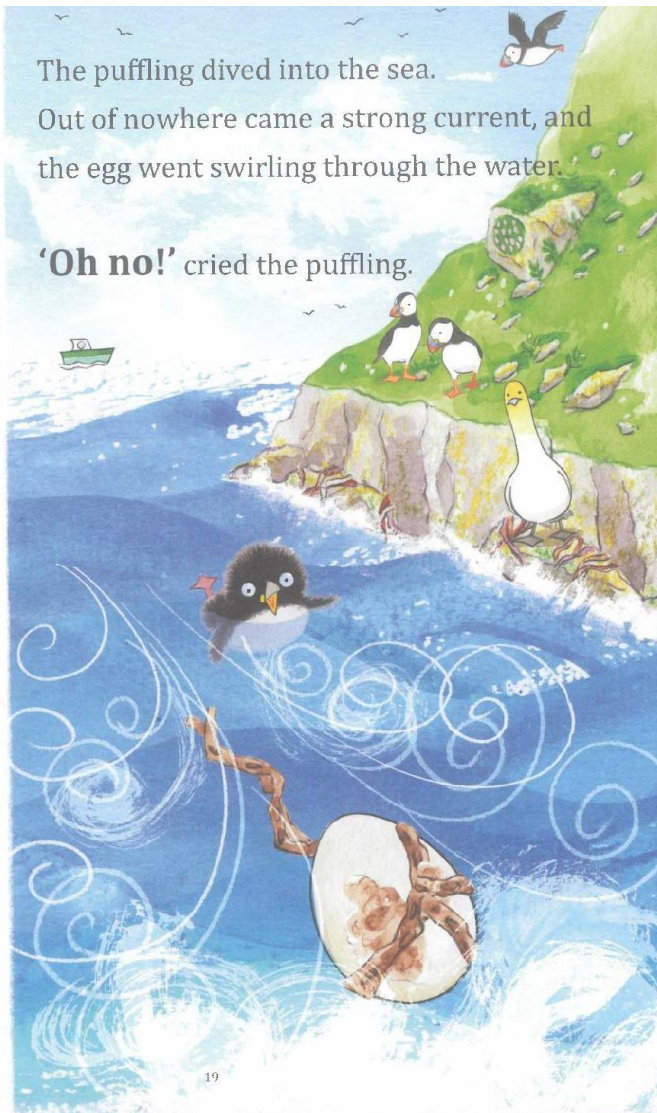
17





The puffling dived into the sea.
Out of nowhere came a strong current, and
the egg went swirling through the water.

'Oh no!' cried the puffling.



19

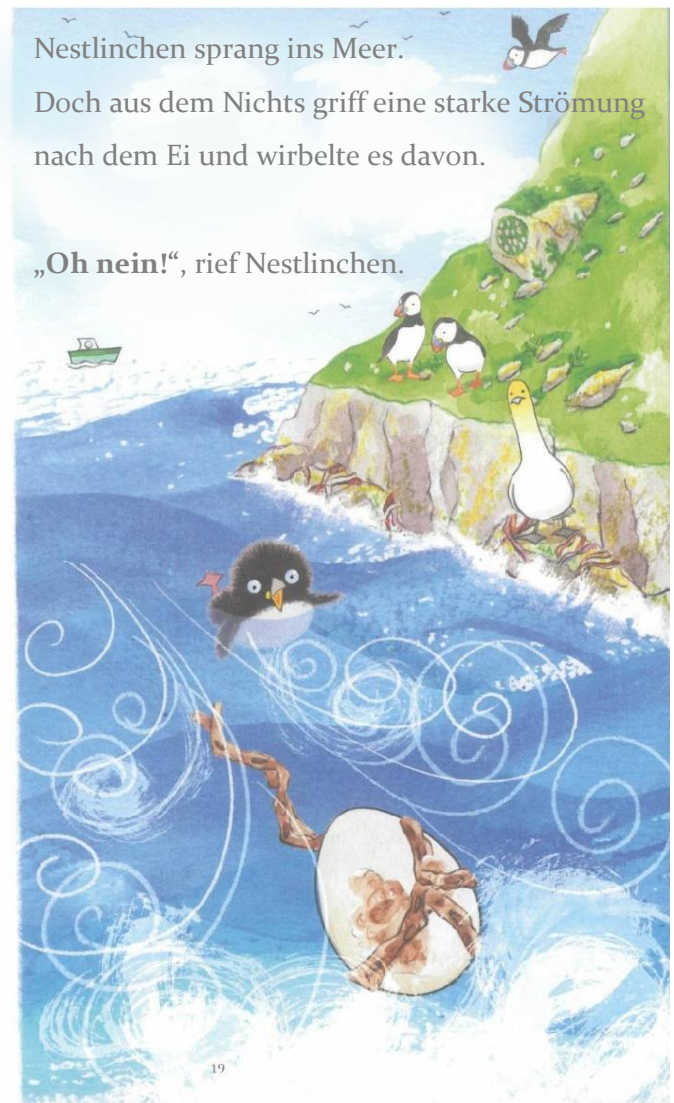
18



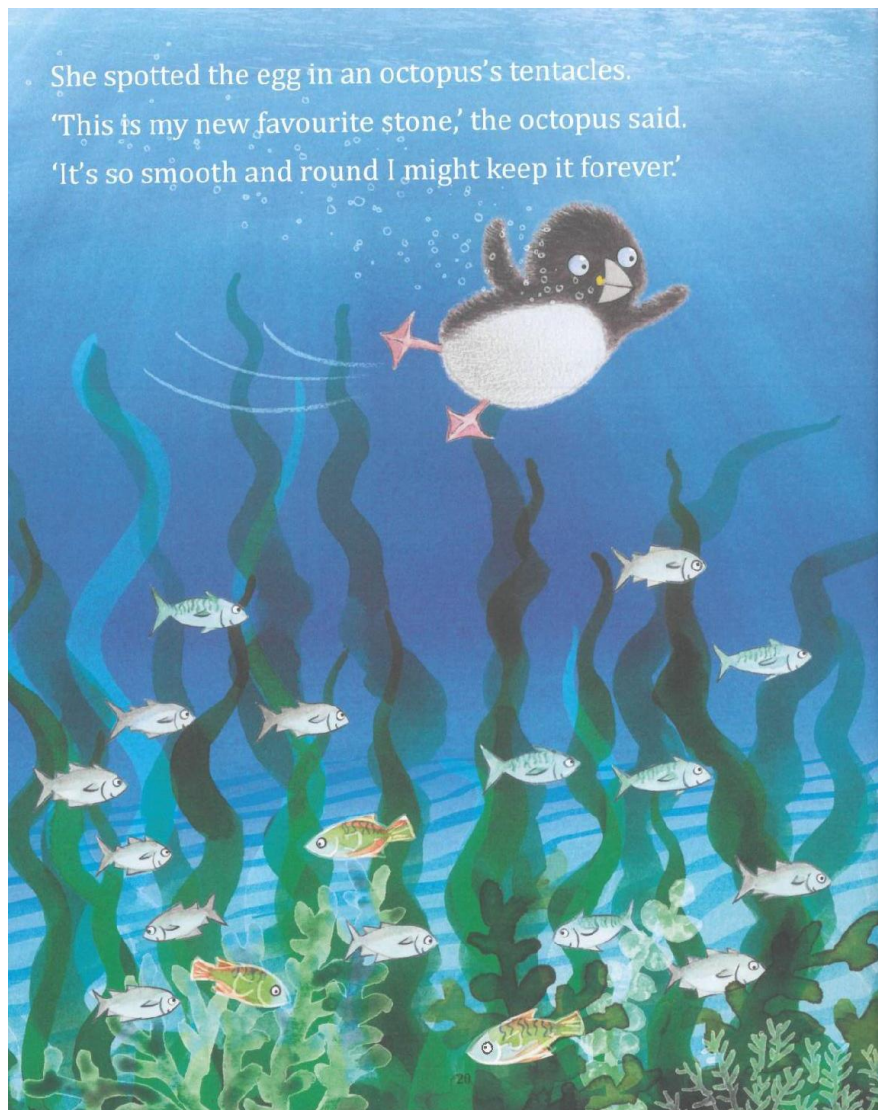
Nestlinchen sprang ins Meer.

Doch aus dem Nichts griff eine starke Strömung
nach dem Ei und wirbelte es davon.

„Oh nein!“, rief Nestlinchen.



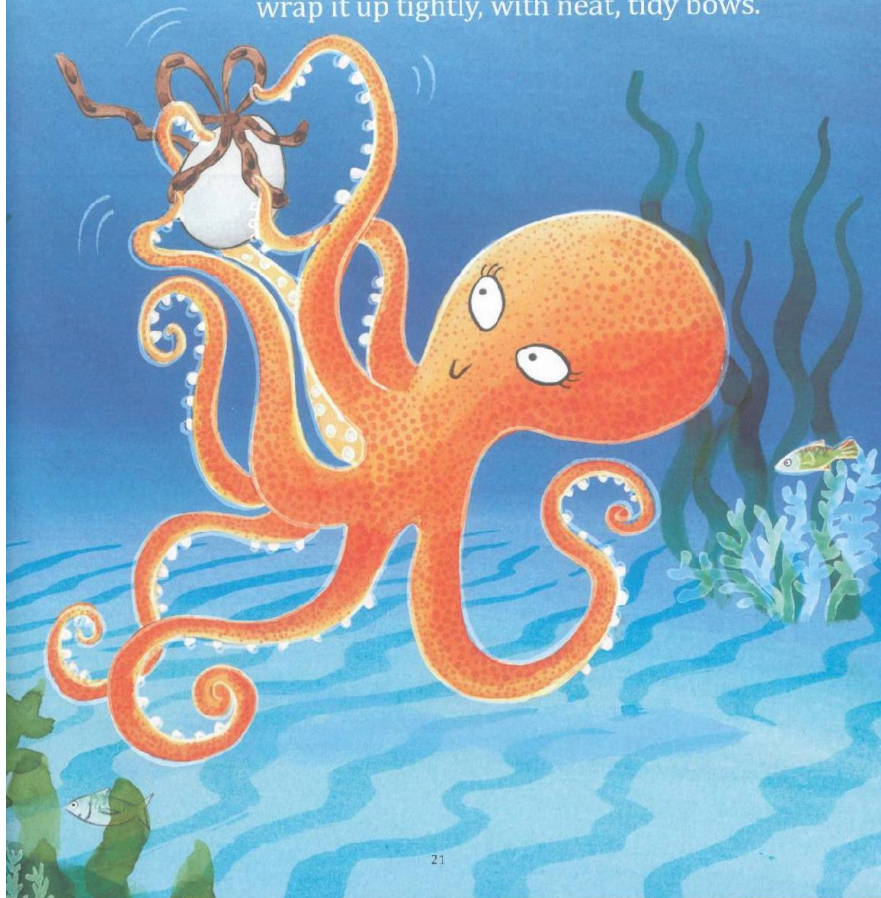
19



'That's not a stone!' said the puffling.

'It's an egg, and I must get it back to its nest.'

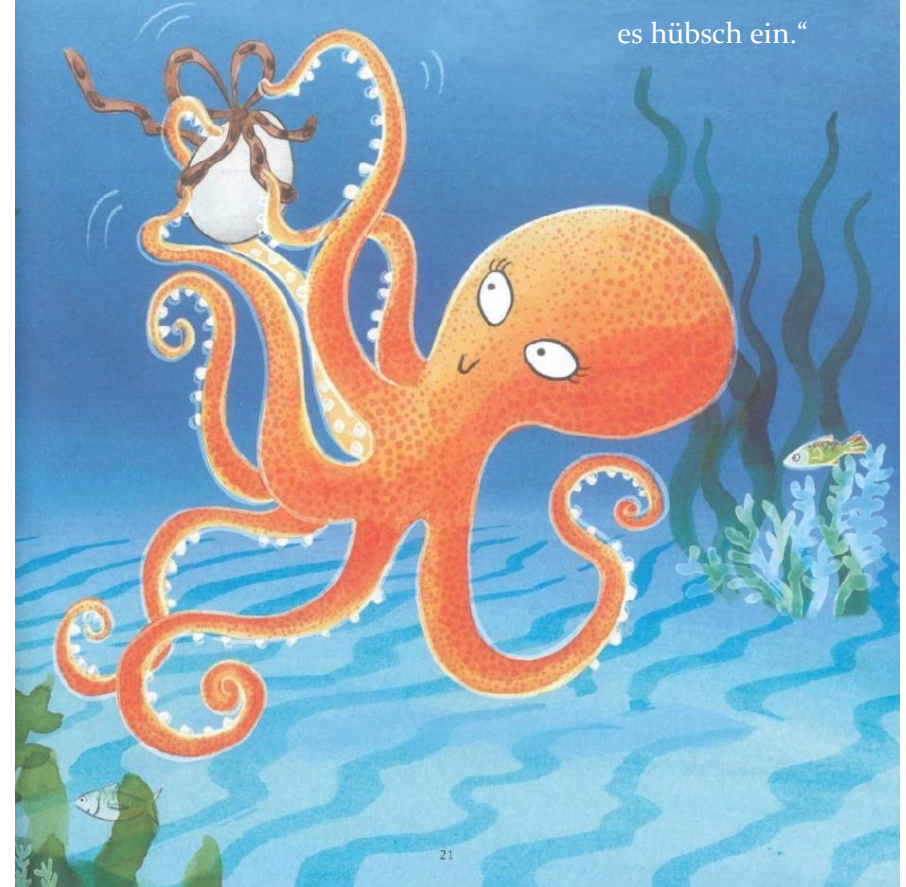
'Oh dear,' said the octopus. 'Then I'll
wrap it up tightly, with neat, tidy bows.'



„Das ist kein Stein!“, sagte Nestlinchen.

„Es ist ein Ei und ich muss sein Nest wiederfinden.“

„Oh je“, sagte der Tintenfisch. „Dann wickle ich
es hübsch ein.“





The puffling swam and swam,
pulling the egg.

22



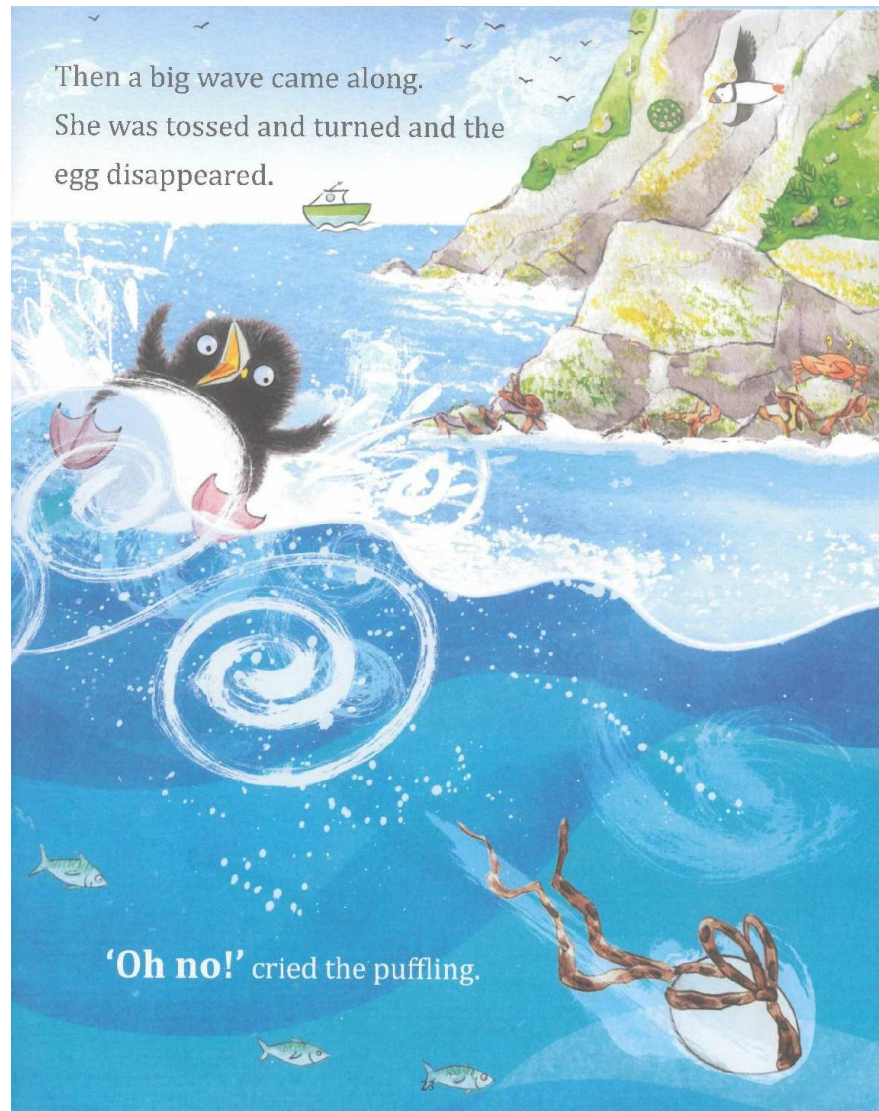
21



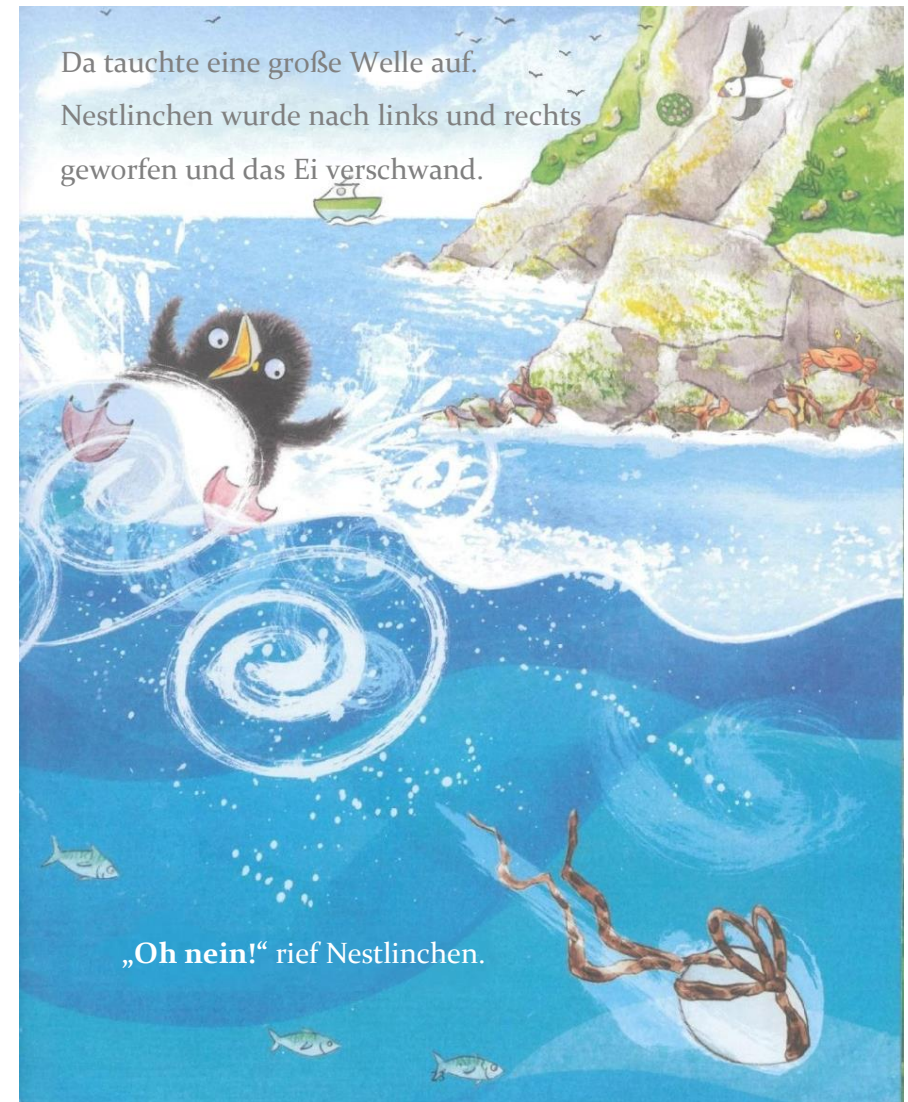
Nestlinchen schwam und schwam
und zog das Ei mit sich.

