PHILOSOPHY AND TRANSLATION: THE SPECIAL CASE OF GERMAN

Theo Harden
Universidade de Brasília
Brasília, Distrito Federal, Brasil

Abstract: Philosophical texts do not figure prominently in the discussions within the general area of translation studies. This might be due to their alleged obscurity and ambiguity, but what is interesting is that the relatively few contributions on this particular subject – the translation of philosophical texts – tend to focus on the translation of German texts into other languages, predominantly into English. In this article these two aspects will be approached from tow angles: firstly the particular qualities of philosophical texts which have been identified by other researchers will be discussed and secondly a speciality of the German language – i.e. the parenthetical structure, (*Satzklammer*) which is very present in German philosophical texts will be scrutinises with regard to its cohesive potential. It will be argued in this article that the parenthetical structure adds considerably to translation of German philosophical texts as it cannot be transmitted and that alternative means lack the particular power of cohesion, which means that the translations in question become even more obscure than the original.

Keywords: translation, philosophy, ambiguity, German, *Satzklammer*

FILOSOFIA E TRADUÇÃO: O CASO ESPECIAL DO ALEMÃO

Resumo: Os textos filosóficos, por vários motivos, um deles provavelmente sendo sua alegada obscuridade, não têm um lugar eminente nas discussões dentro dos Estudos de Tradução, e as poucas contribuições que existem mostram uma tendência de tratar predomiantemente traduções de textos filosóficos da língua alemã para outras línguas, na maioria dos

casos para o inglês. Neste artigo, estes dois aspectos vão ser abordados de dois ângulos: em primeiro lugar são discutidos as supostas caraterísticas dos textos filosóficos, já identificadas por outros autores. Em segundo lugar o foco é uma particularidade da língua alemã: as estruturas verbais descontínuas, ou seja o parêntese sintática (*Satzklammer*), que é um dos prinçípios fundamentais da estrutura da frase alemã. Este artigo vai propor o argumento que esta especialidade do alemão – muito presente em textos filosóficos – dificulta a tradução e aumenta a incompreensibilidade porque a coesão que ela oferece no original não pode ser transmitida na a tradução, que, desta maneira, fica ainda mais obscura e ambígua do que o original.

Palavras chaves: tradução, filosofia, ambiguidade, alemão, *Satzklammer*.

Introduction

Philosophical texts are problematic. They are so because… . I will leave this sentence unfinished as there are too many possible explanations, why one would or could make such a statement. These texts are, without doubt, more often than not, hermetic, they have a tendency to resist classifications such as "scientific" or "literary" and, for these very reasons, they reach almost always only very special and specialised audiences, sometimes not even those. This is quite strikingly illustrated by Brand Blandshard in his introduction to *On Philosopical Style* where he cites examples of

> [...] three philosophers of the highest standing writing on subjects of which they were masters. And here are three readers of the highest intelligence who have to confess that to them the philosophers seem to be talking gibberish. How is this failure in communication to be explained?[1]

---

[1] Blandshard, Brand. *On Philosophical Style*. Manchester: Manchester University Press, 1967, p. 4.

The three readers were Lord Macauly, who confessed that he did not understand Kant's *Critique of Pure Reason*, Hans Reichenbach, who gave up reading Hegel's *Philosophy of History* even before getting past the introduction and Bertrand Russell, who, when asked to comment on his definition of "inquiry" was unable to do so in some intelligible way.[2]

José Ortega y Gasset's seminal essay on *The Misery and the Splendor of Translation* begins with the observation made by a participant of a colloquium at the Collège de France, that some German philosophers are untranslatable, and, to take matter to a more general level, he suggests that a list of those and the translatable ones should be compiled.[3] Ortega y Gasset himself is not convinced by this suggestion and he explains his reservations in the course of the essay in great detail. The purpose of this article, however, is not a discussion of and with Ortega y Gasset, but rather an analysis of why it is "German philosophers" in particular (not French, English or Russian) that present the alleged difficulties. German philosophy is quite a heterogeneous field, but it is safe to assume that when referring to it, the reference is normally made to the so called "German Idealism". This school of thought, if one would like to label it as such, has indeed a reputation, particularly from an Anglo-Saxon perspective, of being hermetic, obscure and

---

[2] The passages in question are:

"Because a certain form of sensuous intuition exists in the mind representative faculty (sensibility), the understanding, as a spontaneity, is able to determine the internal sense by means of the diversity of given representations, conformably to the synthetical unity of apperception, and thus to cogitate the synthetical unity of the apperception of the manifold of sensuous intuition *a priori*, as the condition to which must necessarily be submitted all objects of human intuition." (*apud* Blandshard, p. 1)

"Reason is substance, as well as infinite power, its own infinite material underlying all the natural and spiritual life; as also the infinite form which sets the material in motion. Reason is the substance from which all things derive their being." (*apud* Blandshard, p. 2)

"Inquiry is the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of the original situation into a unified whole." (*apud* Blandshard, p. 3)

[3] This suggestion confirms that it is German philosophy in particular which is deemed to be problematic and that translations is sometimes impossible.

