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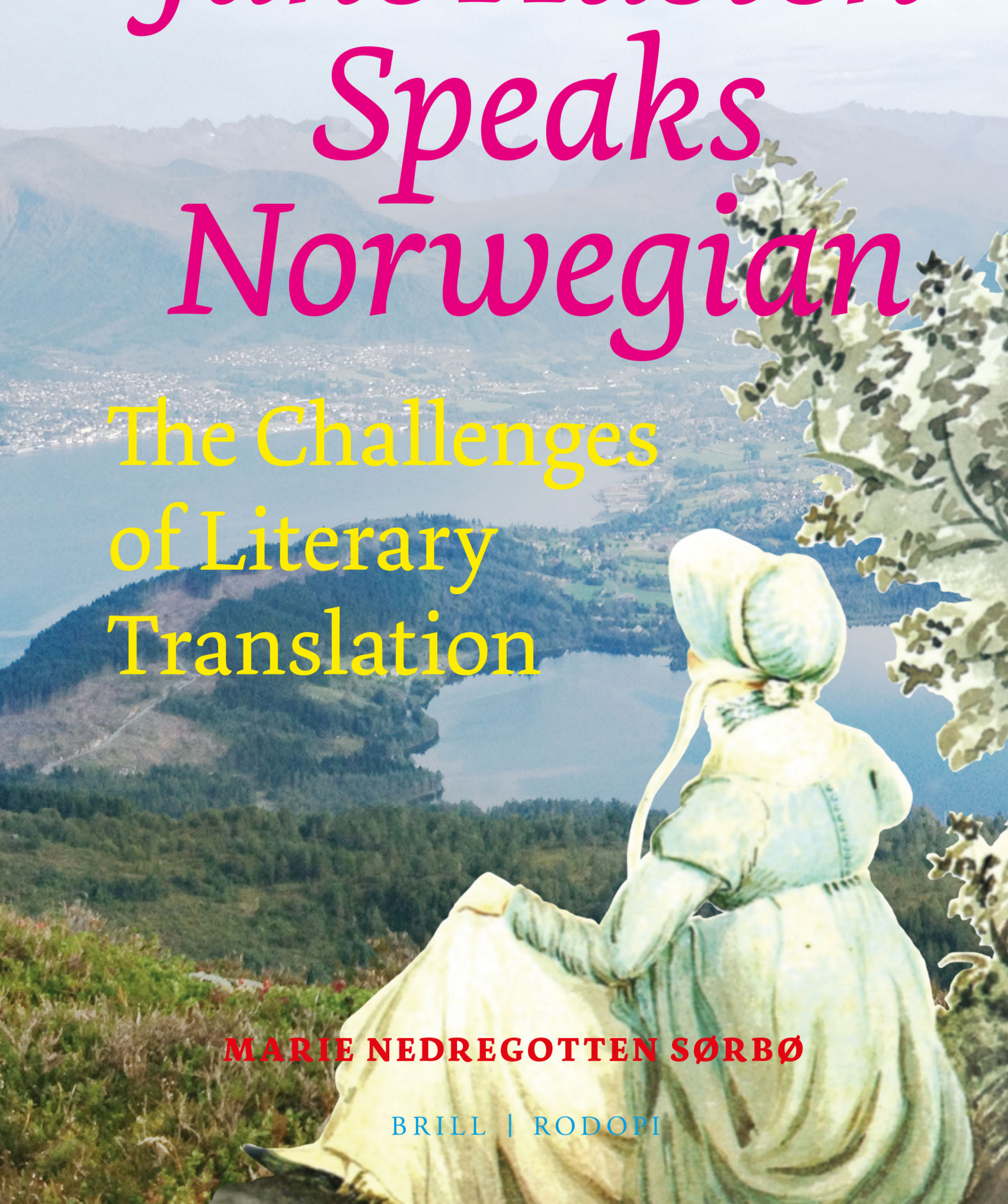
The Challenges of Literary Translation



MARIE NEDREGOTTEN SØRBØ

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Jane Austen Speaks Norwegian

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Jane Austen Speaks Norwegian

The Challenges of Literary Translation

By

Marie Nedregotten Sørbø

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This book is written with the support of *The Norwegian Non-Fiction Writers' and Translators' Association* (NFF).

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Furthermore, its completion and publication have been supported by the HERA Cultural Encounters Joint Research Project *Travelling Texts 1790–1914, the Transnational Reception of Women's Writing at the Fringes of Europe*, 2013–16. Investigating translations and other forms of reception of female writers in three time windows of the nineteenth century, the first of them Jane Austen's time, this project provided me with a context for the present case study. As Principal Investigator for Norway, I unearthed and documented a vast body of female writing, reading, translation and criticism, which helped support the conclusions drawn here. This larger material on the import of European women's writing in Norway will be the subject of a forthcoming monograph.

In the earliest phase of writing the present book, I had the great benefit of working for five weeks at Chawton House Library in Hampshire, England, as a Visiting Fellow in February–March 2009. Its Jane Austen connections, as well as friendly staff and unique ambience made it a very memorable experience.

The last chapters were written when I enjoyed the hospitality of the University of Cambridge, as a Visiting Scholar in the Lent Term of 2016. I am very grateful for the kind reception I had there. I would also like to thank my own institution, Volda University College in Norway, for providing me with a meaningful academic life for over twenty-five years.

The very first seeds of this book were sown when I was asked to write the Norwegian chapter of *The Reception of Jane Austen in Europe*, eds Brian Southam and Anthony Mandal, first published in 2007. In the course of this process, translation was confirmed to be the most important, and most challenging, form of reception. An array of pertinent issues presented themselves, and a host of samples that illuminated them, most of which could not find room within a single chapter. It resulted in a conviction that the Norwegian-language Jane Austen should be made available for a worldwide Austen scholarship.

The final manuscript has benefited much from the expert advice of my copy editor at Brill, Cedric Barfoot. My family deserve thanks for their unvarying interest and support.

List of Illustrations

Introduction: Jane Austen Travels

Jane Austen should stay at home, was the somewhat defeatist conclusion of a 1975 comparison of six translations from around the world.[1] Some of them were competent, others weak, but they all seemed to struggle with the finer points of Austen's style. Such a purist sentiment is all well and good, and quite understandable. Perhaps there is something untranslatable about all great authors; nuances that can only be found in their own language.[2]

But Jane Austen will not stay at home. She has been travelling to other countries, speaking foreign languages, since her books started to come out. She has spoken French since 1813, German since 1822, Swedish since 1836, Portuguese since 1847, Danish since 1855 and Norwegian since 1871.[3] She crossed the Atlantic to Brazil (the 1847 translation) and in American English editions in 1816 and 1832–33 (the latter comprised all six novels).[4] Right after the First World War, she learnt to speak Spanish (1919), Dutch and Finnish (1922). She crossed the world in the opposite direction and learnt foreign sign systems in Japan (1926)[5] and China (1935).[6] She travelled to Eastern Europe, and spoke Serbo-Croat (1929) and Czech (1932), Hungarian and Polish (1934). At the same time, she spoke Italian (1932).

The years of the Second World War saw an explosion of interest in Austen's authorship, with thirty-two European translations between 1941 and 1945, the majority of them into the Romance languages – Portuguese, Spanish and Italian. Sometimes two translators worked on the same novel in the same country simultaneously, presumably without knowing of each other's work.[7]

1 Andrew Wright, "Jane Austen Abroad", in *Jane Austen: Bicentenary Essays*, ed. John Halperin, Cambridge, 1975, 317.

2 See recent debates on "untranslatability", for instance by Emily Apter or Susan Bassnett, who explains its linguistic and cultural subtypes (Susan Bassnett, *Translation Studies*, Abingdon and New York, 2014, 40–45).

3 A Timeline of European translations until 2013 is given in the opening of Anthony Mandal and Brian Southam, *The Reception of Jane Austen in Europe*, London, 2014.

4 For covers and descriptions of these early American editions, see Margaret C. Sullivan, *Jane Austen Cover to Cover: 200 Years of Classic Covers*, Philadelphia, PA, 2014, 16–17 and 23. The book also includes a number of twentieth- and twenty-first century foreign covers, in addition to its main emphasis on English editions.

5 Hiroshi Ebine, *et al.*, "Jane Austen in Japanese Literature: An Overview", *Persuasions On-Line*, 30/2.

6 Helong Zhang, "Jane Austen's One Hundred Years in China", *Persuasions*, 33/105.

7 This happened with *Emma* in Italy, *Northanger Abbey* and *Pride and Prejudice* in Spain, see Timeline in Mandal and Southam, *The Reception of Jane Austen in Europe*, xxviii.

In Japan, as in many other countries, there was a burst of interest after the war: all of Austen's work was translated into Japanese between 1947 and 1978. Turkey presents a similar case, with five of the novels translated between 1946 and 1972.[8]

Since the war, not a year has gone by without seeing several new Austen translations. While there are (so far) no recorded translations between 1898 and 1910, and only three in the first two decades of the twentieth century, she is now among the most translated of British authors. She has traversed the Mediterranean to Greece (1950) and Israel (1952). She speaks the languages of smaller communities (Icelandic 1956, Catalan and Estonian 1985, Basque 1996, Lithuanian 1997, Latvian 2000, Galician 2005), as well as major world languages (Russian since 1967, Arabic since 1970). She is familiar with oriental tongues like Bengali (1953), Hindi (no date), Sinhalese (1964), not to mention Thai (1950), Persian and Korean (both 1958). These are only examples of her travels, not a complete inventory. More translations will very likely resurface as more research is carried out in this field.

The first five French translations came when she was still writing at her desk in Chawton, and all six novels were translated by 1824, *Pride and Prejudice* in three versions and *Mansfield Park* in two. In the other languages that had nineteenth-century translations – German, Portuguese and the three Scandinavian languages – only one or two novels were selected. This has been the rule also in twentieth- and twenty-first-century translations: mostly single novels rather than collected editions. When, for instance, a Norwegian publisher commissioned translations of her novels for a series in the late 1990s, they decided to leave out *Northanger Abbey*.[9]

The first attempt at a collection and the first steps in the process of preservation and eventually canonization of her novels came in 1833, when the publisher Richard Bentley, who had bought all the copyrights, included the six novels in his popular series of "Standard Novels".[10] For the first time, they appeared with illustrations (frontispiece and title-page), and with some critical material included. Bentley's first Austen title, *Sense and Sensibility*, incorporates

8 Rana Tekcan, "Jane Austen in Turkey", *Persuasions*, 28/2.

9 There are exceptions, like a Serbian Collected Novels edition in 1976–77, a Russian in 1988–89, and a French in 2000. Furthermore, the Japanese have now got a scholarly Collected Works edition (see Ebine, *et al.*, "Jane Austen in Japanese Literature: An Overview") and the Chinese have several (see Zhang, "Jane Austen's One Hundred Years in China", 110).

10 Kathryn Sutherland, *Jane Austen's Textual Lives: From Aeschylus to Bollywood*, Oxford, 2005, 1–2.

a newly revised and extended "Memoir of Miss Austen" by her brother Henry, based on his "Biographical Notice" for the posthumous 1818 publication of her two last novels.[11] Here we learn that "Miss Austen immediately declined" an invitation to a literary circle at a nobleman's house where she would have met the celebrated Mme de Stäel when the latter visited England. But there is more.

The new material in 1833 also includes three critical assessments. What appears to be an article from a "critical journal of the highest reputation" (xi) turns out to be extracts from two critics. The very last paragraph is by Richard Whately, often credited as the first discerning Austen critic with his 1821 article (for instance by Brian Southam).[12] But the longest passage, and the most pertinent observations, are from Maria Jewsbury's 1831 article (she is not among the critics included in Southam).[13] Hers is a perceptive description of Austen's lack of romantic incidents, here called "surprises of a grand nature" (xii), her everydayness ("the mind is never taken off the level surface of life" xii), her characters ("The secret is, Miss Austen was a thorough mistress in the knowledge of human character", xii).[14]

In addition to these two critical voices, the editor himself adds a page of commentary, saying that Austen has been an inspiration for other authors, also male ones, praising her for the way her portraits turn lead into gold, and ending with the same conclusion Virginia Woolf drew a century later: "it would be difficult to detect the secret of the process" (xv).[15]

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11 David Gilson outlines the textual history of this 1833 "Memoir" and describes the discovery that Henry Austen had quoted Jewsbury as well as Whately in two short pieces (David Gilson, "Henry Austen's 'Memoir of Miss Austen'", and "Jane Austen and the *Athenaeum* Again", *Persuasions* 19, 1997). There is more information on Bentley's editions in David Gilson, *A Bibliography of Jane Austen*, Winchester and New Castle, DE, 1997, 209–34.

12 *Jane Austen: The Critical Heritage*, 2 vols, ed. B.C. Southam, London, 1968, I, 19, 95.

13 The anonymous article is called "Literary Women. No II. Jane Austen" and was published in the *Athenaeum*. We owe the identification of the author to Joanne Wilkes and before her Monica Fryckstedt (see Joanne Wilkes, "'Without Impropriety': Maria Jane Jewsbury on Jane Austen", *Persuasions*, 13). There is a further discussion of the article in Joanne Wilkes, *Women Reviewing Women in Nineteenth-Century Britain: The Critical Reception of Jane Austen, Charlotte Brontë and George Eliot*, Farnham, 2010, 31–36.

14 The passage is sometimes ascribed to Richard Whately, notably by George Henry Lewes, attributing them to "the present Archbishop of Dublin", since he is the author of the last paragraph of the extracts. This misattribution is then spread whenever Lewes' piece is reprinted, for instance in Ian Littlewood, *Jane Austen: Critical Assessments*, Robertsbridge, 1998, 345.

15 The page references are to the first edition: Jane Austen, *Sense and Sensibility*, London, 1833. Holding Chawton House Library's copy of *Sense and Sensibility* from 1833, or Bodleian Library's *Pride and Prejudice* from 1813, adds a new dimension to Austen's

Bentley reissued the six novels in 1870 in his *Favourite Novels* series, and finally in 1882 as a proper collected edition: the Steventon Edition. This included additional material: Austen's nephew James Edward Austen-Leigh had published a book-length *Memoir of Jane Austen* in 1869, with a second edition with newly discovered material the year after, and this was included in The Steventon Edition. So was the first collection of Austen's letters, by her grandnephew Lord Brabourne in 1884. The new interest in Austen's life and work is evident, and it is sometimes difficult to decide which came first, the interest or the *Memoir*. Austen-Leigh's book was both the cause and effect of this interest. He had to be persuaded to write the book, which is in itself evidence of a growing curiosity about Austen in the years before 1870. Nevertheless, the *Memoir* and the *Letters* took this interest to new heights at the end of the century.

Between Bentley's editions, the market of readers of English abroad was served by Austen's inclusion in the Tauchnitz *Collection of British Authors* (1864–77) published in Germany. The Tauchnitz series played a vital role in making British literature known in other countries. Their books are found in libraries across Europe.[16] The selection of Jane Austen for the series clearly means that she was seen as belonging among the classic English authors.

As far as collected editions are concerned, the century finishes with a flourish. The 1894–97 Macmillan edition as well as the two different ten-volume editions by J.M. Dent in 1892 and 1898 are richly illustrated and handsomely bound, the last one of them also in colour. Charles E. Brock did the Macmillan *Pride and Prejudice* and then together with his brother Henry the Dent 1898 series, while Hugh Thomson did the rest of the Macmillan series. They all went for a certain authenticity of style, in depicting Regency fashions and interiors rather than Victorian ones.

The best example of the turn of the century preoccupation with Austen's work is perhaps Thomson's astoundingly beautiful 1894 edition of *Pride and*

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deliberate miniatures. The books are very small and handy, and in this sense really were miniatures, especially compared to the novels of contemporaries like Frances Burney or Anna Maria Porter. As they also were in their narrative characteristics; Austen has much more disciplined and uniform narratives. She discarded the ramblings of her predecessors, their associations and asides and expositions of more or less related matter. Moreover, Austen's selection of setting and characters is extremely limited compared to, for instance, Porter's novels.

16 For more information on Bernhard Tauchnitz' editions, see Thomas Keiderling, "Leipzig als Vermittlungs- und Produktionszentrum englischsprachiger Literatur zwischen 1815 und 1914", in *Beiträge zur Rezeption der britischen und irischen Literatur des 19. Jahrhunderts im deutschsprachigen Raum*, ed. Norbert Bachleitner, Amsterdam and Atlanta GA, 2000, 31 ff.

Prejudice for George Allen, for good reasons known as The Peacock Edition of the novel. While the Macmillan and Dent editions of the same novel have 40 and 12 illustrations, respectively, the Peacock Edition has 160. The cover is entirely covered in the guilt tail-plumes of a peacock, the bird itself is seen on a plinth beside the title, also in gilded letters – *PRIDE and PREJUDICE by Jane Austen Illustrated by Hugh Thomson* – significantly, the name of the artist is almost as big as the author's. The first chapter starts with the peacock spreading his tail across half the first page.[17] All first letters of chapters are embellished as in a medieval illuminated manuscript, often with a comic twist, with little figures or faces in them. The many illustrations of scenes from the novel extend to scenes only implied in the narration, for instance Sir Lucas bowing to the King. The whole project demonstrates the late Victorian interest in Austen as a national heirloom, presented for family reading. It is a warm embrace, and some critics have seen it as a crushing one, obscuring her own art, but in the history of her reception it is an early example of Austen adapted into a new cultural and aesthetic horizon. This is what will happen again and again, also in translations.

The next landmark was the first scholarly annotated edition of her work. It was published by Clarendon Press in 1923, and soon taken over by Oxford University Press. The editor was an Oxford scholar, R.W. Chapman, in co-operation with his wife, Katherine Metcalfe,[18] also an Oxford tutor before their marriage. These facts are all signs of Austen's new academic status in the early twentieth century. In fact, Austen was the first English author to get such an edition, marking the burgeoning discipline of English studies in academia.[19]

The nineteenth-century reception was not only a formal one. In the same way as in later reception, some of Austen's novels were also published in cheap editions. The first seems to have been the 1849 Routledge Railway library series (*Pride and Prejudice* and *Sense and Sensibility*), and later the Routledge Sixpenny Novels (*Sense and Sensibility* in 1884, and *Mansfield Park* in 1885). Even in the nineteenth century, then, Austen could be bought with cover illustrations designed to tempt the popular market. Also, at the end of the century, abridged editions, dramatic adaptations and schoolbook versions started to appear.[20]

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17 The 1894 copy of *Pride and Prejudice* described here belongs to Chawton House Library.

18 Metcalfe edited *Pride and Prejudice* already in 1912, and *Northanger Abbey* in 1923.

19 See Sutherland, *Textual Lives*, 26.

20 See *ibid.*, 4–5, which also includes an example of a Railway library cover illustration. More examples are found in Sullivan, *Jane Austen Cover to Cover: 200 Years of Classic Covers*, 24–25.

Two hundred years have passed since Austen lived and wrote her six completed novels,[21] but her reception in these two centuries is strikingly different. To modern readers she is one of the most famous names of literary history. It is a dual popularity: for the high-brow market she is placed alongside Shakespeare, Plato and Euripides,[22] while for the popular market, she is represented by the faces of famous actors, like Colin Firth or Keira Knightley. It is almost inconceivable for modern readers to grasp her comparative insignificance in much of the nineteenth century, up until 1870, at home, but not least abroad.

Contemporary sources, however, bear witness to it. When the British chaplain in Oslo in 1862, M.R. Barnard, wanted to teach his Norwegian pupils about the best authors of English literature, he mentioned around 230 names, but not Jane Austen. Surely, his general enthusiasm would have encompassed her had he known of her.[23] She is also missing from other Norwegian textbooks and overviews of the century.[24]

One of Barnard's Norwegian colleagues, however, was better informed. Erik Barth Horn was equally enthusiastic about British literature, and wrote a lengthy article a few years before, where he presented "sixteen English Authoresses". Here, "Miss Austen" is briefly mentioned, but is clearly the least known and least appreciated of them all. He warns us not to confuse her with the translator, Mrs Sarah Austin. Still, he says that Miss Austen is found on young people's bookshelves. We get the impression that she is old-fashioned, but still read.[25]

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21 Austen's life span was 1775–1817, and her novels, although composed over a much longer period, were published between 1811 and 1817/18.

22 In the Norwegian publisher Aschehoug's marketing of the series of translations of the late 1990s.

23 M.R. Barnard, *Sketches of Eminent English Authors, with Extracts from Their Works, Adapted for Use in Schools, and for Advanced Pupils in the English Language*, Christiania, [Oslo] 1862.

24 A. Autenrieth, *The English Reader: A Selection of Prose and Poetry from the Best British Authors: For the Use of Schools and Private Tuition*, Christiania, [Oslo] 1844; Jakob Løkke, *Engelske forfattere i udvalg: Med biografiske indledninger og oplysende anmærkninger*, Copenhagen, 1875; J.F. Bendeke, *Kort oversigt over den engelske literatur*, Trondheim, 1879; Immanuel Ross, *Om den engelske Romans og Novelles Udvikling fra Middelalderen til Nutiden, tildels belyst ved Citater*, Bergen, 1880.

25 Erik F.B. Horn, "Engelske forfatterinder", *Illustreret Nyhedsblad*, Christiania, 1858. VII, 134. The article was unsigned. We find confirmation of his claim that Jane Austen was still read in an 1856 Norwegian rental library record of the 1855 Danish translation of *Sense and Sensibility*. In the same decade, she is also found in the catalogues of the distinguished *Athenæum* reading society for men in Christiania (Oslo).

This is rather in keeping with the impression we get from her reception in Britain, and other countries. Although she had some positive responses in the early years (Scott, Whately, Jewsbury), and although the mid-to-late century connoisseurs claimed they had always appreciated her (G.H. Lewes, Julia Kavanagh, Anne Thackeray Ritchie, Margaret Oliphant and Mary Augusta Ward), Austen's name was not a famous one before the first biography of 1870. One reason is that her name was never printed in her books in her lifetime. They were published as "By a Lady", or "By the author of…".[26] It was perhaps modesty, but also convention – even a male novelist like Walter Scott published anonymously.[27] Significantly though, she does not hide her gender, which, in fact, is in keeping with her literary context, since most novels in the early century were by female authors.[28]

Although her brother Henry revealed her identity already in 1817/18, in his "Biographical Notice" for *Northanger Abbey* and *Persuasion*, some of the translations continued to be published without Austen's name. The very first French translations in 1813, 1815 and 1816 were, naturally, anonymous since she was still protecting her anonymity at the time. Her name was exposed in two French translations in 1821 and 1824, which included Henry's piece.[29] Her 1821 translator, Isabelle de Montolieu, also added her own presentation of Jane Austen, whose identity she had discovered since she first translated her in 1815.

In spite of this discovery, an 1828 new edition of the 1815 *Raison et Sensibilité* could at first glance pass for a novel "Par Mme La Baronne Isabelle de Montolieu", whose name is centrally placed on the page, while Jane Austen's name is nowhere to be seen. The only amendment between the two editions is the addition of Montolieu's aristocratic title. Clearly, they saw no reason to

26 When comparing early editions, we notice that some other ladies, for instance Ann Radcliffe and Anna Maria Porter, signed their books, and the anonymous Frances Burney later partly revealed her authorship in forewords. A telling illustration is found in Chapman's third edition of *Northanger Abbey* and *Persuasion* from 1933, where he includes a facsimile of the 1794 title page of Radcliffe's *Udolpho*. This presents the author's name in large print in the middle of the page, in stark contrast to Austen's title pages for a long time afterwards (Jane Austen, *Northanger Abbey and Persuasion*, Oxford, 1969, 309).

27 For an account of the convention, see John Mullan, *Anonymity: A Secret History of English Literature*, London, 2007.

28 This is true also of the preceding fifteen years, see the tables in Anthony Mandal, *Jane Austen and the Popular Novel: The Determined Author*, Basingstoke, 2007, 13, 27.

29 Isabelle Bour, "The Reception of Jane Austen's Novels in France and Switzerland: The Early Years 1813–1828", in *The Reception of Jane Austen in Europe*, eds Brian Southam and Anthony Mandal, London, 2007, 27, 30.

add the author's name while preparing the new edition.[30] Similarly, in 1822, the young translator Mlle Éloïse Perks at least gets her name indicated on the title page, as "Par Mlle É…***", which Austen does not. The 1816 translator, Henri Vilmain, also had his name on partial display as "Par M. Henri V******N".[31]

Jane Austen's name may have been revealed to the world in 1818 and 1821, but it created no sensation, and was still often neglected, even in her own works. Although she was named in German in 1822, she was anonymous in 1830; although named in Denmark in 1855, she was anonymous in Sweden in 1857, as she had been in 1836. When she is named, it is sometimes in a "domesticated" version, amended to fit the receiving language. In 1824, she appears to be a French writer: Jeanne Austen. In 1822, she is seemingly German: Johanna Austen.

In Norway, however, there is no question of anonymity when the 1871–72 translation appears. As in Denmark sixteen years earlier, she keeps her English name.[32] This is exactly the time of the new burst of interest in Austen in the wake of the publication of the new *Memoir* (see next chapter). Of nineteen nineteenth-century translations, eleven were anonymous, six of them after Austen's name had been made public.[33]

Jane Austen has had one century of insignificance and one of adoration. The immense popularity of the Austen film and television productions of the mid-1990s and since has evidently boosted her reputation further. In European reception, every post-war decade saw a decent number of translations (highest in the 1940s and 1980s with 55–56, and lowest in the 1970s, with 35). In comparison, the 1990s produced 97 European translations. The years between 2000 and 2013 had 151 more. This is before we have even started to account for the rest of the world.

Some countries launch new editions of her work at this time, for instance the Turkish series by a Shakespeare translator since 2006,[34] three different Chinese collected work series in 1997 and 1999,[35] or, indeed, the Norwegian Aschehoug-editions between 1996 and 2003. Along with modern fame goes

30 Compare the two titles pages of 1915 and 1928 in Gilson, *A Bibliography of Jane Austen*, 156, 159.

31 See title pages *ibid.*, 143, 150.

32 She also keeps her English name in Montolieu's 1821 translation. For the Danish translation, see facsimile in *ibid.*, 139.

33 Some Spanish translations were, surprisingly, still anonymous in the twentieth century.

34 Tekcan, "Jane Austen in Turkey".

35 Zhang, "Jane Austen's One Hundred Years in China", 110.

popularity in translation: she seems to be one of the most translated of British authors around the world.

Compared to Austen's nineteen nineteenth-century translations (sixteen of them of full novels),[36] the twenty-first century has had seventeen different Japanese translations in circulation in one particular year (2010), six of them of *Pride and Prejudice*.[37]

It is useless trying to give an exact number of Austen translations around the world, as any figure calculated and written down in this current book will be outdated before the book even goes to print. Besides, for many countries the number is unknown. Some estimates can, however, be attempted. While David Gilson documents 249 items worldwide in his seminal 1982 bibliography,[38] this figure is more than doubled in the listings found in the most recent edition of *The Reception of Jane Austen in Europe*, even if this excludes the rest of the world.[39] The two centuries from 1813 to 2013 here yield 517 translated titles. If we add Gilson's 36 Asian items to this European list, this means 553 translations.

This does not include anything that has appeared after 2013, and it includes only a few Japanese, Chinese, Turkish or other non-European translations. Moreover, there are uncertainties that hinder any attempts at reaching a total figure. The available studies of non-European reception do not offer complete numbers, and for many languages, no such study has been made.

The glimpses we do get are revealing. Helong Zhang's very valuable overview of Chinese reception mentions around thirty-five translations that have appeared since the two different *Pride and Prejudice* in 1935, but makes no attempt at completeness. The reason becomes clear when he informs us that "Amazingly, there have been more than fifty Chinese versions of *Pride and Prejudice*, and at least ten of *Sense and Sensibility*".[40] If we assume that

36 The nineteenth-century translated editions are scarce today. The early French translations had small print runs and survive in few copies, and the same is true of the Scandinavian ones. There are only three copies of the 1855 Danish *Sense and Sensibility* in Denmark; the Swedish 1836 *Persuasion* is found only in Stockholm, and the 1857 *Emma* in six copies across the country. They seem to have been little used in their own countries. This impression is confirmed in the respective national chapters by Isabelle Bour, Peter Mortensen, Git Claesson Pipping and Eleanor Wikborg in Mandal and Southam, eds, *The Reception of Jane Austen in Europe*, 32, 121, 154.

37 Ebine, *et al.*, "Jane Austen in Japanese Literature: An Overview".

38 See Section C. "Translations" in Gilson, *A Bibliography of Jane Austen*, 133–207.

39 The figures for European translations are my own calculations, based on the Timeline in Mandal and Southam, eds, *The Reception of Jane Austen in Europe*.

40 Zhang, "Jane Austen's One Hundred Years in China", 110.

the other four novels have had four translations each, which seems a sober estimate judging from his material, this means at least seventy-six Chinese Austen-titles.[41]

It is even more difficult to make a guess for Japanese, which has had repeated translations since 1926, and of all of Austen's work, juvenilia and letters included.[42] Austen is seen to have influenced Japanese authors since novelist and scholar Natsume Sõseki took her as his model a hundred years ago,[43] and Japan has had its own *Jane Austen Society* since 2006. Since there have been seventeen translations in circulation in recent years, it will be no exaggeration to assume there have been at least thirty in total. Likewise, information provided in two articles by Turkish scholars indicates that translations in that country must at least amount to twenty since 1946.[44]

So, although a total figure for translations is at present impossible, we can venture to state that Austen's work has been transmitted in more than 680 foreign versions, and predominantly since the 1920s. They deserve serious study, and it is the extent of this largely unfamiliar landscape that also motivates the present book. There are large blank spots on the map of Austen's worldwide travels that need to be described by scholars of translation.

Although the mid-1990s represent a watershed in Austen's reception, her previous popularity must not be underestimated. As a small sample of Austen's status around the world also before the recent film waves, she was reported to be very popular in Poland around 1980.[45] At the same time in India, the number of reprints and translations of her novels was evidence of Austen's great appeal to Indian readers. They seemed to appreciate her for her family values, which were seen to be similar to traditional Indian ones, as commented

41 Austen's popularity in China was noted already in a 1981 article headed "Chinese Buy Austen" from *The New York Times*, 3 January, 19. *Pride and Prejudice* was "among the most popular translations" of all (see Barry Roth, *An Annotated Bibliography of Jane Austen Studies, 1973–83*, Charlottesville, 1985, Item 519).

42 Ebine, *et al.*, "Jane Austen in Japanese Literature: An Overview".

43 See also Miyuki Amano, "Sõseki's Transformation of the Austenian Novel: From the Novel of Manners to the Psychological Novel"; Kazuko Hisamori, "Elizabeth Bennet Turns Socialist: Nogami Yaeko's *Machiko*"; Hiroshi Ebine, "Experimenting with Jane Austen: Kurahashi Yumiko", all in *Persuasions On-Line*, 30/2.

44 Sebnem Toplu, "*Love or Pride* by Jane 'Austin'?: Jane Austen's Reception in Turkey", in *Re-Drawing Austen: Picturesque Travels in Austenland*, eds Beatrice Battaglia and Diego Saglia, Naples, 2004, 379–81; Tekcan, "Jane Austen in Turkey". The latter also includes illustrations of covers.

45 Roth, *An Annotated Bibliography of Jane Austen Studies, 1973–83*, Items 216 and 219.

by Barry Roth, referring to Atma Ram,[46] and a couple of decades later so vividly illustrated in Bollywood productions of the novels, such as *Kandukondein Kandukondein* (2000), *Bride and Prejudice* (2004), and *Aisha* (2010).

This leads to the following questions: when Austen is adopted into different countries of the world, what do they want from her? What kind of an author is she seen to be, what purpose do the translations serve and what readerships do they address? Clearly, not only one purpose or readership, but various, at different times and places, as can be guessed from a mere glance at the appearance of the books. Sometimes she comes out in leather bindings, in a decorative collection of classics, at other times she finds herself among railway station romances. The choice of translators is often indicative of her status. Is she tackled by the Shakespeare translators or by translators of entertainment literature? Is there a particular skill to reading and understanding Austen, or can any translator accomplish it?

Considering this question, we may argue that Austen is not as difficult as she is sometimes suspected to be by modern potential readers. In some ways, she cultivates clarity and simplicity of narrative and language. There are no lengthy essays on topical matters or philosophical issues, as in George Eliot's books, for instance. There is very rarely any argument carried out or points to be made. There is not even a particularly old-fashioned, intricate, and obscure language, considering that it is two hundred years old. Many of her contemporaries would give translators much more trouble in this respect. Translators do sometimes express anxiety about her antiquity, but this is hardly the main challenge of her narratives.

However, as scholars have already observed, Austen's stories do pose a major challenge in understanding and translating her consistent irony. It follows that translators who are not aware that the author's style reflects her attitude, will end up with a very different story, sometimes even the opposite of the original work in its tone and idea. This is what for instance Valérie Cossy has found in her analysis of Isabelle de Montolieu's versions of *Sense and Sensibility* and *Persuasion*.[47] The coming chapters will provide many examples of Austen's style and tone in more or less felicitous renderings.

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46 Roth refers to a now rare Indian publication, Atma Ram's *Heroines in Jane Austen* (1982), which apparently included a bibliography of Indian translations until then. See *ibid.*, Item 610.

47 Valérie Cossy, *Jane Austen in Switzerland: A Study of the Early French Translations*, Geneva and Paris, 2006. By the same author, also "Austen and Her French Readers: Gender and Genre Again", in *Re-Drawing Austen: Picturesque Travels in Austenland*, eds Beatrice Battaglia and Diego Saglia, Naples, 2004, 349–50.

These samples are very likely comparable to what can be found in the translations of other countries. This is why a study of Norwegian translations is relevant also for other parts of the worldwide Austen academia. The observations and conclusions drawn here will be seen to have a validity and interest that transcend the national. The methods and approach are to investigate general issues of literary translation, where Norwegian cases serve as illustrations. Moreover, judging from the few existing studies of Austen in translation, there are remarkable parallels between her reception in for instance Northern Europe and Eastern Asia. Likewise, when Helen Chambers, one of the few who attempts a similar method, delivers close readings of two German translations, she turns up several of the same problems as found in the Norwegian material.[48] In order to get a better picture of Austen abroad, we need more studies undertaken by scholars that master the various target languages of Austen translated. Only then can we begin to understand Jane Austen's international influence, by means of such a joint transnational effort.

When present-day scholars do sometimes examine the global Jane Austen, it is often by means of comparisons with foreign authors, a description of tendencies and influences, and to a lesser extent accounts of the number of translations, or indeed a study of their qualities.[49]

"Studies of the translations and of Jane Austen's reception abroad have been few", Gilson remarked in 1997.[50] Up until then, there had been only two longer studies of translations: a Spanish doctoral dissertation comparing two Spanish versions of *Persuasion* in 1981, and an American one on the German reception in 1983.[51] Since then there have been important contributions, not least on the eighteen countries represented in *The Reception of Jane Austen in Europe*,

48 Helen Chambers, "Nineteenth-century German Translations of Jane Austen", in *Beiträge zur Rezeption der britischen und irischen Literatur des 19. Jahrhunderts im Deutschsprachigen Raum*, ed. Norbert Bachleitner, Amsterdam and Atlanta, GA, 2000.

49 See for instance the *Persuasions On-Line* special issue on *Global Jane Austen* (28/2, 2008), which encompassed contributions from around the world on matters as different as Austen and *The Arabian Nights*, Japanese literature, Spanish and Indian film adaptations, but only one study of Austen in translation – into Turkish. See also the more recent anthology with the same title, which studies Austen's worldwide appeal, including how she is used in Indian and Chinese classrooms, but includes only one study of translations, into French (*Global Jane Austen: Pleasure, Passion, and Possessiveness in the Jane Austen Community*, eds Laurence Raw and Robert G. Dryden, New York and Basingstoke, 2013).

50 In his new Introduction to the 1997 reprint (Gilson, *A Bibliography of Jane Austen*, xxxiii).

51 Both listed in Roth, *An Annotated Bibliography*, 1985, Item 523. Barry Roth published three bibliographies, covering everything that was written about Austen in articles, books and dissertations between 1952 and 1994.

first published in 2007.[52] This is the main resource for anybody interested in Austen in translation. Besides, there have been two monographs on translations into French in France and Switzerland, respectively,[53] and book chapters on Austen's reception in Germany,[54] France, Italy, Russia and Turkey.[55] Some articles on China, Japan and Turkey complement the picture.[56]

It is, however, still a neglected field of academic interest, pointed to in recent Austen research: "close analysis of the different translations constitutes a crucial area of Austen scholarship still largely neglected", Cossy and Saglia find.[57] Gillian Dow states that "relatively few scholars have considered the 'foreign' or 'translated' Austen comprehensively, or in any depth".[58]

Such studies are perhaps rare because of the work they inevitably entail, aptly described by Lawrence Venuti as "the onerous task of examining translations against the source texts they translate".[59] They may also be rare because they are (mistakenly) felt to be relevant only for the country or language in question, rather than forming part of a joint project. The present book is one small contribution towards such a larger collaborative effort.

The burgeoning concern for studying Austen-translations is related to a growing interest in the general field of translation over the last three decades.

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52 *The Reception of Jane Austen in Europe,* 2007/2014, eds Mandal and Southam.

53 Lucile Trunel, *Les editions françaises de Jane Austen, 1815–2007*, Paris, 2010; Cossy, *Jane Austen in Switzerland: A Study of the Early French Translations*. See also Lucile Trunel, "Jane Austen's French Publications from 1815: A History of a Misunderstanding", in *Global Jane Austen*, eds Laurence Raw and Robert G. Dryden, New York and Basingstoke, 2013.

54 Chambers, "Nineteenth-century German Translations of Jane Austen".

55 Cossy, "Austen and Her French Readers: Gender and Genre Again"; Mirella Agorni and Elena di Giovanni, "*Pride and Prejudice* in Italy"; Gabriella Imposti, "The Reasons for an 'Absence': Jane Austen's Reception in Russia"; Toplu, "*Love or Pride* by Jane 'Austin'?: Jane Austen's Reception in Turkey", all in *Re-Drawing Austen: Picturesque Travels in Austenland*, eds Beatrice Battaglia and Diego Saglia, Naples, 2004.

56 Ebine, *et al*., "Jane Austen in Japanese Literature: An Overview"; Tekcan, "Jane Austen in Turkey"; Zhang, "Jane Austen's One Hundred Years in China". See also Hiroko Furukawa's study of the feminizing of Austen's language by male Japanese translators in "Rendering Female Speech as a Male or a Female Translator: Constructed Femininity in the Japanese Translations of *Pride and Prejudice* and *Bridget Jones's Diary*", in *Translation: Theory and Practice in Dialogue*, eds Antoine Fawcett, Karla L. Guadarrama García and Rebecca Hyde Parker, London: Continuum, 2010, 181–98.

57 Valérie Cossy and Diego Saglia, "Translations", in *Jane Austen in Context*, ed. Janet Todd, Cambridge, 2007, 169.

58 Gillian Dow, "Uses of Translation: The Global Jane Austen", in *Uses of Austen: Jane's Afterlives*, eds Gillian Dow and Clare Hanson, Basingstoke and New York, 2012, 158.

59 *The Translation Studies Reader*, ed. Lawrence Venuti, London and New York, 2012, 273.

From being considered a mere auxiliary to the field of linguistics, translation studies have been established as an independent academic discipline, particularly since the 1980s. One watershed was the publication of Susan Bassnett's *Translation Studies* (1980), which did much to secure translations the status of creative texts in their own right. For the fourth edition of 2014, Bassnett comments that "Today … interest in the field has never been stronger".[60]

As a meeting-ground for the traditional disciplines of foreign-language study (literature, culture, linguistics) the field today is marked by a plurality of approaches, methods and theories. One such development over the last four decades is the greater focus on the receiver of translation: the reader and the target culture. Itamar Even-Zohar is one of the scholars who pointed out the undervalued position translations have had. His theory provided a place for translation as a distinct (and "most active") system within the literary "polysystem", and also explained how small, peripheral cultures had more need for translation than larger, more central ones.[61]

As a peripheral country with long traditions for importing the literature of Germany, France and Britain, the Norwegian fondness for translation serves as a case in point. Even-Zohar's call for studies of the functions of translations in literary history also motivates the present study. Which authors and texts are selected for translation at different times, and how do translations adapt the source text to the codes of the receiving culture? More specifically, what uses has Jane Austen been put to?

The emphasis on receivers is closely connected with the hermeneutic perspective on texts: that they are always interpreted differently by different readers. The interest in finding out how readers understand, based on their own contexts (or horizons), is a main concern in studying how translators render Jane Austen's novels. A significant voice in post-war hermeneutic philosophy, inspiring such fathers of reception studies as Wolfgang Iser and Hans-Robert Jauss, is Hans-Georg Gadamer. In his seminal *Truth and Method* (1960), he discusses the processes of interpretation, stressing both the limitations of any one interpreter, and the endless possibilities of meaning in any text.[62] This forms the foundation for describing (in the present material) seven such interpreters coming up with different results when faced with Jane Austen's novels.

Among recent scholars who bring a hermeneutic approach to the study of translation, Lawrence Venuti's theoretical stance will be considered below,

60 Bassnett, *Translation Studies*, 2.

61 See Itamar Even-Zohar, "The Position of Translated Literature within the Literary Polysystem", in *The Translation Studies Reader*, ed. Venuti, 162–67.

62 Hans-Georg Gadamer, *Truth and Method*, London, 1989, 373.

for instance in Chapter 9: "Foreign or Domestic?" He has contributed a critical perspective on a translation practice that assimilates texts into the target culture to the extent of eradicating the foreign, and argued for a more visible, overt role for the translator. His prescription of "how to read a translation" is illuminating: "not as a simple communication of a foreign text, but as an interpretation that imitates yet varies foreign textual features in accordance with the translator's cultural situation and historical moment".[63] This is exactly what Gadamer expressed in his focus on the interpreter's historical horizon of interpretation.

The hermeneutic emphasis resulted in a preference for more descriptive, less evaluative approaches to the study of translations. Rather than count and list all losses in a given translation when compared to its source, there was more interest in seeing the translator as a creative artist producing his/her own version in an ongoing dialogue between texts.[64]

In such a theoretical climate, is there a room for comparative analysis of translation, such as proposed in the present book? More than carving out a space for comparison, it is in a sense, unavoidable, or even the core of translation studies. The concept of translation describes the relationship between (at least) two texts. If maintaining that the new text is an entirely independent work of art, it is no longer possible to do a translation study. At the heart of translation studies is the question of what happens in the transfer of texts between languages. In order to find out how literary texts are understood by readers at different times, a comparison between original and translation is implied.[65]

Furthermore, there is the need for comparisons between different translations of the same literary work. For many of the best-known authors there are multiple translations, even into minor languages. In addition to relating to the source text, these translators will also often relate to the versions of their predecessors, sometimes depending on them, at other times positioning themselves as alternatives.[66]

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63 Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, London and New York, 2008, 124.

64 See description of the post-colonial approach in Bassnett, *Translation Studies*, 7.

65 I find confirmation of this point in Susan Bassnett's observation that "there is always a comparative element", *ibid*., 12. See also "The Value of Comparing Translations", in Susan Bassnett, *Reflections on Translation*, Bristol, Buffalo, Toronto, 2011, 126.

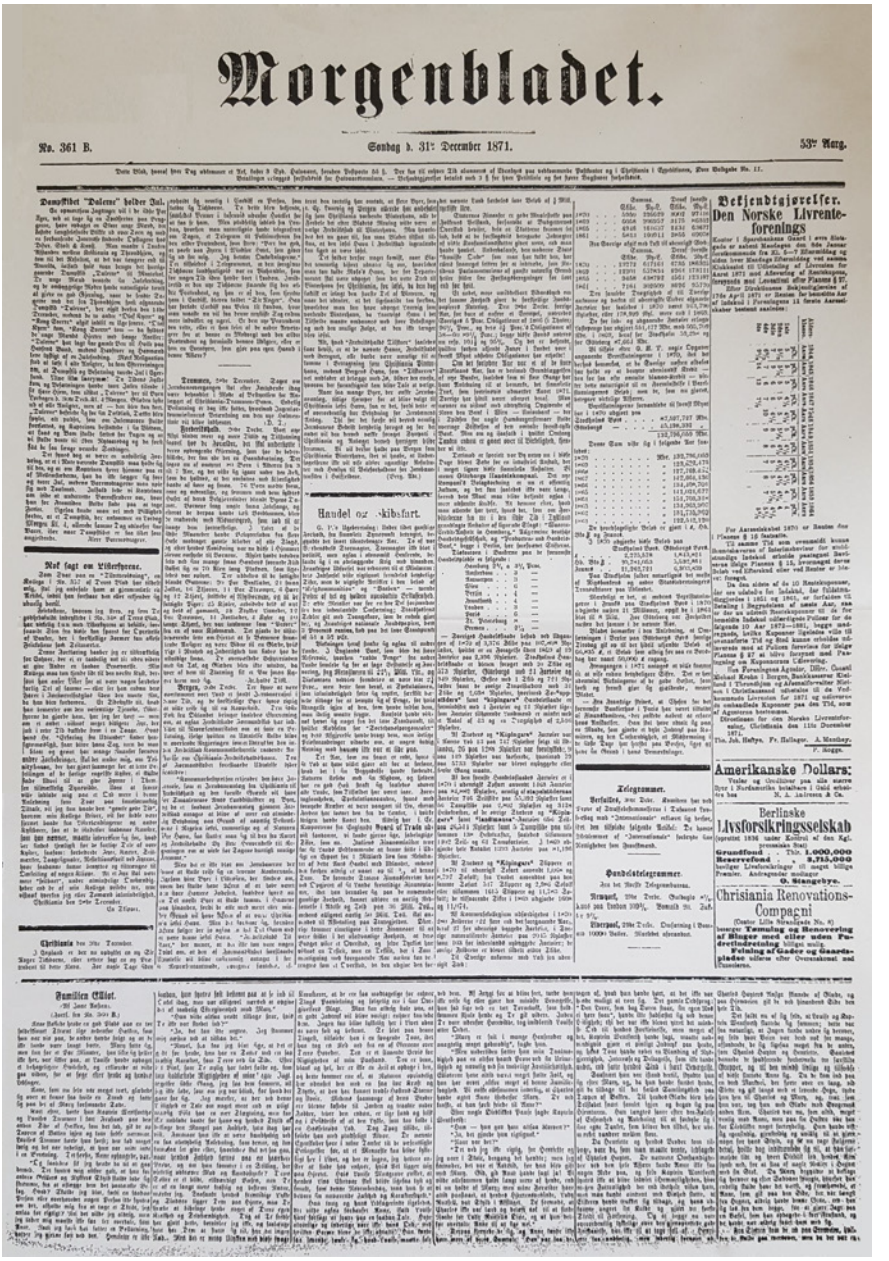
66 See Merete Alfsen's postscript to her series of Austen translations, commenting on the liberal editing practices of earlier times (Alfsen, "Oversetterens etterord", *Stolthet og* fordom, Oslo: Aschehoug, 2003, 363).

For an analysis of the reception of an author in a particular language and culture, it is therefore useful to see how the different versions communicate with each other as well as with their source text. It is also of the utmost interest to see whether translators read Shakespeare or Austen differently over time, and which aspects of their work are wanted or discarded.

A third level of comparison depends on the co-operation between scholars in different countries. The more studies appear of translations into different languages, the better the afterlife of an author can be described. Such a further step can be taken when there are available studies (in English) of the translations of, say, Dickens or Woolf into a number of languages. This is the motive for providing such a study of Jane Austen into Norwegian.

Jane Austen is travelling extensively across the globe. This book will focus on one little corner of the world of Austen readers, on one language community, to enable a study of what happens when Austen's language and style are translated into a foreign language. We may hope that in the future more such studies for other languages will give us better understanding of the possibilities and limitations of translating Austen's authorship, as well as of the diverse images of Austen abroad.

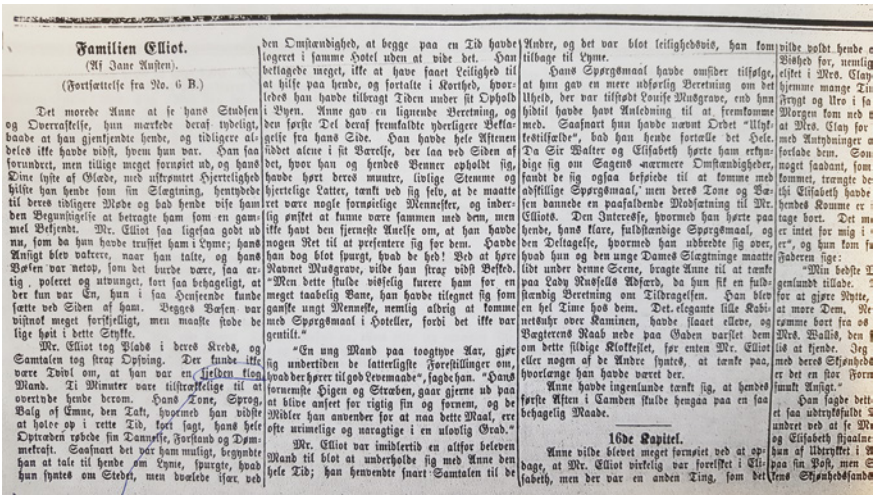
The following chapters can be read without any knowledge of Norwegian, as all quotations are back-translated. Chapter 1 will give a chronological overview of all Norwegian translations, with an assessment of their main characteristics, and also include some information about what place the translators had in the literary world. Chapters 2 to 12, rather than focusing on single translations, will focus on common features, such as deletions, repetitions, archaizing or censorship. Through comparing seven different translators, patterns will arise that will be recognizable and valid in other countries as well. In this way, I hope that this map of Norwegian translations can take its place in the travelogue of Jane Austen's worldwide expansion.



