

"...ce dangereux supplément..."
and *Die Aufgabe des Übersetzers*:

Two musical examinations of language and translation

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2016

Die Aufgabe des Übersetzers

- vocal sextet (S Ms A T Br Bs)
- setting of Walter Benjamin's "The Task of the Translator"
- attempts a musical 'translation' of a philosophical text

Die Aufgabe des Übersetzers ("The Task of the Translator")

- Preface to 1923 German translations of Baudelaire's "Tableaux parisiens"
- Translation theory:
 - All languages interrelated, same intended expression (*intentio*)
 - Translation should reveal this relationship by hinting at the pure language (*reine Sprache*)
 - Pure language manifests through "harmony" of complementary languages
 - Translation should loosen relationship between language and meaning
 - Emphasizes literal (*wörtlich*) rendering of original's syntax

die reine Sprache
("pure language")

"Beyond the communicable, there remains in all language and its constructions something incommunicable [...]. What seeks to be represented [...] in the development of languages is that kernel of pure language itself. But if this hidden and fragmentary kernel is nevertheless present in life as something symbolized, it inhabits linguistic constructions only as something symbolizing. [...]n linguistic constructions it is burdened with heavy and alien meaning. Translation alone possesses the mighty capacity to unbind it from meaning, to turn the symbolizing element into the symbolized itself."

(trans. Rendall, 1997)

wörtlichkeit in der Übertragung der Syntax **("literal rendering of syntax")**

"True translation is transparent, it does not obscure the original, does not stand in its light, but rather allows pure language, as if strengthened by its own medium, to shine even more fully on the original. This is made possible above all by conveying the syntax word-for-word (*wörtlichkeit*), and this demonstrates that the word, not the sentence, is the original element of translation."

(trans. Rendall, 1997)

Transforming the translating language

"Our translations, even the best, start out from a false principle: they want to germanize Indic Greek English instead of indicizing, graecizing, anglicizing German. They are far more awed by their own linguistic habits than by the spirit of the foreign work. [...] The fundamental error of the translator is that he holds fast to the state in which his own language happens to be rather than allowing it to be put powerfully in movement by the foreign language."

(Rudolf Pannwitz, quoted in Benjamin
trans. Rendall, 1997)

Die Aufgabe des Übersetzers

- Attempt to translate Benjamin into musical structures
- Not turn Benjamin into music, but **turn music into Benjamin**
- Pannwitz: "allowing [music] to be put powerfully in movement by [essay]"
- Two main strategies:
 - Homophonic translation
 - Syntax mapping

Formal Structure

I.

N. 1 "Un cygne qui s'était évadé de sa cage"	1'	pg 1	Baudelaire settings
N. 2 Wörtlich I	1.3'	pg 4	Wörtlich
N. 3 Elf-gobble	1'	pg 8	Homophonic settings
N. 4 un-Trotsky riding vague sins	1'	pg 13	

II.

N. 5 "Des Escorchés et des Squelettes"	1'	pg 19	
N. 6 Wörtlich II	3'	pg 22	
N. 7 Ten-vase conga rider	1'	pg 32	
N. 8 Fry height	1.6'	pg 39	

III.

N. 9 Four book words	0.5'	pg 45	
N. 10 Thrifty carrion zoos	1.5'	pg 48	
N. 11 Wörtlich III / "Babel d'escaliers et d'arcades"	8'	pg 56	

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Baudelaire settings



Take lines from "Tableaux parisiens" which, when recontextualized, seem to refer to work itself (meta-music)

N. I "Un cygne qui s'était évadé de sa cage"

- (score pg 1)
- 'I saw a swan that had escaped from his cage' - "Le cygne"
- Play with Symbolist pun on *cygne* (swan) and *signe* (sign):
'I saw a **sign** that had escaped from his cage'
- 60" movement consists entirely of re-contextualized (i.e., escaped) quotations from:
 - Saint-Saëns - "Le cygne" from *Le carnaval des animaux*
 - Tchaikovsky - *Swan Lake*
 - Sibelius - 5th Symphony, *Swan of Tuonela*
 - Stravinsky - "Geese & Swans" from *Four Russian Songs*
 - Orff - "Olim lacus colueram" from *Carmina Burana*
 - Barber - "Le cygne" from *Mélodies passagères*
 - Gibbons - "The Silver Swan" (ends with full six-voice quotation: "when Death approached, unlocked her silent throat")

N. 5 "Des Escorchés et des Squelettes"

- (score pg 19)
- 'Of cutaways & skeletons...' - "Le Squelette laboureur"
- 'Faces without lips, jaws without teeth...' - "Le Jeu"
- Skeletal structure undergirding sustained tones

N. 11 "Babel d'escaliers et d'arcades"

- (score pg 56)
- 'The irregular vegetation', 'the delightful monotony' - "Rêve parisien"
- Superimposed onto Wörtlich III, refers to its static construction

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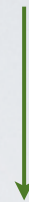
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Homophonic settings



Selected stanzas from
homophonic translation,
set traditionally

Homophonic Translation

- One paragraph (# 10) from Benjamin's German essay underwent a homophonic translation into English
- **Homophonic translation:**
 - the sound of a source text (usually in one language) is rendered into a near-homophonic equivalent (usually in a second language)
 - translating sound as opposed to sense—opposite of traditional interlingual translation
- Selected stanzas from this poetic translation were set to music in traditional manner

Why Homophonic Translation?