22

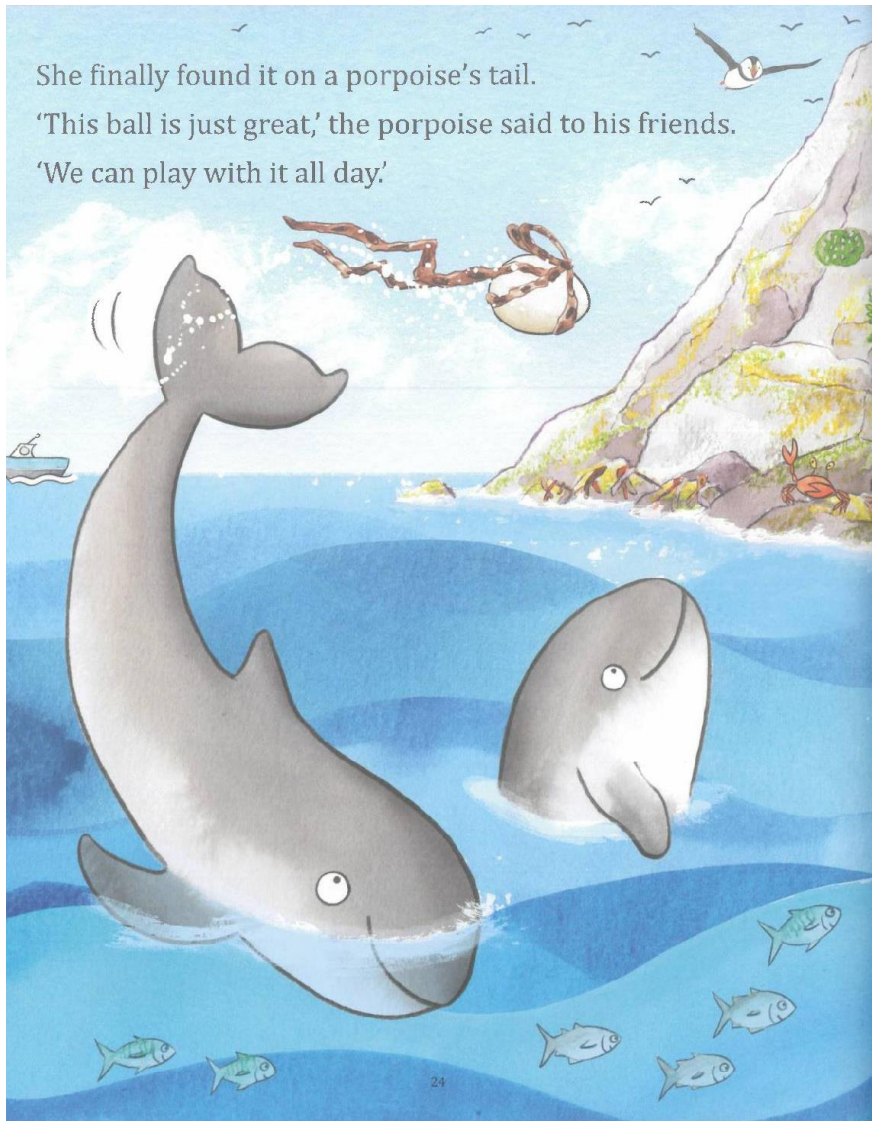




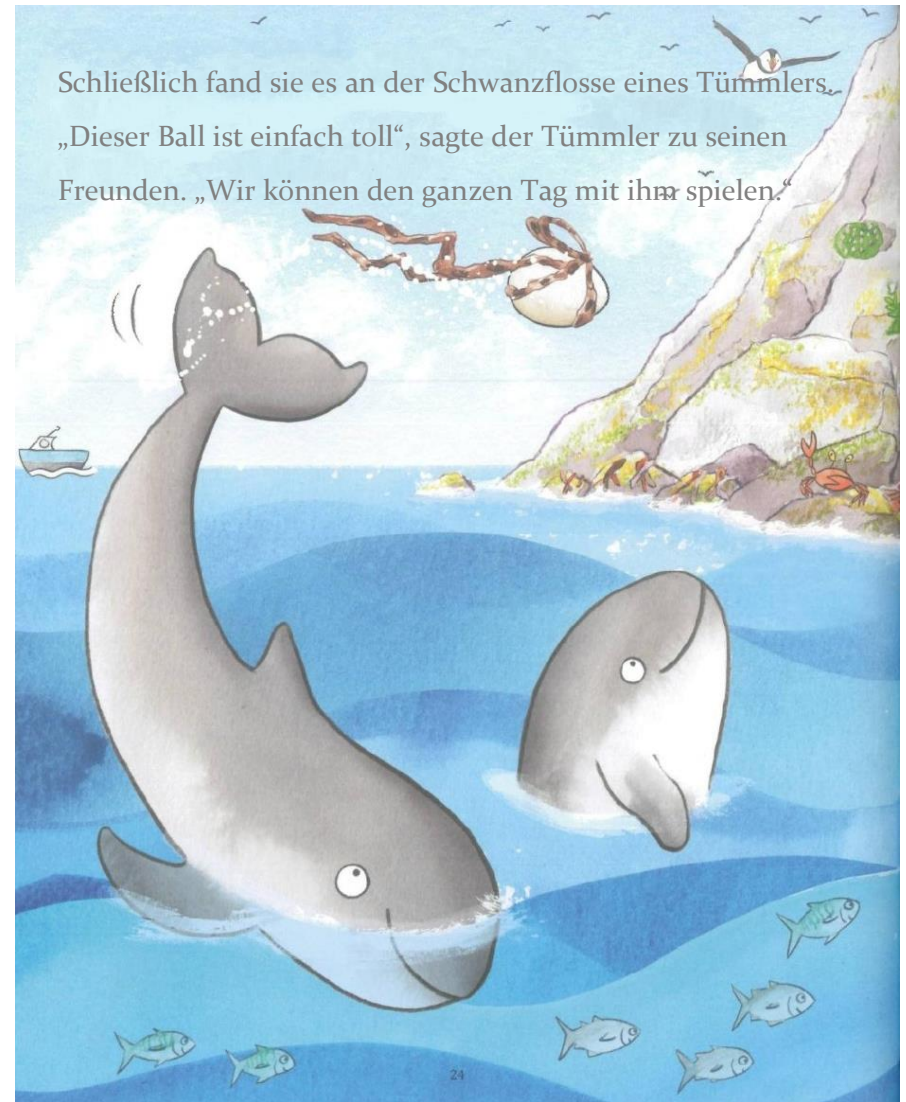
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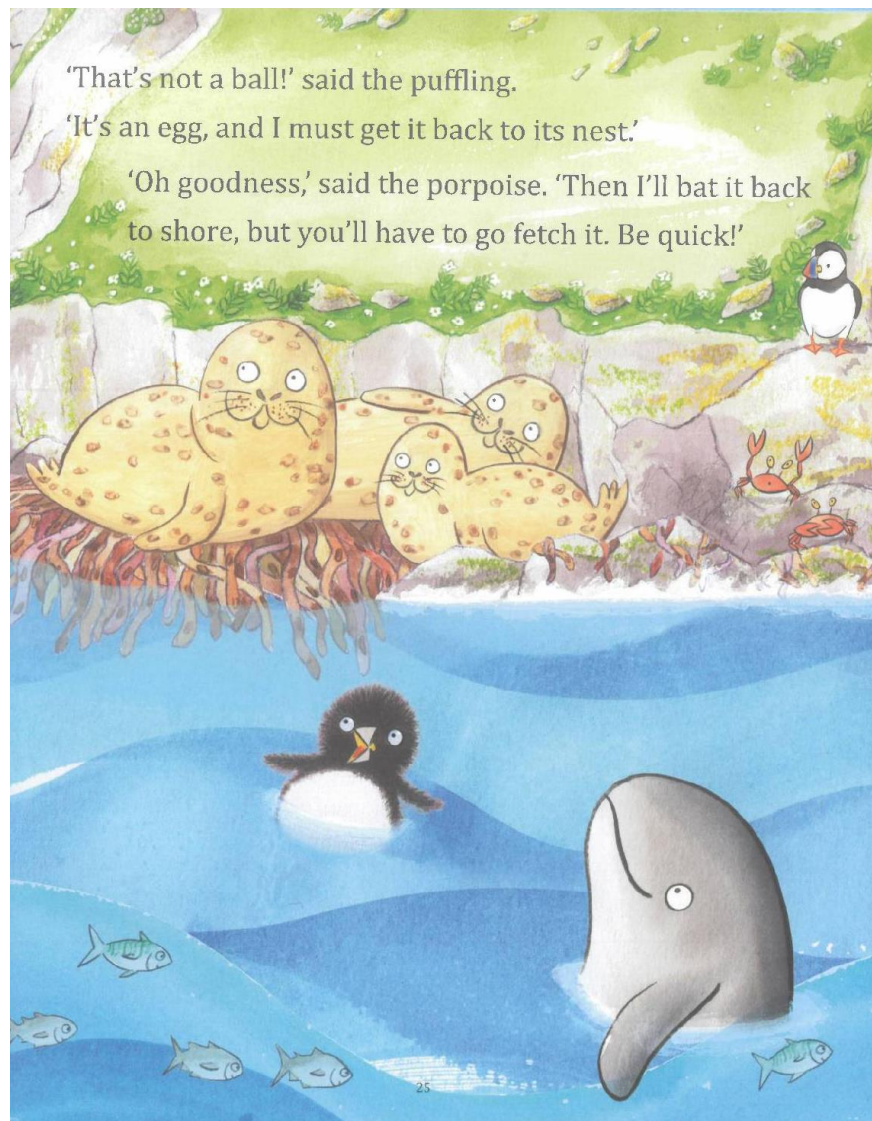


She finally found it on a porpoise's tail.
'This ball is just great,' the porpoise said to his friends.
'We can play with it all day.'

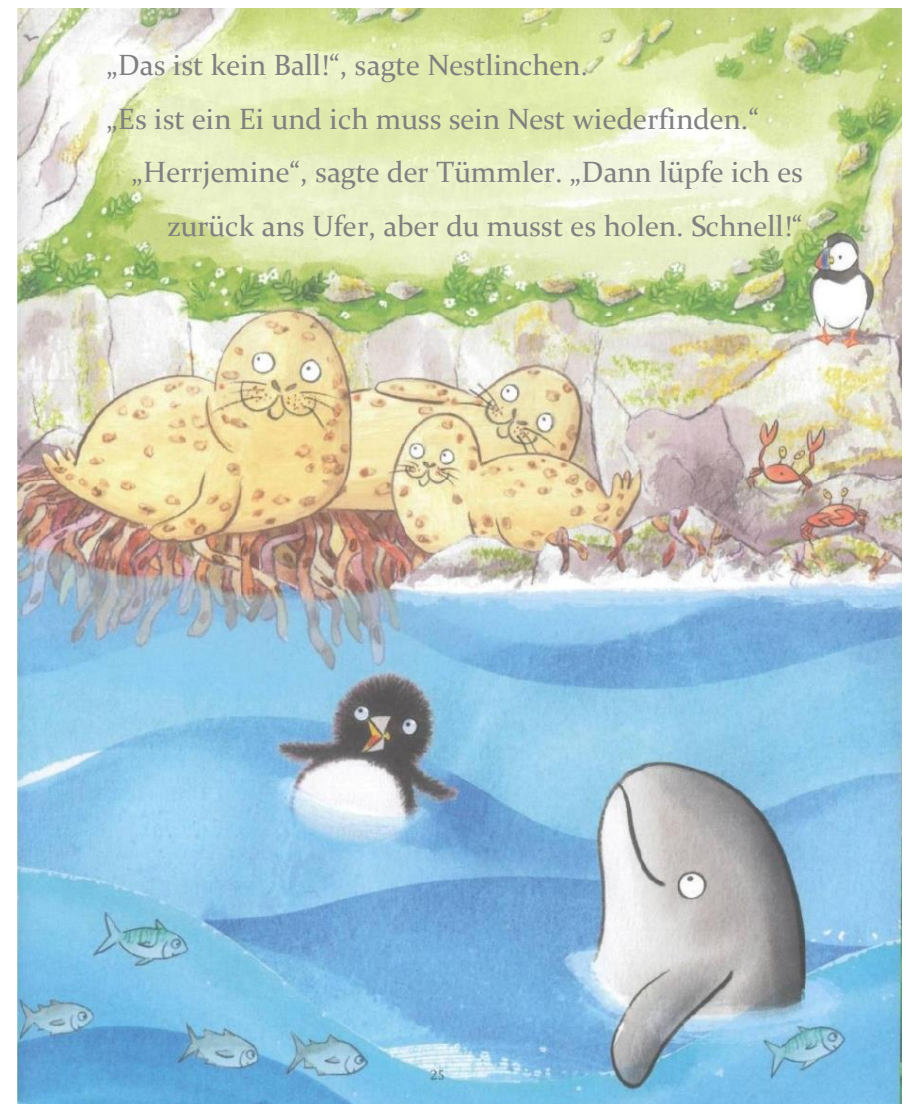


Schließlich fand sie es an der Schwanzflosse eines Tümmlers.
„Dieser Ball ist einfach toll“, sagte der Tümmler zu seinen
Freunden. „Wir können den ganzen Tag mit ihm spielen.“





24



The puffling picked up the egg on the shore.



Then she dragged ...



and she hauled ...



and she pushed ...



and she pulled ...

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Nestlinchen hob das Ei am Ufer auf.



Dann schleifte sie es...



und schleppte es...



und schob es...



und zog es...

26



Two puffin neighbours were worried. Their burrow was empty and they couldn't find their egg anywhere.

'I found an egg!' the puffling called out.

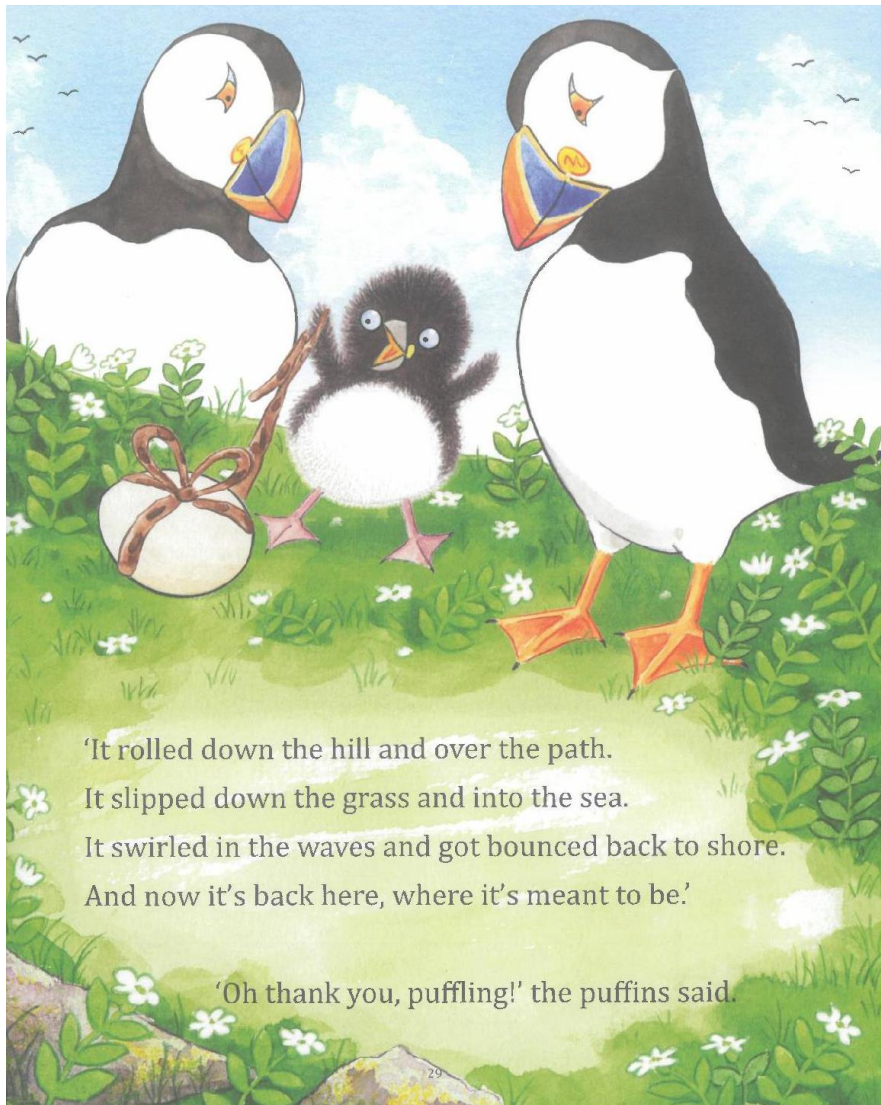


Zwei benachbarte Papageientaucher waren ganz besorgt.

Ihre Erdhöhle war leer und sie konnten ihr Ei nirgendwo finden.

„Ich habe ein Ei gefunden!“, rief Nestlinchen ihnen zu.

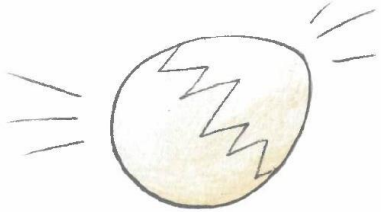




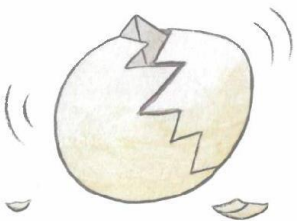
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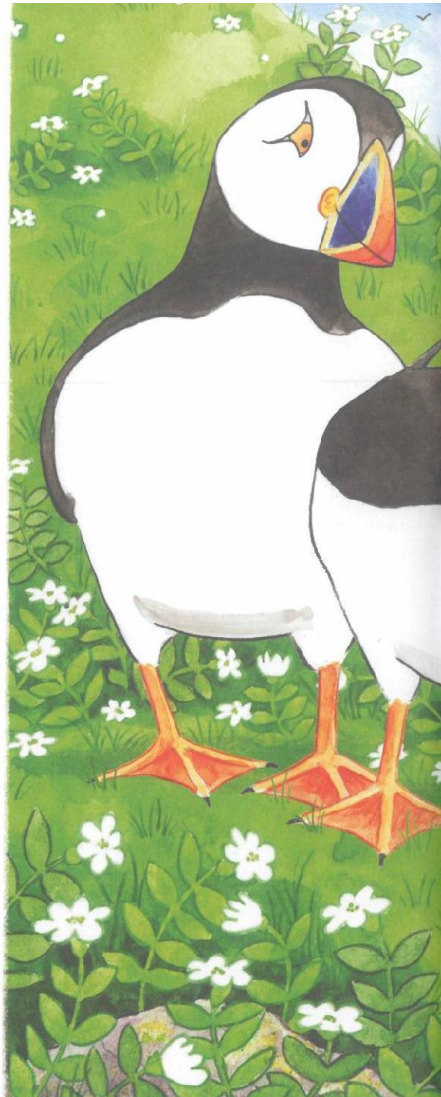
Just then the egg cracked ...



and cracked ...



and cracked ...



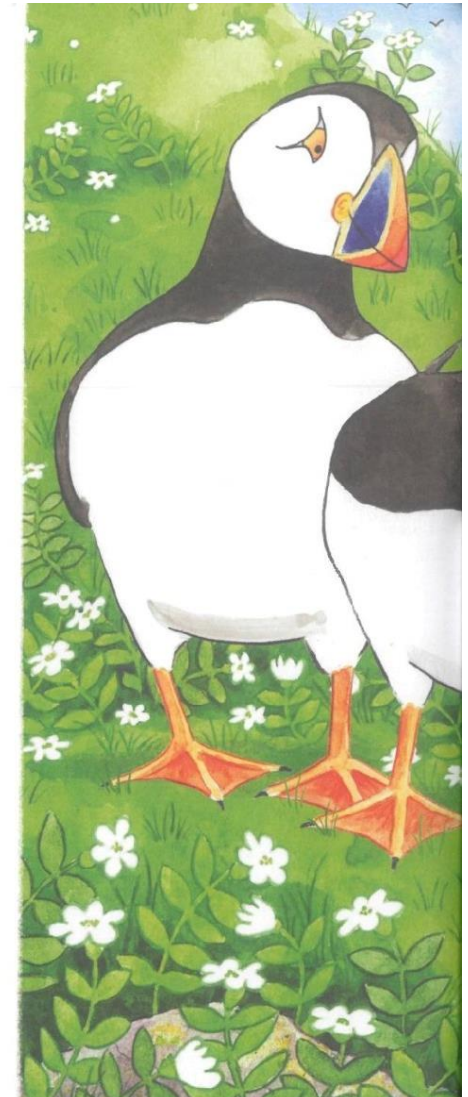
In diesem Moment bekam
das Ei einen Riss...

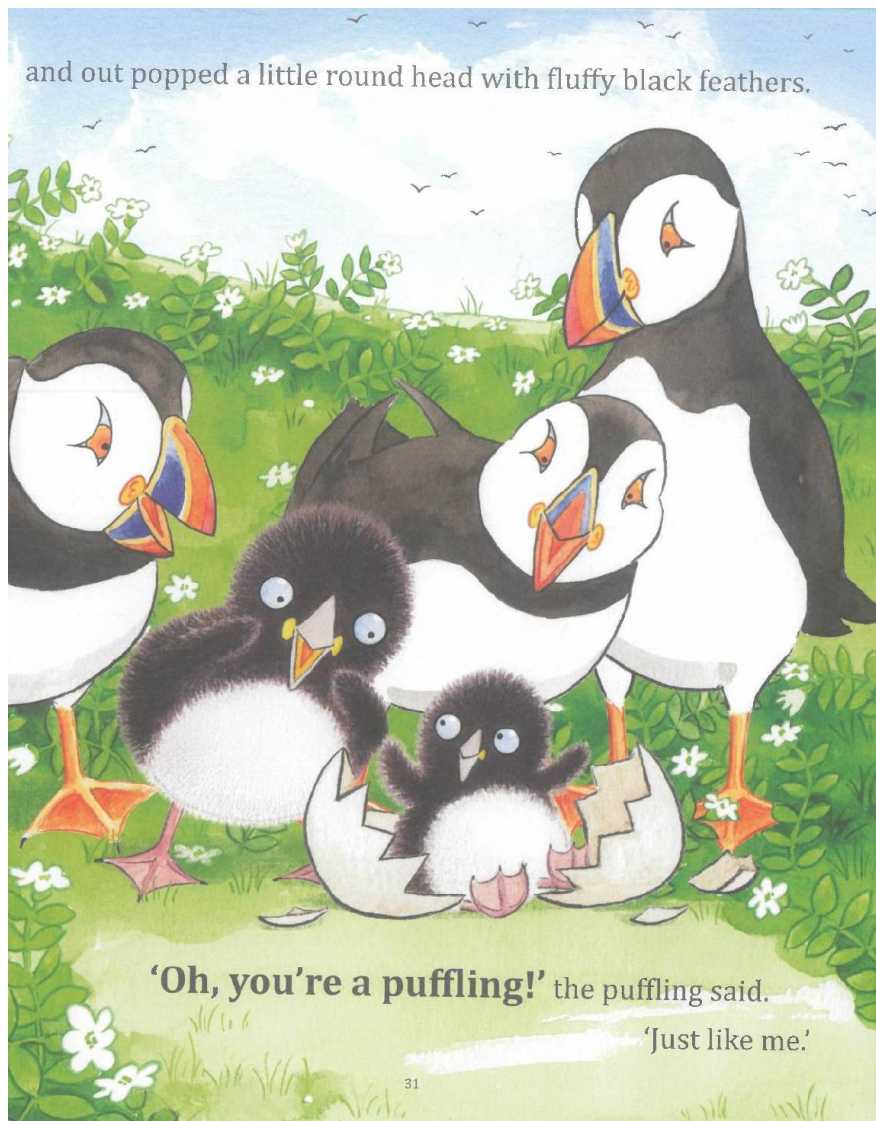


und noch einen...

