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DIPLOMARBEIT

Titel der Diplomarbeit

“It is a truth universally acknowledged,
that true lovers of Jane Austen read her novels in the
original language.”

Translation of language = Transfer of culture?
The translation of Jane Austen’s *Pride and Prejudice*
into German.

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Introduction

Übersetzer sind als geschäftige Kuppler anzusehen, die uns eine halbverschleierte Schöne als höchst liebenswürdig anpreisen; sie erregen eine unwiderstehliche Neigung nach dem Original. (Johann Wolfgang von Goethe)¹

Like already Johann Wolfgang von Goethe indicated, the translation of literary texts is a much more complex issue than most of us think. Translating means changing and covering a story up behind words and phrases of a different language and culture.

In this thesis I will concentrate on European trends and paradigms in translation and analyse the translation of Jane Austen's masterpiece *Pride and Prejudice* into German in close detail. A first important research question will be to define the current trends in literary translation and to describe difficulties in the translation of a novel from English into German. Second, it will be interesting to find out how the German translators cope with these in the case of *Stolz und Vorurteil*. Concerning translation difficulties, I will follow a rather descriptive approach of analysis rather than judging whether the German translation of Jane Austen's novel is a good or bad. The main research question in this respect is whether a cultural transfer of the content of a novel together with language translation is possible or not, and, as a consequence, whether translated novels can be defined as similar to the original or something completely different. In the case of *Pride and Prejudice* and its translation *Stolz und Vorurteil*, it is interesting to find out which translation strategies the translator follows and which changes the translation underwent, compared to the original. I will try to find out what the effects are on the German readers, first those who know the English original, second those who do not. The important question is whether the German translator managed to achieve a cultural transfer in her translation of 1997 in order to make the novel understandable for a modern German readership. If yes, it is necessary to find out how she managed this.

First of all, a theoretical introduction will focus on what translation is in general and which aspects need to be considered when talking about professional translation. What needs to be stressed is that this thesis is concerned with translation of literary texts and especially novels and does not deal with other text types like articles, specialised texts etc., where translation aspects may differ from those in novel translation. After the discussion of different definitions of translation, there will be a discussion of the duties and

¹ qutd. in: Güttinger 225

tasks the person of the translator has to face in his/her profession, before I am going to discuss different shifts in literary translation paradigms and methods from earlier centuries until today. The following chapter is dedicated to the issue of translation as an art of its own, its potentials and challenges. After this, there will be a short theoretical discussion on the question whether culture can be translated or not – the central question which I will try to answer through my novel analysis in chapter three. Before that, chapter two gives general information on the novel *Pride and Prejudice* and Jane Austen's lifetime and -contexts as well as her specific style of writing in general, to ensure a better understanding of the background of the novel for my readers of the analysis later on.

After the theoretical introduction I will do a contrastive analysis of the English original of *Pride and Prejudice* and its German translation *Stolz und Vorurteil*, considering the following aspects in chapter three: After investigating the outer appearance of the two novels, their title, length and paratexts, I am going into depth with the analysis of the differences between the character constellations, where the German “du” and “Sie” distinction plays a major role as well as with names of people, places and things which might cause changes in meaning in the translated text. Subsequently, an important part of my thesis will be the contrastive analysis of language structures in English and German and significant difficulties occurring in translation. The last and most interesting part of my analysis is going to be the examination of translation of English proverbs, idioms and especially Jane Austen's irony in *Pride and Prejudice* and its German version.

My main research hypotheses for this diploma thesis (stated in more detail in chapter 3.1.2.) will be that the German translator Helga Schulz indeed tried to follow the current, functional approach in translation, which means that she tried to adapt the cultural contents Jane Austen implied in the novel for a German audience, in order to gain similar effects for the German readership like for the audience of the English original. Nevertheless, I claim that she was not able to be consistent in her translation style and strategies for several reasons and problems which are going to be discovered in this thesis.

1. Theoretical background on literary translation

1.1. What is literary translation? Definitions

No one who is interested in language can for long confine his interest to his native language only, and from the moment that his thoughts are turned to the words and phrases used in other countries he is brought face to face with the problems of translation. (Savory 7)

These words introduce Savory's scholarly piece on "The Art of Translation". He maintains that at any time and in any place of the world translations have been made in order to "remove the barrier" between the writer and the reader of certain pieces of writing (Savory 24). But in modern times translations seem to be much more than being "used" for such "utilitarian purposes" only (Savory 24); translation is becoming more and more considered a special form of art in writing.

In general, translation can be described as "a rewriting of an original text" (Lefevere vii) which necessarily reflects an ideology of translation of either a certain time or a person (possibly the translator him-/herself). Basically, translation means something like "to convert" (Newmark 55). But what is it that is converted and what is it converted to? Are words, texts or meanings concerned? (Newmark 55) Are they converted to another language or another culture? Usually, translators adapt an original text in order to make it readable and understandable for a readership of a different cultural and language area; they somehow "manipulate literature" in order to transfer its function for another (given) society (Lefevere vii). As a result, translations are always products of the interpretation and manipulation of the translator.

European translation ideologies have frequently changed over time – from the aesthetic free translation by Cicero and the French ideology of the "Belles infidèles" to Walter Benjamin's literal translation ideologies in the 17th and 18th century and back to freer "functional" translation in the 20th and 21st century. There is nothing like "the one and only" classical text which offers a standard definition of translation (Newmark 55). For one group of researchers, translation means a word-by-word transfer of one text into another language, regardless of a potential audience or readership. For another, and this is the more current approach to literary translation, it is just "taking the *meaning* from one text and integrating it into another language for a new and sometimes different readership" [emphasise added] (Newmark 55). The meaning of a text contains more than vocabulary of a certain language: Translating meaning means translating a text in

its “full sense, with all its richness, its denotations and connotations” as well as transferring “the message, the pragmatic sense” and with this all the feelings and reactions an author wants to arouse in the readership (Newmark 56). Translation therefore is not a “direct and uncritical transfer of words from one language to another” (Dollerup 10) but can rather be seen as a “craft” or an “art” which demands personal competence from the person who is translating. Not only linguistic skills and language command are necessary in order to create a good translation; also distinction-making concerning appropriate contexts and situations (which include cultural specifications) are significant (Dollerup 10).

It is important to mention that in translation, the “free” and “literal” approach cannot be seen as two concepts isolated from each other but they should rather be seen as a bipolar axis of translation approaches where at the one end we can find the “free” approach and the “literal” at the other (Dollerup 101). Most translated texts will turn out to be settled somewhere between these two poles on the axis. This fact lets us conclude that there are several possible options in translation how the translator can juggle vocabulary, syntax and cultural systems (Dollerup 15) and that there hardly is a “right” or “wrong” in translation but rather that it is a question of appropriateness or inappropriateness. Translations are a question of encoding and decoding and therefore dynamic and differ from translator to translator and by the same translator between different times (Dollerup 10), as every translator at any time decodes the meaning and culture of a source text individually (or even understands it completely differently than others) and every reader decodes the translation outcome depending on his/her own experiences and world knowledge. The result of the translation process can be described as two cultures partly overlapping: (Dollerup 12)

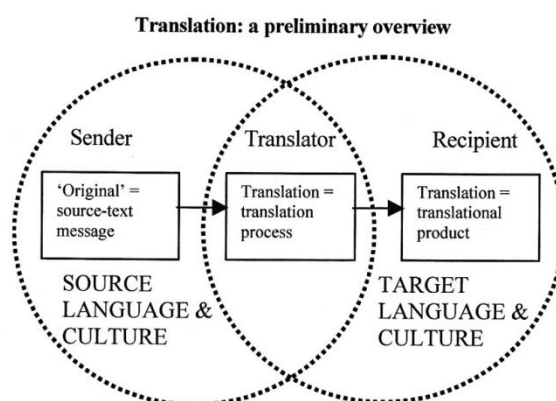


Figure 1: Dollerup's translation model (Dollerup 12)

As we can see from the model, two cultures can never completely overlap. Therefore, it is similar in literary translation: The content of a novel in its original and its translation can (and should) partly but never fully overlap. Current research on translation theory produces many different models which will not be discussed here as this would lead too far.

In addition to the culture-transfer discussion, it needs to be said that there are indeed cases in translation where one word in the source language can exactly be replaced by one word in the target language, (Dollerup 15) which is for example sometimes the case between English and German as the two languages both originate from Indo-Germanic and are therefore rather similar.

Another important issue to be discussed at this point are the reasons for why translations are produced at all. A motive for reading translations rather than the original is often that the original language of a literary work is unknown or readers are interested in a comparison between original and translation. But not only the language differs; as already indicated, readers of translations also maintain different cultural strategies and world knowledge. Now for whom are literary translations intended? Is there something like an intended readership when translating a literary work? Yes, there possibly is. Savory allocates potential readers of translations into four groups (Savory 57): The first group of readers of translations are those who totally ignore the original and do not know anything about the original language and culture. This group of readers read translations because of special interest in literature of which they will never be able to read in the original. A second group of a potential audience are students who learn the original language of a literary work and use a translation in their mother language to better understand the original. As a third group, Savory mentions readers who knew the language of the original and read the original text in the past but forgot most of the language as well as the content of the text which motivates them to read the translation. And the fourth – and for my research analysis the most important group of readers – are scholars who know both the language and culture of the original and the translation and do comparisons for research purposes.

From the classification of readers into different groups it can be seen that for the different groups different forms of literary translations are necessary: The first group (those who do not know the original language and culture at all) will need a translation which

is adapted to their own culture and world knowledge. The second group (the students) will need a more literal translation in order to be able to directly compare the original and the translation. Cultural transfers in this case would contribute to total confusion of the students. The third group of readers will perhaps prefer translations where most of the original culture is left unchanged as they used to know the original in the past. And the fourth group (the scholars) are the readers who examine translations in terms of equivalence and adequacy in the target culture. With this last group of readers of translations as a starting point I am going to examine the translation of Jane Austen's *Pride and Prejudice* later in this thesis. A more detailed view on the purpose of a translation and intended target groups will give us Vermeer and his "skopos theory" which will be discussed in chapter 1.3.

Nowadays literary translation is often seen as a profession people carry out for a living rather than an art. This situation leads to the fact that a growing number of translators do not decide for themselves what and how to translate but have to follow instructions and frameworks of higher institutions (Albrecht 182). The result are masses of translated literary works, different from each other and not all of them appropriate to their intended purposes. An important question in this regard is whether translated literature ("Übersetzungsliteratur" (Albrecht 182)) should be seen as a separate genre in literature or whether it is part of the literary market of a country as a whole, independent of the language and culture it contains. A problem here is that translations are often not marked as translations and readers think they are reading for example Charles Dickens while they are just reading an interpretation by a German translator (Albrecht 225). Therefore, people involved in the literary market often do not care about whether there are translations among literary works of a canon or not.

But which translated literary works and canons are we talking about? Generally speaking, it can be stated that translations from English make up the majority of translated literature in Europe, followed by French, German and Russian (Albrecht 225). Heilbron (309) in this context mentions a hierarchy of central, semi-peripheral and peripheral languages on the translation market. In this system, "English is by far the most central language in the international translation system" as approximately half of all translated books in the world and 50 to 70 percent in Europe were translated from English (Albrecht 225, Heilbron 309). In the German language area, translated literature is handled similar to original German works in the literary canon with the difference, as already

mentioned, that a translation most of the time informs about a different culture. Sometimes, German speaking readers want to read a translation which can be recognised as such and sometimes they do not want to feel the foreign taste of a translated literary work (Levý 74). I would argue that with Jane Austen, as the analysis in chapter 3 will show, it is rather the case that the average German reader (apart from scholars and students) is not considered interested in learning much about the English culture in the 18th century through the novel but is rather seen as a “consumer” who wants to steep into a fascinating romance without being reminded all the time that he/she is reading a translation “only”.

1.2. The translator: Tasks and duties

“[...] who rewrites, why, under what circumstances, for which audience.”
(Lefevere 7)

Lefevere describes the translator as a person who “rewrites” rather than writes literature and is therefore responsible for the reception and survival of literary works “among non-professional readers, who constitute the great majority of readers in our global culture” (Lefevere 1). Levý gives a very basic description of what a translator should be able to when translating literature: He/she first of all needs to know the language of the source text, second the language of the target text and third the contents of the source text which are to be transferred into the target language (Levý 13). At the same time, he states that these factors cannot be sufficient for the complex issue of translation. Therefore, Savory (32-34) goes a bit further and maintains that the first quality of a translator is of course the linguistic knowledge different from someone who can simply read in a foreign language. The knowledge must be wider and the translator should be able to critically apply it in order to make the correct choices in translation, which implies that he/she needs flexibility in style and therefore a wide vocabulary in the target language. What is more, Savory mentions familiarity and sympathy with the views of the original author as an important criterion a translator needs to have. Bell (36) subsumes the abilities of a translator with “the decoding skills of reading and the encoding skills of writing”.

To have a more detailed look into the issue of a translator’s duties and abilities, let us first come back to the intended audience of a translated text. Lefevere takes the non-

scholarly reader who is interested in the story of a book rather than in comparing a translation with its original as the majority of readers. For economic reasons, which means that as many translated literary works as possible should be sold, this majority of readers is most of the time the audience translators have in mind when they are translating a novel. Therefore, it can be said that translators have some responsibility when translating a literary work as they are doing a service to society and groups with different interests and not to themselves. Translators are therefore dependent on two masters: the author of the source text and the audience of the target text, who do not always get an even share in the work of the translator. Sometimes, when older texts are translated, translators hold the role of the mediator between different times and cultures (Neubert 69). In 1963, at the end of a literal translation tradition and before the cultural turn and the rise of a functional approach (more to that later), Güttinger described the function of the translator as a rather awkward situation:

[...] er empfindet das Fehlen einer genauen Entsprechung zwischen den Wörtern und Wendungen zweier Sprachen am schmerzhaftesten. [...] Es bricht ihm das Herz – all die anschaulichen Ausdrücke, die unvergleichlichen Wendungen, den mühelosen Fluss der Sätze, all das muss er fahren lassen und in die Sprache seines Alltags verwandeln. Er verzweifelt daran, in seiner eigenen Sprache über Entsprechendes zu verfügen. (Güttinger 18)

But does translation really always mean losses in language, culture and meaning? Or can there be gains in literary translation too? This issue is what makes literary translation to an art of its own. I will come back to this matter of translation gains and losses in chapter 1.4.

Christiane Nord, a contemporary translation researcher, considers the role of the translator from a slightly different perspective. For her, translators are, besides their role as mediators between languages and cultures, always authors too as it is them who must expand the scope of the text in order to make it accessible for a vaster group of readers (Buffagni 16). After the cultural turn, where emphasis has been given to culture as the focus of discussions about meaning, the picture of the translator in the street buying a bilingual dictionary and transcoding texts is outdated (Holz-Mänttari 371); although such pictures still exist today (Snell-Hornby 59). But being a translator means much more than looking words up in a bilingual dictionary and translating texts word-by-word. The translator needs to balance two different languages and cultures, compensate and replace contradictions which occur because of cultural transfer (Levý 73). Further-

more, Levý (83) states that the better a translator is, the less one recognises him/her in a literary translation. I will come back to this issue later in chapter 1.4. where I will discuss that it can probably be problematic to be in search for “good” and “bad” translations as it is a question of purpose whether a translation is appropriate or not.

It is a matter of the translator’s choices if he/she construes the translation of a text appropriately or not, suitably for the target audience or not:

Der Stil des Übersetzers trägt immer die Spuren des Sich-entscheiden-Müssens unter dem Einfluß [sic] der Vorlage. Es gibt einen direkten und einen indirekten Einfluß [sic] des Sprachausdrucks des Originals auf die Übersetzung, was positive und negative Wirkungen hat. (Levý 59)

Negative influences on a translated text can for example be what is called „language interference“. If we take for example a translation from German into English, what could be the result is a “translator’s English” (Savory 34), an English with German language interference. Normally, such translations are rather unattractive to readers as they cannot be read as authentic and fluent texts. In contrast, talented interpreters and translators can also improve a source text when translating it, especially when the original is written in a rather hasty, blowsy manner (Armstrong 187).

A primary question in the profession of the translator is the issue whether to “foreignise” or “domesticate” (“verfremden” or “entfremden”) a source text. Foreignisation means “to ‘move’ the reader towards the author” (Snell-Hornby 9), whereas domestication means the opposite, moving the original text towards the readership. Kohlmayer summarises the techniques of foreignisation and domestication very appropriately into four types of translation (which he adapted for the translation of drama by Oscar Wilde but are in my opinion appropriate for novel translation too):

- “Exkulturation”, which means a literal translation approach, leaving the reader in a cultural no man’s land, leaving unknown idioms untranslated.
- “Dekulturation” describes a concept leaving out unknown realities as a whole, creating a fantasy world without any historical background.
- “Akkulturation” means a complete adaptation of a source text in the culture of the target group.
- “Parakulturation” as the situation where cultural transfer is made obvious and maintained for the audience, for example by means of footnotes or other paratexts. (Kohlmayer *Oscar Wilde* 387-389)

Whereas “Parakulturation” is a suitable concept for drama translation (Kohlmayer *Theatrale Infrastruktur* 151) (as already Bertolt Brecht introduced it as “Verfremdung”), it seems to be less appropriate for the translation of Romantic novels, as hints that the story is only a translation of an original may retrieve the reader out of the imaginary world of the novel, bringing him/her back to reality for a few seconds and destroying the desired mimetic effect before he/she can dive back into it. I dare to hypothesise at this stage that the translator of Jane Austen’s *Pride and Prejudice* used a mixture of some of these translation concepts and did not remain stable in her ideologies, which makes the reading of the translated novel after the original rather strange, which will be examined in more detail later.

1.3. Paradigm shifts in literary translation: From free to literal to functional translation

1.3.1. Short overview: Paradigms of the past and their relevance for the present

The practice of translation is younger than the history of writing and goes back at least 2000 years although its career in the academic environment has been rather short so far (Kuhiwczak 112). But let us start from the beginning.

Genesis 11:1-9, the biblical story of the tower of Babel has often been read as a myth of the origin of translation. With the lord confusing all the languages on earth, the translator becomes the world saviour as the “restorer of the original linguistic unity” in this vision (Robinson 21).

Later on, the Bible itself became the object of translation with the peak of Bible translation processes during the time of Reformation and the translation into all European languages. With that, the famous German Bible translator Martin Luther came into focus of course. Luther introduced new views concerning equivalence in translation and contributed to the development of a Standard High-German language (Nida *Bible translation* 23). The invention of the letterpress accelerated the spreading of printed Bible translations (Albrecht 128). In France, the so-called translation tradition of the “Belles Infidèles” emerged during the 16th century and characterised the French translation tradition until the end of the 18th century. This tradition demanded a complete orientation on

the readers' interests in France and therefore a change of original works in terms of re-typing or deleting unentertaining passages from texts. The aim always was to make a "Frenchman" out of the original author (von Stackelberg *Blüte und Niedergang* 16-20). At the same time, members of the German translation tradition, naming Gottsched, Lessing, Bodmer and Breitinger, were interested in the emergence of a homogeneous German literary language ("einheitliche Literatursprache") (Albrecht 69). Around 1800, a countermovement to the French tradition of the domestication of foreign literature emerged in Germany with the radical representative Friedrich Schleiermacher (Albrecht 85): the foreignisation of literature (known as "Verfremdung"). While the French moved the author towards the reader, Schleiermacher and the new German movement advocated a movement of the reader towards the author through translation, which means "'bending' the target language to create a deliberately contrived foreignness in the translation" (Snell-Hornby 9). The paradigm was taken up in Victorian England and again in Germany of the 1920s and finally in the 1990s.

Also Goethe and Wieland took up the maxim on the relationship between author, reader and translator but it is not clear whether it really was Schleiermacher's invention or not (Snell-Hornby 9). Wieland was the first major translator of Shakespeare into German. Whereas Schleiermacher clearly favoured the method of foreignisation in translation, Goethe advised Wieland to choose a "middle way" and "'when in doubt', the method of naturalisation" which means domestication (Snell-Hornby 10).

As we can see, there already existed a vast field of different translation paradigms at the beginning of the 19th century and it was determined to change further until today. In the middle of the 19th century, Jakob Grimm publicised an early functional approach to translation in his famous speech "On the pedantic element in the German language":

Übersétzen ist ü**ber**setzen, traducere navem. Wer nun zur seefahrt aufgelegt, ein schif bemannen und mit vollem segel an das gestade jenseits führen kann, musz dennoch landen, wo andrer boden ist und andre luft streicht. (Störig 111, qutd. in Snell-Hornby 17)

Grimm maintains that changes in a text in translation are necessary in order to create a new, meaningful text. Coming very close to our current approach of translation already, Grimm however was not the last who contributed to a change in paradigms.

In the late 19th century, Walter Benjamin again changes the leading translation paradigm and strongly favours literal translation in his text "Die Aufgabe des Übersetzers":

[...] 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 verbürgt wird, daß [sic] die große Sehnsucht nach Sprachergänzung aus dem Werke spreche. Die wahre Übersetzung ist durchscheinend, sie verdeckt nicht das Original [...]. (Benjamin 5)

According to Benjamin, the outcome of a literary translation is not that the sense and meaning of a text is transferred but rather that the translation is processed word-by-word so that it reads like a translation rather than an original.

As a contrast again to Benjamin, in the middle of the 20th century the Czech researcher Levý considered translation as “a form of art in its own right, and has a position somewhere between creative and ‘reproductive’ art”. Levý divided the process of translation into three phases: understanding, interpreting, transferring (Snell-Hornby 22). Translation therefore became freer again and moved away from Benjamin’s paradigm of literal translation.

Following this old-new path of translation, Reiss and Vermeer were the first contributors to modern translation theory in the German language area (Snell-Hornby 30). Since the 1980s, translation theory underwent an enormous development from linguistic word-by-word conceptions to a very vast and vague definition of translation as a transformation of language and culture (Günther 184). After the pragmatic and cultural turn it is now time to think outside the box of past translation paradigms and revisit theories for a new beginning to “explore new ground” (Baker 1). Translation needs to be considered as cultural mediation in connection to other academic disciplines (Snell-Hornby 169) and scholars concerned with translation enabling their readers to “enjoy with judgement” (Snell-Hornby 175).

1.3.2. Current trends in translation: The functional approach

Literary theory after the cultural turn of the 1980s considered and still considers the function of a translation for the target group as the central issue of translation and not linguistic features of the source text which should be translated word-by-word (as it was for example the case with Walter Benjamin) (Snell-Hornby 49). For this purpose, the source text needs to be changed slightly or even stronger (depends on the text) in order to make it readable and understandable for the target audience. In connection to this, the

function of a text means the application or use of the text in a particular situation. Therefore, we have to keep in mind that every text is embedded in a certain context (House *A Model* 37).

Savory illustrates what is meant by a functional approach through an example: If one tries to translate the proverb “Mit Wölfen muss man heulen” into English, “Among wolves one must howl” does not make much sense to an English speaking reader. Instead of this, an appropriate functional translation would be “When in Rome do as the Romans do”. Although the latter is not what the original German author wrote, it is approximately what he meant and therefore makes sense for a functional translation (Savory 16). Using a literal translation approach, the first version of the translation “Among wolves one must howl” would be appropriate. Nevertheless, although the original is then displayed one to one in the translation, an English speaking reader would probably not understand what the author wants to express through these words. In order to translate the full meaning AND the function of the original, the translator needs to know why the author expresses his/her thoughts in the way he/she does and not in a different way. The translation then should mirror this manner of expression of the original author (Güttinger 65). For illustration, Güttinger gives a nice example: If we try to translate “fish and chips” into German and follow a literal approach, “Fisch und Pommes” would be sufficient. In contrast, the functional approach demands us to examine the context of the words a bit closer. Güttinger is talking about the novel “Room at the Top” by John Braine where “fish and chips” are mentioned as a synonym for food for the poor, something very basic and cheap. In German speaking countries “Fisch und Pommes” have nothing to do with cheap food for the poor. Instead, we would mention something like “Brot und Wurst” or “Wasser und Brot”. Therefore, a functional translation would not be “Fisch und Pommes” but rather “Brot und Wurst” (Güttinger 67). This importance of the context in functional translation is a source for many translation mistakes and inappropriate word choices. Later in my analysis of Jane Austen I am going to examine whether the translator is completely familiar with the context of Jane Austen’s (often very ironic) word choice or not. A significant issue of translation context is also always the context of time. As we know, language and vocabulary change over time, which can be a source for translation mistakes too. When for example Shakespeare’s Hamlet is fighting against Laertes, the queen says: “He’s fat and scant of breath, Here Hamlet, take my napkin, rub thy brows.” (Act 5, Scene 2) Schlegel (around

1800) simply translated the passage by “Er ist fett und kurz von Atem. Hier, Hamlet, nimm mein Tuch, reib dir die Stirn.” The readers of Hamlet are flabbergasted in the first moment as they have never imagined Hamlet to be fat. However, in the context of Shakespearean time, “fat” meant “shiny, glossy from sweat”, which Schlegel missed in his translation (Güttinger 130-131).

Generally speaking, the functional approach always emphasises the “receiving side” of a translation (Dollerup 155) rather than the perspective of the sender (writer). As we have seen from the examples above, the “sense” of a text is often opposed to its “literal meaning”. In order to transfer the sense and therefore the “spirit” of a text to another language and another culture, the translator needs freedom (Sturrock 60). Because of this, one can never be sure to get the whole package of the original when reading a translation as it is for example indeed the case with Shakespeare’s “To be or not to be” as its literal translation to German “Sein oder nicht sein” is a functional translation as well (Güttinger 64). Sticking to Shakespeare for a second, we can find several indices that too literal translation has its disadvantages: The sentence “I didn’t fail to notice” in Hamlet becomes “ich habe zu bemerken nicht ermangelt” in the German (very literal) translation by Schlegel. No one talks like that in German and a freer translation which fulfils the function of the utterance in a more appropriate manner would be “Es ist mir nicht entgangen” (Güttinger 8).

Through their greater freedom in functional translation, translators often feel free to leave out passages of a text which seem untranslatable, although with some effort and slight changes it would have been possible to submit the readers of the translation a similar picture to that of the original text. For example, the French translator La Place shortened Henry Fieldings’ novel Tom Jones by one third to save his readers from overly confusing subplots. But also the opposite, the translator giving more details than the original author can be the case (Albrecht 9-10). This occurs rather frequently in translations from English to German as I will point out later.