"[...W]ord-for-word translation completely rejects the reproduction of meaning and threatens to lead directly to incomprehensibility. [...T]he translation's language can, indeed must, free itself from bondage to meaning, in order to allow its own mode of *intentio* to resound, not as the *intentio* to reproduce, but rather as harmony, as a complement to its language in which language communicates itself."

(trans. Rendall, 1997)

The Elf Gobbled the Superset, sir

etwas mitzuteilen, vom Sinn in sehr
hohem Maße absehen
und das Original ist ihr in diesem nur
insofern
wesentlich, als es
der Mühe und Ordnung des
Mitzuteilenden den

Übersetzer
und sein Werk schon
enthoben hat. Auch im
Bereiche der
Übersetzung gilt:

It was with suit, tie, and [fun sentence] hair,
oh, him?!—must I abstain?
And dosser ethanol is here in this manure.
and so faring,
recently ulcerous,
their newer owned ordinal decimates
a Thailand ending.

Ew! Brrr!
Seltzer and sign version,
unopened headache amber
I could, Aruba,
sits young guilt.

The Elf Gobbled the Superset, sir

[En arche en ho logos]
im Anfang war das Wort. Dagegen
kann, ja muß dem Sinn
gegenüber
ihre Sprache sich
gehen lassen,

um nicht dessen intentio
als Wiedergabe, sondern
als Harmonie,
als Ergänzung zur Sprache, in
der diese sich mitteilt,

"In the beginning was the Word..."
An awful virus for the vegan.
Can you move, Desmond?
Cake,
and newer earless broccolis,
cayenne lozenge

Enmeshed dozen (in ten, two)
ounce (eater gobbles undone)
ounce (harmony)
ounce (her grandson's sores broke up
in thirty seasick missiles)

The Elf Gobbled the Superset, sir

ihre
eigene Art der intentio ertönen
zu lassen.

Es ist daher, vor allem
im Zeitalter
ihrer

Entstehung,
das höchste Lob einer Übersetzung
nicht,
sich wie ein Original ihrer Sprache
zu lesen. Vielmehr ist
eben das die Bedeutung
der Treue, welche durch
Wörtlichkeit

Hear her?

I cannot author intent to her toenails.

You listen?

Ever since the hair fell out
(inside/out here)

Hear her!

...and stay hung!

This huckster, low-buying a ruble, sits on mist.

Siegfried eyeing arrogant — I'll hear her—prick.

A zoo lays in Fillmore East

A bin-dusty bed toy

Tender, try a velcro doohickey
("merchandise")

N. 3 Elf-gobble

- (score pg 8)
- First stanza of translation, setting of title ('elf-gobble')
- Establishes whimsical character of homophonic settings
- More solemn, sustained bookends

N. 4 un-Trotsky riding vague sins

- (score pg 13)
- Hocket study: virtuosic interlocking rhythms
- Dense, absurd text set to mostly monotone melody
- Sustained bookends

N. 7 "Ten-vase conga rider"

Diphthong Study (score pg 32)

- The only stanza of homophonic translation that contains all three German diphthongs [aɪ, ɔʏ, au]
- Diphthong gestures harmonized by frequencies from vowel formants:
 - e.g.: [aɪ] spoken by female:
 - F₃ - 2849 → 2873 Hz (F⁷ → F⁷)
 - F₂ - 1527 → 2006 Hz (G⁶ → B⁶)
 - F₁ - 721 → 499 Hz¹ (F^{#5} → B⁴)

I. Pätzold, Matthias & Adrian P. Simpson. 1997. Acoustic analysis of German vowels in the Kiel Corpus of Read Speech. In Adrian P. Simpson, Klaus J. Kohler, & Tobias Rettstadt (eds.), *The Kiel Corpus of Read/Spontaneous Speech - Acoustic data base, processing tools and analysis results*. Arbeitsberichte des Instituts für Phonetik und digitale Sprachverarbeitung der Universität Kiel (AIPUK) 32, 215-247.

The image shows a musical score for three voices: Soprano (S.), Mezzo-soprano (Ms.), and Alto (A.). The score is in 2/4 time and features a key signature of one sharp (F#). The first measure is marked with a circled '33' and a dynamic marking 'p'. Each staff shows a diphthong gesture, with the label 'aɪ' written below the notes. The Soprano staff has a half note followed by a quarter rest. The Mezzo-soprano and Alto staves have a half note followed by a quarter rest. The notes are written on a treble clef staff with a key signature of one sharp (F#).