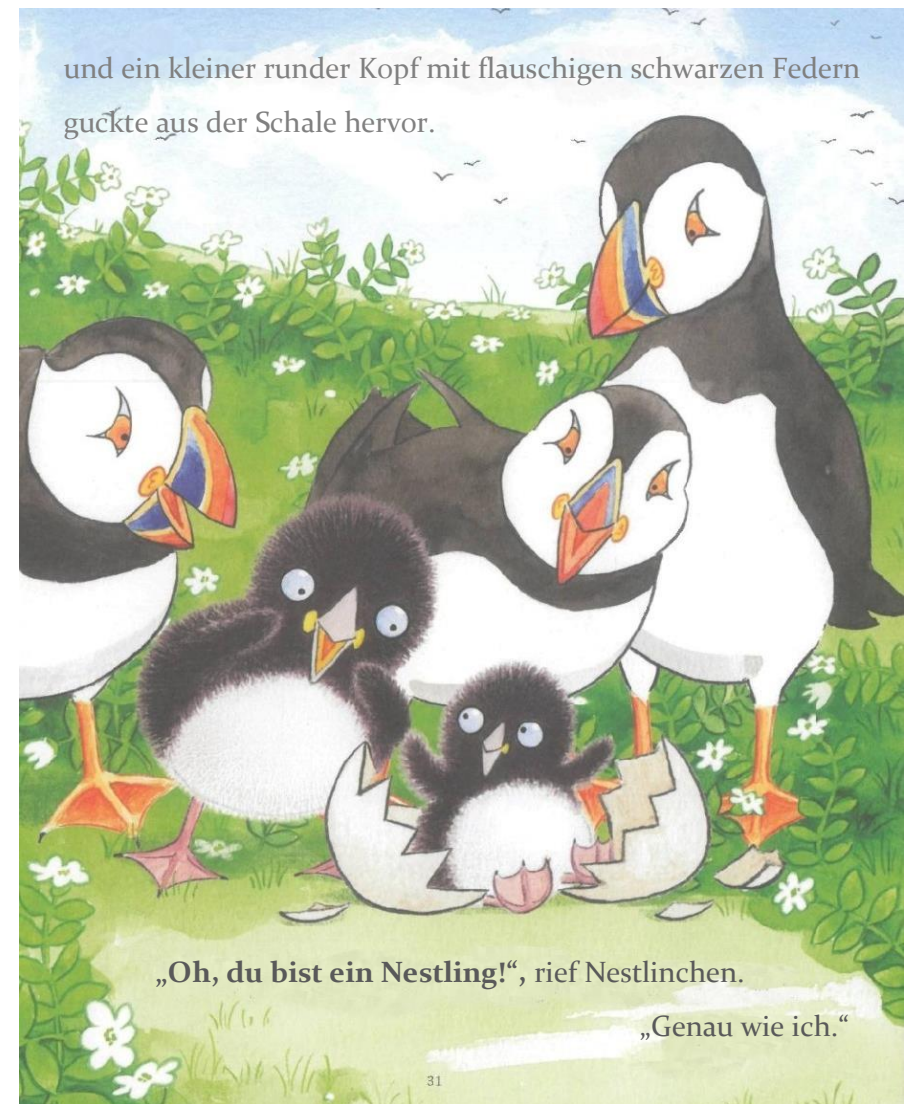


und noch einen...

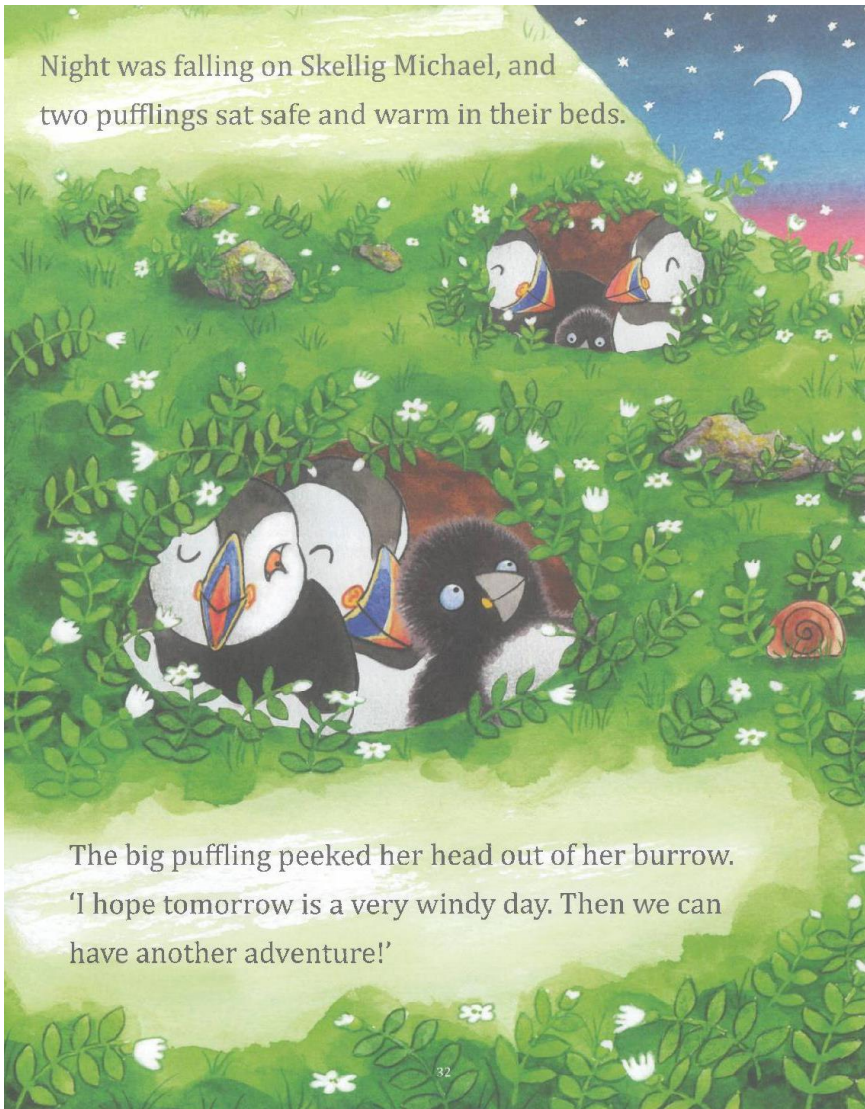




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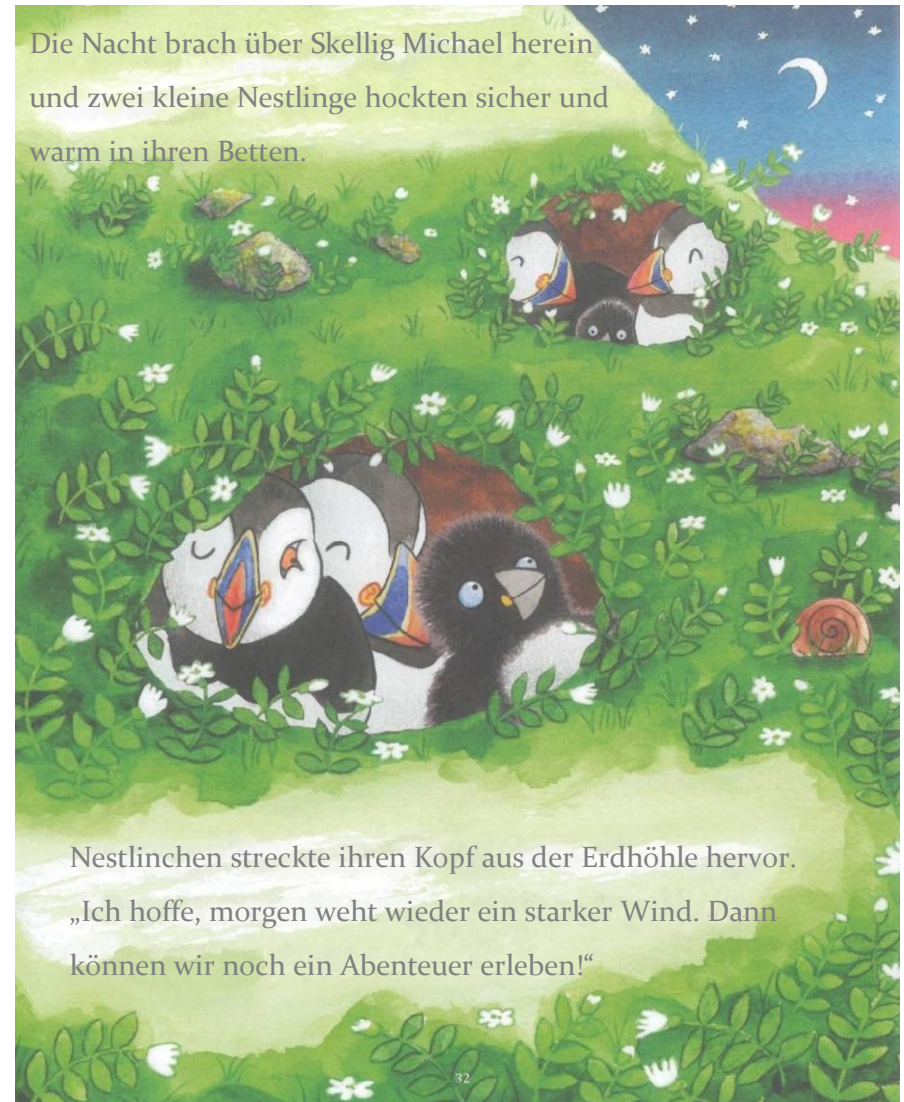
Night was falling on Skellig Michael, and two pufflings sat safe and warm in their beds.



The big puffling peeked her head out of her burrow. 'I hope tomorrow is a very windy day. Then we can have another adventure!'

31

Die Nacht brach über Skellig Michael herein und zwei kleine Nestlinge hockten sicher und warm in ihren Betten.



Nestlinchen streckte ihren Kopf aus der Erdhöhle hervor. „Ich hoffe, morgen weht wieder ein starker Wind. Dann können wir noch ein Abenteuer erleben!“

Student Number	21355368	Text Number	4
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Source Text		Target Text	
Title	Mutproben	Title	Courage!
Year Published	2020		
Author	Mona Harry		
Language	German	Language	English
Word Count	1272	Word Count	2613
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> • <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a children's book targeted at ages 3-6 (Thalia n.d.). The author initially wrote the story for the children she was working with while studying to become a teacher (Poetry Slam TV 2018). In 2018, she also performed it at a poetry slam competition for an adult audience (ibid.). The ST differs slightly from this earlier version, e.g. the protagonist 'Paula' used to be a boy called 'Paul'. The ST consists of 42 paragraphs of 4-9 lines (cf. Appendix 2). The story is told by an omniscient narrator (cf. l.18-22). The plot follows Paula as she tries to collect 'Mutproben' for an alchemist (cf. l.58-70). 'Mutproben' is a play on words of the German word 'Mutprobe' [test of courage] (Duden n.d.a) and 'Probe' [scientific sample] (Duden n.d.b.). Paula meets five different characters whom she interviews to get 'Mutproben': - a mouse - a tomcat - a dog - a lamb - the darkness		

	The ST features both direct speech and implied speech (e.g. 'Paula bedankt sich' [Paula says thank you] in l.95). The author uses occasional rhymes (cf. l.6 and 8; Appendix 2) and alliterations (e.g. l.9) but has no consistent rhyme scheme (cf. l.3-16).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	I will adapt the ST as a theatre play for English-speaking pupils aged 5-11. The TT is to be performed by adults. All characters will be gender-neutral in the TT, so any actor can play any role (e.g. Paula will be written as Paul*a). Further, I will... - format the TT based on Greenwood's example (2012, 86) - reduce the narrator's role to lines 3-22 and 206-218 by turning descriptive parts into stage directions (e.g. l.211-227) or direct speech (e.g. l.33-40) - include... · a character list · a narrator role · stage directions · directions for audience interactions (for Paul*a) - add new speech parts where speech is implied - use phrases such as 'to find courage' and 'to give courage' instead of one play on words - change how the protagonist collects courage from samples to recordings I will give each speaking character a distinct voice by using a specific poetic device in their speech: - Narrator: alliterations

	- Alchemist: cross rhymes - Paul*a: inconsistent, occasional rhymes - Mouse: abcbdbe-rhyme - Cat: embracing rhyme - Dog: rhymes within lines - Lamb: rhyming couplets followed and/or preceeded by a non-rhyming line - Darkness: rhyming couplets To achieve these rhymes, I will add lines or restructure them.
Critical Reflection • <i>textual analysis</i> (200 words max)	Due to my additions, the TT turned out to be significantly longer than the TT. For example, I turned Paula's implied speech when departing (e.g. l.95 and l.124) into a formulaic direct speech part (cf. l.154-159 and l.190-195). I gave my TT to three theatre-savy test readers who liked the differing rhythm and flow of each characters' speech part. In their opinion, the used poetic devices had the desired effect of giving the characters distinct voices. However, one person found some of Paula's lines disruptive, e.g. l.83-84 which was perceived as an imperfect rhyme although that had not been my intention. It might therefore have been better to give Paul*a a more consistent manner of speaking. However, this might have also required some pre-scripted lines which the performer could choose from during the audience interactions (rather than stage directions) as to not break character with spontaneous responses that might not include such a consistent poetic device. It could also be argued that part of the dog's rhyming within lines was only achieved because his lines are longer than the ones of other characters, e.g.:

	'I put myself in the line of fire, even if the consequences are dire.' (l.243-244) ¹
Works Cited <i>use of sources and reference material</i>	Duden. n.d.a. "Mutprobe, die." [Test of Courage.] Accessed December 8, 2021. https://www.duden.de/rechtschreibung/Mutprobe. Duden. n.d.b. "Probe, die: 2." [Sample: Section 2.] Accessed December 8, 2021. https://www.duden.de/rechtschreibung/Probe. Greenwood, Belona. 2012. Writing a Play: The Essential Guide. UK: Need2Know. Poetry Slam TV. 2018. "Mona Harry – Mutproben." [Mona Harry – Tests of Courage.] YouTube video. Uploaded July 6, 2018. https://www.youtube.com/watch?v=CTHCab3NitM. Thalia. n.d. "Mutproben." [Courage Samples.] Product page. Accessed May 13, 2022. https://www.thalia.de/shop/home/artikeldetails/A1058722550.

¹ Stretched out over two lines below due to portfolio formatting.

Source Text		Target Text
<i>Mutproben</i>	1	<i>COURAGE!</i>
	2	
In einer Welt, an einem Ort	3	Characters
steht ein altes Gebäude	4	(In order of appearance)
mit knarzenden Türen	5	Narrator: An omniscient observer.
und Wänden, die raunen,	6	Alchemist: A person well-versed in mixing ingredients for
und darin liegt ein Raum	7	scientific purposes.
zum Rätseln und Staunen.	8	Paul*a: The alchemist's helper who is excited to explore the
	9	world.
Eine Forscherwerkstatt,	10	Mouse: A little animal who is afraid of cats.
eine Wunderkammer,	11	Cat: A striped animal who muses about the scariness of
ein großes Labor	12	love.
voll seltener Proben	13	Sheep (1-4): A flock grazing in the background.
in seltsamen Dosen	14	Dog: A loyal friend who protects the sheep.
voll gesammelter Dinge,	15	Lamb: A scared animal who feels safe around the dog.
die mal irgendjemand verlor.	16	Darkness: An incorporeal being that braves the sun every night.
	17	Ferrywo*man: A person who sails Paul*a across troubled waters.
Um Fragen zu finden	18	Waves (2-4): The troubled waters that put Paul*a's courage to the
und die Wunder der Welt abzubilden,	19	test.
wohnt hier ein Forscher	20	

zusammen mit Paula,
seiner kleinen Gehilfin.

Und gerade jetzt sucht der Forscher
allerlei Zutaten zusammen
und wirft sie in den Kessel
über prasselnden Flammen,
er will heut' etwas erfinden,
etwas ganz Neues kreieren,
und bringt die Zutaten im Kessel
dazu zu reagieren.

Ein bisschen Froschaugenpulver
und Brennessel-Essenz,
ein paar Pfauenaugen
werden mit Glücksklee vermengt,
der Forscher beginnt, Sternenstaub
mit Krokodilstränen zu mischen
und das Ganze mit einem Teelöffel
Sommerregen abzulöschen.

Er ist eifrig bei der Arbeit

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Setting

A magical place in which an alchemist's wondrous workshop can be
found amidst a natural world full of talking animals.

SCENE 1

The narrator appears in front of the closed curtains.

Narrator In a world, at a whimsical place, sits an old building
with creaking doors and whispering walls. And in this
building, there is a room full of marvel and mystery.

This room is a workshop of wonder, a cabinet of
curiosities, a laboratory of large proportions. It is full
of peculiar jars filled with rare samples and random
somethings that someone lost at some point.

An alchemist lives here – with a handy helper called
Paul*a. Together, they are on a quest for questions
and try to recreate the wonders of this world...

und hochkonzentriert
und Paula schaut zu,
sie ist interessiert.

Doch dann beginnt der Forscher
plötzlich etwas zu suchen,
und dann beginnt er
zu meckern, zu wettern,
zu schimpfen, zu fluchen:

„Mit fehlt noch eine Zutat:
Ein paar Löffel Mut müssen noch in den Trank,
doch ich kann keine Mutproben mehr finden,
nicht mal im hintersten Schrank!“

Und an Paula gewandt
beginnt der Forscher zu stammeln:
„Paula, Paula, kannst du mir
ein paar neue Mutproben sammeln?“

Paula macht große Augen,
so lang freut sie sich schon

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Exits stage.

The curtains open and reveal a large cauldron in the middle of the stage. The sound of crackling flames can be heard. An older-looking person in a lab coat runs around hectically, while picking up items laid out on small tables and chairs. A young person in a lab coat trails behind the older person and makes notes on a notepad.

Alchemist Today, Paul*a, we're cooking up something
that has never existed before!
In order to make this cauldron zing,
we need the best ingredients that we have in store!

The alchemist starts throwing ingredients into the cauldron while naming them.

Some powder made from a frog's eye
and liquid squeezed out of stinging nettles.
A few peacock butterflies stirred in lye
and lucky clover gathered in silver kettles.

Let's mix dust from a falling star

auf diesen Moment,
auf ihre erste eigene kleine Forschungsmission,
und voll Eifer und Aufregung
stürmt sie hinaus,
um Mutproben zu sammeln
auf ganz eigene Faust.

Doch was ist denn eigentlich Mut?
Paula weiß es selbst nicht zu sagen,
und so beschließt sie, ein paar Bewohner
dieser Welt zu befragen.

Und schon kurz hinter der Haustür
trifft Paula eine Maus,
die schaut gerade etwas schüchtern
aus ihrer Höhle heraus,
und Paula fragt:
„Liebe Maus, kannst du mir wohl sagen,
was Mut ist und was es bedeutet,
Mut in sich zu tragen?“

„Mut“, wispert die Maus

65 with tears collected in a crocodile brawl.
66 And with a teaspoon made from a golden bar,
67 we season everything with some summer rainfall.
68
69 *The alchemist steps on a small stool to have better access to the*
70 *cauldron and starts stirring in concentration. Paul*a watches with*
71 *interest. Suddenly, the alchemist gets restless and climbs down from*
72 *the stool.*
73
74 **Alchemist** Fudge, fishsticks and thunderclap!
75 Our elixir is missing an addition!
76 Among the test tubes is a courage gap!
77 Paul*a, Paul*a, can I send you on a mission?
78
79 *Paul*a drops the notepad in excitement.*
80
81 **Paul*a** Of course, all-knowing alchemist,
82 I'm happy to assist!
83 I've been waiting for so long
84 to go out and explore!
85
86 *The alchemist grabs a pouch lying on a chair.*

nach einem Moment Überlegen,
„Mut – das ist eine Katze zu streicheln.
Mut ist verwegen,
Mut ist braun-grau getigert,
und ein bisschen struppig und haarig.
Mut riecht nach Katzenpfoten
und macht mich ganz unruhig und fahrig.“

Paula bedankt sich
und füllt den Mäusegedanken in eine Flasche,
eine Probe braun-grau getigerten Muts
verschwindet in ihrer Tasche.