Morgenbladet.

No. 361 B. Sondag d. 31: December 1871. 53ᵈᵉ Aarg.

FIGURE 1 *From late December 1871 through January 1872 the newspaper* Morgenbladet *ran a serialized translation of* Persuasion, *printed across the bottom of the two first pages.*



Familien Elliot.

(Af Jane Austen).

(Fortsættelse fra No. 6 B.)

Det morede Anne at se hans Studsen og Overraskelse, hun mærkede deraf tydeligt, baade at han gjentjendte hende, og tidligere alleredes ikke havde vidst, hvem hun var. Han saa forundret, men tillige meget fornøiet ud, og hans Øine lyste af Glæde, med uskrømtet Hjertelighed hilste han hende som sin Slægtning, hentydede til deres tidligere Møde og bad hende vise ham den Begunstigelse at betragte ham som en gammel Bekjendt. Mr. Elliot saa ligesaa godt ud nu, som da han havde truffet ham i Lyme; hans Ansigt blev vakrere, naar han talte, og hans Øinsen var netop, som det burde være, saa artig, poleret og utvunget, kort saa behageligt, at der kun var Een, hun i saa Henseende kunde sætte ved Siden af ham. Begges Øinsen var yiitnet meget forskjelligt, men maaske stode de lige høit i dette Stykke.

Mr. Elliot tog Plads i deres Kreds, og Samtalen tog strax Opsving. Der kunde ikke være Tvivl om, at han var en sjelden fiin Mand. Ti Minuter vare tilstrækkelige til at overtyde hende derom. Hans Tone, Sprog, Valg af Emne, den Takt, hvormed han vidste at holde op i rette Tid, lod sagt, hans hele Optræden røbede sin Dannelse, Forstand og Dømmekraft. Saasnart det var ham muligt, begyndte han at tale til hende om Lyme, spurgte, hvad hun syntes om Stedet, men dvælede især ved den Omstændighed, at begge paa en Tid havde logeret i samme Hotel uden at vide det. Han beklagede meget, ikke at have faaet Leilighed til at hilse paa hende, og fortalte i Korthed, hvorledes han havde tilbragt Tiden under sit Ophold i Byen. Anne gav en lignende Beretning, og den første Del deraf fremkaldte yderligere Bekjendtgjørelse fra hans Side. Han havde hele Aftenen siddet alene i sit Værelse, der laa ved Siden af det, hvor han og hendes Venner opholdt sig, havde hørt deres muntre, livlige Stemme og hjertelige Latter, tænkt ved sig selv, at de maatte vel være nogle fornøielige Mennesker, og inderlig ønsket at kunne være sammen med dem, men ikke havt den fjerneste Anelse om, at han havde nogen Ret til at præsentere sig for dem. Havde han dog blot spurgt, hvad de hed! Bed at høre Navnet Musgrave, vilde han strax vidst Besked. "Men dette skulde vidselig kurere ham for en meget taabelig Vane, han havde tilegnet sig som gandske ungt Menneske, nemlig aldrig at komme med Spørgsmaal i Hoteller, fordi det ikke var gentilt."

"En ung Mand paa toogtyve Aar, gjør sig undertiden de latterligste Forestillinger om, hvad der hører til god Levemaade", sagde han. "Hans fornemste Higen og Stræben, gaar gjerne ud paa at blive anseet for ytterst fin og fornem, og de Midler han anvender for at naa dette Maal, ere ofte urimelige og naragtige i en ulovlig Grad."

Mr. Elliot var imidlertid en altfor beleven Mand til blot at underholde sig med Anne den hele Tid; han henvendte snart Samtalen til de Andre, og det var blot leilighedsvis, han kom tilbage til Lyme.

Hans Spørgsmaal havde omsider tilfølge, at hun gav en mere udførlig Beretning om det Uheld, der var tilstødt Louise Musgrave, end hun hidtil havde havt Anledning til at fremkomme med. Saasnart hun havde nævnt Ordet "Ulykkestilfælde", bad han hende fortælle det Hele. Da Sir Walter og Elisabeth hørte ham erkundige sig om Sagens nærmere Omstændigheder, fandt de sig ogsaa bepiede til at komme med adskillige Spørgsmaal, men deres Tone og Væsen dannede en paafaldende Modsætning til Mr. Elliots. Den Interesse, hvormed han hørte paa hende, hans klare, fuldstændige Spørgsmaal, og den Deltagelse, hvormed han udbredte sig over, hvad hun og den unge Dames Slægtninge maatte lidt under denne Scene, bragte Anne til at tænke paa Lady Rusfells Adfærd, da hun fik en fuldstændig Beretning om Tildragelsen. Han blev en hel Time hos dem. Det elegante lille Kabinetsuhr over Kaminen, havde slaaet ellevte, og Vagterens Raab nede paa Gaden varslet dem om dette sildige Klokkeslet, før enten Mr. Elliot eller nogen af de Andre syntes, at tænke paa, hvorlænge han havde været der.

Anne havde ingenlunde tænkt sig, at hendes første Aften i Camden skulde hengaa paa en saa behagelig Maade.

16de Kapitel.

Anne vilde blevet meget fornøiet ved at opdage, at Mr. Elliot virkelig var forelsket i Elisabeth, men der var en anden Ting, som det vilde voldt hende e
Bisbed for, nemlig
elsket i Mrs. Clay
hjemme mange Tin
Frygt og Uro i so
Morgen kom ned s
at Mrs. Clay for
med Anthydninger a
forlade dem. Son
noget saadant, som
kommet, trængte de
thi Elisabeth havde
hendes Komme er
tage bort. Det m
er intet for mig i
er", og hun kom fu
Faderen sige:

"Min bedste A
gemundt tillade.
for at gjøre Nytte,
at more Dem. Ne
komme bort fra os
Mrs. Wallis, den
lig at hjende. Jeg
med deres Skjønhed
er det en stor Form
smukt Ansigt."

Han sagde dett
et saa udtrykskuldt
underet ved at se Mr
og Elisabeth fjaalne
hun af Ubrydelet i A
paa sin Post, men S
lens Skjønhedsfunde

FIGURE 2 *Chapter 15 of* Persuasion *in Norwegian translation and Gothic typeface.*

CHAPTER 1

Austen Goes to Norway

Jane Austen's early travels took her in several directions: to three central European countries, Switzerland, France, and Germany, to one southern European country, Portugal, and in the North to Sweden, Denmark and Norway. Norway was thus the seventh country and Norwegian was the sixth language to receive her. This nineteenth-century translation, however, has been unknown and unregistered until very recently.

Twentieth- and twenty-first-century reception has produced eight more translations in book form, and two versions for a magazine.[1] At the outset, there are two remarkable things about them: they do not include *Northanger Abbey*, which has never been translated into Norwegian. While on the other hand, *Pride and Prejudice* has been translated no less than five times, and *Persuasion* twice. Nothing of the juvenilia (for example *Lady Susan*) or letters has appeared in Norwegian, and there has never been a proper collected edition.

The Norwegian reception is therefore, as in the rest of Scandinavia, a little paradoxical. It took almost sixty years before the second translation appeared (1930), and she did not receive proper attention from publishers and translators until the last years of the century. Yet, Norwegians were among the very first in the world to receive her, in an 1871 translation. Moreover, Norwegian reception is earlier and more comprehensive than Norwegian translations, since Danish translations also served the Norwegian market. Thus, Jane Austen was read in translation at least as early as 1856, when E.J. Engelsens Leiebibliothek (rental library) acquired a copy of the Danish 1855 translation of *Sense and Sensibility*.[2] In addition, there are copies of Austen's novels in English in libraries and reading societies in the mid-century and later, to wit the 1852 catalogue of the male *Athenæum* society, which comprises *Emma*, *Pride and Prejudice* and *Sense and Sensibility*.[3] Austen had therefore been present in a few catalogues and on some bookshelves for two decades before the first Norwegian translation appeared.

1 In addition, there is a 2007 textbook extract from *Pride and Prejudice* translated into the minority language New Norwegian.

2 List of acquisitions published in the newspaper *Bergen Adressecontoirs Efterretninger*, Bergen, 8 July, 1856.

3 *Catalog over Athenæums Bøger*, Oslo, 1852, 114.

The 1871 Translation

The first of Jane Austen's novels to be translated into Norwegian was *Persuasion* in 1871, although this translation has been invisible in the history of Austen reception.[4] David Gilson did not find it when he travelled around, searching the libraries and archives of different countries for translations. He was for instance in Sweden, examining the 1836 translation, and he did include all the twentieth-century Norwegian translations that had appeared at the time.

He had no chance of finding it, because it was not recorded in library catalogues. For the same reason, I myself did not find it when doing research for the Norwegian chapter of *The Reception of Jane Austen in Europe*.[5] It is only included in the second, updated edition.[6] This is why it is not mentioned in Anthony Mandal's 2012 overview of the European reception.[7] The first presentation of the 1871 translation was published in "Discovering an Unknown Austen" in 2013 (dated 2012).[8]

The absence of the translation from library catalogues indicates that it had never been published as a book. It was translated for a major, national newspaper, *Morgenbladet* ("The Morning Post"), and appeared in daily instalments from December 20 1871 to January 23 1872.[9] A very common way of publishing novels in the latter half of the nineteenth century, the largest national and regional newspapers sectioned off the bottom of the page for the daily portion of the running serial. They were designed to be cut out so that readers could collect their own little library of current novels.

Librarian J.B. Halvorsen was a contemporary witness to the practice. In the preface to his 1885 encyclopaedia of authors he observes that newspapers and weekly magazines had increasingly taken over the role of transmitters of literature, especially in the preceding decades.[10]

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4 Jane Austen, "Familien Elliot", *Morgenbladet*, 351B (1871) – 22 (1872), 1–2.

5 *The Reception of Jane Austen in Europe*, eds B.C. Southam and Anthony Mandal, London, 2007, 184.

6 *The Reception of Jane Austen in Europe*, eds Mandal and Southam, 2014.

7 Anthony Mandal, "Austen's European Reception", in *A Companion to Jane Austen*, eds Claudia L. Johnson and Clara Tuite, Malden and Oxford, 2012, 422–33.

8 Marie Nedregotten Sørbø, "Discovering an Unknown Austen: *Persuasion* in the Nineteenth Century", *Persuasions* 34 (2012), 245–54.

9 This included Sunday editions, and even on the 24 and 25 of December (but not the 26th). Although there are around the same number of instalments as chapters in the novel (twenty-four), they do not correspond, but are decided by column format.

10 Jens Braage Halvorsen, *Norsk forfatter-lexikon 1814–1880, A-B*, Oslo, 1885, x.

The practice has recently been described by Aina Nøding in a history of the Norwegian press, and she also mentions *en passant* that Austen's *Persuasion* was among the translated works.[11] Coincidentally, she unearthed a piece of Austen reception that had been deeply buried in an unmarked grave, impossible to find unless reading through the relevant issues of the newspaper. The discovery may well indicate that other important items of reception will come to light in the future, in all countries, as historical sources are made more readily available for researchers.

Norwegian newspaper serials provided readers with the novels of, for instance, George Eliot and Charles Dickens, Elizabeth Gaskell and Margaret Oliphant. The difference between them and Jane Austen was that they were reissued in book-form straight after serial publication, and hence registered in libraries. The fact that Austen's novel was not, may be an indication that she was less highly regarded.

There seems to be little or no distinction between serious and entertainment literature. The newspaper editors had one main criterion: to get hold of the most popular novels and most talked of authors. This meant going for the newest novels on the market, and they sometimes translated a novel within the same year or the next (for instance, Ada Bayly's *A Hardy Norseman* in 1889). There are few exceptions to this rule of newness and topicality, but the translation of Frances Burney in 1858 and Jane Austen in 1871 are two such rare cases. Why were these two conceivably old and out-dated authors suddenly received in Norway, half a century after their own time? Burney seems to have had a champion who felt that she was too neglected, and who did the translation and wrote an article about her.[12] Austen's case is a little different: there is no article presenting her, there is no information at all about the author except her name, there is only the text of the novel.

Austen's sudden appearance seems not to be due to the efforts of a particular champion, but rather to a certain topicality. The translation appeared just after James Edward Austen-Leigh had published his *Memoir* (1869), which was re-edited with more material exactly in 1871.[13] Although this was not translated into Norwegian, it caused much attention around Jane Austen's name in England. Furthermore, Norwegian editors read English media, and often took

11 Aina Nøding, "Fra fabler til føljetonger", in *Norsk Presses Historie (1660–2010): En samfunnsmakt blir til: 1660–1880*, eds Martin Eide and Hans Fredrik Dahl, Oslo, 2010, I, 305–59.

12 Ludvig Daae (unsigned), "Frances Burney", *Illustreret Nyhedsblad*, VII/49, 1858, 1; Frances Burney, *Evelina: eller En ung Piges Intrædelse i Verden*, Oslo, 1858.

13 Now available in for instance *A Memoir of Jane Austen by Her Nephew J.E. Austen-Leigh*, eds R.W. Chapman and Fay Weldon, London, 1989.

their material from English journals. It seems more than a coincidence that Jane Austen, who had been almost invisible in Norway, was suddenly found worthy of publication the same year that she was rediscovered in England.

An equally significant factor of timing is that the previous years had seen two new editions of her novels – the Bernhard Tauchnitz series published in English in Leipzig, and the Chapman and Hall editions published in London. Particularly noteworthy is the fact that Tauchnitz issued *Persuasion* in 1871, the very same year that the Norwegian newspaper serial started printing it.[14] It is just conceivable that *Morgenbladet* had managed to have a translation based on this, ready for the first instalments in late December.

The translation is anonymous, which was then rather the rule than the exception, especially in newspapers. There are several possible candidates, people who are known to have been translating for this newspaper at the time, but the translator's identity remains unconfirmed.[15]

Alternatively, the translator could conceivably have been Danish, and the translation only modified for the Norwegian newspaper. The two countries still shared more or less the same language and the same book-market after four hundred years of union. However, no similar Danish *Persuasion* has so far surfaced.

The translator, whoever he or she was, was well qualified for the task. There is a better mastery of English that in some of the twentieth-century translations. He or she has a good grasp of idioms, a proper understanding of the story, characters and events, and often a meticulous rendering of the meaning of sentences.

The peculiar characteristic of this translation is elaboration. If it errs, it is in this direction, and not, as in several others, in deletion. Compared to George Eliot's *Middlemarch*, similarly translated for the press two years later in 1873, that was substantially (although cleverly) abbreviated. Austen's novel is not reduced, and not only because it is shorter than Eliot's to begin with. Some of Austen's twentieth-century translations are reduced versions. For Austen and Eliot in the 1870s, it is a matter of two translators with distinct styles of translation.

The Norwegian *Persuasion* has a different title than the original novel: *Familien Elliot* ("The Elliot Family"). At first glance, it seems to be merely another version of the Swedish *Familjen Elliot* (1836), which is a translation of Isabelle

14 See Gilson, *A Bibliography of Jane Austen*, 253.

15 One of them is Kristian Winterhjelm, who later translated *Gulliver's Travels*. The style of the Austen translation is somewhat similar to that of the equally anonymous translation of George Eliot's "The Lifted Veil" in 1878.

de Montolieu's French version *La Famille Elliot* (1821) – in effect, a fourth-hand version of the novel. Luckily, it proves to be an independent translation, in spite of its appearances.[16] It takes only a few checks to see the difference. Montolieu, who was an author in her own right and more famous than Austen at the time, edited the novel, and changed parts that did not fit in with her taste for sentimental stories. She changed the heroine's name from everyday Anne to the more romantic Alice, and she makes her pregnant on the last page, to make the family idyll complete. This does not happen in the Norwegian version, which follows Austen's original in almost all respects, with the conspicuous exception of the last chapter (see below, Chapter 10: Irony).

The 1871 translation seems soon to have been forgotten. No literary historian mentions it,[17] and when the next Austen translation appears, its translator particularly recommends *Persuasion* as being Austen's art at its purest, without mentioning that it has been translated into Norwegian.[18]

It may be surprising to find that a small country in the corner of Europe was among the first receivers of Austen. However, it does reflect the Norwegian market for translated literature. The Norwegian openness to translations dates back to around 1000 A.D. and the need of the Christian church to make legends and religious texts available for the people. There are surviving translations from Latin dating back to around 1150, even before the Old Testament was translated in the next century. The first known piece of fiction to be translated into Norwegian (Old Norse) was *Tristram og Isond*, translated by Brother Robert in 1226.[19] Not long after this, the first woman was translated – Marie de France in 1270.[20] Other stories and (anonymous) authors followed. Although the following centuries were quite bleak, there was finally a renewed

16 See also Sørbø, "Discovering an Unknown Austen", 247–48.

17 Just Bing, for instance, is only aware of one Scandinavian translation, the 1920 Swedish "Stolthet og fördom" by C.A. Ringenson. He mentions neither the Norwegian 1871 translation nor those from nineteenth-century Sweden and Denmark, an indication that they were little known (Just Bing, *Verdens-litteraturhistorie: grunnlinjer og hovedverker*, Oslo, 1929, II, 432).

18 Alf Harbitz, "Preface", in *Elizabeth og hennes søstre*, Oslo, 1930, 4.

19 Brother Robert is the first known Norwegian translator. For an historical overview, see Magnus Rindal, "Omsetjingsverksemd i norsk mellomalder", in *Brobyggere: Oversettelse til norsk fra middelalderen til i dag*, eds Magnus Rindal, Erik Egeberg and Tone Formo, Oslo, 1998, 37ff, and Per Qvale, *Fra Hieronymus til hypertekst: Oversettelse i teori og praksis*, Oslo, 1998, 56. See also English edition of the latter as *From St Jerome to Hypertext: Translation in Theory and Practice*, London, 1998.

20 Rindal, "Omsetjingsverksemd i norsk mellomalder", 39–40.

interest in translation in the eighteenth century.[21] All through the nineteenth century Norway saw translations of popular as well as classic authors. Jane Austen's contemporary Walter Scott, for instance, appeared in thirty volumes in 1827–32.[22] Lord Byron was another translated contemporary of hers. Norway is a small nation, and perhaps for this very reason, has opened up to impulses from the world.[23]

The Early Twentieth Century

As we have already seen, Jane Austen's name was mostly unknown in Norway before the turn of the century, although she does get a brief mention as early as 1858. Literary histories and school textbooks start including her from the very early years of the century: Just Bing is the one to give the longest and most insightful presentation in his 1905 European literary history. His keen eye and warm enthusiasm, his intimate knowledge of her books, and his reasonable format, are not matched by any other Norwegian literary historian at any time.[24] (He is only surpassed when the Dane Henning Krabbe writes a ten page presentation of Austen for the pan-Scandinavian *World Literary History* in 1972.)[25]

In the very early century Austen was also introduced into upper secondary schools for the first time, albeit a brief mention only. She is not among the authors selected for the reading lists.[26] In the general cultural debate, Sigrid Undset, later Nobel Prize winner of literature for her historical novels, wrote a 1917 article comparing two of Austen's and Ibsen's characters, Emma and Hedda Gabler, both of whom she finds sorely lacking in moral and intellectual qualities.[27] Interestingly, another famous, Scandinavian woman novelist responded

21 See Erik Egeberg, "Oversettelser mellom middelalderen og 2. Verdskrig", in *Ibid.* 53ff.

22 Qvale, *Fra Hieronymus til hypertekst*, 56.

23 It serves as an illustration of Even-Zohar's argument referred to in the Introduction above.

24 Just Bing, *Europas Litteraturhistorie i det 19de Aarhundrede : Grundlinier og Hovedværker*, Copenhagen, 1905, 78–79.

25 Henning Krabbe, "Engelsk litteratur", in *Romantikken 1800–1830: Verdens litteraturhistorie*, eds Edvard Beyer, F.J. Billeskov Jansen, Hakon Stangerup and P.H. Traustedt, Oslo, 1972, VII, 202–12.

26 Austen is mentioned with approval in Otto Anderssen, *A Short History of English Literature*, Oslo: Det Norske Aktieforlag, 1902, but not included in his textbook. See also Sørbø "The Latecomer: Jane Austen in Norwegian Schools" in *Språk og Språkundervisning*, 1, 2005, 29–36 and 2, 2005, 15.

27 Sigrid Undset, "Hundrede aar: Fra Jane Austen til Henrik Ibsen", *Tidens Tegn*, 15 April 1917.

to Austen's authorship around the same time. Swedish-born Mathilda Malling's 1916 article in a major Norwegian newspaper describes the "six masterpieces" with lucid admiration. Between the lines, she also gives a very dismissive assessment of the only translation she knows, the Swedish *Emma* she remembers from her father's library, "extremely … dull … pale and distorted". Austen can only be properly appreciated in English, Malling finds.[28]

In spite of such important voices, Jane Austen was much less recognized in Norway than George Eliot in these first decades of the century. As Malling also observes, only a few, select readers knew Austen's work. If the rest of the literary world noticed Austen at all, she was a quaint, smaller figure, while Eliot was a larger figure of genius – much translated and well received before and after the turn of the century. However, reception is fickle, and after World War I, none of them had any significant Norwegian contributions for a while.

Then, in 1930, *Pride and Prejudice* was translated for the first time, as *Elizabeth og hennes søstre* ("Elizabeth and her sisters").[29] The timing suggests that it is a fruit of the early twentieth-century wave of interest in Jane Austen in English academia, which saw several editions of her books before and after the turn of the century, and new books about her. It culminated in the 1923 scholarly edition of *The Novels of Jane Austen*, with a second edition in 1926 and a third from 1932. The Norwegian translator was evidently aware of Austen's work, and reveals that he has read novels other than the one he is translating, since he recommends *Persuasion* to his readers (see page 23 above).

The book is handsome, with decorated endpapers and a coloured frontispiece, and illustrated throughout with altogether sixteen drawings by Charles E. Brock from the 1895 Macmillan collected edition.[30]

The translator, Alf Harbitz (1880–1964), was a critic and author of comedies and stories, and a prolific translator of authors like Theodor Dreiser, John Galsworthy, Sinclair Lewis, Jack London, Somerset Maugham, Nancy Mitford, Mark Twain and many others. He is clearly adept at his task, and gives a light and readable version of the novel. He is also one of only two Norwegian translators to provide us with a personal perspective on Jane Austen in his two-page preface.

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28 "Uhyre ensformig, nærmest kjedelig … blege, fortegnede…" (Mathilda Malling, "Sex mesterstykker", *Aftenposten*, 11 June 1916, 5–6). The mentioned translation must be the 1857–58 anonymous one.

29 Jane Austen, *Elizabeth og hennes søstre*, Oslo, 1930.

30 The original edition had forty illustrations, so this is a selection. For more information on illustrations, see Laura Carrol and John Wiltshire, "Jane Austen, Illustrated", *A Companion to Jane Austen,* eds Claudia Johnson and Clara Tuite, Chichester: Wiley-Blackwell, 2012, 62–77 and Cinthia García Soria "Austen Illustrators Charles and Henry Brock" at www.mollands.net/etexts/other/brocks.html.

It starts with two main impressions: this is a humorous novel, and it is a novel for women: "Of all amusing ladies' novels, Jane Austen's *Pride and Prejudice* is the most amusing".[31] This translation is explicitly aimed at female readers. Not only does Harbitz try to convince them that "A better book for young girls has never been written … It is worth more than a whole cupboard full of the usual young girls' books".[32] In addition, the publisher's adverts at the back places it under "Entertaining books for young girls", among now mostly forgotten and mostly female authors.[33]

It seems, however, that Harbitz insists so much on the book's humour and its "ample supply of love" because his errand is to tempt young readers to try an old, classic author.[34] For much of his short preface is taken up with a serious and enthusiastic explanation of "a literary masterpiece" that is "still fresh". While more recent novels have been outdated, Jane Austen's "genuineness is ingenious".[35] Like his contemporary Virginia Woolf, he focuses on Austen's pure art and complete control.[36]

Harbitz also writes a few words about his method of translation, which again only two of the Norwegian translators provide. He wants to "save the tone, freshness, grace" of the "old, English novel" by being "free in letter, but faithful to the spirit". He has attempted "a quicker tempo, a simpler rhythm", to make it "a truly Norwegian book".[37]

In spite of the achieved elegance and readability, this preface does not prepare us for the discovery that this version of *Pride and Prejudice* is at times significantly abbreviated. Harbitz seems to be convinced that a modern translation must also simplify the original, and therefore deletes sentences and passages here and there throughout. This is where translation practice has changed much, and serious modern translators would hardly undertake such editing of a classic author. Unfortunately, he goes even further. To cut an entire chapter

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31 "Av alle de morsomme dameromaner er Jane Austens 'Pride and Prejudice' den morsomste" (Alf Harbitz, untitled preface, *Elizabeth og hennes søstre*, Oslo, 1930, 3).

32 "En betre ungpikebok er aldri skrevet … Den er mere verd enn et helt skap med almindelige ungpikebøker" (*Ibid.*, 4).

33 The only surviving one of the list of translated authors is L.M. Montgomery. There is also a list of girls' books by Norwegian authors, again with one survivor: Barbra Ring.

34 "Den gir dem nok av kjærlighet" (*Ibid.,* 4).

35 "den er et litterært mesterverk" … "den er fremdeles frisk" … "denne ekthet er det geniale hos henne" (*Ibid.*, 3).

36 Virginia Woolf, *A Room of One's Own*, London, 1989, 65.

37 "gjøre den til en virkeleg norsk bok og allikevel å redde tonen, friskheten, ynden. Med stor varsomhet er tempoet satt op, og rytmen er gjort enklere. Fri i bokstaven, men trofast mot ånden…" (Harbitz, preface, 4).

seems to be increasing the "tempo" rather too much, and to censor people's emotions goes far beyond mere "rhythm", as we shall see in later chapters.

Harbitz is a paradoxical figure in Norwegian Austen reception. On the one hand, he is the only translator before the 1990s to write about Austen's work and literary qualities. Moreover, of all translators between 1930 and the 1970s, he has the best grasp of the English language. Yet, at the same time, he is the only one to censor her story deliberately (the others seem to cut randomly, or only in order to abbreviate). Alf Harbitz admires and censors Jane Austen.

His translation was published by one of Norway's biggest publishing houses (Aschehoug) – the same that sixty odd years later commissioned a whole series of new Austen translations. Whatever its target group and editing, it is a high quality publication. It is one of only three fully illustrated editions of any of Austen's novels in Norwegian.[38] Unfortunately, very few people can enjoy it, since it is now very rare in libraries[39] and equally rare on the second-hand market. A copy that belonged to a small public library had been lent seventeen times through the 1930s and then once more in 1948, according to the record at the back.[40] Harbitz's translation seems to have had a limited readership and distribution. The next translation is easier to find.

Mid-century Translation

Seventeen years after *Elizabeth and her sisters*, *Pride and Prejudice* appeared in Norwegian for the second time, and this time the original title was translated, as *Stolthet og fordom*.[41] It is a very different book compared to its predecessor. Quite utilitarian in appearance, it has no illustrations, no preface or other extra material, and the text of the novel is printed on thick, cheap paper bound in beige cardboard with a red spine. It bears witness to the tight economic circumstances of the 1940s.

The dust-jacket provides more glamour, but is also an interesting legacy of its time: the only artwork in this edition, it has often disappeared from second-hand copies.[42] It is striking in two respects: it depicts a time at least half a

38 The 1990 edition also carries Charles E. Brock's illustrations, while the 1972 edition has drawings by Sandra Archibald. The various editions of the recent Aschehoug series do not include any illustration beyond cover and frontispiece.

39 There are still copies in Oslo public library (Deichmanske) and The National Library.

40 It used to belong to Trolla Folkeboksamling, Trondheim.

41 Jane Austen, *Stolthet og fordom*, Oslo, 1947. It was number eight of a series for a book club (*Ringen*), where the only familiar authors' names are Austen and Oscar Wilde.

42 The illustrator was Axel Andersen (see page 64).

century later than Austen's, and a place that looks as if it belongs on the other side of the Atlantic from her England. The motive is a formidable, dark lady in crinoline, huge hat, veil and parasol on the background of a distinctly American mansion with columns and green shutters. It is an echo of the pre-Civil War setting of the Hollywood version of *Pride and Prejudice* of 1940, and the immensely popular *Gone with the Wind* of 1939, both filled to the brim with *ante-bellum* crinolines and hats.[43] The 1947 dust-jacket is an early example of how the Austen films shape our image of the author.

The dust-jacket also provides a nugget of information about the author that is missing from the book itself. The text on the inside flap (mis)informs us that the book was written when Austen was twenty-one and therefore has the lightness of youth. There is an emphasis on humour and comical characters, but also a reference to her high standing among English novelists. Walter Scott's statement – "What a pity such a gifted creature died so early!" – is quoted. Although it is not difficult to agree with him that Austen's death at forty-one, at the height of her powers, was indeed premature, the Norwegian edition gives the impression that she wrote and died in her twenties. It is a common misunderstanding, also among Norwegian literary historians and critics.

The 1947 translator, Lalli Knutsen, is, like her predecessor Alf Harbitz in 1930, also an author in her own right. Jane Austen has sometimes been translated by author-translators, since her contemporary, the Swiss novelist Isabelle de Montolieu adapted several of Austen's books into French. The question is how, in these cases, the two roles of author and translator influence each other. What artistic, stylistic, thematic or generic luggage does the professional author bring to the translation of another author?

Alfhild Hermana (Lalli) Knutsen (1906–1980) was a journalist, secretary and translator of entertainment literature. Although now forgotten, she wrote a number of novels between the mid-thirties and mid-fifties.[44] There are many romance stories and entertainment novels by her alone, as well as a number of crime-thrillers co-written with her husband. Their publisher advertised them as "Knutsen Crime Ltd". She published no fiction of her own in 1947, but had published two books the year before and one the year after, so the Jane Austen translation is made in a productive period of crime stories and fiction for young girls.

What is the impact of such an author's own writing and genre on her translation of the texts of other writers? To what extent will the author-translator

43 See Chapter Three of Marie N. Sørbø, *Irony and Idyll: Jane Austen's Pride and Prejudice and Mansfield Park on Screen*, Amsterdam and New York, 2014.

44 Her twenty-one titles fill a long column in *Norsk kvinnelitteraturhistorie* ("Norwegian Women's Literary History"), eds Irene Engelstad, *et al.*, Oslo: Pax, 1990, III, 265.

recreate the translated author in her own image? Lalli Knutsen's generic location as author and translator is significant in two ways. The choice of translator reveals the publisher's view of who Jane Austen was. Although Knutsen's translations range from Ouida to Zola, there are more of the former type than the latter. Assigning her the task of translating Jane Austen indicates that Austen herself was seen as belonging in the entertainment genre. Moreover, the publisher in question, Nasjonalforlaget, was also Knutsen's own publisher, where she appears to have worked as consultant and secretary.

Secondly, Knutsen's own genre must have influenced her style of translation. This is confirmed by a study of her choices, as we shall see in the following chapters. The more fundamental observation is that there is a striking shift in tone compared to the source novel. This is not least evident in Knutsen's tendency to use stronger language than Austen, her propensity for modern idiom, and the loss of original irony.

In addition, Knutsen has a weaker understanding of the English language than the first two Norwegian translators. Mistakes abound, as do attempted amendments to Austen's text. She does, however, give us a fuller version of *Pride and Prejudice* than Harbitz did, not indulging quite as much in deletions.

There are a handful of surviving copies in academic libraries, though Knutsen's translation seems to have disappeared from public libraries, where it has been replaced by its two successors. Rather surprisingly, Knutsen's version of the novel was the one chosen for a textbook extract for upper secondary schools forty years later.[45] The publisher, Aschehoug did not prefer their own, better, translation from 1930, nor the then latest one from *circa* 1972.

Knutsen's version is also the one used for a 1972 audiobook edition made specifically for the blind.[46] Again, the weaker translation is preferred to the better, a clear indication that by this time Harbitz's version was long forgotten.

The 1970s

The early 1970s saw the third Norwegian *Pride and Prejudice*, a translation that dominated the Norwegian market for three decades, and is still found in many libraries, not least due to several new editions and reissues.[47]

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45 Per Buvik and Geir Mork, *Jeg fant, jeg fant! Lesebok 1. Fra norrøn tid til århundreskiftet*, Oslo: Aschehoug, 1988.

46 Jane Austen, *Stolthet og fordom: til norsk ved Lalli Knutsen*, Oslo: Norsk Lyd- og Blindeskriftsbibliotek, 1972.

47 Jane Austen, *Stolthet og fordom*, Oslo, undated *circa* 1972. David Gilson gives the year as 1973 (Gilson, *A Bibliography of Jane Austen*, 198).

Three different book-clubs have offered it to their members in 1972, 1990 and 1997, in classic, hardback editions.[48] Other editions catered for other tastes, to wit a 1991 paperback whose main title was *Elizabeth*, and only in smaller print: *Stolthet og fordom.* It is designed to appeal exclusively to female readers, with its cover-painting of a Victorian girl, adorned with flowers and a red heart, and the promise of "the best love stories".[49] This edition was reissued three more times over the following five years, although gradually without "Elisabeth" in the title. The 1972 translation re-appeared as late as 2009, in the form of an audiobook set of CDs, as well as in a 2000 edition of the novel with a cover photo from the 1995 BBC series.

The translators seem to have been a married couple: Eivind and Elisabeth Hauge. They are the most unknown of all the twentieth-century Austen translators. Library records, however, reveal that Eivind Hauge (1915–1970) was a translator of around fifty titles, most of them entertainment fiction by authors like Edward S. Ellis, Jules Verne, Robert Louis Stevenson, James Fennimore Cooper, H. Rider Haggard, Ray Bradbury, and Agatha Christie, plus a host of now forgotten names.[50] When he translated Dickens' *Oliver Twist*, it was probably seen to belong in the same genre. These translations were done between 1941 and 1960. In addition, he translated plays for theatre and radio, some of which date to 1960–70.

Like Harbitz and Knutsen before him, Eivind Hauge was also an author: he published a collection of short stories in 1941 and poems in 1960 (the latter included four translations from English). Elisabeth Hauge translated at least ten titles, particularly Swedish children's books, and also a couple of English titles between 1944 and 1952. Both spouses thus seem to have been most active in the Forties and early Fifties.

These dates illustrate a main conundrum relating to this translation. There is no trace of any publication of it before 1972, and yet, their translation bears all the marks of the mid-century language style, with not even a hint of the 1970s. Reading it as the 1970s version of Austen therefore becomes increasingly

48 Austen found herself among the "Famous authors" series of "The Collector's Book Club" (*Samlerens bokklubb*), she was selected for book of the month in "The Norwegian Book Club" (*Den norske bokklubben*), and was among the chosen in "Cappelen's book club's selected".

49 The painting is "April Love" by Arthur Hughes (1856), see illustration page 185 (Jane Austen, *Elizabeth: Stolthet og fordom*, Oslo, 1991).

50 The year of his death is not listed in library records, but he is probably the author listed in a catalogue of regional authors (http://www.haugesund.folkebibl.no/haugesundsforfattere.htm). Since he died in 1970, he may not have had much of a hand in the final completion of the Austen translation, which may imply that his wife took it over after his death (see below).

puzzling. It has a flavour of the 1950s, although on the market only since 1972, and most read in the 1990s.

Part of the solution to the riddle is that many of the Hauge translations seem to have been reissued decades later, whether as popular bestsellers, "great classics" for the young, or children's books. Right before their *Pride and Prejudice* was published in *Samlerens bokklubb* (the collector's book club), Eivind Hauge's *Oliver Twist* appeared in the same series (1969). However, while this is a re-editing of a 1949 translation, there is no documented earlier edition of their Austen translation.

This double context of the translation in effect modifies the picture: although there are around two decades between each of the three first translations of *Pride and Prejudice* (1930–1947–1972), all these four translators seem to have been active around 1950. They were more or less contemporaries. Harbitz was admittedly a generation older than the others, but in age there were only ten years between Knutsen and Eivind Hauge. In effect, all three translations can be said to be broadly speaking mid-twentieth century ones. Naturally, this has bearing on the stylistic choices, as we shall see.

The Hauges' translation is fuller, with fewer cuts than the earlier versions, but it is also weaker, not least due to their tendency to paraphrase the original story. It is, moreover, oddly uneven. The first thirty-five (of sixty-one) chapters are poorly translated, with mistakes and rewritings, only relieved by glimpses of good dialogue. Then suddenly Chapter 36 is markedly better than earlier. It follows the original quite closely, echoes Austen's tone, and has only a couple of lapses. This is kept up for a few chapters, until we again come up against rewritings and simplifications, and a naïve tone of narration. From there, the two language levels seem to alternate, with a few chapters each. Evidently, the couple divided the novel between themselves, rather than cooperating on the whole manuscript, and one of them was a weaker translator than the other. Unfortunately, although also Chapters 47, 51, 57, 58 are well translated, the weaker translator dominates the book. In some places, there is a sudden drop in quality within the same chapter, for instance when the last paragraph of their Chapter 49 (111, 7) is much more weakly translated than the rest of the chapter, and heavily abbreviated.[51]

Serialization

Very soon after the *circa* 1972 translation, yet another Norwegian version of *Pride and Prejudice* appeared, as a serial in the magazine *Familien* (the family)

51 Austen, *Stolthet og fordom*, *c.* 1972, 242.

between 5 March and 8 October 1974.[52] It has three features in common with the 1871 serialization of *Persuasion*. First that the translator is not named. Secondly, in spite of a potentially large readership at the time, it was soon forgotten and has not been registered in library catalogues or other inventories. Thirdly, the original title is changed, in this case *Pride and Prejudice* sports the title *Omvei til lykken* ("detour towards happiness").

The anonymous translator remains a mystery. Journalist Lise Vislie Jor (born 1929) edited the serial and wrote an accompanying article about Jane Austen for the first instalment.[53] As she remembers the process now, more than forty years later, she did not translate the novel from English, but rather adapted an already existing "old edition". The text is, however, different from all three previous Norwegian translations, as we shall see. It may have been based on an earlier serial that is not registered in library catalogues.[54]

The readers of the *Familien* magazine are introduced to Jane Austen by means of her portrait (the Victorian, etched version) and a text-box presenting her as a master, a classic author comparable to Shakespeare, with an indication of a connection to feminist concerns. Her famous "little bit … of ivory" declaration is quoted in full, and serves as a title for Lise Vislie Jor's article.[55] Jor provides a quite well-informed and sensible situation of Jane Austen among predecessors (all male), and as acclaimed by later critics and authors (all male). She is said to have found her own way of writing that was quite different from the host of sentimental novels for female readers. Her characters are her particular strength, representing still recognizable human frailties, described with irony and humour.

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52 Jane Austen, *Omvei til lykken*, Oslo, 1974.

53 Lise Jor, "Et lite stykke elfenben", *Familien*, 5 March 1974, 14–15 and 71–72. Vislie Jor was active as a writer in the 1970s and 80s, especially on cultural and church life, and did some translations of children's literature.

54 The source could conceivably also have been other Scandinavian translations, but the two Swedish versions of 1920 and 1946 have no additions or omissions, as claimed by Git Claesson Pipping and Eleanor Wikborg, "Jane Austen's Reception in Sweden: Irony as Criticism and Literary Value", *The Reception of Jane Austen in Europe*, eds Anthony Mandal and Brian Southam, London, 2014, 158. Likewise, the Danish 1952 translation is described as being close to the novel: Peter Mortensen, "'Unconditional Surrender'? Jane Austen Reception in Denmark", *Ibid.*, 126. The earlier 1928 Danish translation by Ebba Brusendorff also seems much more complete than the 1974 version (Jane Austen, *Stolthed og fordom*, Copenhagen, 1928–30).

55 "the little bit (two inches wide) of ivory on which I work with so fine a brush, as produces little effect after much labour" (*Jane Austen's Letters*, ed. Deirdre Le Faye, Oxford, and New York, 1995, 323).

Although written for the broad, general readership of a fortnightly magazine, the article appeals to a serious, 1970s feminist interest in Austen, rather than to a popular one, especially when compared to the 1996 version of the same translation. For, twenty-two years after the first serial, the same magazine again presented a version of *Pride and Prejudice*, but this time as a sixteen-page insert in one issue, rather than a running serial. The obviously shortened novel starts with a summary of the twelve first chapters, so only enters the action when Mr Bennet announces Mr Collins' arrival in the beginning of I, 13. More brief summaries follow, alternating with excerpts from the 1974 translation. The editing was done by another journalist, Inger Helene Arpas, who also incorporated an extract from Jor's article.[56]

This publication was clearly made in connection with the airing of the BBC 1995 *Pride and Prejudice* on Norwegian television. Photos from the serial fill seven pages, supplemented with two portraits of Jane Austen. The story is introduced as "the current television serial", and is "a spring present to our readers" who saw the first episode "last Thursday". The reissue of this edited version of the 1974 translation is thus a token of the immense Austen interest caused by the screen adaptations of the 1990s.

The 1990s Jane Austen Renaissance

The new wave of enthusiasm for Austen's work since the mid-Nineties is mostly attributed to the unparalleled success of the 1995 BBC *Pride and Prejudice* miniseries, starring Colin Firth and Jennifer Ehle. It was preceded by *Persuasion* (April 1995) and immediately followed by three more Austen productions for cinema and television in 1996: one of *Sense and Sensibility* and two of *Emma*. Three years later, there was a new *Mansfield Park*, while *Northanger Abbey* was left out of this 1990s Austen revival on screen.[57]

At first glance, the appearance of a series of Norwegian translations at exactly this time seems to be another side-effect of the adaptations. The order is slightly different: *Emma* (1996),[58] *Fornuft og følelse* (*Sense and Sensibility*, 1997),[59] *Overtalelse* (*Persuasion*, 1998),[60] *Mansfield Park* (2000)[61] and *Stolthet*

56 Jane Austen, *Stolthet og fordom*, ed. Inger Helene Arpas, *Familien*, 1996, 9.

57 For a discussion of the adaptations, see Sørbø, *Irony and Idyll*, 2014.

58 Jane Austen, *Emma*, Oslo, 1996.

59 Jane Austen, *Fornuft og følelse*, Oslo, 1997.

60 Jane Austen, *Overtalelse*, Oslo, 1998.

61 Jane Austen, *Mansfield Park*, Oslo, 2000.

og fordom (*Pride and Prejudice*, 2003).[62] Again *Northanger Abbey* was left out, and has never had a Norwegian translation.

However, as the translator informs us in her postscript, she was commissioned to do the translations already in the spring of 1994, on returning from a visit to Jane Austen's grave in Winchester.[63] The publishing house, Aschehoug, had perhaps caught the Austen buzz in the air prior to the television releases. At any rate, the coinciding film wave and book series meant a renewed interest in Jane Austen's authorship in Norway.[64]

The five translations were all done by the same woman, Merete Alfsen (born 1950). She has translated many novels since 1986, not least by contemporary women authors like Alice Hoffman, Amy Tan, Margaret Atwood, Ali Smith, A.S. Byatt, but also several of Virginia Woolf's books. Four of her translations have won prestigious prizes (for instance her translation of Woolf's *Orlando*).

Of Alfsen's five Austen translations, her version of *Pride and Prejudice* is chosen for the present study. The other four titles are not included, as the aim is to compare the seven main Austen translators and their choices.

Stolthet og fordom (2003) stands out as the only complete Norwegian translation of this novel. Some of the earlier translators did not aim for completeness, indeed Harbitz declares his intention to treat the text with some liberty. Others seemed to miss the goal, or not be aware of it. Merete Alfsen is the first translator since the anonymous one of 1871 to achieve a full translation of all of Austen's original text, down to the smallest details of linguistic peculiarities or quaint expressions.

Her five translations of Austen were originally part of a series called "De store romancer" ("the great novels"), but were soon reissued in other series (such as "Aschehoug Tradisjon") and book club editions. This ensured them a certain readership as well as a clearly defined status as classic literature. They are often heavy hardback volumes, as befitting a canonized author. Although they generally have a short shelf life in the bookshops, new editions appear – a beautiful, clothbound 2016 gift book edition for instance. Alfsen's translations now also dominate the library collections of Austen, so it is to be hoped that after the original novels they will be the preferred choice for all Austen readers.

Norwegian readers will have difficulty judging the book by its cover. Readers who prefer leather-bound volumes, and pick up the most beautiful of them all, a dark blue with rich gold ornaments, and lovely blue and gold endpapers, will

62 Jane Austen, *Stolthet og fordom*, Oslo, 2003.

63 Merete Alfsen, "Oversetterens etterord", in *Stolthet og fordom*, Oslo, 2003, 359.

64 See Marie Nedregotten Sørbø, "Jane Austen and Norway: Sharing the Long Road to Recognition", in *The Reception of Jane Austen in Europe*, eds Mandal and Southam, 132–52.

get the poorest translation (by the Hauges) – and they will also get an idiosyncratic portrait of Jane Austen, by Sandra Archibald.[65]

If they pick up the second most beautiful, in red leather with gold, they get the 1990 book-club edition with Charles E. Brock's illustrations throughout, but the Hauges' translation.[66] Readers who prefer books with film stars on the cover, could go for the 2000 edition with (half of) Jennifer Ehle's face in extreme close-up,[67] or for Keira Knightley's profile on the dust-jacket of the 2006 edition.[68] The first group of readers will get the Hauges' translation, the latter group will get Alfsen's.

Although all translations are reasonably light and readable, translators choose contrasting strategies for rendering Jane Austen's text. The 1871 translator was erudite and expansive, while the 1930 one was an admirer and a censor. In 1947 the translator chose the style of a crime writer, while the 1970 translator couple were paraphrasers. The mysterious 1974 translator shortens and simplifies, and the 2003 one is a conscientious transmitter. These strategies may all, however, have inherent problems, even the strategy of faithful transmission. The following chapters will focus on particularly striking issues and give examples to illustrate the dilemmas and challenges of literary translation.

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65 This seems to stem from a 1968 reprint of the 1953–54 edition of the novel, published by Heron Books, which also has a very similar cover to the Norwegian one. This edition was probably that used by the translators. However, in contrast to the translation, the Heron Book edition seems to be complete.

66 Austen, *Stolthet og fordom*, 1990.

67 Jane Austen, *Stolthet og fordom*, Oslo, 2000.

68 Jane Austen, *Stolthet og fordom*, Oslo, 2006.

FIGURE 3 *The 1930 translation of* Pride and Prejudice*, with the title* Elizabeth and Her Sisters*, is a beautiful book, sporting some of Charles E. Brock's illustrations.*

CHAPTER 2

Cuts and Simplifications

As is already evident, the versions of Jane Austen in Norwegian are different from the English original. Inevitably, a translated text will always differ from the source text. This has to do with the impossibility of achieving a word-for-word equivalence between two languages, but also the fact that a translation is put to different uses at different times and places. As Susan Bassnett says:

> What happens in translation is that a text is reconfigured in accordance with the demands of the target culture, and there are occasions when that reconfiguration conceals or distorts the values of the source text or culture so as to meet the expectations of the target culture.[1]

Lawrence Venuti uses even stronger phrases in often calling translation practice "imperialistic impulse" or "ethnocentric violence".[2] A translation will always violate the source and adopt it for its own purposes. So, there is nothing remarkable in noting changes and shifts in translated literature. What is of great interest, though, is observing which shifts take place and for what ends. This requires a close reading of translations: "…by studying translation it becomes possible to see how a text is manipulated and changed as it crosses linguistic boundaries, with the translator just one of the agents involved in textual production and distribution".[3]

Jane Austen's novels are changed into their Norwegian versions by artists designing covers, by publishers commissioning translations and series of them, by the editors that select translators for the job. They all turn out to be decisive factors in her reception, forming the Norwegian image of the author.

The translators are major agents whose stamp will always be clearly visible in the translation, even when they remain anonymous, like the 1871 one in

1 Bassnett, *Translation Studies*, 86.

2 "[T]he imperialistic impulse that may well be indissociable from translation" (Venuti, *Translation Studies Reader*, 20); "the ethnocentric violence that every act of translation wreaks on a foreign text" (Venuti, *The Translator's Invisibility*, 121). This violence, he finds, can only be matched by a "foreignizing" strategy, see Chapter 9 below.

3 The quotation describes the fruits of the "cultural turn" in translation theory in the 1990s (Bassnett, *Translation Studies*, 86).

Norway.[4] Their identity in such cases may be unknown, but, nevertheless, their language style as well as aesthetic and ethical preferences become familiar.

Although translation always involves change, some translations are more drastically changed than other versions of the same source text. Particularly in past periods, there are often radical alterations to fit the new cultural context. This impulse to amend the original work is perhaps the *hybris* of the translator (or conceivably the publisher). Such efforts range from minor adjustments to suit a new period and readership, a removal of what is perceived as outdated or unsuitable, a change of style to one that seems more appropriate, or at the other end of the scale, extensive deletions and rewritings.

None of our seven translators (and their publishers) is free of such impulses, but while two or three of them have an evident reverence for their author, the others succumb to temptation. Their submission takes two major directions: cuts and simplifications on the one hand, and additions and elaborations on the other.

Of the six translations under consideration here, four give us a considerably abbreviated novel. Their motives for doing so seem to vary, and one motive – the desire to censor certain aspects of Austen's work – will be dealt with in Chapter 11 below. The other deletions tend to be less ideological and more pragmatic. A closer look at some of them will serve to illustrate the issue, which has proved to be involved not only in Norwegian reception. Works may not often be as heavily reduced as the two first Austen novels in French, which retained only one third of the original text, but considerable reduction has still been common practice until recent times.[5]

Missing Snippets of Irony in 1871

The only nineteenth-century Norwegian translator of Austen preserved much more of her text than most of those of the twentieth-century. There are few deletions in this version of *Persuasion*, although occasional phrases and sentences have gone missing. Mostly the translator keeps all details, even of apparently minor matters. There are, however, a few striking exceptions to this rule, one of them the treatment of the final chapter. Even if this is for the most

4 When Lawrence Venuti writes of the "invisibility" of the translator, he is lamenting their low status and unrecognized role, not describing their effect on their translations.