N. 8 "Fry height"

Stroh bass (vocal fry) Study (score pg 39)

- Stanza of homophonic translation selected for extra-musical reference ("fry")
- Solo for bass (in lowest range) accompanied by stroh bass in other voices
- Emphasizes harmonic glissandi via gradual vowel/formant changes

The image displays a musical score for a study titled "Fry height". It consists of three staves, all in 5/4 time. The top two staves are vocal lines, both marked with a piano (*p*) dynamic. Each vocal line features a series of notes connected by a slur, with a fermata over the final note. The bottom staff is a bass line, marked with a mezzo-forte (*mf*) dynamic. It includes a comma after the first measure, a triplet of eighth notes in the third measure, and a dotted half note in the fifth measure. The lyrics "Hide their sin - gle mace en - vy," are written below the bass line.

5 *p*
4
a I

5 *p*
4
a I

5 *mf*
4
Hide their sin - gle mace en - vy,

N. 9 Four book words

- (score pg 45)
- Play on 'brittle' consonants
- Symmetry in stanza: **d**ust**y** / gross / **st**ain-soaked**d**

N. 10 Thrifty carrion zoos

- (score pg 48)
- Freely composed setting, recalling earlier movements:
 - [ai] / [oi] gestures recall ornate gestures in N. 4 (un-Trotsky)
 - "therein" / "broken" gestures recall "gobble" in Ns. 1, 8

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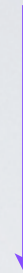
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Wörtlich movements



untexted settings which
map Benjamin's German
syntax directly onto
music

Chomskyan Structures & Parameters

- D-Structure vs. S-Structure
 - Sentences may have the same underlying meaning, but different syntactic forms:
 - The dog bit the boy
 - The boy was bitten by the dog
 - The underlying construction is the D(eep) Structure, while its S(urface) Structure is the form in which it manifests in speech

Chomskyan Structures & Parameters

- Principles & Parameters (P&P) Framework
 - Principles: all languages have same abstract syntactic rules
 - e.g.: Sentence must have a subject
 - Parameters: individual languages have binary parameters that determine the syntactic variability between them
 - e.g.: Head-placement
 - P&P theory has since been superseded by Chomsky's Minimalist Program (MP), though parameters still play important role

Benjamin & Chomsky

Parallels between Benjamin's *reine Sprache* and Noam Chomsky's Transformational Grammar (esp. underlying D-Structure):

- Both emphasize the interrelatedness of languages
- Both are present, but not noticeably, in every linguistic utterance
- Both exist in a different sphere than spoken language (Chomsky, underlying language; Benjamin "higher" "purer")
- Both consist principally of syntactic structures, with semantics occurring at a later stage
- Both can communicate a 'meaning' (*intentio*), without being dependent on semantic comprehensibility:

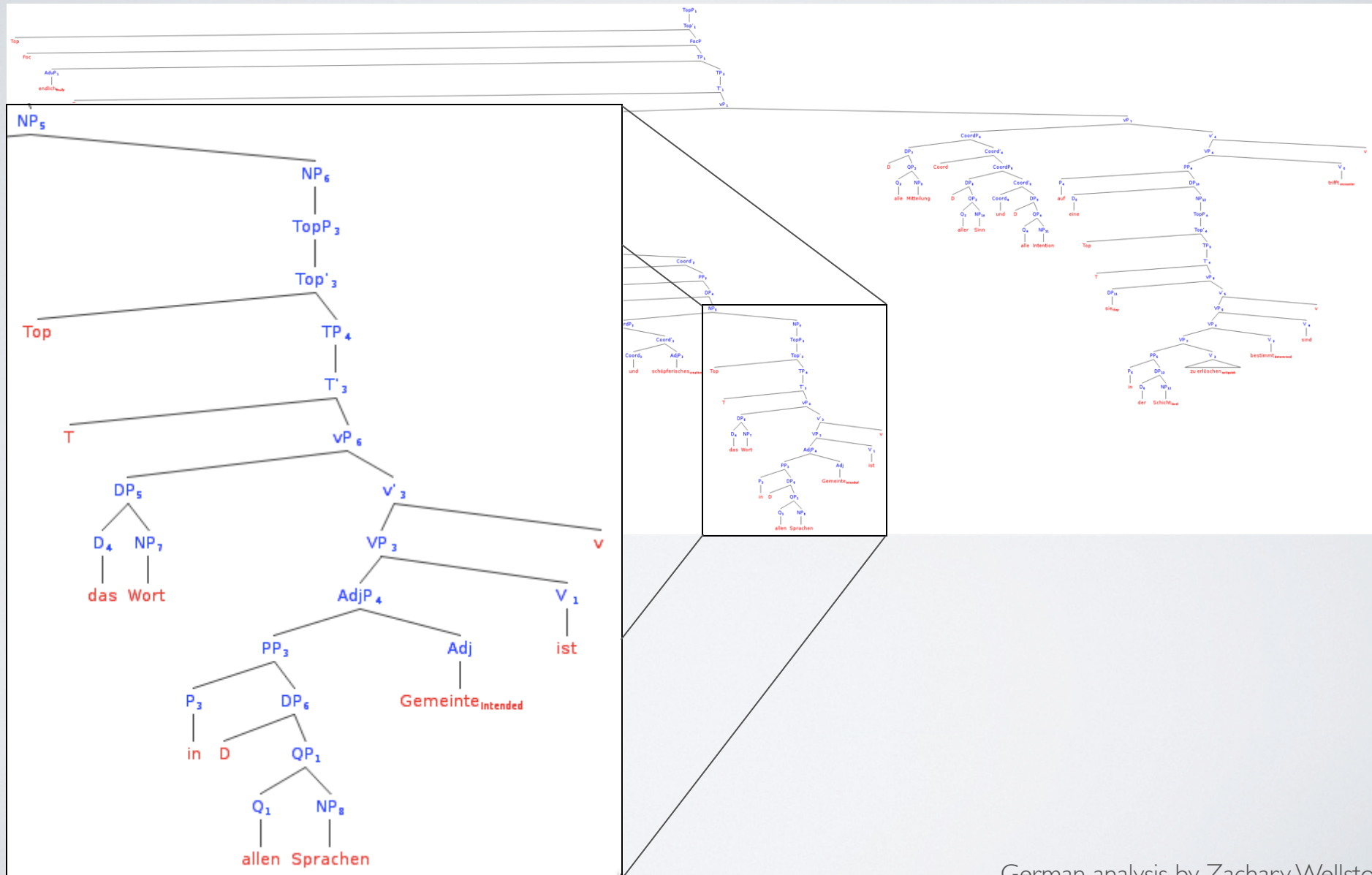
"Colorless green ideas sleep furiously."