In functional translation theory there can be found two central terms: equivalence and purpose. Basically, a translation is bound to the source text on the one hand and to the target text on the other. The relation between these two texts is often referred to as “equivalence relation” which means the level of equality between the two texts. Connected to that, it is important to mention that there are different kinds of equivalence such as extra-linguistic circumstances, connotative and aesthetic values, which means

that concepts of equivalence differ according to the underlying paradigm (House *Translation Quality Assessment* 24). Nida distinguishes two concepts of equivalence: First, the formal equivalence, which means paying attention to the message itself in its form and content. Translation according to formal equivalence contains word-by-word and sentence-by-sentence as well as concept-by-concept translation. The message in the target language should equal the elements in the source language as much as possible, which approaches the concept of literal translation (Nida *Towards a Science of Translation* 159). The second concept of equivalence according to Nida is dynamic equivalence, which completely aims at naturalness of the target text and therefore freer translation. Nida maintains that between these two poles of equivalence there are a number of “intervening grades”, representing mixtures and acceptable approaches to translation (Nida *Towards a Science of Translation* 159-160). It needs to be stated at this point that full equivalence of meaning is rare, even within one language (Armstrong 45).

Besides equivalence it is always a question of purpose why and how a translation is designed. Therefore, towards the end of the 20th century Vermeer introduced his skopos theory. By “skopos”, he means the purpose, the aim of a translation as in his view every action has its purpose (Vermeer 14). To illustrate his idea of skopos, he compares the conduction of a translation with the import of shoes: One partner wants to import, the other to export shoes. Therefore, they exchange letters to fix the conditions. This contract should be worded in a way in which it is understandable for both parties, which means “culture-specific”. As a result, it can be stated that contracts as well as literary works are translated to target-culture conventions in order to be understandable for the target group (Vermeer 32-33). In an extreme case it is even applicable to partly or as a whole “design” a new text under target-culture conventions instead of translating. In sum, according to Vermeer’s theory, “skopos theory maintains that it is more important to (try to) achieve an intended purpose” instead of blindly following translation orders of commissioners who often aim at literal approaches (Vermeer 34-35).

To sum up, purpose and equivalence of translation in a functional approach always depend on the primary goal which should be reached through translation. As I have mentioned earlier, there are two extremes of concepts of translation: domestication (moving the author towards the reader) and foreignisation (moving the reader towards the author). In order to build a realistic theory, these two concepts should be seen as the two endpoints of a continuum. I would argue that most translations occur as a mixture of

both foreignisation and domestication as it will probably be the case with Jane Austen's *Pride and Prejudice* as well, although I think the translator rather tends to follow the concept of foreignisation. A too high degree of foreignness in a text will probably baffle or bore its readership while with too much assimilation the differences which make a text worth translating get lost (Damrosch 75).

With the decision between foreignisation and domestication of a text and the discussion of equivalence there is always the question of gains and losses in translation. If we conduct an internet search of "gains" and "losses" in translation, there are 17.700 pages indicating losses whereas only 92 display something about translations gains. This indicates that translation losses are far more common in our opinions on literary translation (Nord *Making the source text grow* 22). But who or what is it that causes losses in translated texts? Reasons for possible losses are for example the linguistic or cultural incompetence of the translator (Nord *Making the source text grow* 23) or the complete absence of corresponding items in two different languages (Classe 1413). Nord states that in prose translation untranslatable elements can possibly be compensated (better than in drama or poetry) as "translation makes the source text again!" (Nord *Making the source text grow* 23) This leads to the question whether a translator is an author or not, which should be discussed in more detail in chapter 1.4. In most cases, it is indeed the language which gets lost in translation as every author has his/her own style in writing (this becomes obvious when for example looking at the very special style of Shakespeare but also Jane Austen) (Blankenship 4). For my later analysis of Jane Austen's *Pride and Prejudice* I claim that also in this case the translator could not manage to completely transfer the wit and irony in Austen's language into the German context. This leads us to the big issue of translation of an author's specific style and across different centuries, which will also be discussed in detail in chapter 1.4.

1.3.3. Different types and procedures of translation

To get a clearer picture of how translation can be processed there should be introduced a system of different translation strategies. This system was invented and modelled by Vinay and Darbelnet as well as Hervey and Higgins and completed by some of my own examples from English-German translation. In sum, the most common translation strategies are:

- *Borrowing*

The process of borrowing helps a language to enlarge its lexicon. The term itself is rather inaccurate as borrowing words from a language does not mean to give them back later but to keep them for a longer period of time or even forever. It is assumed that bilinguals who have a very good command of a language other than their mother language are responsible for these “borrowings” which are brought into their native language, as something can be better expressed in one language than in another. Examples for borrowed words in the English lexicon from English-German interaction are the words *Zeitgeist*, *Weltanschauung* and *Schadenfreude* which do not really have an equivalent in the English language and have therefore been “borrowed” from German (Armstrong 142-144).

- *Calques*

Calques are similar to the concept of borrowing with the difference that the concept borrowed from another language is translated word-by-word into the target language. This usually happens with rather short, compact words which enlarge the lexicon of the target language by adding some simple compact words (Armstrong 146). Popular German-English examples are “antibody” for “Antikörper”, “homesickness” for “Heimweh”, “rainforest” for “Regenwald” and “world war” for “Weltkrieg”.

- *Literal translation*

Literal translation refers to word-by-word translation in sentences and therefore concerns rather syntax than lexis. Usually, an exact word-by-word translation of sentences is impossible because different languages imply different word-order conventions (Armstrong 147). Therefore, literal translation in sentences is to a certain extent useless for functional translation. Nevertheless, there are cases where the translation of sentences from one language into another is by accident literal, e.g.: “The book is on the table” in German is “Das Buch ist auf dem Tisch” or the other way round “Meine Eltern spielen Schach” means “My parents play chess” in English.

- *Linguistic transposition*

Linguistic transposition is concerned with grammatical issues and means the replacement of one grammatical structure in a language by a different grammatical structure of another language (Armstrong 150). A frequent case of linguistic transposition is the

English adjectival ing-form transposed into a relative clause in German: “The girl running to school” becomes “Das Mädchen, *das* zur Schule läuft”. Furthermore, there are German words which do not have equivalents in English and therefore need circumscriptions when being translated into English. For instance, there is no English word for “leise”, so we need to describe “leise” as “in a low voice” or “in an undertone” (Güttinger 143).

- *Modulation*

Modulations involve a change in viewpoint between source and target text and are therefore concerned with the semantic rather than syntactical level of language (Armstrong 151). If we compare for instance British optimism with Austrian pessimism, in English the “glass is half full” while in German the “Glas ist halb leer”. Such a change of viewpoint does also often occur within one language, e.g. “The girl lost her ball” while “The boy found the girl’s ball” or “The dog bit the child” versus “The child was bitten by the dog”. In German formulations, we often find circumscriptions like “nicht schwer” instead of “leicht” or “nicht schlecht” instead of “gut”.

- *Equivalence or Pragmatic Translation*

The issue of equivalence or pragmatic translation expresses what we discussed earlier in the context of functional translation. This type of translation often concerns fixed phrases which need to be changed when being translated into another language because of changing cultural conventions (Armstrong 152). While we say in English for instance “What’s the time?” we do not use “Was ist die Zeit?” in German but rather “Wie spät ist es?” Nevertheless, we do not say “How late is it?” in English. The formulations do perhaps not imply different cultural contexts but originate from different conventions of asking for the time.

- *Adaptation or Cultural Transposition*

This is the freest type of translation where ideas are transformed from a source culture into a target culture concept which means “creating an equivalence of the same value applicable to a different situation than that of the source language” (Vinay and Darbelnet 338). Adaptation most of the time happens when a direct equivalent in the target language is absent and an idea needs to be transformed completely into a new one, which implies the same function for the new audience like the old idea for the source

text audience. A popular example for this kind of translation is the English proverb “It rains cats and dogs” which cannot be translated to “Es regnet Katzen und Hunde” in German. Rather, we need a German proverb to gather the same function in the German language which would be for instance “Es regnet wie aus Eimern” in Germany or “Es regnet wie aus Kübeln” in Austria. The issue of translating “Fish and Chips” within a certain context to “Brot und Wurst” as mentioned before would be another example for cultural transposition.

- *Exegetic Translation*

In exegetic translation, obscurities for the target audience are explained and commented upon the target text (Armstrong 156). This happens for example when the narrator is stepping out of the story explaining unfamiliar concepts of the source culture which have not been transformed in the course of the text translation to the target culture. Sometimes such explanations can be found in brackets or footnotes, which create – as Bertolt Brecht would say – some effect of “*Verfremdung*” as they interrupt the mimetic effect in reading.

- *Gist Translation*

Gist translation simply means summarising main ideas of a text in another language (Armstrong 157), which is hardly ever carried out in novel translation, as this would mean a considerable quality loss of the text as it was the case with Henry Fielding’s *Tom Jones* in a French translation, as mentioned earlier.

- *Non-Translation or Compression*

Non-translation happens in cases where the translator decides to leave passages of the source text untranslated for different reasons (Armstrong 159). Non-translation in literary translation can mean that the translator of for instance English into German adopts English passages and leaves them intact in the German text (which we will see is sometimes the case in the translation of Jane Austen’s *Pride and Prejudice*) or leaves out untranslatable passages in the target text completely.

It is important to maintain that these categories of translation strategies do not occur isolated from each other but rather that translations are always an integration of more or even all of these strategies mentioned above, as we will also see in my analysis of Jane Austen’s *Pride and Prejudice*.

1.4. Functional translation as an “art”: Potentials and challenges

Earlier in this thesis it has been pointed out that in contrast to literal translation, where a text is transferred word-by-word from one language to another, functional translation can be considered an “art” or “craft” of its own. But what is it that makes functional translation that special? In this chapter, we will discuss why functional translation is a far more complex issue than literal translation.

Let us, above all, recall what it means to translate something functionally rather than literally: When a text is translated, it needs to be considered that either the language or the purpose and effect of the original may get lost. Grimm already maintained that translation should be seen as *übersetzen* instead of *übersetzen*, which means that the transfer of the purpose and meaning of a text to another culture (“Andrer Boden, andre Luft!”) is more important and more efficient for the readers than translating word-by-word including the loss of the overall meaning (Güttinger 16). Also Güttinger formulates the advantage of a functional translation very accurately:

Etwas geht beim Übersetzen offenbar immer in die Binsen, entweder die Sprachgestalt (und was vom Gedanken daran hängt), oder dann die Wirkung. Da die Sprache ohnehin eine andere wird, scheint es einleuchtender, wenigstens das, was einigermaßen [sic!] übertragbar ist, herüberzuholen, also die Wirkung. (Güttinger 16)

With functional translation the format of the so-called *en face* and also the interlinear translation disappears. *En face* means printing the original text and its translation symmetrically, the original on the left-hand page, the translation on the right-hand one. In order to be able to keep the two texts completely symmetrical, only a word-by-word translation approach can be applied. The result are two texts isolated from each other, not interacting, divided by the gutter in the middle of the book, the one making sense, the other less. In the case of interlinear translation, as the name let us suppose, the translation is printed between the lines of the original. It seems obvious that if we hold an *en face* or interlinear translation in our hands, the text needs to be translated word-by-word rather than functionally (Sturrock 52), which may apply for a few lyrical or dramatic texts (although almost always the sense gets lost), but in our case of literary novel translation the option of literal translation needs to be excluded (although it has been applied rather frequently in the past).

As already mentioned before, one of the big cornerstones in functional translation theory was the *skopos* theory developed by Vermeer (together with Reiß), where they

brought the purpose of the target text into the focus of translation. The purpose the translation is aiming at influences the translator's choices of words, style, text structure, omissions and additions, changes in the text and so on (Dollerup 156). Reiß and Vermeer distinguish between "equivalence" and "adequacy" in translation. While "equivalence" means the degree of relation between the original and its translation, "adequacy" refers to the *skopos*, which means whether the purpose aimed at in the translation is fulfilled or not. Therefore, it depends on the choices of the translator whether the result of a translation is adequate to its purpose or equivalent to the original or both (House *Translation Quality Assessment* 12). With most literary works it is the case that different versions of translations exist. When planning to do a translation of a work which has been translated before, it can be helpful to refer to earlier translations but the translator needs to be careful not to either copy a translation which originally followed a completely different purpose or, if following the same purpose, not to adopt possible translation mistakes which occur rather frequently (Albrecht 108).

Facing the current approach of functional translation, it may be interesting to ask what makes this kind of translation that difficult and complex. First of all, if the function of the original text should not get lost, the author needs to make the right translation choices. From literary theory discussed so far, it becomes obvious that between two languages there can always be found a certain degree of incongruity in terms of vocabulary use, proverbs, idioms, style, register and so on. If there is no exact equivalent in the target language for an expression in the source language, the translator needs to make several choices in order to circumscribe what the author wants to express in the original. These choices become especially difficult if there are expressions which exist exclusively in the source language and need considerable explanation in the target language, for instance if someone in an English novel orders *a dimpled Haig* (could be translated by "eine eingebuchtete Whiskeyflasche der Marke Haig") or has *a rich Guinness voice* (one possibility in German would be "eine füllige Malzbierstimme"). A similar case is the translation of names of people or places in novels (Levý 113). We will face this problem in the translation analysis of *Pride and Prejudice* later on. But does translation really always automatically imply losses in text? It seems obvious that some expressions cannot be translated as colouring and lively as they occur in the original but what translators can do is to compensate these losses through the addition of purposeful and accurate formulations in the target language where there is no equivalent in the source lan-

guage (Levý 116). If the translator misses this possibility, he/she runs the risk of his/her new text becoming what Kohlmayer calls the “blutleeren Schatten des Originals” (Kohlmayer *Theatrale Infrastruktur* 151). If we have for example a translation from German into English and someone runs very quickly in the German original, the English translator could use “runs belly to ground” to the point (Savory 26) (if it fits the context of the expression). Of course this process demands a high degree of flexibility and creativity from the translator but it is a good strategy to make use of the advantages in the target language.

As is implied from the previous discussion, it can be stated that the one and only completely perfect translation does not exist at all. Every outcome of a translation process depends on its purpose, the context and situation given (Snell-Hornby 52). Already in the 1950s, Savory illustrated that the perfect prescriptive approach to translation does not exist through his criteria for translation:

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translator.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translator.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse. (Savory 49)

It is the translator’s duty to choose from these criteria when translating, according to requirements of purpose and also employer and purchaser of the translated work. This list in the end makes it obvious that the outcomes of different translations are always different. Nevertheless, the current approach of functional translation helps to select from these conflicting pieces of advice (Dollerup 20). In the end, it is the “human factor”, the translator, who makes “the optimal translation” through his/her knowledge, skills, competence and, most important, choices (House *Translation Quality Assessment* 2).

Nevertheless, within the functional approach of translation, there are several tendencies of criteria that determine the quality of a translation; some of them should be mentioned here briefly in order to give us an idea what most literary translations of our time look

like and with that, what the German translation of *Pride and Prejudice* may look like. First of all, most readers of translations appreciate if a translation does not read like one (“[...] the highest compliment a translation can receive is that it does not at all sound like one” (Raab 207)). The art of translation is the ability to “render Language A into Language B in a way that leaves as little evidence as possible of the process” (Landers 49). What is more, the translated text should not only sound fluent but also be fully understandable by the audience (Sturrock 57), which sometimes requires some cultural transfer, which we will discuss in the following chapter. In sum, the readers of a translated literary text wish to be somehow confronted with an understandable original, “still within the foreign writer’s control, not worked over by the translator”. This illusion is produced by fluency where the “text is assumed to originate fundamentally with the author” (Venuti 71). Furthermore, besides an understandable text, readers need to experience similar effects to those of the audience of the original source text. Therefore, it is necessary to “employ equivalent situational-dimensional means to achieve that function” (House *A Model* 49). All in all, the “perfect” translation cannot be produced deliberately but rather only be identified as such retrospectively as it can be “assessed only in terms of its ‘fidelity’ to the original” (Dollerup 57). Nevertheless, there will always be the remaining group of readers who complain that “the translator has ‘changed the original’” (Dollerup 58).

It is important to keep in mind that speaking of “quality” in translation is somehow problematic as this term refers to the judgement of value only. If not considering the context of (changing!) paradigms and ideals of translation, it is impossible to give a “final judgment” of the qualities of a translation (House *Translation Quality Assessment* 119). Whereas in translation studies of the 60s and 70s it was rather usual to judge the quality of translations and to speak of “good” or “bad” translations also in terms of translation mistakes, the focus in modern historical descriptive translation studies is on an objective description of translation strategies (Rühling 351). Therefore, the latter should also be the goal of this thesis as I will try to be able to describe the manner and strategies of translation of the German version of Jane Austen’s *Pride and Prejudice* rather than to judge its quality as “good” or “bad”. An important reason why translation works well or not is the relation between the languages involved. A translation from English to Chinese obviously requires more changes and a freer manner of translation than a translation from English to German. But “the languages between which the per-

fect translation could be undertaken do not exist” (Dollerup 58) and also between English and German there are occurring some difficulties, which we are considering in more detail now.

Let us begin with a very simple example: “This makes no sense” would be translated into German with “Das hat keinen Sinn”. Through source language interference the result of the translation process in this case often is “Das *macht* keinen Sinn”. Interference does most of the time not occur because the translator wants to enrich the German lexicon but rather because of thoughtlessness or missing reflection in the translation process (Albrecht 139). Another very popular example for translation difficulties between the English and German language is the word “to say” in literature. It is rather common in the English language that people simply “say” something. In contrast, in the German language area people already learn at school that “sagen” in a story or novel should not be repeated too often and rather be replaced by words like “fragen”, “erwidern”, “meinen”, “antworten” and so on (Levý 116). In such a case, the translator has to make important choices where to use which vocabulary in replacement for “say”. These choices are sometimes significant because repetitions of expressions can occupy a certain function in the source text and the replacement of “say” by different words may create new effects.

The famous writer Mark Twain, an American native first getting into touch with the German language in the second half of the 19th century, seemingly had some problems with learning the German language and documented some of these in his famous piece “The Awful German Language” (Magnusson 125). Some of these (very amusing) difficulties may also concern translators as for instance the issues of separable verbs and “Pandora’s box-sentences”: “Whenever the literary German dives into a sentence that’s the last you are going to see of him until he emerges on the other side of the Atlantic with a verb in his mouth.” (Twain, qutd. in Magnusson 132) Or:

An average sentence, in a German newspaper, is a sublime and impressive curiosity; it occupies a quarter of a column; ... it retreats of fourteen or fifteen different subjects, each enclosed in a parenthesis of its own ... finally, all the parentheses and reparentheses are massed together between a couple of king parentheses, 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; and after the verb – merely by way of ornament, as far as I can make out – the writer shovels in *haben sind*

gewesen gehabt haben geworden sein, or words to that effect, and the monument is finished. (Twain, qutd. in Macheiner 127)

One can state that on the one hand it is not easy (and suddenly I am starting to write “translationese” as I could simply use “difficult” instead of “not easy”) to translate such German “Schachtelsätze” into English but on the other hand it is also hard to translate simple short English sentences into these long and complex German sentences, which indeed is necessary in an English-German translation. Otherwise, the result is something like “Denglisch” with untypically short (“abgehackte”) German sentences. Others may state that there are students who prefer writing their diploma thesis in the English language exactly because of this issue of “Pandora’s box sentences”, although they are studying their mother language German as well.

In the context of the numerous choices of translators in the translation process, it becomes clear that talking about “translation mistakes” is rather inappropriate in modern translation studies. Instead of this, when doing a translation analysis, it is important to consider choices made by the translator and his/her reasons as well as if the choices were made on purpose or accidentally or even unintentionally, although this is sometimes difficult to determine (Rühling 351-352). Nevertheless, there are sometimes cases where it seems obvious that the translator made a mistake, for instance when “black-bird” is translated by “Schwarzvogel” instead of “Amsel”. Such mistakes in translation most of the time simply originate in an insufficient language proficiency of a translator (Rühling 353).

A significant issue to be discussed in the context of translation choices and “mistakes” is the overall question where in the translation the translator is and which function he/she has. Is he/she omniscient or personal? Is he/she visible or invisible? Does he/she just function as the person who undertakes the language transfer or is he/she something more? Some questions can easily be answered considering our previous discussions. According to modern translation studies, the task of the translator does not consist of a literal transfer of words from one language into another but rather of functional and cultural transfer. Therefore, as we have already mentioned, the translator needs to make changes in the text in order to make it understandable for the new target audience. In order to be able to make changes, the translator needs to fully understand the source text, otherwise he/she would not be able to make any transfers. As we know, understanding always has something to do with reading and interpretation and that is what a

translator needs to do before he/she is translating a literary work: read and interpret. “Reading” in this (constructionist) context is not an activity which “preserves the ‘original’ meanings of an author, but one which sees its task in *producing* meanings”. Speaking with Derrida, through reading the original cannot be reproduced but it is constructed as a new concept in the mind of the reader (either the translator as the reader or the reader of the translation (Snell-Hornby 104)). This view also corresponds to Vermeer’s theory where the main focus of translation is on the target rather than the source text (Snell-Hornby 61-62). The original, according to Vermeer, “is not a static object in a vacuum, but ‘is’ as it is received by the reader” (Snell-Hornby 105). Roland Barthes would have expressed this view as “The death of the author” and the “birth of the reader” (Snell-Hornby 106). The reader as the active interpreter of a text plays a significant role in the decoding of irony in literary works (de Wilde 27) as we will find out later.

With the product of the translated text the process of translation is not finished yet; the content and meaning of the translation is constructed again when being read by the reader. Therefore, it can be said that when a translation is read by its target audience, it is the third time that the text is produced: First, the original author writes about how he/she renders his/her view about reality, second, the translator reads this text and makes his/her own meaning out of what the author wrote and third, the reader of the translation constructs his/her own text and meaning out of the translation (Levý 40). As a result, the translator as well as the reader is actively involved as protagonist in the process of text production. Author, reader and translator can therefore not be seen on a line but are in a triangular relationship, interacting with each other (Landers 50):

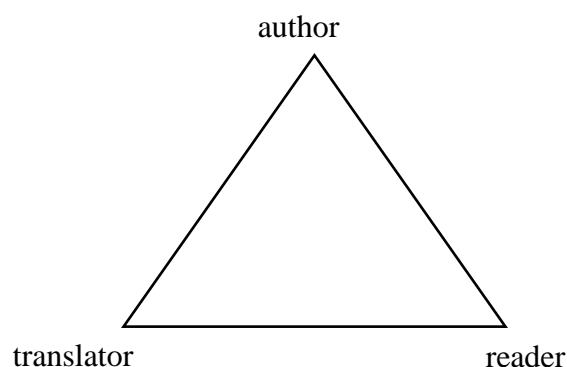


Figure 2: The author-reader-translator triangle (Landers 50)

Theoretically, the translator should be omniscient in the process of translating: The knowledge of the sender (author) is to be decoded and newly encoded for the target

group (the readers). Nevertheless, during this process he/she occupies the role of a reader who needs enough understanding of what the writer of the source community wants to express (Dollerup 56). Therefore, the translator in his/her role of a rewriter somehow “manipulates”, and it is effective.” (Lefevere 9) When conducting such a “manipulation”, it depends on the person of the translator whether he/she makes him-/herself visible in his/her text (“anti-illusionistic translation”) or invisible (“illusionistic translation”). The illusionistic translator hides behind his/her text without displaying him-/herself as intermediary between the original and the reader of the translation, ensuring for the reader that he/she gets the feeling of reading the original. The antiillusionistic translator makes him-/herself visible in his/her translated text and tells the reader of the translation that he/she is reading a reproduced text (Levý 31). In the German translation of *Pride and Prejudice* there can be found a case of disillusion as we will see later.

In context with illusionistic and anti-illusionistic approaches there is emerging another question: It is a fact universally acknowledged that every author and every translator has his/her own style of writing. This style depends on the person but also on time and place where and when the person writing is living or has lived. With changing time, authors and translators make changing choices of words and style, also depending on the context (Landers 91). It is also the case that through translation languages may change. Excessive literary translation from English into German is causing more and more “Anglicisms” in the German language, for instance words like “Opposition”, “Interview”, “realisieren”, “profitieren” or “riskieren” (Güttinger 180).

Let us have a brief look at the translation of Jane Austen’s *Pride and Prejudice* by Helga Schulz in 1997: Schulz was confronted with the problem of transferring British culture in order to make it understandable for German readers and transferring language and culture of the late 18th century into the end of the 20th century, which is her own temporal and cultural context. In such a case, should she adopt the language style of Jane Austen and is this possible at all? Should she adopt the 18th century culture or “modernise” it for 20th and 21st century readers? In the next chapter we are going to approach these questions more closely.

1.5. The transfer of culture in literary translation: Mission (im)possible?

At the latest with anti-essentialist and constructionist views and the “cultural turn” the term “culture” is not described as something fixed, inflexible anymore. Translation, which, as we have discussed before, contains cultural transfer, is not a neutral activity but now considered embedded in a power structure (Wolf 229). With the concept of hybridity, cultures became dynamic constructs which can overlap and interfere. According to Said, cultures are “neither monolithic nor reductively compartmentalized, separate, distinct” (Said XXII). Homi Bhabha’s concept of hybridity makes societies fictional, imaginary which, speaking with Derrida, define themselves through *différance* – through differentiating themselves from others or “the other”. Such an “open” definition of culture shows its consequences for translation and transfer studies, shifting the perspective from the centre to the outside with rather fuzzy boundaries. Focus of research is not on the composition of the single item anymore but rather on overlaps and interference (Mitterbauer 54-55).

We all instinctively know what “culture” means and to which culture we belong although we are not really able to explain it. The Oxford Advanced Learner’s Dictionary describes culture as a “way of life”, as “the customs and beliefs, art, way of life and social organization of a particular country or group: European/Islamic/African/American, etc. culture” (Oxford Advanced Learner’s Dictionary 373). Considering Said’s, Derrida’s but also Mitterbauer’s definitions of culture, we find out that the dictionary definition formulating culture as something specific of a “country” or “group” follows a too narrow view of the world. In contrast, Katan proposes a definition of culture as

a shared mental model or map of the world, which includes Culture, though it is not the main focus. The model is a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour. Each aspect of culture is linked in a system to form a unifying context of culture which identifies a person and his or her culture. (Katan 17)

I claim that this definition of culture is more appropriate than the “countries”-approach as culture definitely extends across national borders as towards the end of the 20th century, the definition of culture moved from a territorial to a social approach (Lüsebrink *Kulturtransfer und Übersetzung* 22). Nevertheless, I would replace the term “his or her culture” in Katan’s definition by “his or her cultural affiliations” as Katan’s definition

again implies that every person belongs to *one* culture. Edward Hall in his *Silent Language* compares culture to an iceberg of which only the tip which represents cultural clichés can be seen. But as we cannot see the rest of the iceberg, the deeper elements of culture in reality are often not visible as well.