5 Cossy, Valerie and Diego Saglia, "Translations", in *Jane Austen in Context*, ed. Janet Todd, Cambridge, 2007, 169–81.

part painstakingly accurate, the beginning and end are substantially modified, affecting its ironic purport (see below, Chapter 10: Irony).

The first significant cut, however, appears already in the first page of the newspaper serial. When observing that the widowed Lady Russell has not re-entered the marriage market, the narrator's ironic aside has been deleted: "the public … is rather apt to be unreasonably discontented when a woman *does* marry again, than when she does *not*".[6]

The omission may be down to a dislike for narrative commentary, rather than for ironic humour on female roles. Another paragraph of narrative philosophizing is dropped from I, 8, about the temptation to ridicule overweight and over-sentimentality, especially when combined in the figure of Mrs Musgrove sighing over her son:[7]

> Personal size and mental sorrow have certainly no necessary proportions. A large bulky figure has as good a right to be in deep affliction, as the most graceful set of limbs in the world. But, fair or not fair, there are unbecoming conjunctions, which reason will patronize in vain, – which taste cannot tolerate, – which ridicule will seize. (68)

This translator does, indeed, not seize the opportunity for such unseemly ridicule, but again, it is probably down to commentary being unwanted, rather than the nature of the comment itself. In a later chapter, his scissors snip off Anne's reflections on deceitful characters, that Mrs Clay is "bad enough" and Mr Elliot "a deeper hypocrite" (215).[8] These are however exceptions to the standard strategy of preservation which dominates this early translation.

Minor Surgery in 1930

Judging from his preface, Alf Harbitz sees himself as not only translator, but also editor of the text. As the novel is so old, he feels the need to "speed up" and "retune" it for modern Norwegian readers.[9] It is this increased speed, or pace, that seems to be the object behind many of his cuts. Although the cuts are mostly cleverly done, and the essence of the passage often preserved, he

6 Jane Austen, *Northanger Abbey and Persuasion*, ed. R.W. Chapman, Oxford, third edn, 1983, 5 (all references are to this edition of the novel).

7 Austen, *Familien Elliot*, 28 December 1871.

8 *Ibid*., 17 January 1872.

9 "Med stor varsomhet er tempoet satt op … å stemme boken om" (Harbitz, "Preface", 3–4).

risks losing important points. When Mrs Bennet reveals her immature character in her effusions about officers, Harbitz misses the point when he cuts her declaration that she still likes them. This is the ironic contradiction of her starting-point: that she and Mr Bennet are sensible adults that do not think of officers (I, 7).[10] In the same place Mr Bennet's starkly ironic statement that he had hoped the two of them agreed on all points is cut and he just says matter-of-factly: "On this point we do not entirely agree".[11]

Harbitz can serve as an example that even a good translator with a decent mastery of both languages will lose more than he must have foreseen when performing what he would regard as minor surgery on the body of the novel. The examples above and below demonstrate that even small cuts – let alone the more drastic amputations – will often result in a loss of points, a loss of key concepts and famous lines, a loss of connection (for instance *prolepsis*) and the loss of humour and style, in addition to the major loss of irony that will be further considered in Chapter 10.

As for loss of key concepts, we need only look at the striking omission made in I, 8, where he has discarded all of Elizabeth's contribution to the argument about "the accomplished woman", briefly dismissing the episode with the summary: "There ensued a whole discussion on what young ladies should know".[12] It is no longer an argument, in fact, since Elizabeth's objections are gone, but only a statement of what young ladies should learn to do, as listed by Miss Bingley and Mr Darcy. The point made is thus the opposite of Austen's. And the key concept of accomplishments has vanished altogether.

Another small cut costs him the famous line about Elizabeth polluting the "shades of Pemberley" (357). Here, Lady Catherine only says, "Heaven and earth! of what are you thinking?" while the next sentence – "Are the shades of Pemberley to be thus polluted?" – is deleted.[13]

Harbitz very often cuts small bits here and there, in fact too many to make a note of, and frequently leaves a reader puzzled as to the purpose of the cuts. A case in point is Mrs Bennet's evaluation of Lady Catherine: "It is a pity that great ladies in general are not more like her" (67), which serves as proleptic, dramatic irony (the readers will soon come to see that it is a blessing that not

10 Jane Austen, *Pride and Prejudice*, ed. R.W. Chapman, Oxford, third edn, 1983. All references to the novel will be to this edition.

11 "I dette punkt er vi nok ikke helt enige" (Austen, *Elizabeth og hennes søstre*, 28).

12 "Der blev en hel diskusjon om hvad unge damer må kunne" (*ibid.*, 34).

13 "Himmel og jord – hvad er det De tenker på?" (*ibid.*, 231).

more great ladies are like her), but which he probably only sees as another unnecessary polite phrase.[14]

In I, 10 Harbitz cuts a whole page of the discussion between Darcy, Elizabeth and Bingley – a discussion that demonstrates the difference of character and a hint of tension between the two friends. He has kept enough of it to give an idea of this. What he does lose, however, is the proleptic significance of this discussion of whether Bingley should listen to his friend's advice or act on his own impulses. Bingley is accused of yielding too easily to the persuasion of friends. The irony of this is that it is Darcy who condemns this quality in Bingley, but who later is the one to influence him to drop Jane. While Elizabeth is the one to admire his persuasiveness here, later she will see the unfortunate consequences for her sister, and accuse Darcy bitterly for having acted on it. In addition, in cutting this page, Harbitz also loses an example of the early fencing between Elizabeth and Darcy – a verbal fight that threatens to become a quarrel and is therefore called off by Bingley.

Not very much is gained in space through these small cuts (if this is an object), but he loses the small hints, the ironic twists, the unexpected perspective. There must be an underlying idea that Austen is too wordy, long-winded, and that some pruning will do her good and polish her up for new readers.

Once a translator starts cutting, it is difficult to avoid losing connections. Quite often we find that phrases point back to what has just been cut. When Elizabeth asks Wickham: "Can such abominable pride as his, have ever done him good?" (81)[15] – the question seems unmotivated, and something she would not even have considered, if not for the fact that it is Wickham who, in the original, has just indicated that "pride … has connected him nearer with virtue than any other feeling" (81). When this is cut, as it is in Harbitz, Elizabeth's question seems rather odd.[16]

Harbitz appears to act on the principle that simplification is an improvement, and therefore generally abbreviates. His version is readable and enjoyable, but compared to the original the losses are striking. Sometimes he loses only a few, but significant words, as in Elizabeth's first reaction to Darcy's proposal: "Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent" (189) which is reduced to "Elizabeth stared

14 The same goes for the loss of Collins' words about Miss de Bourgh's poor physique, which effectively contradict his eager assurances that she is a superior lady.

15 "Kan den avskyelige stoltheten hans ha gjort ham noget godt?" (*ibid.*, 64).

16 The same problem is seen when losing a reference to Darcy in some news about Wickham, so that the following "each of them" becomes meaningless ("hver av dem", *ibid.*, 156).

at him, turned red, but did not answer".[17] The reduction is pointless, and there is a real loss of narrative style.

At other times, Harbitz deletes long passages, and loses funny or significant events, but more importantly perhaps, the peculiarities of certain characters. In the long chapter about the Netherfield Ball (I, 18), he has kept almost everything, except the one-and-a-half pages about Collins introducing himself to Darcy. Does he want to reduce Collins' ridiculousness, and to soften the irony on the clergyman?

In one instance, he omits an entire chapter (II, 16). The lost event is the story of the sisters' journey from London to Longbourn and their reception there. The lost characterization and thematic interest is the portrait of Lydia. Her talkativeness, stupidity and insensitivity fill the chapter. This is highly relevant for what happens to her later.[18]

He surprisingly also cuts lines that form significant steps in the revelation of the main character, such as Elizabeth's view that Wickham is trustworthy because "there was truth in his looks", and that she knew "exactly what to think" about him and Darcy (I, 17). These are phrases that relate to Elizabeth's personality, the formation of her prejudices, and her attraction to Wickham. It is inconceivable that they could be seen as irrelevant.

Alf Harbitz very often cuts final passages from chapters, which sometimes gives the impression that Austen is treated as a journalist that can be cut from the bottom if the article is too long for the allotted space.[19] When deleting the last paragraph of I, 17, he probably feels that it is just small-talk about rainy weather and impatient girls with silly preoccupations, and yet, readers with access to the original will see it as a taste of Austen's sharp observations and humorous descriptions of people's foibles.

The Random Reductions of 1947

Lalli Knutsen has not provided us with any preface or indications elsewhere of her views of Austen's authorship or her own translation strategies, but

17 "Elizabeth stirret på ham, blev rød, men svarte ikke" (*ibid.*, 137).

18 Another journey that is cut short is the Derbyshire tour, so that they here go straight to Lambton as their only goal and to Pemberley from there.

19 By cutting and summarizing the end of I, 9, he loses for instance Darcy's unwillingness to criticize Elizabeth. At the end of I, 12 he loses the paragraph about Mary's reading and the younger sisters' gossip about officers. He cuts several pieces of information from the beginning, middle and end of Elizabeth's conversation with Wickham in I, 16, and from III, 2 (Chapter Forty-Three in Harbitz) about Darcy and his sister visiting Elizabeth at Lambton. The examples are not exhaustive.

her version is also a heavily abbreviated one. She includes more of the novel than Harbitz did seventeen years before,[20] although again a full chapter is deleted, this time I, 12.[21] She selects a paragraph about Darcy's resolution to avoid Elizabeth, attaches it to the end of the previous chapter, and discards the rest, an ironic description of the plotting and planning at Netherfield and Longbourn.[22]

Like Harbitz, Knutsen has many examples of small cuts with proportionately greater losses. She, inexplicably, takes out the only sentence about Collins' external appearance and age – "a tall, heavy-looking young man of five and twenty" – when arriving at Longbourn, and keeps only his formality (64).[23] She cuts the few words about Lady Catherine's suggestion of putting up shelves in the parsonage (66).[24] After keeping the rest of the passage, this seems pointless. As a result, she loses a prime example of Lady Catherine's interfering nature.

Knutsen generally simplifies sentences by omitting words and phrases here and there. Even at her best – her Chapter 15 (I, 16) is almost intact, and in a light and readable tone – she frequently shaves off small bits. Sometimes, the suspicion arises that she does not understand the original, and chooses an easy way out. When she keeps everything that goes before and after, but cuts Lydia's talk about "the fish she had lost and the fish she had won", she probably does not recognize the reference to the party game. Retaining most of Collins' talkativeness but cutting his "repeatedly fearing that he crouded his cousins" in the carriage home, she may have missed the point (84).[25] At other times, this cannot be the reason, and Knutsen therefore obviously selects and discards as well as translates.

Sometimes the loss is one of logic. When a line disappears from Elizabeth's reflections on her own blindness, it destroys the logic of her reasoning. "Had I

20 For instance, Knutsen's version of the proposal scene (II, 11) compares favourably to Harbitz's. It is probably one of her best chapters, with only a few weaknesses.

21 This is exactly the same chapter that is deleted in Ebba Brusendorff's Danish translation (Jane Austen, *Stolthed og fordom*, Copenhagen: Gyldendalske, 1928–30). It appears to be more than a coincidence, since Knutsen's sentences sometimes follow her predecessor's fairly closely, and yet, the two versions are not identical. Knutsen makes mistakes that are not found in Brusendorff, and the latter version is a fuller one. Knutsen may have had the Danish translation at hand while she was working, but it was not her only source. We must therefore assume she also worked from Austen's original.

22 Knutsen's version seems at first glance to be two chapters shorter than the original novel (she has 59 chapters in all), but the second is a lost chapter division, rather than lost content.

23 Austen, *Stolthet og fordom*, Oslo, 1947, 64.

24 *Ibid.*, 66.

25 *Ibid.*, 81.

been in love, I could not have been more wretchedly blind" is gone in Knutsen, but she keeps the continuation: "But my fault has been vanity, not love", leaving a "but" that has nothing to refer back to (208).[26]

At other times, the loss is one of humour. When she deletes five lines of narrator's comment on Lady Catherine's tendency to answer most of her own questions, she clearly loses one of Austen's jokes (212).[27] Another is lost when she cuts Elizabeth's teasing comment about "the moral" of their happy ending being poor since it is caused by a breach of promise (381).[28] The character here mirrors the author's concern as she is coming to the end of her novel, and her consciousness of having to answer to genre expectations. Knutsen must not have understood the joke.

She also cuts a shorter paragraph that points to Collins' "pompous nothings" and the girls' "civil assents" to them (72).[29] But Austen's paragraph is certainly not pompous nothings that can be cut without damage. Some translators seem to fall into the trap of thinking that this is just small-talk, which does not help the action, and is therefore dispensable.

One of Knutsen's longer cuts, the last page of her Chapter 14 (I, 15), removes the episode in Mrs Phillips' house. She thus discards a prime example of Austen's free indirect style (see page 103 below), a glimpse of Aunt Phillips' contribution to the girls' silly flirtations with officers, and another enjoyable example of Collins' ridiculousness. Even in the part of the episode she does keep, she cuts the sentence about Darcy's attempts not to look at Elizabeth (73), which seems an odd choice, as it is an early link in the chain of events of the main love story.[30]

Knutsen sacrifices more such links in deleting Elizabeth's inner questions, revealing how much she is preoccupied with "what if" thoughts after refusing Darcy (210).[31] Like Harbitz, she cuts the last paragraph of II, 15 (her Chapter 37), losing Elizabeth's impatience to tell Jane of Darcy's proposal. As a result, both translators open the following chapter alluding to an impatience that that has not been mentioned before.

Furthermore, Knutsen cuts Elizabeth's thoughts of Darcy in the last short paragraph of her Chapter 42 (III, 1), which is odd, as most of the rest of the

26 "Men min feil har vært forfengelighet, ikke kjærlighet" (*ibid.*, 182).

27 *Ibid.*, 185.

28 *Ibid.*, 330.

29 *Ibid.*, 71.

30 *Ibid.*, 72.

31 *Ibid.*, 184.

chapter is retained. Why end the dramatic Pemberley tour with the lines about Mrs Gardiner's activities rather than the focus on Elizabeth's feelings?

In the same way – and in spite of keeping (but rewriting) the rest – Knutsen cuts three lines in her Chapter 44 (III, 3), namely Darcy's motives for not telling Bingley about Wickham's planned elopement with his sister. More importantly, she cuts a paragraph about Elizabeth's mixed wish and fear that Darcy might appear. Did she find it too complicated to translate? The idea is certainly central to the main plot.

Why does she cut thirteen lines describing Elizabeth's intense regrets at having lost Darcy?[32] Austen here repeats the phrase "She was/she regretted/she became/she wanted", and similar, no less than eight times over six lines, thus directing a clear focus on Elizabeth's emotions (311). Why would any translator want to cut this from a novel about love overcoming pride and prejudice? It is one of a few such key passages showing us Elizabeth's process of change, her radical turnaround. Harbitz also cuts it, along with the rest of the page, while Knutsen has kept the rest, but cut these lines.[33]

Similarly, Knutsen has reduced Elizabeth's impatience while waiting for Darcy in the drawing-room in III, 12, for instance by deleting her decision to give him up if he does not come to speak to her, and also the "alas!" that reflects her disappointment when he does not come (341).[34] Readers of Knutsen's version are much less acutely aware of Elizabeth's feelings than readers of Austen's original novel.

For the most part, Knutsen's cuts seem to be random, again often last paragraphs of chapters, as if she has run out of space, or lines in between that she perhaps does not understand, or see the point of. There seems to be no consistent censoring involved, in spite of the noted reduction of Elizabeth's emotions (see Chapter 11: Censoring).

The 1972 Deletions and Substitutions

Elisabeth and Eivind Hauge translate more of *Pride and Prejudice* than Knutsen did: so far, each Norwegian version is longer than the previous one.

32 *Ibid.*, 267.

33 All such editing is most likely done by Lalli Knutsen herself. Not only is her Danish predecessor fuller, so is her Swedish one. The 1920 translation by C.A. Ringenson had just had a revised edition in 1946, but he does not have the same deletions as Knutsen (Jane Austen, *Stolthet och fördom*, Stockholm: Albert Bonniers Förlag, 1920).

34 Austen, *Stolthet og fordom*, 1947, 293.

Nevertheless, they do abbreviate substantially, and what is more, they paraphrase and rewrite the novel.

The Hauges sometimes delete longer sections, for instance nearly one third of I, 14, which means that the chapter here ends with Mr Bennet's enjoyment of Mr Collins' absurdity, rather than being tired of him. Another consequence is losing the young Bennet ladies' preference for novel-reading over their clergyman cousin's sermons.

The more common translation method is, however, to cut bits and pieces all over, as if planing the text down. The numerous smaller cuts, which amount to constant trimmings of the original text, lead to a loss of significant moments of the novel. They chisel off Elizabeth feeling "sick of this folly" while listening to her mother (307).[35] It is one of the clearest condemnations of superficiality found in the novel.

Although the lost text bits may be short, they will be sorely missed. In their urge to reduce the text, Eivind and Elisabeth Hauge tend to lose the colourful details, the funny particulars of any scene. They omit Elizabeth's nose from Miss Bingley's denigration of the features of her face (271).[36] They miss the price of Lady Catherine's chimney-piece.[37] They cut the details of Elizabeth and Jane running from room to room looking for their father, and substitute them with the most meagre summary (301).[38] "All particulars of calico, muslin and cambric" are gone from the brief report of Mrs Bennet's wedding-plans (307).[39] Instead of being served "venison … roasted to a turn … a soup … fifty times better" than the Lucas', and "remarkably well done" partridges, we only have a good dinner (342).[40]

The main characteristic of the Hauges' method of translation is, however, not mere deletion, but the more radical practice of simplification and summary of narration. Harbitz, Knutsen and the Hauges all share the same tendency to improve Austen by simplifying her language. Still, the Hauges go further than the others in drastic reductions and prosaic summaries of what was once humorous and elegant narration.

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35 Austen, *Stolthet og fordom*, *c.* 1972, 241.

36 *Ibid.*, 213.

37 In the opening of I, 16.

38 Austen, *Stolthet og fordom*, *c.*1972, 236.

39 Mrs Bennet is merely reported as intending to "plan the trousseau" ("planlegging av utstyr", *ibid.*, 241). The same happens in Knutsen where she is only said to have "listed everything in detail" ("regnet detaljert opp alt", Austen, *Stolthet og fordom*, 1947, 263). Harbitz cuts the phrase, and only Alfsen (2003) keeps these colourful details.

40 "Middagen var så god som den kunne være" (Austen, *Stolthet og fordom*, *c.* 1972, 270).

Here is a comment on the ensuing disappointment after having one's wishes fulfilled:

> Upon the whole, therefore, she found, what has been sometimes found before, that an event to which she had looked forward with impatient desire, did not in taking place, bring all the satisfaction she had promised herself. It was consequently necessary to name some other period for the commencement of actual felicity; to have some other point on which her wishes and hopes might be fixed, and by again enjoying the pleasure of anticipation, console herself for the present, and prepare for another disappointment. (237)

In the Hauges' version, the whole of this passage is reduced to: "It was therefore good that she herself had something to look forward to".[41] Evidently, they have no use for narrator's comments and ironic jokes on Elizabeth's moral self-discipline.

A quantitative comparison of the two versions of 1, 15 is quite illustrative. An ironic description of Mr Collins making a nuisance of himself in Mr Bennet's library takes up eighteen lines in Austen, and five-and-a-half lines in Hauge. The episode of the visit to Mrs Phillips' house consists of fifty-four lines in Austen, twenty-nine in Hauge. There is thus a high degree of revision and freedom of translation.[42]

A qualitative comparison of the same chapter shows that it mainly consists of rewritings, with phrases that are always flatter and more prosaic than the original: "Miss Bennet's lovely face confirmed his views" becomes "Jane in particular tempted him".[43] Jane's elegantly described incomprehension: "though Jane would have defended either or both, had they appeared to be wrong, she could no more explain such behaviour than her sister" is merely "Nor could Jane understand it".[44]

The translators lose much of the significance of the words when they paraphrase what they think is the main idea, rather than replicate Austen's wording. There is so much rewriting in the Hauges' version that it constitutes their chosen method. The examples are too numerous to record – they are in

41 "Det var derfor godt at hun selv hadde noe å se frem til" (*ibid.*, 191).

42 If we read their version of 1, 15 alongside Alfsen's excellent solution (see below), the difference is striking.

43 "Det var særlig Jane som fristet ham", Austen, *Stolthet og fordom*, *c.* 1972, 64.

44 "Jane kunne heller ikke forstå det", *ibid.*, 66.

almost every paragraph of the novel, and mostly consist of simplifications and abbreviations.[45]

They have often caught the point of the story, but seem not to consider it also important to capture the language and the style. The general simplification of Austen's elaborate sentences results in a plain, matter-of-fact, and dull style: "She felt all the perverseness of the mischance" (182) becomes "she was sorry for his bad luck".[46] "She had not really any dislike to the scheme" (241) is simply translated "yes".[47] Perhaps the translators feel that this strategy means clarification of a complicated, old text, but they inevitably sacrifice Austen's language in the process.

"Mr Darcy would find him pushy" is, admittedly, the main meaning of "Mr Darcy would consider his addressing him without introduction as an impertinent freedom, rather than a compliment to his aunt" (97).[48] It is hardly, however, a similar tone of narration, nor the same level of detail. What we get is a kind of *Readers' Digest* version of Austen. The underlying idea – that it is possible to give the core of a work without its intact body, is as futile here as in other authorships.

It is tempting to borrow Cleanth Brooks' old dismissal of "the heresy of paraphrase", although of a different genre. He objected to the tendency to reduce poems to their paraphrased meaning, and argues for an integrated reading of form and idea, where the two are, indeed, an inseparable structure.[49] This is exactly the conclusion when studying translations that seem to care only for the content, the events and characters, and disregard Austen's narration. As Susan Bassnett remarks, this has often happened: "many translations of novels in particular have focused on content at the expense of the formal structuring of the text", and judges this to be "completely inadequate".[50]

The Hauges' intended translation strategy might have been a kind of condensation, perhaps seeing themselves as chefs reducing their sauce to the tasty essence when boiling away the excess water. It hardly works that way in any authorship, and in Austen's stories, the narrative style is inextricably bound with her meaning. Paradoxically, Harbitz's shorter 1930 version has a

45 Abbreviated editions of "the great classics" abounded in the mid-century when the Hauges did most of their translations. Their source, however, was a complete edition (see Chapter 1, n. 62 above).

46 "Hun syntes det var leit for ham" (Austen, *Stolthet og fordom*, *c*. 1972, 147).

47 "Ja" (*ibid*., 194).

48 "Mr. Darcy ville synes han var påtrengende" (*ibid*., 84).

49 Cleanth Brooks, *The Well Wrought Urn,* Orlando: Harcourt, 1947/1970, 192–214.

50 Bassnett, 2014, 90.

superior rendering of Austen's tone, and makes for a better read, compared to the Hauges' longer one. Of the early translators of *Pride and Prejudice*, Harbitz has the best grasp of Jane Austen's style.

A typical specimen of the simplified narration in the 1972 version is the reduction of a seventeen-line account of a walk in the woods of Pemberley with its paths, views and hills, to a two-line, dry summary: "They walked here and there across the estate, but it was too big for them to walk all around it".[51] It seems, indeed, as if Austen's narrative, like Darcy's park, is too big to be handled in full.

The 1974 Cut-and-Paste

The enticingly titled serial "Detour towards happiness" (*Omvei til lykken*) provided the readers of the journal *Familien* with half a year's worth of entertainment, from spring to autumn 1974. Even so, its version of the novel is far from complete. At least fifteen chapters are heavily reduced, and a couple lost altogether. Nearly all chapters have notable simplifications. It is therefore the most reductive translation (except for the 1996 reissue of the same).

What remains is translated according to a similar principle as that of Alf Harbitz in 1930: with understanding, but with a consistent thinning out of the narrative. This slimmed-down novel may retain much of the action and dialogue (although losing significant parts also here), but often loses Austen's narrative tone, the humorous and ironic distance. Nor does it seem to have been an aim to keep her language, so that her rich style of narration becomes something much more utilitarian, where the sentences are there to communicate the facts, not to form an enjoyable piece of reading. Austen's story is wanted; her literary art less so.

In some places the cut-and-paste technique seems to have got out of hand as parts of one chapter are transplanted onto another, leading to the loss of important elements and connections, for instance when passages from I, 21 are grafted onto I, 23 (also in III, 16–17 and 18). Nevertheless, other parts of the novel are quite closely translated, with a decent understanding, and sometimes felicitous renderings.

Some translation scholars would prefer to call such abbreviated serials "adaptations" rather than translations. For several reasons, this is not done here. It is not easy to discriminate between adaptation and translation proper

51 "De spaserte på kryss og tvers av eiendommen, men den var for stor til at de kunne gå helt rundt den" (Austen, *Stolthet og fordom*, *c*. 1972, 201).

when, for instance, both employ abbreviations. Wherever we draw the line, it would be a difference of scale, not of kind. The 1974 translation, like several of the others, alternates between liberal editing and close (sentence by sentence) translation.

Furthermore, it is convenient to have only one category for translations, whatever their strategies and results. Translation can then simply be defined as rendering a text in another language. This simplification of the terminology is in keeping with recent emphasis on hermeneutic approaches to translation.[52] Susan Bassnett also observes that "Much time and ink has been wasted attempting to differentiate between *translations*, *versions*, *adaptations* and the establishment of a hierarchy of 'correctness' between these categories".[53] The hermeneutic emphasis on the reader as interpreter of the text, and the many potential readings of it, makes the sub-categories redundant. Any "deviant" translation is also an individual reader's interpretation, as is, indeed, a "faithful" translation.

2003: Darcy's Fruit Slipping between Our Fingers

Merete Alfsen has a strategy opposite to that of her predecessors: she clearly aims to incorporate all, or most, details of *Pride and Prejudice* in her translation. Some of the miniscule details of Austen's story, visible only by careful reading, are left out by all previous translators and have never before appeared in print in Norwegian. They include Austen's little dig at feminine accomplishments: "their own indifferent imitations of china on the mantelpiece", or the minor figure of "the broad-faced, stuffy uncle Philips", who is otherwise often forgotten (75–76).[54]

Alfsen is the only translator thorough enough to translate even the seemingly insignificant "Yes, yes" in between Mrs Bennet's sentences (228).[55] It serves the portrait of Mrs Bennet as an absurd chatterbox, and if translators aim to keep only the main meaning of a passage, they lose such characteristic traits that distinguish one person from another.

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52 *Routledge Encyclopedia of Translation Studies*, eds Mona Baker and G. Saldanha, London and New York, Routledge, 2009, 199.

53 Bassnett, 2014, 90.

54 Austen, *Stolthet og fordom*, 2003, 77: "studere sine egne middelmådige porselensimitasjoner på kaminhyllen"; "den bredfjesete, oppstyltede og portvinsdunstende onkel Philips".

55 "Ja da", *ibid*., 216.

This does not mean that Alfsen does not occasionally slip up, but not often, and there seem to be few, if any, deliberate cuts. She does lose the odd words and phrases, though. Surprisingly, she deletes the striking condemnation of Mrs Bennet's superficiality in Elizabeth feeling "sick of this folly" (307).[56] She must have overlooked it, since it is impossible to find it an unnecessary phrase (see pages 183–184 below).

Occasionally, Austen's elaborate style is slightly simplified, as when reducing Elizabeth's three parallel phrases to two: [Lydia] "has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham" (277). In addition, she drops the hesitant repetition of the word "of" before the name can be pronounced: a hesitation that seems significant, and not random, in Austen.[57]

Whether by chance or choice, Alfsen has also lost Darcy's fruit in III, 3, here a sample of Austen's typical humour. When Elizabeth and her Aunt Gardiner evaluate their Pemberley visit, "They talked of his sister, his friends, his house, his fruit, of every thing but himself" (272). Alfsen keeps the rest but discards the fruit.[58] The guests were served an impressive and luxurious assortment of fruit, well worth talking about, but the point is their stubborn dwelling on all surrounding details, avoiding the man at the centre of their interest. This point Alfsen has caught, so it is strange that she does not include the fruit, which brings out the humour more than anything else.

Darcy's fruit has disappeared from three of the other translations as well. Harbitz and the 1974 translator have both deleted the relevant paragraphs, and thereby the humour. The Hauges discard the funny list, and rewrite it into the dull sentence: "They talked of everybody, but not of Mr Darcy".[59] Only Knutsen has kept the fruit here.[60] Unfortunately, she drops the exotic varieties of fruit specified earlier, when they eat them. Thus, "grapes, nectarines and peaches" (268) are simply reduced to "fruit", losing some of the taste of the luxurious loveliness that made such an impression on Elizabeth and her Aunt.[61]

Of our six translators, only two do not rely on cuts and simplifications, namely the oldest (1871) and the most recent one (2003). Although they both

56 *Ibid.*, 282.

57 Alfsen has kept only the two first: "har forlatt alle sine venner – har rømt – med mr. Wickham" (*ibid.*, 255–56).

58 "De snakket om søsteren hans, vennene hans, huset hans – om alt annet enn ham selv" (*ibid.*, 251).

59 "De snakket om alle, bare ikke om Mr. Darcy" (Austen, *Stolthet og fordom*, *c.* 1972, 214).

60 Austen, *Stolthet og fordom*, 1947, 233.

61 "frukt" (*ibid.*, 230).

lose some smaller bits and pieces, they evidently aimed to keep the text of the novel virtually intact in their target language. The others resort to extensive simplifications. Sentences and paragraphs are often shortened and rewritten, so that while events and dialogues may still be retained, much of the humour and irony is sacrificed. Reading these translations, they give the impression that Austen is seen as too verbose and that she must be pruned, polished and updated for a new age.

CHAPTER 3

Additions and Elaborations

The notion that Jane Austen must be improved on also finds expression in explanations and new additions. This is the chosen method and most distinguishing feature of the oldest translation in our Norwegian material, and also frequently exploited in those from the mid-twentieth century.

It may evidently be motivated by a wish to clarify the text and inform the readers. In other cases, it seems a sign of uncertainty about linguistic choices in the target language, and about the meaning of words in the source language.[1] The first bears witness of a well-informed translator, the second a weaker one.

Two for the Price of One in 1871

From the very first chapter, the 1871 translator of *Persuasion* – in other respects so capable – expands the text of the novel, not by inventing or adding any new content, but by choosing translations that simply contain more words than the original text.[2] As a result, there are passages throughout the novel that are several lines longer in translation, even in comparable formats. Counting the words is a more reliable method of comparison, and in the most extreme cases, the text may be expanded from seven to twenty-five words: "She spoke, and seemed only to offend" (34) becomes "Thus Anne, then, one day spoke her mind, but had, as it appeared, no other reward for this than that Elizabeth became angry and resentful".[3]

The translator seems to enjoy making the most of such expressions as "in a sort of desolate tranquillity" about Anne's mood as she was leaving her home early in the book (36). This becomes two separate phrases: "In a depressed state of mind, but quiet and resigned as always" before the original sentence,

1 American pioneer theoretician Eugene Nida, an authority on Bible translation, set up categories of additions, sorting them into nine main types (see *Routledge Encyclopedia of Translation Studies*, 81).

2 There is one passage, though, where the 1871 translator seems to be inventing rather than translating, in five added lines about Mr Hayter ploughing up old parkland in Chapter 10. It is one of the rare instances where the translator seems not to understand the original (Austen, *Familien Elliot*, 30 December 1871.).

3 "Saaledes tog da Anne en Dag Bladet fra Munden, men havde, som det lod, intet Andet igjen derfor, end at Elizabeth blev vred og fortørnet" (Austen, *Familien Elliot*, 23 December 1871).

and then after it: "An indescribably depressing feeling of emptiness and loneliness had possessed her".[4] Judging from such readiness to embroider on the original story, it would be no surprise to find that the unknown translator is also a writer. There is an evident enjoyment in verbalization and descriptions.

One particularly striking feature is the tendency to substitute two words or concepts for one – perhaps the translator had a preference for parallelisms. A shortlist includes:

Singularity	singular or unique
Surprised	surprised and astonished
Wit	wit and humour
Imprudence	carelessness and imprudence
Feelings	feelings and views
Ill-will	ill-will and disapproval
Cold meat	sandwiches and cold roast
Precedence	rank and birth
Spirits	health and humour
Performance	singing and playing
Consideration	fineness and delicacy
Poor (Richard)	poor precious; poor dear
Tired	tired or bored
Wise	wise and right
Scornfully	scorn and contempt
Usefulness	usefulness and joy
Wretchedness	grief and worry
Clever	wise and learned
Respect	esteem and goodness; esteem and respect
Surprise	surprise, we may perhaps say perplexity[5]

4 Additions in italics: "*I tungsindig Stemning, men stille og resigneret som alltid*, forlod Anne sit hjem og vandrede med til Kellynch Lodge, hvor hun skulde tilbringe den første Uge. *En ubeskrivelig nedtrykkende Følelse av Tomhed og Forladthed havde bemæktiget sig hende*" (*ibid.*, 23 December 1871).

5 "Særegent eller Enestående" (Chapter 2); "overraskede og forbausede" (Chapter 3); "Vid og Lune"; "Uforsigtighed og uklogskab"; "Følelser og Anskuelser"; "Uvilje og Misbilligelse"; (all in Chapter 4); "Smørrebrød og kold Steg" (Chapter 5); "Rang og Byrd"; "Helbred og Humør"; "Sang og Spil"; "Finhed og Delikatesse"; "stakkels dyrebare/stakkels kjære" (all in Chapter 6); "trætt eller kjed af" (Chapter 8); "klogt og rigtigt"; "Haan og Foragt" (both Chapter 10); "Gavn og Glæde"; "Sorg og Kummer" (both Chapter 11); "klog og lærd" (Chapter 12); "Agtelse og Godhed" (Chapter 9); "Agtelse og Respekt" (Chapter 12,); "hans Overraskelse, vi kunne maaske sige Betuttelse" (Chapter 9) (Austen, *Familien Elliot*, 1871–72).

The last one perfectly illustrates the translator's hesitations about choosing the right word.[6] Evidently it was difficult deciding which Norwegian word best renders the English concept, and the translator takes the easy way out, giving two, to ensure that every nuance of meaning is covered. In none of the cases is this necessary, and it would have benefited the translation had one word or concept been decided on. The danger is that the style can sometimes become too cumbersome compared to Austen's text. When for instance four of these parallelisms occur within ten lines, the effect is wordiness rather than precision.[7]

At other times, the 1871 translator elaborates in order to clarify the meaning, although again, it is hardly necessary to specify that when Elizabeth Elliot "pushed away" the book, she "replaced it in the book cabinet".[8] It is more useful to have Sir Walter's reference to "his own man" replaced by "The Baronet's valet".[9] There are many such "explicitations".[10] To add a few words here and there amounts to a main method of translation.

The nineteenth-century translator also has more of a taste for metaphorical language than Austen does, inserting new idioms, which, however, mostly feel quite appropriate in the context.[11] Still, some metaphors are rather trite. Austen's version – "A short period of exquisite felicity followed, and but a short one. Troubles soon arose" (26) – is replaced by "The sunshine of their happiness was, however, soon darkened by the threatening clouds of a storm".[12] Austen's sparseness and precision is in such cases replaced by standard clichés, even if the original intention was perhaps their playful use.

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6 Sometimes, none of the two alternatives seems to fit the bill, such as when "prudence" is rendered "calculated and prosaic" ("beregnet og prosaisk", *ibid*., Chapter 4).

7 There is a strong likelihood that the translator is the same as that for the 1878 translation of George Eliot's *The Lifted Veil*, which is also marked by numerous expansions and a fondness for two or three parallel words instead of one. Nonetheless, both translations testify to a good command of English and an excellent understanding of the story (George Eliot, *Det løftede slør*, Oslo: *Aftenposten*, 1878).

8 "sat den ind i Bogskapet igjen" (Austen, *Familien Elliot*, 20 December 1871).

9 "Baronetens Kammertjener" (*ibid*., 23 December 1871).

10 "The technique of making explicit in the target text information that is implicit in the source text" (*Routledge Encyclopedia of Translation Studies*, 80).

11 Examples of such Norwegian idioms are for instance: "Det var isandhed at koge Suppe paa en pølsepind" (15 January 1872); and "Det er saa vist som Amen i Kirken" (Chapter 21). For maritime metaphors, see page 153 below.

12 "Deres Lykkes Solskinn blev imidlertid snart formørket av truende Uveirs skyer" (*ibid*., 22 December 1871).

Mid-twentieth-Century Additions to *Pride and Prejudice*

Unlike his anonymous nineteenth-century colleague, Alf Harbitz (1930) seems to have only an occasional and limited need to explain and interpret. He states that Lydia had lost her heart to Captain Carter, which is not said in the novel. He also explains that Lady Catherine had gone over Mr Collins' house from top to bottom, which is clearly implied, but not stated in the original. He claims that Kitty looked "desperate" at Mr Collins' reading of sermons, while in Austen she just "stared at him" (68).[13]

It is, however, in the 1947 translation that we again see the technique of elaboration extensively employed. Lalli Knutsen typically adds even more than she deletes. In 1, 7, for instance, four adjectives are added to a passage where there is none in Austen. Hence, "this subject" becomes "this *interesting* subject"; "said Mrs Bennet" becomes "said Mrs Bennet *majestically*"; "they would not offer to send her home" becomes "they are not *tactless*[14] *enough* to offer her a lift home"; "the horses were engaged" becomes "had *exceptionally* good use for the horses".[15] Similarly, Knutsen twice refers to "the *poor* Bingley" where Austen only has "Bingley".[16] She expands Mrs Gardiner's "wonder" (255) to "*happy* wonder".[17]

The added words are often neither "exceptional" nor particularly "interesting", but often rather "poor" additions. The extended description of Lydia as "the deluded and inconsiderate sister" instead of simply "her sister" (307) may be appropriate, but it still seems something of a liberty to add new adjectives to an author's presumably carefully chosen phrases.[18]

This connects to a tendency to interpret and explicate the novel, sometimes with prosaic additions like expanding Miss Bingley's "we shall be in danger of hating each other" to "we – she and I – shall be in danger of hating each other" (30).[19]

Often Knutsen's amplifications are there to pave the way for the reader, as if Austen demands pedagogical clarifications. "You must understand" as

13 "fortvilet" (Austen, *Elizabeth og hennes søstre*, 1930, 28, 54, 55, 64).

14 Admittedly, the added adjective "tactless" here sharpens Elizabeth's irony at her mother's scheming.

15 "dette interessante tema"; "sa fru Bennet majestetisk"; "de ikke er taktløse nok til å by henne skyss hjem"; "hadde ualminnelig god bruk for hestene" (Austen, *Stolthet og fordom*, 1947, 31–33).

16 "den stakkars Bingley" (*ibid.*, 38, 39).

17 "glad forbauselse" (*ibid.*, 219).

18 "den villfarne og ubetenksomme søsteren" (*ibid.*, 264).

19 "er det fare for at vi – hun og jeg – kommer til å hate hverandre" (*ibid.*, 33).

Wickham says to Elizabeth, in another appendage, talking about Darcy.[20] Additions of this nature include: "but it went unnoticed", about Mr Bennet's silence at Mr Collins' arrival.[21] "He calmed down" about Mr Collins giving up his reading.[22] "Mr Collins was soon comforted" is a rather sardonic comment on his rapid switch from Jane to Elizabeth as potential marriage candidates.[23] Mr Bennet's love of the country is extended with: "and the occupations he had there".[24] His wife's meagre welcome of him when he returns from London is prefaced by the addition: "now she could not understand what he came home for".[25]

When Mrs Bennet is overjoyed at seeing the approach of Mr Bingley towards the end of the novel (III, 11), Knutsen inserts three new phrases into one of Austen's sentences. The original is "Elizabeth, to satisfy her mother, went to the window – she looked, – she saw Mr Darcy with him, and sat down again by her sister" (333). The translated version reads: "Elizabeth went to the window and could see that it was really Mr Bingley arriving, and that he even was accompanied by Darcy. She shyly withdrew from the window and sat down beside Jane".[26] Here, Austen herself is sparse as if to emphasize emotions too tense for words: she looked – she saw – she sat down. The translator is more expansive and interprets Elizabeth's undescribed emotions as shyness, perceivably an appropriate interpretation for a romantic heroine. Such modifications of the descriptions of love will be further discussed in Chapter 12 below.

The Empty Modifiers

Rarely are additions more at odds with Austen's own style than when translators supply modifiers for her sentences. Knutsen adds the unnecessary and very un-Austenlike "and so on".[27] The Hauges do the same, using the even duller (and repeated) abbreviation of it: "osv. osv." ("etc., etc."). It is a pointless phrase that students are often warned against using in their essays, since it signals a mind at a loss for words or ideas. In such cases, the meticulous novelist is

20 "Skjønner De ikke det at…" (*ibid.*,75).

21 "så ble det ikke lagt merke til" (*ibid.*, 64).

22 "falt han til ro" (*ibid.*,69).

23 "Herr Collins var snart trøstet" (*ibid.*, 70).

24 "og de beskjeftigelser han der hadde" (*ibid.*, 205).

25 "nå kunne hun ikke forstå hva han hadde hjemme å gjøre" (*ibid.*, 256).

26 "Elizabeth gikk bort til vinduet og fikk se at det virkelig var Bingley som kom, og at han til og med hadde følge med Darcy. Hun dro seg sky tilbake fra vinduet og satte seg ved siden av Jane" (*ibid.*, 287).

27 "og så videre" (*ibid.*, 218).

burdened with immature or helpless language. It seems particularly ill fitted to Darcy's first proposal: he talked of his feelings, and so on and so forth.[28] They also let Darcy use another such abbreviation in his letter, making him less of a stylist than he is.[29] Even the otherwise competent 1871 translator sometimes adds abbreviations like "etc." and "e.g.".[30]

Although Austen may on occasion use an "&c." herself, it is rare. Apart from the "Yours &c." that ends the letters, an "&c. &c." is used for cutting short recitals of standard polite phrases, whether those of Mr Bingley in *Pride and Prejudice* (344), or those of Mr Elliot in *Persuasion* (143). It is employed to echo Anne's impatience at observing the Misses Musgroves' naïve and flirtatious questioning of Captein Wentworth (64) in the latter novel. Interestingly, it also demonstrates the intrusive narrator's dismissal of genre expectations, such as describing the obligatory sights of a region (240) in *Pride and Prejudice*.

If translators abuse such abbreviations, the result is a different style and tone than Austen's. Furthermore, Lalli Knutsen inserts an added "of course" in several places.[31] Eivind and Elisabeth Hauge clutter up Austen's sentences with modifiers like "a little", "somewhat", or the Norwegian "altså", which sounds rather more helpless than its English equivalents such as "then" or "so". If overused, it tends to be a sign of a teenage girl's superficial idiom, similar to the present-day prevalence of "like" among young Americans and their imitators. However, here it is the narrator's language. Significantly, even the very last word of the Hauges' translation is such an unnecessary appendix to Austen's text: the word "again" is added to "uniting them".[32]

Some samples of the use of "little" and "somewhat" illustrate the effect: "Elizabeth felt *a little* unwell";[33] "It pleased Elizabeth and gave her a *somewhat*

28 Austen, *Stolthet og fordom, c.* 1972, 153.

29 "bl.a.", meaning "blant andre" ("among others"), *ibid.*, 164).

30 "m.v"; "etc.", "f. ex." (Austen, *Familien Elliot*, 1 January 1872, 29 December 1871).

31 "selvfølgelig" (Austen, *Stolthet og fordom*, 1947, 69, 71).

32 "igjen" (Austen, *Stolthet og fordom*, *c.* 1972, 137, 311). When considering the consequences of the choice of words, the last words of a work are presumably significant. It is hardly a coincidence that the novel ends with the words "uniting them". Several translators keep this effect. Knutsen has "their reconciliation" and Alfsen "unite them" ("deres forsoning", Austen, *Stolthet og fordom*, 1947, 336; "føre dem sammen", Austen, *Stolthet og fordom*, 2003, 358). Harbitz, although keeping the meaning of the sentence, turns the word order around and ends with "to Derbyshire", which is a pointless change of the last words from love to geography ("til Derbyshire", Austen, *Elizabeth og hennes søstre*, 1930, 254.) The 1974 translator keeps the word order, but enhances the romance: "led … the two of them into each other's arms" ("ført … de to i hverandres armer", Austen *Omvei til* lykken, 1974, last part).

33 "Elizabeth følte seg litt uvel" (*ibid.*, 203). This is in itself a misunderstanding of "Elizabeth was not comfortable" (Austen, *Pride and Prejudice*, 1983, 257).

triumphant feeling";[34] "Then she suddenly became *a little* anxious";[35] "She felt *a little* sad" about disappointing him";[36] and "Darcy seemed *somewhat* irritated".[37] He proposed to Elizabeth "in a *somewhat* agitated tone".[38] The people of Meryton claim to have always "had *a little* suspicion towards" Wickham.[39]

That Elizabeth "felt *a little* sorry for" her father is a weak translation of her "wretched reflection" that her father will be worried about her happiness (375).[40] When she describes herself to her Aunt as "hurt and a *little* grumpy", it sounds more ridiculous than "too cross to write" (382).[41] Jane takes comfort in the thought that Wickham is "a *little* fond of" Lydia, instead of the original "a real regard for her" (304).[42]

To this list can be added related modifications like "a sort of", "so", and "relatively".[43] This is not the vocabulary of the master stylist, but rather banal additions. Even the stylistically and linguistically superior 1871 translator resorts to "as mentioned" when making a repetition where Austen does not.[44] Jane Austen is more economical with words than many of her translators.

Useful and Useless Information

There are additions that do not feel like an impingement on the text of the novel, although preferably they would have been given in annotations. These may be brief explanations of an outdated phenomenon or obsolete word, or

34 "Det gledet Elizabeth og ga henne en litt triumferende følelse" (Austen, *Stolthet og fordom, c.* 1972, 201). The original sentence is "Elizabeth could not but be pleased, could not but triumph" (Austen, *Pride and Prejudice*, 1983, 255).

35 "Da ble hun plutselig litt engstelig" (Austen, *Stolthet og fordom, c.* 1972, 211). It is a poor exchange for "she began to regret" (Austen, *Pride and Prejudice*, 1983, 268).

36 "hun følte seg også litt bedrøvet" (Austen, *Stolthet og fordom, c.* 1972, 153). Austen has: "she was at first sorry" (Austen, *Pride and Prejudice*, 1983, 189).

37 "virket noe irritert" (Austen, *Stolthet og fordom, c.* 1972, 212). Darcy was originally described as having a "heightened complexion" (Austen, *Pride and Prejudice*, 1983, 269).

38 "i en litt opphisset tone" (Austen, *Stolthet og fordom, c.* 1972, 153). Austen's version is: "in an agitated manner" (Austen, *Pride and Prejudice*, 1983, 189).

39 "hadde hatt litt mistanke til" (Austen, *Stolthet og fordom, c.* 1972, 231). The original is "had always distrusted" (Austen, *Pride and Prejudice*, 1983, 295).

40 "syntes litt synd på han" (Austen, *Stolthet og fordom, c.* 1972, 300).

41 "såret og litt sur" (*ibid.*, 306).

42 "litt glad i henne" (*ibid.*, 239).

43 "en slags"; "såpass"; "forholdsvis" (*ibid.*, 258, 268, 270).

44 "som sagt" (Austen, *Familien Elliot*, 21 December 1871).

other useful nuggets of information. Such cases are sometimes referred to as "pragmatic explicitations", since they are there to clarify the different cultural contexts of target and source language.[45] The 1871 translator of *Persuasion*, for instance, provides the title of the poem Captain Benwick quotes to Anne in Chapter 12 (it is Byron's "The Corsair").[46] In another instance, a proverb that is only alluded to in Austen is supplied in full.[47]

A hundred years later, the pieces of information added by the Hauges to *Pride and Prejudice* are of more uncertain value. They add "Mrs. Bennet" as an explanation of who Mrs Phillips' sister is, which is hardly necessary at the end of a novel where we have seen both of them.[48] When Elizabeth signs her letter to her Aunt "Your's, &c." (383), the Hauges fill in the missing "truly". More inappropriately, they make Mr Bennet sign himself "your dedicated friend" to Mr Collins.[49]

Many of their additions are pointless supplements, for instance that breakfast is "the day after" the evening before;[50] that people asked questions "one after the other"[51] or that Mrs Bennet is at the window "as usual".[52]

One episode – the dinner party in III, 12 – can serve as example of the accumulated effect of such additions. Rather as if they do not trust Austen to say enough, the translators frequently add explanations. Waiting for Darcy to come in from the dining room "almost made her [Elizabeth] uncivil" (341), we read, but the Hauges add "towards the female guests".[53] Austen says "the ladies all rose" (342) but the Hauges add "to take their seats at the card tables".[54] "You must not suspect me" Jane says to Elizabeth (343), but the Hauges add "of saying something different than what I mean!".[55] This practice of adding little bits goes hand in hand with their previously observed habit of making small cuts.

Likewise, Lady Catherine's appeal to Elizabeth to stay within "the sphere, in which you have been brought up" (356) is extended with "and [is] used to".[56]

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45 See *Routledge Encyclopedia of Translation Studies*, 83.

46 *Ibid.*, 3 January 1872.

47 *Ibid.*, 31 December 1871.