Syntax Mapping

- 3 sentences from Benjamin's German essay analyzed via tree diagrams in both D- and S-Structures
- These German trees were then 'translated' into trees for two differing languages: English & Japanese
 - Languages with differing (even opposite) parameters
 - NB: translations of German were not analyzed, but German analyses were transformed into English/Japanese trees (e.g., by switching parameters)
- The resulting syntactic structures were then mapped onto musical structures via simple mapping strategies

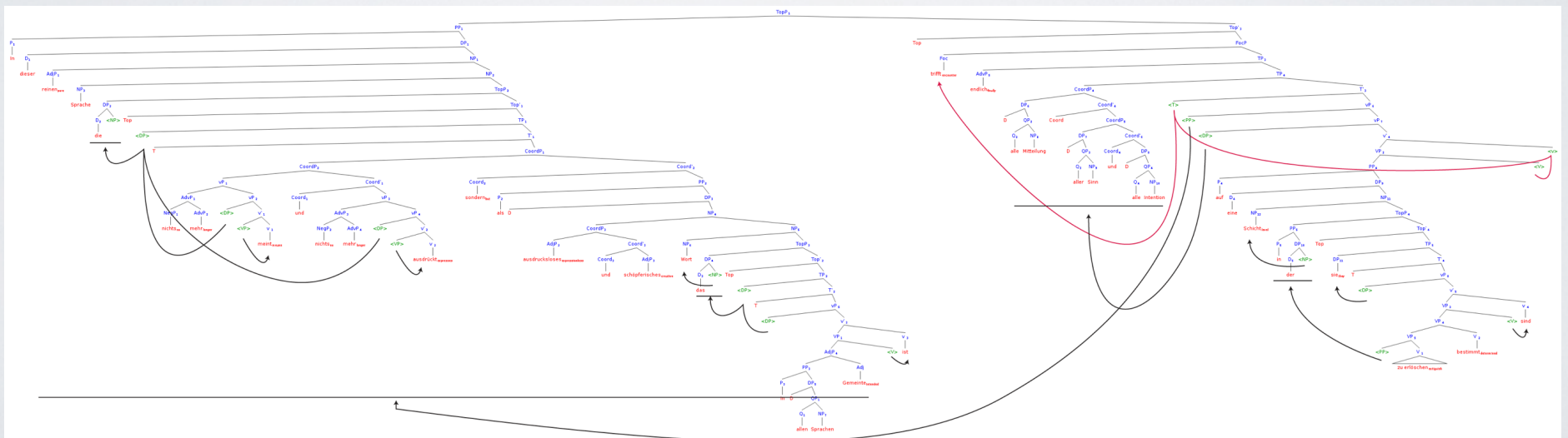
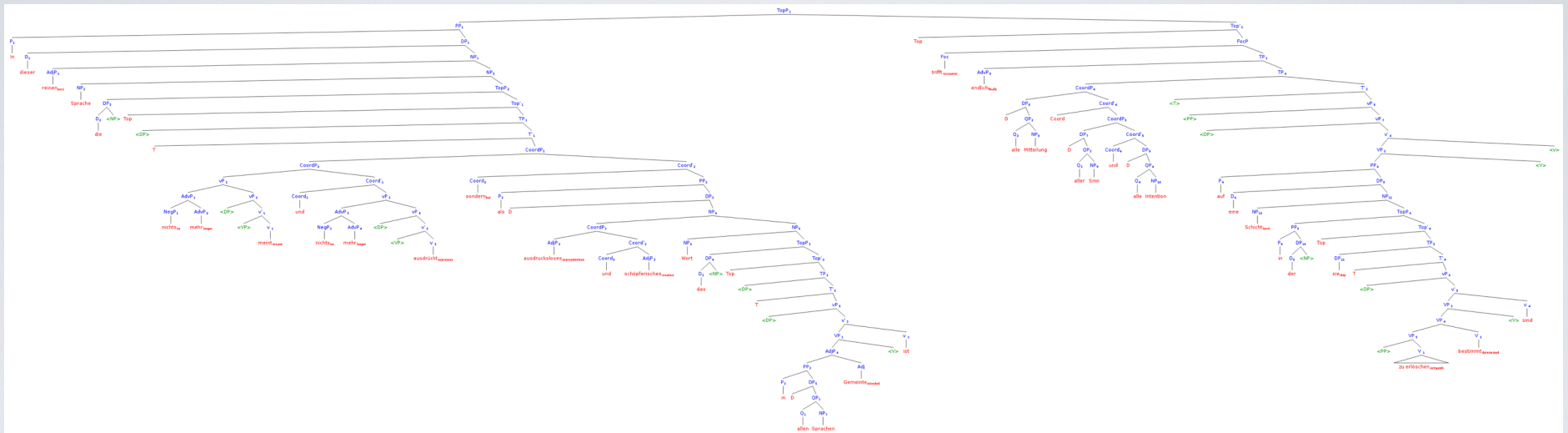
Syntax Mapping