---

inaccessible outside the German speaking world.[4] This perception is to some extent, true and G. W. F Hegel is reported to have said on his deathbed, that there was only one man who had understood him – and that he had misunderstood him.[5] But is it really obscurity, this particular quality of philosophical texts, that creates such difficulties for translators? I will argue in this article that, apart from the obscurity, the vocabulary and the concepts behind it etc., one particular difficulty for translators of philosophical texts, and I will focus on the translation of German texts of this genre into Portuguese, can be attributed to a very special feature of the German language, i.e. the *Verbalklammer* or *Satzklammer*. Before embarking on the analysis of this structure a brief overview of the existing literature on translating philosophy is necessary in order to contextualise the present article.

Philosophical Texts

Gerald Parks paper on the issue in question begins with the critical observation that "[t]he translation of philosophical texts has received relatively little attention in the literature on translation theory,[…]".[6] One partial explanation for this lies in his opinion in the fact that philosophical texts occupy a not too well defined space between scientific and literary texts, an opinion shared by Jonathan Rée (225), who emphasises that with regard to the mere mechanics of the translation process,

---

[4] Ingarden's work is, to my knowledge, one of the very few which deal exhaustively with the problematics arising when translating philosophical texts and it is based on the author's own experience of attempting to translate Kant's Critique of Pure Reason into Polish. The version used in the present article is itself a translation from Polish into English and shows in an exemplary way the problems in question as the translator quite frequently indicates the original Polish words in square brackets.

[5] *Cf.* Kimball, Roger. The Difficulty with Hegel. *The New Criterion*, Vol. 19 No. 1 (2000): 4-11

[6] *Cf.* also Jonathan Rée, who asserts that Roman Ingarden's article *On Translations* is "as far as I know the only sustained essay devoted to philosophical translation, [...}."

> Scientific translators appear to have the smallest scope for individual choice. It is true that they may be allowed, even expected, to improve on the original by adding further information, silently correcting errors and miscalculations, or updating references. But much of the material they translate—quantitative information for example—is semantically so inert that, like personal or geographical names, it can be transferred from one language to another without having to be interpreted at all.[7]

This opinion might be challenged by those involved in the translation of scientific texts, but it is certainly true that the latter present less problems with regard to clarity and transparency than for instance literary texts[8] and they undoubtedly have the function of transmitting knowledge, which is not necessarily true for literary texts. And philosophical texts? I might be worthwhile to have a look at Ingarden's considerations regarding the translation process of philosophical texts at this point. According to Ingarden, philosophical texts are often ambiguous and he differentiates between three types of ambiguity:

> [...] (a) ambiguity intended by the author; (b) ambiguity not intended but having a deeper justification either in the author's mode of thinking or in the state of knowledge about a given subject at the time of the work's creation, or in the so-called "spirit of the language," etc.; (c) ambiguity not intended but accidental [and] clearly overlooked by the author for some minor reasons.[9]

---

[7] Rée, Jonathan. "The Translation of Philosophy", *New Literary History* 32.2 (2001): 225
[8] The discussions in translation theory are mainly concerned with the translation of this type of text and I will make only very general references to them in the context of this article.
[9] Ingarden, Roman. "On Translations". (1991): 170.

Ingarden insists that it is the duty of the translator to preserve those ambiguities, even in cases where they quite evidently due to sloppy argumentation. And he gives a good reason for this:

> [...] the role of ambiguity does not have to be negative. It may serve, for instance, as a means to foster in the reader certain associations, to suggest to him relations between objects under investigation, etc. Some-times the work's overall achievement consists in the fact that the author begins with some ambiguous expression in order to demonstrate, for example, the apparent problematic rooted in the unnoticed ambiguity and, by stressing such an ambiguity, either to remove the false problematic, or to uncover the actual one, or, finally, to point out how to overcome the difficulty that emerged because of a given ambiguity, etc.[10] (170)

A truly double-bind situation for the translator on which Rée quite candidly remarked that "[t]he trouble is, of course—as Ingarden well knew—that when the obscurity is really obscure, you will not be able to tell what it is that needs to be preserved.[11] (Rée 227).