48 Austen, *Stolthet og fordom, c.* 1972, 307.

49 "hengivne"; "venn" (*ibid.*, 306).

50 "dagen etter" (*ibid.*, 210).

51 "i tur og orden" (*ibid.*, 297). The new phrase seems to replace "when they sat down to table" (Austen, *Pride and Prejudice*, 1983, 372).

52 "som vanlig" (Austen, *Stolthet og fordom, c.* 1972, 299).

53 "overfor de kvinnelige gjestene" (*ibid.*, 269).

54 "for å ta plass ved spillebordene" (*ibid.*, 270).

55 "for å si noe annet enn det jeg mener!" (*ibid.*, 271).

56 "og vant til" (*ibid.*, 283).

When Lady Catherine agrees to call on Elizabeth and Darcy on the final page, an "at last" is added, as if it is something longed for.[57]

Interpretations and Complications

Some of these additions are interpretive ones, such as Elizabeth talking "*so eagerly* with" Charlotte when Austen only has "was in conversation with her" (90).[58] That Georgiana wants to like Elizabeth "if for no other reason, then for her brother's sake";[59] that Darcy was Wickham's best man;[60] and Mr Collins calls on the ladies at Rosings "in their loneliness" are examples of translators reading between the lines.[61] There is often a willingness to perform exegesis as well as translation.

When Darcy defends Elizabeth's tan by putting it down to "travelling in the summer" (271), the Hauges add "and long sojourns out of doors".[62] More questionably, they have added "shame" to Miss Darcy's feelings at hearing Wickham mentioned, while in Austen she is "overcome with confusion" (269).[63]

In Wickham's unkind judgement on Darcy's character, that only his pride makes him do good, the addition "not because he really felt like doing it" is rather a let-down (81).[64] It must be a sign that the translators find Austen's text difficult, but in the mouth of the elegant Mr Wickham, it sounds too flat.

The least felicitous kind of addition consists in complications, where the new version seems awkward, or the meaning becomes muddled. Austen's sentence "he must know my father can give her nothing" (273) is, for example, extended to "He must be aware that father cannot contribute economic support and that Lydia has no money of her own".[65] It is difficult to consider this an improvement.

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57 "endelig" (*ibid*., 310).

58 "snakket så ivrig med henne" (*ibid*., 78).

59 "om ikke for annet, så for brorens skyld" (*ibid*., 206).

60 "var der som forlover" (*ibid*., 251). Austen only says "was to come there with" (Austen, *Pride and Prejudice*, 1983, 253).

61 "I deres ensomhet" (Austen, *Stolthet og fordom, c.* 1972, 170).

62 "og lange opphold ute i naturen" (*ibid*., 213).

63 "skam og forvirring"(*ibid*., 212).

64 "ikke fordi han egentlig hadde lyst å gjøre det" (*ibid*., 72).

65 "Han må være klar over at far ikke kan yte økonomisk støtte og at Lydia ikke har egne penger" (*ibid*., 215).

Austen is concise and to the point: "Though Lydia had never been a favourite with them, Mr and Mrs Gardiner could not but be deeply affected" (280). The Hauges lengthen and change this to: "Although neither Mr. nor Mrs. Gardiner had ever cared very much for Lydia, they still were very affected by what had happened and were worried about her fate".[66]

It is a paradox that the same translators who otherwise abbreviate Austen's text are equally ready to expand and complicate it. Doubly regrettable are the cases when Austen's meaning as well as tone are lost. Elizabeth's desperate outburst when hearing of Lydia's elopement: "But it is all, all too late now" (277) is adjusted to "But it is too late to complain of this now!".[67] Elizabeth's concern is not that it is too late to complain, but that it is too late to do anything to save Lydia.

The unknown 1974 translator of the *Pride and Prejudice* serial is more consistent in sticking to the strategy of abbreviation, and dabbles much less in expansion. Still, she does on occasion add a dull summary ("And then she told the whole story…").[68]

The most recent translator, Merete Alfsen, is far warier about adding to Austen's text than her predecessors. Only when looking very closely do we notice a handful of very minor examples, and none of them probably considered additions by the translator, but rather ways of clarifying the meaning. She makes Elizabeth talk of Darcy's "unease" when the original only has an unspecified "that" (368).[69] A jokingly penitent expression like "my trespasses" is added to Mr Darcy's confessing to Mr Bingley what he had done (382).[70] To add "social atmosphere" to "all the comfort and elegance" of Pemberley (384) is a reasonable interpretation, although a verbal addition to Austen's text.[71] The finds are few and far between in the 2003 translation. Merete Alfsen is, in fact, the only Norwegian Austen translator that seems to feel that Austen's own text suffices, and needs no expansion.

Some translation scholars have claimed that expansion (or explicitation) is a more common strategy than omission (or implicitation), and even that

66 "Skjønt hverken Mr. eller Mrs. Gardiner noen gang hadde vært særlig begeistret for Lydia, så tok de seg meget nær av det som var skjedd og var bekymret for hennes skjebne" (*ibid.*, 220).

67 "Men det er for sent å klage over dette nå!" (*ibid.*, 217).

68 "Og Elizabeth fortalte…"; "så fortalte hun hele historien" (Austen, *Omvei til lykken*, 1974, last instalment).

69 "din uro" (Austen, *Stolthet og fordom*, 2003, 339).

70 "min brøde" (*ibid.*, 352).

71 "omgangstonen" (*ibid.*, 354).

translations are always longer than the originals.[72] Clearly, this claim can only be made if substantially abbreviated versions are not considered translations, but instead adaptations. For the present purpose, it suffices to note a predilection for both techniques in our Norwegian material, which leads to the suspicion that Jane Austen is liberally expanded as well as shortened in her numerous translations across the world and across time.

72 This is the "explicitation hypothesis" as put forward by Shoshana Blum-Kulka for instance (see *Routledge Encyclopedia of Translation Studies*, 84).

FIGURE 4 *Axel Andersen's dustjacket for the 1947 translation of* Pride and Prejudice *bears witness of the influence of Hollywood productions.*

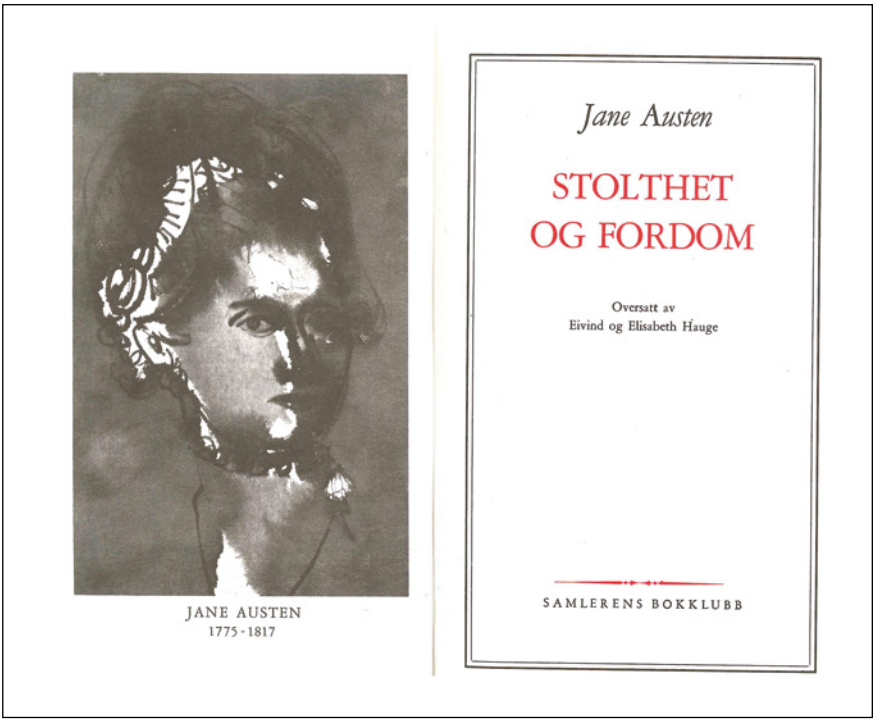

FIGURE 5 *The* circa *1972 translation of* Pride and Prejudice *includes illustrations by Sandra Archibald.*

CHAPTER 4

Blunder

Even when a translator intends to give a faithful and equivalent rendering of an author's text in its entirety (if that were possible),[1] his/her understanding of it may turn out to be insufficient. This is where the difference between translators become acutely clear. Of our seven translators, three have done a very competent job. The percentage is not encouraging: less than a fifty-fifty chance of getting a competent translation seems not very reassuring, and it might be a token of Jane Austen's fairly modest status in Norway in the twentieth century.

For it is the nineteenth- and the twenty-first century Norwegian translators that have the best mastery of English. The anonymous 1871 translator tops the list, with a very impressive grasp of the meaning of Austen's text, even in its more complicated aspects, and a rendering well-phrased and readable down to the minutest details. Only when looking very carefully do we find a couple of very minor mistakes, such as rendering Mrs Croft's fifteen years of marriage as fifteen years of travelling, which is almost true any way.[2] The next translator, Alf Harbitz in 1930, is also very competent, and demonstrates an excellent understanding of Austen's novel. The most recent, Merete Alfsen, has a very good grasp of both her target and her source language, and delivers many outstanding renderings. At the other end of the scale, the translators of 1947 and 1972 struggle with Austen's language, while that of 1974 seems to have an adequate understanding, but a reductive strategy.

This does not mean that translation was an undeveloped skill in mid-twentieth century Norway, but there are perhaps two other reasons. One is that there seems to have been a vogue for abridged versions of famous novels, which made it acceptable and even common practice to treat them with disturbingly great freedom.[3] A case in point is the paradoxically titled

1 As is commonly observed in translation theories, there is no complete correspondence between languages, and instead scholars will often describe various forms of equivalence between target and source language (see *Routledge Encyclopedia of Translation Studies*, 77). David Bellos also reminds us that all texts or even utterances of more than minimum length will have any number of potential translations in any target language (David Bellos, *Is That a Fish in Your Ear? Translation and the Meaning of Everything*, London: Penguin Books, 2011, 5).

2 Austen, *Familien Elliot*, 29 December 1871.

3 This was hardly a new phenomenon in literary translation, as such practices were so common in the seventeenth and eighteenth centuries that they have even given name to a period

"Store Klassikere" ("great classics") series of the 1960s and 70s that included for instance an amputated version of George Eliot's *Adam Bede* (first published in 1954). Only around 200 pages remain of the *circa* 600 page novel, and ten of its chapters are gone.[4] Jane Austen has never been treated quite as roughly as this, at least not between book-covers in Norway.

The other reason is that the best available translators did not necessarily translate Jane Austen. Her mid-century translators were instead known for their familiarity with entertainment fiction.[5] Their mistakes are so many that merely listing them fills twenty-five pages. This is therefore not a complete inventory, but rather a selection to illustrate some common weaknesses. They may exceed Frank Churchill's "blunder" alluded to while playing scrabble with Jane Fairfax (in *Emma*, III, 5).

Some translators make very banal mistakes, like turning morning into evening, evening into afternoon, or luncheon into breakfast.[6] Tuesday becomes Thursday, one week becomes several, and "the day after the next" is instead "the next day".[7] Spanish chestnuts are transformed into walnut trees,[8] and partridges into pâtés.[9]

The banal mistakes may disturb the grammar, when the genitive *s* is mistaken for plural, so that "lady's" becomes "ladies", or when Wickham inexplicably speaks with a royal "we" rather than "I".[10] In other cases, "she" becomes "he" or *vice versa*. Even banal mistakes can sometimes imply serious loss of meaning,

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or tendency of translation, *les belles infidèles* (see for instance Emily O. Wittman, "Literary narrative prose and translation studies", *The Routledge Handbook of Translation Studies*, London and New York: Routledge, 2013, 439). In spite of their elegant unfaithfulness, French translations played a central role as intermediaries between original works and retranslations into other languages (see Johan Heilbron, "Towards a Sociology of Translation: Book Translations as a Cultural World System", *Critical Readings in Translation Studies*, London and New York: Routledge, 2010, 311).

4 Sverre Brændeland, *Adam Bede*, Oslo: Ansgar, 1954/De Unges Forlag, 1972.

5 As also observed by Emily O. Wittman: "Since the nineteenth century, there has been a strong distinction between high and low culture, with the former receiving much more careful translation" ("Literary narrative prose and translation studies", 441).

6 Austen, *Elizabeth og hennes søstre*, 1930, 205. Austen, *Stolthet og fordom*, 1947, 293. Austen, *Stolthet og fordom c.*1972, 180.

7 Austen, *Elizabeth og hennes søstre*, 1930, 219. Austen, *Stolthet og fordom*, 1947, 302. Austen, *Stolthet og fordom*, *c.*1972, 152.

8 Austen, *Stolthet og fordom*, *c.*1972, 210.

9 "posteier" (Austen, *Omvei til lykken*, 1974, Part 13, 72).

10 Austen, *Stolthet og fordom*, 1947, 294. Austen, *Stolthet og fordom*, *c.*1972, 76.

for instance when Knutsen mixes up Jane's and Elizabeth's reactions by using an indiscriminate "she" throughout a passage (335).[11]

Mistaking Characters

A quite common type of mistake is the confusing of characters. Bingley takes Darcy's place, Elizabeth replaces Mary at the piano, and Mrs Bennet rather than her daughter complains "But papa is so disagreeable!"(229). Mrs Hurst rather than Miss Bingley admires Darcy's library, losing the flirtatious implications.[12] Instead of Mr Collins' "scruples of leaving Mr and Mrs Bennet" being "most steadily resisted" by them (75), he just overcomes them himself. Rather than Mr Wickham being attentive to the ladies at supper, they are attentive to him.[13] Rather than Lady Catherine speaking exclusively to her nephews, she is annoyed that her nephews speak only to the other guests. She even mistakes her daughter Anne for her own sister when describing her proficiency at the piano.[14]

Lalli Knutsen often misinterprets who is doing or saying what, creating new versions that make less sense than the original sentences. When Colonel Fitzwilliam explains that he believes it was Bingley that Darcy rescued from an imprudent match, "from knowing them to have been together the whole of last summer" (185), Knutsen has "because I knew he had spent a lot of time with a young lady all of last summer".[15] In the same way (and in the same chapter), she does not understand that Elizabeth is thinking of Darcy when she comes to the conclusion that "If his own vanity, however, did not mislead him, *he* was the cause, his pride and caprice were the cause of all that Jane had suffered" (186). Knutsen, rather pointlessly, allocates the vanity to Bingley.[16]

Giving lines to the wrong character may have greater implications than is immediately apparent. When the Hauges transfer Mr Bennet's sarcastic remark (330) about his departing son-in-law, Wickham, to Mrs Bennet, it is turned into a serious evaluation: "'What a fine man!' said Mrs Bennet once they

11 Austen, *Stolthet og fordom*, 1947, 288. Knutsen also deletes two lines here.

12 *Ibid*., 301, 27. Austen, *Stolthet og fordom*, *c.*1972, 185, 37.

13 "Mr Collins hadde overvunnet alle sine skrupler"; "Da viet de andre damene deres oppmerksomhet til Mr. Wickham" (Austen, *Stolthet og fordom*, *c.*1972, 66, 74.

14 Austen, *Omvei til lykken*, 1974, Part 7.

15 "fordi jeg visste at han har vært svært mye sammen med en ung dame hele siste sommer" (Austen, *Stolthet og fordom*, 1947, 163).

16 "Men hvis ikke Bingleys egen forfengelighet hadde villedet ham, var det altså Darcys stolthet og herskelyst som var årsaken til alt Jane hadde lidd" (*ibid*., 164).

were out of the house".[17] The 1974 translator does exactly the same when the husband's ironic approval of all three sons-in-law becomes the wife's genuine praise: "Oh, I admire all my sons-in-law so much! Perhaps I love Wickham best, but I will become as fond of your husband as of Jane's!"[18] It is equally strange to see Mr Bennet's mockery of Mr Collins transformed to admiration in the mouth of Mrs Bennet: "How very happy for you that you have the gift to flatter in a fine way".[19] In all three cases, the words more or less correspond to Austen's words, but the attitude is the opposite of hers. We will see more examples of such loss of irony in a later chapter.

A similar example is allocating Mrs Bennet's serious praise of Lady Catherine as "a very agreeable woman" to Mr Bennet (66–67), as both Alfsen and Knutsen do.[20] Less clear-cut is the place where Austen has left no tag to mark Mr and Mrs Bennet's speeches. The newest translator has chosen to give him her lines, in spite of four indications to the contrary (63). First, these lines are separated from Mr Bennet's previous speech with new italics and new paragraph. Secondly, they form Mrs Bennet's only response to Mr Collins' letter, which her husband has just read aloud, and are followed by the responses of the others. Thirdly, they demonstrate her (not his) concern for the girls' future. And fourthly, they are serious rather than ironical. When read as Mrs Bennet's response, they show the contrasting attitudes of the spouses: he makes fun of Mr Collins; she sees that he may become useful.

The Hauges have chosen to add "said his wife" to clarify the point, and the 1974 translator agrees: "said the mother".[21] The other translators have kept Austen's separation but no tag. Only Alfsen has interpreted it as Mr Bennet's speech.[22] She also attributes to Elizabeth what is clearly a description of Darcy's attempts to make her and Georgiana talk to each other (269).[23]

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17 "'For en fin mann!' sa Mrs. Bennet straks de var ut av huset" (Austen, *Stolthet og fordom*, *c.*1972, 260).

18 "Å, jeg beundrer alle mine svigersønner sånn! Kanskje er jeg aller gladest i Wickham, men jeg skal bli like glad i din mann som i Jane's!" This is added to her effusions about Elizabeth's future wealth and importance (Austen, *Omvei til lykken*, 1974, "Siste avsnitt" [last part]).

19 "'det er en stor lykke for Dem at De har evnen til å smigre på en fin måte', sa fru Bennet" (Austen, *Stolthet og fordom*, 1947, 67).

20 Austen, *Stolthet og fordom*, 2003, 68; Austen, *Stolthet og fordom*, 1947, 66.

21 "sa hans kone" (Austen, *Stolthet og fordom c.*1972, 59; Austen, *Omvei til lykken*, 1974, Part 3).

22 Austen, *Stolthet og fordom*, 2003, 64.

23 The original sentence is: "Elizabeth saw that he was anxious for his sister and herself to get acquainted, and forwarded, as much as possible, every attempt at conversation on either side" (269). This is translated as if *she* forwarded the attempts: "Elizabeth forstod

"There you missed your shot, my dear!"[24]

Austen's English vocabulary seems at times too rich for Norwegian translators, and even the plain meaning of words may be mistaken. Lalli Knutsen, for instance, has problems with quite ordinary words and phrases. She translates "ill usage" (78) as "strong enmity" and the "influence of the Pemberley House" (81-82) has become its income.[25] The 1974 translator does the same in Mr Collins' case, where his "influence" becomes his "affluence". She also transforms Darcy's "haughty composure" (195) to "exquisite politeness" (which, unfortunately, was not how Elizabeth perceived him at this stage).[26]

Georgiana's "post" (duties as hostess) has become an attitude: "to remind her of her post" (268), is in Knutsen inexplicably given as "had reminded Miss Darcy of her condescension". "Poor Kitty has anger" (being the object of her father's anger) is translated as "poor Kitty is desperate", and "to try to discover her" is oddly translated "try to take care of her" (275).[27]

Admittedly, Austen employs intricate words that can pose quite a challenge, like "querulous serenity". That "Mrs Bennet was restored to her usual querulous serenity" (238) is one of Austen's ironic collocations, a paradoxical composition of opposites that is in danger of being lost in translation. Knutsen's choice, "Mrs Bennet had regained her usual tearful calmness" is perhaps an attempt at the same effect, but makes less sense, since the point is that the women stop crying (over departed officers), and she takes up her nagging and quarrelling again.[28]

The Hauges translate the phrase as "complaining peevishness", which is just a doubling of her querulousness, and has lost all sense of the paradox. "Peevishness" is certainly no equivalent for "serenity". Harbitz loses the phrase when cutting the first half of the chapter. Alfsen has the best choice with her "whining equanimity".[29]

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at han gjerne ville at søsteren og hun skulle bli kjent med hverandre, og gjorde hva hun kunne for å støtte ethvert forsøk på samtale" (*ibid.*, 249).

24 "Der bommer du, vennen min" (Austen, *Stolthet og fordom*, 1947, 7). This is a colloquial idiom replacing Mr Bennet's "You mistake me, my dear" (Austen, *Pride and Prejudice*, 1983, 5).

25 "sterkt uvennskap fra hans side"; "inntekten av Pemberley House" (*ibid.*, 75, 79).

26 "utsøkt høflighet" (Austen, *Omvei til lykken*, 1974, parts 3 and 8, 25).

27 "hadde mint frøken Darcy om hennes nedlatenhet"; "stakkars Kitty er fortvilt"; "for å forsøke å ta vare på Lydia" (Austen, *Stolthet og fordom*, 1947, 230, 236).

28 "Fru Bennet hadde gjenvunnet sin vanlige tårefulle ro" (*ibid.*, 207).

29 "klagende grettenhet" (Austen, *Stolthet og fordom*, *c.*1972, 192); "sin sedvanlige sytende sinnsro" (Austen, *Stolthet og fordom*, 2003, 225).

"Mortify" is evidently another difficult word, as Knutsen has Jane say, very uncharacteristically, to Elizabeth: "You make me angry". What she really says is "It mortifies me" (343), which is quite a different thing.[30] "Moralize" should not be difficult, but when Mary "could still moralize" over morning visits (386), Knutsen thinks she "felt herself to be unfairly treated … or so she claimed".[31] It is perhaps an interpretation, but appears to be a mere mistake.

"Saucy" may be an unfamiliar word for Knutsen, since "saucy speech" (327) becomes "bitter utterance", a not-at-all fitting description of Elizabeth's early dealings with Darcy. In the same place, Wickham being exposed as not having "turned out well" is translated "had not taken care of himself", which is rather less of a condemnation.[32] Jane's refusal to pry into Lydia's secret, "You may depend upon me seeking no further" (319), that is asking more questions, is not understood but instead rendered "you can trust me not to say anything about it".[33]

The Hauges' translation demonstrates an even more uncertain understanding of some common English words, for instance not distinguishing between "while" and "when" (101).[34] They often have an approximate translation, as if they are guessing where they do not know. In this way, "ridicule and censure" becomes "smile at", "insincere" becomes "not serious", "archly" becomes "a little supercilious".[35] Sometimes, the difficult word is just replaced by a more common one, as when "the hermitage" (in the Longbourn garden) is simply rendered as "the property" (352).[36] In other places they deal with difficulties by evading them, hence just deleting the archaic "se'nnight" in "yesterday se'nnight" and very illogically translating it "the day before yesterday" (97).[37]

One of the places where Elisabeth and Eivind Hauge have thoroughly misunderstood Austen's sentence is in II, 9, in the description of Mr Darcy's awkwardness when visiting the Hunsford Parsonage. "Colonel Fitzwilliam's occasionally laughing at his stupidity, proved that he was generally different"

30 "Du gjør meg sint" (Austen, *Stolthet og fordom*, 1947, 295).

31 "hun var fortsatt forurettet over hver eneste formiddagsvisitt hun ble tvunget til. Dette påsto hun i hvert fall" [the last sentence is an addition] (*ibid*., 333).

32 "bitter ytring"; "ikke hadde tatt var på deg selv" (*ibid*., 281–82).

33 "du kan stole på at ikke jeg skal si noe om det" (*ibid*., 274).

34 The implication of translating "while" as "when" here is that Mr Bennet now is amused by his wife's speech, rather than by Mr Collins': "da han hørte sin kone" (Austen, *Stolthet og fordom*, *c.*1972, 87).

35 "ville ha smilt av"; "ikke … alvorlig"; "litt overlegent" (*ibid*., 210, 79).

36 The 1974 translator does the same when replacing the specific word "venison" with the general word "dinner" (Austen, *Omvei til lykken*, Part 13, 72).

37 "eiendommen"; "i forgårs" (Austen, *Stolthet og fordom*, *c.*1972, 279, 84).

we are told (180). The Hauge's version is "The Colonel often laughed at the clergyman's stupidities, so he was very different".[38] Here it is the clergyman who is stupid, and the Colonel who is different, and Darcy has disappeared from the sentence.

They may use words that seemingly correspond to those of Austen, but with a twisted meaning. Darcy's assurance to Elizabeth that he does not want to dwell "on wishes, which, for the happiness of both, cannot be too soon forgotten" (196) is changed to "dwell on wishes for a mutual happiness for both of us" (complete with pleonasm).[39] The happiness of the first lies in forgetting each other, of the second in being united.

Also the latest translator, who is generally much more reliable, occasionally loses her footing. When we read that Mr Wickham says he grew up with the same "privileges" as Mr Darcy, this seems odd, and the original is "amusements" (81), which is quite a different thing.[40] Elizabeth's plain "masters" must have been teachers, but Alfsen translates twice as "the great masters", which is not entirely comprehensible, and perhaps refers to books.[41] Also, when Elizabeth realizes that vanity has been her "folly" (208), the translation "infamy/ignominy" seems not to fit the bill.[42]

When Darcy's housekeeper appears to be "much less fine and more civil" than expected, Alfsen translates "fine" as "sharp" (246). Why, however, would Elizabeth expect the housekeeper to be sharp? "Fine" must here mean that she expects her to be proud of her position in such a grand house. "Fine" (*fin*) is also a Norwegian word, with the same meaning, and could have been used here. Austen uses "fine" a second time a few lines further down about the furniture, which was not "uselessly fine", and here Alfsen has chosen the Norwegian equivalent.[43]

The same happens with "elegant", which is the same in both languages. When Elizabeth is bothered by Mrs Phillips' lack of elegance, and looks forward to "the comfort and elegance" of her own future home at Pemberley (384), the use of the same Norwegian word would have been better than the chosen solution, which means "high-born/distinguished/of quality".[44] The choice

38 "Obersten lo ofte av prestens dumheter, så han var helt anderledes" (*ibid.*, 146).

39 "dvele ved ønsker om en felles lykke for oss begge" (*ibid.*, 158).

40 "privilegier" (Austen, *Stolthet og fordom*, 81).

41 "de store mestere" (*ibid.*, 158). The Hauges also think that "masters" refer to books, while Knutsen and Harbitz both translate it as "teachers".

42 "skjensel" (*ibid.*, 198).

43 "spiss" (the choice is perhaps inspired by Knutsen's "skarp", which has the same meaning); "eller meningsløst fine" (*ibid.*, 229).

44 "fornem", "fornemmere" (*ibid.*, 354).

makes Elizabeth a snob, disappointed that Mrs Phillips is not a woman "of quality", while in reality she is only reacting to the vulgarity of her relatives' flattery of Darcy.

Most translators mistake the literal meaning of "ramble". Alfsen renders "your solitary ramble" (327) as "your solitary meditations". The translation stems from Harbitz, and Knutsen has the variation "very deep meditations". The Hauges avoid the word by rendering it "in your loneliness"[45] and the 1974 translator deletes the relevant episode. The choice of a metaphorical rather than a literal translation is perhaps understandable, as Wickham here interrupts Elizabeth's thinking, but she has started walking again when he sees her, and rambling around the country is, indeed, a favourite activity of hers.

Close Enough?

A particular danger is mistaking similar words, for instance similar-sounding Norwegian ones. Such deceptively similar words with different meaning are also known as "false friends".[46] Knutsen translates "remarkable" places (240) as *merkelig*, but this means "strange/odd", and since Oxford is first in the list of examples of such odd places, it is, indeed, a remarkable translation.[47] Likewise, when the housekeeper is described as "respectable-looking" (246), she is here said to be awe-inspiring, or commanding respect.[48]

When Elizabeth is walking "two or three times" along the lane, the 1974 translator renders "times" as *timer*, although this means "hours". Similarly, "this formidable introduction" has become "this formal introduction".[49]

In some cases they mistake words for similar-sounding English ones. Knutsen mistakes "confirmed" as completed, so that instead of "my opinion of all parties was confirmed" (198), Darcy rather pointlessly writes that his opinion was completed.[50] The Hauges use "confuse" as translation of both "profuse" and "diffuse", the two latter obviously unfamiliar to them. When Mrs Bennet

45 "dine ensomme funderinger" (*ibid.*, 300; Austen, *Elizabeth og hennes søstre* 211); "meget dype funderinger" (Austen, *Stolthet og fordom*, 1947, 281); "I Deres ensomhet" (Austen, *Stolthet og fordom*, *c.*1972, 258).

46 See for instance Bassnett, *Reflections on Translation*, 68.

47 "merkelige steder" (Austen, *Stolthet og fordom*, 1947, 208).

48 "respektinngytende utseende" (*ibid.*, 210).

49 "timer"; "den formelle presentasjonen" (Austen, *Omvei til lykken*, Part 8, 25 and Part 10, 28).

50 "min bedømmelse av samtlige innblandede personer var ferdig" (Austen, *Stolthet og fordom*, 1947, 173).

was "profuse in her acknowledgements" of Bingley's hospitality (42), instead she now "sounded completely confused". The "diffuseness and warmth" of Bingley's greeting of Jane (54), is translated "the warmest and most confused reception", which sounds a little odd, even if it may happen to be quite close to the truth about this young admirer.[51] It is less to the point when "nonsensical" (99) is translated as if it meant "insensitive".[52] The expression "in want of" is translated as "wanted", so that young ladies "in want of a partner" (175) rather more shamelessly "sat longing for a partner".[53]

Translators may also mistake words with similar connotations, for instance: "looks", "looking", "appearances", "regard". When Elizabeth thinks of Darcy's "regard", in other words his esteem for her, the author has allowed herself a pun on "to regard" as "to see". Elizabeth is actually looking at his portrait, fixing "his eyes upon herself" (251). When, however, "his regard" is merely translated "this glance", they lose the primary meaning of the word in this context.[54]

A deceptively simple word like "look" may sometimes be difficult to interpret. When Wickham is exposed by Elizabeth, he "hardly knew how to look" (329), probably meaning both how to meet her gaze, and how to appear. This, unfortunately, becomes "did not really know how the matter stood with her", a rendering which is introduced by Knutsen and repeated by Alfsen.[55] Furthermore, looks and appearances may deceive. When "the appearance of goodness" (225) is translated "good looks" something is turned on its head, and it happens in two of the translations.[56]

Another case of connotations gone astray is the translation of "charity". Although "charity" etymologically means love, and in its purest and most disinterested sense, it is still not correct to translate "The adieu is charity itself" (368) as "the farewell words are really a declaration of love", or "are really loving", as two translators do. This is Elizabeth's description of Darcy's letter, and the actual words of charity are "God bless you" at the end of it.

51 "lød helt forvirret"; "den hjerteligste og mest forvirrede mottagelse" (Austen, *Stolthet og fordom*, *c.* 1972, 41, 51).

52 "følelsesløs" (*ibid.*, 86).

53 "satt bare og lengtet etter en kavaler" (*ibid.*, 142).

54 "dette blikket" (Austen, *Stolthet og fordom*, 1947, 215).

55 "slett ikke riktig visste hvor han hadde henne" (*ibid.*, 283; Austen, *Stolthet og fordom*, 2003, 302).

56 "et godt utseende" (Austen, *Stolthet og fordom*, 1947, 196); "Darcy's utseende" (Austen, *Stolthet og fordom*, *c.*1972, 182). Harbitz has deleted these lines. Alfsen has an excellent choice here: "Den ene er god i sinn, mens den andre er det i skinn" (Austen, *Stolthet og fordom*, 2003, 213). The 1974 translator also shows good understanding: "Den ene har all godheten, den andre all sjarmen" (Austen, *Omvei til lykken*, Part 9, 21).

The expression "charity itself" is (for once) best translated by the Hauges, as "pure goodness".[57]

"Passion" may, surprisingly, also cause a problem. When Darcy writes of "the utmost force of passion" required to put aside his objections to Elizabeth's family, he was thinking of the strength of his love for her. One translator evidently associates passion with suffering, probably thinking of the Easter story and Passion music. She has Darcy declare that his objections "had to yield to my endless suffering", which sounds ridiculously inappropriate.[58]

There is clearly a logic behind translating "acquaintance" as "friends", and it would have been quite appropriate had it been the plural. However, when Darcy asks Elizabeth's permission "to introduce my sister to your acquaintance", he means to her, not "to your friends".[59]

Even when keeping seemingly very close to the original, translations may risk losing some of its significance through overlooking apparently innocuous words. A word as minor as "of" may carry significant meaning. Hence, "the undeserving of the other sex" (289) leaves a possibility that they are not all undeserving, while the translation "the faithless other sex" leaves us no hope.[60]

The Other Way Round

Sometimes an unfortunate translation turns the original meaning upside down, so that the author says the opposite of what she intended. "She could answer calmly" is the opposite of "she could not answer without confusion" (335).[61] Similarly, "both equally big" is the opposite of "by no means of equal magnitude" (196). Likewise, "a reason … which asked no extraordinary stretch of belief" (326) is the opposite of "the motive did not appear creditable".[62] Furthermore, to let Elizabeth ask Mr Darcy about Colonel Fitzwilliam, rather than the other way round, seems sloppy, when the person addressed is clearly named: "'Shall we ask your cousin the reason for this?' Said Elizabeth, still addressing Colonel Fitzwilliam" (175).[63]

57 "Avskjedsordene er i bunn og grunn en kjærlighetserklæring" (Austen, *Stolthet og fordom*, 1947, 318); "rent kjærlige" (Austen, *Stolthet og fordom*, 2003, 339); "godheten selv" (Austen, *Stolthet og fordom*, *c.* 1972, 294). Harbitz and the 1974 translator both deleted this phrase.

58 "som måtte vike for min uendelige lidelse" (Austen, *Stolthet og fordom*, 1947, 173).

59 "til dine venner" (Austen, *Omvei til lykken*, Part 10).

60 "det troløse andre kjønn" (Austen, *Stolthet og fordom*, *c.* 1972, 226).

61 "hun kunne svare rolig" (*ibid.*, 265).

62 "to forbrytelser av svært ulik karakter, men begge like store"; "selv om motivet ikke var egnet til noen større tiltro" (Austen, *Stolthet og fordom*, 1947, 172, 281).

63 "Skal vi spørre oberst Fitzwilliam om årsaken" (*ibid.*, 155).

Where Jane, ill and bedridden at Netherfield, originally "could attempt little beside expressions of gratitude" (33), in the Hauges' translation she "could not express how grateful she was". In the same situation, "nor were the other ladies often absent" (from Jane's room) (33) becomes "the other ladies were in their rooms".[64]

Mr Collins' odd apology for his future inheritance of the Longbourn estate is also turned on its head. The Hauges' version is: "he could easily have changed it, if he had so wished" (that is, he can if he wants to). The original, however, reads: "We cannot suppose he would help it, if he could" (64) (he cannot and he would not).[65]

Mr Darcy's admission "Perhaps … I should have judged better" (175) is turned inside out to "I would probably have been judged more favourably".[66] The Hauges also have problems with Elizabeth's laconic comment on Bingley's motives for renting and leaving Netherfield, and that it would be better for the neighbourhood if he were to leave it: "But perhaps Mr Bingley did not take the house so much for the convenience of the neighbourhood as for his own, and we must expect him to keep or quit it on the same principle" (178). When this is translated "did not think so much of the neighbourhood when he settled there, so *that* would not stop him getting rid of the place", the last part is illogical, as it is part of Elizabeth's argument that he must be expected to keep it if it pleases him, while the Hauges have her say the opposite.[67]

Even the account of Darcy's many accidental meetings with Elizabeth in Rosings park suffers from such blunders of reading, "for on these occasions it was not merely a few formal enquiries and an awkward pause and then away, but he actually thought it necessary to turn back and walk with her" (182). In Knutsen's version, Darcy does not at all turn around and join her, and so the translator changes their love story considerably: "On one of these occasions it was also merely a few forced questions and an embarrassed silence and then goodbye, without turning around and walking with her".[68]

Elizabeth's loss of interest in Mr Wickham half way through the novel is evident: "Elizabeth listened as little as she could, but there was no escaping

64 "kunne derfor ikke fortelle hvor takknemlig hun var"; "De andre damene var på deres værelser" (Austen, *Stolthet og fordom*, *c.* 1972, 33, 34).

65 "når han lett kunne endre på det, hvis han måtte ønske det" (*ibid.*, 60).

66 "jeg ville nok bli bedømt langt mer fordelaktig" (*ibid.*, 142).

67 "tenkte vel ikke så meget på naboskapet da han slo seg ned der, så *det* ville jo ikke hindre ham i å kvitte seg med stedet" (*ibid.*, 144).

68 "Ved en av disse anledninger ble det da også bare til noen tvungne spørsmål og en forlegen taushet og så farvel, uten at han snudde og gikk sammen med henne" (Austen, *Stolthet og fordom*, 1947, 160).

the frequent mention of Wickham's name" (222). In Knutsen, however, she still seems interested: "Elizabeth listened as little as possible to them, but she could not avoid paying attention when Wickham's name was occasionally mentioned". There are two mistakes here: that Elizabeth was interested in hearing about Wickham, and that his name was mentioned only now and then, while in reality Lydia and the other girls were chatting about him and the other officers during a whole journey.[69]

Towards the end of the novel, Elizabeth wants to throw a spanner in the works of her mother's embarrassing matchmaking plots. She thinks, however, she is not needed when they all sit down to cards. She could safely go into another room, since "she could not be wanted to counteract her mother's schemes" (346). Knutsen does not understand, and claims that she does not want to disturb her mother's intrigues: "since they were all going to sit down at the card tables, she did not want to ruin her mother's plans".[70] Since Knutsen does not comprehend Elizabeth's thinking, she has probably had trouble with the opening of the next paragraph, that "her mother had been too ingenious for her", which is simply cut. Even the 1871 translator of *Persuasion* happens to turn the tables when instead of the hosts (the Harvilles) hospitably receiving the friends of their friend (Captain Wentworth), it is the guests who show the same sentiment.[71]

Where Does It Come From?

Some alterations found in translations are inexplicable. Why change "uncommonly pretty" (11) to "dances very well", or "walking towards the little copse" (301) to "outside before the house"?[72] For some unfathomable reason Austen's conclusion about Mrs Bennet is twisted. "With what delighted pride she afterwards visited Mrs Bingley and talked of Mrs Darcy may be guessed" (385) becomes "One can imagine with what delight and pride she later visited Mrs Bingley to talk of Mrs Darcy and Mrs Darcy to talk of Mrs Bingley".[73] This

69 "Elizabeth hørte så lite som mulig på dem, men hun kunne ikke la være å lytte når Wickhams navn av og til ble nevnt" (*ibid*., 193).

70 "siden alle de andre skulle sette seg til spillebordene, ville hun ikke ødelegge morens planer" (*ibid*., 297).

71 Austen, *Familien Elliot*, 1 January 1872.

72 "danser … svært godt"; "ute foran huset" (Austen, *Stolthet og fordom*, *c.* 1972, 15, 236).

73 "Man kan tenke seg med hvilken henrykkelse og stolthet hun siden besøkte fru Bingley for å snakke om fru Darcy og fru Darcy for å snakke om fru Bingley" (Austen, *Stolthet og fordom*, 1947, 332).

has no match in the source text. In addition to doubling the sentence, the point that Mrs Bennet loves to boast to her neighbours about her daughters is lost; it would not satisfy her to talk only to Jane and Lizzy. At the same time, the original sentence reminds us of her preference for Jane (whom she visits), and her awe of Darcy's rank (which she talks of). This little detail is also gone.

In such cases, translators seem to have been inventing rather than translating. Similarly, the Hauges reinvent the final description of the Wickham's future life-style: "Their manner of living, even when the restoration of peace dismissed them to a home, was unsettled in the extreme" (387). This becomes: "When peace came, they had to help them get a place to live".[74] They do the same when a striking narrative irony on Elizabeth's vanity is lost, and the sentence is changed to being about Jane. Elizabeth considers telling Jane of Darcy's proposal, which would "so highly gratify whatever of her own vanity she had not yet been able to reason away" (218). In the Hauges version this is transformed into "console her [Jane's] wounded feelings".[75]

Like Knutsen, the Hauges do not understand the part of Darcy's letter where he mentions reasons why Bingley should not marry Jane, and he himself should not think of Elizabeth. These particular causes, he writes, "I had myself endeavoured to forget, because they were not immediately before me" (198). What he is saying is that he had now tried to forget the deplorable manners of the Bennet family members, but they were the reason he separated Bingley from Jane. In the Hauges' version he writes of reasons: "which would then [in my case] have meant less because I would not have been so affected by them".[76] Knutsen has "because they had not the same crucial importance for me". This not only rephrases the original, but gives it a new meaning.

Jokes Lost

Humour is an inherent quality of Jane Austen's novels. The author who declares that she cannot avoid "laughing at myself or other people" always writes with a humorous and ironic distance to her world.[77] She embeds wry comments

74 "Og da freden kom, måtte de hjelpe til med å skaffe dem et sted å bo" (Austen, *Stolthet og fordom*, *c.* 1972, 309).

75 "legge et plaster på hennes sårede følelser" (*ibid.*, 176).

76 "men som da ville hatt mindre betydning fordi jeg ikke ville bli så belastet" (*ibid.*, 160); "fordi de ikke hadde same avgjørende betydning for meg" (Austen, *Stolthet og fordom*, 1947, 173).

77 In a letter about the impossibility of her writing romances, April 1st 1816 (*Jane Austen's Letters*, 1995, 312).

and witty perspectives of the characters and their activities, as well as comical dialogues. Humour is a particular challenge for any translator, as it demands a familiarity with culture as well as language.[78] Knutsen apparently does not grasp Elizabeth Bennet's joking attitude to the problem of judging between Wickham and Darcy: "There is but such a quantity of merit between them; just enough to make one good sort of man; and of late it has been shifting about pretty much" (225). Knutsen renders it "We have to change our opinion of them, but only one can be a good human being".[79] This is not funny, but on the contrary a serious statement.

Likewise, the joke at the end of II, 9, with its irony on Charlotte's match-making plans for Elizabeth, is not at all understood by the Hauges. Listing the pros for Colonel Fitzwilliam, Charlotte concludes that: "his situation in life was most eligible; but to counterbalance these advantages, Mr Darcy had considerable patronage in the church, and his cousin could have none at all" (181). The meaning of this is completely changed when rendered: "Besides, he was an eligible match, even if Mr Darcy was a much better one". In contrast, Harbitz has a good solution (although slightly rewritten): "But Charlotte preferred Darcy, for he had several rich livings to bestow, and his cousin none". Alfsen has also understood the sentence, but is less ironical in her choice of words: "But Mr Darcy had something that compensated for these advantages, namely the right to several clerical livings, and his cousin had not".[80]

Even more striking is the loss of Elizabeth's joke about the market price of the younger sons of earls. Colonel Fitzwilliam is one of them, and as the two of them have been flirting, he evidently deems it cautious to warn her off, twice repeating that younger sons have to marry money. Elizabeth takes the embarrassing hint, and resorts to a joke: "And pray, what is the usual price of an Earl's younger son? Unless the elder brother is very sickly, I suppose you would not ask above fifty thousand pounds" (183–184). The joke about buying eligible marriage candidates, and sorting them into price categories according

78 David Bellos briefly considers and demonstrates the translatability of humour in Chapter 25 of *Is That a Fish in Your Ear?* (283–90).

79 "Vi må skifte oppfatning av dem, men bare en av dem kan være et godt menneske" (Austen, *Stolthet og fordom*, 1947, 196). Three translations, Harbitz, the Hauges and the 1974 serial, simply omit this sentence, and only Alfsen gets the joke.

80 "Dessuten var han et fordelaktig parti, selv om nok Mr Darcy var et langt bedre" (Austen, *Stolthet og fordom*, *c.*1972, 147); "Men Charlotte foretrakk Darcy, for han hadde flere fete prestekall å gi bort og hans fetter ingen" (Austen, *Elizabeth og hennes søstre*, 1930, 132); "Men mr. Darcy hadde noe som oppveide disse fordelene, nemlig kallsrett til flere kirkelige embeter, og det hadde ikke fetteren" (Austen, *Stolthet og fordom*, 2003, 174). Knutsen and the 1974 translator both delete the sentence.

to future prospects, although a humorous exaggeration, is still uncomfortably near the truth. Elizabeth could have bought Colonel Fitzwilliam had she been rich, and as Mr Collins so considerately reminds her, she risks having no other proposals than his own, since her fortune consists of only 40 pounds.[81] The significance of the joke is not caught by the Hauges, who render it: "And what does a younger son need, then? Unless the elder brother is very sickly, he cannot very well be content with less than fifty thousand pounds?"[82] The joke about marriage as a market has disappeared. Luckily, most other translators have caught it.

Although it is not her most frequently preferred type of humour, Austen seems to have allowed herself a pun on bass/base when the sisters find Mary "deep in the study of thorough bass and human nature" (60). Mary had practised her left/bass hand while they were away, as well as moralizing on the baseness of humankind. Harbitz deletes the lines, Knutsen deletes the entire chapter, the Hauges rewrite it,[83] and Alfsen loses the pun when she translates thoroughbass as "harmonics".[84] A quite demanding form of joke to translate, the pun tends to require an entirely new version in the target language, playing with other words than the original. However, this could have been achieved without great difficulty in this case.

Whether banal or complex, mistakes of translation influence foreign readers' perception of the work in question, sometimes giving them a significantly different story than that of the source language readers. More examples of the troubles of translators will follow in the next chapter.

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81 For a discussion of this example in the context of courting as shopping, see Sørbø, *Irony and Idyll*, 50.

82 "Og hva trenger så en yngre sønn?" (Austen, *Stolthet og* fordom, *c.* 1972, 148). The joke is intact in Austen, *Elizabeth og hennes søstre*, 1930, 134; Austen, *Stolthet og fordom,* 1947, 162; Austen, *Stolthet og fordom,* 2003, 176.

83 "fordypet i studier og underholdt dem med kvasifilosofiske betraktninger" (Austen, *Stolthet og fordom*, *c.* 1972, 56–57).

84 "fordypet i studier av harmonilære og den menneskelige natur" (Austen, *Stolthet og fordom*, 2003, 61).

CHAPTER 5

Shades and Nuances

Austen's intricate elegancies sometimes cause serious problems. Whereas some of our Norwegian translators demonstrate a good and even admirable grasp of Austen's language, others struggle. The Hauges particularly have difficulties dealing with complicated syntactical structures, and their tactics seem to be to pick out a significant word and invent a new sentence based on this. There are four illustrative examples in the chapter containing Darcy's first proposal in *Pride and Prejudice* (11, 11).

To start with, Mr Darcy talks of "the family obstacles which judgment had always opposed to inclination" (189), meaning that his reason tells him to set social pride against love. In the Hauges' rewriting, this is turned into a general lesson on reason versus emotions: "He pointed to the sensible in preserving a sane judgment when the emotions took unwanted directions". As if to underline this perceived preaching in Darcy, they skip the following two lines, and instead end the sentence with "etc., etc.".[1] Here the translators literally give in and demonstrate that they are defeated by Austen's long sentences. However, in so doing, they create the impression that Darcy is tiresome and long-winded, which is not at all the case in this very intense scene.

The second example is perhaps less serious, but still stylistically weak. Elizabeth accuses Darcy of treating Wickham unfairly, ending with a rhetorical question of how he can defend himself, clearly not expecting him to be able to do so: "or under what misrepresentation, can you here impose upon others?" (191). When this is translated: "Or how would *you* present the case?" it is an open and polite request that invites an explanation.[2] Which naturally does not come, since Darcy reacts to the emotional accusation of the original.

The third example in this chapter turns Austen's meaning upside down. When Darcy thinks that his mistake has been to be honest about his scruples, he says that he should have "with greater policy concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by every thing" (192). The Hauges have caught the "struggle" and the "reason", but changed the sentence into: "concealed my struggle with myself and only ensured you that you were the object

1 "Han påpekte det fornuftige i å bevare sunn dømmekraft når følelsene gikk i uønsket retning"; "osv., osv." (Austen, *Stolthet og fordom*, *c.* 1972, 153). See also Chapter 3 above.

2 "Eller hvordan vil *De* fremstille saken?" (*ibid.*, 155).

of a love that had nothing to do with reason and reflection!"[3] This is the opposite of Darcy's meaning: he means to say that he should have convinced her that his love is supported by his reason, but in this 1972 Norwegian version, he says that he should have claimed that his love has nothing to do with reason.

In the last example in this chapter, the translators have recognized the word "pardon" and made up a new sentence based on this. In Elizabeth's reflections on Darcy after he has gone, she thinks of "his unpardonable assurance in acknowledging, though he could not justify it" (that is his part in Jane's story) (193). This is rendered "and that he did not even want to apologize!"[4] Clearly, the distinction between "unpardonable" and "unapologetic" is too fine for these translators.

Other translators also struggle with these scenes, for instance Lalli Knutsen. When Elizabeth, deeply troubled by Darcy's letter, tries to find out the truth about Wickham, she searches for good qualities in him, which would "atone for those casual errors, under which she would endeavour to class, what Mr Darcy had described as the idleness and vice of many years continuance" (206). In reading this contrast between Elizabeth's wish to diminish Wickham's faults, and Darcy's harsh truth about him, the emphasis should be on "she" and "Mr Darcy". When this is not understood, Knutsen, for instance, translates "atone for casual errors of the kind that could belong under what Darcy had described as many years of living in idleness and vice".[5] This does not make sense – the juxtaposition of opposites is lost and evened out. Casual error has been made equivalent to years of vice. The Hauges have problems with the same sentence. Their slightly better version reads "or other more minor errors that could explain what Mr Darcy called his idleness and vice".[6] Even Alfsen makes the same mistake, and follows Knutsen, with just a slight variation of the wording.[7] Harbitz, however, has understood, although simplifying, the sentence: "or at least cast a conciliatory light over his weaknesses – as she named them to herself".[8]

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3 "fortiet min kamp med meg selv og bare forsikret Dem om at De var gjenstand for en kjærlighet som ikke hadde noe med fornuft og ettertanke å gjøre!" (*ibid.*, 156).