Culture in general can be seen as one filter of behaviour amongst others (Katan 40) and contributes to the construction of human identity (Katan 60). But not only culture on its own is a factor building identity – an important criterion linked to culture is language: The scholars Sapir and Whorf found out in their research that native Americans view the world differently from people who speak an European language because of the way they are naming things. For instance, clouds and stones are “animate” for the Hopi tribe whereas for Europeans these are simply things (Yule 218). There have been uttered several arguments against the so-called Sapir-Whorf-hypothesis (Yule 219), but for the explanation of cultural transfer through translation in translation studies it can be considered a relevant approach. Wolf for example states that only through translation cultures can further exist as translation maintains concepts of difference which are necessary for defining cultural identity (Wolf 231). To summarise, it can be said that languages and translation are defined and explained through culture, whereas the opposite is the case as well: Cultural identities only exist because of languages and translation which illustrate and construct differences. As a logical consequence, as we have pointed out before, literature together with language is culturally embedded, which constitutes a challenge for translation theory and practice (Lefevere 14), as different languages and cultures mean a different “codability” of how we make meaning of the world (Armstrong 17).

After all these definitions of the complex construct of culture the primary question to answer is: Can culture be translated in literature? Let us first try to approach the topic of cultural transfer through the issue of “intercultural communication”, which means communication among “members of different cultures”, if something like this exists in reality. A pre-condition for undertaking intercultural communication among different cultures is “intercultural competence”, which includes “Verstehenskompetenz” meaning the ability of decoding and interpreting signs of a different culture (Lüsebrink *Interkulturelle Kommunikation* 8-9). In the context of my thesis, these “signs” are embedded in a literary context. Therefore, “Verstehenskompetenz” here means the ability of decoding and interpreting literature of a different cultural context. But as we have already

discussed, a different cultural context sometimes automatically means a different language (but cultural borders are not to be equalled to language borders! (Albrecht 164)), which probably cannot be decoded by the readers. (As we already know, language and culture are closely linked and a reduction of translation to the level of language only would be an approach far too narrow (Levý 25)). This is the point where the role of the translator becomes important: He/she is the person who translates language and therefore also culture to a certain degree. But the translator cannot fully translate and transfer the content of a literary work into the target culture as this would mean a complete re-writing of a book. When deciding what to transform and what to adopt from the original, the activity of the translator works as a kind of “cultural filter” (House *A Model* 247). This cultural filter is responsible for a target text mirroring positions of intelligibility, canons, taboos, codes and ideologies of the target culture. The overall aim of the translation therefore is bringing “back a culture other as the same, the recognizable, even the familiar” (Venuti 68).

At this point, I state that although the translator is able to transfer culture to a certain degree, some intercultural competence of the reader is needed that he/she is able to understand translated literature of a different culture. As mentioned before, the reader is productive in his/her process of reception and produces the text newly in his/her mind when reading (Lüsebrink *Kulturtransfer und Übersetzung* 29). Therefore, intercultural competence helps the reader to make sense of the transformed text. Author and reader therefore meet in-between where the translator is standing, receiving a message and transforming it for a target group of a different culture. Nevertheless, as we have seen before, this does not mean that the translator is always omniscient. The person of the translator usually belongs to a certain cultural group too (most of the time the one of the target group of the translation) and his/her knowledge of the other culture is also limited. What is more, in the 21st century the terms hybridity and multiculturalism – as mentioned before – are becoming more and more important as it is never clearly distinguishable where one culture ends and the other begins (Lüsebrink *Interkulturelle Kommunikation* 15-16), which obviously also influences the issue of modern translation theory and practice.

Because of unclear borders as well as hybrid cultural identities, also the best translator can happen to make some translation “mistakes” concerning language and/or culture, which we simply have to consider when reading a translation of a literary work. Espe-

cially translation “mistakes” in cultural matters can simply origin from the fact that cultures and “boarders” between them are becoming more and more untransparent through globalisation. Examples for such difficulties and possible sources for translation problems are for instance:

- “Naming the physical world” – here problems occur when for example names of specific food or drinks should be translated,
- “Puns, Idioms, Proverbs” – they are most of the time so culturally fixed that there is hardly ever a full equivalent in another culture,
- “Historical, Geographical and Cultural References” – they are so specific that a one-to-one translation most of the time is simply impossible. (Costa 111-118)

A popular method to solve the problem of these “untranslatable” things in literature is explicitation (i.e. explicit explanations), for example in footnotes. But it is obvious that a translation using footnotes of an original where no footnotes occur at all is a “warped reflection” because footnotes destroy the “mimetic effect”, the illusion in which the reader gets caught during reading a novel. “Footnotes break the flow”, fetch the reader out of the illusion, bringing him/her back to reality and reminding him/her that everything he/she is reading is just a story (Landers 93). It requires quite a lot of creativity from the translator to avoid the use of footnotes for passages difficult to translate. The subsequent analysis of the translation of *Pride and Prejudice* will illustrate this problem of footnotes and how one could possibly avoid them. But let us first come back to the cultural issue as a whole.

The critical scholarly repertoire to deconstruct cultural stereotypes is a real improvement of human thinking but is on the other hand making translation more and more a challenge. The result of the translation process is a hybrid structure containing an “alien discourse” (Asad 21) in the language of the target group formulating ideas of a member of the source culture (either multicultural or not) (Levý 72), which are partly adapted for the target culture in order to be understandable for the readers.

Literary works from the English language area somehow occupy a special status when it comes to language and culture transfer in translation. Because of the fact that there are far more translations from English to other languages than from other languages into English (in Europe, there are 22 times more translations *from* English than *into* English), readers of translations from English are becoming more and more familiar with

especially hegemonic western culture and the need for cultural transfer from these works into the target culture becomes smaller (Ginsburgh, Weber, Weyers 230-231). Therefore, there is a tendency of “spreading” the English culture over Europe, whereas England in turn does not “import” other cultures (Ginsburgh, Weber, Weyers 232). As a result, the need for cultural transfer in the translation of *Pride and Prejudice* into German should not be this big as the content concerning the English society in the late 18th century should not be completely incomprehensible for us as there are numerous works containing similar topics and Jane Austen’s literature is widely spread over Europe as well.

So let us now first take a closer look at the time, life and literary work of Jane Austen before we are going to analyse *Pride and Prejudice* in more detail.

2. Jane Austen’s *Pride and Prejudice*: Language and culture

2.1. Jane Austen and literature in the late 18th and early 19th century

The time when Jane Austen wrote and published was a period of rising numbers of bookshops and circulating libraries. By 1830, 6,000 printed titles were issued annually in Britain. “Books, print and novels notably contributed to a new age of conspicuous consumption in the late eighteenth and early nineteenth centuries.” (Raven 194) With the increasing number of people who could read, Austen’s era can be seen as an age of “educational innovation, expansion and reform”. By educational innovation there is also meant the emergence of the woman reader and with this also the British women writers (Richardson 397-398).

In general, the time period between 1780 and 1830 (and therefore including the lifetime of Jane Austen) is often retrospectively considered the so-called Romantic period (Bygrave *Preface* V). The concept of literary periods results from literary history’s requirement of the formation of period-concepts, boundaries and transitions between them (Meyer 15). One of these concepts is Romanticism, which (retrospectively viewed) shares particular events, texts and contexts, assumptions and values. However, like every period also the era of Romanticism is marked by contradictions and conflicts. “Romantic” on the one hand may stand for “a particular *kind* of writing” whereas on the other hand it describes “some of the writing from a particular *period*” (Bygrave *Conclu-*

sion 269). Therefore, it becomes obvious that there can neither be a tight definition of “Romanticism” nor of “Romantic writing” (Bygrave *Conclusion* 271), as “Romanticism” in the context of writing seems to describe a movement rather than a period with clear chronological boundaries (Bygrave *Introduction* IX). “The term ‘Romantic’ was first used in English in the early nineteenth century to refer to a belief that life could be lived by ideals rather than rules” and was also used to describe a group of writers who had this thought of ideals in common. In general, Romanticism is considered a European movement in the first half of the nineteenth century. In search for a definition of “Romantic” and “Romanticism”, researchers take a comparing look on writings of roughly the turn to the nineteenth century in search for common characteristics, which is a “very generalized way of claiming coherence for a vast range of cultural practices” (Bygrave *Introduction* VII).

First of all, British Romanticism was in general related to poetry only. What is more, only six male poets (William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley and John Keats) were considered “the” Romanticists. Poetry by women was ignored and the male poets were discussed as closely connected to nature and imagination in their works (Bygrave *Introduction* VIII). Later on, it became widely acknowledged that Romantic writing in Britain includes not only poetry but narrative works in prose too. Mary Shelley’s *Frankenstein* is one of them.

Having read Shelley and Austen brings us back to the idea mentioned above that texts written in the period of Romanticism cannot be defined as a collection of similar works as the differences between *Frankenstein* and *Pride and Prejudice* could not be bigger. Whereas Mary Shelley’s *Frankenstein* can be assigned to the Gothic novel which was also raised in the time of Romanticism (and somehow invented as resistance against Romanticism), Jane Austen was rather pleased in the pre-Romantic, domestic sublime (Wheeler 408) and only wrote sentimental, “romantic” novels on the surface, which she enjoyed to ironize on closer examination. She is not concerned with “transcending the social world through language” but rather with discriminating the social world through different languages (Bygrave *Versions* 59).

Jane Austen is therefore often considered an exception – a woman writer living during the Romantic *period* but not belonging to the Romantic *movement* (neither the sentimental nor the Gothic) – “indeed she seems mostly to be *anti-Romantic*.” Austen in

general was against innovation, against “extravagant displays of feeling” as regarded typical for Romantic writing (Bygrave Introduction IX). She is not only admired for her special characters and comedy of social manners but also for her criticism she offers (Trott 92).

What is more, Austen is also often mentioned within the “female tradition of Victorian novelists” containing Anne, Charlotte and Emily Brontë and George Eliot (Meyer 17) who seem to have more in common with Austen in their writing than Shelley. Nevertheless, either Romantic or Victorian writing or anything else, it seems that the genre of the novel gave most women the chance to become authors in Austen’s time (Matthews 109) and more than half of the novels appearing during the eighteenth century were written by women. The novel therefore is often seen as the female genre of Romanticism both in terms of its readers and authorship (Bygrave *Versions* 59).

Jane Austen’s *Pride and Prejudice* on the one hand is a novel which “obeys the expectations of the romance genre” (Bygrave *Versions* 59) because Elizabeth Bennet is at the end rewarded by marriage to Mr Darcy. On the other hand, as mentioned above, Austen is considered anti-Romantic because she refuses innovations of Romantic writers like paying special attention to the description of feelings and sentiment (Poovey 35) as well as “[i]mages of enclosure and escape, fantasies in which maddened doubles functioned as asocial surrogates for docile selves, metaphors of physical discomfort manifested in frozen landscapes and fiery interiors” and diseases like anorexia (Gilbert and Gubar XI). When Austen uses the term “romantic” she most of the time does it in the eighteenth-century sense of “extravagant” or “foolishly unrealistic” (Page 11). Probably one of the strongest influential forces on literature at the time of Jane Austen was the cult of sensibility, which provided a context for some of the images of women in the period of the end of the eighteenth and beginning of the nineteenth century (Matthews 101). Here, Austen also stood aside from this mainstream of the Romantic literary movement (Page 11). As regards her writing, Austen enjoyed including ironic indications in her novels which deconstruct social norms and conventions common in her time as for example the belief that marriage is virtually the “only respectable ‘occupation’ for women” (Poovey 35). The system of values Austen draws her readers into always seems both “natural” and right at the end of the novel (Poovey 202). Concerning sensibility, Austen refuses the typical romantic description of feelings but rather implies them in the acting of her characters.

Jane Austen was influenced in her writing by works of different genres and authors and was especially fond of low comedy and sensational novels. Her earliest experiences with English drama for example were comedies or farces by Isaac Bickerstaffe, Susanah Centlivre, Hannah Cowley, Henry Fielding and so on. Books were expensive at Jane Austen's time, which made the family's purchases and subscriptions to circulating libraries carefully calculated. In the evenings, reading aloud was a favourite entertainment and this practice – especially of reading drama – shaped Jane Austen's dialogues in her writing (which remind us of theatre, as we will find out later). Records of book ownership and her writing show us that Jane Austen also knew the works of Shakespeare, John Milton, Alexander Pope and some more (Stabler 41-43). As Virginia Woolf states in her *A Room of One's Own*, Jane Austen, as well as the Brontës and George Eliot could not have written without Shakespeare and other predecessors as Shakespeare could not have written without Marlowe or Chaucer. Masterpieces are always the outcome of collective thinking so that “the experience of the mass is behind the single voice” (Woolf). Frances Burney and Maria Edgeworth as well as themes of education and moral development are considered the strongest contemporary literary influences on Austen (Stabler 41-43). Nevertheless, we do not know every work Austen read during her lifetime and influenced her sense for satire and her “unforced linguistic precision and her stringent character surveillance” (Stabler 49).

Jane Austen first started writing to entertain her family as her stories were read in the family circle – so was *Pride and Prejudice*. Austen often talked of her novels as of her children and her characters as if they were family members (Poovey 202). Although she did not write in order to earn money, Austen was delighted by her first earnings through *Sense and Sensibility* and *Pride and Prejudice*. Nevertheless, Austen never achieved the popularity of her contemporaries Maria Edgeworth, Fanny Burney, Walter Scott or Mary Shelley and during her lifetime, the four published novels earned her less than 700 pounds (Poovey 210-211). At the time of drafting her first novels, Jane Austen started to go to balls and mix with the gentry when she met Tom Lefroy, whose aunt Anne Lefroy sent him away when the flirtation looked serious because “Tom could not afford a penniless woman”. Austen at that time was drafting *Pride and Prejudice*, which makes it obvious that Austen included stories and incidents of her own life into her novels (Fergus 7). A striking habitualness was the generational transfer of property only to male heirs of the family. If a family failed to have male heirs, the family property was

transferred to a distant male relative. Jane Austen used this topic to “emphasise women’s potential moral, intellectual, social and cultural contribution, based on education, to the family estate” (Kelly G. 254) as it is the case with Elizabeth Bennet.

Many novels by Jane Austen were translated immediately after being published as for example *Pride and Prejudice* (first published in 1813) partly appeared in French translation in the Bibliothèque britannique in Geneva in the same year. The first full French translation was issued in 1821. In 1830, *Pride and Prejudice* was published in German translation for the first time in Leipzig with the title *Stolz und Vorurtheil: Ein Roman frei nach dem Englischen* (Gilson 121-123, Cossy and Saglia 177). Being intensely English, Austen’s novels were often regarded as “exotic” in early times so that translators had to make them relevant to local traditions and reading habits of the target audience, often suppressing Austen’s humour (Cossy and Saglia 170). The hint “*Frei nach dem Englischen*” [emphasize added] mirrors the desire of “Germanising” Austen’s novel. In the nineteenth century it was rather usual to rewrite Austen’s *Pride and Prejudice* as a sentimental novel, reducing the scope of Austen’s comedy and irony (Cossy and Saglia 177-178). The result of German translation of Jane Austen in the nineteenth century was a “kind of domesticated or ‘quietistic’ Jane Austen in keeping with mid-century German bourgeois culture” (Cossy and Saglia 179). This is what makes the following analysis in chapter 3 interesting – the question, whether modern translators are able (and willing) to transfer Austen’s humour adequately.

2.2. The “perfect” world in *Pride and Prejudice*

Pride and Prejudice is, essentially speaking, a gossip-driven story. Austen deals with central female experiences from mainly female perspectives (Gilbert and Gubar 72), laughing at paternal constructions (Gilbert and Gubar 121). She did not write about politics, nature or metaphysics and, as mentioned above, avoided “the highly imaginative, melodramatic, incidents that so fascinated her contemporaries” (Poovey 172). Concerning politics, it is known from Austen’s correspondence that she was aware of Britain’s political struggle with France in her time. She learned about it from letters and newspapers but in her novels she has little to say about the threat of Napoleon or the Battle of Waterloo (Roe 357-359). Nevertheless, one needs to be familiar with the political situation in Austen’s time in order to make sense of the situation of the army and

navy which occurs frequently in *Pride and Prejudice*. In general, the novels by Jane Austen present an England consisting of small rural communities, farmers and the gentry. Mr Darcy for example is an ideal landlord and his country house is a visible symbol of aristocratic power (Roe 360). While the community and social rank play a central role in *Pride and Prejudice* Austen, saves her characters and readers from incidental political and economic details in order to maintain a simple story in her perfect little world in which social interaction is significant. While in the countryside, where the action takes place, gossip is predominant and everyone knows everything, London is presented as a metropolis “in which it is possible to sink from view” (Stabler 204). For example Lydia Bennet and Wickham do so when they try to flee from the manners of “polite” society which all is about (Byrne 297). Literal time in the novel is just a few months, time enough for the characters to court and marry. The past and future does not exist in the novel, everything is about the here and now; Austen’s time is an “eternal present”. Nevertheless, every individual is determined by his/her past and the choice of mate is the crucial act to influence one’s future in the novel (Brown 77).

Instead of describing feelings and melodramatic incidents like some of her romantic contemporaries did, Austen decided to let her characters act through language. In *Pride and Prejudice* “social interactions are the substance of life” (Brownstein 33) and it is always more important what is *said* than what is *done* (Page 26). For instance, Austen has always been famous for her fireside scenes “in which several characters comfortably and quietly discuss options so seemingly trivial that it is astonishing when they are transformed into important ethical dilemmas.” (Gilbert and Gubar 113) It is always through conversation that relationships are built which “grow and flourish or decline.” Social groups in the novel are often characterised through speech or silence (Page 26). In her characters’ interaction, it is always the *moral* world which is more important than the realistic (Page 87).

Within this context of importance of social conversation, dialogue (eighty-two per cent of Austen’s six novels are in dialogue (Cox 21)) plays a central role in *Pride and Prejudice*. Already after its opening sentences the reader of *Pride and Prejudice* is entertained with a lively dialogue between Mr and Mrs Bennet which reminds us of drama. One reason for the importance of dialogue is Austen’s use of direct speech to characterise her protagonists (Gill and Gregory 124). “Jane Austen relied on speech to deliver her characters to the reader.” (Cox 21) Through switching from narration in “ordinary cor-

rect English” (Page 10) to dialogue in Austen’s specific style, she changes style and register of language and within dialogue she discriminates again between class, differences of age and character, sometimes exposing vulgarity (Phillipps 11-13). Local accents and popular speech cannot be found in Austen’s novels and therefore every word, sentence and tone counts for and against the characters (Cox 21). In sum, *Pride and Prejudice* is often considered narrative as well as dramatic (Gill and Gregory 127).

Besides narration and dialogue, a considerable part of *Pride and Prejudice* is consisting of letters, written by different characters. In the perfect world of Austen’s novel, letters, in contrast to dialogue, represent an exaggeration of the “normal mode of expression” (Page 185) but bear, like dialogues do, the “imprint of their writers’ individuality” (Page 32). Besides characterisation, letters in *Pride and Prejudice* provide important pieces of narrative often containing information relevant for turns in the plot (Page 178-179), like for example the letter Mr Darcy writes to Elizabeth which initiates a process of rethinking. In sum, forty-four letters can be found in *Pride and Prejudice* (Page 179).

In conclusion, in Jane Austen’s perfect world of *Pride and Prejudice*, the common interest rather than individual desires are significant and to cause embarrassment is “an unforgivable social sin”. Tactlessness therefore is a fault too (Cox 21). Austen’s world is an affluent and economically independent one and there is seemingly no one who is working for a living. Jane Austen never describes great feelings or passions, is detached and impersonal. In her novels she gives us “commonplace persons, not types, and they reveal themselves completely and consistently in narrative and conversation of almost extraordinary ordinariness.” (Sampson 552) We cannot find any descriptions of people or places; we can only make relative assumptions through characters uttering whether they like something or not, whether they find each other attractive or not. What, for example, did it mean in the late eighteenth and early nineteenth century in Britain to be a “beautiful creature” or “not handsome enough”? (Campbell 210-212) As Austen’s descriptions of characters remain relative, she somehow makes her little perfect world timeless and open to the reader and also to the translator as we will see later in this thesis.

2.3. Jane Austen's English: Register, style and irony

Short in pastiche, a writer can use only the resources made available to him by the language of his day; and part of Jane Austen's greatness lay in exploiting the distinctive strengths of the English language as she found it, and in resisting some of the influences which were at work to change it even as she wrote. At the same time she was an innovator too, notably in prose syntax and in narrative modes. (Page 9)

This is how Page described Jane Austen's language and style in the year 1972. But what is it that makes Austen's novels unique? Can her manner of storytelling be described as "romantic" or "sentimental"? Obviously not, as we have found out in the last chapters. Or can her language be named "female"? In *A Room of One's Own* the famous woman writer Virginia Woolf describes the language of Jane Austen as "female" language use:

Jane Austen looked at it [the "male" sentence] and laughed at it and devised a perfectly natural, shapely sentence proper for her own use and never departed from it. Thus, with less genius for writing than Charlotte Brontë, she got infinitely more said. (Woolf)

Probably during the lifetimes of famous women writers like the Brontës or Jane Austen this was an appropriate way of describing a woman's style of writing. Today, when writing is a profession of both male and female writers to an equal amount, we would maintain that the sentence as such is neither male nor female but gender-neutral (Tanner 36). Therefore, it may be inappropriate to describe Austen's language as "female" as it is for a description as "romantic".

In simple terms, in the 21st century we describe Jane Austen's style as "Jane Austen's style" which is unique to her in her use of a "vigorous and daunting narrative voice" (Brown 70) and hardly shared by any other author of her time or any other time periods.

Her style has, like that of any great writer, an unmistakable individual quality, the reader detecting behind the prose a "voice" that is immediately recognizable; and at the same time it has – what is by no means always equally true – a close relationship to a tradition. (Page 188)

The language in Austen's novels for example "is marked by a minimum of physical action" and transitive verbs occur only rarely. Movements are recorded by considering decorum and etiquette which are composed and controlled (Tanner 36). "Manners" is, amongst "judgment", "amiable" and "respectable" (Page 55), one of the significant keywords in Austen's novels (Mandal 27). People do move (they dance, dine etc.) but "movement for its own sake, is often mocked or reproved or signalled as subtly danger-

ous” (Tanner 36-37). Controlled movement in contrast is ideal although this does not mean that Austen was insensitive to the expressive potential of human behaviour. She only preferred to leave matters of behaviour to the reader’s imagination rather than “distracting the attention from what is said to the manner of its saying” (Page 119).

However, one should not state that in *Pride and Prejudice* characters are mainly passive (although the passive voice is frequent in Austen’s novels). There are activities though, although the main ones are those of seeing and saying, thinking, feeling, wondering, assessing, hoping, fearing, conjecturing and interpreting (which brings us back to the fact that the novel is a matter of gossip). “The movements are predominantly movements of the mind and heart” and “[t]here is a much larger vocabulary of meditation and response than of proposition and initiation”. What is significant is that emotions are not explicitly stated but rather contained in the rhetoric. Narration in sum is extremely formal whereas dialogue varies between formal and informal speech (Tanner 36-37). In general there is no roughness and dissonance of working-class speech or vernacular discourse in Austen’s dialogues but there are plenty of vulgarities and egregious lapses of tact and failures of tone (Tanner 38), which are praised for their “naturalness” (Page 91) and are mainly used for characterisation of and discrimination between different characters (Tanner 41). All the characters almost exclusively define themselves in their speech; it is not task of the narrator to characterise. What is unique in Austen’s style is the “fineness and sureness with which she employs the common diction of her time” and how consistent and subtly she exposes human character (Page 84). Through dialogue, characters are defined in the way they speak and are spoken about, which makes dialogue a central point of Austen’s novels. Therefore, as mentioned before, they have close affinities with the genre of drama (Tanner 121). Nevertheless, there are only few indications of speech tempo, pauses, intonation, stress or vocal quality, which are again – like the image of human behaviour – left to the reader (Page 119). In sum, particularly the first part of *Pride and Prejudice* reads like a stage performance (including stage directions in narration), whereas the second part contains a mixture of narrative and summary which “carries the plot towards the conclusion” (Tanner 121).

Jane Austen in general avoids violence, shocking, surprising and alarming events in her novels. There are no “radical surprises” in *Pride and Prejudice* but expectations which are raised in the reader are satisfied (except from cases where it comes to Austen’s irony). Therefore, there are only a few or no moments where readers are frustrated because

they are gratified, not disappointed (Tanner 38). Significant turns in *Pride and Prejudice* are often introduced through letters, as mentioned before. It should not be forgotten that all the important transactions take place through language as for example in the second proposal of Mr Darcy to Elizabeth, “‘love’ has been transformed into a completely linguistic experience” (Tanner 130-131).

Although the narrator does not define any characters in *Pride and Prejudice*, he/she has a very important task to fulfil: “Austen’s narrator [...] at turns offers and withholds bits of information – sometimes crucial bits – from the characters and from the reader”, as it is for example the case with Darcy’s real character. This is also considered a “high degree of ‘manipulation’ from the narrator” (Dromnes et al. 152). Also misapplications of linguistic conventions serve as characterisation and lead (amongst others) to Austen’s ironic humour (Mandal 24) which sometimes is her only possible interpreter of life (Mudrick 1).