Paula zieht weiter,
und nach einiger Zeit
trifft sie einen weisen, weißen alten Kater,
der vor einem Gartentor steht.

„Lieber Kater, du hast ein so schönes Fell“,
sagt Paula um dem Kater zu schmeicheln,
und fragt ihn: „Findest du auch,
dass es mutig ist, eine Katze zu streicheln?“

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Alchemist Well then, today's your lucky day!
Gather all the courage that you can!
Here, take this pouch for the way.
Once you return, everything will go to plan!

*Paul*a takes off the lab coat and runs off the stage. The curtains close.*

SCENE 2

*Paul*a walks in front of the curtains from the side of the stage and sits down at the edge.*

Paul*a Now I'm out here on my own
and I've wandered quite a bit,
but I really must admit,
I don't actually know what courage is!

Maybe I should look around
if there is someone to be found
who can give me an example

Und nach einem Weilchen Denken

erwidert der Kater recht weise:

„Für mich ist es nicht sehr mutig

eine Katze zu streicheln.

Viel mutiger ist es,

einer schönen Katzendame zu sagen,

dass ich sie mag

und Verliebtheitsgefühl für sie in mir trage.

Mut ist ganz kribbelig und fühlt sich an

wie ein Bienenschwarm in meinem Bauch,

Mut riecht nach Sommer und Milch

mit Honig und Lagerfeuerrauch.“

Und Paula zieht weiter auf ihrer Expedition,

und in den weiten Wiesen erwartet sie schon

ein mächtiger, kräftiger Hund,

mit üppigem Fell, ganz struppig und bunt.

Und Paula fragt: „Lieber Hund,

du bist so groß und kräftig,

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what courage looks and tastes and smells and feels
like...

*Suddenly, Paul*a takes note of the crowd.*

Oh, hello!

I see many children gathered in this place!

And you all look courageous through and through!

Would you help me out and tell me:

What does courage mean to you?

*Paul*a interacts with the audience and encourages the children to
think of examples of times when they were courageous. Paul*a takes
out a recording device from the pouch and pretends to record the
answers. After a few minutes, the mouse peeks out from behind the
curtains. Once the audience takes note of the mouse, e.g. pointing or
shouting, Paul*a turns around.*

Paul*a

Oh, I can see a little mouse

looking shyly out of its house!

Children, should I go over

and give this mouse the same quiz

daneben bin ich ganz klein.
 Du weißt doch sicher, was Mut ist
 und was es bedeutet mutig zu sein.“

„Mut“, knurrt der Hund. „Wirklich mutig ist es
 einen Freund zu beschützen und Dinge zu tun,
 die einem selbst gar nichts nützen.
 Wenn nachts der Wolf kommt,
 dann beschütz' ich die schlafenden Schafe
 und bring' für sie mich selbst in Gefahr.
 Freundschaft braucht Mut,
 denn man ist stets für den anderen da.

Mut schmeckt nach Abenteuer
 und ist edel und hell wie der Tag,
 Mut macht mich groß und mächtig
 und Mut macht mich stark.“

Mit der dritten Mutprobe im Beutel
 beginnt es langsam zu dämmern,
 und in der Schafsherde des Hundes
 trifft Paula eines der Lämmer,

131		to find out what it thinks that courage is?
132		
133		<i>With the audience's encouragement, Paul*a approaches the mouse</i>
134		<i>with the recording device.</i>
135		
136	Paul*a	Hello, shy little mouse,
137		I'm Paul*a and I assist the alchemist!
138		Would you maybe be so kind
139		and tell me what comes to your mind,
140		when I ask what courage is
141		and what it means to carry it around with you?
142		
143		<i>Paul*a sits down on the edge of the stage while the mouse ponders</i>
144		<i>the question.</i>
145		
146	Mouse	Courage...
147		It takes courage to stroke a cat!
148		Courage means throwing caution to the wind.
149		Courage has brownish grey stripes and all that.
150		Courage is a little fuzzy and furry.
151		Courage smells like the paws of a pet
152		and it makes me all restless and jittery!

das Lamm ist ganz aufgeregt
und bibbert und zittert,
als ob es in der Dämmerung
Gefahr für sich wittert.

Auf Paulas Frage, was los ist,
flüstert das Lamm:

„Ich hab’ Angst vor dem Dunkel
und die Nacht fängt gleich an.“

Und mit festerer Stimme fährt das Lamm fort:

„Aber ich weiß, dass der Hund uns bewacht
und in der Nacht auf uns schaut,
und ich bin jetzt ganz mutig,
den Mut braucht auch Vertrauen.

Mut hat die Farbe der Abenddämmerung
und schimmert wie Glas,
Mut riecht nach sonnenwarmem, saftigem Gras,
Mut schmeckt nach reifem Pfirsich
und Zuversicht und klingt wie eine weise Stimme,
die leise zu einem spricht.“

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Paula

Thank you, brave little mouse,
for everything you said!
I’m so happy that we met!
The alchemist will be delighted by your sample!
I will continue on my quest,
but I wish you all the best!

*Paul*a packs away the recording device and gets up. They exit the
stage in opposite directions.*

SCENE 3

*The curtains open and reveal an elderly, striped cat licking its paw.
Paul*a enters the stage.*

Paul*a

Oh hello, wise cat,
you have such fine fur!
I’m Paul*a and I’m on the brink
of finding out what courage is.
Do you also think

Und wie ein großes schützendes Zelt
 fällt nun die Dunkelheit über die Welt,
 sie kriecht aus allen Winkeln und Ecken hervor
 und sie schmiegt sich an Paula
 und wispert in ihr Ohr:

 „Vor mir, der Dunkelheit,
 muss niemand sich fürchten,
 mich muss niemand scheuen,
 in mir kommt man zur Ruhe,
 in mir kann man träumen.

 Weißt du, ich selbst fürchte das Licht,
 ich hab' Angst vor der Sonne.
 Mut bedeutet für mich, dass ich trotzdem
 jede Nacht erneut hierher komme.
 Um neue Kräfte zu sammeln,
 braucht die Welt meinen Schutz in der Nacht,
 auch wenn mich die Sonne immer wieder besiegt,
 auf mich bleibt Verlass.

 Mut ist für seine Ideale zu stehen,

175		it's courageous to stroke a cat?
176		
177		<i>The cat pauses and ponders the question. Paul*a takes out the</i>
178		<i>recording device.</i>
179		
180	Cat	This doesn't seem very courageous to me...
181		I think it's much more courageous for a cat
182		to admit to a beloved feline in an honest chat
183		that I like them and would like to go out for tea.
184		
185		Courage tingles in my tummy like a swarm of bees.
186		Courage reminds me of the days when it's all sunny.
187		Courage also tastes like hot milk with honey
188		and smells like bonfire smoke in the evening breeze.
189		
190	Paul*a	Thank you, caring cat,
191		for everything you said!
192		I'm so happy that we met!
193		The alchemist will be delighted by your sample!
194		I will continue on my quest,
195		but I wish you all the best!
196		

auch wenn die Folgen unangenehm sind,
Mut heißt sein Bestes zu geben,
sogar wenn man weiß, dass man nicht gewinnt.

Mut fühlt sich an wie Sommernachtwind
und warme, weiche Daunendecken,
Mut riecht nach lila Fliederbüschen,
in denen sich summende Hummeln verstecken.“

Und von der Dunkelheit behütet
schlummert Paula dann ein,
träumt von Mutproben
und davon, wie schön es ist, Forscherin zu sein.

Am nächsten Morgen erwacht sie
und macht sich auf den Heimweg,
und sie gelangt zu einem riesigen See
mit einem wackeligen Steg.
Am anderen Ufer lässt sich das Haus des Forschers
schon vage erahnen
und Paula bittet einen Fährmann,
sie auf die andere Seite zu fahren.

197 *Paul*a climbs down the front of the stage. The cat exits. The curtains*
198 *close behind Paul*a. Paul*a looks at the crowd thoughtfully.*

199

200 **Paul*a** The courage that the children gave me was ample –
201 maybe I should ask for another example...
202 Does someone else want to give me a sample
203 of what courage means to them?

204

205 *Paul*a interacts with the audience and gathers some more examples*
206 *of courage.*

207

208 *Eventually, the curtains open again.*

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210

211 **SCENE 4**

212

213 *Sheep graze on the stage while a shaggy dog walks among them.*

214 *Paul*a turns around.*

215

216 **Paul*a** Oh children, see, over there on the grass!
217 I can spot a powerful, colourful dog
218 who is protecting a flock!

Doch inmitten des Sees
 beginnt der Wind aufzufrischen,
 Sturmböen versuchen Wasserfarben
 und Himmel zu mischen,
 die Wellen toben und tosen,
 sie spritzen und hopsen,
 sie werfen mit Gischt
 und beginnen nach der Bordwand zu boxen.

Alles schwankt und schaukelt
 und Paula kann sich kaum halten
 und das Wasser beschließt,
 ihr den Beutel voll Mutproben zu entreißen.

Dann legt sich der Sturm
 und der Fährmann legt an
 und traurig und wütend
 geht Paula an Land.

All die gesammelten Mutproben
 sind nun verloren,

219		Should I go over and ask
220		if this dog can help me with my task?
221		
222		<i>Once the audience shouts encouragement, Paul*a quickly runs to the</i>
223		<i>stage and approaches the dog with the recording device.</i>
224		
225	Paul*a	Hello, sharp dog!
226		I'm Paul*a and I'm trying to find some courage!
227		You're so tall and strong –
228		Next to you, I'm very small!
229		So surely, I can't go wrong
230		When I ask you what courage is
231		And what it means to be courageous...
232		
233	Dog	Courage, you say?
234		
235		<i>Beat.</i>
236		
237		To many this may seem outrageous, but to me
238		courage is truly courageous,
239		when you don't do things as means to an end, but to
240		protect a friend.

liegen irgendwo in den Tiefen
des Sees am Boden,
versunken, verschwunden,
einfach weggeschwommen,
und Paula hat große Angst,
nun mit leeren Händen
nach Hause zu kommen.

Dann holt sie tief Luft
und nimmt allen Mut zusammen,
betritt schlotternd das Haus
und beginnt zu stottern und stammeln:
„Ich habe die Mutproben verloren,
die wir so dringend bräuchten,
es tut mir so leid, großer Forscher,
dich zu enttäuschen!“

Tränen laufen über Paulas Gesicht
in kleinen Sturzbächen,
doch der Forscher sieht Paula nur an
und dann beginnt er zu lächeln.

241		At night, I fight against the wolf if needed
242		to protect the sheep in their sleep.
243		I put myself in the line of fire, even if the
244		consequences are dire.
245		Friendship requires courage to dare and to be there
246		for one another.
247		
248		Courage has a taste that is laced with adventure.
249		Courage is generous and bright like daylight.
250		Courage gives me power until I tower over every
251		threat –
252		it gives me might in each bite.
253		
254		<i>Suddenly, the dog notices a stray sheep. Abruptly, the dog leaves</i>
255		<i>Paul*a's side to bring it back. Paul*a calls after the dog.</i>
256		
257	Paul*a	Thank you, loyal dog,
258		for everything you said!
259		I'm so happy that we met!
260		The alchemist will be delighted by your sample!
261		I will continue on my quest,
262		but I wish you all the best!

„Weißt du, Paula, du hast mir
die wertvollste Mutprobe von allen gegeben,
denn um herzukommen
und die Wahrheit zu sagen,
bist du selbst mutig gewesen.“

Paula denkt nach
und dann beginnt sie selbst zu lächeln.
Sie denkt an das Mutgefühl
und geht hinüber zum Trank in dem Kessel.
Und es ist ein Gedankenfaden in grünlicher Farbe,
der Paulas Kopf nun entweicht,
Mutessenz schwebt wie ein kleines Gespenst
und riecht wunderbar nach Waldmeistereis.

Paulas Mut mischt sich im Kessel
mit dem restlichen Trank,
der blubbert und brodeln
und duftet und dampft,
der Forscher und Paula betrachten begeistert,
wie er funkelnd die Farbe verändert,
der Trank ist wahrlich gelungen

263		
264		<i>Paul*a mingles among the flock of sheep. The light on the stage is</i>
265		<i>slowly dimmed. Paul*a comes across a frightened lamb. The lamb is</i>
266		<i>trembling and nervously eyes their darkening surroundings.</i>
267		
268	Paul*a	Hello, sweet little lamb, are you alright?
269		You look like someone has given you a fright.
270		My name is Paul*a.
271		I'm working for an alchemist.
272		I'm searching for courage in this place
273		and I can see in your face
274		that you know what it's like to be very brave.
275		
276	Lamb	Hello, Paul*a, nice to meet you...
277		I don't like when everything's pitch-black –
278		and the night is about to come back –
279		but I know that the dog guards us when we sleep.
280		So, I'm gonna be very courageous and adjust
281		because courage also means that we must trust.
282		
283		Courage has the same colour as the sinking sun
284		and it glimmers like glass.

und nun endlich vollendet.

„Und wie wirkt nun dieser Trank?“, fragt Paula,

„Sag mir, was er tut.“

Der Forscher lächelt nur weise:

„Ich hab’ nicht die leiseste Ahnung,

aber die Frage ist gut!“

285

Courage smells like lush, warm grass.

286

Courage tastes like a ripe peach

287

and assures me that help is never out of reach.

288

Courage sounds like a wise voice that softly speaks

289

to you.

290

291

Paul*a

Thank you, trusting little lamb,

292

for everything you said.

293

I’m so happy that we met!

294

The alchemist will be delighted by your sample.

295

I will continue on my quest,

296

but I wish you all the best!

297

298

*Paul*a puts the recording device in the pouch. The dog’s howl can be*

299

heard from off stage. The lamb and the rest of the flock follow the

300

dog’s call by exiting the stage.

301

302

*Paul*a walks to the front of the stage and sits down. The lights are*

303

*dimmed even more. The curtains close around Paul*a. Paul*a reacts*

304

with bewilderment to being wrapped in the curtains. Suddenly, a

305

*disembodied voice can be heard through the speakers. Paul*a pauses.*

306

307	Darkness	Hello, I'm the darkness
308		and I don't mean to cause you any distress.
309		Please, don't be afraid of me –
310		nobody has to be.
311		In my velvet embrace,
312		your heart can slow down its pace,
313		while you dream
314		of things yet unseen.
315		
316		You know, you seem quite alright,
317		so I'll admit that I myself fear the light.
318		And when faced with the sun,
319		I would like to run.
320		Courage has meant to me in all these years
321		that I won't succumb to my fears.
322		At night, the world needs my protection
323		to recharge its strength without distraction.
324		And although the sun beats me without fail,
325		I'm reliant and will prevail.
326		
327		It's courageous to stand up for what you believe,
328		even if the consequences cause you grief.

329		Courage means putting your best foot forward,
330		even if you know that winning is too hard.
331		
332		Courage feels like a breeze on a summer night
333		and a soft, warm duvet cloaking you in white
334		Courage smells like lilac trees
335		where buzzing bumblebees hide with ease.
336		
337	Paul*a	Thank you, persevering night,
338		for everything you said.
339		I'm so happy that we met!
340		The alchemist will be delighted by your sample.
341		I'm too tired to continue on my quest,
342		but with your protection, I will lie down and rest!
343		
344		<i>Paul*a scoots back and disappears behind the curtains.</i>
345		
346		
347		SCENE 5
348		
349		<i>The lights are brightened to illuminate the narrator who walks onto</i>
350		<i>the stage in front of the curtains.</i>

351

352

Narrator

In the caring cloak of the darkness, Paul*a drifts off to sleep without worry. During this relaxing rest, Paul*a dreams of tests of courage and about how rewarding research is.

353

354

355

356

357

The next morning, Paul*a awakes and begins to walk all the way to where the workshop is. Soon enough, Paul*a reaches a large lake with a wobbly wooden pier. On the other side, Paul*a can already see the outlines of the alchemist's weather-worn workshop. Paul*a boards the boat of a ferrywo*man in order to sail to said side...

358

359

360

361

362

363

364

365

The narrator leaves the stage while the curtains open. The

366

*ferrywo*man stands in the back of the boat (e.g. a cardboard box)*

367

*while Paul*a sits in the front. The pouch is on Paul*a's lap. Several*

368

people dressed in blue lie and kneel around the boat – their bodies

369

imitate the slow movements of waves.

370

371

Suddenly, the sound of a high wind can be heard. The “waves” begin

372

to rise up threateningly. They pull on and push against the boat's

373 sides. Paul*a and the ferrywo*man sway from left to right. Paul*a
 374 tries to hold on to the boat's sides. One "wave" snatches the pouch
 375 from Paul*a's lap. Paul*a screams and tries to get it back. The
 376 "waves" throw the pouch around like they are playing ball but keep
 377 pulling it away from Paul*a's reach.
 378
 379 Eventually, the sound of wind dies down. The "waves" relax and lie
 380 down on one side of the boat, while covering the pouch with their
 381 bodies. Visibly shaken, Paul*a stands up and exits the boat on the
 382 opposite side. Paul*a steps to the front of the stage. The curtains close
 383 behind Paul*a.
 384
 385 **Paul*a** All the courage I gathered is gone!
 386 It's lost somewhere at this lakebed –
 387 it swam away, it sank, it stranded...
 388 Oh, how I fear and dread
 389 returning home empty handed!
 390
 391 Paul*a takes a deep, calming breath. Determinately,
 392 Paul*a exits the stage.
 393
 394

SCENE 6

395

396

397

The curtains open and reveal the room with the large cauldron from

398

the first scene. The alchemist meanders around in good spirits and

399

*tweaks their creation with the occasional ingredient. Timidly, Paul*a*

400

enters the stage.

401

402

Paul*a

Hello, all-knowing alchemist –

403

there is something amiss...

404

I have lost all the courage

405

that we needed so badly –

406

I'm so sorry for disappointing you like this

407

and not completing the ingredient list.

408

409

*Paul*a starts sobbing.*

410

411

*The alchemist smiles and leads Paul*a to the stool in front of the*

412

cauldron.

413

414

Alchemist

Oh, Paul*a, no need to be distraught!

415

It might seem like you have failed,

416

because what you brought is not what you thought

417 but the truth you just unveiled...

418

419 This is worth more

420 than anything on my shelf!

421 Because by coming through that door,

422 you were courageous yourself!

423

424 *From a pocket in the lab coat, the alchemist takes out a recording*
425 *device and hands it to Paul*a. Paul*a stares at it in wonder before*
426 *opening it. Inside is a green paper streamer. Carefully, Paul*a takes it*
427 *out and examines it in the light.*

428

429 *Both Paul*a and the alchemist climb on one of the stools placed on*
430 *opposite sides of the cauldron. Paul*a blows at the paper steamer.*
431 *Once it is unfurled, Paul*a drops the streamer in the cauldron. Fizzing*
432 *and bubbling sounds can be heard. Excitedly, Paul*a and the alchemist*
433 *stare into the cauldron.*

434

435 **Alchemist** It's green, it's blue, it's hot pink!

436 Oh look, it glitters so nicely!

437 Paul*a, Paul*a, what do you think?

438 Is this what we were going for precisely?

439		
440	Paul*a	Yes, it seems like we finally succeeded
441		and put in everything that we needed!
442		
443		<i>Beat.</i>
444		
445		But wait...
446		We made this elixir from murk,
447		but I still don't know –
448		how does it work?
449		Please, tell me what it does!
450		
451	Alchemist	To be honest with you –
452		despite many a suggestion,
453		I don't have a single clue...
454		but it's a very good question!
455		
456		<i>The curtains close.</i>
457		
458		THE END.

Student Number	21355368	Text Number	5
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Source Text		Target Text	
Title	The Butterfly's Ball and The Grasshopper's Feast	Title	Das Fest der Gartentiere
Year Published	1808 [1806]		
Author	William Roscoe		
Language	English	Language	German
Word Count	489	Word Count	421
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a poem, which the author supposedly wrote for his children (Hahn 2015, 102). The poem was first published in the <i>Gentleman's Magazine</i> in 1806 (Weiss 1938, 197). The ST is a reworked version (British Library 2014). Uncharacteristically for this time, the poem features no moral lesson but was simply written for children's enjoyment (British Library 2014). It inspired a new type of children's literature without focus on moral (Weiss 1938, 197). The ST mentions 18 small animals, e.g. a 'Gad-fly' (l.3) and a 'Dormouse' (l.23), which meet for a nightly ball and feast under an oak tree (cf. l.8-12). The animals are described with human features, e.g. a 'Hornet in jacket' (l.19). The human child Robert and his friends (cf. British Library, Image 11), join the party as onlookers (cf. l.1-7). The ST starts in present tense with direct speech (cf. l.1-4). Only in the beginning of the second stanza it is revealed that Robert is speaking (l.6). Lines 62-63 also represent direct speech by Robert. All other lines are written in past tense. Lines 6-7 are repeated in lines 64-65. Except for lines 1-2 and line 67, the ST is written in rhyming couplets.		