I would like to illustrate this by a well known translation of Hegel's *Vorlesungen zur Philosophie der Geschichte* into English.

> *Die Natur des Geistes laesst sich durch den vollkommenen Gegensatz desselben erkennen*. (Hegel, *Philosphie der Geschichte*: 30)
> The nature of Spirit may be understood by a glance at its direct opposite – Matter. (Hegel, *Philosophy of History*: 17)

Apart from the "glance at its direct opposite", which does indeed cover the message contained in the German original we

---

[10] Ibid. 170
[11] Rée, Jonathan. "The Translation of Philosophy", *New Literary History* 32. 2 (2001): 227.

find one element in the English version, that does not occur explicitly in the German text: the word "matter". This addition was undoubtedly made by the translator to avoid ambiguity or obscurity. In other words, the translation is more transparent than the original, something that – according to Ingarden – is not supposed to happen. It also leads the reader away from the text, because, as Derrida observed, as soon as one uses two words in the translation where there is only one in the original, one enters the realm of analytic explanation.[12]

> They are not, and, as a rule, they were not meant to be, literary works of art. There are exceptions from this rule consisting of the works which are the borderline cases between scientific and literary works, not so much because they have high artistic qualities, but because their composition affords reading them both as sources of cognitive knowledge and as literary works of art. Example: Plato's Dialogues. But even the border-line works allow us to treat them as scientific works and it is only translating that becomes difficult due to their dual nature. (Ingarden 162).

It seems to be this particular quality which creates the problems, first of all for the reader, but he can decide on the reading, and secondly for the translator who is not only a reader but also a writer and in this function he has to make decisions of a kind which the translator of purely scientific texts. Already on the most basic level -that of terminology - these decisions are of vital importance and can deeply influence, even distort, the intended message. There are no ambiguities in the term "oxygen", but there are quite a number of those in "Geist", a key concept of German Idealism, for example. "Geist" in English could be "spirit", probably the most equivalent term, but "Geist" has been translated as "mind" as well[13] and there

---

[12] Derrida, Jacques. *Torres de Babel*. Belo Horizonte: Editora UFMG (2002): 24.
[13] Cf. the translation of Hegel's *Phänomenlogie des Geistes* as *Phenomenology of Mind* as well as *Phenomenology of Spirit*.

arise further difficulties for the derived adjective "geistig" which is by no means "spiritual" or "espiritual". Philosophical texts have thus a very important element in common with scientific texts: terminology. But as already mentioned above, whereas broad areas within the exact sciences are unproblematic from this point of view, this cannot be said for philosophical texts.

Or, as Jonathan Rée (230) puts it

> Philosophy is obsessed by words, of course, but on the whole it shuns the fancy aristocrats of language, as well as its specialized technicians and artisans; it seeks the company, rather, of its swarming universal proletarians. And it is not the specialized vocabularies that give problems to the philosophical translator, but the manifold precisions of these ordinary untechnical terms.[14]

We might thus conclude that philosophical texts are in general a very special genre because they oscillate between the technical and the literary and one can never be quite sure where the line has to be drawn. Wilhelm von Humboldt, who himself had some experience with translation, albeit only with literary texts, maintains that a certain degree of 'otherness' should be maintained in translations, distinguishes clearly between 'foreignness' and 'the foreign' and he emphasises the fact the it is 'the foreign' that is the important element and not the 'foreignness'.[15] One particular feature of the German language certainly qualifies as being utterly foreign and even alien and it will be discussed in relation to translation in general and to translation of philosophical texts in particular on the pages below.

---

[14] Rée, Jonathan. "The Translation of Philosophy", *New Literary History* 32. 2 (2001): 230.
[15] Humboldt, Wilhelm von. "Einleitung zu *Agamemnon*". In *Clássicos da Teoria da Tradução*. Ed. Werner Heidermann. Florianópolis: UFSC (2010):110.

Satzklammer

Mark Twain, in his abundantly cited essay on the awful German language16 expressed his dismay about the German speciality of split predicates as follows:

> all the parentheses and reparentheses are massed together between a couple of kingparentheses, one of which is placed in the first line of the majestic sentence and the other in the middle of the last line of it -- **after which comes the VERB**, and you find out for the first time what the man has been talking about (emphasis in the original).[17]

The parenthetical structure mentioned by Mark Twain is viewed by many as an essential structural element of the syntactic structure of German as the instances in which it occurs are quite numerous.