4 "og at han ikke en gang hadde lyst til å be om unnskyldning!" (*ibid.*, 157).

5 "oppveie tilfeldige feiltrinn, slike som kunne høre inn under det som Darcy hadde beskrevet som mange års liv i lettsindighet og last" (Austen, *Stolthet og fordom*, 1947, 180).

6 "eller andre mer bagatellmessige feiltrinn som kunne forklare det Mr Darcy kalte hans dovenskap og lastefullhet" (Austen, *Stolthet og fordom*, *c.* 1972, 167).

7 "veie opp for visse flyktige feiltrinn som kunne høre inn under det Mr. Darcy hadde beskrevet som mange års liv i last og lediggang" (Austen, *Stolthet og fordom*, 2003, 196).

8 "eller i det minste kaste et forsonende skjær over hans svakheter – som hun kalte dem for seg selv" (Austen, *Elizabeth og hennes søstre*, 1930, 146–47).

In the rather complex paragraph about Elizabeth's "retrospective glance" over her own shifting feelings for Darcy she "sighed at the perverseness of those feelings which would now have promoted its [i.e. their acquaintance] continuance, and would formerly have rejoiced in its termination" (279). Here Knutsen seems to give in, and renders it "sighed that she had let her feelings be led astray".[9] The Hauges also have problems with the syntactical structure, although they have caught the main meaning: "The thought of possibly not seeing him again and that would previously have pleased her, now caused deep sorrow".[10]

It is misleading to say that Wickham asked Darcy for "a temporary economic support" as in the Hauges' translation of "immediate pecuniary advantage" (200).[11] The whole point is that he immediately got a full and final compensation for the living he did not want. Alfsen's choice is excellent, employing words exactly corresponding to the English original, including the quasi-Latin adjective.[12]

The Hauges furthermore misunderstand the sentence "in farther justification of Mr Darcy, she could not but allow that Mr Bingley, when questioned by Jane, had long ago asserted his blamelessness in the affair" (207). The affair Elizabeth is thinking of is the one between Darcy and Wickham, but the translators think it is the relationship between Jane and Bingley: "And concerning Darcy, she had to allow that he perhaps by his own conviction was not so much to be blamed in the affair between Jane and Mr Bingley".[13]

Meryton gossip has it that Wickham was in debt to every tradesman, and "his intrigues, all honoured with the title of seduction, had been extended into every tradesman's family" (294). The Norwegian translators have varying grasp of the implications of "seduction". The Hauges make a somewhat confused attempt at rendering the sentence in "he had employed all different 'arts of

9 "sukket over at hun hadde latt sine følelser ledes på villspor" (Austen, *Stolthet og fordom*, 1947, 239).

10 "Tanken om mulig ikke å se ham mer [*sic*] og som tidligere ville ha gledet henne, vakte nå dyp sorg" (Austen, *Stolthet og fordom*, *c.* 1972, 219).

11 "foreløbig økonomisk støtte" (*ibid.*, 162).

12 "umiddelbar pekuniær begunstigelse" (Austen, *Stolthet og fordom*, 2003, 191). The two cited Norwegian versions also serve as examples of the different styles attempted by the translators, which is the topic of a later chapter.

13 "Og hva Darcy angikk, måtte hun innrømme at han kanskje ut fra sin overbevisning, ikke var så meget å dadle i saken mellom Jane og Mr Bingley" (Austen, *Stolthet og fordom*, *c.* 1972, 168).

seduction' towards the creditors and their families".[14] While Harbitz has a good solution: "He owed money to every tradesman in the place, it was said, and in every tradesman's family he had acted the seducer".[15] The translator of the 1974 serial, or conceivably its editor Lise Jor, opted to omit this sentence from an otherwise well translated passage. It is perhaps a little too harsh for the readers of *Familien* ("the family").

Other examples of translator's challenges may be more banal. Rather than Mr Bennet's declaration that "Into *one* house in this neighbourhood, they shall never have admittance" (310), the Wickhams are banned from all houses in the Hauges' version: "They shall *not* live in a single house in the area! And they will not be admitted to a single home".[16] Mr Bennet's immediate explanation: "I will not encourage the impudence of either, by receiving them at Longbourn", is also misunderstood: "I will not insult my neighbours by receiving them here at Longbourn".

Among these less serious deviations from the source text is Alfsen's interpretation of Darcy's "savage", when he observes to Sir Lucas that "Every savage can dance" (25).[17] The obvious anthropological meaning has here become a sociological comment. Alfsen translates "the less polished societies of the world" as "less cultivated parties", where everybody can dance, however primitive (uncultured) they are. The earlier translations have kept the correct meaning.

Nuances Lost, Influencing Our Image of the Characters

Mistakes of translation may inadvertently change the implications of a speech or the impact of a character and event. Austen's effect may often rely on nuances and details that seem insignificant, but carry a peculiar weight. Lydia, for instance, "endeavoured to amuse" her sisters with her chatter (222) but the phrase indicates that she did not entirely succeed. However, in the Hauges' translation she succeeds: "Lydia managed to entertain them all".[18] "Poor Lydia!"

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14 "han hadde benyttet alle slags 'forførelseskunster' overfor kreditorene og deres familier" (*ibid*., 231).

15 "Han skyldte penger til hver kjøbmann på stedet, blev det sagt, og i hver kjøbmanns familie hadde han opptrådt som forfører" (Austen, *Elizabeth og hennes søstre* 1930, 190).

16 "De to skal *ikke* bo i et eneste hus her på egnen! Og de vil heller ikke bli invitert i et eneste hjem."; "Jeg vil ikke fornærme mine naboer ved å motta dem her på Longbourn" (Austen, *Stolthet og fordom*, *c.* 1972, 244).

17 "populær i de mindre dannede selskaper. Selv den mest primitive kan danse" (Austen, *Stolthet og fordom*, 2003, 28).

18 "klarte Lydia å underholde dem alle" (Austen, *Stolthet og fordom*, *c.* 1972, 179).

is also a rather poor translation of "Thoughtless, thoughtless Lydia!" (292).[19] The first denotes pity, the second criticism and blame. The family has just read her utterly superficial elopement letter, leaving them distraught while she herself treats it as a joke.

Georgiana is said to have nourished a "terror" for her brother, while in reality she only felt "respect" (388).[20] Foolhardiness or rashness is certainly not a fitting description of Mr Collins, but still the chosen translation of "the consequential feelings" resulting from his good fortune in life (70).[21] So far from being a daredevil, the phrase implies that he felt himself to be an important person. In another instance, it seems strange to let Mr Collins inform Lady Catherine of Mr Darcy's intentions to marry.[22] Mr Collins has no connection with Mr Darcy. In the novel, there are only rumours of the marriage, reported to Collins by the Lucases.

Mrs Bennet is "not so well pleased" (313) with the Wickhams being sent North, and it seems altogether a phrase more fitting her general mood, than the translation "very unhappy".[23] While Kitty's peevish absurdity, an echo of her mother, is straightened out by shuffling and redistributing the original word order:

> 'I cannot see why Mrs Forster should not ask *me* as well as Lydia', said she, 'though I am *not* her particular friend. I have just as much right to be asked as she has, and more too, for I am two years older'. (230)

> 'I cannot understand why Mrs Forster could not just as well have invited me as Lydia?' she said. 'She should rather have invited me because I am two years older. But then, I am not her special friend!'[24]

Here, in translation, it sounds as though Kitty finds the answer to her own question, while in the original novel, she does not see that this is indeed the answer, and remains absurd.

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19 "Stakkars Lydia!" (Austen, *Stolthet og fordom*, 1947, 250).

20 "en skrekk" (Austen, *Stolthet og fordom*, *c.* 1972, 310).

21 "dumdristighet" (Austen, *Stolthet og fordom*, 1947, 69).

22 "at han akter …" (Austen, *Stolthet og fordom*, 2003, 334).

23 "meget ulykkelig" (Austen, *Stolthet og fordom*, *c.* 1972, 246).

24 "Jeg begriper ikke hvorfor Mrs. Forster ikke like godt kunne ha invitert meg som Lydia?" sa hun. "Hun skulle heller ha bedt meg for jeg er to år eldre. Men så er jeg jo heller ikke hennes spesielle venn!" (*ibid.*, 186).

To say that Mr Bennet "had no other choice" than to agree to the terms for Lydia's marriage outlined by Mr Gardiner, gives the wrong impression.[25] Austen's "could have no hesitation" means that it was so advantageous for him that he must jump at it (308). Mr Bennet clearly is seen to be very relieved that he has to sacrifice so little.

In another significant modification, Mr Bingley is said to "have good chances of really being as happy as he now hoped", "in spite of being newly engaged".[26] This makes us wonder why his engagement would reduce his chances of happiness. What Austen says is "in spite of his being a lover, Elizabeth really believed all his expectations of felicity, to be rationally founded" (347). One of the author's many ironies on love and lovers, it indicates that although people in love are too optimistic and blind to the dangers, in this case there is reason to hope.

Even Elizabeth's moral character may be altered by translators. In one version, she no longer cares what happens once she has warned her father against sending Lydia to Brighton: "She knew at any rate that she had done her duty, come what may".[27] This self-righteousness is not what we see in Austen, where Elizabeth merely tries to master her disappointment: "She was confident of having performed her duty, and to fret over unavoidable evils, or augment them by anxiety, was no part of her disposition" (232).

Translators may perhaps inadvertently reduce Elizabeth's attempts to take some measure of control in the last proposal scene. Harbitz cuts her active decision to remain behind with Mr Darcy rather than accompany Kitty. Knutsen cuts the word "boldly" when she opts for walking alone with Darcy. She also deletes her "forming a desperate resolution".[28] Harbitz keeps "boldly" but translates it as "bravely", which is more defensive and less proactive.

Elizabeth, indeed, becomes more uncertain when the Hauges transfer Darcy's anxieties to her. "Elizabeth feeling all the more than common awkwardness and anxiety of his situation" (366) is translated as if the last three words were not there: "Elizabeth felt even more uncertain".[29] They also question her emotional stability. Elizabeth comments, with self-ironic understatement, that her "opinions" are not "entirely unalterable" (368), referring to her changed

25 "hadde ikke noe annet valg" (Austen, *Stolthet og fordom*, 2003, 284).

26 "Og selv om han var nyforlovet, mente Elizabeth at han hadde gode chanser til virkelig å bli så lykkelig som han nå håpet" (Austen, *Stolthet og fordom*, *c.* 1972, 275).

27 "Hun visste i hvert fall at hun hadde gjort sin plikt, så fikk det siden gå som det ville" (Austen, *Stolthet og fordom*, 1947, 202).

28 Austen, *Elizabeth og hennes søstre* 1930, 236; Austen, *Stolthet og fordom*, 1947, 315.

29 "Elizabeth følte seg enda mer usikker" (Austen, *Stolthet og fordom*, *c.* 1972, 292).

attitude to Darcy. The translation "my feelings are a little unstable" simply gives the wrong impression.[30]

In Knutsen's version, Elizabeth "almost hopes" that Bingley will receive a letter from Darcy, excusing himself from not being able to come. This is rather absurd, as it is her worst fear, which she tries to prepare herself against and therefore "half expected".[31]

Jane's character is one of unfailing kindness and mildness. When Elizabeth asks Jane whether she blames her for having defended Wickham before, Jane answers "No – I do not know that you were wrong in saying what you did" (224). Jane, true to her character, carefully refrains from blaming Elizabeth, although she does not share her harsh views of other people. Translators tend to modify her answer. Harbitz translates, "No. What you said was, after all, correct". This is a very different attitude, supporting Elizabeth's condemnation of Mr Darcy, which Jane never does.[32] Nor does Knutsen grasp the nuances of Jane's answer, and translates it: "No, I do not think it was wrong of you to say what you said about him".[33] The Hauges make the same mistake: "No, I know that you did nothing wrong in speaking as you did".[34] Only Alfsen translates Austen's meaning "I do not know that you were wrong".[35]

Mr Darcy does not want to "join in the censure of'" Elizabeth, but the Hauges say that he does not want to "comment on" her (46).[36] In Norwegian, Darcy refuses to talk of Elizabeth; in English, he refuses to criticize her. His "charming long letters" (48), in Miss Bingley's phrase, are mostly well translated as "enchanting", while Alfsen's choice, "fine" and the 1974 choice "nice" are tamer and lose some of the humour of Darcy's laconic attitude to the praise.[37]

Mrs Gardiner would not be so forward as to suggest that "a low phaeton, with a nice little pair of ponies" should be bought for *her* when Elizabeth is settled at Pemberley: she means that Elizabeth should have them for her own use. Yet translators render "would be the very thing" as "would be just the thing

30 "mine følelser er litt ubestandige" (*ibid*., 294).

31 "hadde nesten håpet" (Austen, *Stolthet og fordom*, 1947, 315).

32 "Nei. Det var da riktig det du sa" (Austen, *Elizabeth og hennes søstre* 1930, 155).

33 "Nei, jeg syns ikke det var galt av deg å si det om ham som du sa" (Austen, *Stolthet og fordom*, 1947, 195).

34 "Nei, jeg vet at du ikke gjorde noe galt i å snakke slik som du gjorde" (Austen, *Stolthet og fordom*, *c.* 1972, 181).

35 "Nei – jeg vet ikke om det var galt å si det du sa" (Austen, *Stolthet og fordom*, 2003, 212).

36 "kommentere Elizabeth" (Austen, *Stolthet og fordom*, *cirka* 1972, 45).

37 "fine, lange brev" (Austen, *Stolthet og fordom*, 2003, 49); "så lange og hyggelige brev" (Austen, *Omvei til lykken*, 1974, Part 2, 68); "bedårende" (Austen, *Elizabeth og hennes søstre* 1930, 39; Austen, *Stolthet og fordom*, 1947, 50; Austen, *Stolthet og fordom*, *c.* 1972, 46).

for me"[38] or "would suit me down to the ground".[39] This time only the Hauges translate the original meaning.[40]

Whether main or minor characters, Austen's choice of phrase when describing them is highly significant, and demands a good ear. Hardly a phrase of the novels seems carelessly employed. It is a consequence of the years of writing, rewriting and editing that went into their creation. In contrast, most translators probably have to labour under much stricter time limits, and therefore make fewer efforts to polish and prune their texts.[41] This should be all the more reason to give close consideration to the wording of the original work when translating.

Disagreements about Austen's Meaning

Sometimes there are more or less well-founded difficulties in determining the meaning of a passage, and translators choose different solutions. Is Mrs Bennet stirring the fire literally or metaphorically while Mr Collins seemingly falls in love with Elizabeth? "Mr Collins had only to change from Jane to Elizabeth – and it was soon done – done while Mrs Bennet was stirring the fire" (71). Alfsen sees a literal meaning.[42] Three other translations have interpreted it as a metaphor. Knutsen has "it was done while Mrs Bennet added fuel to the fire" (the fuel being specified as oil in the Norwegian idiom, it cannot be taken literally).[43] The Hauges have discarded the fire altogether and say plainly that he was: "strongly encouraged by Mrs Bennet".[44] Harbitz and the 1974 translation present very

38 "ville være akkurat noe for meg" (Austen, *Stolthet og fordom*, 2003, 299; Austen, *Stolthet og fordom*, 1947, 280).

39 "vilde passe mig utmerket" (Austen, *Elizabeth og hennes søstre*, 1930, 210).

40 "vil være tingen!" (Austen, *Stolthet og fordom*, *c.* 1972, 256).

41 Lalli Knutsen's daughter, Mette Newth, indicates as much in a newspaper interview about her parents, where she says that many of the translations were necessarily superficially executed, since they did it for the income ("Mange av oversettelsene … måtte bli venstrehåndsarbeid. Det handlet jo ofte om å skrive for å overleve", Arne Dvergsdal, "Knutsen Kriminal AS" in *Dagbladet*, 2000, 17 April.

42 "Det var fort gjort; det var gjort mens mrs. Bennet raket opp i ilden" (Austen, *Stolthet og fordom*, 2003, 72).

43 "det var ganske snart gjort, mens fru Bennet hadde olje på ilden" (Austen, *Stolthet og fordom*, 1947, 70).

44 "Mr Collins skiftet så sin oppmerksomhet fra Jane til Elizabeth, sterkt oppmuntret av Mrs Bennet" (Austen, *Stolthet og fordom*, *c.* 1972, 64).

similar renderings, but while the latter is metaphorical, Harbitz's could be read either way: "while Mrs Bennet blew on the fire".[45]

There is another example connected with Mr Collins, namely the description of his undistinguished academic career: "though he belonged to one of the universities, he had merely kept the necessary terms, without forming at it any useful acquaintance" (70). What does it mean to keep the terms? Harbitz simplifies rather too much and skips the problem: "and later at the university he had not formed any stimulating acquaintance".[46] Knutsen has a similar solution,[47] while the Hauges have chosen: "He had studied, but only followed the lectures and not got to know anybody".[48] In a context that describes the reasons for Mr Collins' stupidity, it is a remarkable interpretation. Since he only went to lectures, he is "not a sensible man". The 1974 version deletes this passage, and only the newest translation comprises the entire sentence: "and although he had studied at one of the universities, he had only been there the necessary terms, without securing any useful acquaintances".[49]

A prosaic example is whether "review" should be read as a show, or as a reassessment. Mr Bennet threatens to keep Kitty from all pleasures for ten years, and then, if she is a good girl, "I will take you to a review at the end of them" (300). The two earliest translators choose the show, and two of the later choose the reassessment.[50] Jane Austen, however, may well have enjoyed the ambiguity of the pun.

What is "this explanation" that Elizabeth is referring to in her rejection of Mr Darcy's proposal (190)? She indicates that his scruples about her will undoubtedly help him overcome his love for her "after this explanation". It could either be Darcy's explanation of his scruples, of which she now reminds him,

45 "og det var snart gjort, mens fru Bennet blåste på ilden" (Austen, *Elizabeth og hennes søstre*, 1930, 56–57); "og fru Bennet pustet til ilden" (Austen, *Omvei til lykken*, 1974, Part 3).

46 "og siden ved universitetet var han ikke kommet i noget stimulerende selskap" (Austen, *Elizabeth og hennes søstre* 1930, 56).

47 "og skjønt han hadde ligget ved Universitetet, hadde han ikke knyttet de riktige bekjentskaper der" (Austen, *Stolthet og fordom*, 1947, 69).

48 "Han hadde studert, men bare fulgt forelesningene og ikke blitt kjent med andre" (Austen, *Stolthet og fordom*, *c.* 1972, 63).

49 "og skjønt han hadde studert ved et av universitetene, hadde han bare oppholdt seg der de foreskrevne terminer, uten å skaffe seg nyttige bekjentskaper" (Austen, *Stolthet og fordom*, 2003, 71).

50 "skal vi gå og se på en revy" (Austen, *Elizabeth og hennes søstre* 1930, 193); "skal jeg kanskje ta deg med på en tropperevy" (Austen, *Stolthet og fordom*, 1947, 258); "skal jeg ta beslutningen opp til vurdering igjen" (Austen, *Stolthet og fordom*, *c.* 1972, 236); "skal jeg tenke på saken" (Austen, *Stolthet og fordom*, 2003, 276).

or it could be her own answer to him. The fact that Darcy's speech is the one that most resembles an explanation favours the first. While the second is more logical – now that you have heard my answer, you can forget me. Again, the translators are divided. Harbitz says "after my answer" and similarly, Alfsen has "when I now have said this".[51] Knutsen has the opposite view: "since you now have given me this explanation"; and the 1974 translator has a similar reading: "But now that you have explained". The Hauges have evaded the problem by letting her simply say "from now on".[52]

In the last report of the Wickham marriage, Lydia is said to love him a little longer than he loves her, "and in spite of her youth and manners, she retained all the claims to reputation which her marriage had given her" (387). The sentence seems a riddle for the reader to enjoy. It can be read ironically, as Lydia's way of marrying had earned her a bad reputation; or seriously, as Lydia's marriage had saved her reputation. Alfsen chooses the last: "she did not shame the dignity that marriage had given her".[53] If taken at face value, seriousness and dignity suit neither Lydia nor Austen's general tone. The Hauges have chosen the first: "she would always keep up the bad reputation she had gained in connection with entering marriage".[54] Knutsen completely rewrites it, to the effect that her feelings "were nothing to boast of", and Harbitz as well as the 1974 translator have omitted it.[55] There is, however, no reason why a translator should try and smooth out the ambiguities of a literary work, or choose between possible meanings of puns and riddles. They form an integral part of literary art, and should do so also in translation.

Important Points Undermined

Austen's complexities and ambiguities present translators with a demanding task, but even her major themes and concepts may suffer. A main interest of *Pride and Prejudice* is the condition of women, even through its most peculiar

51 "efter mitt svar" (Austen, *Elizabeth og hennes søstre*, 1930, 138); "når jeg nå har sagt dette" (Austen, *Stolthet og fordom*, 2003, 182).

52 "siden De nå har gitt meg denne forklaringen" (Austen, *Stolthet og fordom*, 1947, 167); "Men når De nå har forklart' (Austen, *Omvei til lykken*, 1974, Part 7); "fra nå av!" (Austen, *Stolthet og fordom*, *c.* 1972, 154).

53 "gjorde hun ikke skam på den verdighet som giftermålet hadde gitt henne" (Austen, *Stolthet og fordom*, 2003, 357).

54 "kom hun alltid til å holde vedlike det dårlige ryktet hun hadde fått i forbindelse med inngåelsen av ekteskapet" (Austen, *Stolthet og fordom*, 1947, 310).

55 "var heller ikke noe å skryte av" (*ibid.*, 335).

spokeswoman, Mrs Bennet. Hearing of Miss de Bourgh's future inheritance, she impulsively exclaims: "Ah! … then she is better off than many girls" (67). The last word is certainly not unnecessary, but utterly significant. Alfsen, unfortunately, loses it in her translation: "then she is luckier than many others". The whole point, however, is Mrs Bennet's preoccupation with the economic dependence of girls, her own in particular. Knutsen's version carries another sense altogether: "that girl can certainly turn up her nose". The Hauges have succeeded in rendering the original meaning, and Harbitz is quite close, while the sentence has disappeared from the 1974 version.[56]

Similarly, if losing Mrs Bennet's often repeated complaints about "the entail" on their home, the focus on this issue in the novel is reduced, even if Mrs Bennet herself is ironized while doing so: "Well, if they can be easy with an estate that is not lawfully their own, so much the better. *I* should be ashamed of having one that was only entailed on me" (228). By taking out the words "lawfully" and "only entailed", the absurdity of her statement is softened, and the reminder of the law and the entail is gone.[57]

When translating a novel called *Pride and Prejudice*, we would perhaps expect a translator to be alert to these two concepts. Still, even these may be lost or confused, as when Knutsen translates "all her former prejudices had been removed" (368) as "had cleared up a lot of misunderstandings".[58] In the concluding parts of a novel about prejudice, the main idea is lost in this rendering.[59]

A literary masterpiece, like a painted one, is full of shades and nuances, intricate details of words and meaning that together make up the reader's perception of characters and events. Reproducing, or more appropriately, recreating this in translation demands great presence of mind, and great skills of language. At their best, translations become new works of art in their own right, and as such are creative works, and by no means mere reproductions.

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56 "Da er hun heldigere enn mange andre" (Austen, *Stolthet og fordom*, 2003, 68); "den jentungen kan nok sette nesen i været" (Austen, *Stolthet og fordom*, 1947, 66; Austen, *Stolthet og fordom*, *c.* 1972, 62; Austen, *Elizabeth og hennes søstre*, 1930, 54).

57 "Nå, hvis de kan gå og glede seg over en eiendom, som visselig ikke er deres egen, så gjerne for meg. Jeg ville skammet meg fryktelig" (Austen, *Stolthet og fordom*, 1947, 199). The Hauges have translated the first, but not the second (Austen, *Stolthet og fordom*, *c.* 1972, 185). Alfsen has kept both, but chosen a debatable and obscure word for entail; see Chapter 8 below (Austen, *Stolthet og fordom*, 2003, 216). Harbitz and the 1974 translator both delete it here, the latter in spite of giving a good translation of the concept when it first comes up in I, 13.

58 "hadde ryddet av veien en mengde misforståelser" (Austen, *Stolthet og fordom*, 1947, 318).

59 The other translators have kept the word "prejudices" in this place, except for the 1974 version where it has disappeared in an abbreviated passage.

It is not without reason that so many great authors through the centuries have also done translations, for instance Elizabeth Barrett Browning, George Eliot and Virginia Woolf.[60] They have obviously perceived it as a worthwhile enterprise for a proficient writer, as well as a much-needed channel of access to valuable texts by foreign colleagues of all periods. They demonstrate the perceived value of master pens also when employed for translation, and the recognition that translation is a demanding enterprise.

60 See discussion of the role of translation in for instance modernism in Wittman, "Literary narrative prose and translation studies", 2013, 442.

FIGURE 6 *A 1974 version of Elizabeth and Darcy's surprise meeting at Pemberley for the* Familien *serial (illustrations by "Dick").*

FIGURE 7 *When the BBC* Pride and Prejudice *miniseries was aired in Norway in the spring of 1996, the magazine* Familien *offered their readers a special supplement with extracts from the novel.*

CHAPTER 6

A Sense of Style

Among a translator's needed skills is an ear for stylistic register. It is not only a matter of finding words and phrases with an adequate semantic correspondence to those of the source language, but also those with similar usages and connotations, and expressions fitting the tone of the authorship in question. "They understood each other and both were good people" does not sound much like Jane Austen's narrative voice, and, indeed, it is not.[1] She wrote: "they had for basis the excellent understanding and super-excellent disposition of Jane, and a general similarity of feeling and taste between her and himself" (347–48). The inner core of meaning may be the same, but stylistically, the difference is great.

So is the difference between Darcy's response "I am grieved, indeed … grieved – shocked" (277) and the translation: "This was really terrible".[2] Drastic simplifications imply a loss of style; "But she decided to wait until she had found out if Darcy was really there"[3] is very different from the original sentence:

> But against this, there were objections; and she finally resolved that it could be the last resource, if her private enquiries as to the absence of the family, were unfavourably answered. (241)

Similarly, Austen's passage on the different kinds of love is highly elegant in all its syntactical intricacies:

> If gratitude and esteem are good foundations of affection, Elizabeth's change of sentiment will be neither improbable nor faulty. But if otherwise – if the regard springing from such sources is unreasonable or unnatural, in comparison of what is so often described as arising on a first interview with its object, and even before two words have been exchanged – nothing can be said in her defence, except that she had given somewhat of a trial to the latter method in her partiality for Wickham, and that its ill-success might, perhaps, authorise her to seek the other less interesting mode of attachment. (279)

1 "De to forsto hverandre og begge var gode mennesker (Austen, *Stolthet og fordom*, *c.* 1972, 275).

2 "Det var virkelig forferdelig" (Austen, *Stolthet og fordom*, 1947, 237).

3 "Men hun besluttet å vente til hun hadde funnet ut om Darcy virkelig var der" (*ibid.*, 209).

In contrast, the Hauges' translation contains the essential information, but loses the elegant style:

> If esteem and gratitude are a good foundation for love, this change in Elizabeth's feelings was not so strange. If one believes more in love at first sight, Elizabeth had actually had this experience with Mr. Wickham and with bad results.[4]

The Hauges' text consists of brief, factual observations: Austen's is an exquisite balance between irony and serious ideas about love, and the style of writing is profuse, with intricately connected phrases that modern correction programs mark up as "Long Sentence (consider revising)". Modern machines seem to agree with many twentieth-century translators in the necessity of straightening out Austen's convoluted structures and reducing her abundant vocabulary.

Eivind and Elisabeth Hauge, translating in 1972, do not hesitate changing Austen's syntax. Thus, for instance, indirect speech will become direct, and reported questions turned into direct questions.[5] Sentences are generally divided up into smaller parts, for instance when two Austen-sentences are split into four in translation. This strategy creates a radically different style, with simple, explanatory statements instead of Austen's long and meandering associations. When Miss Bingley has just inadvertently reminded Georgiana of her aborted elopement, Austen's two sentences are:

> To no creature had it been revealed, where secrecy was possible, except to Elizabeth; and from all Bingley's connections her brother was particularly anxious to conceal it, from that very wish which Elizabeth had long ago attributed to him, of their becoming hereafter her own. He had certainly formed such a plan, and without meaning that it should affect his endeavour to separate him from Miss Bennet, it is probable that it might add something to his lively concern for the welfare of his friend. (270)

The Hauges' four sentences read:

4 "Hvis aktelse og takknemlighet er et godt grunnlag for kjærlighet, så var dette omslaget i Elizabeths følelser ikke så underlig. Hvis man tror mer på kjærlighet ved første blikk, så hadde Elizabeth for så vidt gjort denne erfaring med Mr. Wickham og med dårlig resultat" (Austen, *Stolthet og fordom*, *c*. 1972, 219).

5 For instance Colonel Fitzwilliam's indirect question about Miss Darcy (*ibid*., 149).

> It was only Elizabeth that knew about it outside the nearest family. Mr. Darcy was especially anxious that nobody in the Bingley family should know anything about this. He had really thought of a connection between Georgiana and Mr. Bingley. Subconsciously, this was probably also the reason for all his struggles to separate Jane and Mr. Bingley.[6]

To make the split from two to four sentences possible, they also rephrase the passage, entirely losing Austen's elegance, as is evident from the above examples. Their style is much more careless, with such elementary weaknesses as repeating the same phrase twice at the end of two consecutive sentences: "Georgiana/Jane and Mr. Bingley". While Austen mentions Bingley's name only once in this passage, the translator mentions the name three times in a shorter space. The use of repetition, in both author and translators, is a particularly noteworthy feature that will be the focus of the next chapter.

The opening of sentences is much less varied in the Hauges' translation than in Austen. They often start with the subject doing or saying something, which contributes to the dullness of the style. For instance, in a passage of seven lines, three of them open with the structure "Elizabeth could/Elizabeth waited/She started".[7] The very basic subject plus verb syntax gives the impression of a simple language level, especially when repeated.

Another technique of translators is restructuring the text, so that sentences and sometimes entire paragraphs are moved around. The Hauges, for instance, let Miss Bingley and Georgiana swap places in the last pages of the novel. The 1974 translator likewise redistributes (and deletes) elements of the last chapter, as well as executing some extensive patchwork of text in the middle of the novel (see page 49 above).[8] It is also seen in other translations, for example at the end of the 1871 *Persuasion*, although there it is the exception, rather than the rule (see pages 159–162 below).

The twenty-first-century translator, Merete Alfsen, is the only one to keep Austen's original paragraph divisions, or, indeed, lack of them, as in Darcy's long letter to Elizabeth. The others introduce new divisions, completely

6 "Det var bare Elizabeth som visste om det utenfor den nærmeste familie. Mr. Darcy var særlig ivrig etter at ikke noen i familien Bingley skulle få vite noe om dette. Han hadde virkelig tenkt på en forbindelse mellom Georgiana og Mr. Bingley. Ubevisst var det kanskje også grunnen til alle hans anstrengelser for å skille Jane og Mr. Bingley" (*ibid.*, 212).

7 "Elizabeth kunne; Elizabeth ventet; Hun begynte". In another example, they make Jane Bennet a weak writer, enforcing the same kind of syntactical alterations in her letter (*ibid.*, 158, 215).

8 The references to Lydia, Georgina and Miss Bingley in the last chapter are all omitted (Austen, *Omvei til lykken*, 1974, last part).

disregarding the fact that Austen's dense pages echo the style of Darcy's letter, "written quite through, in a very close hand" (196). In 1974, for instance, the translator keeps this description of the letter, but their translated version of the same letter is paradoxically quite thin.[9]

Alfsen also mainly keeps the original sentence structure, albeit with a preference for a somewhat archaic word order.[10] Still, she inexplicably splits the short sentence: "Mr. Darcy sends you all the love in the world, that he can spare from me" (383). Rather more awkwardly, it now reads: "Mr. Darcy sends as loving regards as he can. His love is otherwise reserved for me".[11] This seems an unnecessary exception to the translator's principle of preservation.

Exclamation Marks

The many new sentence divisions in translations sometimes introduce striking typographical changes. Elizabeth and Eivind Hauge's translation has a peculiarity all of their own: a massive overuse of exclamation marks. At best, in three of the cases, these new exclamation marks may conceivably serve to imitate Austen's free indirect style, whether done consciously or not.[12] Mostly, however, and always in dialogues, they are superfluous, and increasingly a stylistic weakness.

In the conversation between Elizabeth, Fitzwilliam and Darcy at the piano at Rosings, no less than fourteen new exclamation marks have been introduced instead of Austen's full stops, over one page of text (174–75).[13] Usually seen as a sign of stylistic immaturity, this certainly changes Austen's calm and deliberate prose into something more youthful, breathless (at best) or naïve, especially since it goes hand in hand with syntactical changes from long, intricate constructions to short, simple statements.

Admittedly Austen does employ a few exclamation marks herself. She even lets Darcy use three in a row in his shocked response to Elizabeth's

9 "meget tett beskrevet" (*ibid.*, Part 8, 25).

10 Pre-positioned pronouns combined with indefinite forms of nouns give an archaic or at least formal ring to Elizabeth's conversation with her father: "Vår anseelse, vårt gode navn og rykte, må lide ved den ustadighet, den freidighet og hemningsløshet som preger Lydias karakter" (Austen, *Stolthet og fordom*, 2003, 219). As a young woman, she would perhaps not imitate the style of a public speaker exercising his rhetorics.

11 "Mr. Darcy sender så kjærlige hilsener som han kan. Hans kjærlighet er elles forbeholdt meg" (*ibid.*, 352).

12 Austen, *Stolthet og fordom*, *c.* 1972, 33, 66.

13 *Ibid.*, 141–42.

accusations in the first proposal scene: "And this … is your opinion of me! This is the estimation in which you hold me! … My faults … are heavy indeed!" (192) The problem, however, is that in the Hauges' version, these are drowned out by the overuse of them elsewhere. Darcy's outburst is preceded by eight new exclamations marks added to his and Elizabeth's lines.[14] The translators cry wolf when there is no wolf, and so lose the effect of the immense shock that Darcy receives and responds to.

Likewise, a quiet conversation between Jane and Elizabeth, sharing their latest secret (Darcy's proposal), is suddenly full of exclamation marks – nine new ones in one single page (225–26).[15] Even when people are shouting at each other, as in the quarrel between Elizabeth and Lady Catherine in III, 14, Austen uses exclamation marks sparingly. The Hauges, however, use them abundantly: sixteen of them added throughout this chapter.[16]

The letter-writers of the novel are also turned into exclamation mark addicts. In Elizabeth's short letter to Mrs Gardiner, giving her the news of her engagement, she uses one exclamation mark, while in the Hauges' translation, she employs nine. Mr Bennet, who does not usually exclaim much at all, and has no need for them in his ultra-short letter to Mr Collins, still employs them twice in the translation (382–83).[17]

The proliferation of exclamation marks in the *circa* 1972 translation is arguably one of the most striking devaluations of Jane Austen's narrative style in the examined translations. Innocuous as it may seem, this little typographical symbol transforms Austen into a naïve novelist.

Narrative Commentary

In addition to altering the sentence structure, paragraphs and typography, the style of translation also depends on their treatment of Austen's few but conspicuous overt narrative comments. Are these kept, deleted or changed?

The earliest translator, of the 1871 *Persuasion*, gives us an example of a fourth possibility. Here, there are some new additions of intrusive commentary. "We have now given the reader an impression of …" is added towards the end of the first instalment, in a place where Austen only has third person narration: "Such

14 *Ibid.*, 154–56.
15 *Ibid.*, 182.
16 *Ibid.*, 279–85.
17 *Ibid.*, 306.

were …" (9).[18] The "we" reappears in the next instalment, where "How … we could not say" replaces "How … is of little consequence" (13).[19]

Austen's equally impersonal phrase: "must be left to be guessed" is specified to "we leave the reader to decide" (130).[20] The reader is appealed to again in the opening of Chapter 4, where it is revealed that Anne's mysterious Wentworth is not the curate, "as the reader may have believed". The original line is: "however suspicious appearances may be" (26).[21]

Such new comments are not at variance with Austen's narrative style, and hardly disturb the narration. On the contrary, this translator seems to have a good ear for Austen's tone, and makes explicit what is the author's implicit address to her readers. The great paradox, however, is that Austen's own comments may be sacrificed elsewhere, notably in the opening of the final chapter. Austen addresses her readers with the authoritative "I believe it to be the truth", ironically defending the "bad morality" of letting disobedient young people be successful in love (248). This connects to the previous description of how Anne Elliot and Captain Wentworth first fell in love (see pages 189–190 below). The translator has caught the irony of the earlier passage, but loses the most overt and ironic comment of the novel.

Pride and Prejudice also sports a narrator that ends her story with an "I" comment. "I wish I could say" (385), she states, and what she wishes, but cannot promise, is that Mrs Bennet would become "a sensible, amiable, well-informed woman" through her good fortune. The ironic distance demonstrated by this narrator, who knows that things will never be perfect, and teases us with this reminder just at the heart of the presumably perfect love story, is indeed indispensable for the tone of the work.

Three translators have caught this, and give similar renderings, just with different verbs for "say". However Alf Harbitz in 1930 removes the first person pronoun and replaces it with the more general "one": "one could have wished".[22] He seems to have adhered to a literary taste that found overt narration unfashionable or discredited, as was often the case with the later realists and naturalists of the nineteenth century and for large parts of the twentieth.

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18 "Vi have nu givet Læseren et Indblick" (Austen, *Familien Elliot*, 20 December 1871).

19 "Hvorledes … kunne vi ikke sige" (*ibid*., 21 December 1871).

20 "overlade vi til Læseren at afgjøre" (*ibid*., 6 January 1872).

21 "Hvilket Læseren maaske har troet" (*ibid*., 22 December 1871).

22 "Jeg skulle ønske at jeg … kunne si" (Austen, *Stolthet og fordom*, 1947, 332); "Jeg skulle ønske jeg kunne meddele" (Austen, *Stolthet og fordom*, *c*. 1972, 308); "Jeg skulle … ønske jeg kunne rapportere" (Austen, *Stolthet og fordom*, 2003, 355); "kunde man ønsket" (Austen, *Elizabeth og hennes søstre* 1930, 250).

The mantra was to "show" rather than to "tell", and commentary is telling in the extreme. It is a testimony to this tendency that a 1950s monograph on Jane Austen's ironic narration finds her "telling" unconvincing and unsuccessful.[23] The predominance of this scepticism about direct narrative comments may be the reason why the Norwegian 1974 translator of Austen for instance discards them altogether.

Nevertheless, twenty-seven years earlier Lalli Knutsen introduced a first person plural narrator where there was none in Austen's text. It takes the form of a three-fold repetition of "our": "It is not here our intention … our interest … when our travellers had seen …". In these passages, Austen has impersonal constructions, like "It is not the object of this work" and "… is all the present concern" (240).[24] This intrusive narrator is, however, a sudden appearance and not consistently employed in this translation.

Jane Austen herself does not use much direct commentary and does not often address her readers in these two novels. Although very familiar with the style of overt narration from her reading of eighteenth-century novels, she wields the technique relatively sparingly. There is all the more reason for translators to keep the comments she allows herself in these novels.

Free Indirect Style

Jane Austen is often said to be, if not the inventor, then the earliest master of free indirect narration in English.[25] It is certainly a characteristic feature of her style, and furthermore an instrument for her irony.[26] Since free indirect discourse is the technique of merging a character's language with the narration by removing the tags (of reported speech), it is eminently suited to her closeness to her characters, or is, indeed an indication of that closeness. Austen uses such echoes of characters' language to display "follies and nonsense" (57), or to give us unique glimpses into their feelings and motives. It is therefore of interest to see to what extent translators keep this feature.

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23 See Marvin Mudrick *Jane Austen's Irony as Defense and Discovery*, Princeton University Press, 1952.

24 "vår hensikt … vår interesse … våre reisende" (Austen, *Stolthet og fordom*, 1947, 208).

25 See for instance Roy Pascal, *The Dual Voice: Free Indirect Speech and its Functioning in the Nineteenth-Century European Novel*, Manchester, 1977, 34. For comparison with contemporary authors who also employed the technique, see Jane Spencer, "Narrative Technique", in *A Companion to Jane Austen*, eds Claudia L. Johnson and Clara Tuite, Chichester, 2012, 186.

26 See Sørbø, *Irony and Idyll*, 26–27.

It proves to be the most demanding feature for the earliest translator, of the 1871 *Persuasion*. Although otherwise displaying a very good understanding of Austen's meaning, the free indirect style tends to be lost. Already in the second chapter, when his lawyer tries to persuade Sir Walter to settle in Bath, the lawyer's arguments are reported in free indirect speech: "… he might there be important at comparatively little expense …" (14). When this is translated with a humorous and derogatory expression, the equivalent of "he might there rule the roost", this is apparently not the lawyer's perspective, but the narrator's or reader's. A little before, it is Sir Walter's attitude that is echoed at the end of what seems mere narration: "Lady Russell's [requisitions] had no success at all – could not be put up with – were not to be borne". Instead of copying Sir Walter's language, the translator provides an explanation: "Lady Russell's proposal … was immediately and absolutely rejected by Sir Walter".[27]

Lady Russell's thoughts are in their turn reflected in an entire paragraph revealing her motives for hindering Anne's engagement: "Anne Elliot, with all her claims of birth, beauty, and mind, to throw herself away at nineteen; … to be snatched off by a stranger …. It must not be, …" (26–27). In translation, this indirect thought is no longer free, but changed to a report: "It caused her great sorrow to think that her dear Anne …".[28]

Anne's fears of meeting Wentworth again after seven years are not only stated, but reflected in the narrative itself, which is a series of short, breathless observations mirroring her confusion and dizziness:

> … it would soon be over. And it was soon over … she heard his voice – he talked to Mary, said all that was right; said something to the Miss Musgroves … the room seemed full – full of persons and voices … (59)

This palpable proximity to Anne's feelings is lost, even if those feelings themselves are reported in translation. All the fragments of thought are rephrased into full sentences, followed by an explanation: "Anne felt utterly dizzy; it appeared to her that the entire room was full of people speaking all at once".[29]

Captain Wentworth also causes uproar in the minds of the Musgrove sisters. Their effusions pour forth in a mixture of indirect and free indirect speech:

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27 "han kunde der spille Stormand"; "øieblikkelig og paa det bestemteste forkastet av Sir Walter" (Austen, *Familien Elliot*, 21 December 1871).

28 "Det voldte hende bitter Sorg at tænke paa, at hendes kjære Anne …" (*ibid.*, 22 December 1871).

29 "Anne følte sig aldeles svimmel, det forekom hende, at hele Stuen var fuld af Mennesker, som talte i Munden paa hinanden" (*ibid.*, 27 December 1871).

> – how glad they had been … how sorry … how glad again, when he had promised in reply to papa and mamma's farther pressing invitations, to come and dine with them on the morrow, actually on the morrow! – (54)

This time the translator chooses to change some parts of the passage to direct speech in quotation marks while other parts are reported. Whether rendering it as indirect or direct discourse, or as paraphrased narrative, it is as if the 1871 translator does not quite know what to make of Austen's hybrid style.

Pride and Prejudice has equally striking passages of free indirect style, one of them at the end of I, 15, where first Mrs Phillips' voice and then Mr Collins' are echoed in the narration. To achieve this, Austen has heaped clause upon clause without full stops, as a reminder of the endless chatter of either of the two talkative characters. Clearly, this is considered a stylistic weakness by Alf Harbitz in 1930. In his version, Austen' ten-line sentence, echoing Mrs Phillips' breathless gossip (73) is split into no less than five sentences separated by full stops. The translator seems, however, to be aware that he has lost something, for he then adds "In this eager talk" ("she was interrupted"), which is a way of telling us what we see for ourselves in Austen's text.[30]

The next translator, Lalli Knutsen has simply cut the whole episode, while the Hauges have abbreviated and summarized it, obviously with the intention of avoiding the long sentences of free indirect style. The sound of Mrs Phillips' voice is lost, and all her lines reduced to the bare report: "She was full of questions". Likewise, Mr Collins' flow of words is straightened out into normal reported speech rather than free indirect. In the process, the most colourful of his expressions are deleted ("he could not help flattering himself however", 73). What is left is a plain, dull report.[31] However both the 1974 and the 2003 translators preserve most of this passage, although with a somewhat reduced breathlessness.[32]

In another instance, it is the Bingley sisters' phrases that colour the report of their visit:

> The two ladies were delighted to see their dear friend again, called it an age since they had met, and repeatedly asked what she had been doing with herself since their separation. (86)

30 "I denne ivrige snakk blev hun avbrutt" (Austen, *Elizabeth og hennes søstre*, 1930, 59).

31 "Hun var full av spørsmål" (Austen, *Stolthet og fordom*, *c.*1972, 65).

32 Austen, *Stolthet og fordom*, 2003, 74; Austen, *Omvei til lykken*, 1974, Part 4. In the latter the passage forms the opening of the fourth instalment and is thus foregrounded.

This is far from a neutral report, since "the two ladies" were not really "delighted", they only said they were, and soon left. Their fake enthusiasm should be mirrored in translation. Knutsen merely translates: "… were delighted to see their dear Jane again, and asked how she had been since they parted", leaving only a small trace of the ironic echo, in the phrase "their dear Jane".[33] Harbitz for his part seems convinced that they are sincere: "… were delighted to see their sweet friend again, they said it was an eternity since they had seen her and asked warmly how she was".[34] Austen tells us that they kept repeating the same, empty question, while Harbitz says they were warm.

The Hauges have gone furthest in giving up the echoes of personal voices, and rewritten the whole thing into a plain report: "The two ladies showered Jane with friendly remarks and asked what she had been doing since they last met".[35] Alfsen's exact translation is again closest, but it proves difficult to find a phrase with the same personal tone as the repeated idiom of the Bingley sisters: "what have you being doing with yourself?"[36]

Even the best translators sometimes have problems with Austen's narrative style, however well they understand her. When for instance Alfsen twice repeats Elizabeth's name in a passage of her free indirect thought, it becomes awkward, as if she is thinking of herself as "Elizabeth". This glimpse into Elizabeth's mind starts with "But Elizabeth had sources of uneasiness" (334). In the following, she is therefore referred to as "she" or "her own", while Jane is referred to as "Jane". The translator inserts Elizabeth's name in what must be an attempt at clarification.

Leitmotifs

Austen's characters have been commended by critics and scholars since Richard Whately, in an 1821 article, compared them to those of Shakespeare:

33 "De to damene var henrykt over å se igjen sin kjære Jane, og spurte hvordan hun hadde hatt det siden de skiltes" (Austen, *Stolthet og fordom*, 1947, 82).

34 "De to damene var henrykt over å se sin søte venninde igjen, de sa det var en evighet siden de hadde sett henne og spurte hjertelig hvordan det var med henne" (Austen, *Elizabeth og hennes søstre*, 1930, 67).

35 "De to damene overøste Jane med vennlige bemerkninger og spurte om hva hun hadde foretatt seg siden sist" (Austen, *Stolthet og fordom*, *c.*1972, 75).

36 "De to damene var henrykt over å se sin kjære venninne igjen, påstod at det var en evighet siden de hadde møttes og spurte gjentatte ganger hva hun hadde foretatt seg siden de skiltes ad" (Austen, *Stolthet og fordom*, 2003, 86).

> … giving a dramatic air to the narrative, by introducing frequent conversations; which she conducts with a regard to character hardly exceeded even by Shakespeare himself. Like him, she shows as admirable a discrimination in the characters of fools as of people of sense; a merit which is far from common.[37]

Their vividness and individuality rest not only in the author's use of free indirect style, mimicking their speeches and thoughts, but also in the related technique of *Leitmotifs*, giving each their characteristic phrases.[38] She constructs her characters through their use of language, thus distinguishing Mr Collins' hypocritical formality from Mrs Bennet's inconsequential chatter.

In this way, Lydia always spouts senseless merriment, and can hardly speak without saying how much she laughs, and how funny everything is: "… what fun! … how I laughed!" (221–22). Even when she is implicitly destroying her family through her elopement, she does it laughingly, not through malice, but rather extreme stupidity (291).

When Mrs Bennet instantly recovers from her illness on hearing of Lydia's marriage, she exclaims "My dear, dear Lydia! – How merry we shall be together when we meet!" (306). The word "merry" in the context of elopement and scandal exactly fits Mrs Bennet's superficiality, and connects her with her daughter. Neither she nor Lydia reveals the slightest understanding of what they have done to the rest of the family, or to themselves and each other.

Do translators see this connection and this shared *leitmotif*? Lalli Knutsen does not: she translates the latter passage as "How happy we shall be", which is a perfectly natural reaction for a mother on hearing that her daughter's reputation is saved.[39] Alf Harbitz and the two Hauges have "What fun it will be/ we will have", which is closer. Merete Alfsen, however, has the most felicitous expression: "How gay we will be", which sounds appropriately misplaced in the context.

One of Lydia's other speech habits is reiterating the exclamation "Lord!" (221). Knutsen translates this well, with her thrice repeated "God!" in this place. But the Hauges retain only one of these, and replace the two next with "Oh" or nothing at all. Alfsen, like Knutsen, sees the point, and even adds a fourth

37 *Jane Austen: The Critical Heritage*, I, 98.