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	I will translate the poem as if it were part of the <i>Bildermaus</i> [Picture mouse] series by German publishing house Loewe (cf. Loewe n.d.). This book series is aimed at reading learners starting from about age 5 (ibid.). The nouns are replaced with illustrations (cf. von Vogel 2017, 8), which are explained in a vocabulary list at the end (Loewe n.d.). Texts are written in simple prose sentences and present tense as well as printed in big font without serifs (cf. von Vogel 2017, 8 and Hanauer 2017, 8). I will include these features in my TT. To simplify the TT, I will also: - Exchange specific terms for general ones (e.g. translating ‘hornet’ as bee, ‘Gad-fly’ as ‘Fliege’ and ‘oak’ as ‘Baum’ [tree]), so it is easier for children to associate the right noun with the illustration - Distinguish similar looking animals through colours - Repeat nouns as to not overwhelm readers with the number of different illustrations (e.g. use ‘Jacke’/ ‘Jacken’ [jacket/ jackets] as clothing for different characters) - Cut or rearrange individual parts of the text – e.g. I will introduce Robert before the end of his speech. To make this possible, I will also lose the repetition.
Critical Reflection • <i>textual analysis</i> (200 words max)	As I changed the hornet to a bee (paragraph 3) which already existed in the ST (l.32), there is one animal less in the TT. However, the TT still features a total of 51 illustrations some of which did not offer any room to be repeated (e.g. the illustration for trumpet in paragraph 1). This might make the reading experience more difficult for reading learners. When I tested the illustrations on five different people, all of them initially associated the illustration for ‘Luft’ [air] (cf. paragraph 2) with ‘Wind’ [wind]. As this is a very abstract noun, it might have been better to find a way of omitting it.

	Another difficulty was the distinction between ‘Fest’ [party] and ‘Gäste’ [guests] as they only differ through a garland placed above the partygoers (cf. <i>ibid.</i>, last sentence). Although the TT still features many different nouns, I was able to include several repetitions that did not exist in the ST, e.g. in paragraph 7.
Works Cited • <i>use of sources and reference material</i>	British Library. 2014. “The Butterfly’s Ball and The Grasshopper’s Feast.” In the online collection <i>Discovering Literature: Romantics and Victorians</i>. Accessed April 12, 2022. https://www.bl.uk/collection-items/the-butterflys-ball-and-the-grasshoppers-feast. Hahn, Daniel. 2015. <i>The Oxford Companion to Children’s Literature</i>. Oxford: Oxford University Press. Hanauer, Michaela. 2017. “Geschichten vom Reiterhof.” [Stories from the Horse Farm.] Extract of page 8-11. Illustrated by Irmgard Paule. Bindlach: Loewe. Accessed April 12, 2022. https://www.loewe-verlag.de/mediathek/downloads/446/leseprobe_bildermaus_geschichten_vom_reiterhof.pdf Loewe. n.d. “Bildermaus – Mit Bildern lesen lernen.” [Picture Mouse – Learning to Read with Pictures.] Publisher’s Website. Accessed April 12, 2022. https://www.loewe-verlag.de/content-1020-1020/bildermaus/. Roscoe, William. 1808. <i>The Butterfly’s Ball and The Grasshopper’s Feast</i>. 2nd edition. London: J. Harris. von Vogel, Maria. 2017. “Der kleine Drache rettet einen Freund.” [The Little Dragon Saves a Friend.] Extract of page 8-11. Illustrated by Dorothea Ackroyd. Bindlach: Loewe. Accessed April 12, 2022. https://www.loewe-verlag.de/mediathek/downloads/445/leseprobe_bildermaus_der_kleine_drache_rettet_einen_freund.pdf. Weiss, Harry B. 1938. “Entomology and Nursery Rhymes.” <i>Journal of the New York Entomological Society</i> 46, no. 2: 195–201. http://www.jstor.org/stable/25004746.

Source Text

The Butterfly's Ball and the Grasshopper's Feast

Come take up your Hats, and away let us haste
To the *Butterfly's* Ball, and the *Grasshopper's* Feast.
The Trumpeter, *Gad-fly*, has summon'd the Crew,
And the Revels are now only waiting for you.

So said little Robert, and pacing along,
His merry Companions came forth in a Throng.
And on the smooth Grass, by the side of a Wood,
Beneath a broad Oak that for Ages had stood,

Saw the Children of Earth, and the Tenants of Air,
For an Evening's Amusement together repair.
And there came the *Beetle*, so blind and so black,
Who carried the *Emmet*, his Friend, on his Back.

And there was the *Gnat* and the *Dragon-fly* too,
With all their Relations, Green, Orange, and Blue.
And there came the *Moth*, with his Plumage of Down,

Target Text

Das Fest der Gartentiere

1 „Holt eure  und kommt schnell!“

2
3
4 Der kleine Robert läuft ins  zu seinen .

5
6
7 „Der  und der  veranstalten ein  !

8
9 Die  ruft alle mit ihrer  . Es fehlen

10
11 nur noch wir!“ Roberts  folgen Robert
12
13
14 aufgeregt nach draußen.

15

16

17

18

And the *Hornet* in Jacket of Yellow and Brown;

Who with him the *Wasp*, his Companion, did bring,
But they promis'd, that Evening, to lay by their Sting.
And the sly little *Dormouse* crept out of his Hole,
And brought to the Feast his blind Brother, the *Mole*.

And the *Snail*, with his Horns peeping out of his Shell,
Came from a great Distance, the Length of an Ell.
A Mushroom their Table, and on it was laid
A Water-dock Leaf, which a Table-cloth made.

The Viands were various, to each of their Taste,
And the *Bee* brought her Honey to crown the Repast.
Then close on his Haunches, so solemn and wise,
The *Frog* from a Corner, look'd up to the Skies.

And the *Squirrel* well pleas'd such Diversions to see,
Mounted high over Head, and look'd down from a Tree.
Then out came the *Spider*, with Finger so fine,
To shew his Dexterity on the tight Line.

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39
40

2

Die  sind schon auf dem  zum alten
. Sie kommen aus der  und aus der
, um sich im weichen  unter dem 
zu versammeln. Alle  freuen sich darauf,
heute  ein  zu feiern.

3

Der  hat eine schwarze  an. Er trägt
die  auf dem . Die  und die 

From one Branch to another, his Cobwebs he slung,
Then quick as an Arrow he darted along,
But just in the Middle, – Oh! shocking to tell,
From his Rope, in an Instant, poor Harlequin fell.

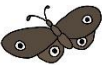
Yet he touch'd not the Ground, but with Talons outspread,
Hung suspended in Air, at the End of a Thread,
Then the *Grasshopper* came with a Jerk and a Spring,
Very long was his Leg, though but short was his Wing;

He took but three Leaps, and was soon out of Sight,
Then chirp'd his own Praises the rest of the Night.
With Step so majestic the *Snail* did advance,
And promis'd the Gazers a Minuet to dance.

But they all laugh'd so loud that he pull'd in his Head,
And went in his own little Chamber to Bed.
Then, as Evening gave Way to the Shadows of Night,
Their Watchman, the *Glow-worm*, came out with a Light.

Then Home let us hasten, while yet we can see,
For no Watchman is waiting for you and for me.

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63

schillern in  ,  und  . Die 
kommt in einem flauschigen  . Die  hat
eine  mit gelben und braunen  an. Die
 begleitet die  . Die  trägt auch
eine gestreifte  . Ihren  hat sie heute
zu Hause gelassen.

So said little Robert, and pacing along,
His merry Companions returned in a Throng.

END OF THE BUTTERFLY'S BALL.

64

65

66

67

4

Die schlaue  klettert aus ihrem . Sie

führt den blinden  am . Die 

bringt ihr ganzes , denn sie hat einen

weiten  hinter sich. Der  war so lang

wie ein  !

5

Die  setzen sich an den . Der 

ist ein , auf dem ein großes  liegt. Alle

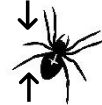
 bekommen das , das ihnen am

besten schmeckt. Danach gibt es den ,

den die  mitgebracht hat.

- 6 Der  weiß, was jetzt kommt. Er blickt gespannt in die . Auch das  kennt sich aus. Es klettert in den , um besonders gut zu sehen.

7

Die  beginnt, ein  im  zu weben. Sie will zeigen, wie geschickt sie ist. Schnell wie ein  tanzt sie durch die . Plötzlich fällt die arme  aus dem . Die  rufen erschrocken: „Oh nein!“ Die  schafft es aber noch, sich mit zwei  am  festzuhalten. Sie streckt die anderen

sechs  von sich und verbeugt sich in der
.

8 Als nächstes hüpft der  herbei. Seine

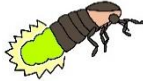
 sind kurz, aber er hat sehr lange .

Der  vollführt drei  in der

, dann setzt er sich wieder. Der  ist

sehr stolz auf seine  und redet die ganze  davon.

- 9 Die  nähert sich bedächtig und verspricht, für die  zu tanzen. Doch die  lachen so laut, dass die  den  → einzieht. Die  legt sich lieber in ihrem  schlafen.

10 Inzwischen ist es dunkel geworden und das
 kommt mit seiner . Da sagt Robert
zu seinen : „Lasst uns heimlaufen, bevor
es völlig dunkel wird! Wir haben kein ,
das uns den  leuchtet!“

11 Und so laufen der kleine Robert und seine
 schnell zurück ins .

Vokabelliste



Jacken



Haus



Freunde



Schmetterling



Grashüpfer



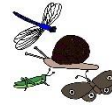
Fest



Fliege



Trompete



Tiere



Weg



Baum



Erde



Luft



Gras



Gäste



Nacht



Käfer



Jacke



Ameise



Rücken



Mücke



Libelle



Grün



Orange



Blau



Motte



Kleid



Biene



Streifen



Wespe



Stachel



Maus



Loch



Maulwurf



Arm



Tisch



Pilz



Blatt



Essen



Honig



Frosch



Eichhörnchen



Spinne



Netz



Pfeil



Beine



Flügel

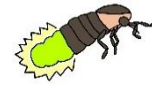


Sprünge



Kopf

Three vertical blue lines for handwriting practice.



Glühwürmchen



Lampe

Student Number	21355368	Text Number	6
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Source Text		Target Text	
Title	The Worrysaurus	Title	Der Sorgensaurier
Year Published	2019		
Author	Rachel Bright & Chris Chatterton (Illustrator)		
Language	English	Language	German
Word Count	499	Word Count	748
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> • <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	<i>The Worrysaurus</i> is a picture book for preschoolers and young schoolchildren (cf. Court n.d. and Tara Book Company n.d.). It deals with feelings of anxiety, which are represented by a butterfly (cf. p.17). The story may, therefore, be a spin on the English idiom ‘to have butterflies in the stomach’ (cf. OED 2022, 1.b.). The illustrations depict the actions in the text, but also offer additional information such as the activities of the Worrysaurus and the lizard (cf. p.23-24). When the Worrysaurus is anxious, the illustrations are primarily blue and/or black (e.g. p.15-16). Positive affirmations tend to have yellow backgrounds (e.g. p.22). The ST has 46 lines with 13-16 syllables respectively. Each line consists of either part of a sentence (e.g. p.2), a full sentence (e.g. p.3) or two sentences (e.g. questions on p.8). Adjacent rhymes are used consistently throughout the ST (e.g. ‘tail’ and ‘trail’ on p.3-5).² The story is told by an omniscient narrator (cf. p.15-16). Direct speech is used sparsely; the Worrysaurus speaks four times (cf. p.13, 14 and 21-22) while the other two characters, his mother and a lizard, each speak once (cf. p.18 and 12).		

² See Appendix 3 for easier visualisation of each line.

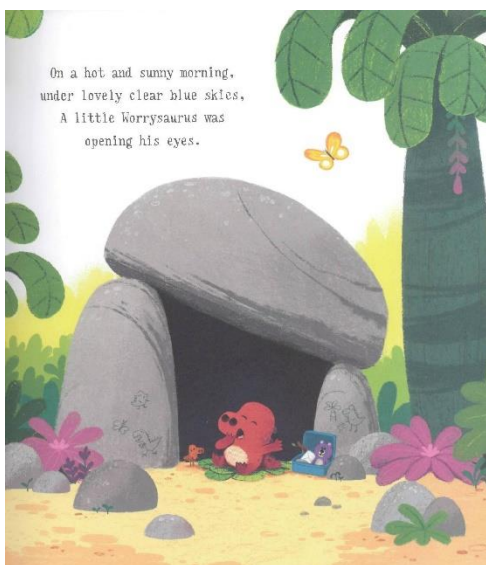
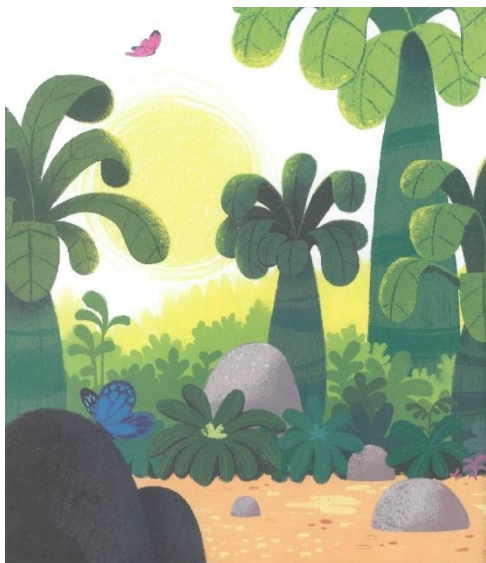
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The TT will be a script for a <i>Hörspiel</i> [audiobook with sound effects]. Its layout will be inspired by a script for the juvenile detective series <i>Die drei !!!</i> [The Three !!!] (cf. Cyriaks and Nissen 2011). The listeners are intended to be the young (ages 3-12) and the young at heart who experience feelings of anxiety. I will keep the butterfly as a metaphor for these feelings although the verbatim German idiom ‘Schmetterlinge im Bauch haben’ usually refers to nervousness due to a crush (cf. Duden n.d.). I will base directions for sound effects on the ST illustrations, e.g. yawning for page 2. To lead the listener into and out of the story, I will include snippets from German songs. As the TT is for various ages, I will use pop songs rather than children’s music: - beginning: <i>Guten Morgen Sonnenschein</i> [Good Morning Sunshine] by Nana Mouskouri - ending: <i>Schmetterling</i> [Butterfly] by Helene Fischer I will disregard the ST metre but create adjacent rhymes while staying true to German syntax. To keep listeners engaged, I will turn the narration of pages 5, 9-10 and 15-16 plus the list of ‘happy things’ (p.19) into direct speech spoken by the Worrysaurus.
Critical Reflection • <i>textual analysis</i> (200 words max)	

	Although the German ‘butterfly in stomach’ idiom has different connotations to English, the German-speaking audience I gave the script to did not experience any confusion and accepted the butterfly as a metaphor for worries. Considering that the TT clearly equates the butterfly with worries (l.109), this aligns with my expectations. While the ST only references rain gear once (cf. p.14; l.95 in TT), the TT features an additional ‘Regenjacke’ [rain jacket] (l.24) and ‘Regenschuhe’ [shoes for rain] (l.152). I originally included these to create adjacent rhymes, but they also offer a well-received, repeating motive throughout the TT that was not present in the ST. As the TT does not include visuals, this might make it easier for listeners to visualise the happenings. My test audience also found the sound effects helpful to create a vivid image in their minds and commented that they would like to listen to the <i>Hörspiel</i> if they were feeling anxious. However, they only saw the TT on paper. If the TT were to be recorded, the amount of sound effects I used might distract from the story or could be perceived as too stressful in a moment of anxiety.
Works Cited • <i>use of sources and reference material</i>	Court, Joy. n.d. “The Worrysaurus.” Review on <i>LoveReading4Kids</i>. Accessed April 3, 2022. https://www.lovereadings4kids.co.uk/book/16731/The-Worrysaurus-by-Rachel-Bright.html. Cyriacks, Hartmut, and Peter Nissen. 2011. “Die drei !!!: Spuk am See.” [The Three !!!: Haunted by the Lake.] PDF file. Accessed March 11, 2022. https://www.diedreiausrufezeichen.de/wp-content/uploads/2020/05/Drehbuchauszug-Spuk-am-See.pdf. Duden. n.d. “Schmetterling, der: 1., Wendungen, Redensarten, Sprichwörter.” [Butterfly, the: 1., Expressions, Idioms, Proverbs.] Accessed April 4, 2022. https://www.duden.de/rechtschreibung/Schmetterling.

OED. 2022. "butterfly, n." Entry in *Oxford English Dictionary*. Last modified March 2022. <https://www-oed-com.elib.tcd.ie/view/Entry/25408?rskey=SsiODX&result=1#eid>.

Tara Book Company. n.d. "The Worrysaurus." Product Description. Accessed April 3, 2022. <https://tarabookco.ie/books/picture-book/the-worrysaurus/#ancredescpr>.

Source Text
The Worrysaurus



On a hot and sunny morning,
under lovely clear blue skies,
A little Worrysaurus was
opening his eyes.

Target Text

DER SORGENSAURIER

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Nach dem Bilderbuch „The Worrysaurus“ von Rachel Bright und Chris Chatterton.

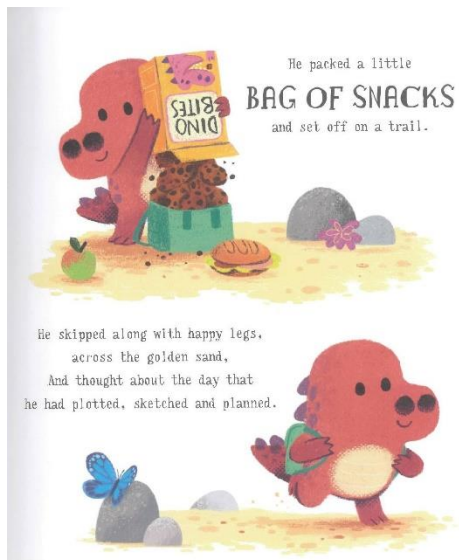
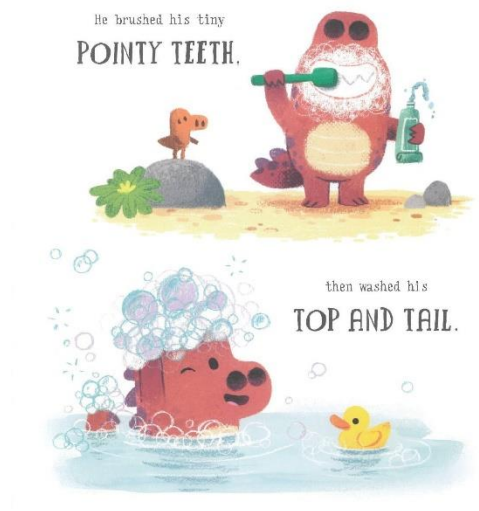
Liedausschnitt (Guten Morgen Sonnenschein, Nana Mouskouri):

Guten Morgen, Guten Morgen/ Guten Morgen, Sonnenschein/ Diese Nacht blieb dir verborgen/ Doch du darfst nicht traurig sein/ Guten Morgen, Sonnenschein/ Nein du darfst nicht traurig sein/ Guten Morgen, Sonnenschein/ Weck mich auf und komm herein

Erzähler Ein kleiner Sorgensaurier erwachte eines Tages voll Wonne, denn hoch am blauen Himmelszelt stand schon die heiße Morgensonne.

Sorgensaurier *(gähnt)*

Erzähler Er schrubbte seine spitzen Zähnnchen und wusch sich vom Kopf bis zur letzten Zacke.



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Erzähler

Erzähler

Sorgensaurier

Erzähler

Zähneputzgeräusch und Wasserplätschern

Dann packte er seinen grünen Rucksack voll und rannte raus – ganz ohne Regenjacke.

Sich öffnender Reißverschluss, Rascheln, knallende Tür

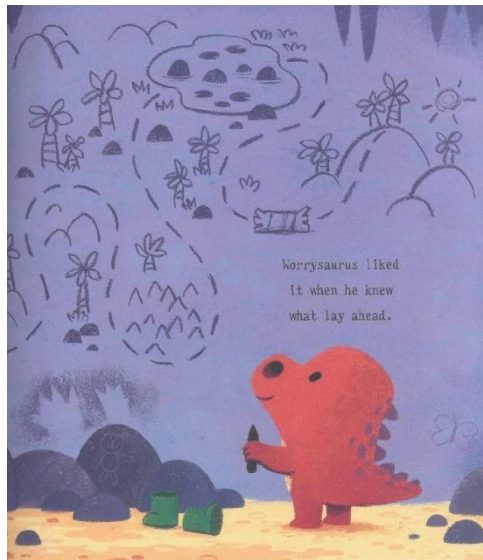
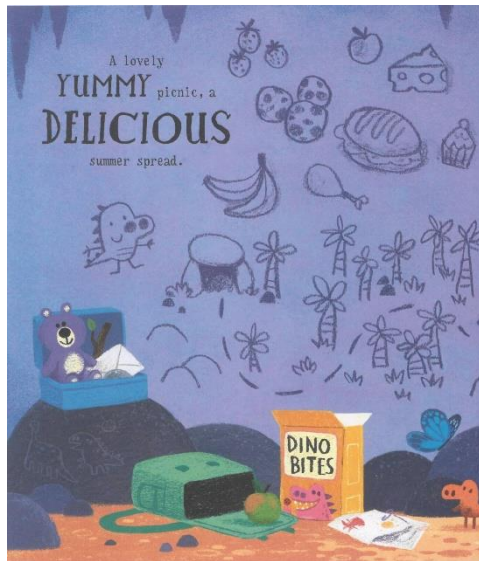
Er hüpfte vergnügt über den Weg aus gelbem Sand und dachte an all die Pläne an seiner Höhlenwand.

Schritte im Sand

(freudig) Heut mach' ich ein köstliches Picknick und esse Mamas besten Sommeraufstrich!

Der kleine Sorgensaurier bevorzugte es, wenn er nicht vom Plan abwich.