1. Compound verbs and verbs with separable prefixes.
2. Compound tenses.
3. Modal verbs.
4. Subordinate clauses.[18]

Whether or not the parenthetical structure creates comprehension difficulties is debated not only by authors who are not native speakers of German but also by German linguists and grammarians. There, as usual in such debates, quite interesting arguments for both positions, but the most convincing ones are probably those in

---

[16] It should be noted here that Mark Twain had an excellent command of German, a fact that is well documented e.g. by his speech given at the Vienna Press Club on November 21, 1897, which he delivered without reading from a manuscript.

[17] Twain, Mark (Clemens, Samuel L.). "The Awful German Language". In Mark Twain, A Tramp Abroad. Hartfort, Connecticut: American Publishing Company (1880): 603.

[18] The research specialised in this area has a more detailed perception. The examples given above are supposed to give a broad impression. See Weiniger, 2000 for a profound and exhaustive treatment of the *Satzklammer*.

---

favour of the *Satzklammer*. Even though one might not necessarily subscribe to Erom's notion that the parenthesis creates a kind of suspense, it is certainly a fact that it provides some kind of cohesion. This is due to the fact that the verb, the master-word as Dauzat put it, occurs at the very end and only then the message is complete and can be fully understood.

> Lorsqu'un auditoire français écoute un discours, il comprend chaque phrase avant la fin (quelquefois, il est vrai, à contre-sens, par excès de vivacité d'esprit), comme en témoignent les réactions diverses; le public allemand au contraire, attend la fin. Qu'attend-il ? le verbe, le maître mot qui donnera sa valeur à la phrase et qui peut, au dernier moment, changer le sens du tout au tout.[19] (Dauzat 1977, 229).

What in effect happens is that the rhematic focus in general is moved towards the end of the sentence whereas the verbal rhematic elements which are preceded by the thematic contain by and large only grammatical information, such as tense or modality. The listener is thus forced to pay attention until the very end which in turn has the adavantage of optimising the communicative value, particularly when the filling of the *Mittelfeld* does not exceed 7 + n chunks (*cf*. Eroms 2010, 133; Thurmaier 1991).

Whatever the theoretical position might be, the parenthetical structure is a fundamental structural element of the syntax of the German language[20] and it has its advantages in as much as it creates a certain coherence. Even if the "Mittelfeld" is crammed with rhematic elements, which is rather the norm in German philosophical texts, once one has come to the all important verb, the process of deciphering is not as difficult as it looks at a first glance, because the information contained within the structure is

---

[19] Dauzat, Albert. *Le génie de la langue française*. Paris: Guénégaud, (1977): 229.
[20] Weinrich (1993), Ronneberger-Sibold (1994), Thurmair (1991), Eichinger (1991) and (1995), Eroms (1998) and Askedal (1991).

there in a condensed form and cannot drift away tangentially, as it necessarily will in translations into languages, which do not dispose of such a linguistic device.

To illustrate this we might have a look at an example provided by Mark Twain. The verb is question is *abreisen*, to *depart* or *partir* in Portuguese. It is a so called separable verb which means that the prefix ab appears in the final position, thus creating the parenthesis, which Mark Twain tried to simulate in English, but if he had followed the required procedure properly the text below should read PARTED ...DE.

„Da die Koffer nun bereit waren, **REISTE** er, nachdem er seine Mutter und Schwestern geküßt und noch einmal sein angebetetes Gretchen an den Busen gedrückt hatte, die, in schlichten weißen Musselin gekleidet, mit einer einzigen Teerose in den weiten Wellen ihres üppigen braunen Haares, kraftlos die Stufen herabgewankt war, noch bleich von der Angst und Aufregung des vergangenen Abends, aber voller Sehnsucht, ihren armen, schmerzenden Kopf noch einmal an die Brust dessen zu legen, den sie inniger liebte als das Leben, **AB**.“ (my emphasis)[21]

"The trunks being now ready, he **DE-** after kissing his mother and sisters, and once more pressing to his bosom his adored Gretchen, who, dressed in simple white muslin, with a single tuberose in the ample folds of her rich brown hair, had tottered feebly down the stairs, still pale from the terror and excitement of the past evening, but longing to lay her poor aching head yet once again upon the breast of him whom she loved more dearly than life itself, **PARTED**." (emphasis in the original)

The example shows quite clearly the comprehension difficulties when the *Mittelfeld* is filled with so many subordinate clauses, but it also shows the coherence provided by the parenthesis.