In order to understand why and how Jane Austen uses irony as a “weapon against a culture that looks down on women” (Castellanos 54) in her novels, there should first of all be made a try of a short definition of irony. Basically, the ironic can be seen as a “heuristic construct” (De Wilde 26), which means that irony is always a matter of subjective reading, understanding and interpreting. Dictionaries describe irony as “use of words which are clearly opposite to one’s meaning” (Longman Dictionary 695) or “[...] a way of speaking in which you say something which is inappropriate, as a joke or insult.” (BBC English Dictionary 618) In general, irony is widely used as nonliteral language in which “the speaker means much more than he or she says.” (Dews, Kaplan, and Winner 297-298) Literal and intended meaning of the said therefore differ from each other and imply a pragmatic dimension which needs to be understood by the receiver of a message. Reading ironically therefore means “not taking things at their word” but “looking beyond standard use“ of words to find out what they try to say (Colebrook 4). But in order to understand irony, we always need to know the context (Colebrook 12) which is always culturally embedded. A word does not only have one meaning independent of social context. A word can be used ironically when it is applied inappropriately. Therefore, to recognise irony one needs to know a possible appropriate context in order to even recognise unconventionality (Colebrook 16). Irony “works against common sense, the unrefined intellect and the social use of language” (Colebrook 19) – and all of this is

culturally embedded. Together with culture, irony therefore is temporal as languages and cultures change over time (Colebrook 133).

At the beginning of the 16th century, educated English people came across the Latin word “ironia” which became the English “irony” in the first half of the 17th century. After being defined as “saying the opposite of what should be said”, flouting or satirizing, the meaning of irony was defined at the end of the 17th through the 18th and 19th century as something like “criticism through false praise” (“Tadel durch falsches Lob”) realised through understatement, constant repetition of statements which are to be ironized and saying the opposite of what is meant (Hass and Mohrlüder 25-29, 41). Irony therefore can be seen as a game where the aim is to say what needs to be said through saying the opposite (Hass and Mohrlüder 52). Criticism through false praise can be found consistently in *Pride and Prejudice*, already beginning with the first sentence in the novel (which we are going to examine in more detail later). Jane Austen is satirising and ironizing social norms and conventions through “praising” them on the surface of the novel where something deeper is hidden:

Everywhere she [Jane Austen] found incongruities between overt and hidden, between professed and acted upon, failures of wholeness which in life have consequences and must be judged but in comedy – and for Jane Austen – are relieved of guilt and responsibility at the moment of perception, to be explored and progressively illuminated by irony. (Mudrick 3)

Irony has different effects on the readers as for instance, as mentioned, the implementation of humour in a text. Second, irony can function as a kind of “status elevation” of the author. An author who criticises in an ironic tone raises in superiority over his/her characters and the readers, as he/she implies how the victims of irony should have behaved in a certain situation. Therefore, indirect criticism through irony can sometimes be more status elevating than direct criticism without humour. Third, irony can sometimes be interpreted as a nasty, negative form of criticism as it is sometimes assumed to be harsher and more mocking than direct, literal criticism. Last, the criticiser displays some measure of self-control through making ironic utterances instead of criticising something or someone directly (Dews, Kaplan and Winner 298-300). Take for example Jane Austen who, if she had not put her criticism into ironic disguise, would have never been so successful with her novels up to the present as perhaps no one would be interested in reading literal, mocking criticism on social conventions and norms of the late 18th and early 19th century. However, through her ironic wit she is still acknowledged as

a popular and unique writer in our modern world. In *Pride and Prejudice* it is Elizabeth who functions as the ironic spectator, judging and classifying, dividing the world into two sorts of people: “the simple ones, who give themselves away out of shallowness [...] and the intricate ones, those who cannot be judged and classified so easily [...]” (Mudrick 95) Elizabeth is the character who shares Austen’s characteristic irony and her world view; that is why we experience *Pride and Prejudice* mainly from Elizabeth’s perspective – the character who most of the time knows more than all the others. This fact and the fact that the reader together with Elizabeth is superior to other characters (except from Mr Darcy) create Austen’s typical ironic tone, which also includes that Austen’s heroines do not at all rebel against social norms and conventions; they simply laugh at them, which is sometimes even more revolutionary and therefore “Austen-like” (Castellanos 47). In sum, “Austen’s fictional texts appear to remain within the bounds of novelistic and social tradition, while effectively undermining basic conventions.” (Castellanos 53)

It can be concluded in this chapter that Jane Austen’s style of writing novels is a very special and unique one which bears challenges in reading and interpreting, both for readers and translators. Especially irony is a product of source culture and aims at members of this culture who share the same background knowledge. To comprehend “translated” irony, the members of the target culture often need extra information (Haapakoski 146). This makes obvious that the special ironic language style of Jane Austen is a particular challenge for translators into German, which makes the research questions in the following empirical part of this thesis interesting. In the next chapter we will now have a closer look at the challenging task of the translators who are translating and transferring Jane Austen’s masterpieces into German. Is it possible to simply “transfer” her brilliant use of language, her narrative style and her characteristic irony? Obviously not. One of my hypotheses for the subsequent analysis will be that irony gets lost in translation, either partly or completely. Which strategies then do translators apply in order to produce an attractive and readable translation? Or is it possible to make a translation attractive at all if one knows the original? These questions are to be answered now.

3. Analysis: The translation of *Pride and Prejudice* into German

3.1. Research background, tools and presuppositions

3.1.1. Research background and process of analysis

The German version of Jane Austen's *Pride and Prejudice* examined in this paper is called *Stolz und Vorurteil*, first published in 1997 by "Deutscher Taschenbuchverlag", containing 452 pages with a paperback cover, showing a picture of two people, a man and a woman, on a light green front cover.

The translator is Helga Schulz, a German native from Berlin. She was born in 1930 and was 67 years old when she first translated *Pride and Prejudice* into German. From her biography we learn that she is a mechanic and housewife as well as translator and interpreter without any academic qualifications (VdÜ 295). I chose this particular translation of the novel because it appears to be the most popular one in and around Vienna at the moment and therefore seems to be the current bestseller for the German readership.

The English novel discussed in this thesis was first published in 1996 by the Penguin English Library, also a paperback edition with 395 pages, displaying swans and plants on an orange front cover.

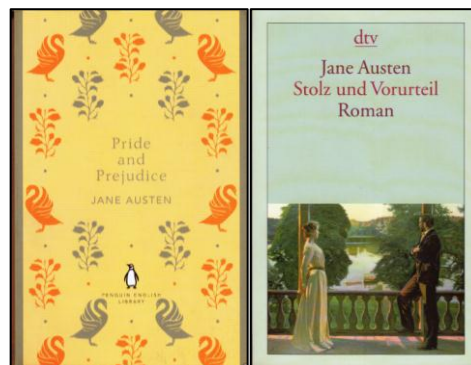


Figure 3: The English and German edition of *Pride and Prejudice* used for analysis.

For the purpose of illustrating contrasts between older and more modern Austen translations, there will be some references to another, much older German translation of *Pride and Prejudice* by a different translator, Karin von Schwab, first published in 1939.

As well-known, *Stolz und Vorurteil* translated by Helga Schulz was not the first *Pride and Prejudice* translation into German. But why are new translations appearing regularly? Is one translation into a certain language not sufficient? As Landers states:

[...] the Greeks have only one Homer; we have many. (Landers 11)

According to Savory and as mentioned earlier in this paper, translation is considered an art of its own. Like paintings, also translations should be timeless and reappearing persistently, responding to stimuli of different generations (Savory 28). Comparing for example the translation of *Pride and Prejudice* of the year 1939 by the translator Karin von Schwab to the 1997 translation examined, it becomes obvious that language changed with time. The rather antiquated language style of Karin von Schwab has been replaced by more modern and for our generation common words and phrases by Helga Schulz. When for example Mrs Bennet tries to make Mr Bennet interested in their new neighbour and he tells her that if she wants to tell him something about him, he has no objection to hearing it, the German narrator in 1997 tells the audience “Das war Aufforderung genug.” (Austen *Stolz und Vorurteil* 1997 5), while in 1939 he/she told the readers: “Einer deutlicheren Aufforderung bedurfte es nicht.” (Austen *Stolz und Vorurteil* 2007 5).

But what if, as it is the case with Austen’s *Pride and Prejudice*, the language of the original also sounds antiquated to the readers? Although we cannot judge whether von Schwab’s or Schulz’ translation is the better one, it is indeed the case that von Schwab’s sounds closer to the original in terms of language as it mirrors the language of former centuries more closely than the more recent translation of 1997. Nevertheless, a more modern translation seems to fulfil the functional requirements of the present generation better, which makes the 1997 translation the current bestseller. From this fact it becomes obvious that translators of texts originating from former centuries need to make a decision whether to translate the antiquated sound of the language or whether to follow modern mainstream and market requirements. As I am going to mention in my following hypotheses in chapter 3.1.2., I state that Schulz’ translation mainly was accomplished for commercial purposes rather than for maintaining the unique language style of Jane Austen, also because the latter may not be possible at all in a German translation.

As I have mentioned before, it is hardly possible to judge one translation better than the other. Therefore, what I am going to do in my analysis of the translation of *Pride and Prejudice* follows a “target-oriented” (House Translation Quality Assessment 6) and “retrospective” (Dollerup 17) approach, which means that a translation which is already existing is examined according to the function it fulfils in the target culture and for the

target readership (House *Translation Quality Assessment* 6), rather than planning targets of a translation which is to be written in future or judging a translation good or bad in general. It is not my aim to decide whether Schulz' translation is overall good or bad, although there may appear some tendencies in my analysis of looking at more and less successfully translated passages. As all my explanations above have implied, my examination is going to be a contrastive analysis (Hoey and Houghton 45), analysing the English and German version of *Pride and Prejudice* in steady comparison to each other considering wording, formulation, content, general ideas, meaning and so on.

To present a concise rationale of research questions, they are summarised in the following analysis grid:

Focus of analysis	Research questions
Title, Layout and Paratexts	<ul style="list-style-type: none"> - How is the title <i>Pride and Prejudice</i> translated, which connotations does the translated title evoke? - What does the layout of the German and English book look like (title page, font, paragraphs, chapters, enumeration, colours)? - Are the pages translated symmetrically (same sentence in English and German on the same page) or not? - What about the lengths of the books? Is one of the texts longer than the other? Why? (→ refers forward to language analysis)
Character constellation	<ul style="list-style-type: none"> - Which decisions does the German translator make concerning the “du” and “Sie” addresses? Which differences in distance and familiarity between the characters are caused? - What about the “Mr./Mrs./Miss” address? Is it adopted or translated in the German version? Which effects does it have? - Which strategies are used to characterise characters? Are there differences in English and German? - Are there differences in interpersonal relationships between the English and German culture recognisable in general?
Naming the physical world	<ul style="list-style-type: none"> - Are historical, geographical and cultural references adopted or transferred into the German culture? What are the effects? - If names are adopted, is there the need to explain them in the German translation? How does the translator include explanations? - Are there names of places or things which are simply “untranslatable”? How does the translator handle such cases? - Are the names of characters changed or not? - Can there be found specific cultural differences concerning food, drinks and hospitality in general?
Language analysis: Syntax, semantics and text structure	<ul style="list-style-type: none"> - How does the translator handle the temporal differences between her and Jane Austen and therefore differences in the language style? Which effects does this have? - How does the translator translate the English tenses? - Does the translator follow the German conventions of word and sentence order or does she translate the English text close

	to the original and therefore create “artificial” sentences? - Does the translated language follow a rather literal or functional approach? - How are phrases which do not exist in the other language translated and circumscribed? - Which role does dialogue play in the two texts?
Puns, proverbs and idioms	- Can English puns, proverbs and idioms be translated? If yes: Why and how? If no: Why not and how are they replaced or circumscribed? - Which effects does a translation or adoption of proverbs and idioms have on the readership? - Is there the need to explain proverbs and idioms in the German translation? If yes, how is it done?
Jane Austen’s irony	- Is the German translator aware of Austen’s irony? - Which markers of irony does Austen use and are they mirrored in the German translation? - Is the German translator able to translate Austen’s irony? Why/why not? If yes, how is irony translated? - Which effects does the first sentence of the novel have and which connotations does it evoke in English and German? - Can there be found differences in English and German humour?

Table 1: Translation Analysis Grid

Before analysing these categories, there will be some research hypotheses offered, which I have based my analysis on.

3.1.2. Research hypotheses

From my theoretical discussions on translation issues above, there can be derived some hypotheses for the examination of the *Pride and Prejudice* translation into German. Before doing extensive research on the translation, I would like to state the following presuppositions:

As mentioned in chapter 1.1., I would like to reiterate that the average German reader of *Stolz und Vorurteil* is not interested in learning much about the English culture of the 18th century, but rather acts as a consumer who wishes to read a fascinating romance he or she has so much heard about. Therefore, I suppose that the translator Helga Schulz has produced a consumer-oriented translation which is easily understandable for the standard German reader. For this purpose, she could not be consistent in her translation strategies, as the result of her sales-oriented translation is a mixture of a bit of “Enkulturation”, “Dekultuation” and especially “Akkulturation” and “Parakulturation” (Kohlmayer, as mentioned in chapter 1.2.) as well as “domestication” and “foreignisa-

tion” (Snell-Hornby) with a strong tendency to “foreignisation”. The reason for this tendency is, as mentioned in chapter 1.3.1., the development of translation theory in the 1990s to moving the reader towards the culture of the author through translation. As Schulz’ translation of *Pride and Prejudice* examined in this paper was first published in 1997, I suppose that she has also followed this strong tendency of “foreignisation” (although for commercial purposes not completely consistent again). Therefore, it is not very likely that the German *Stolz und Vorurteil* plays in Germany in the 18th century or even in the present, starring German characters. Rather, Schulz makes the reader traveling to England in the 18th century and tries to illustrate and explain culture-specific issues for the readers. Nevertheless, although one can suppose that the English and German cultures are not that different (as it would for example be the case with English and Chinese culture) and the German market is flooded with translations from English originals, the German reader needs some intercultural competence (as mentioned in chapter 1.5.) in order to be able to fully understand the novel.

In her strategy of “foreignisation”, Schulz tries to provide an illusionistic translation (Levý, explained in chapter 1.4.) to her readers, which means that these should not recognise that they are reading a translated text of a foreign original. Nevertheless, as there will be the need for giving explanations to the German reader, Schulz tends to destroy this illusionistic way of translation through anti-illusionistic elements like explanations in footnotes.

Other reasons for Schulz’ inconsistent translation strategies might be general translation difficulties, or even a lack of knowledge, especially concerning the ironic style of Jane Austen which might cause significant difficulties in a German translation. It is very likely that in the German version, there can be found problems in translating irony because either the translator was simply not able to translate ironic passages into German and to fully maintain its sense, or the translator even missed some ironic utterances by accident, because of stylistic features and/or the different temporal, local and cultural context of the novel.

Having exerted herself for producing a meaningful and well-understandable translation of *Pride and Prejudice*, it is very likely that Schulz used all different types of translation (according to Vinay and Darbelnet as well as Hervey and Higgins – chapter 1.3.3.): borrowing, calques, literal translation, linguistic transposition, modulation, equivalence or pragmatic translation, adaptation or cultural transposition, exegetic translation, gist

translation and non-translation or compression. These will be, amongst other criteria, analysed in closer detail in the following chapters.

3.2. Outcomes and findings

3.2.1. *Layout, title and other paratext*

The paratext of a book is what finally makes a text a book which is now ready to present itself in public. It should help the text to interact with its audience and consists of different practices and discourses. Typical parts of paratext in a novel are the name of the author, the title, a preface, illustrations as well as publishers' remarks (Genette 9-10). Let us first of all consider the important topic of the title.

Der Titelapparat [...] ist nämlich meist nicht einfach ein Element, sondern eher ein recht komplexes Ganzes – dessen Komplexität nicht unbedingt auf seiner Länge beruht. (Genette 58)

In general, the typical modern book title is short and concise or, if it is longer, symmetrical, which means that the title consists of an even number of words or phrases, which is also the case with *Pride and Prejudice*. According to Genette (77) the title of a book has three functions: first, to identify the text, second, to describe its content and third, to attract the (potential) readers. While the first function is obligatory, the other two are considered optional. The title of *Pride and Prejudice* is a short symbol for its content and stands for Darcy's pride and Elizabeth's prejudice (Brooke 78) and symbolises moral functions (Todd 293), as especially the term "pride" is rich in religious associations (Gill and Gregory 150). The book's title has become conventionalised over time (Genette 79), as if someone asks you if you have read *Pride and Prejudice*, you will know immediately that this person is talking about a book and not the literal meanings of the words pride and prejudice.

In contrast to *Pride and Prejudice*, the book's first, original title *First Impressions* rather summarises the content of the novel (Levý 123), which is called a "thematic" title (Genette 79). At the beginning of the nineteenth century, giving novels titles consisting of abstract nouns, or what we might call "qualities of mind", was strongly in fashion, especially for didactic purposes (Todd 379). That is why *Pride and Prejudice* may have sold better than *First Impressions*.

Der Titel richtet sich an weitaus mehr Menschen, die ihn auf dem einen oder anderen Weg rezipieren und weitergeben und dadurch an seiner Zirkulation teilhaben. (Genette 77)

The two capital Ps in “*Pride and Prejudice*” form an alliteration as the stressed syllables of the two words start with the same letter. Although a word-by-word translation of the title into German is not that difficult, the translator had to make the decision whether to translate the literal meaning of the words “pride” and “prejudice” and maintain their didactic purpose or whether it is more important to adopt the alliteration. Running the risk of creating a German alliteration that has nothing to do with pride and prejudice and its moral meaning anymore, the translator(s) decided to translate the literal meaning and didactic background of the words, which resulted in *Stolz und Vorurteil*. Nevertheless, Landers (140) is convinced that a title should just be left unchanged where possible. So why not leaving the German version of *Pride and Prejudice* with the original title? The reasons for a title translation may simply be of commercial nature as it is first of all the title which sells a book: “Ein schöner Titel ist der wahre Zuhälter eines Buches.” (Pléiade, qutd. in Genette 92) German speaking customers would not read or buy a book which title they do not understand. And why call the book *Stolz und Vorurteil* and not *Hochmut und Voreingenommenheit*? The answer is simple: The shorter the title, the more concise and attractive it sounds and the quicker the readers can decide to buy the book: “Ein Titel muß [sic] kein Küchenzettel sein. Je weniger er von dem Inhalt verrät, desto besser ist er.” (Hamburgische Dramaturgie, qutd. in Genette 92) In contrast to the English book, the German edition carries a subtitle, saying “Roman“. This addition might also have a commercial purpose as many potential (especially female) readers are in search for “Liebesromane” when coming into a bookstore. The remark “Roman” might help them to decide in favour of *Stolz und Vorurteil*.

The outer appearances of the German and English novel are different. Whereas the rather corny cover of the English edition makes a mystery of its content, showing swans and plants in front of an orange background, the German book lets us anticipate which kind of story is waiting for us: A picture of a man and a woman standing on a balcony, glancing at a lake mirrors the steady search for “romantic” relationships in *Pride and Prejudice*. It is interesting that on the cover of the German book, there is no trace of possible irony, whereas the English cover is created more open. When holding the German book in hands, one may anticipate a true and honest love story, while the gaudy orange of the English cover may indicate the unique irony waiting inside.

The two books are almost of the same length and width, but the German one consists of more pages than the English. With 33 lines on 395 pages, the English book seems to have to tell the reader less than the German version with 37 lines a page and 452 pages. It is often the case that translators get the feeling of owing the original some explanations in the translation, as there are many words which do not have a full equivalent in the target language and therefore require an explanation or circumscription (Güttinger 215). Nevertheless, it needs to be mentioned that the pages of the German book are a little narrower with eight to ten words per line whereas there are 12 to 15 words in a line in the English book. This may also be the case because there are more short words in English than in German in general. From this claim it becomes obvious that the pages of the English and German novels cannot be symmetrical, which means that the same sentence does never stand at the same place on the same page of both books. If this would be required, there would be the need for a complete literal translation which leaves gaps in the text if for example words in one language are longer than those in the other or if there are no equivalents at all. Some examples of such literally translated texts truly exist, most of the time for language learning purposes, which seem completely out of place in novel translation if we consider the current paradigm of functional translation. A literal and symmetrical translation of *Pride and Prejudice* would sound unnatural and could hardly be read.

The first page of the English *Pride and Prejudice* displays the title page of the first edition of the novel published in 1813. The reader immediately gets to know that the novel he/she is holding in hands was first published at the beginning of the 19th century. The following page indicates that there is more than one volume of the novel: "Volume One". When we open the German *Stolz und Vorurteil*, we read "Jane Austen. Stolz und Vorurteil. Roman. Aus dem Englischen übersetzt von Helga Schulz." and on the next page "Stolz und Vorurteil. Kapitel 1." Only on the left-hand page we can find a hint of the original in small font: "Titel der Originalausgabe: 'Pride and Prejudice' (1813)". If we do not search for this information, we do not know that we are reading a novel of the early 19th century, written and first published in England and during the whole book, we do not get to know that originally, there were three volumes of *Pride and Prejudice* (and I claim that the average German reader does not care about this). The German translation united the three volumes of the original to one story without interruptions. While the German novel ends with chapter 61, the English original finishes with chapter

19 of volume three. In sum, both novels consist of 61 chapters. The chapters look rather similar in both novels, every chapter starting on a new page, giving the number of the chapter without any drawings or decoration. While the English numbers of the chapters are written in words (e.g. “Chapter One”, “Chapter Two”) the German version uses figures (e.g. “Kapitel 1”, “Kapitel 2”).

Other paratexts in the English version are, on the very first page of the novel, short information about Jane Austen and her novels, which functions as an advertisement for the novels published by the Penguin English Library, and an afterword on Jane Austen’s world of humour and detachment, which helps the reader to understand Jane Austen’s style of writing and especially her irony. The book again ends with an advertisement by the Penguin English library for their books on the market. The German publisher’s paratext consists of a short summary of the book on the left page next to the title page, which gives away that the novel has a happy end (!) together with a short biography of Jane Austen.

[...] Um Aristokratenstolz und bürgerliches Vorurteil dreht sich ein wild wirbelndes Heiratskarussell, das nach vielen Komplikationen schließlich beim Happy End zum Stehen kommt. (Austen *Stolz und Vorurteil* 2)

At the end of the book, we can find Jane Austen’s biography and advertisement by the “Deutscher Taschenbuchverlag”. What is interesting is that there cannot be found any information on the content or style of the novel which may help the reader to understand Austen’s ironic style better. I would argue that this is mainly the case because this style gets lost through translation, and information on Austen’s irony may confuse the readers of the German translation. Therefore, I would suggest that translator and publisher want to give the reader the feeling of reading a modern, straight-forward love story with a happy end (which is anything but Jane Austen). For those readers who take a closer look at what they are reading, there is a small hint again on the left-hand page of the title page, telling the audience: “‘Drei, vier Familien auf dem Lande’ sind der Stoff, aus dem Jane Austen *ihre an Witz und Ironie reichen Romane* schuf.” [emphasis added] (Austen *Stolz und Vorurteil* 2).

After having considered the outer appearance of the novels, I will now have a closer look at the contents, their similarities and differences in *Pride and Prejudice* and *Stolz und Vorurteil*.

3.2.2. *Character constellation*

3.2.2.1. *Relationships and proximity*

In general, Jane Austen avoids a direct characterisation of her protagonists. Rather, she lets them talk and uses the instrument of direct speech as a character portrayal. What is very important here is the fact that every character has his or her own very personal way of talking, and through this clearly differentiates him- or herself from others, which is an art Jane Austen has been widely praised for (Page 139). For example, one of the most amusing comedies of Jane Austen's work lies in Mr Collins' speech. His words are most of the time inappropriate for company and occasion as he is extremely formal in the most informal and intimate occasions and vice versa. When he proposes to Elizabeth in chapter 19 of *Pride and Prejudice*, he uses the "register of his Sunday sermons rather than that of courtship" (Page 144):

"Believe me, my dear Miss Elizabeth, that your modesty, so far from doing you any disservice, rather adds to your other perfections. You would have been less amiable in my eyes had there *not* been this little unwillingness; but allow me to assure you that I have your respected mother's permission for this address. You can hardly doubt the purport of my discourse, however your natural delicacy may lead you to dissemble; my attentions have been too marked to be mistaken. Almost as soon as I entered the house I singled you out as the companion of my future life. But before I am run away with by my feelings on this subject, perhaps it will be advisable for me to state my reasons for marrying – and moreover for coming into Hertfordshire with the design of selecting a wife, as I certainly did." (Austen *Pride and Prejudice* 106)

In the translated text, the features of a sermon are present too but the effect for the readers is different:

"Glauben Sie mir, meine liebe Elizabeth, daß [sic] Ihre Bescheidenheit, die so weit davon entfernt ist, Ihnen zum Nachteil zu gereichen, Ihre anderen Vollkommenheiten eher noch vermehrt. Sie wären weniger liebenswürdig in meinen Augen, hätte es da nicht diese kleine Unwilligkeit gegeben; doch gestatten Sie mir, Ihnen zu versichern, daß [sic] ich für diese Unterredung die Erlaubnis Ihrer verehrten Mutter habe. Sie können kaum einen Zweifel an deren Inhalt haben, doch mag Sie Ihr natürliches Zartgefühl dazu veranlassen, dies zu verbergen; meine Aufmerksamkeiten waren zu deutlich, um mißverstanden [sic] zu werden. Fast im gleichen Augenblick, als ich Ihr Haus betrat, habe ich mir Sie als die Gefährtin meines zukünftigen Lebens auserwählt. Doch bevor ich meinen Gefühlen zu diesem Thema freien Lauf lasse, ist es vielleicht ratsam, Ihnen meine Gründe für eine Heirat darzulegen – und auch dafür, warum ich hierher nach Hertfordshire mit der Absicht gekommen bin, mir eine Gat-

tin zu erwählen, wie ich es zweifellos getan habe.“ (Austen *Stolz und Vorurteil* 1997 128)

Lovers of Goethe's *Die Leiden des jungen Werther*, published in the late 18th century, probably know how challenging formulations in the German language (especially concerning love and relationships) can be. In the late 18th century, in German writing it was rather usual to write about love in a way priests would formulate their sermons:

Wie ich mich unter dem Gespräche in den schwarzen Augen weidete! wie die lebendigen Lippen und die frischen muntern Wangen meine ganze Seele anzogen! wie ich, in den herrlichen Sinn ihrer Rede ganz versunken, oft gar die Worte nicht hörte, mit denen sie sich ausdrückte! – davon hast du eine Vorstellung, weil du mich kennst. Kurz, ich stieg aus dem Wagen wie ein Träumender, als wie vor dem Lusthause stille hielten, und war so in Träumen rings in der dämmernden Welt verloren, daß [sic] ich auf die Musik kaum achtete, die uns von dem erleuchtenden Saal herunter entgegen schallte. (Goethe 25-26)

Readers unaware of Jane Austen's ironic tone might take the translated passage of *Pride and Prejudice* as serious as they take Werther, who is completely in love and free of irony and writes down his thoughts in a letter to his friend Wilhelm. The characterisation of Collins as the fool of Austen's story is therefore destroyed in the German version of *Pride and Prejudice*, as many readers may take Collins' speech serious after having read Goethe or texts by other famous German writers of the 18th/19th century.