Syntax Mapping

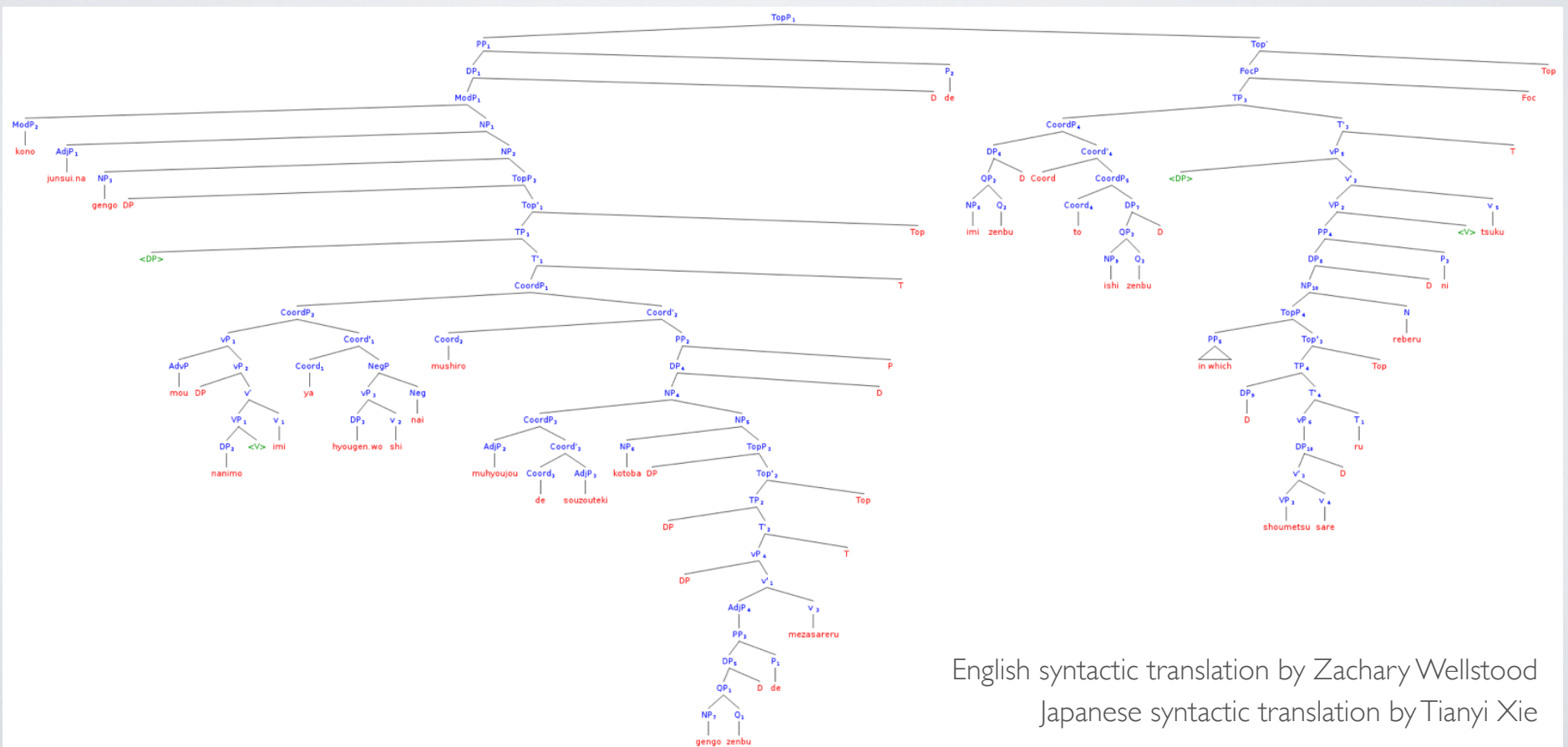
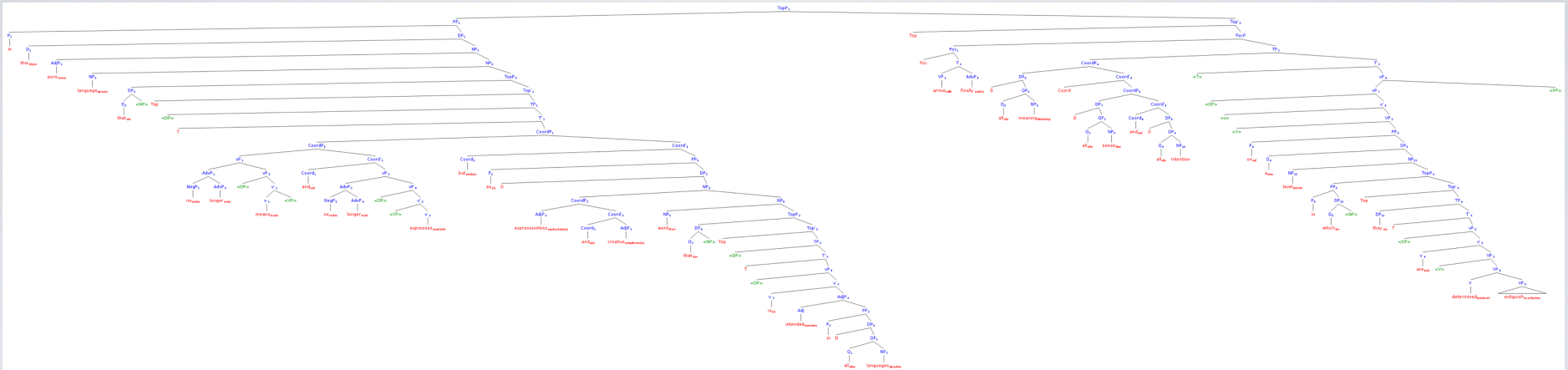