Langsamer werdende Schritte



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64

Erzähler

Doch nach nicht allzu langer Zeit – er war kaum ein paar Meter weit gekommen – da begann er sich das Schlimmste auszumalen und fühlte sich plötzlich ganz beklommen.

Sorgensaurier

Hab' ich auch genug Essen eingepackt?
Und hab' ich genug zu trinken dabei?

Erzähler

Dieser Sorgensaurier sorgte sich oft genug für zwei.

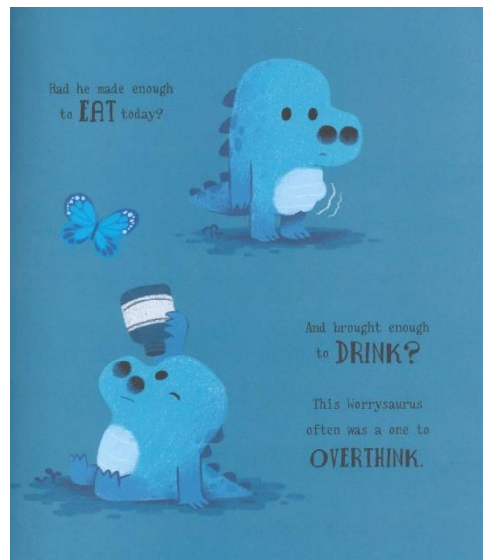
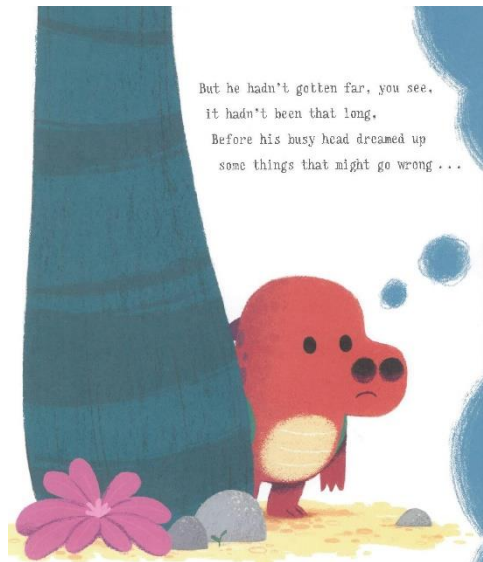
Sorgensaurier

Was wenn ich mich im Wald verlaufe?
Oder verletzt bin und meine Kräfte nicht ausreichen?

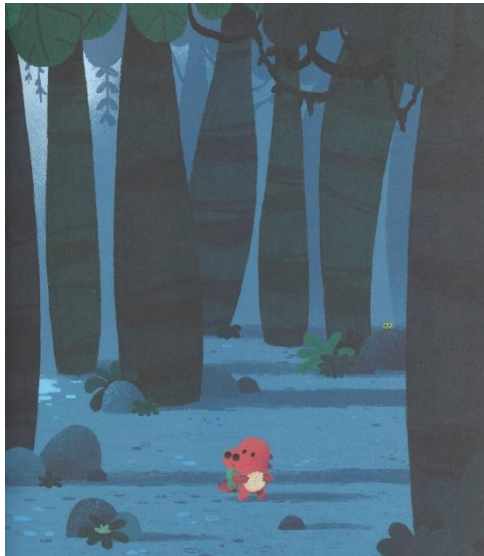
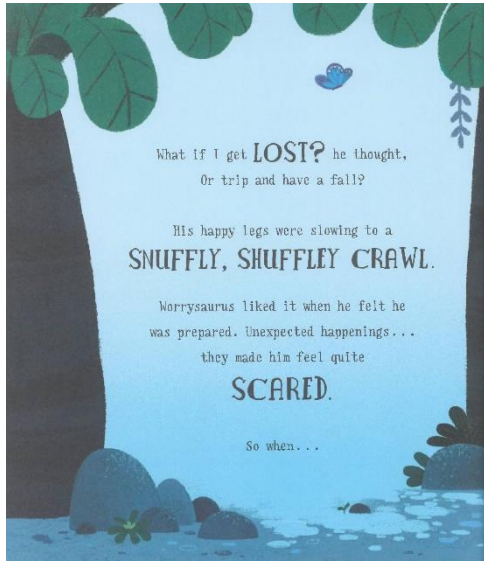
Erzähler

Schon bald glichen seine Schritte nur noch einem tippel-tapsligen Schleichen.

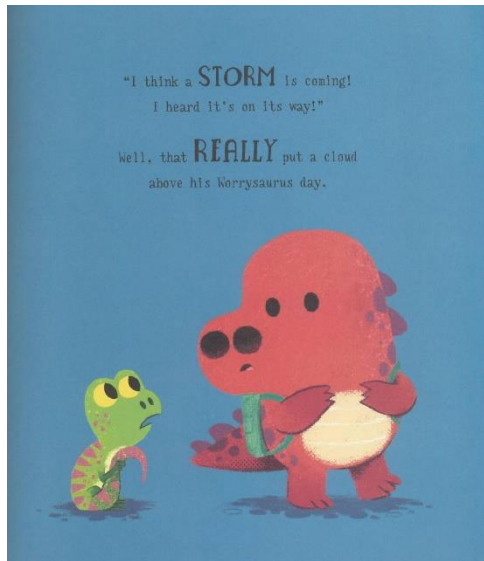
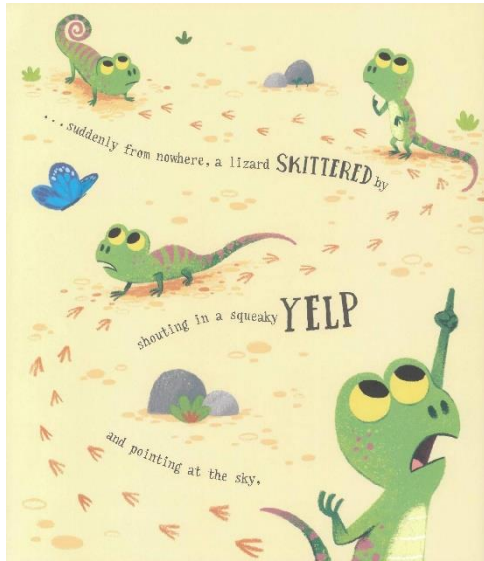
Schlurfende, unsichere Schritte bis fast zum Stillstand



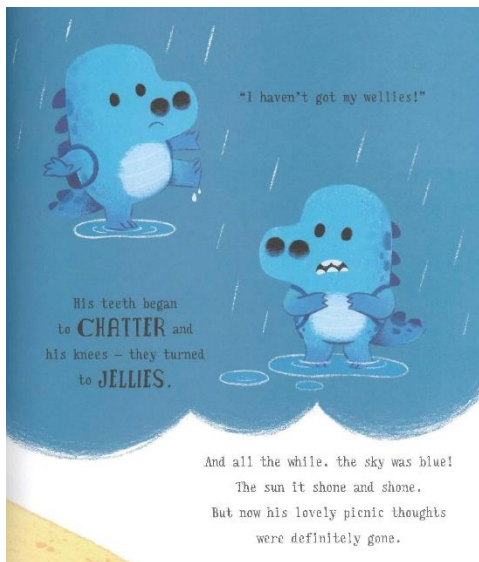
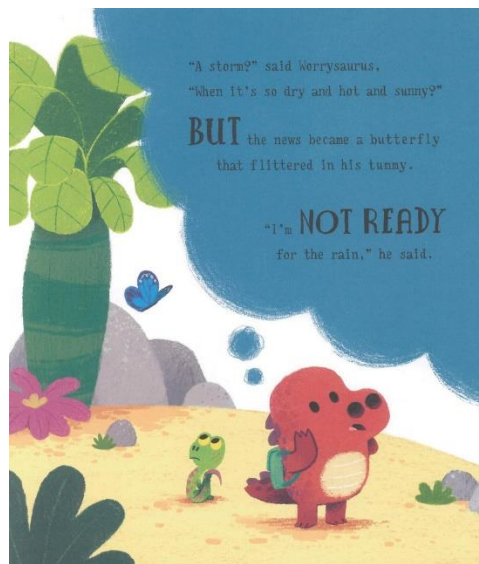
7	65	Erzähler	Unser Sorgensaurier plante gern voraus.
	66		Unerwartete Ereignisse...waren für ihn ein großer
	67		Graus.
	68		
	69		<i>Gespensstische Waldgeräusche</i>
	70		
	71	Erzähler	Plötzlich huschte eine Eidechse aus dem Unterholz
8	72		auf ihn zu, sie deutete zum Himmel und kiekste im
	73		Nu:
	74		
	75		<i>Sandgeräusche</i>
	76		
	77	Eidechse	<i>(aufgeregt)</i> Ich glaub' ein Sturm zieht auf!
	78		Jemand sagt, jemand hat schon die ersten Wolken
	79		gesehn.
	80		
	81	Erzähler	Diese Nachricht verdüsterte den Tag des kleinen
	82		Sorgensauriers extrem.
	83		
	84	Sorgensaurier	<i>(nervös)</i> Ein Sturm?! Es ist doch so trocken, heiß
	85		und sonnig – von Wolken seh' ich nicht den
	86		kleinsten Hauch...



		87	
		88	<i>Fernes Donnergrollen</i>
9		89	
	Erzähler	90	Doch die Worte entpuppten sich zu einem
		91	flattrigen Schmetterling im kleinen
		92	Sorgensaurierbauch.
		93	
	Sorgensaurier	94	<i>(besorgt)</i> Ich hab' für Regen gar nichts eingepackt –
		95	nicht mal Gummistiefel hab' ich dabei!
		96	
	Erzähler	97	Seine Zähne klapperten vor Angst und seine Knie
		98	wurden weich wie Brei.
10		99	Währenddessen schien die Sonne heiter weiter und
		100	der Himmel war noch immer klar!
		101	Doch all die schönen Picknickpläne schienen ihm
		102	jetzt unvorstellbar.
		103	
	Sorgensaurier	104	<i>(ängstlich)</i> Soll ich eine Höhle suchen oder lauf' ich
		105	besser schnell nach Hause?
		106	
		107	<i>Echo, Höhlengeräusche</i>
		108	



11	109	Erzähler	Sein kleiner Sorgenschmetterling flatterte ohne
	110		Pause.
	111		
	112		<i>Vogelgeräusche</i>
	113		
	114	Erzähler	Doch dann stellte er sich vor, Mamasaurier wäre
	115		hier an diesem Ort:
	116		
	117	Mamasaurier	Oh, mein kleiner Sorgensaurier, scheuch' den
	118		Schmetterling hinfort!
12	119		Sorg' dich nicht, mein Liebling, genieß' lieber diese
	120		schöne Zeit.
	121		Wenn am Ende nicht alles gut ist, dann ist das Ende
	122		noch sehr weit.
	123		
	124	Erzähler	So kramte er aus seinem Rucksack ein paar schöne
	125		Dinge hervor – sie halfen ihm, wenn er vor lauter
	126		Sorgen mal den Mut verlor:
	127		
	128		<i>Sich öffnender Reißverschluss, Rascheln</i>
	129		
	130		

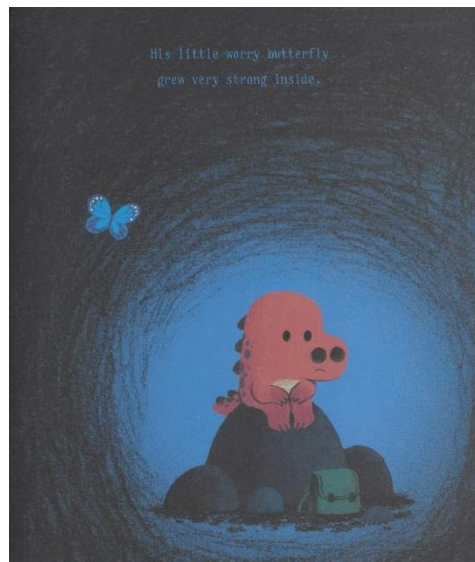
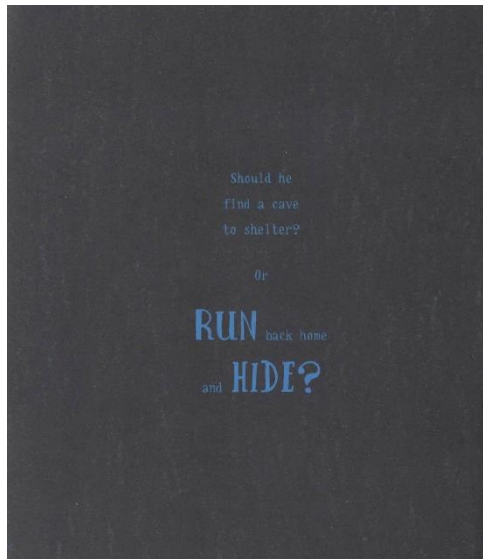


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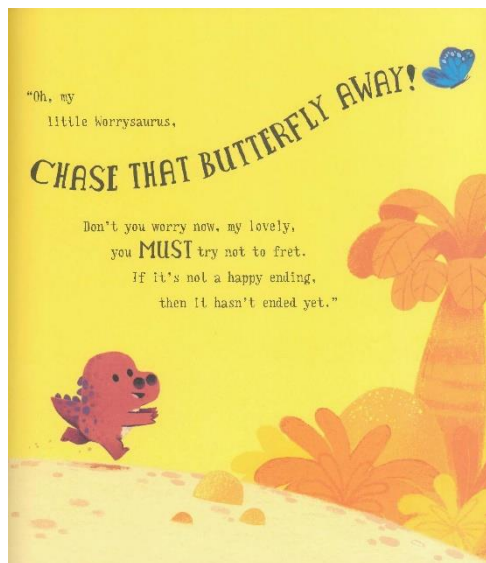
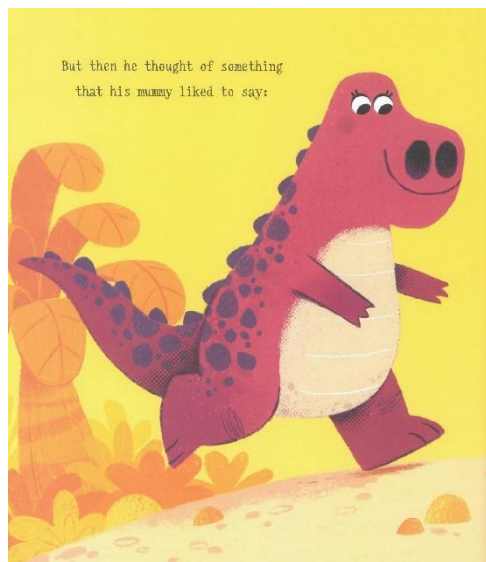
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Sorgensaurier
Erzähler
Sorgensaurier
Erzähler
Sorgensaurier
Erzähler

(konzentriert) Ein Zauberstock, mein Teddybär, ein Steinchen und ein Brief.
Und als er sie fest an sich drückte, vergaß er ganz, was scheinbar schief lief.
(seufzt erleichtert)
Dann packte er die Sachen weg und die Sorgen hinterher. Er befreite den kleinen Schmetterling und setzte sich mit glücklichen Gedanken zur Wehr.
(entschlossen) Ich mach' mich groß und denk daran, wie stark ich sein kann.
Ich verscheuch' meine Ängste, bis sie davonfliegen!
Alles ist gut, alles ist okay und ich lass mich nicht unterkriegen.
Durch diese kleinen Sätzchen kam sein aufgeregter Kopf zur Ruhe.
Denn wenn die Sonne scheint – wen kümmern da schon Regenschuhe?



	153		
	154	Sorgensaurier	<i>(lachen vergnügt)</i>
15	155	und Eidechse	
	156		
	157		<i>Spielgeräusche (z.B. Tanzgeräusche, Schritte auf</i>
	158		<i>Stein, Schritte auf Holz, Planschgeräusche,</i>
	159		<i>Echorufe)</i>
	160		
	161	Erzähler	So kam es, dass der Sorgensaurier und die Eidechse
	162		fröhlich das Picknick aßen.
	163		Ihre Sorgen fanden sie jetzt ziemlich lustig, weil sie
	164		die ganze Zeit im Sonnenlicht saßen.
16	165		Denn wer im Augenblick verweilt, muss sich um die
	166		Zukunft noch nicht kümmern.
	167		Und dann sind die einzigen Schmetterlinge, nur die,
	168		die draußen in der Sonne schimmern.
	169		
	170		<i>Langsam verklingende Unterhaltung</i>
	171		
	172	Liedausschnitt (Schmetterling, Helene Fischer): Komm, lass Dich	
	173	einfach treiben/ Wenn die Zeiten stürmisch sind/ Bald wirst du wieder	
	174	schweben/ Wie ein Schmetterling im Wind/ Die Hoffnung wird dich	



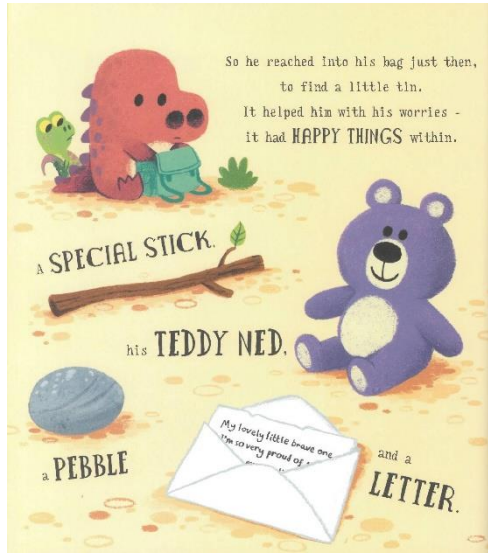
17

175 *tragen/ Wenn ein neuer Frühling singt/ Beginnt ein neues Leben/ Und*
 176 *aus Dir wird ein Schmetterling*

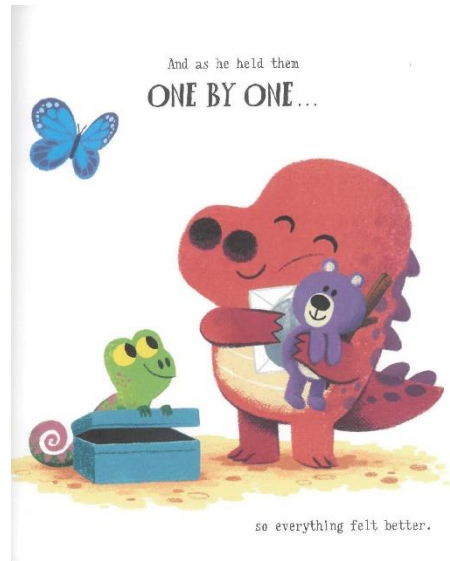
177

178 Das war: DER SORGENSAURIER nach dem Bilderbuch „The
 179 Worrysaurus“ von Rachel Bright und Chris Chatterton.

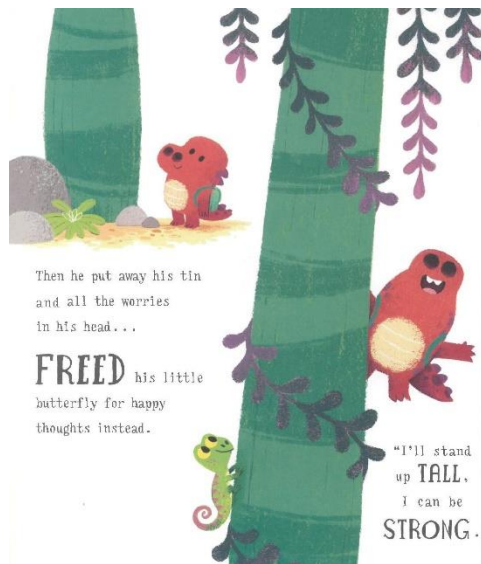
18



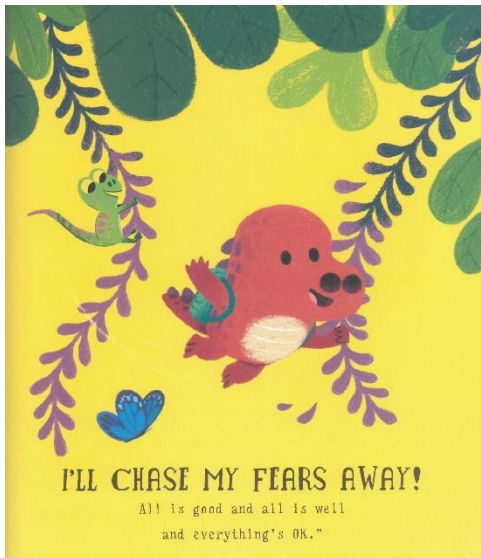
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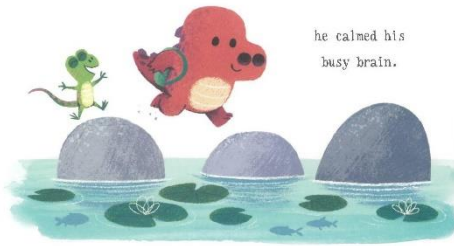


22

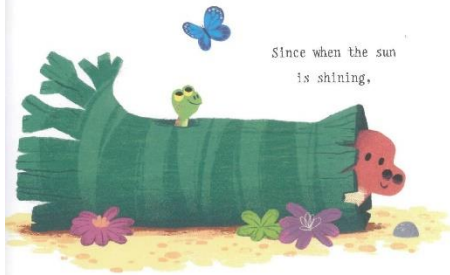
And with those
little wordlings



he calmed his
busy brain.