As mentioned before, direct speech is the most common tool used by Jane Austen to characterise her protagonists. Nevertheless, her unique language style also includes the concerted use of indirect speech to give her characters authentic traits. There is for example Mr Bennet on the first page of *Pride and Prejudice*, whose answer to a question of Mrs Bennet is only given indirectly:

“My dear Mr Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?” *Mr Bennet replied that he had not.* “But it is,” returned she; “for Mrs Long has just been here, and she told me all about it.” *Mr Bennet made no answer.* “Do not you want to know who has taken it?” cried his wife impatiently. “*You* want to tell me, and I have no objection to hearing it.” This was invitation enough. [emphasis added] (Austen *Pride and Prejudice* 3)

This passage is a perfect example of the art of characterisation by Austen. Mrs Bennet is introduced as the nosy, gossip-driven housewife, while Mr Bennet is just in search for peace and quietness. Through indirect speech, Mr Bennet is kept in the background, while his wife dominates the dialogue like she dominates her husband as a whole.

Therefore, Austen clearly underscores the difference between her two speakers which is expanding throughout the novel (Page 121).

In the German translation, the text passage tries to fulfil the same purpose, although Mr Bennet's answer sounds rather artificial through the use of the German subjunctive 1 and without a "dass" after "erwiderte":

"Mein lieber Bennet", sagte dessen Gattin eines Tages zu ihm, "hast du schon gehört, daß [sic] Netherfield Park endlich verpachtet worden ist?"
Mr. Bennet erwiderte, das habe er nicht. (Austen *Stolz und Vorurteil* 1997 5)

A more authentic translation would probably have been "Mr. Bennet erwiderte, dass es noch nicht gehört hätte." as the original sentence is written in the past tense and the subjunctive of "hatte" would rather be "hätte" and not "habe".

In the novel we find carnivalesque characteristics as well as fools, clowns and disorderly women who altogether create an effect of laughing at conventional views on love and women as well as society (Castellanos 123). As can be seen from the text passages above, the biggest fools in *Pride and Prejudice* are clearly Mrs Bennet and Mr Collins. While Collins proposes foolishly to Elizabeth, Mrs Bennet in her naïve temper puts down her own younger daughters to advertise Jane to Mr Bingley (Castellanos 124):

"[...] I often tell my other girls they are nothing to *her* [Jane]. [...]"
 (Austen *Pride and Prejudice* 42)

Reading the German translation only, one might probably guess that Mrs Bennet wants to tell Mr Bingley that Jane is her most attractive daughter, but the German sentence itself does not say anything about this:

"[...] Ich sage oft zu meinen anderen Töchtern, sie seien überhaupt nicht mit Jane zu vergleichen. [...]" (Austen *Stolz und Vorurteil* 1997 52)

The utterance that the daughters are not comparable to each other (which could also mean that the others are different but all have their qualities) has a completely different meaning than saying that the others are nothing to Jane. Therefore, the dim-witted character of Mrs Bennet is much more highlighted in the original through this text passage than in the translation, where her utterance sounds much more neutral.

On the other hand, Mrs Bennet's behaviour might also mirror the behaviour of females with faulty education, rather than criticise social norms, which could be a possible in-

terpretation of the German version of the novel. If a translator does not work carefully enough and the ironic effects get lost, the novel might lead into a completely different direction and Mrs Bennet might suddenly be the poor woman with faulty education, desperately trying to marry her five daughters.

Generally speaking, in *Pride and Prejudice*, the most intelligent characters (Charlotte Lucas and Mr Bennet) are married to the most foolish (Mrs Bennet and Mr Collins). The simplest and plainest characters (Mary King and Miss de Bourgh) are temporarily linked to the most handsome ones (Wickham and Darcy), while the most obtuse mother (Mrs Bennet) has the most intelligent daughter (Elizabeth), while the dominant Lady Catherine has the “mousiest” female child (Miss de Bourgh). The socially highest-ranking characters Lady Catherine and Darcy are also the rudest, and the elegant characters like the Gardiners belong to the least fashionable group of people (Castellanos 129).

These special bonds and juxtaposition between the characters seem to symbolise the attitude of openness to possible utopian fellowships, and are especially for the establishment of irony rather than mirroring country life or English culture of the late 18th and early 19th century (Castellanos 146). Sometimes, tiny markers of interpersonal relationships may be changed through translation and therefore give the story a new perspective. For example, if the English *as you know* is translated as “bekanntlich” in German, the personal address of the addressee in the English original gets lost through the impersonal “bekanntlich” and the speech act becomes much more indirect (House *Translation Quality Assessment* 72). In *Pride and Prejudice* we may find similar cases of more and less personal relationships and addresses, as it is for example the case with the beginning of chapter six of volume two (chapter 29 of the German translation), where the narrator lets us know that an invitation of Collins’ wife Charlotte together with the other women to Rosings is a great opportunity for Collins to present his patroness to his visitors:

Mr Collins's triumph in consequence of this invitation was complete. The power of displaying the grandeur of his patroness to his wondering visitors, and of letting them see her civility towards himself and his wife, was exactly what he had wished for, and that an opportunity of doing it *should be given so soon*, was such an instance of Lady Catherine's condescension as he knew not how to admire enough. [emphasis added] (Austen *Pride and Prejudice* 162)

Now if we take a look at the German translation of this passage, we learn that the translator emphasises that the opportunity provided by Lady Catherine was especially wait-

ing for Collins and not an opportunity everyone would have got in this situation, which also signals the great courtesy of Lady Catherine towards Collins:

Mit dieser Einladung war Mr. Collins' Triumph vollkommen. In der Lage zu sein, die Vornehmheit seiner Patronin seinen staunenden Besuchern vorzuführen und ihnen zu zeigen, welche Zuvorkommenheit man ihm und seiner Gattin entgegenbrachte, war genau das, was er sich gewünscht hatte; und daß [sic] *ihm* dazu so bald eine Gelegenheit gegeben wurde, war ein großartiges Beispiel von Lady Catherine's Huld, die er nicht genug bewundern konnte. [emphasis added] (Austen *Stolz und Vorurteil* 1997 190)

A translation closer to the original, which omits emphasis on the interpersonal relationship between Lady Catherine and Collins, would have been a sentence like “[...] und dass sich dazu so bald eine Gelegenheit ergab...”

Another marker of interpersonal distance or closeness in English are gambits like *you see*, for example when Elizabeth is talking to her mother:

“This is the consequence, *you see*, Madam, of marrying a daughter,” said Elizabeth. “It must make you better satisfied that your other four are single.” [emphasis added] (Austen *Pride and Prejudice* 331)

In German, a phrase with exactly the same meaning as *you see* does not exist (probably apart from “weißt du”, which does not fit in this sentence, I would say); therefore, the translator decided to leave it out:

“Ja, das ist nun einmal so, *Mama*, wenn eine Tochter heiratet”, sagte Elizabeth. (Austen *Stolz und Vorurteil* 1997 384)

While gambits in English refer to the addressee most of the time (like in *you see*), German natives mostly use them mirroring the perspective of the speaker: “Also *ich* würde sagen...”, “*Meiner Meinung nach...*” (House *Translation Quality Assessment* 82).

It is instructive to observe that in 1939, Karin von Schwab interpreted and translated the gambit *you see* literally and made the statement strongly accusing:

“*Da siehst du*, Mutter”, meinte Elisabeth, “das kommt davon, wenn man seine Töchter um jeden Preis unter die Haube bringen will. Jetzt wirst du dich um so [sic] mehr freuen, daß [sic] wir anderen vier noch ledig sind.” [emphasis added] (Austen *Stolz und Vorurteil* 2007 304)

As pointed out, the original *Pride and Prejudice* is written against social norms in Austen's time, as “parody is omnipresent in *Pride and Prejudice*” (Castellanos 125). When reading the German translation, one might guess a satirical background, but it rather

reads like a typical romance of Austen's time like novels of the Brontë sisters, and the unique satirical elements of Austen become weakened or even lost. In general, reading the original *Pride and Prejudice*, the reader might not learn much about relationships among people and societies of England in Austen's time, but rather about how Austen uses character constellations in order to create the ironic effects she is aiming at. A very strong marker for closeness or distance in interpersonal relationships in German culture is the distinction between the "du" and "Sie"-address which is completely missing in the English speaking world. In the next chapter, we are going to analyse this issue in more detail.

3.2.2.2. *The distinction between "du" and "Sie" in relationships between the characters*

Ein Dreibuchstabenwort, das dem Übersetzer weit mehr zu schaffen macht als das "Sir", ist das Pronomen der 2. Person Plural, "you", ein Wörtchen, das wohl schon jeder, der aus dem Englischen übersetzt, herzlich verwünscht hat. Kaum zu glauben, in welch lächerliche Nöte er ständig gerät, weil dieses "you" im Englischen heute die einzige Anredeform bildet, ganz gleich, ob man zu einem einzelnen oder zu mehreren, ob man mit einem Duzfreund oder mit einer Siezbekanntschaft spricht. (Güttinger 150)

People not concerned with translating English texts into other languages may suppose that the decision whether characters say "du" or "Sie" to each other is easy to make. If they call each other using their first names, they may say "du" while using Mr/Mrs/Ms/Miss and the second name implies the "Sie". Nevertheless, this cannot be considered a rule, as many people in England and America call each other by their first names, although they would not say "du" in German. And what if people use second names without Mr/Mrs/Ms/Miss?

As an example, let us have a look at Mrs Bennet, who addresses her husband as follows:

"My dear Mr Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" (Austen *Pride and Prejudice* 3)

Already on page three of the novel the translator needs to make decisions how to translate "Mr Bennet" and "you". In the late 18th and early 19th century it may have been the case that a married couple addresses each other by using "Sie" but what about Mr and Mrs Bennet? Schulz in her translation changed it to the following:

“Mein lieber Bennet”, sagte dessen Gattin eines Tages zu ihm, “hast du schon gehört, daß [sic] Netherfield Park endlich verpachtet worden ist?”
(Austen *Stolz und Vorurteil* 1997 5)

Schulz decided to let the couple say “du” to each other as it is usual in our modern world. As we have learned before, the translation of *Pride and Prejudice* into German (partly) follows the principle of modernisation as the aim of the translation is mainly sales-oriented. Nevertheless, the address “Mein lieber Bennet” sounds more than artificial as no one would call his or her husband or wife by the second name (except from when someone is joking). On the one hand, the translator wanted to avoid the extremely formal “Mr” in the translation to give the dialogue a modern touch while on the other hand, Mr Bennet does not have a first name in the novel which did not leave many translation options open.

In the English language, register and with that closeness and distance between people is a “continuum, ranging from informal to formal, ‘lowest’ to ‘highest’” (Landers 59). When reading the English novel, one may feel the different nuances of familiarity and distance through how the characters are talking to each other, while in German, an accomplished two-category classification of people who maintain more or less intimate relationships is presented to the readers. This can have a significant influence on the development of the story: Say, for example, that two characters are secret lovers. One day they join a society where no one should know of the close relationship between them. In a German translation, if they continue saying “du” to each other, they will give away their secret and the story proceeds differently than in the original. If they decide to cover their intimate relationship through saying “Sie” in public, they will make themselves accusable of deceitfulness which cannot be found in the original. The only thing a translator could do in such a case is to avoid a direct address between these two characters at all through the German “man” or using incomplete sentences like “Na, schon ausgeschlafen?” (Güttinger 152)

After this short theoretical excursus, let us now come back to our analysis of *Pride and Prejudice*. In the novel, the word “you” occurs 2076 times which makes the translation into German an enormous challenge. In the following table I have listed the forms of address between the most important characters in the German novel. Grey fields mean that it is explicitly mentioned in the German text whether people say “du” or “Sie” to each other, while the white fields only illustrate suppositions whether people would tend

to say “du” or “Sie” from the context of the novel as they do not talk directly to each other:

	Mrs Bennet	Mr Bennet	Jane	Elizabeth	Mary	Kitty	Lucy	Mr Bingley	Mr Darcy	Mr Collins	Mr Wickham	Charlotte Lucas	The Gardiners	Lady Catherine
Mrs Bennet	-	du	du	du	du	du	du	Sie	Sie	Sie	Sie	Sie	du	Sie
Mr Bennet	du	-	du	du	du	du	du	Sie	Sie	Sie	Sie	Sie	du	Sie
Jane	du	du	-	du	du	du	du	Sie	Sie	Sie	Sie	du	du	Sie
Elizabeth	du	du	du	-	du	du	du	Sie	Sie	Sie	Sie	du	du	Sie
Mary	du	du	du	du	-	du	du	Sie	Sie	Sie	Sie	du	du	Sie
Kitty	du	du	du	du	du	-	du	Sie	Sie	Sie	Sie	du	du	Sie
Lucy	du	du	du	du	du	du	-	Sie	Sie	Sie	Sie	du	du	Sie
Mr Bingley	Sie	Sie	Sie	Sie	Sie	Sie	Sie	-	du	Sie	Sie	Sie	Sie	Sie
Mr Darcy	Sie	Sie	Sie	Sie	Sie	Sie	Sie	du	-	Sie	Sie	Sie	Sie	du
Mr Collins	Sie	Sie	Sie	Sie	Sie	Sie	Sie	Sie	Sie	-	Sie	Sie	Sie	Sie
Mr Wickham	Sie	Sie	Sie	Sie	Sie	Sie	Sie	Sie	Sie	Sie	-	Sie	Sie	Sie
Charlotte Lucas	Sie	Sie	du	du	du	du	du	Sie	Sie	Sie	Sie	-	Sie	Sie
The Gardiners	du	du	du	du	du	du	du	Sie	Sie	Sie	Sie	Sie	-	Sie
Lady Catherine	Sie	Sie	Sie	Sie	Sie	Sie	Sie	Sie	du	Sie	Sie	Sie	Sie	-

Table 2: The use of "du" and "Sie" for "you" in the German translation of *Pride and Prejudice*.

It is obvious that Jane Austen most of the time lets characters talk who play the major roles in the novel. During my search for the “du” and “Sie” translations, I became aware of the fact that to a high degree, it is Elizabeth and Darcy on the one hand and Mrs Benett on the other hand who are talking in direct speech. Mostly Mr Bennet, Jane and Mr Bingley but also other characters are characterised through acting in the background, only indirectly given what they have to say. Another fact which becomes obvious is that characters who do not have a direct connection are hardly ever talking to each other. For example, Jane does not talk to Mr Darcy and Charlotte Lucas not to Elizabeth’s sisters. Therefore, it cannot be taken from the text whether for example Lydia or Kitty say “du” or “Sie” to Bingley and Darcy as they are never talking to each other, although there can be made assumptions which form of address they would use.

In general, parents and their children (like the Bennets), very close friends (like Elizabeth and Charlotte Lucas) and close relatives (like the Bennets and the Gardiners) address each other by “du” in *Stolz und Vorurteil* as the following examples show:

“Oh, Lizzy, warum bin ich [Jane] so bevorzugt und mehr als alle anderen in der Familie vom Glück gesegnet! Wenn ich dich nur ebenso glücklich sehen könnte! Wenn es doch noch einen solchen Mann für dich gäbe!”
(Austen *Stolz und Vorurteil* 1997 406)

“Was ich mitangehört habe, war besser, als was du gehört hattest, Eliza“, sagte Charlotte. (Austen *Stolz und Vorurteil* 1997 23)

“Mein lieber Schwager [Mr Bennet],

endlich kann ich [Mr Gardiner] Dir Nachricht von unserer Nichte geben, und zwar eine solche, die, wie ich hoffe, Euch im großen und ganzen [sic] befriedigen wird. [...]“ (Austen *Stolz und Vorurteil* 1997 351)

What is significant in the translation of *Pride and Prejudice* is that engagement is not a reason for changing from “Sie” to “du”, as Elizabeth is still addressing Darcy with “Sie” after their engagement. From this, it can be inferred that also Jane and Charlotte might say “Sie” to their fiancées but also later to their husbands. But in the novel there is no occasion where we could say for sure, whether the Bennet-girls also address their husbands by “du” after marriage like it is the case with Mr and Mrs Bennet.

After all, although it is very difficult for the translator to decide whether to use “du” or “Sie” in the German translation, it can be concluded that Jane Austen makes it rather easy for her translators as she avoids letting least important characters talk to each other in general. If this was not the case, there would be some occasions where it would be difficult to make a decision between “du” or “Sie”, as some secrets would become obvious like for example in the situation where Lydia and Wickham are getting engaged or Jane and Bingley becoming closer with each other. Nevertheless, the translator staying with “Sie” in the case of engagement as well as Jane Austen avoiding dialogues between those people in general, makes the relationships between the characters rather straightforward. A good example for this avoidance of dialogues is the proposal of Bingley to Jane which is only reported by the narrator from Elizabeth’s perspective who returns to the living room after Bingley and Jane have been there for a few minutes:

[...] On opening the door, she perceived her sister and Bingley standing together over the hearth, as if engaged in earnest conversation; and had this led to no suspicion, the faces of both as they hastily turned round, and moved away from each other, would have told it all. *Their* situation was awkward enough; but *her’s* [sic] she thought was still worse. Not a syllable was uttered by either; and Elizabeth was on the point of going away again, when Bingley, who as well as the others had sat down, suddenly rose, and whispering a few words to her sister, ran out of the room. (Austen *Pride and Prejudice* 347)

[...] Als sie [Elizabeth] die Tür öffnete, sah sie ihre Schwester und Bingley in offensichtlich ernsthafter Unterhaltung am Kamin zusammenstehen; und hätte dies noch keinen Verdacht erregt, dann hätten die Gesichter der beiden, als sie sich hastig umwandten und auseinanderfuhren,

alles gesagt. Die Lage der beiden war peinlich genug, aber ihre eigene, dachte sie, war noch schlimmer. Keiner sprach ein Wort, und Elizabeth war im Begriff, wieder zu gehen, als Bingley, der sich ebenso wie Jane gesetzt hatte, plötzlich aufstand, ihrer Schwester ein paar Worte ins Ohr flüsterte und aus dem Zimmer lief. (Austen *Stolz und Vorurteil* 1997 402)

Because of these long passages of narration, there is no need to omit dialogues of the original in the translation in general, and the translator does also not invent new dialogues. All in all, she translates all the dialogues very closely to the original, following her principle of “du” and “Sie” use.

3.2.2.3. *Forms of address*

Similar to the question whether to translate “you” with “du” or “Sie”, there is the problem of translating titles and forms of address. Not every “Mr”, “Mrs” or “Miss” can be simply translated to “Herr”, “Frau” or “Fräulein” in German. Generally speaking, if there is a “Herr” or “Frau” in front of a second name in German writing, the person becomes comical, especially if a narrator is talking about this character in the third person perspective (Güttinger 86). “Herr Bauer” and “Herr Huber” are flat and stereotyped characters of German comedy, whereas “Effi Briest” or “Emilia Galotti” are serious, unique and round characters. Therefore, in German literature, complex characters are hardly ever called “Herr” or “Frau” but rather by their full first and second name. In contrast, if people are addressed directly by others in direct speech, “Herr” or “Frau” is most of the time appropriate: “Guten Morgen, Frau Mayer, wie geht es Ihnen?” In contrast, addressing someone as “Fräulein” in our modern times is insulting.

But not only “Herr”, “Frau” or even “Fräulein” give people a ludicrous touch. There are many cases, especially in translated literature, where “Mr”, “Mrs” and “Miss” are transferred to the German translation and create a similar effect. Probably because “Herr” and “Frau” is not an appropriate translation of the forms of address, especially when talking about people in the third person, the English forms are adopted (Levý 95). In the third person perspective, these forms of address may sound strange but most of the time acceptable while in direct speech, readers may judge “Mr”, “Mrs” and “Miss” inappropriate. Imagine you are leaving your house somewhere in Austria in the morning when you meet your neighbour in front of his house. You would never greet him “Guten Morgen, *Mister* Berger, wie geht es Ihnen?” If you would, your neighbour would start thinking about what he has done to you that he has deserved being called “*Mister* Ber-

ger” as this would be taken as highly inappropriate. In this case, “Herr” would have been the more appropriate form of address.

In general, I argue that in German it is always best to give characters a first and a second name if their actions and utterances should be taken seriously by the readership. If a comical and stereotypical effect is desired, names like “Herr Bauer” or “Frau Berger” are appropriate in narration whereas “Mister” “Misses” or “Miss” as well as “Fräulein” are offending when used in direct speech.

In *Stolz und Vorurteil*, the 3rd person references and forms of address in direct speech are adopted in every detail throughout the novel from the English text:

“I do not mind his not talking to *Mrs Long*,” said *Miss Lucas*, “but I wish he had danced with *Eliza*.” [emphasis added] (*Austen Pride and Prejudice* 20)

becomes

“Ich würde nichts dabei finden, daß [sic] er nicht mit *Mrs. Long* gesprochen hat”, sagte *Miss Lucas*, “aber ich wünschte, er hätte mit *Eliza* getanzt.” [emphasis added] (*Austen Stolz und Vorurteil* 1997 24)

While women address each other by *Mrs* and the second name or the first name only if they are closer, men address each other by *Mr* plus the second name or the second name only if they are closer to each other, e.g. Mr Darcy and Mr Bingley:

“Come, *Darcy*,” said he, “I must have you dance. [...]” [emphasis added] (*Austen Pride and Prejudice* 11)

Again, this form of address is also adopted in the German version of the novel:

“Komm, *Darcy*”, sagte er, “ich will, daß [sic] du tanzt. [...]” [emphasis added] (*Austen Stolz und Vorurteil* 1997 15)

As we can see, “Herr”, “Frau” and “Fräulein” are not used at all in the German translation of *Pride and Prejudice*. Instead of this, “Mr”, “Mrs” and “Miss” are used as if they were natural in German, sometimes sounding appropriate, sometimes more inappropriate. Mr and Mrs Bennet did not get a first name at all (for comical reasons, I would say); that is why the translator did not have much choice when the German forms of address should have been avoided:

“How good it was in you, my dear Mr Bennet! [...]” (*Austen Pride and Prejudice* 7)

“Wie gut das von dir war, mein lieber Mr. Bennet! [...]“ (Austen *Stolz und Vorurteil* 1997 11)

If the translator wanted to continue her method of modernising the novel in order to make it attractive for a 21st century-readership, she would have needed to invent a first name for Mr Bennet at this point as the form of address in the original sounds rather antiquated. Therefore, the translator could not be consistent in her translation paradigms here and needed to adopt “Mr Bennet” in her sentence in order not to make too big changes in the text.

In contrast, in narration the English forms of address do not sound as artificial as in direct speech:

Der Rest des Abends wurde mit Mutmaßungen darüber verbracht, wie bald *Mr. Bingley* wohl *Mr. Bennets* Besuch erwidern würde [...]. [emphasis added] (Austen *Stolz und Vorurteil* 1997 11)

In general, there can be noticed a hierarchy of forms of address as one person is addressed by several different names. For example, Elizabeth is called Ms Bennet, if addressed by people outside the family, Elizabeth, if addressed by her family, Lizzy, if addressed by very close relatives and her friend Charlotte, and later Mrs Darcy, when she is married to Mr Darcy, always depending on who is talking to her when and under which circumstances of formality or informality.

There are also differences in tone within the family in the English and German novel as Elizabeth is calling her mother “Madam” in the original, whereas in German, it is “Mama”, as we can see if we are going back to the text passage already discussed in chapter 3.2.2.1.:

“This is the consequence, you see, *Madam*, of marrying a daughter,” said Elizabeth. “It must make you better satisfied that your other four are single.” [emphasis added] (Austen *Pride and Prejudice* 331)

“Ja, das ist nun einmal so, *Mama*, wenn eine Tochter heiratet”, sagte Elizabeth. [emphasis added] (Austen *Stolz und Vorurteil* 384)

Or:

“I believe, Ma’am, I may safely promise you never to dance with him.” (Austen *Pride and Prejudice* 20)

becomes

“Ich denke, Mama, ich kann dir ohne weiteres versprechen, daß [sic] ich nie mit ihm tanzen werde.” (Austen *Stolz und Vorurteil* 1997 24)

Here, again a case of modernisation of Austen’s novel can be observed. While in England in Austen’s time children called their mother “Madam” (in Germany and Austria, children would have said “Sie” or “Ihr” to their parents and probably also “Madam” to the mother), today it is common to address the mother by using “mum” in English and “Mama” in German.

Another issue concerning forms of address is the gender problem in German when talking about a group of both men and women. In the English novel, Mr Collins is looking forward to welcome his visitors:

[...] The power of displaying the grandeur of his patroness to his wondering *visitors* [...]. [emphasis added] (Austen *Pride and Prejudice* 162)

We know from the context that the group of visitors consists of both men and women. Nevertheless, in the German translation, gender mainstreaming seems to have not been a big issue in 1997 and the sentence sounds as there would only be male visitors coming:

[...] In der Lage zu sein, die Vornehmheit seiner Patronin seinen stauenden *Besuchern* vorzuführen [...] (Austen *Stolz und Vorurteil* 1997 190)

Indeed, it is difficult to find the right formulation in German if both men and women are concerned. It sounds weird if the translator writes “Besucher und Besucherinnen” or “Besucher und -innen” or “Besucher/innen” or “BesucherInnen”. Looking up gender issues in other German novels makes it obvious that it is usual to only use male expressions in order to maintain the natural flow of words, also in the 21st century. For example, the Austrian author Daniel Glattauer is talking of “Freunde” in his latest novel “Ewig Dein”, published in 2012, although he means male and female friends:

Aber schließlich gab sie dem Druck der *Freunde* nach und schickte Hannes [...]. [emphasis added] (Glattauer 27)

In general, in literary translation there is not only the problem of translating forms of address appropriately, but also the question whether to transfer names of people as well as houses, countries and villages into the language and culture of the target group or not. This is what will be discussed in more detail in the next chapter.