38 See Sørbø, *Irony and Idyll*, 29–30.

39 "Så glade vi skal bli" (Austen, *Stolthet og fordom*, 1947, 263); "Så morsomt det blir" (Austen, *Elizabeth og hennes søstre*, 1930, 197); "Så morsomt vi skal få det" (Austen, *Stolthet og fordom*, *c.*1972, 240); "Så festlig vi skal få det" (Austen, *Stolthet og fordom*, 2003, 281).

"God" as translation of "Dear me!" (221).[40] Knutsen also expands Austen's *leitmotif* by translating not only "oh Lord!" (317) as "God knows", but by changing "Good gracious" (316) and "But gracious me" (319) to "God in heaven!".[41] Harbitz has one "God" and one "Heaven!". Again, the Hauges omit the "Lord!" as well as the other expressions used here. Whether it is a censoring of bad speech habits,[42] or only a disregard of Austen's style, they lose essential parts of her ironic characterization.

Such repetition of favourite phrases distinguishes a comical character's peculiarities. Mr Collins, for instance, always refers to his "humble abode" (155, 215). The five translations have chosen mostly different Norwegian synonyms for "humble", but the question is whether they keep the repetition of the word they choose. Mr Collins also recycles his favourite adjective in terms such as "humble home scene" (215) and "humble parsonage" (66, 216). Translators should therefore use the same word in all these instances.

Harbitz in some places disregards this *leitmotif*, turning Mr Collins' sentences into normal and sensible ones.[43] Alternatively, he translates with three different words: "modest", "humble" and "simple".[44] Knutsen also loses one instance, and otherwise has two different adjectives, "simple" and "unpretentious", the last repeated three times, with variations.[45] The Hauges, like their predecessors, skip the "humble home scene", and then choose three different phrasings for the rest, one repeated.[46] The 1974 translator largely loses the effect of the repetition, although the first instance is translated "simple home".[47] Alfsen varies between two different translations that are both repeated.[48] In all

40 "Gud!" (Austen, *Stolthet og fordom*, 1947, 192); "Å" (Austen, *Stolthet og fordom*, *c.*1972, 179); "Gud" (Austen, *Stolthet og fordom*, 2003, 209). Harbitz in 1930 deleted the whole chapter (11, 16).

41 "det skal Gud vite"; "Gud i himmelen!" (Austen, *Stolthet og fordom*, 1947, 271–72); "Gud"; "Himmel!" (Austen, *Elizabeth og hennes søstre* 1930, 203, 206); Austen, *Stolthet og fordom*, *c.*1972, 248–51.

42 Incidentally, such censoring was practised in an American edition of the six novels of 1832–33, obviously not a translation, but a "gently bowdlerized" version of Austen's own text (see Sullivan, *Jane Austen Cover to Cover: 200 Years of Classic Covers*, 23).

43 Austen, *Elizabeth og hennes søstre*, 1930, 54, 153.

44 "ringe bolig", "ydmyke bolig"; "enkle hus" (*ibid.*, 114, 153).

45 "enkle prestegård"; "fordringsløse bolig" (twice); "hvor fordringsløst vi enn har det" (Austen, *Stolthet og fordom*, 1947, 66, 139, 187–88).

46 "beskjedne bolig"; "ydmyke bolig"; "ringe hjem"; "under vårt beskjedne tak" (Austen, *Stolthet og fordom*, *c.*1972, 62, 127, 174).

47 Austen, *Omvei til lykken*, 1974, Part 3, 74.

48 "ringe bolig" (three times); "beskjedne hjem"; "om vi lever aldri så beskjedent her i vår ringe prestegård" (Austen, *Stolthet og fordom*, 2003, 68, 150, 204–205).

translations taken together, six different Norwegian words are employed to translate "humble" in these passages, and the insistent motif is therefore less conspicuous than in the original novel.

Similar challenges are posed by other repetitions like Collins' "amiable" and "happiest of men", or Sir Lucas' references to the court. Translators need to be aware of these idiosyncrasies and find target language replacements for them. The next chapter will be devoted to translators' treatment of the particular stylistic feature of repetition.

CHAPTER 7

Wanted and Unwanted Repetitions

Repetition is in itself a neutral term, denoting neither a stylistic virtue nor a vice. Novelists and (even more so) poets will use repetition for an intended purpose, as, indeed, does Jane Austen herself. But repetition is also often seen as a stylistic weakness, and students and writers are warned against repeating themselves in their work. Careless repetitions are often considered dull and undesirable.

There are two seemingly opposite observations to be made at the outset of this chapter: sometimes translators discard Austen's repetitions, and at other times, they introduce their own. Both tendencies inevitably alter the style of Austen's novels in translation.

The first Norwegian Austen translator in 1871 masters almost all aspects of her language and story, and yet, does not quite capture her ironic use of repetitions. In the first paragraph of Chapter 5 of *Persuasion*, Austen repeats "most natural" twice over three lines, in an ironic revelation of Anne Elliot's excuses for avoiding the new tenants, the Crofts, on their arrival to see her home. She found it "most natural" to take a walk while they were there, and afterwards "most natural" to be sorry to have missed them (32). In Norwegian, different words are used, "most appropriate" and "most natural", which both render the literal meaning of the English words, but lose the ironic echo.[1]

Likewise, in *Pride and Prejudice*, when Mrs Bennet, revealing her character as usual in mindless chatter, first says "Not that *I* think Charlotte so *very* plain" and then in her next line exclaims "but you must own she is very plain", the ironic effect lies in repeating exactly the same words, and have Mrs Bennet contradict herself (44). All translators, however, miss the point, and each use two different phrases, with altogether seven or eight different translations of Austen's "very plain":[2]

> not … very plain – but beautiful she is not[3]
> not … so hideous – she looks very ordinary[4]

1 "mest passende"; "naturligst" (Austen, *Familien Elliot*, 23 December 1871).

2 The 1974 serial does not render this passage.

3 "ikke … svært lite pen"; "men vakker er hun ikke" (Austen, *Elizabeth og hennes søstre*, 1930, 37–38).

4 "ikke … så grim"; "hun ser svært alminnelig ut" (Austen, *Stolthet og fordom*, 1947, 47).

not … so very ugly – she does not appear to her advantage[5]
not *that* heard on the eye – not very pretty[6]

Translators have here opted for variation rather than repetition, in contrast to many other cases, when new repetitions have been introduced (see below).

Austen uses the same effect of repetition in the opening of I, 15. "Mr. Collins was not a sensible man" (70) echoes Elizabeth's question on hearing his letter two chapters before: "Can he be a sensible man, sir?" (64). In the intermediate pages, we have witnessed Mr Bennet's success in luring Mr Collins into displaying all his absurdity. The opening of the fifteenth chapter is the conclusion drawn from the experiment. Translators have varying success at rendering this. Harbitz has lost the connection, and even the word "sensible", and translates "was not well equipped by nature" in the second instance, and "Do you think he is very bright, father?" in the first.[7] Knutsen has the same weakness: "was not a particularly intelligent man" compared with "Do you think he is a sensible man, papa?".[8] The Hauges seem to have caught the tone, since they start I, 15 with what appears to be an answer or a conclusion: "No, Mr. Collins had not much sense to boast of". But actually they did not use the same words in the earlier instance: "Do you think he is a wise man, father?"[9] Only Alfsen has caught the point, using "sensible man" in both cases.[10]

Merete Alfsen does not catch them all, though. She misses Elizabeth's deliberate repetition of Jane's phrase "interested people", probably even imitating her voice, teasing her about seeing the good in everybody (85). Alfsen translates the first as "prejudiced people" and the second as "selfish persons".[11] Jane's phrase is more neutral, in keeping with her mildness. She is not in the habit of calling people prejudiced and selfish. Whichever term is chosen, it should be used in both places. If not, the humorous mimicry is lost. Knutsen makes

5 "ikke … så særlig stygg"; "tar seg ikke ut til sin fordel" (Austen, *Stolthet og fordom*, *c.* 1972, 43).

6 "ikke *så* lite for øyet"; "hun ikke er særlig pen" (Austen, *Stolthet og fordom*, 2003, 46).

7 "Collins var ikke godt utrustet av naturen"; "Tror du han er særlig oppvakt, far?" (Austen, *Elizabeth og hennes søstre* 1930, 56, 52).

8 "Herr Collins var ikke noen spesiell intelligent mann"; "Tror du det er en fornuftig mann, pappa?" (Austen, *Stolthet og fordom*, 1947, 69, 63).

9 "Nei, Mr. Collins hadde ikke mye forstand å fare med"; "Tror du han er en klok mann, far?" (Austen, *Stolthet og fordom*, *c.* 1972, 63, 60).

10 "Mr. Collins var ingen forstandig mann"; "Kan han være noen forstandig mann, far?" (Austen, *Stolthet og fordom*, 2003, 71, 65).

11 "Forutinntatte mennesker"; "de egennyttige personene" (*ibid.*, 85).

a similar mistake, partly with the same phrase, while the Hauges delete it. Harbitz rewrites the passage, also losing the repetition.

Another repeated word, and indeed a key concept in Austen is "appearance" and its contrast, reality or truth. Elizabeth and Jane discuss Wickham and Darcy's respective characters in II, 17. "One has got all the goodness, and the other all the appearance of it", Elizabeth states, while Jane objects that, "I never thought Mr. Darcy so deficient in the *appearance* of it as you used to do" (225).[12] The italicized word is then repeated twice at the end of the next chapter. However, now it is the man of "appearance", Mr Wickham, who accuses Mr Darcy (the good man) to be "wise enough to assume even the *appearance* of what is right" (234). The reader's conviction of Wickham's falseness is confirmed by the narrator's observation that "The rest of the evening passed with the *appearance*, on his side, of usual cheerfulness".

This deliberate repetition of a key word is missed by Harbitz, who, although he keeps the same word in both the two last examples, does not use it in either of the first two (where he instead had "looks as if" and "impressions").[13] Knutsen has used "the appearance of justice" in Wickham's words about Darcy, but omits the last "appearance" in the chapter. Again, there is no allusion to the previous chapter, where Knutsen has "looks as if he is good" and "good looks".[14] The Hauges have "pretend" and "he tried to be" in the last instance, and "the appearance of" and "Darcy's appearance" in the first.[15] Alfsen manages three out of four: she employs the equivalent of "appearance" in all but the very last example, where she substitutes "seemingly". There is no reason why she could not use "appearance" here, too, and indeed, Harbitz did.[16] None of the translators renders Austen's full pattern of repetitions of this concept.

During the tour of Pemberley, the housekeeper repeatedly refers to Mr Darcy and his sister as "handsome", prompted by Mrs Gardiner, who used the word first. Elizabeth and Mr Gardiner then both echo it. Repeated no less than six times over about half a page as they watch the miniature portraits, readers are reminded of the superficiality of this kind of assessment (247–48). Harbitz must have seen this repetition six-times as a weakness, and has "improved" on Austen in using five different translations of this single word: "beautiful"

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12 See translations in footnote 56, page 74.

13 "ser ut som"; "inntrykk"; "skinn" (Austen, *Elizabeth og hennes søstre*, 1930, 156, 161–62).

14 "skinnet av rettferdighet"; "utseende av å være god"; "et godt utseende" (Austen, *Stolthet og fordom*, 1947, 196, 204).

15 "late som"; "forsøkte han å være"; "utseendet av å være"; "Darcy's utseende" (Austen, *Stolthet og fordom*, *c.* 1972, 182, 189).

16 "skinn"; "tilsynelatende" (Austen, *Stolthet og fordom*, 2003, 213, 222).

(twice) – "unusually handsome and nice" – "yes, I think" – "manly" – "prettiest".[17] He evidently finds it important to modify the adjective as fitting for male and female objects of praise. Other translators have more repetitions, but again no one is consistent.[18] Knutsen uses "beautiful" almost throughout, even letting Mrs Gardiner say it an extra time, but misses one instance and translates yet another as "looks so good".[19] The Hauges have almost exactly the same solution.[20] Alfsen has a similar result, using "handsome" (four times) and "beautiful" (once), and then the same solution as Knutsen and the Hauges for "none so handsome": "no one looks better".[21]

Elizabeth and Darcy both declare they have been too "embarrassed" to say much to each other during his calls at Longbourn at the end of the novel (381). A little later, Elizabeth repeats the word as she asks him if he only came to "be embarrassed" (382). The Hauges do not repeat, and translate the first "confused", and the second "be even more uncertain".[22] The teasing joke has disappeared. Happily, three other translators have seen the repetition,[23] and two of them stick to Austen's "embarrassed", while the latest is less fortunate in replacing it with "uncertain".[24]

When Lydia sends Elizabeth a letter begging for money on her wedding day, she adds "do not speak to Mr. Darcy about it, if you had rather not" (386). Elizabeth's immediate reaction is that she "had *much* rather not". This deliberate reiteration has again disappeared in the Hauges' translation, where the first is "if you do not want to" and the second is "felt no need to".[25] Fortunately, the other translators have been much more alert to the effect of such repetition.

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17 "vakker"; "vakkert", "ualmindelig pen og kjekk", "jo, det synes jeg", "mandig", "nydeligste" (Austen, *Elizabeth og hennes søstre*, 1930, 165–66).

18 The 1974 translation keeps only the last two of these six instances, and renders them as "pen" ("handsome") and "noe av det yndigste" ("among the prettiest") (Austen, *Omvei til lykken*, 1974, Part 10, 24).

19 "vakkert/vakker/vakreste" (five times), "tar seg så godt ut" (Austen, *Stolthet og fordom*, 1947, 212).

20 Austen, *Stolthet og fordom*, *c.* 1972, 196.

21 "vakkert"; "pen", "ingen som tar seg bedre ut" (Austen, *Stolthet og fordom*, 2003, 230).

22 "forvirret"; "bli enda mer usikker" (Austen, *Stolthet og fordom*, *c.* 1972, 304–05).

23 In the 1974 serial, only one instance is preserved, and translated "flau" (embarrassed) (Austen, *Omvei til lykken*, 1974, last part).

24 "forlegen" (Austen, *Elizabeth og hennes søstre*, 1930, 248; Austen, *Stolthet og fordom*, 1947, 329–30); "usikker" (Austen, *Stolthet og fordom*, 2003, 351).

25 "hvis du ikke har lyst"; "følte ingen trang til" (Austen, *Stolthet og fordom*, *c.* 1972, 309).

There is another echo when Jane offers to write a letter for her father "if you dislike the trouble yourself", and he picks up her verb and declares that "I dislike it very much" (303). In Knutsen, this correspondence is gone, since Jane says "if you yourself find it difficult" and he answers "I do not think it is nice". The Hauges have the same weakness, although using other words.[26] Harbitz and Alfsen choose different translations, but both with appropriate repetitions.[27]

Lady Catherine's snobbish fear that "the shades of Pemberley" will be "polluted" by Elizabeth and her family is deleted by Harbitz (357). The consequence is that when Austen later ends her novel by alluding to this expression, he has nothing to which he can allude. He translates the second occasion, though, as "in spite of its woods being polluted", but this will give the reader no echo of his having heard it before.[28] Knutsen translates both, but using different words: "desecrated" in the first and "contamination" in the second, both suitable words, but the effect of repetition is lost.[29] The same is true of the Hauges, who choose "disgrace" and "contaminated".[30] Two translators have successful repetitions in these passages, that of 1974 who opts for the modern, standard word for pollution,[31] and Alfsen who employs an archaic option ("sullied", "sullying"). Here, the old high-style word lends an appropriately humorous tone to these passages.[32]

Repetition is a tool Austen exploits with deliberation, and it is connected to her taste for mimicry. She likes to imitate characters' ways of speaking, and in so doing, she creates an ironic distance from them. As seen before, the small details of her narrative are important, and need to be rendered in translations if they are to achieve a similar tone.

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26 "hvis du syns det er vanskelig selv.... Jeg syns ikke det er hyggelig" (Austen, *Stolthet og fordom*, 1947, 260); "hvis du har liten lyst til å gjøre det selv.... Jeg har meget imot det" (Austen, *Stolthet og fordom*, *c.* 1972, 238).

27 "hvis du ikke har lyst selv.... Jeg har så liten lyst som vel mulig" (Austen, *Elizabeth og hennes søstre*, 1930, 195); "hvis du helst vi slippe.... Jeg vil absolutt slippe" (Austen, *Stolthet og fordom*, 2003, 279).

28 "til tross for at dets skoger var blitt smittet" (Austen, *Elizabeth og hennes søstre*, 1930, 254, see also 231).

29 "vanhelliges"; "besmittelse" (Austen, *Stolthet og fordom*, 1947, 308, 336).

30 "vanæret"; "besmittet" (Austen, *Stolthet og fordom*, *c.* 1972, 284, 311).

31 "Skal Pemberleys vakre skoger bli forurenset på den måten?"; "den forurensning som skogene ved Pemberley var blitt utsatt for" (Austen, *Omvei til lykken*, 1974, Part 14, 59 and last part, 83).

32 "besudles"; "besudling" (Austen, *Stolthet og fordom*, 2003, 329, 358).

Unwanted Repetitions

Careless and pointless repetitions are usually discouraged in writers, and consequently for translators, who must be seen as performing a piece of creative writing of their own, even if they do it in the service of a source text. Recent decades have seen a new emphasis on the translator as an artist, not only a nameless transmitter of another's text. Any translation is an act of interpretation, and involves choices of words, syntax, style, inclusion and exclusion. Any translation is a merging of the source and the target culture, through the language of the translator.

As Susan Bassnett points out, the translator is "doing more" than other readers because relating to two language systems at once, and the rendering of "form, metre, rhythm, tone, register etc." will depend on both, and on the function of the translation in its target language context. Still, she sees the translator as responsible for the particular qualities of the literary works, such as Shakespeare's irony or Brecht's politics: "And all these elements can be missed if the reading does not take into full account the overall structuring of the work…".[33] Translators are not only dealing with content, idea or story, but also with form, structure and language style.

As previously observed, some of the Norwegian translators are meticulous about their language, others appear less so. A couple of translations abound in stylistic slips like repetitions, but they are also found in the best. While Austen takes care to end her sentences with different words, translations may end two consecutive sentences with "him".[34] They may reorganize Austen's elaborate syntax, and let the revised sentences start with the same word: "When they got home…. When they parted".[35] Austen's corresponding phrases are "on their return" and "When they parted" (214).

Even when keeping Austen's sentences, such unwanted repetitions sneak in. Two very short paragraphs start with the same phrase: "When they had seen" and "When they walked".[36] Austen has two different openings: "When all of the house…" and "As they walked…" (251). It is likewise rather tedious to have three phrases starting with "one had" or similar, in the course of five lines, while Austen varies between "The whole party" and "they" (294).[37]

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33 Bassnett, *Translation Studies*, 92, 91.

34 "Mr Darcy har tvert imot vært meget vennlig mot ham, skjønt George Wickham har oppført seg motbydelig overfor ham" (Austen, *Stolthet og fordom*, *c.* 1972, 82).

35 "Da de kom hjem…. Da de skiltes…" (*ibid.*, 173).

36 "Da de hadde sett…. Da de gikk…" (Austen, *Stolthet og fordom*, 2003, 233).

37 "Man hadde håpet… man hadde trodd … så trakk man…" (Austen, *Stolthet og fordom*, 1947, 252).

Names of places are sometimes needlessly repeated. A translation may repeat "the guests" and "Netherfield" twice where Austen varies between "the … party"; "every body else", and does not mention Netherfield (102).[38] Three translations repeat the name of "Kent" where Austen has "the country" in the second instance (179). Only Alfsen follows Austen's example here.[39]

Where the original reads: "As for Elizabeth, her thoughts were at Pemberley … to determine her feelings towards *one* in that mansion" (265), for some reason, the Hauges feel they must name Pemberley again rather than translate Austen's last phrase.[40] And again on their next page the repetition of the name stands out, this time because they have shortened Austen's text, so that when she mentions Pemberly three times over eleven lines, they repeat it over seven lines, also in consecutive lines.[41] In Austen's more elaborate phrase it takes three lines before the second mention of the name.

When Darcy writes to Elizabeth of "your sister's being in town", this fact is next referred to only as "it" (199). In the Hauges' translation, "Your sister was/ is in London" is used twice.[42] Understandably, they want to name "the town", but the repetition is tiresome. A couple of pages later, Austen herself lets Darcy repeat: "or admit his society in town. In town I believe he chiefly lived" (201). The Hauges' version is: "or admit his society in London. I also think that he chiefly stayed in London".[43] The example is an excellent illustration of an elegant compared with a dull repetition.

Such a minute detail as the position of the repetition in the sentence demonstrates the difference between Austen's deliberate repetitions and more casual renderings. Austen repeats the name of Rosings twice in two consecutive sentences in the opening of II, 14: "…after the melancholy scene so lately gone through at Rosings. To Rosings he then hastened…" (210). Alfsen misses this and changes it to: "…gone through at Rosings. Then he hastened to Rosings".[44]

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38 "Gjestene fra Longbourn var de siste som forlot Netherfield. Mrs. Bennet hadde sørget for at deres vogn først kom ca. et kvarter etter de øvrige gjester hadde forlatt Netherfield" (Austen, *Stolthet og fordom*, *c.* 1972, 88).

39 Austen, *Stolthet og fordom*, 1947, 158; Austen, *Elizabeth og hennes søstre*, 1930, 131; Austen, *Stolthet og fordom*, *c*. 1972, 146; Austen, *Stolthet og fordom*, 2003, 172.

40 "tenkte Elizabeth enda mer på Pemberley … sine følelser for en bestemt person på Pemberley" (Austen, *Stolthet og fordom*, *c.* 1972, 209).

41 "kommet til Pemberley. De hadde avtalt å dra til Pemberley" (*ibid*., 210).

42 "Deres søster var i London".… "Deres søster er i London" (*ibid*., 161).

43 "eller omgås ham i London. Jeg tror også at han overveiende oppholdt seg i London" (*ibid*., 163).

44 "den sørgelige seansen de nettopp hadde vært igjennom på Rosings. Deretter ilte han til Rosings" (Austen, *Stolthet og fordom*, 2003, 200).

This is unconscious repetition where Austen creates deliberate, poetic repetition. The same effect could have been achieved in Norwegian (especially in Alfsen's archaic style) in keeping Austen's word order.

Names of people are equally repeated. Alfsen repeats Elizabeth's name three times in five lines, where Austen mentions it only once, and for the rest uses pronouns ("she", "her"). It is particularly awkward when repeated in the same sentence: "intended to discompose Elizabeth, by bringing forward the idea of a man to whom she believed her/Elizabeth partial" (269).[45] Likewise, Alfsen repeats "Jane" twice in the opening of sentences just a line apart, which Austen would never do. Austen has "Having never fancied herself in love before" for the second instance (227).[46]

Jane's name is repeated by the Hauges as well. Austen's phrase is: "the questions which Elizabeth had already asked, were of course repeated by the others, and they soon found that Jane had no intelligence to give" (287). The Hauges replace this with: "the same questions were asked of Jane yet again, but they soon discovered that Jane had no news to tell".[47]

The overuse of names, whether of people or places, makes the reading less fluent and more cumbersome than in Austen's text. Knutsen also demonstrates an awkward replacement of names for original pronouns. Where Austen describes Bingley's admiration of Jane without mentioning his name at all ("His behaviour to her sister" 340), and hers only once, the translation is: "Bingley's behaviour to Jane during dinner showed an admiration that persuaded Elizabeth that Jane's and his happiness would soon be secured".[48] Furthermore, Knutsen repeats "Catherine and Lydia" twice over two lines, and reduces the two characterizations to one and the same, where Austen in the second instance has separated the two (213).[49]

Just as this translator loses Catherine's personal features in the above example, she makes Miss Bingley sound less accomplished than she is, by letting her repeat the same phrases: "I shall never forget how she looked this morning! She looked quite wild!" while in the original, the first one is "appearance" (35). Miss Bingley here seems to lack words when praising Miss Darcy: "And she is

45 "ville bringe Elizabeth ut av fatning ved å nevne en mann hun trodde Elizabeth var svak for" (*ibid*., 249).

46 "Jane var ikke glad.... Jane hadde aldri..." (*ibid*., 215).

47 "ble de samme spørsmålene stillet til Jane nok en gang, men de oppdaget fort at Jane ikke hadde noe nytt å berette" (Austen, *Stolthet og fordom*, *c.* 1972, 224).

48 "Bingleys vesen mot Jane ... om at Janes og hans lykke..." (Austen, *Stolthet og fordom*, 1947, 292).

49 "Catherine og Lydia" (*ibid*., 186).

so clever! … and she is so clever at playing the piano!"[50] The two original adjectives are "accomplished" and "exquisite" (39).

Rather than employing a varied selection, adjectives and adverbs are often repeated in translation. Where Austen has "surprise" and "astonished" (177), Knutsen uses only one of the synonyms, which she repeats.[51] The same happens when Elizabeth asks whether Colonel Fitzwilliam finds Georgiana "much trouble" or "a little difficult to manage" (184), and they are translated with one and the same adjective, "difficult". Georgiana is also said to be "embarrassed" and "shy", but the 1974 version repeats the chosen Norwegian equivalent of "shy" twice.[52]

When Austen varies between "good" ("health") and "tolerable" ("spirits"), the Hauges translate both as "good" (210).[53] When Darcy talks of having "offended" Bingley, who, as a result, was "angry" (371), both are translated as "angry".[54] In Miss Bingley's final strategy of being "fonder than ever of Georgiana, almost as attentive to Darcy as heretofore" (387), the two expressions "than ever" and "heretofore" are both translated "as before". When Austen combines "both" with "each" ("Both sisters were uncomfortable enough. Each felt for the other", 334), in Knutsen's Norwegian version, the two sentences start with "both".[55]

Austen's "pretty well" and "considerably" are both given as the last by Alfsen. And in the same place, she has "you can be absolutely sure … if we had not been sure", instead of Austen's "you may rest perfectly assured … if we had not given him credit for" (324).[56] She repeats "soon" rather than copy Austen's variation between "shortly" and "soon" (326). Rather than Austen's "almost … and yet", she writes "almost" twice (327).

Even when Austen uses dissimilar expressions, they may be reduced to the same word in Norwegian. Hence, in "the difference was great. What Wickham had said of the living was fresh in her memory" (205), the two words "great"

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50 "hvordan hun så ut … hun så helt vill ut"; "Og så flink som hun er! … og så flink hun er til å spille piano!" (Austen, *Stolthet og fordom*, *c.* 1972, 35, 38).

51 "forundret; forundring"; "Er det et vanskelig oppdrag? Det kan ofte være litt vanskelig" (Austen, *Stolthet og fordom*, 1947, 156, 162).

52 "sjenert" (Austen, *Omvei til lykken*, 1974, Part 10, 28).

53 "befinne seg godt og være i godt humør" (Austen, *Stolthet og fordom*, *c.* 1972, 170).

54 "gjorde ham meget sint".… "Han ble meget sint!"; "som før … som før" (*ibid.*, 296, 310).

55 "Begge søstrene følte seg temmelig beklemt. Begge syntes synd på hverandre" (Austen, *Stolthet og fordom*, 1947, 287).

56 "Du vet antagelig adskillig … den beløper seg til adskillig mer enn"; "kan du være aldeles sikker på … at vi var sikre på"; "det var et håp som snart måtte vike for andre betraktninger, og hun følte snart"; "Jeg misunner deg nesten, men jeg tror nesten det ville blitt" (Austen, *Stolthet og fordom*, 2003, 298, 300–01).

and "fresh" are both translated as "distinct".[57] The adverb "wholly" and the adjective "restless" are both translated as "perfect(ly)" in: "Wholly inattentive to her sister's feelings, Lydia flew about the house in restless ecstacy" (230).[58] The repetion of "strong disappointment" and "strong impression" replaces Austen's altogether different phrases: "most unhappily deceived" … "so far recommended himself" (202).[59]

Elizabeth's disillusioned view that "her mother, with manners so far from right herself, was entirely insensible of the evil" (213) is understood, but stylistically weakened when translated "And her mother, who often herself behaved appalingly, did not understand that the youngest [girls] behaved wrongly".[60] The same happens when Mrs Gardiner looks forward to visiting Lambton, which "was probably as great an object of her curiosity, as all the celebrated beauties…" (239). In the Hauges' translation, "she was as interested in revisiting the town … as she was interested in other famous places", repeating perhaps the least interesting adjective of them all.[61]

In one and the same chapter, Knutsen has three such conspicuous cases of repeating the same word where Austen has more varied ways of expression. Elizabeth's anxiousness "to make herself agreeable to all" her visitors in Lambton is slightly ironized by the author, since they "were prepossessed in her favour" (262). The translation makes this banal by repeating basic vocabulary: "get everybody to like her … they were all on beforehand ready to like her".[62] In the very next sentence of Austen's text, "her thoughts naturally flew to her sister" and she was curious about Bingley, "whether any of his were directed in a like manner" (262). Austen avoids repeating "thoughts", but some translators have no hesitation: "her thoughts naturally went to Jane … whether any of his thoughts went in the same direction". At the end of the chapter, Knutsen repeats "they/one had agreed to" twice, replacing Austen elaborate variations: "They were therefore to go … a positive engagement made" (266).

57 "ble forskjellen tydelig. Hun husket ennå tydelig det Wickham hadde sagt om pastoratet" (Austen, *Stolthet og fordom*, 1947, 179).

58 "Fullstendig uberørt av Kittys følelser fløy Lydia rundt i huset i fullstendig ekstase" (*ibid.*, 200).

59 "skuffet oss sterkt … gjøre et sterkt inntrykk på" (Austen, *Stolthet og fordom*, *c.* 1972, 164).

60 "Og hennes mor, som selv så ofte oppførte seg under all kritikk, forsto ikke at de yngste oppførte seg galt" (*ibid.*, 173).

61 "Hun var like interessert i å gjense byen … som hun var interessert i grevskapets andre berømte steder" (*ibid.*, 193).

62 "få alle til å like henne … alle var på forhånd innstilt på å like henne"; "gikk hennes tanker uvilkårlig til Jane … om noen av hans tanker gikk i samme retning"; "De var blitt enige om … man var blitt enige om" (Austen, *Stolthet og fordom*, 1947, 224–25, 228).

Knutsen's translation abounds in weak repetitions: "Mrs Gardiner said she would like to go there. Mr Gardiner would also like it, and they asked Elizabeth if she would like it".[63] This threefold repetition is very unlike Austen's style. She employs three different expressions: "Mrs. Gardiner expressed an inclination to see the place again. Mr. Gardiner declared his willingness, and Elizabeth was applied to for her approbation" (240). Similarly, Austen's phrases "undo all the work" and "pack her trunk afresh" (214) are both replaced by the repetition of "do/pack over again", an expression which rather highlights the dulling effect of such repetitions occuring again and again.[64]

There are cases when Austen makes do with one description, and still, this is repeated in translation: "to appear and to speak with calmness" (254) becomes "appear calm and speak calmly".[65] When Darcy went to Mrs Young "as soon as he got to town" (322), this simple "soon" is expanded with two Norwegian expressions for the same: "immediately … as soon as". The same doubling happens where Austen's "when … in a moment" is given as "just after" and "a moment after".[66]

This gives the impression that the total inventory of vocabulary is rather more restricted in some translations than in the source text. Evidently, Austen went to great lengths to find new phrases, to create variation, even enjoying the quaint phrases, like "connubial felicity" as a variant of "happy marriage" (312). Though some translators take great pains, others seem not to bother with creating a rich and varied language style. Knusten as well as the Hauges opt for repetition of "happy/such a marriage … married happiness". Both Harbitz in 1930 and the 1974 serial have deleted the entire passage. Only Alfsen succeeds in using varied words in Austen's manner: her choice of "perfect union" is, indeed, the perfect solution.[67]

Lydia's less than perfect union with Wickham starts as a clandestine affair, an elopement, and Elizabeth asks suspiciously "But why all this secrecy? … Why must their marriage be private?" (283). All translators miss the variation

63 "sa fru Gardiner at hun gjerne ville dit. Herr Gardiner ville også gjerne det, og de spurte Elizabeth om *hun* ville" (*ibid.*, 209).

64 "følte seg forpliktet til å gjøre om igjen hele formiddagens arbeid og pakke sin koffert om igjen" (*ibid.*, 187).

65 "vise seg rolig og tale rolig" (*ibid.*, 218).

66 "så han gikk straks til henne med en gang han kom"; "Straks etter hørte de hans forte skritt i trappen, og et øyeblikk etter kom han inn til dem" (Austen, *Stolthet og fordom*, *c.* 1972, 253, 206).

67 "lykkelig ekteskap … ekteskapelig lykke" (Austen, *Stolthet og fordom*, 1947, 267); "et slikt ekteskap … ekteskapelig lykke" (Austen, *Stolthet og fordom*, *c.* 1972, 245); "perfekt forening … ekteskapelig lykke" (Austen, *Stolthet og fordom*, 2003, 286).

between "secrecy" and "private". One (Harbitz) avoids repetition by deleting the last sentence, and the 1974 translator deletes everything. The three others all use "secret" as translation of both words.[68]

Elizabeth Bennet would not speak of her own potential marriage with pointless repetitions, as she is made to do in the following version: "If there had been no other hindrances to a marriage … it would not be sufficient to hinder a marriage".[69] What she really says is, "If there is no other objection to my marrying your nephew, I shall certainly not be kept from it" (355).

Even careful and conscientious translators do not manage to avoid all unwanted repetitions. In one passage, Alfsen repeats "the road" four times over three lines. Austen in comparison has "there", "lane", "road", and no mention of the road in the fourth case (195). Equally, the translator repeats the same word when Austen has "appointment" and "as had been agreed on" (346).[70]

Knutsen in one place gives us examples of both added and lost repetitions. Austen repeats the same phrase, "I have seen them both", and with very good reason, since Elizabeth is reading the same line from Mr Gardiner's letter twice (302). Still, Knutsen has different phrasings in the two readings: "I have caught up with them" – "I have seen them both".[71] Just below, when Austen takes care to avoid repetition, Knutsen introduces it. To Austen's sentence: "They are not married … it will not be long before they are", Knutsen adds "married". The Hauges do the same, and even use "married" a third time in these lines.

At their worst, frequent and pointless repetitions create an impression of sloppiness and even stylistic immaturity. The Hauges repeat the phrase "who is wrong" three times in three lines: "If it is not you who is wrong on this point, it must be I who am wrong. As you know your sister better, it is likely that it is I who is wrong".[72] Austen, in contrast, has three different phrases: "If *you* have

68 "denne hemmelighetsfullheten? … holdes hemmelig" (Austen, *Stolthet og fordom*, 1947, 242); "så hemmelighetsfullt? … være så hemmelig?" (Austen, *Stolthet og fordom*, *c.* 1972, 221); "alt dette hemmelighetskremmeriet" … "holdes hemmelig" (Austen, *Stolthet og fordom*, 2003, 261; Austen, *Elizabeth og hennes søstre* 1930, 184).

69 "Hvis det ikke var andre hindringer for et ekteskap … ville ikke det være tilstrekkelig for å hindre et ekteskap" (Austen, *Stolthet og fordom*, *c.* 1972, 282).

70 "veien"; "Bingley kom til avtalt tid, og han og mr. Bennet tilbrakte formiddagen sammen, som avtalt" (Austen, *Stolthet og fordom*, 2003, 186, 318).

71 "jeg har fått tak på dem begge to … jeg har truffet dem begge"; "De er ikke gifte … at det ikke vil vare lenge før de blir gifte" (Austen, *Stolthet og fordom*, 1947, 259; Austen, *Stolthet og fordom*, *c.* 1972, 237).

72 "Hvis det ikke er De som tar feil på dette punkt, må det være jeg som har tatt feil. Da De jo kjenner Deres søster bedre, er det sannsynlig at det er jeg som har tatt feil" (Austen, *Stolthet og fordom*, *c.* 1972, 159–60).

not been mistaken here, *I* must have been in error. Your superior knowledge of your sister must make the latter probable" (197).

The accumulated effect of such unwanted repetitions in translations can be a real impediment to reading. Conversely, blindness to the author's deliberate repetitions risks missing verbal gems. Altogether, translators face an immense task in finding ways of making a Norwegian or foreign Austen as stylistically enjoyable as the source text has been considered for two centuries.

CHAPTER 8

Choice and Repertoire of Words

A curious and illustrative example of the choices of translation is found in the description of Elizabeth Bennet performing at a party at Lucas Lodge in I, 6 of *Pride and Prejudice*. How well did she play and sing? According to the first translator, Alf Harbitz, she "sang nicely, but really nothing more". But the second translator, Lalli Knutsen claims that she sang and played "very well, but not extraordinarily". The third variant, by Eivind and Elizabeth Hauge, is "quite well, although it was in no way anything special". Merete Alfsen says she played "nicely, but in no way outstandingly".[1] Whether Elizabeth played "nicely", "very well" or "quite well" is hard to tell from this comparison, but Austen's original text is "Her performance was pleasing, though by no means capital" (25). None of the translations is positively wrong: they just reflect the possibilities inherent in any phrase when transferred to another language.

Walter Benjamin described the language of the original text as the skin of a fruit, while in translation, the relationship between story and language is looser, like clothes on a body.[2] It is a good image insofar as the clothes can be changed, the skin cannot. Evidently, a translator has a variety of solutions to choose from for any text, for every sentence, or even every word. As observed also by David Bellos, it is almost certain that no two translators would come up with exactly the same translation of a given text.[3]

One area where the differing choice of words is conspicuous is the vocabulary of love. Sometimes, a mere "like" (14, 190) is translated as "in love with", or at least as "fond of".[4] Even "admire" (21) can become "in love",[5] while Austen's

1 "sang pent, men heller ikke mer" (Austen, *Elisabeth og hennes søstre*, 1930, 24); "meget godt, men ikke oppsiktsvekkende" (Austen, Stolthet og fordom, 1947, 27); "riktig godt uten at det på noen måte var noe særlig' (Austen, *Stolthet og fordom*, *c*. 1972, 26); "pent, men på ingen måte fremragende" (Austen, *Stolthet og fordom*, 2003, 27).

2 Walter Benjamin, "The Task of the Translator", in *Illuminations*, ed. Hanna Arendt, London: Pimlico, 1999, 76.

3 He refers to an experiment of letting a large number of people translate the same poem, resulting in as many versions as there were translators (Bellos, *Is That a Fish in Your Ear?*, 4–5).

4 "forelsket" (Austen, *Stolthet og fordom*, 1947, 16); "blitt glad i" (Austen, *Stolthet og fordom*, *c*. 1970, 154); "holder av" (Austen, *Stolthet og fordom*, 1947, 167; Austen, *Stolthet og fordom*, 2003, 182).

5 "forelsket" (Austen, *Stolthet og fordom*, 1947, 23; Austen, *Stolthet og fordom*, *c*. 1970, 23).

own "in love" (21, 22, 193) may be toned down to "really fond of", a phrase that thus seems to do duty for liking as well as for loving. In Darcy's first proposal scene in *Pride and Prejudice*, there are three different translations of "liked me", and also three variations of "in love with", in both instances spanning the whole scale of emotions.[6]

Similarly, the 1871 translator of *Persuasion* strengthens the wording of Captain Benwick's feelings for his lost fiancée, expanding Austen's quite sparse sentences and replacing love for attachment. Instead of being told that Benwick was "mourning his loss" (96–97), we are informed that "Death had torn her away before their connubial union had taken place". Instead of his being much "attached to" her, he is twice said to have "loved" her, which is doubtlessly true of their relationship, but still a different (and less distanced) choice of words. His subsequent grief is also expanded with a couple of sentences on his "longstanding desolation and woe", and his "faithfulness to the memory of his loved one".[7] The impression is that the translator is rather more accepting of Benwick's dejection than his author, who keeps a more guarded distance from emotional excesses.

Words of love are thus sometimes strengthened and other times weakened in translation, which happens also elsewhere, as we shall see. Another main observation about the choice of words has to do with the preference for modern rather than old vocabulary. In the following, we will see how translators' weak words and strong words, new words and old words subtly or blatantly influence Austen's stories in their Norwegian incarnation.

Weaker Words and Stronger Words

One translator chooses to soften Austen's expressions of condemnation when the newly-wed Wickhams meet the Bennet family again after their scandalous elopement. "Elizabeth was disgusted", but in Norwegian she only "felt disapproval". Wickham is "an impudent man" in Austen, but only "an

6 "virkelig glad i/glad i" (Austen, *Stolthet og fordom*, 2003, 24, 25, 185; Austen, *Stolthet og fordom*, 1947, 167, 170). Harbitz has the stronger "elsker mig" ("loves me") (Austen, *Elisabeth og hennes søstre*, 1930, 138) and has cut the second occurence. The Hauges have "forelsket" (Austen, *Stolthet og fordom*, *c.* 1972, 154, 157). The 1974 translator keeps to Austen's "like" and "in love" in the first proposal scene (Austen, *Omvei til lykken*, 1974, parts 7 and 8).

7 "…men Døden havde bortrævet hende, før deres ægteskabelige Forening havde kundet finde Sted … elske en Kvinde varmere og inderligere end hans Vend havde elsket Fanny Harville … hengive sig til langvarig Kummer og Græmmelse" (Austen, *Familien* Elliot, January 1, 1872).

immodest man" in translation. Lydia's lack of "embarrassment" is translated as lack of "modesty" (315–17).[8]

Other translators make similar modifications in the final passages of the novel, where Lady Catherine is "so very abusive" towards Elizabeth (388), but is much less offensive in this Norwegian version, where she only "blamed" them. Where Darcy and Elizabeth "really loved" the Gardiners originally, now instead they "really appreciated" them.[9] A related stylistic weakness is the use (and even repetition) of the empty word "thing": "to dwell on things … to worry about things".[10] It is very unlike Austen's accurate and precise style: "increase her vexations, by dwelling on them … fret over unavoidable evils" (232). Weaker words thus serve to dilute Austen's style in translation, as well as sometimes modifying her narrative attitude.

Still, the opposite tendency – to employ stronger words – is more frequent and more striking in our Norwegian material. One translation rather overdoes it when Elizabeth Bennet is said to "shiver with horror" instead of "tremble lest" her mother should speak (45).[11] The expression would fit better if she were in a Gothic novel and had seen a ghost on a dark night, rather than observing her mother in the Netherfield drawing room. In another translation, Mr Collins' "apprehension" of insulting Lady Catherine is turned into "terror".[12]

The 1947 *Pride and Prejudice* particularly excels in such effects. Mr Bennet speaks "coldly" to his daughters where Austen has him speak "coolly". He proclaims their youngest daughters to be "uncommonly idiotic" where Austen has "uncommonly foolish" (29).[13] In numerous small details, the translator, Lalli Knutsen, exaggerates feelings and expressions. At the Assembly Ball, Darcy is said to "sulk" rather than be "standing about", and he finds dancing "torture" and "disgusting" instead of "insupportable" and "a punishment" (11). As a result, Mr Bingley is said to be "annoyed", although there is no mention in English of his being so. Elizabeth is now "furious" where she originally had "no very cordial feelings" (12). When Mr Bennet hears his wife's account of the evening, he "snarls" at her (for "cried").[14] She wishes that he had been present

8 "en følelse av motvilje"; "en ubeskjeden mann"; "beskjedenhet" (Austen, *Stolthet og fordom*, 1947, 270, 272).

9 "bebreidet"; "satte stor pris på" (Austen, *Stolthet og fordom*, *c*. 1972, 310).

10 "ting" (Austen, *Stolthet og fordom*, 2003, 220).

11 "dirre av skrekk for" (Austen, *Stolthet og fordom*, *c*. 1972, 44).

12 "redsel" (Austen, *Stolthet og fordom*, 1947, 165).

13 "kaldt"; "usedvanlig idiotiske" (Austen, Stolthet og fordom, 1947, 31, 32).

14 "furte"; "tortur"; "motbydelig"; "ergerlig"; "rasende"; "snerret"; "overhøvling"; "hate" (Austen, Stolthet og fordom, 1947, 13–16).

to give Mr Darcy "a dressing down" (for "one of your set downs"). She not only "detests" Mr Darcy, but "hates" him (13).

No wonder that she does, because a little later Darcy is said to "create a sinister atmosphere wherever he showed himself", which feels rather more ominous than "made himself agreeable no where" (23).[15] However, to balance it out, not only is Darcy's arrogance exaggerated, so is his potential charm. "Darcy laughed", we read, and it hardly seems the Darcy we know from the early parts of the novel, who never laughs. As Austen specifies, he "only smiled" at Elizabeth's remark on sonnets that drive love away (45). Elizabeth's smiles are also sometimes converted into laughter, which creates difficulties in the context, since Darcy obviously hears no laughter in these places (52, 57). She also "could not help laughing" when thinking of Miss Bingley's futile pursuit of Mr Darcy, but in English she only smiles (83). Lydia often laughs in the original as well, but this translator has her laugh also where she merely exclaimed (68). Mr and Mrs Gardiner twice laugh instead of smiling at the comments of the Pemberley house-keeper (247–48). "Kitty was radiant and laughing" instead of "simper[ing] and smil[ing]" at Jane's engagement (348). People manifestly laugh more in Knutsen's translation then they do in Austen, and this levity seems to fit the overall lightness and even triviality of the translator's style.[16]

For such exaggerations often become comical. "Everybody is burning with desire to dance with" Elizabeth, according to Sir Lucas. What he really says is that she is "a very desirable partner" (26). Likewise, and rather surprisingly, the Bennet girls and their father "almost lost the power of speech" because Mrs Bennet decides to receive Mr Collins with composure, while in the original they were "astonished" (64). Elizabeth's opinion of Mr Darcy as "an ill-tempered man" is translated "a bad person", but she would never have passed such judgement at this point in the story (78). In fact, when a moment later she hears that he has allegedly behaved abominably to Mr Wickham, she is surprised and exclaims that "I had not thought Mr. Darcy so bad as this … not thought so very ill of him". She has found him ill-tempered, but not bad (until then). In another instance it is her sister Jane who is the victim of exaggerated objections. Colonel Fitzwilliam refers to "some very coarse things to reproach the young lady with", which replaces "some very strong objections against the lady" (185).

15 "skapte uhygge hvor han viste seg" (Austen, Stolthet og fordom, 1947, 26).

16 "Darcy lo"; "Hun lo"; "Elizabeth snudde seg for å skjule at hun lo"; "Elizabeth kunne ikke la være å le"; "Lydia lo"; "Fru Gardiner så leende på sin niese"; "Herr og fru Gardiner lo"; "Kitty strålte og lo" (Austen, Stolthet og fordom, 1947, 47, 53, 59, 80, 68, 212–13, 299).

Miss Bingley's criticism of Elizabeth's eyes as "shrewish" is even more unpleasant when rendered as "an evil glance" (271).[17]

Emotions run stronger in Knutsen's translation, so that instead of "vexation" there is "fury" and instead of "all amazement" there is "consternation" (235, 260). Rather than exclaiming "Oh, my dear father", Elizabeth addresses him as "Beloved papa" (302). He in his turn claims she must look up to her husband "as to a higher being" which has quite different and more spiritual connotations compared to "a superior" (376). To call Elizabeth's "open pleasantry" with Darcy a "fairly disrespectful joke" does not fit their relationship at all (388).[18]

The most extreme testimony of this proclivity for stronger words is the swear words that have been introduced into Bingley's and Darcy's exchange at the Assembly Ball. Instead of describing Elizabeth as "very agreeable", Bingley proclaims her to be "damned nice!!" (11). Quite apart from the swearing, this is also wrongly translated since Bingley does not know her yet, and only speaks of his conjecture ("I dare say"). To match him, Darcy uses another oath to express his annoyance with her: "she is damned well not pretty enough to tempt me". Knutsen also has a young boy use a somewhat milder variant of "not give a damn".[19] In Austen, he is less ill-mannered and simply does "not care" (20).

These expletives sound very odd in the context, since they belong to people of a different time and society. They are rather at home in Lalli Knutsen's own crime stories from the mid-twentieth century, where, indeed, they are also found. She uses exactly the same phrases in the mouth of her female protagonist in one of her crime novels of the year before the translation.[20] Nothing similar is seen anywhere in Austen's novels, except as an indication of bad manners, as in the boorish John Thorpe in *Northanger Abbey*, who can hardly speak without swearing: "so d – uncomfortable"; "such a d – beast", "a d – thing" (76, 88, 89).[21] In Knutsen's translation, however, it is the educated and elegant characters who demonstrate such a lack of refinement and taste.

17 "alle må brenne av lengsel etter a danse med"; "nesten målløse"; "et dårlig menneske"; "svært grove ting å utsette på den unge damen"; "ondskapsfullt blikk" (Austen, *Stolthet og fordom*, 1947, 28, 64, 75, 163, 232).

18 "raseri"; "helt bestyrtet"; "Elskede pappa"; "som til et høyere vesen"; "temmelig respektløs spøk" (Austen, *Stolthet og fordom*, 1947, 205, 223, 260, 326, 335).

19 "forbannet hyggelig!!"; "pokker ikke pen nok til å friste meg", "gi blaffen i" (Austen, *Stolthet og fordom*, 1947, 13–14, 22).

20 At the final, happy reunion with her estranged husband, she exclaims "Å pokker i vold med hele friheten" (Lalli and Fridtjof Knutsen, *Drama om Sira*, Oslo: Aschehoug, 1946, 208).

21 Jane Austen, *Northanger Abbey and Persuasion*, Oxford: Oxford University Press, 3rd edn, 1983. All references to the novel are to this edition.

Newer Words

A third way to update Austen's language in translation is through modernizing idioms, a subtype of which is English slang, as we shall see. Again, the most conspicuous examples are found in the 1947 translation of *Pride and Prejudice*.

Compared to its predecessor of seventeen years earlier, the difference is greater than the time span would indicate. Alf Harbitz's language is the standard polite usage of 1930, with the occasional colloquial expression thrown in, bearing testimony of his professed aim at a light and modern tone.[22] Knutsen's 1947 version is, however, much more slangy.