German analysis by Zachary Wellstood

Syntax Mapping



Syntax Mapping



English syntactic translation by Zachary Wellstood
Japanese syntactic translation by Tianyi Xie

Wörtlich I

Categories	Phrase (fricatives)		Bar (stops & clicks)		Head (sung vowel gestures)			
Coordinate	CoordP	h	Coord'	l	Coord	functional (3-notes)	ø	-
Force	ForceP	r̥	Force'	!	Force	functional (3-notes)	ø	-
Tense	TP	ϕ	T'	ll	T	functional (3-notes)	ø	-
Negative	NegP	b̥	Neg'	⊙	Neg	functional (3-notes)	ø	-
Determiner	DP	ɬ	D'	ʈʃ	D	functional (2-notes)	i	inverse of P
Preposition	PP	θ	P'	p	P	functional (2-notes)	i	inverse of D
Verb	VP	s	V'	t	V	lexical (1-note)	a	inverse of v
Verb (light)	vP	ʃ	v'	ʈ	v	lexical (1-note)	a	inverse of V
Adverb	AdvP	x	Adv'	k	Adv	lexical (1-note)	a	inverse of Adj
Adjective	AdjP	χ	Adj'	q	Adj	lexical (1-note)	a	inverse of Adv
Noun	NP	f	N'	ts̃	N	lexical (1-note)	a	-

- (score pg 4)
- German DS & SS (Bass/Baritone duet)
- Trace-articulate system: results in fast combination of sung gestures and phonetic poetry, frequent close canons

Wörtlich I

Categories	Phrase (fricatives)		Bar (stops & clicks)		Head (sung vowel gestures)			
Coordinate	CoordP	h	Coord'	l	Coord	functional (3-notes)	ø	-
Force	ForceP	r̥	Force'	!	Force	functional (3-notes)	ø	-
Tense	TP	ϕ	T'	ll	T	functional (3-notes)	ø	-
Negative	NegP	B̥	Neg'	⊙	Neg	functional (3-notes)	ø	-
Determiner	DP	ɬ	D'	tʃ	D	functional (2-notes)	i	inverse of P
Preposition	PP	θ	P'	p	P	functional (2-notes)	i	inverse of D
Verb	VP	s	V'	t	V	lexical (1-note)	a	inverse of v
Verb (light)	vP	ʃ	v'	t̪	v	lexical (1-note)	a	inverse of V
Adverb	AdvP	x	Adv'	k	Adv	lexical (1-note)	a	inverse of Adj
Adjective	AdjP	χ	Adj'	q	Adj	lexical (1-note)	a	inverse of Adv
Noun	NP	f	N'	ts̃	N	lexical (1-note)	a	-

Br.