3.2.3. *Naming the physical world*

We translators are a paradoxically much-reviled and much-ignored bunch, and the idea of the existence of ‘cultural concepts’ that obstinately resist translation can feel like one more stick with which to beat the translator. (Costa 111)

What Costa describes as a “stick with which to beat the translator” can be seen as cultural concepts embedded in a novel, which appear simply untranslatable. She describes three categories of words and phrases which for many translators seem to be translation-resistant:

- (1) words – naming the physical world;
- (2) phrases – puns, idioms, proverbs;
- (3) references – historical, geographical and cultural. (Costa 111)

Reasons for difficulties with the translation of names and terms concerning the physical world can be summarised in four categories (Pedersen and Andersen 126-131):

- (1) Time: *Pride and Prejudice* was first published in 1813 whereas its German translation by Helga Schulz appeared in 1997, 184 years after the original. It seems obvious that language and with that names and the labelling for things and places might have changed after such a long period of time.
- (2) Place: The fictional town Meryton where the Bennets live in *Pride and Prejudice* is situated near London. Readers of the German translation might have never been to London or are not familiar with England at all. Therefore, the settings of the novel need to be made understandable for the German readership, which is a second big challenge for translators.
- (3) Culture: The concept of culture overlaps with the two preceding categories as culture is dependent from time and place. There are for example material culture markers like meals during the day or food in general or clothes, as well as social culture markers like greetings and courtesy, which need to be transferred into the target culture (or at least explained to the reader). There can often be found hidden differences as well, for example in the translation of *evening*: “Abend”. What is called “Abend” in the German culture is often covered by the English word *night* instead of *evening* (e.g. *tonight* for “heute Abend”, *last night* for “gestern Abend”). (Güttinger 58)

- (4) Stylistic levels: These will be analysed in more detail in chapter 3.2.4. In literature, it is well-known that with a change of place and especially time and culture also the stylistic features of texts change. For example, Shakespeare's writing style is different from Jane Austen's and the German translator Helga Schulz again has her own style. In translation there is the question whether to copy the style of the author (if possible) or to give the translation new stylistic features according to time and place where and when the translation is going to be published. As mentioned before, Schulz for example partly tried to modernise *Pride and Prejudice*, but she was not consistent as she had to face some difficulties.

Keeping in mind those categories of translation difficulties we are now going to take a closer look on which methods Helga Schulz developed in order to cope with these challenges.

3.2.3.1. Names of characters, countries, cities, villages and houses

In Übersetzungen aus dem Englischen ist es heutzutage üblich, Namen wie George, Eugene, Anthony – Ann, Eve, Dorothy usw. so zu lassen, wie sie sind; George bleibt George und Ann bleibt Ann. Es ist üblich, aber keineswegs löblich. (Güttinger 84)

Güttinger stresses in his text that translations of English novels into German are mainly written for people who do not understand English. Therefore, one should consider that those people will also not be able to read and pronounce English names. The “e” in final position of “George” for example may become a disturbing or confusing item for them.

As I have mentioned earlier in this thesis, English novels most of the time get a German title in order to gain potential to become bestsellers in German speaking regions. If a name of a person or place occurs in the title, it will most of the time be translated as well. I would argue that mainly this is not for aesthetic but rather for commercial reasons (Güttinger 84). Take, for example, Shakespeare: Why is Henry VI. not Henry VI. in Germany but “Heinrich der Sechste”? Because it can be supposed that there are only few German readers without any knowledge of the English language, who would buy a book titled “Henry VI.”.

Nevertheless, translating a name translates the character's nationality (Newmark 58). Nevertheless, "Heinrich der Sechste" in Shakespeare's drama is the king of England which creates a mixture of languages, settings and nationalities in the translated text. This is probably the reason why Helga Schulz adopted all the names in *Pride and Prejudice* without transferring them into the German language. Elizabeth is a citizen of England whereas Elisabeth would be a woman of German, Austrian or Swiss nationality. Making Johanna out of Jane would inspire the readers to completely different connotations too. As Schulz also adopted all the English house and place names of the original, it would have sounded strange if the characters were changed to Germans. What remains in *Stolz und Vorurteil* are English nationalities and settings on the one hand mixed with the German language on the other. As a result, it can be concluded that there will almost always remain a combination of different nationalities, settings and languages in a translated text which are out of joint.

On a closer look, one might also find out why Schulz adopted all the English house and place names of *Pride and Prejudice* too and did not make any changes for the German translation. *Netherfield* stays *Netherfield* and does not become "Unterfeld" and *Herd-forestshire* is not changed to "Grafschaft Herdenfurt" for special reasons. As Güttinger (76) points out, proper names sometimes function as wordplays and need to be translated in order to fulfill their purpose in the target text. In *Pride and Prejudice*, the names of the houses mirror their origin, size and function and even satire on social issues (Lamont 225). To avoid the risk of losing the meaning and purpose of the names, the translator left them unchanged when translating the novel into German. On the other hand, she takes the risk of the German readers not understanding the English names at all.

A certain degree of irony lies for example in the term *Longbourn*, the name of the house where the Bennet family lives. "Here Austen locates the ill-matched parents and the five unmarried daughters whose lives and loves are at the very heart of the narrative." (Onyett 1) One of the meanings of *boorn* is "destination" or "goal". *Longbourn* therefore could either mean a goal which has long been searched for or, which is more probable, a destination once reached which will be a place to rest for a very long time. Irony implies that there cannot be long residence at Longbourn for the Bennet sisters, no "long boorn at Longbourn" as their mother is constantly looking for husbands and rich homes for her daughters: "The entail means that the Bennet girls cannot look for a destination in the house of their upbringing" (Gill and Gregory 162). A translation of the

house's name would at the same time be a subjective interpretation by the translator which could lead to a different meaning. What is more, Longbourn's short distance to the village of Meryton, where soldiers are stationed and assembly rooms and shops can be found, is extremely important for the "social comings and goings", which are so important for the plot (Onyett 1).

In general, Austen formulates her allusions in a very discreet way as she does not give architectural information and external descriptions of her houses and places (except from a very detailed description of Pemberley) (Lamont 226), like she also does not describe the appearances of her protagonists. Her descriptions of rooms and houses are only given indirectly. There is for example the situation when Lady Catherine is talking about the Bennets' house and sitting room where the reader gets an idea what the parks and houses might look like:

"You have a very small park here," returned Lady Catherine after a short silence.

"It is nothing in comparison of Rosings, my lady, I dare say; but I assure you it is much larger than Sir William Lucas's."

"This must be a most inconvenient sitting room for the evening, in summer; the windows are full west." (Austen *Pride and Prejudice* 353)

To make sure not to confuse house sizes and their specific meanings, the conservative decision of not making any changes in the house names of the German translator of *Pride and Prejudice* can be fully comprehended. While she makes changes in context and register (e.g. "Mama" instead of "Ma'am"), the translator tries to stress the "local colour" (Nord 1991 98) of the novel by reproducing original names and places. Nevertheless, for readers who do not speak a single English word it may be exhausting to read the English names in-between the German sentences and, what is more, the (partly ironic) meaning of the names is not understandable for non-English speaking readers. The translator does not give any explanations as she avoids adding words and sentences to the text which do not occur in the original at all. There are only a few exceptions where explanations are added, which will be discussed in subsequent chapters.

Readers unfamiliar with English house, street, place and county names may have difficulties with guessing distances or imagining whether the narrator is talking of a house or a region or a county naming *Herdforthshire*, *Netherfield*, *Meryton* and with getting what the author implies by giving the places their names. While the German translator

ignores these possible difficulties and gives no explanations, the question arises why she adds explanations in footnotes when it comes to issues like unknown card games or idioms which will be discussed in the next chapters.

3.2.3.2. *Cultural aspects of food and hospitality*

In Austen's novels, her heroines never talk about food in relation to their own appetite. Utterances about specific foodstuffs are always made by or in connection with greedy, vulgar, selfish or foolish characters. Nevertheless, when Lydia is talking about fish, she does not refer to food:

Lydia talked incessantly of lottery tickets, of the fish she had lost and the fish she had won, [...] (Austen *Pride and Prejudice* 85)

A fish (from French *fiche*) was a "small piece of ivory or bone used instead of money for keeping account in games of chance." (Philipps 99) German readers may be unaware of this fact and think of food when Lydia is talking about fish. Therefore, Schulz found an appropriate way of circumscribing this fact in German:

Lydia redete ohne Pause von den Lotterielosen, von der Spielmarke, die sie verloren, und der Spielmarke, die sie gewonnen hatte; [...] (Austen *Stolz und Vorurteil* 1997 103)

There are in general only few occasions when food is talked about, which makes it easier for the translator to transfer the text into German, as she does not have to think about whether and how to replace the English foodstuffs or give explanations what the characters are eating. One passage where food is explicitly mentioned is the following:

[...] but he [Mr Collins] had still at intervals a kind listener in Mrs Philips, and was, by her watchfulness, most abundantly supplied with *coffee and muffin*. [emphasis added] (Austen *Pride and Prejudice* 77)

Translated, it sounds like this:

[...] doch hatte er [Mr. Collins] noch immer ab und zu eine freundliche Zuhörerin in Mrs. Philips, und er wurde durch ihre Wachsamkeit überreichlich mit *Kaffee und Muffins* versorgt. [emphasis added] (Austen *Stolz und Vorurteil* 1997 93)

The imagination of a 21st century *Stolz und Vorurteil*-reader when reading the passage may show the following picture:



Figure 4: Our imagination of "coffee and muffins" in the 21st century. (source: www.paradisi.de)

When Jane Austen wrote the original text, she might have had the following picture in mind:



Figure 5: Example for an English muffin, popular in the 19th century. (source: www.foodsubs.com)

Like other words for food and things in everyday life, also the meaning of “muffin” has changed during the last centuries. While 21st century readers of the German translation of *Pride and Prejudice* might imagine Mr Collins sitting there and eating little American chocolate or blueberry cakes, readers of Austen’s original in her time would have known that a muffin was more like dry bread rather than sweet cake.

It seems that the translator again tried to modernise the novel at this point as she does not indicate that a muffin in the 19th century was different from what we imagine today. What is more, she changed the singular noun *muffin* to the plural noun “Muffins” which is usually used today when talking about the little cakes. Nevertheless, if it is not the case that the translator wanted to modernise the image of the muffin or even missed that the meaning of *muffin* has changed over time and we assume that she wanted to transfer the 19th century English muffin into her translation, the question remains why she did not give any explanation what is meant, if we for example compare this to a different text passage:

On entering the drawing-room she [Elizabeth] found the whole party at *loo*, and was immediately invited to join them; [...]. [emphasis added]
(Austen *Pride and Prejudice* 37)

From the context we may guess that *loo* (short for “Lanterloo”, a card game) is a game but this time, the German translator makes it definite for the readers:

Als sie [Elizabeth] den Salon betrat, fand sie die ganze Gesellschaft beim Lu-Spiel**, und sie wurde sogleich aufgefordert mitzumachen; [...] (Austen *Stolz und Vorurteil* 1997 45)

** ein Kartenspiel

First, the translator adds the word “Spiel“ to the name “Lu“ (although it seems to me that the German expression “Lu” for “loo” does not exist at all, so why not leave “loo”?) and additionally gives the explanation “ein Kartenspiel” in footnotes. What is interesting is that later in the novel, when the characters start playing the game “whist”, the translator saves her breath to give additional explanation. Nevertheless, she changes the text slightly in order to make understandable for the readers what is going on:

When the card tables were placed, he [Mr Collins] had an opportunity of obliging her [Mrs Philips] in return, by sitting down to *whist*. [emphasis added] (Austen *Pride and Prejudice* 77)

Als der Kartentisch aufgestellt war, gab ihm [Mr Collins] das eine Gelegenheit, ihre Freundlichkeit zu erwidern, indem er mit ihr [Mrs Philips] *Whist* spielte. [emphasis added] (Austen *Stolz und Vorurteil* 1997 93)

The card table gives evidence that *whist* resembles a card game. When the translator adds the vocabulary “spielte” to *whist* through interpolation (Landers 94), whereas in the English original they only *sit down to whist*, everything seems clear to the German reader. Nevertheless, the question remains why the translator does not stay consistent in giving explanations but alternates between giving additional words in the text and explanations in footnotes. I become even more confused when taking into account the following passage:

When the gentlemen had joined them, and tea was over, the card tables were placed. Lady Catherine, Sir William and Mr and Mrs Collins sat down to *quadrille*; and as Miss de Bourgh chose to play at *casino*, the two girls had the honour of assisting Mrs Jenkinson to make up her party. [emphasis added] (Austen *Pride and Prejudice* 168)

The translation looks as follows:

Als sich die Herren ihnen wieder zugesellt und man den Tee genommen hatte, wurden die Kartentische aufgestellt. Lady Catherine, Sir William und Mr. und Mrs. Collins nahmen zur *Quadrille** Platz; und da Miss de Bourgh es vorzog, *Kasino** zu spielen, hatten die beiden Mädchen die Ehre, Mrs. Jenkinsons Runde zu vervollständigen. [emphasis added] (Austen *Stolz und Vorurteil* 1997 197)

*um 1800 beliebte Kartenspiele

The card tables are placed again in this passage, and the translator adds the word “spielen“ to “Kasino“ to indicate what is meant. Nevertheless, this time she found it necessary to additionally mention in footnotes that *quadrille* and *casino* are card games popular around 1800. Karin von Schwab in her 1939 translation found a completely different solution in the technique of omission (Landers 95), which means simply leaving out the names of the card games:

Der Tee war getrunken; die Herren gesellten sich wieder zu den Damen, und die Kartentische wurden aufgestellt. Lady Catherine, Sir William und Mr. und Mrs. Collins nahmen an dem einen Tisch Platz; und die beiden jungen Mädchen durften zusammen mit Mrs. Jenkinson an dem anderen Tisch mit Miss de Bourgh spielen. (Austen *Stolz und Vorurteil* 2007 157-158)

In this version, the German reader does not learn anything about popular card games in England around 1800. The question is whether he/she wants to do so at all. At least, he/she is not interrupted in his/her imagination when reading the novel. What is interesting is that the 1939 translator also leaves out the *loo-game* completely and only calls it “Kartenspiel” in the text, whereas she explicitly mentions the *whist-game* without any explanations or footnotes. It seems that this game is probably more popular than the others. Bringing back all the names of the card games of around 1800 into the novel of 1997 indicates that Schulz indeed wanted to bring back the “local color” of England into the novel, which slightly has got lost in the earlier translation. The question is whether it is better to leave out culture-specific details and lose authenticity or to explain them in footnotes which might really disturb the reading process and banish important semantics from the text to the area where editions are listed (Levý 98). As Güttinger points out: “Die Erklärung kann auch die Form einer Fussnote [sic] annehmen, was allerdings nicht ohne Not geschehen sollte” (Güttinger 69). But why are footnotes that bad in translations? As the aim of translations according to the paradigm of the 1990s and the 21st century is to follow a functional approach, it is most important to translate not only the meaning but also to transfer the effects for the readership of the original text to the target text (Güttinger 70). Therefore, it becomes obvious that the use of footnotes destroys the mimetic effect of the novel on the readers, as they are interrupted in their process of feeling and identifying with the protagonists, brought back to reality, told that a certain word or phrase has this or that meaning, before they can dive back into the story. This can in no case be the intention of the author of the original.

After this general discussion on footnotes in the novel, let us quickly come back to the issue of food in *Pride and Prejudice*. In chapter eleven, Mr Bingley is talking about *white soup* in connection with preparations for a ball, where the meaning somehow remains a miracle to the modern reader:

“If you mean Darcy,” cried her [Miss Bingley’s] brother, “he may go to bed, if he chuses, before it begins – but as for the ball, it is quite a settled thing; as soon as Nicholls has made *white soup* enough I shall send round my cards.” [emphasis added] (Austen *Pride and Prejudice* 55)

In the translation, the meaning of the *white soup* is even more confusing:

“Wenn du Darcy meinst”, rief ihr (Miss Bingleys) Bruder, “so mag er ins Bett gehen, bevor er anfängt, wenn es ihm beliebt. Der Ball ist jedenfalls eine abgemachte Sache; und sobald Nicholls genügend *weiße Suppe* gemacht hat, werde ich meine Karten verschicken.“ [emphasis added] (Austen *Stolz und Vorurteil* 1997 68)

This time, Helga Schulz does not find it necessary to explain what Mr Bingley means by *white soup*. Without any context or explanations it just remains to the reader to read over the passage without asking questions and go on with the story. Mentioning this *white soup* is a strategy of Austen to illustrate character (no one of the German readers would have thought about that I guess). *White soup* originates in the courtly cookery of medieval England and is made of the expensive ingredients veal stock, cream and ground almonds and is therefore something noble (Lane 266). Through mentioning this *white soup*, Mr Bingley is telling his sister humorously that only the most elegant food meets the demands of his house guests Mr Hurst and Mr Darcy. Mr Bingley also displays carelessness about money through his statement (Lane 266-267). This text passage makes it obvious that some contextual details are kept away from readers of translations without any background knowledge. German and Austrian readers would probably associate the traditional “Milchsuppe” with the term *white soup*, which however is the opposite of Mr Bingley’s *white soup* as it is considered food for the poor and Lenten food, especially in Austria.

Another interesting aspect of food and hospitality culture is the question how the translator deals with terms naming the meals of the day. At the end of chapter two, the Bennets are thinking about when to invite Mr Bingley to dinner:

The rest of the evening was spent in conjecturing how soon he would return Mr Bennet’s visit, and determining when they should ask him to dinner. (Austen *Pride and Prejudice* 8)

Curious about the question which meal of the day the translator is going to mention when translating *dinner*, we quickly become surprised:

Der Rest des Abends wurde mit Mutmaßungen darüber verbracht, wie bald Mr. Bingley wohl Mr. Bennets Besuch erwidern würde, und mit dem Beschluß [sic], wann man ihn zum *Dinner* einladen würde. [emphasis added] (Austen *Stolz und Vorurteil* 1997 11)

I would argue that the German “Dinner“ cannot be considered a translation of English *dinner* but that it is a modern Anglicism like “Popcorn” or “Internet”, borrowed from the English lexicon. Here again, it becomes obvious that the translator partly tends to a modernisation of the novel (although she did not modernise card games and the *white soup*). From reading older novels it can be derived that in the 1930s, this trend of borrowing English words and incorporating them into the German language was not as popular as today. Therefore, it is very interesting how Karin von Schwab translated the passage in 1939:

Den Rest des Abends verbrachten sie auf das angenehmste damit, zu überlegen, wann wohl Mr. Bingleys Gegenbesuch zu erwarten sei und wann sie ihn dann zum *Essen* laden könnten. [emphasis added] (Austen *Stolz und Vorurteil* 2007 10)

Probably being not sure about which meal in the day dinner is or was at the beginning of the 19th century, the translator tried to avoid translation mistakes through simply replacing *dinner* by “Essen“, which makes the context more general. Indeed, it is difficult to find out whether dinner in *Pride and Prejudice* means “Mittag-“ or “Abendessen” or something in-between as dinner as the chief-meal of the day in the 18th and 19th century altered in its timing, depending on social position and circumstances. Originally, it was “a midday meal, taking advantage of natural light for cooking and eating” (Lane 264) In the progress of the 18th century, it became fashionable to take dinner later and later in the day; the effect of this “London fashion” is mirrored in the dinner at half past four at Longbourn and even at half past six at Netherfield. While “luncheon” is taken somewhere in-between breakfast and dinner, supper always was the very last meal of the day, sometimes only consisting of a few refreshments (Lane 264). It seems that Schulz was well-informed about this difficulty of naming the meals dependent on daytime. She also might not have been sure about which meal Austen meant in the passage above and therefore adopted the English term.

In contrast, if the word *dinner* occurs in a context different from the meaning of a meal during the day, the translator translates the word differently. For example, in the following passage, where Mrs Bennet is talking to Mr Bennet about her meals being good enough for Charlotte Lucas, the term *dinner* is translated appropriately to the context:

“Who do you mean, my dear? I know of nobody that is coming I am sure, unless Charlotte Lucas should happen to call in, and I hope *my dinners* are good enough for her. I do not believe she often sees such at home.”
(Austen *Pride and Prejudice* 62)

“Wen meinst du denn, mein Lieber? Ich wüßte [sic] ganz bestimmt niemand, der kommen könnte, es sei denn, Charlotte Lucas schaut zufällig herein; und ich hoffe, für sie sind meine *Speisen* gut genug. Ich glaube nicht, daß [sic] sie solche zu Hause oft zu sehen bekommt.“ [emphasis added] (Austen *Stolz und Vorurteil* 1997 75)

People also met regularly for tea, which at Austen’s time was not the afternoon tea of Victorian or present times, where a snack is taken between lunch and dinner, but only a drink was taken one or two hours after dinner. Visitors sometimes came only for tea or it was part of dinner invitation (Lane 266). In *Pride and Prejudice* the narrator and also the protagonists are often talking about tea which was simply adapted to “Tee” in the German translation. For Germans and Austrians it may seem strange to drink so much tea as in our culture there would be more coffee- than tea-times but readers of the translation know what is meant. The only passage where the translation sounds a bit weird is in chapter fourteen when the narrator is talking about tea-time which is translated by “Teestunde”. Nevertheless, it is hard to find a good translation for tea-time as this is a culture-specific vocabulary which does not exist in German. Here, the reader simply has to accept “Teestunde” or, what would also be possible, “Teezeit”, “Treffen zum Tee”. But taking into account that *dinner* becomes “Dinner” in German why not leave “tea-time” in German as well? Nevertheless, it can be maintained that almost every German speaking reader understands what is meant, although most readers will probably think of the British afternoon tea-time we know today.

3.2.3.3. Change in meaning of vocabulary

Apart from changes in meaning concerning food and hospitality, there can also be found further interesting cultural and temporal as well as regional differences of vocabulary in *Pride and Prejudice* and its translation:

For example, towards the end of the novel, there is the situation when Mr Bingley and the women sit together at the table, when Lady Catherine arrives in her carriage:

One morning, about a week after Bingley's engagement with Jane had been formed, as he and the *females* of the family were sitting together in the dining room, [...].[emphasis added] (Austen *Pride and Prejudice* 352)

Although it was usual to call women “the females” in earlier times, today the expression is regarded impersonal to the point of rudeness and usually avoided by good writers (Philipps 29). This reminds us of the German word “Weib” which was commonly used in good writing in the past, but is considered extremely rude nowadays. Therefore, in 1997 Schulz did not translate *the females* by using “die Weiber” or “die weiblichen Personen”, but made the expression suitable to modern times:

Eines Morgens, etwa eine Woche nach Bingleys Verlobung mit Jane, als er mit den *Frauen* der Familie im Speisezimmer zusammensaß, [...].[emphasis added] (Austen *Stolz und Vorurteil* 1997 408)

What is really interesting is the individualisation Karin von Schwab formulated in her translation in 1939 to avoid a direct translation of *the females*:

Eines Morgens, etwa eine Woche nach Bingleys Verlobung mit Jane, als er mit *seiner Braut, deren Mutter und Kitty und Elisabeth* im Eßzimmer [sic] saß, [...].[emphasis added] (Austen *Stolz und Vorurteil* 2007 324)

Another word where we need to reorganise our connotations when reading *Pride and Prejudice* is the term *closet*. Again, like in the example with the muffins, I could now illustrate with pictures what readers in the 21st century imagine when they hear the word *closet*. Therefore, it sounds a bit confusing that the Bennets have “some shelves in the closets up stairs” (Austen *Pride and Prejudice* 67). As educated readers of Austen know, in earlier times closets were little rooms, often antechambers or dressing-rooms. The rise of the water-closet has spoiled the term *closet* which is only rarely used today (Philipps 30). This makes it obvious that Schulz would not translate the Bennets' closets with “Klosette”. In fact, she replaces the term by “Privaträume im oberen Stockwerk” (Austen *Stolz und Vorurteil* 1997 82), whereas von Schwab reduced the rooms to “Schränke” (Austen *Stolz und Vorurteil* 2007 67).

Another, similar issue is the word *character*, which is used in many different meanings and contexts in Austen's texts, of which we do not understand all today (Philips 42). In chapter eleven of volume two Elizabeth asks Darcy:

“[...] you chose to tell me that you liked me against your will, against your reason, and even against your *character*? [...]” [emphasis added] (Austen *Pride and Prejudice* 192)

An interpretation of the passage with our everyday knowledge of the term *character* would probably fail, as in the 18th and 19th century the word seemed to have many different meanings, depending on its context. In the passage above, the German translator appropriately replaces *character* by “moralische Grundsätze” (Austen *Stolz und Vorurteil* 1997 226). In a different context, the translation of *character* is “guter Ruf” (232), whereas towards the end of the novel there are more and more occasions where the narrator talks about someone’s real character and the translator also adopts the word “Charakter” in German.

A last example which should be illustrated at this point is the use of the word *apply*. In our present understanding, we use the verb *apply* most of the time as a transitive verb where an object is required. In Jane Austen’s novels *apply* often has the meaning of *concentrate* or *focus* like for example in practising a music instrument and is used intransitively (without an object) (Philips 49):

“[...] If I [Lady Catherine] had ever learnt [to play the piano], I should have been a great proficient. And so would Anne, if her health had allowed her to *apply*. [...]” [emphasis added] (Austen *Pride and Prejudice* 175)

It seems obvious that the German translation of this passage cannot end with the words “anwenden”, “betreffen”, “beantragen” or “bewerben”. Rather, Schulz circumscribes the meaning of concentrating on playing the piano as follows:

“[...] Wenn ich das Klavierspiel jemals erlernt hätte, würde ich es weit gebracht haben – und auch Anne, wenn ihre Gesundheit es ihr erlaubt hätte, *sich dem zu widmen*. [...]“ [emphasis added] (Austen *Stolz und Vorurteil* 1997 205)

Apart from the different meaning of the verb *apply* nowadays, the German verb “sich widmen” is reflexive (“sich”) and intransitive (“dem” as object), which makes it quite difficult for a translator to find the right words in German.

There would be an endless number of other examples of how meaning and application of words changed according to time and place in *Pride and Prejudice* and its German translation, but a discussion of all the cases would lead too far at this point. Some further examples can be found in chapter 3.2.4.