Knutsen possesses a store of colloquialisms with a strong taste of the mid-twentieth century. A choice selection includes such expressions as "Drop it, Darcy" (for "Come, Darcy" when Bingley tries to persuade him to dance, 11). Also, Lydia speaks with a slangy contraction: "'I ain't scared', Lydia replied fiercely" rather than "'Oh!' said Lydia stoutly. 'I am not afraid'" (8). Bingley will leave the next generation to "bother with the estate" rather than "purchase" (15). Miss Bingley originally teases Darcy with having found "such a favourite" (27), but a rendering "such a Queen of Hearts" has the flavour of the time of the translation. There is suddenly a very informal addressing of the readers during the Pemberley tour: "Guess their surprise when they again discovered Darcy … !" – the original narrative has "they were again surprised" (254). Mrs Bennet's lack of understanding for people who "never open their mouths" is stylistically modified to "find it a fag to open their mouths" (44). When Elizabeth thinks that Darcy "deserves to be publicly disgraced" (80), she sounds more superficial and decidedly more modern when she instead says, "He should be thoroughly branded". Lydia's form of address to her parents is also slangy and modern, her "You and papa" is here "You and Pop" (317).[23] In both English and Norwegian, the form "Pop" savours of the mid-twentieth century. Lydia here sounds rather like Mariette from *The Darling Buds of May*, talking to her genial Pop Larkin.[24]

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22 Such as "en bete fisk" ("a bit of fish") or "en rar skrue" ("an odd-ball") (Austen, *Elisabeth og hennes søstre*, 1930 49, 52).

23 "Gi deg da, Darcy"; "'Jeg er'ke redd', svarte Lydia morsk"; "å mase med godset"; "hjerterdame"; "Gjett deres forundring"; "ikke gider åpne munnen"; "Han burde brennemerkes ordentlig"; "Du og paps og søstrene" (Austen, *Stolthet og fordom*, 1947, 13, 10, 18, 30, 218, 46, 77, 272).

24 H.E. Bates' novels set in the 1950s were adapted for a television serial in 1991–93, with Catherine Zeta-Jones as Mariette, and David Jason as Mr Larkin.

Stock Phrases

Modern idioms and stock phrases will tend to colour the translations. These may be sports metaphors, like "Darcy came in number one" (instead of "was the superior", 16). They may also be war-metaphors, like the added phrase "she fell on the battle-field, so to speak" (rather oddly applied to a woman), about Jane lying ill at Netherfield (30). Or they may be both at the same time, like the phrase "take/be on the offensive" that replaces "begin by being impertinent myself", about Elizabeth's strategies when first meeting Darcy (24). The phrase "on this point Mrs Bennet could neither be cut nor stabbed" sounds quite violent as replacement for "it was a subject on which Mrs Bennet was beyond the reach of reason", even if the meaning is the same (62). The translator has here borrowed a Danish idiom. The stock phrases may also be metaphors from navigation: that we can more easily "take bearings" of Mrs Bennet's character than her husband's, where the original version is "*Her* mind was less difficult to develop" (5).[25]

Mostly, however, in Knutsen's case her modern idioms are everyday expressions. This will always be one of the duties of a translator: to find new idioms in the target language to replace those in the source text. Knutsen finds successful solutions when she has Elizabeth say that Darcy "stepped on the toes of" her pride instead of "mortified mine" (20). Equally felicitously, she says that Mrs Bennet "could swallow even the coarsest flattery with good appetite". Although not an exact translation of "Mrs Bennet, who quarrelled with no compliments", the correspondence is fine (65). In the same place, Knutsen shows a good hand in conveying Mr Collins' ridiculousness when she adjusts the original "the dinner too in its turn was highly admired" to "the dinner rendered him nearly poetic". In this case, the translator strengthens the irony at the expense of the character.[26]

Nevertheless, Knutsen's plentiful use of colloquial expressions will also tend to colour her rendering of Austen and make it the stylistically most informal one. Every Norwegian reader will recognize a string of native idioms, few of which are immediately translatable into English, and none of which is used by

25 "kom Darcy inn som en god nummer en"; "hun falt på valen, så og si"; "tar offensiven"; "på dette punkt var fru Bennet hverken til å hogge eller stikke i"; "lettere å peile inn" (Austen, *Stolthet og fordom*, 1947, 18, 34, 26, 61, 7).

26 "tråkket min på tærne"; "fru Bennet, som kunne sluke selv den groveste smiger med god appetitt"; "middagen gjorde ham nesten poetisk" (*ibid*., 1947, 22, 64, 65).

Austen.[27] Others, like "to kill time",[28] to "play one's cards",[29] or "skinned to the bone"[30] are similar in both languages, but are again not used by Austen here. These examples are mostly approximate translations of Austen's meaning, but they do in addition serve to lend a certain modern lightness to the narrative style.

Knutsen may also border on the eccentric or idiosyncratic in her odd collocation "intimate foot", a combination of intimate standing and good foot.[31] The same is true of her translation of Mr Collins' "respect" for Lady Catherine with a high-style New Norwegian word *à la* "deference" in the midst of her otherwise standard Norwegian (*Bokmål*) text.[32] Presumably, the word in question is conceived as a modern idiom, and a comical expression.[33]

Knutsen's eccentric vocabulary is seen not least in her slangy use of the approximate French verb *gouter* (without the circumflex). "I cannot gouter" translates Austen's "does not suit my feelings" (185). It gives quite an exotic impression compared to Austen's very ordinary phrase. Merete Alfsen (2003) has also fallen for the quaintness of this word. She has presumably picked it up from her predecessor, since it has never been in common usage. To Darcy, the Gardiners are "exactly those he had had such difficulties to gouter", we

27 For instance expressions like "ta knekken på", "rosinen i pølsen", "var på tapetet", "gjøre kål på den", "godt skåret for tungebåndet" (Austen, *Stolthet og fordom*, 1947, 9, 11, 31, 47, 64).

28 Here "slå i hel formiddagen", literally "kill the forenoon", replacing "amuse their morning hours" (28) (*ibid.*, 31).

29 "…spille kortene sine" (for "be so very guarded", 21) is a metaphor that does not fit Jane, though, since the point is that she does not play these games at all (*ibid.*, 23).

30 "…flådd til skinnet"; another metaphor that does not fit the situation in which it is used, the future financial predicament of the Bennet women. It implies that they have money, and will lose it, which is wrong. They have little now, and will have little in the future. The original phrase, "they will be destitute enough", refers to the fact that they will lose their provider (*ibid.*, 1947, 64).

31 "…intim fot" (*ibid.*, 19).

32 The Norwegian language comes in two variants, existing side by side as alternative standards in modern Norway, although one is by far the dominant and the other a minority language. The dominant variant is historically influenced by the language of the Danish ruling classes for four hundred years, and is preferred by the urban population. The minority standard was established by nineteenth-century linguist, Ivar Aasen, hence its (later) name of "New Norwegian". It is based on rural dialects, and primarily used along the west coast and in the farming country and valleys in the East. Both forms of Norwegian are primarily written standards, as most Norwegians will speak their regional accents, which will often be a mixture.

33 "hans vyrdnad for henne". In spite of an increasing closeness to New Norwegian since then, modern *Bokmål* writers would not use it (*ibid.*, 1947, 69).

read, while the original was "those very people, against whom his pride had revolted" (255).[34]

Alfsen also echoes Knutsen in using the expression "take *ad notam*" when Mrs Bennet "treasured up the hint" dropped by Mr Collins (71). Again, the vocabulary sits oddly with the character. Hints and treasures are more Mrs Bennet's world than notices and Latin phrases.[35]

The 1972 translators, the Hauge couple, also provide us with examples of contemporary idiomatics. They come up with an even more clearly military expression ("driven him from the field") when Mrs Bennet thinks she has "gained a complete victory" over Mr Darcy (43). They use popular periphrasis such as "using the Apostles' horses" (meaning "footing it") when Elizabeth has to walk to Netherfield. They make Mrs Bennet's somewhat diffuse references to legal language – "your estate should be entailed away from your own children" (61–62) – into something more colloquial and less pretencious: "snatch your property right before your own children's noses!"[36] In the latter case, it is conceivably something Mrs Bennet could have said, but still illustrates the stylistic shifts that tend to occur in translation.

Anglicisms

In some of the twentieth-century translations there is a notable fondness for certain English terms. The 1930 translator, for instance, imports Mr Bennet's word the "point" in its English form, just with a Norwegian suffix (111).[37] However, Knutsen's 1947 translation is, again, a particularly rich source of examples. Admittedly, it is hardly remarkable or unexpected to find English influence in translations from that language. The astonishing observation is that Knutsen's English words are not found in the original text of the novel. They are not Jane Austen's words, but have been assembled by the translator.

Lalli Knutsen has a peculiar way of using English words as Norwegian slang. Where the English original has "the total want of propriety" (198), the Norwegian version has "the total want of *common sense*", with the English phrase in italics, and the rest in Norwegian. The same Anglicism is later recycled as a translation of "good manners" (255).

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34 "Jeg kan ikke goutere" (Austen, *Stolthet og fordom*, 1947, 163); "nettopp dem han hadde hatt så vondt for å goutere" (Austen, *Stolthet og fordom*, 2003, 236).

35 "tok selvfølgelig denne betroelsen ad notam" (Austen, *Stolthet og fordom*, 1947, 70); "Mrs. Bennet tok seg mr. Collins antydninger ad notam" (Austen, *Stolthet og fordom*, 2003, 72).

36 "slått ham av marken"; "bruke Apostlenes hester"; "snappe din eiendom rett for nesen av dine egne barn!" (Austen, *Stolthet og fordom*, *c*. 1972, 42, 32, 57).

37 "pointet" (Austen, *Elisabeth og hennes søstre*, 1930, 86).

Another popular English phrase is "all right". When she speaks English, Elizabeth says, "Very well, if it must be so, it must" (24). When she supposedly speaks Norwegian, she instead says, "all right". The same happens in the Hauges' translation, in a different context, where Mrs Bennet exclaims: "All right" in Anglo-Norwegian, while in Austen's English she says "Oh, well!" (228).[38]

The word "trick" (with English spelling) seems to have been common in mid-century Norwegian usage. Knutsen uses it twice on one page, as renderings of Austen's "art" and "cunning" respectively (40). Like "common sense", "trick" thus has to do double duty. Eivind and Elisabeth Hauge in 1972 use the same word in the same passage. They also elsewhere use the English plural, "tricks", which later became the standard Norwegian form in domesticated spelling.[39]

In these cases, Austen's varied vocabulary has been exchanged for twentieth-century imported English slang. The updating has levelled out her style, making it more modern, at the time, but also more uniform, and, paradoxically, now dated. Slang quickly dates, and the mid-twentieth-century idiom no longer seems modern.

A related, but less noticeable, form of Anglicization is the apostrophes gone astray, which happens for instance in the 2003 translation. "Collins' will throw us out" is a mistake since this is a plural (nominative), not a genitive ("The Collinses", 287). The extra apostrophe is not only a casual misprint, but occurs also elsewhere, in the visit to the Phillipses ("Phillips'") at the end of 1, 15.[40] Whether deliberately or accidentally, English apostrophes adorn words of a language that employs them only very sparingly.

Older Words

We have observed that several translators, particularly the mid-twentieth-century ones, attempted to update Jane Austen by employing the latest in modern idiom. The opposite temptation for a translator when tackling an old text is to look for words that are equally old. Presumably, they will fit the story and ideas of the distant author and her world.

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38 "den totale mangel på *common sense*"; "hans intelligens, hans smak eller hans *common sense*"; "all right" (Austen, *Stolthet og fordom*, 1947, 173, 219, 27); "all right" (Austen, *Stolthet og fordom*, *c*. 1972, 184).

39 "et riktig tarvelig trick"; "Alt som ligner trick" (Austen, *Stolthet og fordom*, 1947, 42); "et tarvelig trick" (Austen, *Stolthet og fordom*, *c*. 1972, 39).

40 "Collins' kommer til å kaste oss ut"; "hos Phillips'" (Austen, *Stolthet og fordom*, 2003, 265, 74).

The most recent and very thorough translator, Merete Alfsen, has described how she applied exactly such a strategy, while working for several years on five of Austen's novels. Being wary of wielding an anachronistically modern vocabulary, she attempted to "fetch words and phrases from the bottom drawers", enjoying the discovery that they "can still be used and be decorative. One must not, however, fall for the temptation to overindulge, or flaunt them".[41] She seems to be aiming for a prudently balanced language, keeping the old syntax and partly the old vocabulary, but with a modern spelling to avoid presenting Jane Austen as a museum piece.

The result is compelling. The 2003 *Pride and Prejudice* is very readable and a highly perceptive rendering of Austen's novel. Intentionally it has an old-fashioned flavour. If the balances tip, it is in the direction of the old. Intriguingly, a closer study of the choice of words shows that Alfsen's vocabulary not only matches Austen's in age, but feels, in fact, older, as we shall see.

Alfsen is not the only translator employing older and more difficult words than Austen, but she is the latest, in fact the only twentieth- or twenty-first century translator to consistently aim for a perceived nineteenth-century vocabulary. The strategy rather invites comparisons to the authentic nineteenth-century language of the 1871 translator.

The Dano-Norwegian language of the 1871 translation of *Persuasion* is inevitably old-fashioned today, because of the passing of time and the changing linguistic standards. However, in addition to this unavoidable datedness, there are some intriguing examples of the translator choosing more difficult, advanced or foreign words where Austen has simple, everyday vocabulary. These include the following set, with Austen's word in the left column, and the translator's choice in the right hand one:

school – institute (14)
applicant – Liebhaber (15)
Mr. Sheperd/he – the Procurator (19, 21)
in this country – in this Shire (22)
Sir Walter – the Baronet (24)
his own man – the Baronet's valet (32)
so very large – corpulent (39)
the carriage – the equipage (39)
his father/Mr Musgrove – the Squire (44, 51)[42]

41 Alfsen, "Oversetterens etterord", 2003, 361 (my translation).

42 "Institut"; "Liebhaber"; "Prokuratoren"; "her i Grevskabet"; "Baronetten"; "Baronetens Kammertjener"; "korpulente"; "Ekvipagen"; "Squiren" (Austen, *Familien Elliot*, 21–25 December 1871).

The preference for "corpulent" over "so very large" is a sign that Austen's simple taste is not always in vogue among translators. Likewise, the thrice repeated German loanword *Liebhaber*, and the frequent application of the obscure title "Procurator" bear witness to a penchant for more grandiose phrases than Austen cultivates.

Other Norwegian translators demonstrate diverse methods. The 1930 Norwegian translator aimed for a modern tone, and would simplify and clarify rather than complicate. The same is true of the basic strategy behind the 1974 serial. On the other hand, Lalli Knutsen (1947) and Merete Alfsen (2003) both excel in archaic and obsolete vocabulary.

One key word they are both fond of (their translation of "entail") is a real stumbling block to modern readers, a completely unfamiliar word in everyday usage, outside the world of law, and fairly odd-sounding as well (*fideikomiss*).[43] In comparison, Harbitz' choice of a very simple Norwegian concept proves that the oddity is not necessary.[44] In the opening of I, 7 of *Pride and Prejudice*, Austen has no noun, no legal term for this kind of estate, only an explanation that the estate was "entailed … on a distant relation" (28). The 1972 and 1974 translators both choose explanations, rather than legal terms.[45] Alfsen elsewhere translates the noun "entailment" as "the order of inheritance" (heavy but at least understandable), and the adjective "entailed" as "settled/entrusted".[46] The latter is a very good translation, since it does justice to the irony of Mrs Bennet's nonsensical statement, which here reads, "One never knows where an estate ends up once it is entrusted" (see 65).

Lalli Knutsen's has a penchant for odd words. Austen's "the party" becomes "the whole codille" – incomprehensible for a modern reader unless checking the dictionary (4). In a different context, "the parties" (of a marriage) becomes an equally obscure (Danish) word for "contractors" (23).[47] Austen's ultra-simple phrasing "asking again" is rewritten into "inclined twice for you" (about Bingley

43 It is a technical, legal term of Latin origin, meaning entrusted property (Austen, *Stolthet og fordom*, 2003, 31, 63); Knutsen also makes Mr Collins a "fideikomissær" (Austen, *Stolthet og fordom*, 1947, 30, 61, 63).

44 "stamgods" (Austen, *Elisabeth og hennes søstre*, 1930 27).

45 "…men for døtrenes vedkommende var det dessverre en bestemmelse om eiendommen som gjorde at den skulle gå over til en fjern slektning hvis Bennet ikke hadde mannlige etterkommere" (Austen, *Stolthet og fordom*, *c.* 1972, 29); "Men til alt uhell for hans døtre skulle den i sin helhet gå til en fjern mannlig slektning, ettersom de ikke hadde arverett" (Austen, *Omvei til lykken*, 1974, Part 2, 20).

46 "arvegangsordenen"; "båndlegges"; "Man vet aldri hvor et gods havner når arven først båndlegges" (Austen, *Stolthet og fordom*, 2003, 66).

47 "hele kodiljen"; "kontrahentene" (Austen, *Stolthet og fordom*, 1947, 6, 25).

asking Jane to dance, 14). Out of context, it would be incomprehensible, and it is unclear whether the "inclination" refers to his bows or his wishes. The more comprehensible word "neighbouress" (replacing Austen's "neighbour") is obsolete, if ever used (18). When Mrs Bennet is right in predicting rain for Jane's ride to Netherfield, she applauds herself, "as if the credit … were all her own" (31). Here, Knutsen introduces an extra adjective, an old-fashioned word for proud, á la "vainglorious".[48] Alfsen is fond of the same word, and uses it on several occasions. It serves as translation of an advanced, but not outdated word like "supercilious" (18). However, it also serves as translation for Darcy's "high and imposing manners" (78). The English phrase is understandable, everyday language, the Norwegian one is archaic.[49]

Austen's items of clothing also get more complicated in translation. Her "coat" is expanded to "figure coat" or "dresscoat" (9). An officer's "red coat" is a "red tunic" (29). Where the author uses words simple enough for a first-grade textbook, the translators choose more extravagant constructions.[50] Her "dresses" are transformed into "toalettes" (13). This is a typical example of how some translators seem to have an image of nostalgic grandeur that they are trying to live up to.

Alfsen translates even phrases like "upon my honour", "not for a kingdom" and "Upon my word" literally, not daunted by their old-fashioned sound (49, 11, 282). Perhaps, on the contrary, this is what she is looking for.[51] She also prefers more conservative grammatical forms.[52]

Alfsen's cache of words and idioms from the bottom drawers of her vocabulary includes a good number hardly found in a modern dictionary, or hardly used if they are. The preference for words like *sågar* ("verily" instead of Austen's "even", 66) and *idel* (obsolete adverb meaning sheer, pure) sets the tone. This is the language-style of "notwithstanding" and "by your leave" in English, where old elegance is the sought-after effect, and modernness shunned.[53]

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48 "inklinerte to ganger for deg"; "naboerske"; "hofferdig" (*ibid*., 16, 20, 34).

49 "hofferdig" (Austen, *Stolthet og fordom*, 2003, 21, 79).

50 "figurfrakk" (Austen, *Stolthet og fordom*, 1947,11); "livkjole" (Austen, *Stolthet og fordom*, *c*. 1972, 13); "en rød våpenkjole" (Austen, *Stolthet og fordom*, 1947, 32); "toaletter" (*ibid*., 15).

51 "på min ære"; "Ikke for et kongerike"; "På mitt ord" (Austen, *Stolthet og fordom*, 2003, 50, 15, 260). Alternative, modern options could for instance have been "ærlig talt", "ikke for alt i verden" and "sannelig".

52 Such forms as the interrogative pronoun "hvorledes" ("what sort of", 67), the dative of the pronoun "ham" (him), and the genitive pronoun "hvis" ("by whom", 76) lend a certain old-style flavour to the translation ("hvorledes er den unge damen?"; "ved hvis side", *ibid*., 68, 77).

53 "sågar" (*ibid*., 67); "idel glede" replaces Austen's "full of joy" (55). Other examples include "beleven", meaning "suave" for Austen's "gentlemanlike" (10); "ukunstlede"

Her chosen strategy means that simple words are exchanged for more flowery, ornate, or archaic ones. Austen's "guilt" is not replaced by its Norwegian parallel from the basic vocabulary, but instead by its high-style cousin "culpability" (94–95).[54] Likewise, "suppose" is discarded for "surmise" (185). Where Austen has "understand his character", Alfsen has "fathom his character" (22). Where Austen has "act in this way yourself", Alfsen has "conduct yourself in this manner" with an outdated preposition (23). Where Austen has "quarrelling with you", Alfsen's phrase is more in the style of "altercation" or "fracas" (62).[55] Where Austen has "marry where they like", Alfsen avoids the everyday verb, and goes for the verb of the marriage ritual, or Biblical language (183). Alfsen chooses old-fashioned phrases also where Austen is completely modern.

Had she wanted to be contemporary, Alfsen would have used the modern word for "girl" (*jente*) rather than the old style one (*pike*). The earlier translators also used *pike*, since it was still the standard choice at the time, but Alfsen is deliberately old-school. Hence, Austen's "girls" is still the common word, while Alfsen's word is hardly used any longer, or only by the oldest generation. Similarly, "young woman" is changed to "young lady" (44). The ordinary words *kvinne* and *jente* would have given the text a much more contemporary feel, since they are the words modern women use about themselves. Alfsen has chosen the distance of the old-world vocabulary.[56]

A similar choice is made when translating "evening" with the old *aften* instead of the modern *kveld* (55). The first has a poetic or archaic ring to it (a little like "eve" in English), the second is in common usage (like Austen's "evening").[57]

Once the choice of the old style is made, Alfsen often excels in rendering the text in a flowery, nostalgic Norwegian. It fits one of the characters perfectly, Mr Collins, where these old-fashioned expressions come into their own more than anywhere else in the novel. His "praise of his own humble abode" is even more ridiculous when translated "extolled his own humble abode" (75).[58]

(unsophisticated) for "unstudied" (68) and "du understår deg ikke til det!" ("you must not presume to do so", with a now disused verb inherited from Knutsen, replacing Austen's "you will do no such thing", 4) (*ibid.*, 14, 69, 8). In comparison, Harbitz, the Hauges, and the 1974 serial all have simpler and more modern choices. In other instances, Alfsen's old words fit the original style, as "prale" for "ostentation" (14) (*ibid.*, 19).

54 "klanderverdig … hans klanderverdighet"; "formode" (*ibid.*, 94, 178).

55 "utgrunne hans karakter"; "båret deg slik ad"; "yppe strid med deg"; "ekte hvem de lyster" (*ibid.*, 25, 26, 63, 176).

56 "noen prektige piker"; "ung dame" (Austen, *Stolthet og fordom*, 2003, 46).

57 *Ibid.*, 56.

58 "han besang sin egen ringe bolig" (*ibid.*, 76).

His "parting obeisance" (comically formal from Austen's hand) is also excellently rendered, and Alfsen is the only translator attempting an archaism here (210).[59] The problem with the overall archaic style is that Mr Collins' exaggerated formality and florid phrases no longer stand out from the rest, it is more or less like the general tone of the novel.

Old-fashionedness as Deliberate Construction

Where Alfsen uses old-fashionedness as a chosen strategy of translation, the other twentieth-century translators often choose simpler and more contemporary solutions. The rather paradoxical result is that this newest of all the Austen translations into Norwegian also has the most old-fashioned vocabulary, except for the nineteenth-century one.

The motive is evidently to provide a fitting language for a two- hundred-years-old author. The problem is that languages do not develop in the same way over time, and aiming for Austen's language is more difficult than it seems. Compared to Norwegian, English is a very stable language. Austen's spelling, grammar and vocabulary are mainly the same today, even if her style feels elaborate compared to everyday modern English. On the other hand, standard Norwegian has changed dramatically. In Austen's days, Norwegians wrote Danish, with few modifications, and this situation remained much the same over the nineteenth century. Over the twentieth century, Norwegian has removed itself more and more from Danish, and spelling and vocabulary have been updated several times, making even the language of the mid-century now *passé*.

Hence, when aiming for an Austenesque Norwegian, the 2003 translator does not opt for the standard Danish-Norwegian of 1814, which would have been used had *Pride and Prejudice* been translated immediately at the time. Nor is she anywhere near the authentic 1870s language of the first translation of *Persuasion*. Instead, she deliberately constructs a Norwegian that tastes of the old days, without belonging to any particular period. It echoes some features of the Norwegian of a century ago, while other features like old spelling are intentionally discarded, making it more modern compared to the language of for instance Henrik Ibsen or Sigrid Undset. Even the 1930 translator, Alf Harbitz,

59 "gjøre sin avskjedsreverens" (*ibid.*, 200); "levere sitt avskjedsbukk" (Austen, *Elisabeth og hennes søstre*, 1930, 149); "gjøre dem sin avskjedsoppvartning" (Austen, *Stolthet og fordom*, 1947, 183); "bukke for vognen" (Austen, *Stolthet og fordom*, *c.* 1972, 170). As for the irony of the sentence, Alfsen's and Harbitz's versions both work well, while the others are less pointedly satirical. The episode is not included in the 1974 serial.

using contemporary standard Norwegian, has a distinctly older spelling compared to Alfsen.[60]

Merete Alfsen's method of archaizing is in itself old. In fact, her strategy as explained in her afterword seems very similar to the one practised and propounded by the Victorian scholar and translator Francis Newman. In translating Homer, he chose old words and verse forms, rather than attempting a contemporary English idiom. He felt that Homer's own style was archaic, and the English version should give the same feeling. In doing so, he partly alienated his contemporary readers, who struggled with the quaint phrases, even if provided with a glossary.

Still, the interesting feature of his translation strategy is the recognition that it is, in a sense, an artificial construct. He was "not concerned with the *historical* problem, of writing in a style which actually existed at an earlier period in our language; but with the artistic problem of attaining a plausible aspect of moderate antiquity, while remaining easily intelligible".[61]

Alfsen's aim, although less explicit, seems to be the same; to attain a taste of the old days ("moderate antiquity"), without attempting historical correctness or linguistic reconstruction. She is not the only turn-of-the-millenium translator with such aims. Italian colleagues chose similar strategies, employing archaic structures to achieve a period feel: "obsolete words … to fix the novel in its eighteenth-century frame".[62]

Newman's strategy was also tested out by a later Victorian translator of Homer, as well as of Norse sagas, William Morris. He opted for a mock-medieval style in keeping with his general preoccupation with The Middle Ages, allegedly making the old Greek verse taste of the Old Norse.[63] Their renderings of Homer and other literature led to great debates and even controversies over translation strategies, with Matthew Arnold on the other side, attacking the archaizing methods as inappropriate for the material.[64]

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60 For example in "nu" (now), "høiere" (higher), and "sprog" (language) (Austen, *Elisabeth og hennes søstre*, 1930, 34). In comparison, Alfsen spells these words "nå", "høyere" and "språk". She even has the more radical form "kvesse" instead of the conservative "hvesse" (to whet) (Austen, *Stolthet og fordom*, 2003, 40, 41, 48).

61 Newman's 1856 explanation of his strategy is quoted in Venuti, *The Translator's Invisibility*, 2008, 102.

62 Beatrice Battaglia, "The Reception of Jane Austen in Italy", in *The Reception of Jane Austen in Europe*, 219–20.

63 This is Oscar Wilde's observation, referred to in Bassnett, *Translation Studies*, 76.

64 Lawrence Venuti gives a thorough (but not neutral) overview of "The Newman-Arnold controversy" in The *Translator's Invisibility,* 99–119. Venuti sides with the archaizers, as representing the foreignizing strategy he himself prefers. Susan Bassnett, although

The translation strategy of creating a feeling of the past, without an attempted authentic reconstruction of it, is essentially nostalgic. It is composed of carefully selected parts of the past, like preserving the willow-patterned dinner services, but not the chilly houses; the silk curtains, but not the lack of antibiotics. The nostalgic recreation of a past is thus a dreamworld, and an archaic language is its native tongue.

Some of the same effect can be had by reading authors like Georgette Heyer, famous for her many entertainment novels set in the Regency period. The mid-twentieth century imitation of Regency language feels more difficult than the genuine thing. Forgotten words like "an abigail" keep popping up, and unfamiliar slang like "the Corinthian set" begs explanation.

Austen feels more timeless than some of her imitators and translators. For a nearly bilingual reader, it takes perhaps fifty pages of original Austen text before encountering a word needing to be checked in the dictionary. In comparison, Alfsen has the first incomprehensible word after thirty pages, and Knutsen already on the second page.

Astute mid-century critics commented on the perceived timeless quality of Austen's language. The Danish literary historian Niels Møller feels that "Her language has hardly aged with time".[65] While novelist Sheila Kaye-Smith, over thirty years of reading her, always found Austen modern, compared to her contemporaries, such as Frances Burney. Austen never attempted to imitate the studied style of Samuel Johnson or write according to the classicist rules ("she has escaped the shadow of Dr. Johnson, which darkens so many pages of her contemporaries"). Instead, "she scrambles along in the colloquial English of her day", even using slang that is still in use. Kaye-Smith finds her outlook and world "undated".[66]

This was not a new observation, but already pointed out in some of the earliest articles about her authorship. An anonymous 1833 review of *Sense and Sensibility* is particularly observant of her nearness to daily life and language:

> The characters that move in them are as real as the language of direct simplicty can make them. It is impossible, however, to read the

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recognizing the theoretical foundations for the practice, sees the mock-medieval archaizers as relics of the past, and argues for a more balanced strategy: "the translator must write in his or her own language" (*Reflections on Translation*, 24–25 and *Translations Studies*, 76, 80).

65 "Tiden har næsten ikke ældet hendes Sprog" (Niels Møller, *Verdenslitteraturen*, Copenhagen, 1929, 546. My translation).

66 Sheila Kaye-Smith and G.B. Stern, *Talking of Jane Austen*, London, 1943/1947, 4.

> conversations in Miss Austen's novels without becoming insensibly impressed with their natural fluency and unsophisticated earnestness. The charm of the style … the irresistible *vraisemblance* that animates the whole … a faithful chronicler of life as it is…[67]

Another reviewer, later identified as Thomas Henry Lister, who himself published novels at the time, commented on Jane Austen's style in his review of Mrs Gore's *Women as They Are* in 1830:

> Miss Austen has never been so popular as she deserves to be.… She was too natural for them. It seemed to them as if there could be very little merit in making characters act and talk so exactly like the people whom they saw around them every day.… In dialogue she also excelled. Her conversations are never *bookish* – they are just what might have been said…[68]

These critics clearly see Austen's novels as convincingly modern and accurate in their representation of contemporary mores and idiom. Their assessments form rather a striking contrast to some later translation strategies.

Austen's Contemporariness

Jane Austen doubtlessly wrote contemporary fiction, compared to Walter Scott, for instance, or Jane and Anna Maria Porter, who preferred historical settings. Time has erased the difference, and they are all now inevitably seen as chroniclers of the past. Should translators emphasize this distance, or could they conceivably transmit Austen's provoking contemporariness?

It is rather like the nostalgia of collecting pieces of furniture with the patina of time, with faded colours and worn paint, versus attempting to recreate the table or chair as it was when it was new by repairing and repainting. The nostalgically minded collector would claim that it is the worn look, the traces of generations of wear and tear that are valuable. Still, would not their original owners have complained could they see it, that their once beautiful chair is all wobbly and faded? The people of the past may barely have recognized their own time if they could witness our version of it.

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67 "Sense and Sensibility – By Jane Austen", *The Morning Chronicle*, 12 . February 1833. First published in *Atlas*, 30 January 1833, 40.

68 T.H. Lister, "Women as They Are; or, the Manners of the Day", *The Edinburgh Review*, July 1830, 448–49.

Naturally, Austen can never again become a contemporary writer. Some of her attractiveness will now lie in what seems her exotic setting, and her descriptions of a remote way-of-life. This is, however, not all there is to her authorship. Attentive readers have always felt close to her characters and their feelings and dilemmas. She is pointing to people's peculiarities, her distinct voice commenting on their behaviour while laughing up her sleeve. She is loved by readers also for this recognition of the timelessness of her situations and observations. These novels are not primarily about fashions, houses and fortunes, but rather about emotions, frustrations and the attempt to find one's place in life.

Austen is old, but she is also relevant. Translating her language faithfully will necessarily create a distance for present day readers insofar as none of us speaks so elegantly and flawlessly (nor did Austen and her contemporaries, we suspect). Her dialogue will inevitably taste of the past (not because it is the spoken language of the past, but because it is the cultivated language of the fiction of the past). However, if a translator chooses to go further, and make Austen sound older in translation than she does in the original, there is a real danger that Austen will become more of a historical object in a museum, a faded curtain or a tarnished chair, charming and valuable, but old, rather than a colourful and sparkling one.[69] In a sense, her text should perhaps be "repainted" in every translation, to bring out her brilliance.[70]

The drawback of the nostalgic vocabulary is that Austen does not speak to us like a sister, but like a great-great-great-grandmother. She literally does not speak our language.

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69 Merete Alfsen actually uses similar metaphors in her afterword, and says she does not want to "patinate" Austen, only to brush the dust off her. It is a sensible aim, but the translation demonstrates the challenges of the task (Alfsen, "Oversetterens etterord", 359–60).

70 This is what actors Kenneth Branagh and Leonardo di Caprio have done for Shakespeare, in speaking his dialogue as if they did not notice that it is in verse. They pretend that he is one of us, in contrast to the traditionalist, carefully enunciated style of acting, which reminds us that Shakespeare is different from us.

CHAPTER 9

Foreign or Domestic?

Among the translator's most basic strategies is the choice of whether to let the foreign text still seem foreign in translation, or whether to make it appear as if it belongs in the receiving culture. The best example to start with is the treatment of the author's name in two of the early translations of Jane Austen. An 1822 German translation gives the author's name as Johanna Austen. Two years later, a French translation named her Jeanne Austen (see page 8 above). This is domestication even of the author, and a sign that her name was not famous at the time. When, on the other hand, translations keep the titles of *Northanger Abbey* or *Mansfield Park*, as they often do, these are foreignizing titles.

These opposite strategies have been discussed for centuries. They are thoroughly described for instance in Lawrence Venuti's introductory overviews of the history of translation theory in *The Translation Studies Reader* (2012), and in his history of translation in *The Translator's Invisibility* (1995/2008).[1] The German philosopher Friedrich Schleiermacher's view that translations should be literal and foreignizing has been influential, and is still current, although other schools and practices prefer domesticating approaches.[2] Venuti, who advocates the foreignizing strategy, thinks Schleiermacher can "offer a way out" for Anglo-American translation practice, which has resulted in the invisibility of the translator.[3]

Writing his article "On the Different Methods of Translating" in exactly the time of Jane Austen's novels (1813), Schleiermacher claims that there are only two methods: "Either the translator leaves the writer in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the writer towards him". Either the translation changes the author to accommodate new readers (domesticates), or changes the reader to be able to grasp a different world (foreignizes). Schleiermacher prefers a language "bent to a foreign likeness", to the cost of the demands of the target language: "… the more precisely the translation adheres to the

1 *The Translation Studies Reader*, ed. Lawrence Venuti, London and New York, 2012, and Venuti, *The Translator's Invisibility*, 15 ff.

2 Such as Eugene Nida and the field of Bible translation, as well as the field of life writing translations.

3 Venuti, *The Translator's Invisibility*, 98.

turns and figures of the original, the more foreign it will seem to its reader".[4] Although influential in German and French translation practice and thinking, the English-language world has been dominated by a preference for domesticating approaches. When studying the translation history of Jane Austen it is not primarily interesting to decide what model is normatively the best, if such a decision were possible, but rather to investigate which approaches have been in use over time, and their consequences for transferring Austen's work between source and target culture.

When the 1930 translator, Alf Harbitz, explicitly aimed for "a truly Norwegian book", he gives this as his reason for editing the original work. Whether his choices are in keeping with this strategy, remains to be seen. His choice to preserve the English word "spleen", although there is an available word in the target language, indicates a more complex picture.[5] His idea of a "sense for sense" rather than a "word for word" translation reflects an ancient debate among translators and theorists, dating back to St Jerome himself, and before him, Horace.[6] It is traditionally associated with the methods of domestication or foreignization, respectively.[7]

In order to form an impression of whether Norwegian Austen translators have chosen strategies of cultural adaptation, or on the contrary, whether they show a fascination with the exotic, some selected fields will provide illustrative examples. These relate to physical descriptions as well as cultural codes.

Measurements

Measurements illustrate the point, for instance when the old British imperial standards are translated into metrical ones, or not. In the newest Norwegian version of an Austen novel, the 2003 *Pride and Prejudice*, the "yard" is kept untranslated, including the English plural construction.[8] Quite consistently, the translator also keeps the English "mile", although this poses another problem. Where "yard" is completely foreign, "mile" is deceptively similar to the Norwegian "mil". So, when employed in a Norwegian text, it can easily be misread for

4 Friedrich Schleiermacher, "On the Different Methods of Translating", in *The Translation Studies Reader*, 49 and 53.

5 Austen, *Elisabeth og hennes søstre*, 1930, 113.

6 Venuti, *The Translation Studies Reader*, 14–15 and 486.

7 "en virkeleg norsk bok" (Harbitz, Preface, 1930, 4). See also page 26 above.

8 "Det var mindre enn tyve yards mellom dem"; "En miles vei" (Austen, *Stolthet og fordom*, 2003, 233, 21).

the Scandinavian unit. As this means 10,000 metres, the physical diffence is great when one compares this to the *c.* 1,600 metres of the English mile.

Another option is to translate Austen's distances into kilometres, which make them readily understandable to Norwegian readers.[9] The 1947 and 1974 translators do so, unfortunately without recalculating the distances, just replacing mile with kilometer. This rather lessens Elizabeth Bennet's feat of walking three miles through muddy fields, not to mention the length of Darcy's park at Pemberley.[10]

Harbitz has done the opposite: when translating "miles" as "mil", Elizabeth walks thirty kilometers before the others finish breakfast, which is impressive, indeed.[11] In these examples, Knutsen and the 1974 translator clearly domesticate, while Alfsen chooses the most foreignizing solution.

The Challenges of Customs and Cultural Context

Studying translations reminds us of the problem of cultural differences, even between closely related countries. Some of these arise because of the passing of time since the original work was published. One case in point is the habit of letter writing between families and friends, now rarely practised but two hundred years ago the main means of personal written communication. Lydia's letters to Kitty are described as "much too full of lines under the words to be made public" (238). This, however, Knutsen translates as "so full of obscure hints and underlined words that no ordinary human being could find any enjoyment in them".[12] She clearly does not know the custom of reading your letters in the family circle, and therefore marking what is not to be read aloud.

Food is another cultural domain that sometimes needs clarification. Knutsen seems not to understand Mrs Bennet's metonymical use of the word "table", as she questions Elizabeth about the Collinses: "And what sort of table do they keep?" (228). This is given as "How are they?" Which is a pointless

9 In comparison, the first German translation of 1822, which employed a domesticating strategy, chose to translate "miles" in terms of travelling time or sometimes even in number of paces, see Chambers, "Nineteenth-century German translations of Jane Austen", 2000, 233.

10 Austen, *Omvei til lykken,* 1974, 10th instalment, 25.

11 Austen, *Stolthet og fordom*, 1947, 38. Austen, *Elisabeth og hennes søstre*, 1930, 30. The Hauges have avoided naming the measurement.

12 "så fulle av dunkle hentydninger og understrekkete [*sic*] ord at ikke noe alminnelig menneske kunne ha noen glede av dem" (Austen, *Stolthet og fordom*, 1947, 207).

repetition of a question she has just asked.[13] As for the oddities of foreign menus, there has been much discussion of what Austen's "white soup" consisted of, which Bingley planned to serve at the ball. Alfsen has replaced it with another conundrum – "toddy soup". Earlier translators have avoided the soup altogether, and rewritten it as a general statement about preparations. The Hauges draw the translation in the domesticating direction when Mr Hurst's preference for "ragout" over a "plain dish" becomes "refined courses" versus "good home cooking". Alfsen (like Harbitz before her) keeps the "ragout", as she also keeps the "the mince pies", although these are expanded to "*mincemeat*-pies" with the foreign word in italics.[14]

Social mores as well as daily habits are different, and Knutsen does not understand that "their evening party" (345) means just the family sitting together after dinner, to which Mr Bingley is "a most agreeable addition". This is translated as "the party that gathered for dinner".[15] Grander parties went on for instance in the Bath Assembly Rooms (in *Persuasion*), or "the rooms", as Austen calls them here, and the 1871 translator employs the French form "Assemblé".[16]

Life at court is even less familiar. When Alfsen chooses "hoffdamene" (literally "the court-ladies", in practice the ladies-in-waiting), it is not the same as "the ladies at court" (67) – the first are employed there, the second go there for parties.[17] Likewise, affairs of the courts: the 1871 translator keeps "the assizes" foreign, with just a modified spelling.[18]

Means of transportation are sometimes unrecognizable for modern readers. Here, Alfsen chooses a Norwegian word to domesticate the strange "Barouche", while she employs the opposite strategy for the simple "coach", which is specified with a foreign word.[19] The Hauges cannot find one word for "curricle", and resort to explanation: "carriage, drawn by two horses". In contrast to this, the 1871 translator had already hit upon a Norwegian word for it (although they seem to disagree on the number of horses needed). While domesticating the "curricle", he foreignizes the "gig", which just gets an extra h ("gigh") in spelling.

13 "Hvordan har de det?" (*ibid.*, 198).

14 "god hjemlig kost", "raffinerte retter" (Austen, *Stolthet og fordom*, *c.* 1972, 35); "en enkel rett fremfor en ragu"; "*mincemeat*-paiene" (Austen, *Stolthet og fordom*, 2003, 37, 46); "ragout" (Austen, *Elisabeth og hennes søstre*, 1930, 32).

15 "det selskap som samlet seg til middagen" (Austen, *Stolthet og fordom*, 1947, 297).

16 "Assembléværelsene" (Austen, *Familien Elliot*, 12 January 1872).

17 Austen, *Stolthet og fordom*, 2003, 68.

18 "Assiserne" (Austen, *Familien Elliot*, 29 December 1871).

19 "kalesjevognen"; "landaueren" (Austen, *Stolthet og fordom*, 2003, 201, 33); "en vogn, forspent med to hester" (Austen, *Stolthet og fordom*, *c.* 1972, 205); "Enspændervogn"; "Gigh" (Austen, *Familien Elliot*, 3 January 1872 and 21 December 1871). Harbitz uses the more Norwegian spelling "gigg" (Austen, *Elisabeth og hennes søstre*, 1930, 19).

Similar choices have to be made for the names of ships, of which there are a few in *Persuasion*. For instance, the translator keeps "The Asp" foreign, although it would be very simple to give the ships Norwegian names.

References to literary works will function differently in a foreign context. Still, the 1871 translator opts to preserve the English titles of poems alluded to in *Persuasion*.[20] While the title of Fordyce's *Sermons* mentioned in *Pride and Prejudice* fares differently: it is translated by two translators, deleted by one, and by another given just as a "collection of sermons".[21]

The games people play in the evening are sometimes incomprehensible. Alfsen does not translate "loo" but gives the foreign word in italics. She also keeps "backgammon" where Harbitz prefers the now even more incomprehensible *triktrak*. However, many examples of specific games in Austen are just translated as "the card table", "a game of cards", and the like.[22]

The name and kinds of clothing vary in different cultures, and the problem of the "pelisse" is solved by calling it simply a "coat" in Norwegian, not revealing that it is an outdated piece of costume.[23] Elizabeth's "petticoats" that get all muddy in *Pride and Prejudice*, I, 8, is translated "the skirt" by both Harbitz and the Hauges, and the latter translation adds that she tries to hide it with her "coat", which must be a deliberate avoidance of the problem of skirts that are hitched up and let down.[24] However, Knutsen and Alfsen have translated the petticoats and the let-down skirt.[25] The Hauges also have problems with a simple item like "your sash" which is translated "your scarf".[26]

Titles

The Norwegian translations span 130 odd years, and the *c.* 1870 one and two of the three post-1970 ones have chosen foreign renderings of people's titles.

20 Austen, *Familien Elliot*, 1 January 1872.

21 "en prekensamling" (Austen, *Elisabeth og hennes søstre*, 1930, 55); "Fordyces prekener" (Austen, *Stolthet og fordom*, 1947, 68); "Fordyces prekensamling" (Austen, *Stolthet og fordom*, 2003, 69). It is deleted by the Hauges.

22 "loo", "backgammon" (Austen, *Stolthet og fordom*, 2003, 39, 69); "triktrak" (Austen, *Elisabeth og hennes søstre*, 1930, 55).

23 "kaabe" (Austen, *Familien Elliot*, 28 December 1871).

24 "skjørtet"; "kåpe" (Austen, *Elisabeth og hennes søstre*, 1930, 32; Austen, *Stolthet og fordom*, *c.* 1972, 35).

25 "underkjole", "sloppet ned kjoleskjørtet" (Austen, *Stolthet og fordom*, 1947, 38); "underskjørtet", "kjoleskjørtet som hun hadde sluppet ned" (Austen, *Stolthet og fordom*, 2003, 38).

26 "skjerfet ditt" (Austen, *Stolthet og fordom*, *c.* 1972, 272).

Those from the mid-century, plus the 1974 serial, chose domesticating variants. There is thus an equal vote for both options, while the foreignizing strategy seems to be at the same time both the oldest and newest, in this Norwegian context.

There are, however, variations. The 1871 and *c.* 1972 translators use "Mr.", "Mrs." and "Miss" before names. The 2003 translator for some reason has "mr.", "mrs." and "miss". The two mid-century translators, Harbitz and Knutsen, along with the 1974 translator, have chosen to translate the titles to their Norwegian equivalents "herr"/"hr.", "fru" and "frøken".[27] Consistency may be a challenge, though, Alfsen, for instance, reverts to domesticating translation in "the younger Miss Bennets", where she uses the Norwegian "frøken".[28]

Another problem is that the English titles will sound more awkward in a Norwegian sentence, and they will hinder the fluency of the reading, especially when they are heaped up, like in "When returning home mr. Collins pleased mrs. Bennet by praising mrs. Phillips' politeness and manners". In the original sentence, the three names are more evenly spaced out in the sentence, which helps the fluency.[29]

Also, there is the question of when the polite forms of address are to be used, and when they are to be dropped. Harbitz deletes the masculine title in narrative, and keeps it in dialogues, while keeping the feminine variant everywhere. There may be a tendency for twentieth-century informality to creep in, thus in 1974, many mentions of Darcy's or Wickham's names go without the "Mr".

As for titles with class connotations, all translators keep "Lady" in its English form, as there is no corresponding Norwegian title. When Mrs Bennet is "delighted to speak to a Lady Catherine" (352), the point is that she has just been asked about one of her daughters, who, we know, is also called Catherine. Although this is not said, we must assume that Mrs Bennet now mentions Kitty's full name to her namesake, and that she is proud of the coincidence. None of the translators has made anything out of this, they read it as if she was was only "delighted to speak to a Lady".[30]

Similarly, they also all preserve "Sir" unchanged, so Sir Walter (in *Persuasion*) and Sir William (in *Pride and Prejudice*) can keep their proud names. The 1871 translator also keeps the much more unfamilar "Esquire" in its foreign form.

27 Knutsen also employs the now little used Norwegian word for "aunt", "moster", meaning mother's sister (Austen, *Stolthet og fordom*, 1947, 72).

28 "de yngre frøknene Bennet" (Austen, *Stolthet og fordom*, 2003, 88).

29 "Ved hjemkomsten gledet mr. Collins mrs. Bennet med å rose mrs. Phillips' høflighet og manerer" (Austen, *Stolthet og fordom*, 2003, 75).

30 "henrykt over å få konversere en så fornem dame" (Austen, *Stolthet og fordom*, 2003, 324).

He/she does, however, although keeping the "Baronet", lose the neat sociolectal variant, when a servant at an inn pronounces it "Baronight".[31]

Harbitz uses the English "earl" instead of the Norwegian "jarl", rather in contrast to his domesticating titles elsewhere. But Alfsen employs the Norwegian title, in contrast to her foreignizing titles elsewhere. Knutsen elevates the "earl" to a "duke". The Hauges avoid the problem by naming him an unspecified "Lord" instead, which is equally English and almost equally foreign as "earl", especially with the capital letter.[32]

"Gentleman" is a word all Norwegian translators find untranslatable. "He is a gentleman; I am a gentleman's daughter; so far we are equal", Elizabeth Bennet claims boldly (356). All four keep the English word.[33] Admittedly, it is sometimes heard in Norwegian, as a foreign word, with English pronunciation, for want of a corresponding Norwegian word. The Norwegian word "herre" can sometimes be seen (in older contexts) to cover the moral meaning of gentleman (good manners, considerate behaviour), but does not fully cover the class denotations. Norwegians hardly understand the social implications of having (or having not) a gentleman for a father, and may not be able to determine who belongs to the class (Mr Bennet) and who does not (Mr Gardiner).

Places and Houses

Translators tend to preserve the English names of houses, like "Kellynch Lodge" in *Persuasion* and "Lucas Lodge" in *Pride and Prejudice*, where they could conceivably have translated the "lodge" even if keeping the proper name.[34] Even the everyday word "house" is untranslated when it appears in names like "Longbourn House" and "Pemberley House".[35] "Netherfield Park" and "Kellynch Hall" are also kept intact, but then "park" and "hall" are exactly the same in both languages.

The same cannot be said for "woods", and only the latest translator preserves "Pemberley Woods", in all its foreignness. Knutsen and the Hauges domesticate

31 "Baronet" (Austen, *Familien Elliot*, 3 January 1872).