An acceptable translation into Portuguese might look like this:

Com as malas prontas e partiu depois de beijar sua mãe e suas irmãs e aconchegar a sua adorada Gretchen no peito.

---

[21] Twain, Mark (Clemens, Samuel L.). "The Awful German Language". In Mark Twain, A Tramp Abroad. Hartfort, Connecticut: American Publishing Company (1880): 605-606.

As Portuguese would avoid any further extension, a new sentence is required.

Ela estava vestida de simples musselina branca com uma única rosa nos vastos cachos do seu abundante cabelo, e tinha descida esmorecidamente os degraus, ainda pálida da angústia e da emoção da noite passada, mas cheia de vontade de colocar a sua cabeça dolorida mais uma vez no peito daquele, quem ela amava mais do que a própria vida.

Man muss sie Erscheinungen der Sprache nennen, **da** schon die ursprüngliche **Anlage** dieser vorzugsweise die Richtung zu der einen oder andren oder, wo die Form wahrhaft grossartig ist, zur gleichen Entwicklung beider in gesetzmässigem Verhältniss giebt und auch wieder in ihrem Verlaufe darauf **zurückwirkt**.	É necessário chamá-los de fenômenos de linguagem, **uma vez** que a **inclinação** original desta dá preferência a direção de desenvolvimento a uma ou outra ou, onde a forma é verdadeiramente magnífica, dá ao mesmo desenvolvimento de ambas num relacionamento regular no qual também **tem novamente um efeito** no curso dele.

The second example, taken from Humboldt's article *Charakter der Sprachen: Poesie und Prosa*, and of the *Satzklammer* in subordinate clauses also shows the cohesive function of the verbal parenthesis as it is the *Anlage* which *zurückwirkt*, and the information on how, when and to which effect is neatly contained within the parenthesis. The fact that this is impossible in Portuguese, English and most other languages has the effect that the information is dispersed and other means of maintaining the cohesion, such as anaphoric elements have to be used excessively, and, in the case of translations from German into Portuguese, even the repetition of an element is required because of the different number of grammatical genders, which leads to ambiguous referencing.

So, returning to the questions addressed at the beginning we might summarise what has been said as follows: Philosophical texts are a genre that has not figured prominently in translation studies and

they have certain characteristics, one of the most notable one being obscurity. This seems to be particularly true for German philosophy and thus the translation of German philosophical texts apparently is especially difficult task for the translator. This article argues that, apart from the inherent ambiguities and obscurities, one particular factor might add to these observed intricacies: the *Satzklammer*. Even if the German text is obscure in many aspects, the *Satzklammer* helps the reader in as much as it provides clearly marked points from which any further deciphering can be undertaken. This aid is not available in translation, hence the translations of German philosophical texts have a tendency to be even more obscure and ambiguous than the original. There exists the notion that German as a language is particularly conducive to express philosophical arguments, a perception that I will not discuss in more detail as it has all the qualities of an urban myth, but it might be worthwhile quoting Theodor Wiesengrund Adorno on this matter. Adorno was not very happy with the translations of his works into English and even during his exile he had profound difficulties and even downright quarrels with editors and translators with regard to the fidelity of their attempts. After his return to Germany, which he to some degree related to the fact the he was a native-speaker of German, he was asked to comment on what he viewed as the special qualities of the German language he asserted that in his opinion there existed a particular affinity to philosophy, a capacity to express something about the phenomena which is not exhausted by their mere existence, by their positive qualities and their actuality.[22] We do not know which features Adorno is referring to, but it might well be that the *Satzklammer* is one of those.

---

[22] In Adorno's words: "[eine] besondere Wahlverwandtschaft zur Philosophie," [eine Fähigkeit] etwas an den Phänomenen auszudrücken, was in ihrem bloßen Sosein, ihrer Positivität und Gegebenheit nicht sich erschöpft." (Adorno, "Auf die Frage Was ist Deutsch", 700)

References

Adorno, Theodor W. "Theodor W. Adorno, Auf die Frage: Was ist deutsch? In Theodor W. Adorno Gesammelte Schriften. Vol. 10.2. Darmstadt: *Wissenschaftliche Buchgesesellschaft* (2000): 691-70.