As illustrated in chapter 3.2.3., it is impossible to avoid cultural changes in a text when translating it. Either temporal or spatial distances or both cause differences in the understanding and meaning-making of readers and also translators of *Pride and Prejudice*. As mentioned earlier in this thesis, reading and translating are always processes of interpretation and re-writing of the text, which becomes obvious through this analysis at the latest.

3.2.4. *Analysis of language: Syntax, rhythm and text structure*

In early times some sufferer had to sit up with a toothache, and he put in the time inventing the German language. (Twain *Notebook* 14)

Indeed, the differences between the English and German language are more significant than we might believe. As mentioned before, translators are asked to make important decisions when translating a text, which also concerns adequate semantics as well as the formation of sentences and structuring the new text appropriately.

In a simplified way, we can say that the German writer uses more nouns and adverbs in his/her texts while English authors concentrate on verbs and adjectives. German uses more articles than English which need to be transformed following the case system, which does not exist in English and which strongly influences word order in German sentences. German uses more modal and other complex verbs as well as adverbials and particles, as the finite verb in German often stands in sentence final position (Macheiner 160). Although those examples only mention tendencies which imply many exceptions, they illustrate the challenges a translator has to face. So what are the specific challenges of translating the language of *Pride and Prejudice*? As I have mentioned before in chapter 3.2.3., translations are most of the time not only composed in a different language but also written within different temporal and cultural contexts, which makes the translation process even more difficult. The following examples of *Pride and Prejudice* should illustrate these different kinds of challenges with special focus on language issues. The first very important question concerning language is what the unit of translation is to be. Is it the word, the sentence or the paragraph? (Landers 55) Let us consider the following sentence:

Mr Bennet was among the earliest of those who waited on Mr Bingley.
(Austen *Pride and Prejudice* 6)

Breaking up the sentence into single constituents in order to prepare it for translation, we may get the following result:

Mr Bennet	A word-by-word translation of these constituents into German would be:	Mr Bennet
was		war
among		unter
the		den
earliest		Ersten
of		von
those		denen
who		die
waited		aufwarteten
on		auf
Mr Bingley.		Mr Bingley.

The word-by-word translation shows that in general, the meaning of the sentence stays the same, but it strongly reads like a translated one as the German word order is not correct when adopted from the English one. Good psychological and linguistic evidence in research showed that the best unit of translation therefore tends to be the clause (Bell 29), as we can see in the following example:

Mr Bennet	Mr Bennet
was	war
among the earliest	unter den Ersten
of those	von denen
who waited on Mr Bingley.	die Mr Bingley aufwarteten.

Because of the correct word order and the possibility to correct differences in prepositions, the sentence translated on the level of clauses does not read like a translation anymore but sounds correct and appropriate. After some slight changes, the finish sentence sounds as follows:

Mr. Bennet gehörte zu den ersten, die Mr. Bingley ihre Aufwartung machten. (Austen *Stolz und Vorurteil* 1997 9)

Apart from sentences which are translated clause-by-clause, there are indeed some which can be translated word-by-word as in some cases, the English and German word order match:

This was invitation enough. (Austen *Pride and Prejudice* 3)

Das war Aufforderung genug. (Austen *Stolz und Vorurteil* 1997 5)

Although the word order agrees in English and German in this example, the word *invitation* is translated with “Aufforderung” instead of “Einladung”, as the former seemingly was considered more appropriate within the context of Mr Bennet letting his wife talk about what she necessarily wants to tell her husband.

Another significant difficulty in the translation of a language is the problem that there might be tenses in the source language which do not have a direct equivalent in the target language. Exactly this is also the case with the translation from English into German, as in English there are tenses which do not exist in the German language. Take, for example, the present perfect tense which Mrs Gardiner uses when talking about Wickham:

“No, Lizzy, that is what I do *not* choose. I should be sorry, you know, to think ill of a young man who *has lived* so long in Derbyshire.” [emphasis added] (Austen *Pride and Prejudice* 155)

The use of the present perfect tense lets us suggest that the person Mrs Gardiner is talking about is still living in Derbyshire and has not moved away. In German there is usually the simple present tense used to express a similar meaning which in this case would be “...ein junger Mann, der schon so lange in Derbyshire lebt.” Nevertheless, Schulz translates the passage as follows:

“Nein, Lizzy, so wollte ich es nicht sehen. Du weißt, es würde mir leid tun, von einem jungen Mann schlecht zu denken, der so lange in Derbyshire *gelebt hat*.” (Austen *Stolz und Vorurteil* 1997 183)

Because Mrs Gardiner talks in the German “Perfekt” tense, the reader connotes that Wickham is not living in Derbyshire anymore but has moved to another place.

Another passage where Austen uses the present perfect tense is when Mrs Bennet talks about Lydia’s wedding and her wedding clothes:

“[...] And tell my dear Lydia, not to give any directions about her clothes, till *she has seen me*, for she does not know which are the best warehouses. [...]” [emphasis added] (Austen *Pride and Prejudice* 289)

In contrast to the first example, this time the translation into the German “Perfekt” is more equivalent to the original:

“[...] Und sage meiner lieben Lydia, daß [sic] sie keine Anweisungen wegen ihrer Kleidung geben soll, ehe sie mich nicht *gesprochen hat*, sie weiß doch nicht, welche Tuchhändler die besten sind. [...]“ (Austen *Stolz und Vorurteil* 1997 335)

A literal translation of “till she has seen me” would be “bis sie mich gesehen hat“ which is obviously not correct in German, and was therefore freely translated into a negation to make the sentence understandable for the German reader. This indicates that Schulz tried her best to make her translation sound as natural as possible.

It is interesting that there are some passages where Austen does not follow the English tense rules herself, for example when Elizabeth finds out that her prejudices against Darcy were wrong:

“[...] Till this moment, I never *knew* myself.” [emphasis added] (Austen *Pride and Prejudice* 210)

Today we would teach every student to use the present perfect tense and leave out *never* in this context (“Till this moment, I have not known myself”). Nevertheless, Austen found it appropriate to combine *till this moment* with *never* and used the verb in the simple past. Probably, through the use of the past tense, Austen wanted to stress the fact that the numerous situations where she did not know herself are finally over and now Elizabeth knows herself through finding out the truth about Darcy and revising her prejudices.

Another example for tense differences is the passage at the very beginning of the novel where Mr and Mrs Bennet discuss who should go and welcome Mr Bingley as their new neighbour:

“[...] You and the girls may go, or you may send them by themselves, which perhaps *will be* still better, for as you are as handsome as any of them, Mr Bingley might like you the best of the party.” [emphasis added] (Austen *Pride and Prejudice* 4)

“[...] Du kannst ja mit den Mädchen hingehen, oder du läßt [sic] sie allein gehen, was vielleicht noch *besser wäre*, denn da du ebenso hübsch bist wie sie alle, magst du Mr. Bingley vielleicht von allen am besten gefallen.“ [emphasis added] (Austen *Stolz und Vorurteil* 1997 6)

Above all, the translator tries to avoid a repetition of the word “können” in the first sentence as she does not translate *you may send them by themselves* with “du kannst sie ja alleine schicken“. The following words are interesting to consider as in the original, Austen writes that sending the girls on their own *will be better*, using the future tense,

which indicates that it is likely that the girls will go. In German, the translator weakens the statement from “was vielleicht besser sein wird” to “was vielleicht noch besser wäre”, leaving the question more open whether they will go or not.

Usually, if there cannot be found the case of weakening the future tense to a German subjunctive, in German it is often the case that future meanings are expressed through the simple present tense, which seems to be completely open towards the future (Macheiner 228). Nevertheless, there are only few cases of this phenomenon in the translation of *Pride and Prejudice*, like for example when Mrs Bennet tries to force her husband to visit Mr Bingley in chapter one:

“[...] Indeed you must go, for it *will be* impossible for us to visit him, if you do not.” [emphasis added] (Austen *Pride and Prejudice* 4)

“[...] Wirklich, du mußt [sic] hingehen, wir *können* ihm doch unmöglich selber unsere Aufwartung *machen*, wenn du es nicht tust.” [emphasis changed] (Austen *Stolz und Vorurteil* 1997 6-7)

In this case, the free translation of the future tense with “können” makes the German utterance much more polite and indirect. In English, Mrs Bennet tells Mr Bennet insistently that it *will* indeed be impossible to visit Mrs Bingley if he does not go, whereas in German, she stays polite through using the strongly civilised German phrase “wir können doch unmöglich” instead of words like “es ist für uns sonst unmöglich”. The German Mrs Bennet therefore appears much less annoying and intrusive than the English original who tells Mr Bennet directly what she desires. Apropos Mrs Bennet desiring:

“I [Mrs Bennet] desire you [Mr Bennet] will do no such thing. [...]” (Austen *Pride and Prejudice* 4)

Again Mrs Bennet desires something and again, the translator does not keep her as insistent and direct as in the English original:

“Ich ersuche dich, das nicht zu tun. [...]” (Austen *Stolz und Vorurteil* 1997 7)

This time, the German “zu + infinitive” is weakening the directness of Mrs Bennet’s demanding utterance. Aiming at the effect of the English original, the German Mrs Bennet should probably say “Du wirst das nicht tun!”

Almost all the remaining phrases in *Pride and Prejudice* containing “will” or “going to” are translated using “werden”. In the example where Miss Lucas forces Elizabeth to

play the piano we can find a mixture of both a translation with “werden” and one using the present tense:

“It *will be* her turn soon to be teased,” said Miss Lucas. “I am *going to* open the instrument, Eliza, and you know what follows.” [emphasis added] (Austen *Pride and Prejudice* 24)

“Jetzt *ist* sie bald an der Reihe, bedrängt zu werden”, sagte Miss Lucas. “Ich *werde* das Instrument *öffnen*, Eliza, du weißt, was dann kommt.” [emphasis added] (Austen *Stolz und Vorurteil* 1997 30)

A translation of the first sentence closer to the original would be “Jetzt wird sie bald an der Reihe sein”. Nevertheless, as the German passive in “bedrängt zu werden” needs a “werden” too, the author avoids a repetition through translating the future tense using the German present tense, although it would have been more logical to translate *will* with “werden” and the stronger *going to* with the German present tense. It becomes obvious at this point that Schulz may have really thought carefully about her decisions on which words to use, especially to avoid repetitions. The second sentence follows the principle of Schulz to translate every future form with the German future using “werden” as far as possible.

The previous examples should only give a brief overview of which possibilities there are with regard to tense translation. There would be an endless number of examples in *Pride and Prejudice* which would lead too far at this point. To summarise the issue, Schulz’ concept of tense translation could have looked like the following:

English	German	Alternatives
Present tense	Präsens	Futur in exceptional cases as Austen sometimes uses the present tense in future meaning
Past tense	Präteritum	Präsens, if Austen used past instead of present perfect, Perfekt in direct speech
Present perfect tense	Präsens	Präteritum or Perfekt if the meaning of the sentence requires it
Past perfect tense	Plusquamperfekt	Präteritum, if the context requires it
Future tense	Futur mit “werden”	Präsens, if for example “werden” is already in the sentence, Konjunktiv if appropriate

Table 3: An example for a concept of tense translation

Although the use of alternative tenses frequently leads to small nuances of difference in meaning, they are nevertheless interesting to consider, as typical language features and attitudes of cultures become more obvious.

Earlier in this chapter the term “word order” has been mentioned, which is another important issue in translation. While English is a language where we can mainly find the SVO word order principle (Macheiner 248), the German word order is more flexible because of its case system. In English, word order lets us usually distinguish between the subject and the object of a sentence. In German, this is a more complex issue. Additionally to the fact that constituents may appear in a different order in German sentences, verbs consisting of more than one word are scattered somewhere in-between. When translating an English text into German, the translator needs to make decisions whether it is appropriate to adopt the word order of the original or whether it is necessary to change it. If a reorganisation of constituents is necessary, it is important to decide to which extent these changes are necessary and which of the four cases is to be used.

In general, most of the sentences in narration in *Pride and Prejudice* are long and complex, containing subordination rather than co-ordination (Page 102), as Austen aims at creating a characteristic effect as mentioned earlier in this thesis: the differentiation between formal syntax in narration often symbolising absurdity (Page 102), and rather short and informal speech in dialogue. Reading Austen, one may find out that the narrator represents one half of Austen’s voice in the novel, whereas the action in the plot provides the second half of what she wants to tell the readers (Poovey 44).

Let us first quickly consider Austen’s characteristic features in formal narration, which is used to establish the novel’s thematic interest (e.g. moral background etc.) (Gill and Gregory 128). It becomes obvious in *Pride and Prejudice* that Austen was fond of three-part structures in her complex sentences (Page 103-104):

Mr Bingley was good looking and gentlemanlike;
he had a pleasant countenance,
and easy, unaffected manners. (Austen *Pride and Prejudice* 10)

Or:

The gentlemen pronounced him [Mr Darcy] to be a fine figure of a man,
the ladies declared he was much handsomer than Mr Bingley,
and he was looked at with great admiration for about half the evening,
[...]

for he was discovered to be proud,
to be above his company,
and above being pleased; [...] (Austen *Pride and Prejudice* 10)

The important question at this point is of course whether the German translator could manage to maintain Austen's sentence structure in her German version:

Mr. Bingley sah gut aus und besaß Umgangsformen eines Gentleman
[sic];
er hatte ein sympathisches Gesicht
und ein ungezwungenes, natürliches Wesen. (Austen *Stolz und Vorurteil* 1997 13)

And:

Die Herren bezeichneten ihn als einen stattlichen Mann,
die Damen erklärten, er sähe viel besser aus als Mr. Bingley,
und den halben Abend lang betrachtete man ihn voller Bewunderung [...]

denn man entdeckte, daß [sic] er hochmütig war,
sich der Gesellschaft überlegen glaubte
und an nichts Gefallen fand; [...] (Austen *Stolz und Vorurteil* 1997 13-14)

Although I am able to split the translated sentences into the same three-line structure, the sentences sound tuneless compared to the wit Jane Austen gives her formulations. While in her text we get the feeling of a rhythm underlying her lines almost like in a poem, the German lines read like one long sentence consisting of single parts of different length and divided through commas for a better understanding of the long sentences (which remind me of my own sentences here in this thesis). These passages are a clear proof of the fact that Jane Austen's specific style of writing cannot be transferred into the German language. In general, her wit and brilliancy and especially her ironic undertone get lost, apart from a few exceptions, mostly in shorter sentences. What remains to be discussed in this context is whether this is also the case with Austen's dialogues, which give her characters their special features and attitudes.

The opening of *Pride and Prejudice* is one of the most celebrated chapters of Austen's writing, almost only consisting of dialogue, giving the reader the feeling of reading drama. The opening of the novel is the moment when the curtain is rising and the Bennets' drawing room together with Mr and Mrs Bennet is presented and introduced to the audience like in a 18th century stage comedy (Page 115). The following dialogue is one of the characteristic passages in *Pride and Prejudice*, where Austen lets her characters introduce themselves in their respective natures (Page 115). Austen's dialogue is merely

informal and ironic which makes it worth looking closely at her linguistic techniques of its presentation (Page 115), in our case also especially in comparison to the German translation:

“My dear Mr Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr Bennet replied that he had not.

“But it is,” returned she; “for Mrs Long has just been here, and she told me all about it.”

Mr Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife impatiently.

“You want to tell me, and I have no objection to hearing it.”

This was invitation enough.

[...] (*Austen Pride and Prejudice* 3)

“Mein lieber Bennet”, sagte dessen Gattin eines Tages zu ihm, “hast du schon gehört, daß [sic] Netherfield Park endlich verpachtet worden ist?”

Mr. Bennet erwiderte, das habe er nicht.

“Aber so ist es“, entgegnete sie, “Mrs. Long war nämlich gerade hier und hat mir alles erzählt.“

Mr. Bennet sagte nichts dazu.

“Willst du denn gar nicht wissen, wer es gepachtet hat?” rief seine Frau ungeduldig.

“Du möchtest es mir doch erzählen, und ich habe nichts dagegen, es zu hören.“

Das war Aufforderung genug.

[...] (*Austen Stolz und Vorurteil* 1997 5)

In contrast to her narrative passages, Austen uses extremely short and simple sentences in her opening dialogue of *Pride and Prejudice*. Again, the reader gets the impression of feeling a rhythm of the spoken words, which accounts for the “dramatic” quality of Jane Austen’s writing (Mandal 28) and at this point stresses the eager, agitated, yet imperceptive nature of Mrs Bennet (Gill and Gregory 124), while Mr Bennet is held in the background through short indirect utterances. In this passage, Jane Austen provides a dramatic urgency where actually not very much happens (Mandal 29). Like in the narration also in the dialogues some of Austen’s brilliant formulations get lost in the translation, as it is almost impossible to keep the German sentences as short and concise and at the same time melodic like the English ones (compare for example the word *let* with “verpachtet”). Through the longer German sentences the reader might get the feeling that the plot has come to a standstill, right at the beginning. What is more, the address “Mein lieber Bennet” at the very beginning gives the German text an artificial quality, as no wife would ever address her husband like this. The word *invitation* crests the dialogue at the end with a strong ironic undertone which gets completely lost with the German, rather humourless, “Aufforderung”.

In conclusion, if we come back to the question what the unit of translation is, we can state that Schulz mainly tries to translate *Pride and Prejudice* clause-by-clause (especially if there are collocations, idioms or phrases), as long as the translation sounds natural in its flow. If there are word order- or semantic changes needed in order to make the translation readable for the target audience, she leaves her principle behind and tries to fulfil what is most important in modern translation: to transfer not only the language but, what is more important, the function and effects of what is written in the novel, even if changes become necessary. Nevertheless, as we have seen before, instead of making too strong changes like leaving things out or changing cultural symbols (like the card games) she prefers to add short explanations in footnotes.

As a consequence, it needs to be maintained that the best functional approach in translation does not help the translator to be able to transfer all the wit and brilliance of Jane Austen into German. Reasons for this are first that Jane Austen lived 200 years ago and made use of a different language style authors (and most translators who modernise their texts) would not use nowadays. Second, her wit and irony in connection to melodic rhythm originally composed in the English language cannot be transferred one to one into German. Nevertheless, one cannot judge the German translation by Schulz a failed one as she gives her best to transmit all the messages Austen tried to send. As a result, while a German reader who does not know English at all might be satisfied with the German translation, one who knows the original might be disappointed because of a strongly reduced degree of wit and irony in the translation.

3.2.5. *Proverbs and idioms*

Puns, idioms and proverbs are sometimes obligingly easy to translate and sometimes so culturally fixed as to be exceedingly difficult. (Costa 115)

With puns, idioms and proverbs it is often the case that the translator is not able to simply translate what is there (Costa 115). Nevertheless, the adjective “untranslatable” is not necessary to be attached as there are possibilities of transferring wordplays and idioms into another language. I am trying to summarise the possibilities a translator has when it comes to the translation of puns, idioms and proverbs, giving examples for the idiom “It rains cats and dogs”:

- a) Literal translation, e.g. “Es regnet Katzen und Hunde.”
- b) Find a pun/proverb/idiom of the target language and culture which equals the original in its function, e.g. “Es regnet wie aus Eimern.”
- c) Leave the pun/proverb/idiom untranslated, 1) and unexplained or 2) and explain it, e.g. “It rains cats and dogs.”*
- d) Leave out the pun/proverb/idiom completely in the translation and/or circumscribe what is meant, e.g. “It rains heavily.”

*entspricht in etwa dem deutschen Sprichwort “Es regnet wie aus Eimern.”

As Güttinger maintains, a good functional translation only works if the translation does not sound strange to the readers. In order to be able to compete with the original, the translation needs to be of the same implicitness when it is read (Güttinger 15). Because of this, possibilities a, c and d seem inappropriate for a modern functional translation as they interrupt the flow of reading because in a) the reader has to guess what is meant because the idiom is not existent in his/her language, in c) he or she either needs to look the idiom up in a dictionary or jump to the footnote in order to get to know what it is all about and in d) it is obvious that not the exact function and effect of the original is transmitted to the reader.

Possibility b) seems to be the most appropriate method in order to make the translation sound authentic without interrupting the reader or making him speculate too much about the passage. At this point it becomes interesting how Schulz coped with Austen’s idioms included in *Pride and Prejudice*. Therefore, let us have a look at the following passage when Elizabeth talks to Mr Darcy before she starts playing the piano:

[...] And gravely glancing at Mr Darcy, “There is a fine old saying, which every body [sic] here is of course familiar with – ‘Keep your breath to cool your porridge,’ – and I shall keep mine to swell my song.” (Austen *Pride and Prejudice* 24)

Schulz copes with the idiom like follows:

[...] Und mit einem ernsten Blick auf Mr. Darcy: “Es gibt ein schönes altes Sprichwort, das jedem hier natürlich bekannt ist: ‘Keep your breath to cool your porridge’* -, und ich werde meine Lunge also schonen, um meinen Gesang anschwellen zu lassen.” (Austen *Stolz und Vorurteil* 1997 30)

*etwa: “Spar dir deinen Atem, um den Haferbrei zu kühlen.” – „Behalte deine Meinung für dich.“

Because this is a revealing passage, let us have a look at the 1939 translation by von Schwab as well:

[...] Und indem sie Darcy ernsthaft ansah: “Es gibt ein schönes altes Sprichwort, das Sie sicherlich gut kennen: Spar deinen Atem, um deine Suppe zu kühlen – ich muß [sic] meinen jetzt leider auf Gesang verschwenden.” (Austen *Stolz und Vorurteil* 2007 26)

While Schulz decided to use annotations in footnotes, von Schwab did not follow any of the four methods suggested above and invented possibility e) a German idiom which does not exist at all. It is not my task to judge which of these versions is the better one; I will only try to describe which effects these translations bring with them. Basically, it is really hard to find a German idiom which equals this English one used by Austen. Dictionaries may suggest translations like “Mische dich nicht in Sachen ein, die dich nichts angehen” or “Spar dir deine Worte/deinen Atem”.

In Schulz’ translation she first tells the readers that everyone certainly knows the idiom which follows, followed by an idiom which probably not a single German reader knows. When reading this passage the reader may be confused because he or she does not know the idiom, followed by an interruption in his/her flow of reading because he/she has to jump to the footnote and learn what he/she does not know. The following statement by Elizabeth “und ich werde meine Lunge also schonen, um meinen Gesang anschwellen zu lassen” sounds like the translator lacked vocabulary to continue after having adopted the original idiom without a German equivalent. Through this passage, the German reader is obviously reminded that he/she is reading a translated novel and not the original which may also contribute to the destruction of the mimetic effect.

Considering the second translation by Karin von Schwab we can see that she interpreted the “you” Elizabeth is talking to as Darcy only and not all the people present in the room or even the readers. Here we again learn that translation is always interpretation too and in this case, one translator interpreted the passage differently from the other translator. Because of the fact that in the second translation Elizabeth is talking to Darcy, the reader may not become this offended as Elizabeth only tells Darcy that he should know the saying and not all people present including the readers. What might be confusing for the German reader is that through mentioning the saying, Elizabeth says “du” to Darcy for a few seconds before she changes back to “Sie” in the remaining text, which lets the reader anticipate a certain degree of closeness between Darcy and Elizabeth which is not explicitly present in the English text.

It may not be very professional to invent a saying which does not exist at all in German but nevertheless, von Schwab found a way of continuing without problems through including the vocabulary “Atem” in her saying which she can use in the following sentence without problems. Whereas the invented saying itself sounds rather artificial, the following sentence sounds far more natural than in the first translation, although in the second translation the last words show negative connotations as the translator uses the word “verschwenden”, whereas in the original Austen simply talks of keeping and not wasting her breath.

Another interesting example concerning the topic of puns, idioms and proverbs is a textual instance where the translator is not sure about whether it is used as a pun or not:

“I think I [Ms Bingley] have heard you [Mrs Hurst] say, that their [the Bennets’] uncle is an attorney in Meryton.” “Yes; and they have another, who lives somewhere near Cheapside.” “That is capital,” added her sister, and they both laughed heartily. (Austen *Pride and Prejudice* 36)

Like other names of countries, houses and places, Schulz also adopts *Cheapside* in her translation, this time with the following explanation in footnotes:

*sehr belebte Straße in London; wahrscheinlich Wortspiel mit cheap/billig (Austen *Stolz und Vorurteil* 1997 45)

Here the translator admits that she is not sure what the name means in its context. Nevertheless, as she does not give any explanations on the meaning of *Longbourn* or other names, it would have made no difference for the reader if she had left out the explanation in footnotes. In fact, *Cheapside* is an important financial centre and carries a rather positive connotation of being important for society and business as it originally has nothing to do with the word “cheap”. Nevertheless, the translator might be right in her suggestion that it is kind of a pun here as the characters Mrs Hurst and Miss Bingley talk of Cheapside like they mean the cheapest street in London and decry it. This might be another occasion Austen makes use of in order to characterise the two women as fools in the story. Especially the women “laughing heartily” give the passage an ironic touch. If this is Austen’s purpose intended, Karin von Schwab’s circumscription in her translation in 1939 cannot fulfil it:

“Ich dachte, du sagtest, ihr Onkel sei Anwalt in Meryton.” “Das stimmt auch; aber sie hat noch einen, der irgendwo mitten im *Geschäftsviertel von London* wohnt.“ “Das ist doch fabelhaft“, fügte ihre Schwester hinzu,

und beide mussten herzlich lachen. [emphasis added] (Austen *Stolz und Vorurteil* 2007 38)

As can be observed, the issue about Cheapside like the idiom in the first example is again something that is culturally determined and extremely difficult to transfer to another language and culture. What is more, Cheapside is a street which exists in reality and is therefore impossible to be translated if the function of the statement should stay the same and, what is more, a translation of the name would change the setting from London so somewhere else, which would mean a considerable break in the story and the sense would get changed. Nevertheless, I would argue at this point that the use of footnotes is also not the ideal solution to these problems.

Es gibt bei der Übersetzung Situationen, die es nicht gestatten, alle Werte der Vorlage zu erfassen. Der Übersetzer muß [sic] dann entscheiden, welche Qualitäten des Werks die wichtigsten sind und welche man eher vermissen kann. Zu einem Teil besteht die Problematik der Glaubwürdigkeit des Übersetzens darin, daß [sic] die relative Wichtigkeit der Werte in einem Werk erkannt wird. (Levy 103).