Bs.

p

Wörtlich II

Categories	Phrase (rests)		Bar (rests)		Head (sung vowel gestures)			Regular Nodes	Moved Nodes
Top	TopP	♪·	Top'	♪	Top	functional (3-notes)	-	α - <i>mp</i>	ν - <i>pp</i>
Coordinate	CoordP	♪·	Coord'	♪	Coord	functional (3-notes)	inverse of T	α - <i>mp</i>	ν - <i>pp</i>
Tense	TP	♪·	T'	♪	T	functional (3-notes)	inverse of Coord	α - <i>mp</i>	ν - <i>pp</i>
Force	ForceP	♪·	Force'	♪	Force	functional (3-notes)	inverse of Neg	α - <i>mp</i>	ν - <i>pp</i>
Negative	NegP	♪·	Neg'	♪	Neg	functional (3-notes)	inverse of Force	α - <i>mp</i>	ν - <i>pp</i>
Determiner	DP	♪·	D'	♪	D	functional (2-notes)	inverse of P	α - <i>mp</i>	ν - <i>pp</i>
Preposition	PP	♪·	P'	♪	P	functional (2-notes)	inverse of D	α - <i>mp</i>	ν - <i>pp</i>
Verb	VP	♪·	V'	♪	V	lexical (1-note)	inverse of v	α - <i>mp</i>	ν - <i>pp</i>
Verb (light)	vP	♪·	v'	♪	v	lexical (1-note)	inverse of V	α - <i>mp</i>	ν - <i>pp</i>
Adverb	AdvP	♪·	Adv'	♪	Adv	lexical (1-note)	inverse of Adj	α - <i>mp</i>	ν - <i>pp</i>
Adjective	AdjP	♪·	Adj'	♪	Adj	lexical (1-note)	inverse of Adv	α - <i>mp</i>	ν - <i>pp</i>
Noun	NP	♪·	N'	♪	N	lexical (1-note)	(Ab)	α - <i>mp</i>	ν - <i>pp</i>

- (score pg 22)
- German, English, Japanese SS (treble voices)
- Trace-rest system: results in musical texture with two closely related (frequently canonic &/or unison) voices, one varied voice

Wörtlich II

Categories	Phrase (rests)		Bar (rests)		Head (sung vowel gestures)			Regular Nodes	Moved Nodes
Top	TopP	ẓ.	Top'	ẓ	Top	functional (3-notes)	-	α - <i>mp</i>	ν - <i>pp</i>
Coordinate	CoordP	ẓ.	Coord'	ẓ	Coord	functional (3-notes)	inverse of T	α - <i>mp</i>	ν - <i>pp</i>
Tense	TP	ẓ.	T'	ẓ	T	functional (3-notes)	inverse of Coord	α - <i>mp</i>	ν - <i>pp</i>
Force	ForceP	ẓ.	Force'	ẓ	Force	functional (3-notes)	inverse of Neg	α - <i>mp</i>	ν - <i>pp</i>
Negative	NegP	ẓ.	Neg'	ẓ	Neg	functional (3-notes)	inverse of Force	α - <i>mp</i>	ν - <i>pp</i>
Determiner	DP	ẓ.	D'	ẓ	D	functional (2-notes)	inverse of P	α - <i>mp</i>	ν - <i>pp</i>
Preposition	PP	ẓ.	P'	ẓ	P	functional (2-notes)	inverse of D	α - <i>mp</i>	ν - <i>pp</i>
Verb	VP	ẓ.	V'	ẓ	V	lexical (1-note)	inverse of v	α - <i>mp</i>	ν - <i>pp</i>
Verb (light)	vP	ẓ.	v'	ẓ	v	lexical (1-note)	inverse of V	α - <i>mp</i>	ν - <i>pp</i>
Adverb	AdvP	ẓ.	Adv'	ẓ	Adv	lexical (1-note)	inverse of Adj	α - <i>mp</i>	ν - <i>pp</i>
Adjective	AdjP	ẓ.	Adj'	ẓ	Adj	lexical (1-note)	inverse of Adv	α - <i>mp</i>	ν - <i>pp</i>
Noun	NP	ẓ.	N'	ẓ	N	lexical (1-note)	(Ab)	α - <i>mp</i>	ν - <i>pp</i>

The musical score consists of three staves in 4/4 time. The top staff has rests in the first two measures and a melodic phrase in the third measure. The middle and bottom staves have melodic phrases in the first two measures and rests in the third measure. All melodic phrases are marked *mp* and have a vowel 'a' written below them.