Since when the sun
is shining,

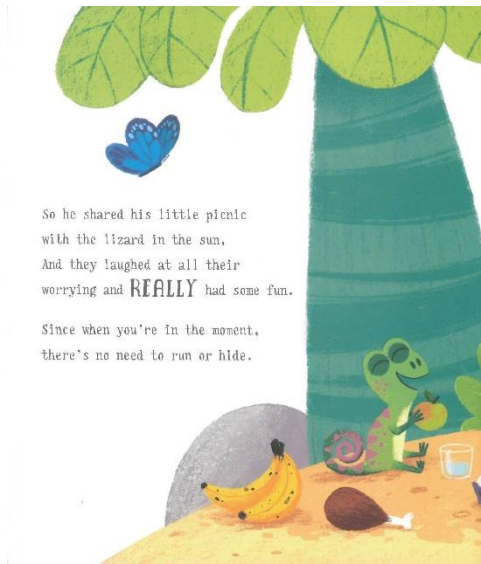


why worry it will rain?



23

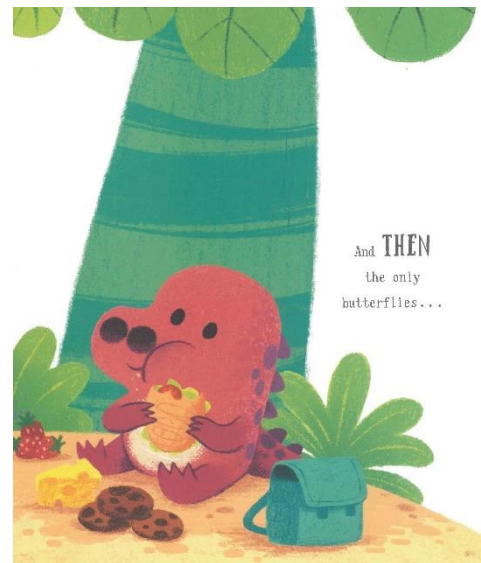
24



So he shared his little picnic
with the lizard in the sun,
And they laughed at all their
worrying and **REALLY** had some fun.

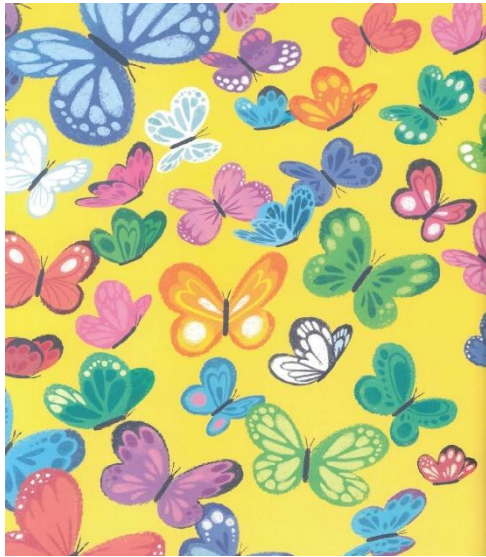
Since when you're in the moment,
there's no need to run or hide.

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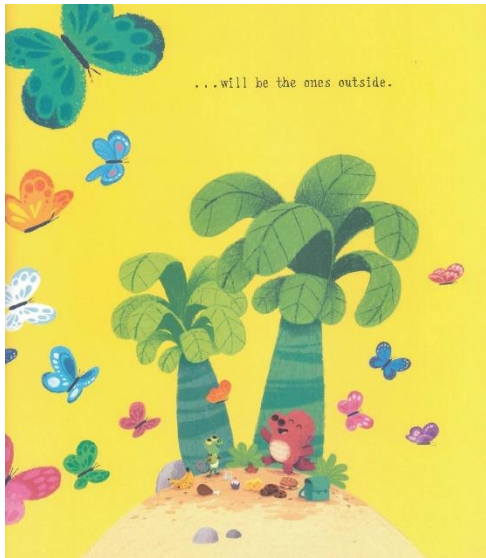


And **THEN**
the only
butterflies...

26



27



28

Student Number	21355368	Text Number	7
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Source Text		Target Text	
Title	Ich, ich wollt mich niemals outen	Title	Biki the Bird
Year Published	2021		
Author	Wiki (wikiriot)		
Language	German	Language	English
Word Count	97	Word Count	157
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The author performed this poem on the queer German dating show <i>Princess Charming</i> (cf. TVNOW 2021). The ST is a transcript which was posted on her instagram account @wikiriot (post now deleted, see Appendix 4 for screenshot). These media formats suggest that the ST target audience is adolescent and adult LGBT+ people. The ST also directly addresses queerphobic people, e.g. with ‘euch’ [you] (l.5). This is contrasted with ‘wir’ [we] towards the end (l.9-11). In first-person perspective (e.g. l.1-2), frustration with having to come out (l. 1-3) and being subjected to negative, unsolicited opinions (l. 5-7) is expressed. Coming out is still a sensitive issue in Germany; 36% of German LGBT+ people aged 14 to 27 are afraid that it will result in sexual insults or harassment (Krell and Oldemeier 2017, 10 and 29). 82% have experienced discrimination at least once (ibid.). The ST closes with the hope that coming out will be unknown in the future (l.9-11). The ST uses an inconsistent rhyme scheme at the end of a sentence (l.2 and 3; l.9 and 11) or clause (l.5 and 6; l.10). The last sentence features a swearword (l.11).		
Strategy • <i>identification of translation problems</i>	My strategy will be to adapt the ST into a nursery rhyme for English-speaking children at primary school age.		

• <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	As a study among British students aged 11 to 19 highlighted, 45% of young LGBT people are still bullied in school (Stonewall 2017, 6 and 42). Nursery rhymes can be used as an entertaining way to teach children social skills from an early age (Campbell 2021). Therefore, giving children a nursery rhyme that introduces LGBT+ people in a positive light, could help reduce bullying. To achieve the catchy nature of a nursery rhyme, I will use rhythm and a consistent rhyme scheme of abbcc alternated with stanzas of dddd. I will shift the perspective from first to third person so the TT can be used by straight and LGBT+ children alike without fear of outing themselves. The author's voice will be represented by a character called 'Wiki' who challenges negative reactions to LGBT+ people. An introduction to the topic of coming out will be added with the help of a character navigating their identity. I will rhyme the character's name with 'Wiki'. To make the TT child-friendly, I will use a metaphor for being LGBT+ and use animals as the main protagonists.
Critical Reflection • <i>textual analysis</i> (200 words max)	The added introduction consists of two stanzas (l.1-10), while the content of stanza 3 to 5 draws from the ST (l.12-28). With abebcc, stanza 5 diverts slightly from my planned rhyme scheme. The rhythm falters here slightly. By rhyming each characters' name with the author's name 'Wiki', I unintentionally created a sound pattern in stanza two and four that resembles chirping. This is a welcome side effect since I chose birds as protagonists.
Works Cited • <i>use of sources and reference material</i>	Campbell, Josephine. 2021. "Nursery Rhymes." <i>Salem Press Encyclopedia of Literature</i>. https://search-ebscohost-com.elib.tcd.ie/login.aspx?direct=true&db=ers&AN=87324037.

	Krell, Claudia, and Kerstin Oldemeier. 2017. <i>Coming-out – What Next?!: A DJI Research Project Into the Lives of Lesbian, Gay, Bisexual and Trans* Adolescents and Young Adults</i>. Munich: German Youth Institute (DJI). https://www.dji.de/veroeffentlichungen/literatursuche/detailansicht/literatur/24516-coming-out-what-next.html. Stonewall. 2017. <i>School Report: The Experiences of Lesbian, Gay, Bi and Trans Young People in Britain's Schools in 2017</i>. London: Stonewall. https://www.stonewall.org.uk/school-report-2017. TVNOW. 2021. "Wiki berührt mit einem besonderen Gedicht Princess Charming. [Wiki Moves with a Special Poem Princess Charming.]" YouTube video, 2:02. Accessed February 13, 2022. https://www.youtube.com/watch?v=WuVd0i7Vhlo.
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Source Text

„Ich, ich wollte mich niemals outen. Ich wollte einfach nur durch mein Leben laufen, unpolitisch. Doch das geht nicht - denn jeder Sex und jedes Händchen halten, ist für euch kritisch.

Wenn ihr mich also fragt, was ich von outing halte, ist meine Faust eine geballte. Denn es geht um so viel mehr als Liebe, Sex und mich - solange du so tust, als betreffe mein outing dich.

Ich träume davon und ich weiß wir sind irgendwann da. Dass wir unseren Enkelkindern erzählen müssen - weil sie es einfach nicht besser wissen, was ein gottverfi***es outing war.“

Target Text***Biki the Bird***

1 In the tree,
2 Biki the bird has a secret,
3 And Biki wonders “Should I keep it?”
4 ‘Cause Biki the bird is not like the rest,
5 A rainbow heart beats in Biki’s chest.
6
7 So Biki tells Miki, who’s really mad.
8 Then Biki tells Kiki, who’s really sad
9 Next Biki tells Wiki, who’s really glad.
10 Thus, Wiki tells Biki, “You’re really fab.”
11
12 You see,
13 Wiki the bird has the same secret,
14 But Wiki neither wants to share nor keep it
15 ‘Cause Wiki thinks Mikis and Kikis are lame,
16 And rainbow hearts do not deserve shame.
17
18 So Wiki tells Miki, “I’m so mad.”
19 Then Wiki tells Kiki, “Stop being sad!”

20	Next Wiki tells Biki, "Don't feel bad."
21	Thus, Biki tells Wiki, "You're so fab!"
22	
23	So free,
24	Would all birds be without secret,
25	And one day
26	Bikis and Wikis won't have to share or keep it;
27	'Cause rainbow hearts are viewed as the rest;
28	All part of a colourful nest.

Student Number	21355368	Text Number	8
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Source Text		Target Text	
Title	What else can I do?	Title	Was steckt noch in mir?
Year Published	2021		
Author	Lin-Manuel Miranda		
Language	English	Language	German
Word Count	405	Word Count	396
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a song from Encanto, a Disney film about a Columbian family with magical powers (DisneyMusicVevo 2021, Description). The ST features sisters Mirabel and Isabela (cf. l.59). Throughout the ST, Isabel reveals how stifled she feels by being the ‘perfect’, ‘pretty’ one (l.21 and l.36). As Isabela has the ability to grow plants, they are mentioned repeatedly throughout the song – both in English and Spanish (e.g. l.26-27 and ‘palma de cera’ in l.28). The ST features no consistent rhyme scheme but is densely filled with rhymes and repetitions. For example³: - l.15: imperfect rhyme ‘grow [...] rows’, alliteration of r, repetition of ‘rows’ and an end rhyme with line 17 - l.16: assonance ‘mayo [...] mile’ in line 16 and end rhyme with line 18 - l.19-22: internal rhymes – lines 19-21 also rhyme across lines (e.g. ‘do [...] grew [...] knew’) - l.56: internal alliteration (‘-ly’) and internal rhyme The syllables per line vary significantly (cf. Appendix 5), e.g. line 26 consists of only four (three for Isabela and one for Mirabel). The highest syllable count is 17 (l.19 and l.56). The contractions ‘didn’t’ (l.21) and ‘isn’t’ (l.60) can be regarded		

³ The poetic devices for the entire ST can be found in Appendix 5.

	as two syllables each as they last for two notes (cf. DisneyMusicVevo 2021). Some syllables such as ‘-dew’ (l.33) are drawn out over several notes (ibid.).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	I will translate the ST as if it were part of a live Encanto musical. My aim is to make the TT singable. To achieve this, I will primarily use the syllable count of the ST (cf. Appendix 5). Additionally, I will: - rely on colloquial pronunciations (e.g. ‘hab’ instead of ‘habe’ [have]) to have space for more words - diverge from the source wording while staying true to Isabela’s storyline by using references to flowers Further, I will focus on specific poetic devices used in the ST rather than all of them. For example, ... - l.15 and 17: alliteration and a rhyme but the rhyme does not have to be an end rhyme - l.16 and 18: end rhyme - l.19-22: internal rhyme - l.33-36: prioritise internal rhyme over rhymes between lines Additionally, I will try to make up for dropping a poetic device by adding something else, e.g. in line 60 I will mirror line 56 and use alliterations even though I will not recreate the internal rhyme of these lines.

	I will keep all plants except for lines 26-27 and 49-50 as the syllable count offers little room. I will leave the Spanish plant names in Spanish.
Critical Reflection • <i>textual analysis</i> (200 words max)	As assumed above, the use of colloquial pronunciation helped me achieve the ST syllable count. For example, although 'Makel' [flaw] (l.16) and 'Spektakel' [spectacle] (l.18) make the TT one syllable longer, they can be pronounced so that the TT aligns with the ST ('Makl' and 'Spek-takl' for 'mile' in line 16 and 'my smile' in line 18). As the song is also a conversation between Isabela and Mirabel, the colloquial pronunciation has the additional effect of sounding more natural. Accidentally, I ended up using one syllable more in line 30 and its repetition (l.53) than the ST. I did not notice this while singing, likely because 'climb' (l.51) is sung for two notes in English. Meanwhile, 'Leb den Moment, ungehemmt' [Live the moment, uninhibited] (l.61) is difficult to sing, although the syllable count is the same and 'Moment' is in the exact position where the English 'moment' (l.58) is sung. However, while 'mo-' is stressed in English, German stresses '-ment' (cf. Airlie et. al. 2013, 529 and 1648), which causes this problem. Nevertheless, I was able to sing the rest of the TT. When I played a recording to four other German speakers who are familiar with the ST, they confirmed that translation flowed well.
Works Cited • <i>use of sources and reference material</i>	Airlie, Maree, Susie Beattie, Joyce Littlejohn, Persephone Lock, Eveline Ohneis-Borzacchiello. 2013. <i>Collins German Dictionary</i>. 8th edition. Glasgow: Harper Collins. Airlie, Maree, Susie Beattie, Joyce Littlejohn, Persephone Lock, Eveline Ohneis-Borzacchiello. 2013. <i>Collins German Dictionary</i>. 8th edition. Glasgow: Harper Collins.

	DisneyMusicVevo. 2021. "Diane Guerrero, Stephanie Beatriz - What Else Can I Do? (From "Encanto")." YouTube video. Accessed April 30, 2022. https://www.youtube.com/watch?v=bBeZSuHI4Qc .
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Source Text

What else can I do?

[Isabela:]

I just made something unexpected

Something sharp, something new

It's not symmetrical or perfect

But it's beautiful, and it's mine

What else can I do?

[Mirabel {Isabela}:]

Bring it in, bring it in

(Good talk) Bring it in, bring it in {What else can I do?}

(Let's walk) Bring it in, bring it in

(Free hugs) Bring it in, bring it in

[Isabela:]

I grow rows and rows of roses

Flor de mayo, by the mile

I make perfect, practiced poses

So much hides behind my smile

What could I do if I just grew what I was feeling in the moment?

(Do you know where you're going? Whoa!)

Target Text

Was steckt noch in mir?

1

[Isabela:]

2

Ich hab grad was gemacht, unbedacht

3

Es ist spitz, es ist neu

4

Dieses Gewächs ist nicht perfekt, doch

5

es ist nur für mich und so schön

6

Was steckt noch in mir?

7

8

[Mirabel {Isabela}:]

9

Komm hier her, komm hier her

10

(Drück mich) Komm hier her, komm hier her {Was steckt noch in mir?}

11

(Und ich...) Komm hier her, komm hier her

12

(...drück dich!) Komm hier her, komm hier her

13

14

[Isabela:]

15

Ich pflanz Reihen roter Rosen

16

Flor de Mayo ohne Makel

17

Ich tanz jeden Tag im Takt und

18

steck zurück hinterm Spektakel

19

Was steckt in mir, wenn ich ausführe, was ich grad hier in dem Moment

20

spür?

What could I do if I just knew it didn't need to be perfect?
It just needed to be? And they'd let me be?

[Isabela (Mirabel):]

A hurricane of jacarandas
Strangling figs (Big)
Hanging vines (This is fine)
Palma de cera fills the air as I climb
And I push through
What else can I do?

[Isabela:]

Can I deliver us a river of sundew?
Careful, it's carnivorous, a little just won't do
I wanna feel the shiver of something new
I'm so sick of pretty, I want something true, don't you?

[Mirabel (Isabela):]

You just seem like your life's been a dream (Whoa)
Since the moment you opened your eyes
(How far do these roots go down?)
All I know are the blossoms you grow (Whoa)

21 (Weißt du denn, wo du hinrennst? Whoa!)

22 Was steckt in mir, wenn ich jetzt wüsst, dass alles einfach nur sein

23 müsst?

24 Ja, ich wär, wie ich bin? Und das wär nicht schlimm?

25

26 *[Isabela (Mirabel):]*

27 Ein Hurrikan aus Jacarandas

28 fliegt jetzt hoch! (Hoch!)

29 Leinen los! (Lass nicht los!)

30 Palma de cera hinterher und ich gedeih,

31 weil ich probier:

32 Was steckt noch in mir?

33

34 *[Isabela:]*

35 Schau jetzt ganz genau, wie ich mich traue, und im Nu

36 lässt dieser Sonnentau so bald keinen mehr in Ruh

37 Ich will den Radau, das Neue, kein Tabu

38 Ich hass all diese Pflicht, wär lieber nur ich, du nicht?

39

40 *[Mirabel (Isabela):]*

41 Ich sah nur Eleganz und Bravur,

42 erkennt nicht, dass du unglücklich bist

But it's awesome to see how you rise

[Mirabel & Isabela:]

How far can I rise? Through the roof, to the skies, let's go!

[Isabela (Mirabel):]

A hurricane of jacarandas (Whoo!)

Strangling figs (Go!)

Hanging vines (Grow!)

Palma de cera fills the air as I climb

And I push through

(What else, what else?)

[Isabela & Mirabel:]

What can you do when you are deeply, madly, truly in the moment?

[Mirabel:]

Seize the moment, keep goin'

[Isabela & Mirabel:]

What can you do when you know who you wanna be isn't perfect?

[Isabela (Mirabel):]

But I'll still be okay (Hey, everybody clear the way, whoo!)

[Isabela (Mirabel):]

43 (Kann ich mit den Wurzeln blühen?)

44 Wunderbar, zarte Blüten im Haar... (Whoa)

45 blüh selbst auf, bis du nichts mehr vermisst

46 *[Mirabel & Isabela:]*

47 Bis ich nichts vermiss? Und der Himmel das Limit ist!

48

49 *[Isabela (Mirabel):]*

50 Ein Hurrikan aus Jacarandas -

51 Leinen los! (Los!)

52 Ich flieg hoch! (Hoch!)

53 Palma de cera hinterher und ich gedeih,

54 weil ich probier -

55 Was noch? Was noch?

56

57 *[Isabela & Mirabel:]*

58 Was steckt in dir, wenn du grad wirklich, wahrlich, wahrhaft im Moment

59 bist?

60 *[Mirabel:]*

61 (Leb den Moment, ungehemmt)

62 *[Isabela & Mirabel:]*

63 Was steckt in dir, auch wenn du nicht mehr, nie mehr, niemals perfekt

64 bist?

I'm coming through with tabebuia (She's coming through with that
booyah!)

Making waves (Making waves)

Changing minds (You've changed mine)

The way is clearer 'cause you're here, and well

I owe this all to you

What else can I do? (Show 'em what you can do)

What else can I do? (There's nothing you can't do)

What else can I do?

65 *[Isabela (Mirabel):]*

66 Ja, ich bin schon genug (Hey-ho hier kommt 'n Höhenflug, whoo!)

67

68 *[Isabela (Mirabel):]*

69 Ich mach jetzt nur noch Tabebuia (Sie macht jetzt, was sie will –

70 booyah!)