3.2.6. *Jane Austen's irony in translation*

Irony is a way of speaking in which you say something which is inappropriate, as a joke or insult. [...] or situation which is opposite of what you expect. (BBC English Dictionary 618)

[Ironie ist] hinter Ernst versteckter Spott, mit dem man das Gegenteil von dem ausdrückt, was man meint, seine wirkliche Meinung aber durchblicken läßt; [sic] (Brockhaus Wahrig 787)

In the previous chapters it has been made obvious that Jane Austen includes allusions to irony in her novels, also in *Pride and Prejudice*. Her ironic style can be seen as Austen's hallmark and is most of the time the reason why translators may have considerable difficulties with translating her novels, although, as we can see above, the concepts of irony are basically similar in English and German culture. Characteristic for Austen's ironic style is for example the juxtaposition of characters (as mentioned in chapter 3.2.2.) and the mingling of seemingly incompatible discourses, for example formal and informal passages (as discussed in chapter 3.2.4.) (Castellanos 128-129). Through her irony, Austen achieved not only the freedom to identify and uncover social norms and ideologies but – “always tactfully and with ladylike restraint” – to criticise them considerably (Poovey 47) and she does not let her audience wait long, as already her very first sentence brims over with irony.

3.2.6.1. *The first sentence of the novel*

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. (Austen *Pride and Prejudice* 3)

This is how Jane Austen starts her farce on living and loving, on marrying and getting rich. The sentence ironically points to the limitations of the words “truth” and “universally”. Full of irony but masqueraded as a statement of fact, it tells us more about the character of Mrs Bennet than anything else (Poovey 204) through generating an ironic gap between appearance and reality (Mandal 29). Or, how Castellanos puts it, the source of Austen’s originality is her peculiar use of cultural “opposition between popular carnival and official ideology” (Castellanos 2). The sentence is formulated in free indirect speech, as Mrs Bennet herself would formulate it (Colebrook 160). The opening statement combines the viewpoint of parents who are in search for a fortune through the rich marriage of their daughters with “the language of the prototypical educated mind of Austen’s times” (Castellanos 120). The sentence therefore also parodies the language of “enlightened individuals who seek stable, generally accepted truths.” (Castellanos 123)

Now the question is how to translate such a precise, ambiguous and promising statement? Schulz tries it as follows:

Es ist eine allgemein anerkannte Wahrheit, daß [sic] ein alleinstehender Mann, der ein beträchtliches Vermögen besitzt, einer Frau bedarf. (Austen *Stolz und Vorurteil* 1997 5)

While in the English sentence, the term *want* entails a feeling of voluntariness, it creates a strong juxtaposition with the other-directed *must* (“must be in want”) and therefore ironically points at men who involuntarily *have to* want a woman. The German translation totally leaves out the *must* and replaces the strong noun *want* by the verb “bedarf” which does not indicate whether someone wants or needs something. A single man who *must* be in *want* of a wife signals Mrs Bennet’s attitude of trying to make the single men in want of her daughters which is anything but an act of voluntariness. Unfortunately, it seems that the brilliant irony of the first sentence is extremely hard to translate and gets largely lost. What is more, the melody of Austen’s beloved three-part sentences gets lost too, because of the German relative clause (“der ein ...”):

- 1) It is a truth universally acknowledged,
- 2) that a single man in possession of a good fortune,
- 3) must be in want of a wife.

- 1) Es ist eine allgemein anerkannte Wahrheit,
- 2) daß [sic] ein alleinstehender Mann,
- 2a) der ein beträchtliches Vermögen besitzt,
- 3) einer Frau bedarf.

Karin von Schwab could also not fully maintain the sentence in its original character, and the translation, especially the last part, sounds extremely artificial:

Es ist eine Wahrheit, über die sich alle Welt einig ist, daß [sic] ein unweibter Mann von einigem Vermögen unbedingt auf der Suche nach einer Lebensgefährtin sein muss. (Austen *Stolz und Vorurteil* 2007 5)

The translator replaced *to be in want of a wife* by *to be in search for a wife* and leaves the *must* unchanged; therefore, the juxtaposition of voluntariness of *in search* and *must be* is also present and does not get completely lost as in Schulz' translation. Probably the most appropriate translation of the opening sentence would be a mixture of the two: "Es ist eine allgemein anerkannte Wahrheit, dass ein alleinstehender Mann in Besitz eines großen Vermögens auf der Suche nach einer Frau sein muss."

It seems to me that in present times, in German we are not used to read irony between the lines of narration anymore as at the moment, the expression of ironic and sarcastic thoughts is more direct in German but especially in Austrian literature, as novels are often written in colloquial language (if we think of the works by Wolf Haas, for instance). Also Elfriede Jelinek, the master of Austrian sarcasm, expresses more directly in her text "Die Liebhaberinnen" what Austen may have tried to imply in her opening sentence:

brigitte muß schauen, daß sie einen mann bekommt, der nicht ins wirts-
haus geht. sie muß schauen, daß sie eine schöne wohnung bekommt. sie
muß schauen, daß sie kinder bekommt. sie muß schauen, daß sie schöne
möbel bekommt. dann muß sie schauen, daß sie nicht mehr arbeiten ge-
hen muss. dann muß sie vorher noch schauen, daß das auto ausbezahlt ist.
dann muß sie schauen, daß sie sich jedes jahr einen schönen urlaub leis-
ten können. dann muß sie allerdings schauen, daß sie nicht durch die fin-
ger schauen muß. (Jelinek 24)

Therefore, some German or Austrian readers reading *Stolz und Vorurteil* without any background knowledge about Austen's ironic implications and an uncritical view may miss what she is telling her readers between the lines as they cannot find direct sarcastic utterances.

In general, the opening scene of *Pride and Prejudice* contains socially explosive material behind its polite expressions, which is ready for detonation in the story that follows (Gooneratne 81).

3.2.6.2. *Following the ironic tracks of the beginning in the rest of the novel*

Whereas at the beginning of *Pride and Prejudice* it seems that Jane Austen herself is talking to her readers, she hands her ironic voice over to Elizabeth after the opening. She, Mr Bennet and Mr Darcy are the characters who are most of the time superior to others and therefore not ironized in the novel.

But let us first of all have a look at how Austen creates irony in *Pride and Prejudice*. Irony is not a form of speech itself but rather something that accompanies speech in the background (Lapp 12). Signals of irony like extremely long sentences, words printed in italics, the use of metaphors or inverted commas may, but need not occur in texts (Lapp 27-28) and are not very frequently used by Jane Austen. Another marker are incongruities (Lapp 31) which arguably are the main reason for irony in Austen's texts as she, as mentioned before, includes juxtapositions between characters, change of style in formality and informality and in-/appropriate speech (narrative vs. dialogue). Austen's ironic environment consists of the incongruity between the readers' expectations and what follows in the novel (Utsumi 524), which is often realised when Austen's foolish characters come into play. One example for this is the scene between Mr Collins and Elizabeth who negates his proposal. After her saying *no* the reader may have expected anything but the following answer by Mr Collins:

"I am not now to learn," replied Mr Collins, with a formal wave of the hand, "that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long." (Austen *Pride and Prejudice* 108)

As the translator has six lines to express the meaning implied, she managed to maintain Austen's irony in this passage, especially through the word "feierlich", which strongly marks Collins' foolish character:

“Ich weiß sehr wohl”, erwiderte Mr. Collins mit einer feierlichen Handbewegung, “daß [sic] es üblich ist bei jungen Damen, das Werben eines Mannes, das sie insgeheim annehmen wollen, zurückzuweisen, wenn er sich zum erstenmal [sic] um ihre Gunst bewirbt; und daß [sic] die Ablehnung manchmal ein zweites oder sogar ein drittes Mal wiederholt wird. Ich bin deshalb keineswegs entmutigt durch das, was Sie gerade gesagt haben und hoffe, Sie binnen kurzem zum Altar zu führen.“ (Austen *Stolz und Vorurteil* 1997 130)

The only thing which makes the translation of rhythm and irony always difficult is the large number of relative- as well as “dass”-clauses and “zu + infinitive” formulations in German which interrupts Austen’s flow of wit and makes the text less rhythmic.

The ironic drama reaches its peak when Elizabeth has tried to make Mr Collins understandable two pages long that he has to believe her that she will not marry him and his answer is:

“You are uniformly charming!” cried he, with an air of awkward gallantry; “and I am persuaded that when sanctioned by the express authority of both your excellent parents, my proposals will not fail of being acceptable.” (Austen *Pride and Prejudice* 109-110)

Through his utterance Mr Collins seems to be completely sure in what he does, although Elizabeth and the readers know better that he will never get what he desires so strongly. In German the paragraph sounds weaker through the translator’s choice of vocabulary:

“Sie sind immer gleich bezaubernd!” rief er mit einer Gebärde unbeholfener Galanterie, “und ich bin überzeugt, daß [sic] mein Antrag, wenn er durch den ausdrücklichen Einfluß [sic] Ihrer trefflichen Eltern gutgeheißen wird, auf jeden Fall willkommen ist.“ (Austen *Stolz und Vorurteil* 1997 133)

First of all, the German translation implies that Collins and Elizabeth are “per Sie“, which builds up a polite distance between the two which destroys the imprudent saying of Collins to a certain degree. Second, “Gebärde” sounds too physical in this context whereas “air of awkward gallantry” is more figurative in the description. The following utterance in English is so out of place in its formality that the ironic effect is brilliantly completed whereas in German the complicated formulation sounds more distanced and polite than foolish.

But not only incongruities between readers’ expectations and reality but also an information gap between the reader and the characters causes this strong ironic effect in Austen’s texts. Most of the time, the reader is superior to the foolish characters in *Pride and Prejudice* in his/her knowledge, which means that the reader simply knows more than

the character (Kühnel 117). But it is not only the reader who is more knowledgeable; also Elizabeth most of the time knows more than other characters through withholding information from them. But the reader does not know more than Elizabeth; this is why in connection to her (as well as to Mr Bennet and Mr Darcy) there are no ironic passages in the novel (Kühnel 125). Elizabeth shares her prejudice against Darcy and the process of learning about his true character and also the character of Wickham with the reader, because the latter does not know more in this affair than Elizabeth (Kühnel 126).

Finally, it needs to be maintained again that the real comedian in *Pride and Prejudice* is Mr Bennet (Kühnel 138), who, if not silent for a change ("Mr Bennet, in equal silence, was enjoying the scene." (Austen *Pride and Prejudice* 103)), suddenly opens his mouth, getting irony to the point. This is for example the case when Mrs Bennet utters her fear that Jane might have caught a cold when riding to Mr Bingley through the rain:

"Well, my dear," said Mr Bennet, when Elizabeth had read the note aloud, "if your daughter should have a dangerous fit of illness, if she should die, it would be a comfort to know that it was all in pursuit of Mr Bingley, and under your orders." (Austen *Pride and Prejudice* 31)

In German, Schulz writes:

"Nun, meine Liebe", sagte Mr. Bennet, nachdem Elizabeth das Billett vorgelesen hatte, "wenn deine Tochter ernstlich krank ist und wenn sie sterben sollte, wäre es doch ein Trost zu wissen, daß [sic] dies alles geschah, um Mr. Bingley einzufangen – und auf deine Anweisung." (Austen *Stolz und Vorurteil* 1997 39)

Unfortunately, through the words "ernstlich", "Trost", and especially "einzufangen" (which does not make sense in this context, I would argue), the German utterance sounds extremely serious. The reader might get the feeling of Mr Bennet seriously accusing Mrs Bennet of Jane being ill, rather than making fun of the whole scene.

A similar situation is when Mr Bennet gets to know that Elizabeth is going to marry Mr Darcy:

"I admire all my three sons-in-law highly," said he. "Wickham, perhaps, is my favourite; but I think I shall like *your* husband quite as well as Jane's." (Austen *Pride and Prejudice* 380)

The formal, highly ironic formulation in German is the following:

“Ich schätze alle meine drei Schwiegersöhne sehr”, sagte er. “Wickham ist mir vielleicht der liebste; aber ich denke, ich werde deinen Gatten genauso mögen wie Janes.” (Austen Stolz und Vorurteil 1997 441)

As the irony does not exclusively lie in Mr Bennet’s utterance but emerges from the context of the whole story about Wickham marrying Lydia, this time the German reader might conceive the ironic motive of this passage. Nevertheless, the German Mr Bennet somehow gets a different character as the formulation of his ironic utterances cannot be reproduced in their full accuracy.

In general, the reader of *Pride and Prejudice* might often be in anticipation of corny feelings and absolute romance as this was the content of many novels of the 18th and 19th century. But as we already know, Jane Austen is different and is managing to disappoint her readers again and again in this respect and makes them laugh. When for example Mr Collins learns that Jane, his first choice to marry, is soon to be engaged, the narrator does not find it dramatic and lets the reader know:

Mr Collins had only to change from Jane to Elizabeth – and it was soon done – done while Mrs Bennet was stirring the fire. (Austen *Pride and Prejudice* 72)

Here the reader learns that Mr Collins is insensible and the event is not to be considered tragic at all (Brown 73). In the German translation the phrase “und zwar” is occurring which does not exist in English:

Mr. Collins mußte [sic] nur von Jane zu Elizabeth wechseln – und das war bald getan – und zwar noch während Mrs Bennet das Feuer schürte. (Austen Stolz und Vorurteil 1997 86)

“Und zwar“ is a typical filling element in German which does not say anything and should rather be avoided in high literature. I would argue that in this sentence, the phrase destroys the melodic flow of Austen’s writing rather than being a beneficial addition, as the sentence would also be perfectly fine without “und zwar” and also the meaning would stay the same.

Towards the end of the novel, Elizabeth’s ironic smile changes to joyous laughter when she becomes engaged to Mr Darcy, and she admits that it is hard to talk seriously:

“My dearest sister, now be serious. I [Jane] want to talk very seriously. Let me know every thing that I am to know, without delay. Will you tell me how long you have loved him [Darcy]?”

“It has been coming on so gradually, that I [Elizabeth] hardly know when it began. *But I believe I must date it from my first seeing his beautiful grounds at Pemberley.*” [emphasis added] (Austen *Pride and Prejudice* 374)

In German the girls’ talk is the following:

“Meine liebste Schwester, nun sei einmal ernst. Ich möchte ganz ernsthaft mit dir reden. Sage mir unverzüglich alles, was ich erfahren soll. Darf ich wissen, wie lange du ihn schon liebst?“

“Es ist so ganz allmählich gekommen, daß [sic] ich kaum weiß, wann es begann. Aber ich glaube, ich muß [sic] es auf die Zeit zurückführen, als ich zum erstenmal [sic] die schönen Parkanlagen von Pemberley sah.“ (Austen *Stolz und Vorurteil* 1997 434)

Jane Austen’s characteristic block against the direct expression of emotions reaches its peak at this point of the novel. Jane wants to listen to a romantic story by Elizabeth, how she has fallen in love with Darcy, and only gets an ironic answer typical for Jane Austen. The English “Will *you* tell me” sounds more directive than the rather impersonal “Darf *ich* wissen” (this impersonal formulations are widespread in German utterances); as a consequence, Jane sounds more nosy and direct in the English text whereas in the German version she asks Elizabeth very politely if she could know for how long she has loved Darcy. What is more, in English, Elizabeth dates the falling-in-love back to when she saw Darcy’s grounds in Pemberley, which implies ironically that the vast grounds are the main reason for Elizabeth’s love. In German, Elizabeth just dates the moment when she fell in love back to the *time* when she saw the grounds, which does not unmistakably say that Darcy’s properties are the reason for her love but might imply that at this time, when she saw the grounds, there might also have happened something else which made her fall in love. The ironic intention of relating love to physical property is therefore weakened in the German translation.

Towards the end of the novel Elizabeth seems to be truly happy and shares her laughter, this time sincerely and not satirically, with her aunt Mrs Gardiner:

I am happier even than Jane; she only smiles, I laugh. (Austen *Pride and Prejudice* 384)

Ich bin sogar noch glücklicher als Jane; sie lächelt nur, aber ich lache. (Austen *Stolz und Vorurteil* 445)

This time, it is not ironic laughter Austen expresses through her character Elizabeth, although Elizabeth might be laughing a little at Jane, who smiles too much all the time

and does not understand jokes (Brownstein 56). It is up to the reader where to round the story off with irony.

All in all, when it comes to the translation of irony, the responsibility for the understanding of irony is always up to the translator him-/herself who needs to transform irony in order to make it understandable for the target group. Therefore, the translator needs to have enough background knowledge about the source culture and language to recognise ironic passages in the source text and about the target culture and language in order to be able to create the same effect in the new text. Most of the time the recipients of the original and those of the target text do not have the same knowledge, which requests the translator to give the target group the knowledge needed, or to restructure irony according to the competence of the readers (Pugliese 46). In general, there can be distinguished two forms of irony in Austen's novels: First, irony which is developed through the context of the whole novel where characters refer to certain happenings from time to time or, and this is the more difficult form to translate, the characters themselves making ironic utterances which does not require a broader understanding of the context but rather implies irony in their formulation.

The translation of *Pride and Prejudice* into German reads like the translator has given her best to transfer at least some of the ironic meanings into German but as this is extremely difficult with Jane Austen's style of incongruities and juxtapositions, it is obvious that much of the ironic sense got lost in the translation.

4. Summary and conclusion: Is the translation a transfer of culture from *Pride and Prejudice* to *Stolz und Vorurteil*?

The translation of language does not automatically mean a transfer of culture. This is also illustrated by many examples of our everyday life, like the following extract of a menu in France shows:



Figure 6: An illustrative example why the translation of culture is not as easy as we may think. (source: Langenscheidt 62-63)

The fact that cultural transfer does not happen automatically with the translation of language is what makes the life of professional translators often difficult. Decisions need to be made if a text must or should be changed in order to make it understandable for the target audience or not. Since the 1990s the functional approach of translation is the predominant paradigm in novel translation, which more or less made literal translation approaches disappear. The functional approach postulates the transfer of meaning and effects on the readership of the target text rather than a word-by-word translation.

This current functional approach of translation is also what Helga Schulz tried to follow when translating Jane Austen's masterpiece *Pride and Prejudice* into German in 1997. Moving the reader towards the culture of the author through a foreignisation of the text and maintaining a natural flow of words at the same time is what Schulz tried to realise in her translation. Different rules and conventions like grammatical, semantic and pragmatic differences between the two languages make the translation from English into German a real challenge. One of the main aims of translators of the late 20th and 21st century is a dynamic equivalence which means to write a translation which does not read like one but rather sounds like an original. This plan may be realisable as long as there are not any culture-specific utterances and items in a text (which is hardly ever the

case). Therefore, also Schulz could not be consistent in her rules and principles of writing a German translation of *Pride and Prejudice*, which should sound completely natural and original. The translator had to face some translation problems and at the same time was somehow forced to make the novel easily understandable for German readers for commercial purposes. Especially Jane Austen's specific style of writing and her irony is what has caused translation problems for ages.

Because of these problems the translator of *Pride and Prejudice* at some point included the strategy of "Parakulturation" into her work, which means that she made it obvious for the German reader that he/she is reading a translation through the insertion of footnotes, giving the reader (more or less) important information about idioms, puns and terms which may be unknown for members of the German culture. As a result, the German *Stolz und Vorurteil* is a mixture of different translation types depending on function and context: First, the type of borrowing occurs in the translation, as it is for example the case with the word "Muffin", borrowed from the English to the German language. Second, calques are used like for example in "Teestunde", translated word-by-word from the English *tea-time*. The literal translation of short sentences, which made it possible to give a word-by-word translation, can also be found frequently in *Stolz und Vorurteil*. Another method is linguistic transposition, concerning for example the tenses which do not exist in the other language or have a different meaning, which needed to be replaced through appropriate German tenses. Modulation can also be found, for example in the change of viewpoints, like *will you tell me* vs. "darf ich wissen". Exegetic translation is frequently occurring in *Stolz und Vorurteil* when Schulz gives information in footnotes, like for example when she explains popular card games or an idiom she could not translate. There can also be found cases of non-translation, for example with the idiom *Keep your breath to cool your porridge* and pragmatic translation, which happens all the time through the change of word order in sentences in order to make the translation sound natural.

Although Helga Schulz repeatedly attempted to stay illusionistic in her translation and a reader without any knowledge of the original might first not think that he/she is reading a translation, the use of footnotes interrupts the reader from living and laughing with the characters and gives the novel a hint of anti-illusion. In contrast, readers who know the English original will know right from the beginning that they are reading a translation because of a reduced degree of irony and the missing melodic speech of Jane Austen.

As we have learned, the afterword giving explanations on Austen's irony in the English novel is completely left out in the German novel for good reason; because there is so much irony missing in the translated novel, it would be rather confusing for the German reader to get explanations on Austen's irony, which is most of the time absent.

All in all, my research hypotheses stated in chapter 3.1.2. could be confirmed. It should be maintained that the best functional approach cannot guarantee that rhythm of speech, specific writing styles and especially irony can be maintained when a novel is translated. There are significant losses of wit and irony in *Pride and Prejudice* when translating it into German, which nevertheless only becomes obvious for those who know the English original. People without any knowledge of the original or of the English language at all might have no idea of what they miss out on wit and irony and may therefore be perfectly happy with reading a nice, popular romance.

*“It is a truth universally acknowledged,
that true lovers of Jane Austen read her novels in the original language.”*

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Abstracts

English

The present diploma thesis deals with the issue of literary translation from English into German and its challenges. Literary translation follows a long tradition of more than 2000 years. Therefore, it seems obvious that, like principles in other sciences, important paradigms concerning translation theory have also changed over time.

In this thesis, special attention is paid to the functional translation approach, which has been the most important paradigm in translation since the 1990s. Its focus lies in the functional translation of literary texts, which means that not a literal translation of words and phrases from one language into another is striking anymore, but that a transfer of the function and meaning of a text to a different culture should take place when it is translated. It seems obvious that for this purpose, it is sometimes necessary to make little and sometimes also big changes in a text in order to fulfil this request. Above all, it is the person of the translator who is responsible for these changes and adaptations of literary texts. Reading and translating are processes of interpretation and re-writing, which offer many different ways of text production and reproduction from the original author to the reader of the translation.

The novels by Jane Austen are popular for their wit and irony, created by Austen's unique style of writing, which can most of the time be found between the lines. Especially her implication of irony makes the translation of Austen's novels difficult. A close examination of the German translation of *Pride and Prejudice* shows that Jane Austen's style is extremely hard to be transferred into a different language and culture. Therefore, readers of German Austen-translations must be aware of the fact that there may be significant losses in meaning and wit in translation, although it seems obvious that the English and German cultures are not that different. Proverbs and idioms are those text passages which most of the time get lost in translation. For this reason, also a bigger ironic context cannot be fully transferred into the target text if only small constituents are missing.

Readers who prefer reading translations and do not care about the original texts might not be aware of the fact that they are reading a changed version of what the original author tried to express in his text. Nevertheless, examining the issue of translation more

closely and comparing original and translated text makes the reader recognise how different *Stolz und Vorurteil* might be from *Pride and Prejudice*, like also other translations differ from their originals. True lovers of literature therefore might know that reading the original text instead of its translation is most of the time the better choice.

Deutsch

Die vorliegende Diplomarbeit beschäftigt sich mit dem Thema der literarischen Übersetzung aus dem Englischen ins Deutsche und ihren Herausforderungen. Literarische Übersetzung folgt einer langen Tradition von mehr als 2000 Jahren. Dabei ist es nicht verwunderlich, dass sich richtungsweisende Paradigmen, wie in allen anderen Wissenschaften, auch in der Übersetzungswissenschaft mit der Zeit verändern.

Besonderes Augenmerk wird in dieser Arbeit auf das funktionelle Übersetzungsparadigma gelegt, das spätestens seit den 1990er Jahren den Hauptfokus des literarischen Übersetzens darstellt. Sein Schwerpunkt liegt in der – wie der Name schon sagt – funktionellen Übersetzung literarische Texte, was bedeutet, dass nicht der Transfer wörtlicher Bedeutungen von einer Sprache in die andere im Vordergrund der literarischen Übersetzung steht, sondern, dass die Funktion und Wirkung auf das Zielpublikum von übersetzten Texten übertragen werden sollen. Dabei ist es kein Geheimnis, dass zu diesem Zwecke häufig, manchmal mehr manchmal weniger starke, Eingriffe in Originaltexte erforderlich sind, um diesem Anspruch gerecht zu werden. Dabei ist es vor allem die Person des Übersetzers/der Übersetzerin, die für diese Veränderungen die Verantwortung trägt. Lesen und Übersetzen sind Prozesse des Interpretierens und Neuschreibens, wodurch sich vom Autor/von der Autorin bis zum Rezeptor der Übersetzung mehrere Interpretationswege ergeben, die einen Text verändern können.

Jane Austens Romane sind vor allem bekannt durch ihre Witzigkeit und Ironie, die die Autorin ihren LeserInnen gekonnt durch ihren besonders einmaligen Schreibstil meist zwischen den Zeilen erkennen lässt. Dabei ist es vor allem die Ironie, die ÜbersetzerInnen häufig Schwierigkeiten bereitet. Untersucht man die Übersetzung von Jane Austens Roman *Pride and Prejudice* ins Deutsche, wird nur allzu deutlich, dass der eigene Stil der Autorin nur schwer in eine andere Sprache und Kultur übertragen werden kann. LeserInnen von Übersetzungen müssen deshalb immer mit Einbußen rechnen, auch wenn es offensichtlich scheint, dass sich die englische und deutsche Kultur eigentlich nicht

drastisch voneinander unterscheiden. Meistens sind es Kleinigkeiten wie Sprichwörter oder Wortwitze, die in einer Übersetzung häufig verloren gehen. Eingebettet in einen großen ironischen Kontext, beginnt auch dieser rasch zu bröckeln, wenn seine einzelnen Bestandteile in die Übersetzung nicht vollständig übertragen werden können.

LeserInnen, die ausschließlich Übersetzungen lesen und ihre englischen Originale außer Acht lassen, mögen vielleicht gar nicht bemerken, dass sie eine abgeänderte Version dessen lesen, was der Autor/die Autorin ursprünglich verfasst hat. Befasst man sich jedoch näher mit der Thematik und vergleicht Original und Übersetzung, wird es meist erst deutlich, wie stark sich *Stolz und Vorurteil* von *Pride and Prejudice* sowie auch andere deutsche Übersetzungen von ihren englischen Originalen unterscheiden. Treuen LiebhaberInnen der Literatur ist es daher bekannt, dass Werke in ihrer Originalsprache wohl mehr zu bieten haben mögen als ihre Übersetzungen.

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