Wörtlich II

Categories	Phrase (rests)		Bar (rests)		Head (sung vowel gestures)			Regular Nodes	Moved Nodes
Top	TopP	ẓ.	Top'	ẓ	Top	functional (3-notes)	-	α - <i>mp</i>	ɒ - <i>pp</i>
Coordinate	CoordP	ẓ.	Coord'	ẓ	Coord	functional (3-notes)	inverse of T	α - <i>mp</i>	ɒ - <i>pp</i>
Tense	TP	ẓ.	T'	ẓ	T	functional (3-notes)	inverse of Coord	α - <i>mp</i>	ɒ - <i>pp</i>
Force	ForceP	ẓ.	Force'	ẓ	Force	functional (3-notes)	inverse of Neg	α - <i>mp</i>	ɒ - <i>pp</i>
Negative	NegP	ẓ.	Neg'	ẓ	Neg	functional (3-notes)	inverse of Force	α - <i>mp</i>	ɒ - <i>pp</i>
Determiner	DP	ẓ.	D'	ẓ	D	functional (2-notes)	inverse of P	α - <i>mp</i>	ɒ - <i>pp</i>
Preposition	PP	ẓ.	P'	ẓ	P	functional (2-notes)	inverse of D	α - <i>mp</i>	ɒ - <i>pp</i>
Verb	VP	ẓ.	V'	ẓ	V	lexical (1-note)	inverse of v	α - <i>mp</i>	ɒ - <i>pp</i>
Verb (light)	vP	ẓ.	v'	ẓ	v	lexical (1-note)	inverse of V	α - <i>mp</i>	ɒ - <i>pp</i>
Adverb	AdvP	ẓ.	Adv'	ẓ	Adv	lexical (1-note)	inverse of Adj	α - <i>mp</i>	ɒ - <i>pp</i>
Adjective	AdjP	ẓ.	Adj'	ẓ	Adj	lexical (1-note)	inverse of Adv	α - <i>mp</i>	ɒ - <i>pp</i>
Noun	NP	ẓ.	N'	ẓ	N	lexical (1-note)	(Ab)	α - <i>mp</i>	ɒ - <i>pp</i>

14

S.

Ms.

A.

a

a

a

Wörtlich III

Categories	Phrase (rests)		Bar (rests)		Head (pitch)		Moved (fricative)
Determiner	DP	—	D'	—	D	D	ɫ
Noun	NP	—	N'	—	N	F#	ç
Verb	VP	—	V'	—	V	E	h
Coordinate	CoordP	—	Coord'	—	Coord	A	
Preposition	PP	—	P'	—	P	Bb	θ
Verb (light)	vP	—	v'	—	v	F	f
Tense	TP	—	T'	—	T	G	x
Quantifier	QP	—	Q'	—	Q	C#	
Top	TopP	—	Top'	—	Top	G#	
Adjective	AdjP	—	Adj'	—	Adj	B	
Adverb	AdvP	—	Adv'	—	Adv	C	
Negative	NegP	—	Neg'	—	Neg	Eb	
Focus	FocP	—	Foc'	—	Foc	G# (rounded vowel)	
Modality	ModP	—	Mod'	—	Mod	Eb (rounded vowel)	

Voice	Tree	Syllable	Rounded
Soprano	German SS	ɑ	ɐ
Mezzo	English SS	ɑ	ɐ
Alto	Japanese SS	ə	ə
Tenor	Japanese DS	ə	ə
Baritone	English DS	i	y
Bass	German DS	i	y

Node	Sung	Empty	Fricative
Dynamic	<i>mp</i>	<i>pp</i>	<i>p</i>

- (score pg 56)
- German, English, Japanese DS & SS (all voices)
- Trace-rest system: results in static Calder-esque 'mobile' piece

Wörtlich III

91

The musical score is for a vocal ensemble piece titled "Wörtlich III". It consists of six staves, each representing a different vocal part: Soprano (S.), Mezzo-soprano (Ms.), Alto (A.), Tenor (T.), Baritone (Br.), and Bass (Bs.). The music is written in 4/4 time. The Soprano part begins with a half rest, followed by a half note G#4, and ends with a half note G#4. The Mezzo-soprano part begins with a half rest, followed by a half note F#4, and ends with a half note F#4. The Alto part begins with a half rest, followed by a half note G#4, and ends with a half note G#4. The Tenor part begins with a half rest, followed by a half note G#4, and ends with a half note G#4. The Baritone part begins with a half rest, followed by a half note G#4, and ends with a half note G#4. The Bass part begins with a half rest, followed by a half note G#4, and ends with a half note G#4. The score includes dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). Vowel markings are present: *a* for Soprano, Mezzo-soprano, and Alto; *i* for Baritone and Bass. The Tenor part has a *pp* marking. The score is divided into four measures by vertical bar lines.

S. *mp* *a*

Ms. *mp* *pp* *a*

A. *mp* *a*

T. *pp* *a*

Br. *mp* *i*

Bs. *mp* *i*

Formal Structure

I.

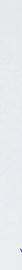
N. 1 "Un cygne qui s'était évadé de sa cage"

N. 2 Wörtlich I

N. 3 Elf-gobble

N. 4 un-Trotsky riding vague sins

"Just as fragments of a vessel,
fitted together [...]"



II.

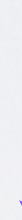
N. 5 "Des Escorchés et des Squelettes"

N. 6 Wörtlich II

N. 7 Ten-vase conga rider

N. 8 Fry height

"[...] points toward
inaccessible domain where
languages are reconciled [...]"



III.

N. 9 Four book words

N. 10 Thrifty carrion zoos

N. 11 Wörtlich III / "Babel d'escaliers et d'arcades"

"all communication, all
meaning, and all intention [...]
are destined to be
extinguished."