71 Wurzeln blühn (Wurzeln blühn)

72 Herzen glühn (Mein Herz glüht!)

73 Ja, ich gedeih, weil ichs kapier - und ich

74 verdank das alles dir

75 Was steckt noch in mir? (Zeig alln: Was steckt in dir?)

76 Was steckt noch in mir? (Ja, alles steckt in dir!)

77 Was steckt noch in mir?

Appendix

Appendix 1: Marianengraben

Sentence Number	ST Sentence	Word Count	Number of Sentences in TT
1	Therapie fand ich dann so mittel.	6	
2	Die ersten Stunden saß ich meinem Therapeuten gegenüber, der mich fragte, wie es mit den Medikamenten so lief, und mich anschließend fünfzig Minuten anschwieg, während ich irgendwas aus mir selbst schöpfen sollte.	32	2
3	Doch in mir gab es nichts zu schöpfen, ich saß im Marianengraben mit einer kleinen Suppenkelle und sollte damit all das Wasser und den Schmerz aus mir herausholen, damit es mir besser ginge, ich sollte alles hochholen und zur Betrachtung ausbreiten und zeigen.	43	3
4	Doch das funktionierte nicht.	4	
5	Ich saß elftausend Meter weit unten und der Druck war so hoch, dass von außen sofort wieder alles in mich einströmte, sobald ich ein bisschen abschöpfte.	26	
6	Da war so viel schwarzes Wasser und Angst und Dunkelheit und kein Lichtstrahl, kein einziger.	15	
7	Meistens schwieg ich, manchmal stammelte ich etwas, lenkte ab, erzählte von meinen unspektakulären Tagen im Bett.	16	2
8	Ich erzählte dem Therapeuten von der Tiefsee (»Wussten Sie, dass unten im Marianengraben auf einem Quadratzentimeter ein Gewicht von über einer Tonne lastet?« – »Nein.« – »Sehen Sie mal.«), ich philosophierte über den Zusammenhang von Feinstaub und Klima, ich erzählte ihm sogar, was meine Lieblingsnudeln waren, weil mir nach und nach wirklich die Themen ausgingen.	53	6
9	Die Krankenkasse hatte fünfundsiebzig Stunden bewilligt, so viele Nudelsorten kannte ich gar nicht.	11	2

10	Über dich verlor ich aber erst einmal kein Wort.	9	
11	Das Ding mit dem Schmerz ist ja: Er kennt immer erst mal nur Stärke, der Auslöser ist egal.	18	
12	Schmerz fährt hoch, bis er einhundert Prozent hat, und dann steht man da und muss das irgendwie überleben, egal, was der Auslöser ist.	23	
13	Weil der Hund stirbt.	4	
14	Weil der Freund Schluss macht.	5	
15	Weil der Vater sich nicht mehr meldet.	7	
16	Weil der Bruder stirbt.	4	
17	Natürlich hängt vom Auslöser ab, wie tief der Schmerz in dich eindringt, wie lange er dort ausharrt, was er alles zerstört.	21	
18	Manche Dinge sind schlimmer als andere.	6	
19	Aber wenn einem jemand in die Nieren tritt, ist es im ersten Moment egal, wieso er das getan hat, wir liegen dann alle erst einmal am Boden und krümmen uns und versuchen, irgendwie zu atmen.	35	
20	Ein, aus.	2	
21	Ein, aus.	2	
22	Das Einzige, das ich damals immerhin irgendwie und mit Ach und Krach zustande brachte, war, nicht zu ersticken.	18	
23	Eines Tages fragte mich der Therapeut, ob ich eigentlich dein Grab besuchen würde.	13	
24	Das war in der siebten oder achten der bewilligten unzähligen Sitzungen und ich spürte, dass er jetzt langsam begann, die Schlinge um mich enger zu ziehen, dass ich nicht weiter über Nudeln mit Pesto schwadronieren konnte, vor allem, da ich ohnehin eh fast nichts aß.	45	3
25	»Nein, ich habe sein Grab seit der Beerdigung nicht besucht«, hatte ich geantwortet.	13	
26	Das war einfach so, es ging nicht.	7	
27	»Wieso nicht?«, fragte er mich.	5	
28	Ich schwieg.	2	
29	Keine Ahnung, ich wollte es irgendwie nicht wahrhaben, dass das sozusagen deine neue Anschrift war.	15	
30	Dass du nun in der Erde lagst statt in deinem Kinderzimmer, das früher einmal meines gewesen war.	17	
31	Tim, der Fisch.	3	

32	Du warst fast zwei Meter tief gefangen in Erde, das war so gar nicht dein Element, der Gedanke daran zerriss mich.	21	2
33	Mama und Papa gingen regelmäßig hin und ich behauptete, dass ich auch sehr oft zu dir ginge, obwohl ich über zweihundert Kilometer entfernt studierte.	24	2
34	Es war natürlich gelogen, also das mit dem Hingehen.	9	2
35	»Ich fühle mich da nicht so wohl«, antwortete ich nach einer Weile.	12	
36	Der Therapeut schwieg, ich fuhr fort:	6	
37	»Es fühlt sich nicht nach Tim an, außerdem sind da die ganzen anderen Menschen, die dort ihre Kreise ziehen und einen beobachten, während man am Grab steht.	27	2
38	Das gefällt mir nicht.«	4	
39	»Aber fühlen Sie sich gut damit?	6	
40	Also damit, dass Sie nicht zum Grab zu gehen?»	9	
41	»Weiß nicht.«	2	
42	Wieder Schweigen.	2	
43	Eigentlich wollte ich dich schon gern mal besuchen, aber wenn ich mir vorstellte, dass auch nur eine andere Person außer mir den Friedhof betrat, war mir das schon viel zu nah.	31	2
44	Nähe und Distanz – ein schwieriges Thema für mich.	8	
45	Ich stellte mir vor, wie die Person vielleicht zweihundert Meter entfernt von mir stand, mit sich selbst beschäftigt, ich hingegen saß jedoch gefühlt auf ihrem Schoß, während ich eigentlich nur bei dir sein wollte.	34	2
46	»Sie könnten versuchen, zu einer Zeit zu gehen, wenn niemand da ist.«	12	
47	»Wann denn?»	2	
48	»Na ja, vielleicht am Abend?»	5	
49	»Da ist dann doch richtig viel los, da kommen die, die tagsüber arbeiten.«	13	
50	»Dann eben, wenn wirklich niemand da ist.«	7	2
51	»Das wäre ja nur nachts.«	5	
52	»Hm«, sagte der Therapeut.	4	
53	»Sie wollen, dass ich nachts auf einem Friedhof einbreche?»	9	

54	»Unsinn, da verstehen Sie mich jetzt komplett falsch«, antwortete er mir, sah mich dabei jedoch auf eine Art und Weise an, die sagte:	23	3
55	Doch, doch, genau so meine ich es, meine Liebe, ich sag es nur nicht, weil es ja reicht, wenn Sie vor Gericht landen wegen Störung der Totenruhe, da muss ich ja nicht auch noch wegen Anstiftung mit drinhängen.	38	4
56	»Die Idee ist total bescheuert«, sagte ich entschieden.	8	
57	Das ist die beste Idee der Welt, dachte ich.	9	
58	Das hättest du auf jeden Fall megakrass gefunden, das ist schon mal sicher.	13	
		823	
	Average per sentence	14	
	Sentences	58	
	Green Sentences (8 above 30 words; more than 37% of entire word count)	311	
	Orange sentences (only 2 words; 6 sentences)		

Appendix 2: Mutproben

Paragraph	Lines	Sentences	Rhymes	Lines between Rhymes	Content
1	6	1	1	1	Description
2	7	1	1	3	Description
3	5	1	0		Description
4	8	1	2	1	Description
5	8	1	0		Description
6	4	1	1	1	Description
7	5	1	1	2	Description
8	4	2	1	1	Direct Speech (Alchemist)
9	4	2	1	1	Direct Speech (Alchemist)
10	8	1	2	1	Description
11	4	2	1	1	Description
12	8	2	2	1	Direct Speech (Paula)
13	8	3	2	1	Direct Speech (Mouse)
14	4	1	1	1	Description; Implied Speech (Paula)
15	4	1	0		Description
16	4	2	1	1	Direct Speech (Paula)

17	8	3	0		Direct Speech (Tombcat)
18	4	1	1	1	Direct Speech (Tombcat)
19	4	1	2	0	Description
20	5	3	1	1	Direct Speech (Paula)
21	8	4	2	0; 1	Direct Speech (Dog)
22	4	1	0		Direct Speech (Dog)
23	8	1	1	1	Description
24	9	3	1	1	Direct Speech (Lamb)
25	6	1	2	0	Direct Speech (Lamb)
26	5	1	2	0; 1	Description
27	5	1	0		Direct Speech (Darkness)
28	8	3	1	1	Direct Speech (Darkness)
29	4	1	1	1	Direct Speech (Darkness)
30	4	1	1	1	Description
31	4	1	1	1	Description
32	8	2	0		Description; Implied speech (Paula)
33	8	1	2	1	Description
34	4	1	0		Description
35	4	1	0		Description
36	9	1	1	2	Description
37	8	2	0		Direct Speech (Paula)
38	4	1	0		Description

39	5	1	0		Direct Speech (Alchemist)
40	8	3	0		Description
41	8	1	0		Description
42	5	4	1	2	Direct Speech (Paula; Alchemist)

Appendix 3: The Worrysaurus

On a hot and sunny morning, under lovely clear blue skies,

A little Worrysaurus was opening his eyes.

He brushed his tiny pointy teeth, then washed his top and tail

He packed a little bag of snacks and set off on a trail.

He skipped along with happy legs, across the golden sand,

And thought about the day that he had plotted, sketched and planned.

A lovely yummy picnic, a delicious summer spread.

Worrysaurus liked it when he knew what lay ahead.

But he hadn't gotten far, you see, it hadn't been that long,

Before his busy head dreamed up some things that might go wrong...

Had he made enough to eat today? And brought enough to drink?

This Worrysaurus often was a one to overthink.

What if I get lost? he thought, Or trip and have a fall?

His happy legs were slowing to a snuffly, shuffley crawl.

Worrysaurus liked it when he felt he was prepared.

Unexpected happenings...they made him feel quite scared.

So when... ..suddenly from nowhere, a lizard skittered by shouting in a squeaky yelp and pointing at the sky,

“I think a storm is coming! I heard it’s on its way!”

Well, that really put a cloud above his Worrysaurus day.

“A storm?” said Worrysaurus, “When it’s so dry and hot and sunny?”

But the news became a butterfly that flittered in his tummy.

“I’m not ready for the rain,” he said. “I haven’t got my wellies!”

His teeth began to chatter and his knees – they turned to Jellies.

And all the while, the sky was blue! The sun it shone and shone.

But now his lovely picnic thoughts were definitely gone.

Should he find a cave to shelter? Or Run back home and hide?

His little worry butterfly grew very strong inside.

But then he thought of something that his mummy liked to say:

“Oh, my little Worrysaurus, chase that butterfly away!”

Don't you worry now, my lovely, you must try not to fret.

If it's not a happy ending, then it hasn't ended yet."

So he reached into his bag just then, to find a little tin.

It helped him with his worries – it had happy things within.

A special stick, his teddy ned, a pebble and a letter.

And as he held them one by one...so everything felt better.

Then he put away his tin and all the worries in his head...

Freed his little butterfly for happy thoughts instead.

"I'll stand up tall, I can be strong. I'll chase my fears away!

All is good and all is well and everything's ok."

And with those little wordlings he calmed his busy brain.

Since when the sun is shining, why worry it will rain?

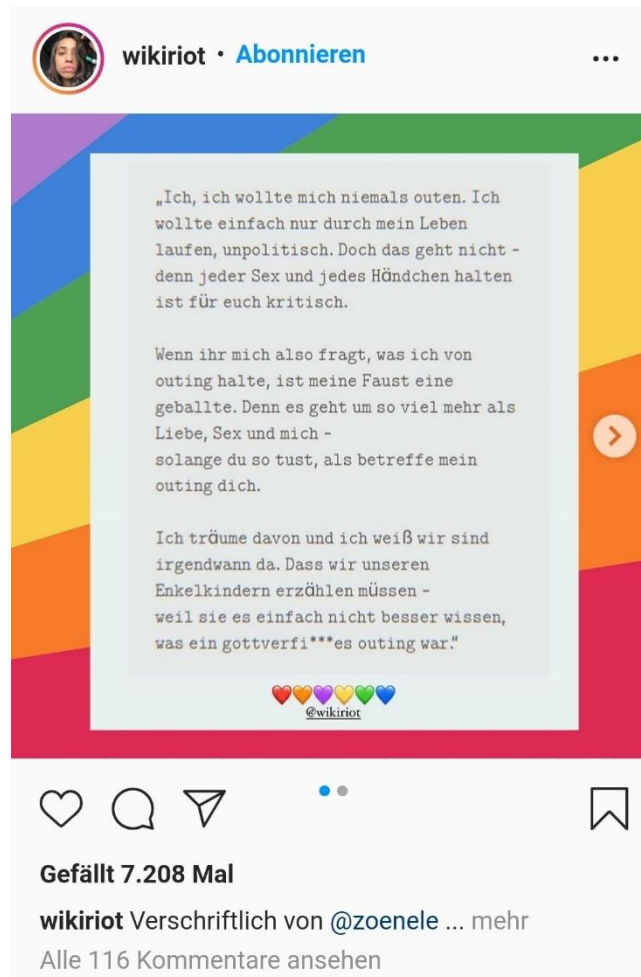
So he shared his little picnic with the lizard in the sun,

And they laughed at all their worrying and really had some fun.

Since when you're in the moment, there's no need to run or hide.

And then the only butterflies...will be the one's outside.

Appendix 4: Ich, ich wollt mich niemals outen



Appendix 5: What else can I do?

ST	Poetic Devices (ST)	Syllables		Poetic Devices (TT)	TT
<i>[Isabela:]</i>					<i>[Isabela:]</i>
I just made something unexpected		9	9	rhyme	Ich hab grad was gemacht, unbedacht
Something sharp, something new	repetition	6	6	repetition	Es ist spitz, es ist neu
It's not symmetrical or perfect		9	9		Dieses Gewächs ist nicht perfekt, doch
But it's beautiful, and it's mine	repetition	8	8		es ist nur für mich und so schön
What else can I do?	repeated throughout	5	5	repeated throughout	Was steckt noch in mir?
<i>[Mirabel {Isabela}:]</i>					<i>[Mirabel {Isabela}:]</i>
Bring it in, bring it in	repetition follows	6	6	repetition follows	Komm hier her, komm hier her
(Good talk) Bring it in, bring it in {What else can I do?}	Rhyme with next line	2; 6; 5	2; 6; 5	Rhyme with next three lines	(Drück mich) Komm hier her, komm hier her {Was steckt noch in mir?}
(Let's walk) Bring it in, bring it in		2; 6	2; 6	See above	(Und ich...) Komm hier her, komm hier her
(Free hugs) Bring it in, bring it in		2; 6	2; 6	See above	(...drück dich!) Komm hier her, komm hier her
<i>[Isabela:]</i>					<i>[Isabela:]</i>
I grow rows and rows of roses	r-alliteration; imperfect rhyme; end rhyme with poses	8	8	r-alliteration; 2.w-rhyme tanz	Ich pflanz Reihen roter Rosen
Flor de mayo, by the mile	Assonance; end rhyme smile	7	7	~ assonance; end rhyme with Spektakel;	Flor de Mayo ohne Makel

				(pronounced 'Makl')	
I make perfect, practiced poses	p-alliteration; see above	8	8	p-alliteration; see above	Ich tanz jeden Tag im Takt und
So much hides behind my smile	See above	7	7	See above; (pronounced 'Spektakl')	steck zurück hinterm Spektakel
What could I do if I just grew what I was feeling in the moment?	do-grew rhyme; partially rhyme (mo-)	17	17	mir-hier/ ausfüh-r-spür rhyme; imperfect rhyme (mir/-führ)	Was steckt in mir, wenn ich ausfüh-r, was ich grad hier in dem Moment spür?
(Do you know where you're going? Whoa!)	know-go; partially rhyme (go-)	7; 1	7; 1	imperfect rhyme (denn/hinrenn..)	(Weißt du denn, wo du hinrennst? Whoa!)
What could I do if I just knew it didn't need to be perfect?	do-knew rhyme (also grew above)	16	16	wüsst-müsst rhyme	Was steckt in mir, wenn ich jetzt wüsst, dass alles einfach nur sein müsst?
It just needed to be? And they'd let me be?	Be-repetition; me-be rhyme	6; 5	6; 5	Wär-repetition; bin-schlimm rhyme	Ja, ich wär, wie ich bin? Und das wär nicht schlimm?
<i>[Isabela (Mirabel):]</i>					<i>[Isabela (Mirabel):]</i>
A hurricane of jacarandas	Spanish word	9	9	Spanish word	Ein Hurrikan aus Jacarandas
Strangling figs (Big)	Figs-bigs rhyme; similarity between strangling/hanging	3; 1	3; 1	Imperfect rhyme (los-hoch)	fliegt jetzt hoch! (Hoch!)
Hanging vines (This is fine)		3; 3	3; 3	Alliteration; imperfect rhyme see above	Leinen los! (Lass nicht los!)
Palma de cera fills the air as I climb	Spanish word; de cera-air as rhyme	11	12	Spanish word; imperfect rhyme (cera/-her und)	Palma de cera hinterher und ich gedeih,

And I push through	End rhyme with next line	4	4	End rhyme with next line	weil ich probier:
What else can I do?	See above	5	5	See above	Was steckt noch in mir?
<i>[Isabela:]</i>					<i>[Isabela:]</i>
Can I deliver us a river of sundew?	Deliver-river rhyme (also rhymes with next two lines); end rhyme with next three lines	12	12	Schau-genau-trau rhyme (also rhymes with next two lines); g-g; end rhyme with next two lines	Schau jetzt ganz genau, wie ich mich trau, und im Nu
Careful, it's carnivorous, a little just won't do	C-c; see above	13	13	So-so; see above	lässt dieser Sonnentau so bald keinen mehr in Ruh
I wanna feel the shiver of something new	See above	11	11	See above	Ich will den Radau, das Neue, kein Tabu
I'm so sick of pretty, I want something true, don't you?	True-you rhyme; see above	13	13	Ich-nich rhyme; imperfect rhyme (Pflicht-ich-nich)	Ich hass all diese Pflicht, wär lieber nur ich, du nich?
<i>[Mirabel (Isabela):]</i>					<i>[Mirabel (Isabela):]</i>
You just seem like your life's been a dream (Whoa)	Seem-dream rhyme; reference to Bruno prophecy	9; 1	9; 1	Sah nur-Bravur rhyme	Ich sah nur Eleganz und Bravur,
Since the moment you opened your eyes	End rhyme with rise	9	9	End rhyme with vermisst and ist	erkennt nicht, dass du unglücklich bist
(How far do these roots go down?)		7	7		(Kann ich mit den Wurzeln blühn?)
All I know are the blossoms you grow (Whoa)	Know-grow rhyme	9; 1	9; 1	-bar-Haar rhyme	Wunderbar, zarte Blüten im Haar... (Whoa)
But it's awesome to see how you rise	See above	9	9	Blüh-reference to Isabella; see above	blüh selbst auf, bis du nichts mehr vermisst
<i>[Mirabel & Isabela:]</i>					<i>[Mirabel & Isabela:]</i>

How far can I rise? Through the roof, to the skies, let's go!	Rise-skies rhyme; repetition of above	13	13	Imperfect rhyme (vermiss-ist); see above; repetition of above	Bis ich nichts vermiss? Und der Himmel das Limit ist!
<i>[Isabela (Mirabel):]</i>					<i>[Isabela (Mirabel):]</i>
A hurricane of jacarandas (Whoo!)		9	9		Ein Hurrikan aus Jacarandas -
Strangling figs (Go!)	() rhymes with next line	3; 1	3; 1	Inversion of previous chorus; still imperfect rhyme	Leinen los! (Los!)
Hanging vines (Grow!)	See above	3; 3	3; 3	Slight phrasing change; see above	Ich flieg hoch! (Hoch!)
Palma de cera fills the air as I climb		11	12		Palma de cera hinterher und ich gedeih,
And I push through		4	4		weil ich probier -
(What else, what else?)		4	4		Was noch? Was noch?
<i>[Isabela & Mirabel:]</i>					<i>[Isabela & Mirabel:]</i>
What can you do when you are deeply, madly, truly in the moment?	-ly repetition; you-do rhyme; rhyme with below (mo-)	17	17	w-alliteration; 2x -lich; 2x -wahr; same beginning and end as below	Was steckt in dir, wenn du grad wirklich, wahrlich, wahrhaft im Moment bist?
<i>[Mirabel:]</i>					<i>[Mirabel:]</i>
Seize the moment, keep goin'	Mo-go rhyme; see above	7	7	Moment- ungehemmt rhyme	(Leb den Moment, ungehemmt)
<i>[Isabela & Mirabel:]</i>					<i>[Isabela & Mirabel:]</i>
What can you do when you know who you wanna be isn't perfect?	You-do-who rhyme	16	16	n-alliteration (mirroring above); 2x mehr; 2x nie	Was steckt in dir, auch wenn du nicht mehr, nie mehr, niemals perfekt bist?

<i>[Isabela (Mirabel):]</i>					<i>[Isabela (Mirabel):]</i>
But I'll still be okay (Hey, everybody clear the way, whoo!)	Kay-hey-way rhyme	6; 8	6; 8	-nug-flug rhyme; h-alliteration	Ja, ich bin schon genug (Hey-ho hier kommt 'n Höhenflug, whoo!)
<i>[Isabela (Mirabel):]</i>					<i>[Isabela (Mirabel):]</i>
I'm coming through with tabebuia (She's coming through with that booyah!)	Tabebuia-that booyah rhyme; similar	9; 8	9; 8	-bebuia-booyah rhyme; similar	Ich mach jetzt nur noch Tabebuia (Sie macht jetzt, was sie will – booyah!)
Making waves (Making waves)	Similar to another line; similar ending of making/changing; repetition	3; 3	3; 3	Similar to another rhyme; rhyme with next line; reference to Isabela above	Wurzeln blühn (Wurzeln blühn)
Changing minds (You've changed mine)	See above; minds-mine imperfect rhyme; repetition	3; 3	3; 3	Imperfect repetition; see above	Herzen glühn (Mein Herz glüht!)
The way is clearer 'cause you're here, and well	Clearer-here and rhyme; similar to Mirabel above	10	10	Reference to/ inversion of another line; -deih-weil rhyme; rhymes with dir-mir below	Ja, ich gedeih, weil ichs kapier - und ich
I owe this all to you	End rhyme with next line	6	6	End rhyme with next line; see above	verdank das alles dir
What else can I do? (Show 'em what you can do)	Mirrors Isabella and below	5; 6	5; 6	Mirrors Isabella and below; mir-dir rhyme; see above	Was steckt noch in mir? (Zeig alln: Was steckt in dir?)
What else can I do? (There's nothing you can't do)	See above	5; 6	5; 6	See above	Was steckt noch in mir? (Ja, alles steckt in dir!)
What else can I do?					Was steckt noch in mir?