Askedal, John Ole. "Überlegungen zum Deutschen als sprachtypologischen 'Mischtyp'". In *Deutsch — typologisch*, Eds. Ewald Lang and Gisela Zifonun. *Institut für deutsche Sprache, Jahrbuch* 1995. Berlin: de Gruyter (1996): 369-383.

Blandshard, Brand. *On Philosophical Style*. Manchester: Manchester University Press, 1967.

Dauzat, Albert. (1940) *Le génie de la langue française*. Paris: Guénégaud, 1977.

Derrida, Jacques. *Torres de Babel*. Belo Horizonte: Editora UFMG, 2002.

Eichinger, Ludwig M. "Ganz natürlich - aber im Rahmen bleiben. Zur Reihenfolge gestufter Adjektivattribute". *Deutsche Sprache* 19 (1991): 321-329.

Eichinger, Ludwig M. "Unter anderem Abhängigkeiten. Texte, Sätze, Klammem und der Ort von Valenz und Dependenz in einer grammatischen Beschreibung des Deutschen", ln *Jahrbuch für Deutsch als Fremdsprache* 21 (1995): 209-234.

Eroms, Hans Werner. *Syntax der deutschen Sprache*. Berlin: de Gruyter, 2000.

Hegel, Georg Wilhelm Friedrich. *Phenomenology of Mind*. Translated by J. B. Baillie. London: Harper & Row, 1967.

Hegel, Georg Wilhelm Friedrich. *Phenomenology of Spirit*. Translated by A. V. Miller with analysis of the text and foreword by J. N. Findlay. Oxford: Clarendon Press, 1977

Hegel, Georg Wilhelm Friedrich. *Vorlesungen über die Philosophie der Geschichte*. Frankfurt: Suhrkamp, 1999.

Hegel, Georg Wilhelm Friedrich. *Lectures on the philosophy of world history*. Cambridge: Cambridge University Press, 1975.

Humboldt, Wilhelm von. "Charakter der Sprachen: Poesie und Prosa". In *Wilhelm von Humboldt: Über die Sprache*. Ed. Jürgen Trabant. Tübingen: Francke (1994): 183-200.

Humboldt, Wilhelm von. "Einleitung zu *Agamemnon*". In *Clássicos da Teoria da Tradução*. Ed. Werner Heidermann. Florianópolis: UFSC (2010): 104-119.

Ingarden, Roman. "On Translations". In *Ingardenia* III. Ed. Ana-Teresa Tymieniecka. Dordrecht: Kluver (1991): 131-192.

Ortega y Gasset, José. "The Misery and Splendour of Translation." In *Theories of Translation. An Anthology of Essays from Dryden to Derrida*. Eds. John Biguenet and Rainer Schulte. Chicago: University of Chicago Press (1992): 93-112.

Parks, Gerald. "The Translation of Philosophical Texts". *Rivista internazionale di tecnica della traduzione / International Journal of Translation* 8 (2004): 1-10.

Rée, Jonathan. "The Translation of Philosophy", *New Literary History* 32. 2 (2001): 223-257.

Reiners, Ludwig. *Stilkunst. Ein Lehrbuch deutscher Prosa*. München: Beck, 1976.

Ronneberger-Sibold, Elke. "Konservative Nominalflexion und 'klammerndes Verfahren' im Deutschen". In *Funktionale Untersuchungen zur deutschen Nominal- und Verbalmorphologie*. Ed. Klaus-Michael Kopeke. Berlin: de Gruyter (1994): 115-130.

Thurmair, Maria. "Warten auf das Verb. Die Gedâchtnisrelevanz der Verbklammer im Deutschen". *Jahrbuch für Deutsch als Fremdsprache* 17 (1991): 174-202.

Twain, Mark (Clemens, Samuel L.). "The Awful German Language". In Mark Twain, A Tramp Abroad. Hartfort, Connecticut: American Publishing Company (1880): 601-618.

Weininger, Markus. *A 'Verbalklammer': estruturas verbais descontínuas em alemão*. Tese de Doutoramento. UFSC, 2000.

Weinrich, Harald. *Textgrammatik der deutschen Sprache*. Mannheim: Dudenverlag, 1993.

Zwarg, Robert. "Adorno **übersetzen** *oder* 'German is, or was, a Jewish language, too'". Leipziger Beiträge zur Jüdischen Geschichte und Kultur 9. Sprache, Erkenntnis und Bedeutung – Deutsch in der jüdischen Wissenskultur. Eds. Arndt Engelhardt and Susanne Zepp. Leipzig (2015): 123-142.

Theo Harden. E-mail: theo.harden@ucd.ie