32 "en earl" (Austen, *Elisabeth og hennes søstre*, 1930, 134); "jarl" (Austen, *Stolthet og fordom*, 2003, 176); "greve" (Austen, *Stolthet og fordom*, 1947, 161); "en Lord" (Austen, *Stolthet og fordom*, *c*. 1972, 148).

33 The fifth, the 1974 serial, has thinned out the dialogue and lost these lines.

34 For instance: Austen, *Elisabeth og hennes søstre*, 1930, 18; Austen, *Stolthet og fordom*, 1947, 20; Austen, *Stolthet og fordom*, *c*. 1972, 20; Austen, *Stolthet og fordom*, 2003, 21.

35 Austen, *Stolthet og fordom*, 1947, 81; Austen, *Stolthet og fordom*, 2003, 84; the Hauges have "Longbourn" only; the 1974 translator has "Longbourne", and Harbitz avoids it here.

"Pemberley Woods" and foreignize Pemberley House on the same page. The 1974 translator domesticates both "Woods" and "House", by rendering the first as only "Pemberley" and the second as "the mansion".[36]

One potential problem with foreignizing choices (beside reduced understanding) is the awkward grammatical constructions that sometimes result. Alfsen adds a Norwegian s-genitive (which is without apostrophe), so that the phrase looks like an English plural. She could have opted for the other Norwegian genitive construction, with a possessive pronoun, or she could have used the Norwegian word for "house". But "houses" can never work as a Norwegian genitive.[37]

A strictly domesticating translator would consider translating even the fictitious proper names, where they lend themselves to translation, like "Netherfield" does.[38] There is, however, no such translator in the Norwegian history of Austen reception. This may be because the English landscape is always visible, in the names of cities like London, Brighton and Bath, and in explicitly named counties like Somersetshire (in *Persuasion*) and Hertfordshire, Derbyshire and Kent in *Pride and Prejudice*. The concept and term for "county" is slightly foreignized in translation, when replaced by an outdated term comparable to "shire". In comparison, Austen's term is still in current usage.[39]

Names of People

Beside domesticating Jane Austen's own name, some translations choose native substitutes for the names of her characters. This happens for instance when "Anne Elliot" becomes "Anna" in German, and (rather unpredictably) "Alice" in French.[40] This has never happened in Norwegian translations, though, since

36 Austen, *Stolthet og fordom*, 2003, 228; "Pemberleyparken" (Austen, *Stolthet og fordom*, 1947, 210); "eiendommen" (Austen, *Stolthet og fordom*, *c*. 1972 194); Harbitz deletes "Pemberley Woods" and keeps "Pemberley House" (Austen, *Elisabeth og hennes søstre*, 1930, 164); "herregården" (Austen, *Omvei til lykken,* 1974, 10th instalment, 24).

37 "Pemberley Houses innflytelse" (Austen, *Stolthet og fordom*, 2003, 82). She could conceivably also have avoided the problem by translating merely "Pemberleys innflytelse".

38 Susan Bassnett reflects on the "immense political significance of place names" and the recent vogue for foreign forms of names in "What's in a name?" in *Reflections on Translation*, 2011, 148–51.

39 "grevskap" (Austen, *Stolthet og fordom*, 2003, 40; Austen, *Stolthet og fordom*, 1947, 40; Austen, *Stolthet og fordom*, *c*. 1972, 37). Harbitz (1930) tends to omit the term.

40 The German 1822 translation bears the title *Anna: Ein Familiengemälde*, while Isabelle de Montolieu's 1821 French translation calls the main character "Alice Elliot".

they all tend to keep English names intact. They may fumble a little with the variations – for instance between "Elizabeth", "Eliza", and "Lizzy" – and when to use the different forms. The Hauges sometimes substitute the full name for the informal but respectful "Miss Eliza", used for instance by Sir Lucas when addressing her. Elsewhere they employ either form, but not without inexplicable shifts. They let both Miss Bingley and Mr Darcy all of a sudden use her first name "Miss Eliza" and "Miss Elizabeth" respectively, where both originally included her surname. Or they lose her first name and replace "Eliza Bennet" with "Miss Bennet".[41]

These 1972 translators have a peculiar stylistic weakness connected to names – they overuse them. Instead of employing pronouns to replace names, they have annoying repetitions of "Miss Darcy" or "Mr Darcy", creating a rather naïve style that is a poor fit for Jane Austen's stylistic masterpiece.[42] It also appears strange that they let the narrator refer to the protagonist as "Lizzy" (as well as the standard "Elizabeth"), not noticing that this is a pet name among family and friends.[43]

Domestic Forms of Address

Translators from English into Norwegian have had to adopt the domestic forms of polite address, which have been in use until recent years. Like the French *Vous* and the German *Sie*, the plural form of the pronoun (*De*) has been the polite option. It is sometimes a little awkward to impose these forms on a text from a language that does not have them, as we see already in the 1871 translation of *Persuasion.* When her close relation, Mrs Musgrove, greets Anne Elliot with a "De" instead of a "du", this seems utterly formal and not in keeping with her character and their previous acquaintance.

Still, the introduction of Norwegian polite forms has been inevitable in all periods of Austen translation, except the latest. When the 1930, 1947 and 1972 translators employ them, it is in keeping with the standard usage of their time. Since then these forms have gradually gone out of use, and no modern Norwegian novelist would use them for contemporary settings.

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41 Austen, *Stolthet og fordom*, *c*. 1972, 37, 38, 39.

42 "Hun var redd for at Mr. Darcy … hadde fremstillet Elizabeth …" sounds very awkward when the subject is Elizabeth herself; "Miss Darcy … og damen som bodde sammen med Miss Darcy"; "bare ikke om Mr Darcy … å snakke om Mr Darcy" (Austen, *Stolthet og fordom*, *c*. 1972, 205, 210, 214).

43 *Ibid*., 205, 206 and elsewhere.

The modern Austen translator, however, re-introduces them. Her motive is evidently to achieve a tone of the old days – the translation should read like an old, Norwegian novel. The result is, paradoxically, that Austen's English dialogues sound more modern than any of the Norwegian translations. Her sentences may be more elaborate, her vocabulary more varied than most of us speak, but at least the pronouns are the same, her characters do not address each other with "thees" and "thous".

The employment of the polite forms of address also leads to decisions about when to use them. For instance, in Alfsen's 2003 version, Darcy and Elizabeth talk to each other with "De" until she has accepted his second proposal, and then, in the next lines, they suddenly, by mutual silent agreement, change to "du". This is exactly the same solution that Lalli Knutsen chose half a century earlier. In Harbitz's 1930 translation, however, they keep up the polite forms also through the rest of the chapter, a very formal conversation for a newly engaged couple. While in the Hauge's 1972 version, the couple stay polite for a long time, but suddenly Darcy starts using the informal address in his long speech where he declares her to be "dearest, loveliest Elizabeth". It is not a bad choice, since it gives an added intimacy to Darcy's outburst of love, and to Elizabeth's answer.[44]

This change from polite to informal address between them means that in the passage where he quotes her answer to his first proposal, he uses the polite form, as she did then, while in talking to her now, he uses the informal pronoun. The constellation makes the two forms conspicuous, and is a reminder of the comparative simplicity of modern English, using "you" for four different Norwegian variants, like thou/thee/you/ye used to function.[45]

Translators also have to choose which relationships are close enough for informal address in all the borderline cases between family and strangers. It seems a little exaggerated that Mr Collins addresses Elizabeth with polite pronouns when she is staying in his house, as his cousin and the close friend of his wife. However, if any character would suffer from overdone formality, it would be Mr Collins. Alfsen renders his talk of his "fair cousins" very well, echoing his flowery and formal language.[46]

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44 "De behøver bare si et ord, så er min munn for alltid lukket"; "Jeg kjente deg godt nok" (Austen, *Stolthet og fordom*, 2003, 337–38); "et ord fra Dem vil for alltid bringe meg til taushet"; "Jeg kjente deg tilstrekkelig" (Austen, *Stolthet og fordom*, 1947, 316–17); "deg, min elskede Elizabeth!"; "Trodde du …" (Austen, *Stolthet og fordom*, *c.* 1972, 294).

45 "Jeg skal aldri glemme din bebreidelse, treffende som den var: 'Om De hadde oppført Dem som en gentleman'. Det var ordene du brukte" (Austen, *Stolthet og fordom*, 2003, 338).

46 "Gjør Dem ingen bekymringer for Deres klesdrakt"; "fagre slektninger" (*ibid.*, 154–55, 66).

English forms of address have their own little signals of intimacy or distance. When Mrs Bennet suddenly calls her new son-in-law "dear Wickham" (306) after hating him just before, the familiar address is the point, losing the "Mr" before his name. This is not always picked up by translators. In fact, the Hauges have re-introduced the title: "the dear Mr. Wickham".[47]

Mrs Gardiner's reference to the housekeeper at Pemberley as "the good lady" (258) is also a signal of class order that may be missed in translation. She would hardly refer to anybody of her own social standing as "the good lady" – it is friendly, but condescending. The translation "the friendly lady" misses this distance.[48] The same distance is detectable in Mrs Bennet's promise to her servants: "You shall all have a bowl of punch" (307), clearly intending them to celebrate Lydia's marriage downstairs. When in translation she says; "We will all celebrate the occasion with a glass of punch", it sounds like a happy mingling of masters and servants.[49]

At other times, the studied politeness is taken too literally, for instance when Elizabeth exclaims, "I must beg to return to the house" (357), speaking to Lady Catherine in the garden. When this is translated "I ask permission to go home", the icily polite excuse is not understood. Besides, it is an odd thing for her to say to a guest in her own home.[50]

Another sign of chilly distance is missed when Knutsen lets Mr Darcy address Elizabeth as "dear Miss Bennet" at the end of his failed proposal. He is angry and shocked, and what he really says is "madam", which is formal, correct and distanced. This translation is repeated twice in his long letter of explanation the next day, thus exchanging formality for intimacy in this particular Norwegian version.[51] The challenges inherent in transferring the codes of address from source language to target language are evident.

The Accomplished Woman

The cultural codes that challenge translators include concepts and notions that are common knowledge in one culture, but may be unfamiliar to another. One particularly appropriate example in *Pride and Prejudice* is the

47 "den kjære Mr. Wickham" (Austen, *Stolthet og fordom*, *c*. 1972, 240).

48 "den vennlige damen" (Austen, *Stolthet og fordom*, 2003, 239). An alternative translation would be "den godeste damen".

49 "vi vil alle feire begivenheten med et glass punsj!" (Austen, *Stolthet og fordom*, *c*. 1972, 241).

50 "jeg ber om tillatelse til å gå hjem" (*ibid*., 284).

51 "kjære frøken Bennet" (Austen, *Stolthet og fordom*, 1947, 170, 171, 177).

fashionable phrase "accomplished woman". Translators struggle with it, and they are not alone. Even the characters themselves have a heated discussion of what it implies (in I, 8).[52] The Norwegian translators not only choose different words for "accomplished", but each of them alternates between several concepts. In the few passages in this chapter, altogether they employ nine different words to render the term. These correspond to "good at", "everything they must know", "gifted", "talented", "qualifications", "skills", "virtues", "proficient", "cultivated".[53]

Even more translations occur when the concept reappears elsewhere in the novel. For instance in the last chapter, where Mary must be drawn from "the pursuit of accomplishments", as the only one left at home to keep her mother company. Here, the five translations give five different key words, and all of them different from the nine above. They are "development", "interests",

52 The concept is not easily translatable, but one could conceivably argue that "en dannet kvinne" would have some of the same connotations, including demands of education as well as conduct and social class. None of the translators has opted for this.

53 "flink" (Harbitz, the Hauges, the 1974 translator), "alt det de må kunne" (Harbitz), "ferdigheter" (the Hauges, Alfsen), "dyder" (the Hauges), "begavet" (Knutsen), "talentfull/talenter" (Knutsen), "kvalifikasjoner" (Knutsen), "dyktig" (the 1974 translator), "kultivert" (Alfsen). A closer look at the details shows that Harbitz loses the point of the discussion (see page 40 above), but uses "flink" about Miss Darcy's accomplishments, and "alt det de må kunne" in Bingley's speech (Austen, *Elisabeth og hennes søstre*, 1930, 34). Knutsen's "begavet" or "talentfull/het" are reasonable in some cases, but awkward when stretched to include Miss Bingley's demands of "a certain something in her air" which would be beyond the meaning of talented; her demands then become illogical as well as snobbish. Knutsen also uses "talentfullhet" as a translation of "capacity" in the same context. Her third translation is "alle disse kvalifikasjoner" in Elizabeth's conclusion (Austen, *Stolthet og fordom*, 1947, 41–42). The Hauges' first choice "flink" has to do double duty in the same speech, for "accomplished" and for "exquisite" playing. Their second choice is: "de ferdigheter som de er i besiddelse av". "Flink" and "ferdigheter" are then repeated several times. Lastly, when Miss Bingley asks Elizabeth whether she doubts "the possibility of all this", the translators have inserted the noun "virtues": "disse dyder" (Austen, *Stolthet og fordom*, *c*. 1972, 38–39). The 1974 translator alternates between "dyktig" and "flink" (Austen, *Omvei til lykken*, 1974, 2nd instalment, 68). Alfsen has chosen "kultivert" as her main translation ("seks kultiverte kvinner"), adding "ferdigheter" in a couple of places. Once she uses both at the same time: "to be so very accomplished, as they all are" is rendered "å tilegne seg så mange ferdigheter og bli så kultiverte som de er, alle sammen". It is lengthy, from nine words to fifteen, and bears witness of the difficulty of choosing the right word. Alfsen comes closer than the others to repeating a main concept as she also later uses "meget kultivert" when Miss Darcy is described by Mr Wickham as "highly accomplished" (Austen, *Stolthet og fordom*, 2003, 41, 82).

"studies", "immerse herself in her books", and "cultural pursuits".[54] Clearly, the challenge is not only finding a satisfactory Norwegian equivalent for the English concept, as several of the proposed terms could serve this purpose. The difficulty seems rather to be opting for one and sticking to it. In English, this key concept echoes throughout the novel. In Norwegian, this effect is effaced or obscured in all translations. The problem may be that translators do not recognize it as a key term, a fashionable notion in the foreign vocabulary.

Another fashionable concept in the time of Austen's novels is the preoccupation with "the picturesque". Much discussed after William Gilpin's 1782 book on how to enjoy the picturesque in landscape,[55] Jane Austen also referred to the popular preoccupation in the three novels she composed first: *Sense and Sensibility*, *Pride and Prejudice* and *Northanger Abbey*. In the latter, Henry Tilney even gives Catherine Morland a lecture on the rules of the picturesque: "He talked of foregrounds, distances and second distances – side-screens and perspectives – light and shades …" (I, 14). In Austen's first novel, another clergyman, Edward Ferrars, excuses himself from joining in the sentimental Marianne Dashwood's appreciation of it: "I have no knowledge in the picturesque, and I shall offend you by my ignorance … I call it a very fine country … and I dare say it is a picturesque one too" (I, 18).

In *Pride and Prejudice*, Elizabeth Bennet employs it ironically, in teasing Mr Darcy and the two Bingley sisters about their picturesque appearance when walking threesome in the gardens of Netherfield (I, 10). The concept is, however, not preserved in either of the translations. All translators rewrite, and thus lose the allusion to a common idea. In this instance, exactly the same word could have been used with Norwegian spelling.[56] Again, translators must

54 "Hun blev hindret i å arbeide på sin utvikling" (Austen, *Elisabeth og hennes søstre*, 1930, 252); "Hun ble nødvendigvis trukket litt bort fra sine litterære interesser" (Austen, *Stolthet og fordom*, 1947, 333); "Mary måtte etter hvert gi slipp på sine studier" (Austen, *Stolthet og fordom*, *c.* 1972, 308); "fordype seg i sine bøker" (Austen, *Omvei til lykken*, 1974, last instalment, 83); "hun ble nødvendigvis trukket litt bort fra sine kulturelle sysler" (Austen, *Stolthet og fordom*, 2003, 356).

55 Gilpin's book (the first in a series) is *Observations on the River Wye, and Several Parts of South Wales, &c.: Relative Chiefly to Picturesque Beauty, Made in the Summer of the Year 1770*, Cambridge, 1782.

56 The Norwegian word is "pittoresk". The translators instead have "ruin/disturb/spoil the group/the beautiful impression/the idyll/the motive" ("ødelegge gruppen", Austen, *Elisabeth og hennes søstre*, 1930, 44; "det vakre inntrykket", Austen, *Stolthet og fordom*, 1947, 55; "forstyrre idyllen" Austen, *Stolthet og fordom*, *c.* 1972, 51; the 1974 translator deletes the passage, "Motivet ville bli spolert" Austen, *Stolthet og fordom*, 2003, 54. All translations render the basic meaning of the sentence well, but there is no trace of the concept of the "picturesque").

not have been aware of the effect of this word in the foreign culture, and their domesticating strategy loses the period details of the setting.

Norwegian Imagery

One of the translations demonstrates a strategy of domesticating some metaphors, namely the nineteenth-century *Persuasion*. There seems to be an effort to make *Familien Elliott* a Norwegian story by adding an assortment of maritime metaphors peculiar to the Danish-Norwegian language. An excellent new image is added to the Admiral's gallant offering of his arm, declaring that he is never comfortable "if I have not a woman there" (II, 6). In Norwegian, he says "unless I have a woman in tow". When Elizabeth Elliot haughtily refuses to introduce the Admiral and his wife to Lady Dalrymple, she says, "We had better leave the Crofts to find their own level".[57] The translator inserts a Norwegian image to strengthen both the dismissal and the Crofts' maritime world. The literal metaphor is "we had better let the Admiral sail his own sea" (meaning fend for himself).[58]

The image is also changed from a business to a seafaring one when the Admiral comments to his wife "I thought we should soon come to a deal" (about renting the house) (I, 5). In Norwegian he says "I knew we would cast anchor here".[59]

The Norwegian tone, however, may be more of a happy side effect than the main purpose. As it happens, all these images fit not only the receiving culture, but also the source. The imagery particularly suits Austen's Navy context. *Persuasion* is, indeed, a maritime novel, insofar as the hero of the story is a sea captain, his brother-in-law, the Admiral, plays a significant role, reports of the sea are heard at dinner tables, the happy ending is closely connected to the maritime world, and the very last words of the novel are a praise of the Navy.

The Norwegian translator has caught this context, and elaborates on it through naval imagery. In these instances, there is no change of Austen's tone, but instead the translator finds felicitous phrases to demonstrate the author's closeness to the world of sailors. The sea images would not suit the mouth of Sir Walter, but they do fit the narrative tone of the novel. Sometimes, Austen uses them herself, as at the end of I, 10, where Mrs Croft says of her brother:

57 "uden jeg har et Fruentimmer paa Slæbetauget" (Austen, *Familien Elliot*, 11 January, 1872).

58 "Derfor er det bedst, vi lade Admiralen seile hans egen Sø" (*ibid.*).

59 "Det var nok det, jeg vidste, at vi vilde komme til at kaste Anker her" (*ibid.*, 23 December 1871).

"I wish Frederick would spread a little more canvas, and bring us home one of these young ladies", which is translated with the corresponding Norwegian naval idiom.[60]

Changing Attitudes to Foreignness

Translators can obviously move in two directions here: either try to find target language equivalents of English geographical, social and cultural phenomena, or to keep everything English, to convey a feeling of the different setting.

All Norwegians who grew up in the 1960s will remember an outstanding example of an entirely domesticated story, appearing in the form of a long series of Saturday radio episodes about the schoolboy Stompa and his friends. The stories were also published as a book series, and four films were made in the same decade. Hardly anybody knew, or even now remembers, that the series was translated from Anthony Buckeridge's books (some twenty-five volumes) about "Jennings", as the boy was called in English. No Norwegian child at the time would have suspected that these boys were not originally Norwegian. They were nick-named after Norwegian towns or regions, like "Bodø", "Bergen" and "Nøtterø". They were distinguished by their very clear regional accents on radio. The only oddity, or foreignness, that could not be masked, was the boarding-school setting, as only seriously misbehaved boys went to special boarding-schools in Norway. Everybody else attended their local schools (and still largely do). The explanation supplied was that they were orphans or their parents were abroad. Here the translator and dramatist, Nils-Reinhardt Christensen, obviously deliberately tried to make the books Norwegian, with great success.

The Austen translators have not had the same strategy. This is also to do with the fact that children's books may be more often domesticated than books for adult readers.[61] Even more than this, there seems to have been changing attitudes to domestication over the period in question. Alf Harbitz's aim for "a Norwegian book" in 1930 makes him choose more domesticating solutions than the earliest and the latest translators. However, his domesticating strategies

60 "Jeg vilde ønske, Frederik satte flere Kluder til, og snart bragte en av disse to unge Damer hjem" (Austen, *Familien Elliot*, 31 December, 1871).

61 Thus, Anne Shirley no longer lives in "Green Gables", but in the very Norwegian sounding "Bjørkely" (in Lucy Maud Montgomery's books). Nevertheless, the ubiquitous Donald McDuck has kept his foreign name in Norwegian, while his uncle's first name is domesticated from "Scrooge" to "Skrue", along with those of most family members.

are limited to what is needed to achieve a modern, smooth, Norwegian language style. He makes no attempt to make Austen's world appear Norwegian, but keeps all personal and place names intact. The same is true for the other mid-century translators: Knutsen, the Hauges and the 1974 translator, all partly domesticate the text, without approaching anything that could be mistaken for a Norwegian book.

The twenty-first-century translator, Merete Alfsen, is most consistently foreignizing, but again not entirely. Although she goes far in reminding us that the novel belongs in an English context, she sometimes (understandably) opts for domestication. Schleiermacher was sceptical of the possibility of combining the two basic methods of translation.[62] The Norwegian translators all seem to attempt it, regardless. Considering the possible Norwegianness of a translated Austen, she is more English in 1871 and 2003, and more Norwegian in between. All translators employ mixed approaches to the problem of rendering the foreign English culture, which is hardly surprising. After all, the categories are rarely clear-cut, and as Lawrence Venuti reminds us, "all translation is some form of domestication".[63] Transferring a foreign text to one's domestic language is, after all, the most fundamental act of domestication.

62 Schleiermacher, "On the Different Methods of Translating", in *The Translation Studies Reader*, 2012, 49.

63 *The Translation Studies Reader*, ed. Venuti, 278.

CHAPTER 10

Irony

The peculiar Austen tone of narration has been noticed by critics and readers since the first articles were written about the author, and probably by her first readers, her family and friends, before that. Her brother, Henry, certainly seeming to want to protect her against misunderstandings, explains, in effect, that she never meant to mock her neighbours: "Though the frailties, foibles, and follies of others could not escape her immediate detection, yet even on their vices did she never trust herself to comment with unkindness …. She drew from nature; but, whatever may have been surmised to the contrary, never from individuals".[1] Although there is no need to distrust her kindness, or his brotherly affection, yet the quote reveals her keen power of observation, her compelling wit and acute sense of the absurdities of human existence. Her readers must have noticed this, and it made her liable to suspicions that she satirized particular people ("whatever may have been surmised"). It is this suspicion that Henry wants to expel, but in doing so, he also confirms her ironic powers, without himself employing the word "irony".

Jane Austen keeps a constant, humorous distance from the characters and events of the world she creates, and hence also from the world she mimics. She seems always to be laughing up her sleeve at people's peculiarities, and implicitly casts a sharp searchlight on her own society. This attitude is channelled through different narrative devices.[2] In *Pride and Prejudice*, she does not really exploit the obvious possibility of the narrator's intrusion, a technique we find more examples of in *Northanger Abbey* and *Persuasion*, with a clearly ironic purport (see below). It is, however, in *Pride and Prejudice* that we find her most famous example, the opening sentences:

> It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
>
> However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of

1 Henry Austen, "Biographical Notice of the Author (1818)", in *A Memoir of Jane Austen and Other Family Recollections*, ed. Kathryn Sutherland, Oxford, 2002, 139, 141.

2 For a fuller discussion of the techniques and targets of Austen's irony, see Sørbø, *Irony and Idyll*, Chapters 1, 2, 7 and 8.

> the surrounding families that he is considered as the rightful property of some one or other of their daughters. (3)

How is this passage understood and translated into Norwegian? In one case, the 1974 serial, it was not translated at all (although understood), but, in fact, discarded. There is also a change of perspective, so that the "universal" perspective of the opening joke is lost. Instead, there is a consistent internal perspective (the Bennets') from the start:

> There was no longer any possible doubt. They had it from reliable sources that Netherfield Park was let, and, moreover, to a bachelor, a rich bachelor from the North of England.[3]

Then follows the first translation from the novel itself, about Bingley seeing and taking the property. The first half page of the chapter, the opening of the Bennets' dialogue, is lost. Likewise, they skip the middle section, about Mrs Bennet's "beauty", and the last paragraph, the ironic narrative comment on the Bennets' incompatibility. What remains of dialogue is, however, quite accurately translated. The chosen narrative style in the opening of the translation is free indirect discourse, which otherwise suits Austen well. Here, it is Mrs Bennet's voice, and her daughters', that is mimicked. Still, the loss of Austen's ironic joke illustrates a common quandary of translation: while retaining many of Austen's words and situations, the irony is gone.

The other four translations of the novel do retain the opening sentences, with unequal emphasis. In 1930, Alf Harbitz rendered them:

> Nobody can deny that a bachelor with a nice fortune needs a wife. This is so evidently true ….[4]

The simplification of the first sentence is in keeping with Harbitz' modernization project and his quite liberal "sense for sense" method. Still, the meaning is more or less the same. Not so in the next sentence. Austen has an ironic observation on people's preoccupations: "This truth is so well fixed in the minds". Harbitz has a confirmation of truth: "This is so evidently true".

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3 "Det var ikke tvil mulig lenger. Fra helt pålitelige kilder hadde de fått vite at Netherfield Park var blitt leiet ut, og det til en ungkar, en rik ungkar fra det nordlige England" (Austen, *Omvei til lykken*, 1974, 1st instalment, 16).

4 "Ingen vil nekte at en ungkar med en pen formue trenger en hustru. Dette er så innlysende sant, …" (Austen, *Elisabeth og hennes søstre*, 1930, 5).

This is the opposite of Austen's undermining of our certainties, and questioning of our prepossessions. The ironic narrative distance from the "minds" that are being observed is gone, even in an intelligent and perceptive translation.

In 1972, the Hauges translate the opening passage in the following manner:

> It seems to be a common and accepted opinion that a rich bachelor needs a wife. If he settles in the neighbourhood, this attitude is so well rooted ....[5]

Like Harbitz, they make no attempt at rendering the ironic hyperbole ("universal truth"). Here, the first sentence is a neutral observation, as if the opinion cited is perfectly sensible. However, in contrast to Harbitz, the second sentence points to people's attitudes, which is also what Austen is doing with her ironic dismissal of "this truth".

The 1947 and 2003 translators, Knutsen and Alfsen, choose similar solutions, and both are closer to the original text than their colleagues:

> It is a commonly known truth that a wealthy bachelor has an absolute need of a wife .... the surrounding families are so firmly convinced of this truth ....

> It is a commonly recognized truth that a bachelor in possession of a nice fortune, necessarily needs a wife .... this truth is so ineradicable in the families of the neighbourhood ....[6]

Alfsen keeps closer to Austen's syntax, while Knutsen's phrases are shorter and more modern (albeit half a century older), but they both attempt an echo of Austen's "truth". Still, the effect would have been clearer had they dared depart from the everyday vocabulary of "commonly known" and instead dared a grand exaggeration, similar to Austen's "universal".[7]

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5 "Det synes å være en alminnelig og vedtatt oppfatning at en rik ungkar trenger en kone. Hvis han slår seg ned i nabolaget, er denne instilling så inngrodd ..." (Austen, *Stolthet og fordom*, *c.*1972, 7).

6 "Det er en alment kjent sannhet at en velstående ungkar har et absolutt behov for en kone .... de omkringboende familiene så fast overbevist om denne sannheten ..." (Austen, *Stolthet og fordom*, 1947, 5). "Det er en allment anerkjent sannhet at en ungkar i besittelse av en pen formue, nødvendigvis trenger en kone .... er denne sannheten så uutryddelig hos familiene i nabolaget ..." (Austen, *Stolthet og fordom*, 2003, 7).

7 Although the English word "universal" may indeed be translated "allmenn/alment/alminnelig", as these translators do, the exact same word also exists in a Norwegian form

The Ending of *Persuasion*

If the opening of *Pride and Prejudice* is an expressive example of an ironic narrative voice, the last chapter of *Persuasion* is equally striking. It opens with an inescapably ironic distance from the love story that has just been completed:

> Who can be in doubt of what followed? When any two young people take it into their heads to marry, they are pretty sure by perseverance to carry their point, be they ever so poor, or ever so imprudent, or ever so little likely to be necessary to each other's ultimate comfort. This may be bad morality to conclude with, but I believe it to be truth (248).

These lines are omitted in the 1871 translation. Although very thorough in rendering most aspects of Austen's work, the translator seems at a loss how to deal with ironic commentary. Perhaps explicit narrative comments were perceived as undesirably old-fashioned, although there were plenty of them around in contemporary novels, such as George Eliot's.

Austen here turns romantic clichés upside-down and demonstrates their emptiness. The standard happy ending would give us a remarkable young couple whose love miraculously overcomes opposition and lack of money. The author, however, sees fit to remind us that young love is a terribly common phenomenon. The lovers are not necessarily wise or deserving, and as often as not, will not even make each other happy. It is their stubbornness that brings about the happy ending, not their virtues. Lovers are generally egotistic, and may live to regret their choice.

In the ensuing lines, the narrator admits that the lovers of her own story are different and more mature. So, she saves her romantic ending, after all. Still, she embeds it in this ironic context. Austen is particularly fond of making jokes on love in her final chapters (as well as elsewhere), as if undiluted happiness would take her too close for comfort to sentimentalism. Her deliberately irreverent phrasing ("take it into their heads to marry") safeguards her from drowning in romantic clichés, even if adhering to the generic ending of the love story.

Her self-reflexive jokes on the narrator's role have the same function as ironic distance. "Who can be in doubt of what followed?" draws the reader into the narration, and is a humorous apology for embarking on the standard closure of the story. "This may be bad morality to conclude with" is three things

("universell"). In Austen's first sentence, however, the irony would have worked even better if translated "evig sannhet" ("eternal truth").

in one. It is a reminder that this is fiction, a constructed tale. It makes fun of the author's obligation to provide uplifting endings. And it is an ironic dismissal of the sentimental pretence that the good prevail in the world. So, Jane Austen plays with the idea of going against convention, but always delicately balances between disruption and confirmation of standard expectations. After all, her protagonists in *Persuasion* really are good people, and they do end up rich and happy, though not without satirical comments.

The final paragraphs of this last chapter are rife with implicit class irony. It is not commentary that is the tool here, but rather the focus and composition of the last passages. The antepenultimate paragraph is about the happy couple's relationship with the mother-figure, Lady Russell. The penultimate paragraph is about how Wentworth helped Anne's friend, the impoverished Mrs Smith. The ultimate paragraph is about Mrs Smith's pure heart and Anne's love for her sailor. When this order is disturbed in the Norwegian translation, the class irony is obscured. Here, the ending is reduced from three to two very short paragraphs, with the contents rearranged. Lady Russell and Mrs Smith change places, so that Lady Russell is moved to the last paragraph, and Austen's last paragraph is deleted. Austen no longer gets the last word in her own story, as we shall see.

The implications are significant. Austen focuses on Anne's new status as "the sailor's wife" and the very last words are on "the national importance" of the Navy, which is Anne's new world. Austen's irony at the expense of her own class-ridden society is exquisite. Her novel opens with the decline of the upper classes as demonstrated in the vanity and the near ruin of Sir Walter Elliot of Kellynch Hall, and ends with his daughter's happiness as a sailor's wife. The haughty man who hesitated over letting even an Admiral hire his house must now see his daughter married to a mere Captain. It is evident from the structure of the story and the choice of first and last words, that this issue is a fundamental one for the author. It is less visible in the Norwegian ending.

Austen juxtaposes Anne's shame in her genteel family (the antepenultimate paragraph) with her close relations to "a mere Mrs Smith, an everyday Mrs Smith", as Sir Walter had dismissed her (the penultimate paragraph) and her joy in being a sailor's wife (the last paragraph). This implicit class mobility is accompanied by harshly explicit dismissals of class. Although born a Baronet's daughter, Anne feels distinctly inferior to her middle-class Captain in "having no relations to bestow on him which a man of sense could value". The "no relations" is a razor-sharp dismissal of the highest ranks, in the form of Lady Dalrymple and her daughter. They are relations, but too stupid to be worthy of Captain Wentworth. Anne is genuinely glad to be rid of the obligation

to attend on them ("they would soon be innoxious cousins to her", 246). The higher ranks are ridiculed, satirized and ultimately rejected by Austen.

In the Norwegian version, Anne's shame at having no proper family relationship to offer her husband is deleted. The motive cannot be to reduce class irony, since such comments are usually well translated throughout, also elsewhere in the last chapter. Austen's "foolish, spendthrift baronet" (248) is endowed with a third adjective of the same kind: "a wasteful, silly, ridiculous baronet".[8] The translation is as harsh, sometimes harsher, than the original.[9] The reason for the editing, then, must be to achieve a more uniform narrative focus on the final happiness than Austen did. The very last words of *Persuasion* may, indeed, seem inappropriate for a love story, as if the novel had been left unfinished. It seems strange to end with a compliment to the Navy's importance for the country: "She gloried in being a sailor's wife, but she must pay the tax of quick alarm for belonging to that profession which is, if possible, more distinguished in its domestic virtues than in its national importance" (252). Austen, however, here manages to compress the final words of the love story and the final words of the class story into one sentence. That Anne "gloried in being a … wife" is an utterly satisfying conclusion to the first. That she has married into the professional classes concludes the second. Class and love are inextricably intertwined in her happiness.[10]

The Norwegian translator seems to have found the ending unsatisfactory. The new last paragraph is:

> The relationship between Captain Wentworth and Lady Russell became as good as Anne could have desired. Although he would never admit that she had acted right when she once parted them, he still soon learnt to treasure her many good sides, and became in time deeply fond of her.

8 "… en ødsel, taabelig, naragtig Baronet" (Austen, *Familien Elliot*, 23 January 1872).

9 In contrast to the French nineteenth-century translator Isabelle de Montolieu, who censored the irony on the Baronet leaving his family seat, it is fully rendered in Norwegian. "Sir Walter prepared with condescending bows for all the afflicted tenantry and cottagers who might have had a hint to shew themselves" (36) is expanded to "With a dignified attitude and ready to administer condescending bows to saddened farmers and tenants who might have had a hint of the appropriateness of turning up on this occasion, Sir Walter was enthroned on the back seat" ("Med værdig holdning og rede til ad uddele naadige Hovedbøininger til de bedrøvede Bønder og Fæstere, som maatte have faaet Hint om det passende i at møde frem ved denne Leilighed, thronede Sir Walter paa Bagsædet", Austen, *Familien Elliot*, 1 January 1872.)

10 In addition, there is the family joke of complimenting the profession of two of the Austen brothers.

> The old lady was a frequent guest in Anne's house, and had the joy of seeing her favourite possessing all the happiness that can befall a mortal.[11]

"All the happiness that can befall a mortal" substitutes the praise of the Navy, and is a more complacent confirmation of happiness than Austen gives. Furthermore, letting Lady Russell rather than Mrs Smith end the story disregards Austen's deliberate class disruptions, and restores the Lady to her authoritative position, while limiting the everyday Mrs Smith's role to that of being merely a receiver of assistance.

Austen thus opens the final chapter of *Persuasion* with overt irony on love and ends it with implicit irony on class, two of her favourite targets. There are others.

Irony on Female Education

There is a distinct ironic flavour in the first description of the Musgrove daughters:

> … who had brought from a school at Exeter all the usual stock of accomplishments, and were now, like thousands of other young ladies, living to be fashionable, happy and merry. Their dress had every advantage, their faces were rather pretty … (40).

The literal meaning of most words is perfectly rendered in the 1871 translation, but the hint of ironic distance is absent. The main reason is that Austen's overt ridicule of the education of girls in "thousands of other young ladies" is deleted. Instead, the school is specified as "a big girls' school". It is as if the main point of the "thousands" were the number of girls attending the school, and not the number of girls that remain superficially educated.[12] Furthermore, Austen's subtle modification in "rather pretty" is omitted, so that they

11 "Forholdet mellem Kaptein Wentworth og Lady Russell blev saa godt, som Anne nogengang kunde ønske det. Skjønt han aldrig vilde indrømme, at hun hadde handlet ret i engang at skille dem ad, lærte han dog snart at skatte hendes mange gode Sider, og fik hende med Tiden inderlig kjær. Den gamle Dame var en hyppig gjest i Annes hus, og havde den Glæde at se sin Yndling i Besiddelse af al den Lykke, som kan blive en Dødelig tildel" (Austen, *Familien Elliot*, 23 January 1872).

12 "som havde erhvervet sig høiere Dannelse i en stor Pigeskole i Exeter, og nu blott tenkte paa at more og pynte sig. Deres Dragt var alltid fiffig og smagfuld, de var smukke, muntre, livlige" (Austen, *Familien Elliot*, 24 December 1871).

are simply "pretty". The fact that the same description serves for both sisters, as indeed for "thousands" of girls, supports the author's irony about female accomplishments.

It is a comment that echoes Hannah More's observations on the education of girls: "… swarms of youthful females … are introduced into the world, under the broad and universal title of *accomplished young ladies*, of *all* of whom it cannot … be pronounced … that they illustrate … a perfection which leaves nothing to be desired".[13] Hannah More is sharply satirical of the end-result of such deficient female education, and doubly worried that many of these girls will spread their ignorance to the next generation as mothers or governesses. She advocates serious reading in philosophy and religion, clearly assuming that girls have the necessary faculties for this, provided they are properly taught. Austen's echoes of More thus connect her stories and characters to this topical debate on women and education that was otherwise also addressed by Mary Wollstonecraft. As already seen, Austen bandies the concept of accomplishments about, ironically highlighting the issue of what women should learn, against the evident shortcomings in the characters of her novels (pages 150–152 above).

Although missing this point, the 1871 translator in other instances seems to sharpen the ironic attack on female weaknesses, as was done also in the issue of class. The egotistical Mary's endless self-pity ("Yes, I made the best of it; I always do") comes out even more revealingly in translation (37).[14] Austen's portraits of silly women are often well rendered. Still, when translating *Pride and Prejudice* in 1947, Knutsen treats the silly Bennet girls, Catherine and Lydia, more kindly than their author does. Austen's phrase "their minds were more vacant" (28) is harsher than Knutsen's they "had not much to occupy their thoughts".[15]

Austen's irony may be narrator's or characters' irony, and both are aimed at such targets as marriage, love, pride, pomposity, class, wealth, snobbishness,

13 Hannah More, *Strictures on the Modern System of Female Education* (1799), Bristol and Tapei: Thoemmess Press, 1995, 168–69.

14 In the translator's extended version of her speech, Mary says: "Oh, yes, I described my condition in as bright colours as possible. Then, as always, I was strong for a long time. Nobody could say that I give in too early" ("Aa ja, jeg skildrede min Tilstand med saa lyse Farver som muligt. Da som altid var jeg stærk i det længste. Ingen skal kunne sige, at jeg giver mig over for tidlig", Austen, *Familien Elliot*, 24 December 1871).

15 "hadde ikke så mye å beskjeftige tankene med" (Austen, *Stolthet og fordom*, 1947, 31). This translation is repeated by the Hauges, while Harbitz deletes the sentence. Only Alfsen translates Austen's dismissal of female superficiality: "were more empty-headed" ("var mer tomhjernede", Austen, *Stolthet og fordom*, 2003, 31.)

hypocrisy, female education, and faulty parents. Translation scholar Susan Bassnett mentions Shakespeare's irony in his sonnets as an example of elements that may potentially be missed in translation.[16] She could just as well have referred to Austen's irony, which is equally inherent in her narratives, and equally indispensable.

Ironic Twists of Phrasing

It is clear what translators are up against when taking on a Jane Austen novel. Austen's language is finely tuned. Any translator needs to lend an ear to the subtler tones of words and phrases that often constitute Austen's irony. "They might pass for a happy couple", Austen concludes the first description of the young Musgroves, who are equally stupid and tend to involve Anne in their quarrels too frequently (43). Austen's "might pass for", with a wink, is in 1871 translated seriously: "They must on the whole be called a happy couple".[17]

When Elizabeth Bennet in *Pride and Prejudice* defends her faith in Wickham claiming that "Besides, there was truth in his looks" (86), "looks" is a significant word. Elizabeth is misled by his handsome face and affable manners (see also her reflections on his "countenance", 80–81). Three translations miss the point and translate: "Besides, Mr Wickham seemed (thoroughly) honest". Here, the irony at Elizabeth's blinded judgement has vanished. Knutsen, however, has at least a fleeting reference to "looks": "Besides, one could see in his eyes that he spoke the truth".[18]

Mr Bennet wants to get rid of Mr Collins, and "his civility, therefore, was most prompt in inviting Mr Collins to join his daughters in their walk" (71). Readers see a display not of polite kindness, but a very understandable self-interest dressed up as civility. The first translator renders Mr Bennet's eagerness to be rid of his guest well, but not the irony at his civility: "Very politely, but also very insistently, he encouraged Collins to accompany the young ladies".

16 Bassnett, *Translation Studies*, 2014, 91.

17 "De maatte i det hele taget kaldes et lykkeligt Ægtepar" (Austen, *Familien Elliot*, 24 December 1871).

18 "Dessuten virket Mr. Wickham tvers igjennom ærlig" (Austen, *Stolthet og fordom*, *c*.1972, 75); "Dessuten så han ærlig ut!" (Austen, *Omvei til lykken*, 1974, 4th instalment). "Dessuten virket han fullstendig oppriktig" (Austen, *Stolthet og fordom*, 2003, 86); "Dessuten kunne man se på hans øyne at han talte sant" (Austen, *Stolthet og fordom*, 1947, 82). Harbitz deleted the passage.

The difference is that the translator makes us believe in Mr Bennet's civility, while Austen makes us distrust it.[19]

Austen's narrative ironic attitude is expressed not least through the technique of ironic collocations, in other words through unexpected juxtapositions of words and concepts. Austen is constantly fighting clichés through such discarding of common phrases in favour of new twists and turns.

For instance, the ironic narrator reveals Elizabeth Bennet's secret pleasure in harbouring negative feelings: "restored Elizabeth to the enjoyment of all her original dislike" (35). This critical distance from the protagonist is lost in the Norwegian translations. Their solutions are quite similar here: all have translated the return of her negative feelings, but none the ironic observation of her enjoyment of them.[20]

The same goes for Elizabeth indulging "in all the delight of unpleasant recollections" (212). This is partly, but not sufficiently expressed by Alfsen: "where she could indulge in sinister reflections". The delight is indicated, but not mentioned, and so the sharp edges of Austen's collocations are blunter in translation. In this case, other translators have kept the delight, however, and Knutsen has even overdone it, by translating "indulge in sinister reflections, which in spite of all instilled her with a peculiarly pleasant sensation".[21] It lends a strangely unsuited, almost Gothic tone to the scene.

Lady Catherine's treatment of the "too poor" villagers is satirized in the description of how she would "scold them into harmony and plenty" (169). Austen is sharply ironical of this patroness, whose only action is scolding till they stop complaining and pretend they have harmony and plenty. The translators mostly miss the collocation. Harbitz is closest when he says she would "force them to feel satisfied and affluent". Knutsen and Alfsen do not see the depth of the irony, and they translate it as if people really became content when they were scolded. The Hauges make Lady Catherine a peacemaker,

19 "Meget høflig, men også meget inntrengende opfordret han Collins til å følge de unge damer" (Austen, *Elisabeth og hennes søstre*, 1930, 57).

20 "gjorde igjen Elizabeth kold overfor dem" (Austen, *Elisabeth og hennes søstre*, 1930, 32); "kom den gamle uviljen hennes tilbake med ny styrke" (Austen, *Stolthet og fordom*, 1947, 37); "Elisabeths uvilje vendte tilbake" (Austen, *Stolthet og fordom*, *c.*1972, 34); "fikk Elizabeths opprinnlige uvilje til å melde seg igjen med full styrke" (Austen, *Stolthet og fordom*, 2003, 37).

21 "der hun kunne hengi seg til dystre betraktninger" (*ibid*., 202); "hengi sig til gleden ved de pinlige minner" (Austen, *Elisabeth og hennes søstre*, 1930, 151); "henga hun seg også til nytelsen ved meget ubehagelige erindringer!" (Austen, *Stolthet og fordom*, *c.*1972, 172); "hengi seg til sine dystre betraktninger, som tross alt inngjød henne en eiendommelig behagelig følelse" (Austen, *Stolthet og fordom,* 1947, 186).

turning the ironic dismissal of the noble lady into a praise of her role.[22] Similarly, Miss Bingley's "sneering civility" (269) is not caught by the 1974 translator, but instead translated as "said she cheerfully".[23]

Duty and shopping is another ironic juxtaposition, and this time it serves to reveal the superficiality of the young Bennet girls. Again, the irony is missed. Austen quite unobtrusively smuggles in an ironic perspective when saying that they went "to pay their duty to their aunt and to a milliner's shop just over the way" (28). All translators drop the duty, and thereby the irony. All give plain matter of fact statements that the girls went to visit their aunt and go shopping, without a whiff of the ironic smile embedded in Austen's phrase.[24]

The 1871 translator of *Persuasion* has similar challenges to contend with. He or she demonstrates a familiarity with the English language that ensures that the literal meaning of such ironic collocations is understood and translated. However, the stylistic effect of the collocation itself tends to be lost, since the translator evens out the seeming incongruities, and expands the sentence as if intending to explain Austen's meaning. Hence, "the elegant stupidity of private parties" (180) is rendered: "… in some private circles, where they had all the stiffness, boredom and grandness that people of their way of thinking could want". A longer elaboration is substituted for "the elegant stupidity". Similarly, Austen's revealing phrase, "with all the eagerness compatible with anxious elegance", in respect to the Elliots' fawning upon the highest ranks in the figure of Lady Dalrymple (184) is translated: "all the eagerness that was compatible with elegance, propriety and grand airs".[25] The translator understands the Elliots' anxiety to please the Lady, and their conflicting need to preserve their own claims to high breeding, but does not quite understand Austen's technique in rendering it, effectively dismissing them with a juxtaposition of opposite words – "anxious elegance".

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22 "tvinge dem til å føle seg tilfredse og velstående" (Austen, *Elisabeth og hennes søstre*, 1930, 123); "lese dem teksten, til de igjen ble rolige og fornøyde med sin lodd" (Austen, *Stolthet og fordom*, 1947, 150); "bruke munn på dem helt til de var vel forlikte og ikke manglet noen ting" (Austen, *Stolthet og fordom*, 2003, 162); "stifte fred og forsone dem med deres lodd i livet" (Austen, *Stolthet og fordom*, *c.*1972, 137).

23 "sa hun blidt" (Austen, *Omvei til lykken*, 1974, 10th instalment).

24 "hilse på sin tante og se innom en motehandel" (Austen, *Elisabeth og hennes søstre*, 1930, 27); "hilse på tanten eller besøke en modist" (Austen, *Stolthet og fordom*, 1947, 31); "enten for å besøke tanten eller motehandlersken" (Austen, *Stolthet og fordom*, *c.*1972, 29); "for å besøke sin tante og en modist" (Austen, *Stolthet og fordom*, 2003, 31).

25 "i en eller annen privat Sirkel, hvor det var saa stivt, kjedeligt og fornemt, som Folk av deres Tænkesæt kunde ønske sig"; "al den Ivrighed, som var forenlig med Eleganse, Anstand og et fornæmt Væsen" (Austen, *Familien Elliot*, 12 and 13 January 1872).

As demonstrated in her bandying about of "universal" truths in the famous opening sentence of *Pride and Prejudice*, Austen's irony sometimes relies on exaggeration. The extravagant phrase "opened to his nieces a source of felicity unknown before" is soon punctured (28–29). There is a ridiculous contrast between the expression and the reality behind it – silly girls chasing men in uniform. In this case, only the latest translator manages a hit, letting the irony come across clearly.[26]

The Devil is in the Detail

The narrator's ironic angle on the story of Mr Collins' first love (for Jane) is sometimes turned upside down in translation. Careful reading reveals that it was "Miss Bennet's lovely face" that "established all his strictest notions of what was due to seniority". In other words, he settled on her because she was the prettiest, but pretended that it was because she was the eldest. While in one translation, it is "the certainty that she had the rights of the first born" that "made him set his whole heart on her". In this version, he is really acting out of a sense of justice: the eldest daughter must be preferred. Although he remains stupid in this version as well, his ridiculous pretentiousness is less pronounced.[27]

The devil is definitely in the detail in Austen's language, and seemingly innocuous alterations prove fatal to ironic points and jokes. It seems innocent enough to swap "because" for "at the same time", but not in Miss de Bourgh's case. She is said to surpass the most beautiful girls "because" she has features that mark her "distinguished birth" (67). One translation instead states simply that she is the most beautiful, and "at the same time" has the characteristics of

26 "noe som ble en kilde til ny og ukjent lykke for hans nieser" (Austen, *Stolthet og fordom*, 2003, 31–32). Conceivably, the poetic/archaic Norwegian word "lykksalighet" would have been an even better parallel to "felicity", or simply "salighet" if a more modern, ironic tone were desired. Harbitz deletes the whole sentence (Austen, *Elisabeth og hennes søstre*, 1930, 28). The others have: "dette var en kilde til udelt fryd" ("this was a source of undivided pleasure"), which is strictly correct, but not as sarcastic (Austen, *Stolthet og fordom*, 1947, 31), and "det ga anledning til hittil ukjente fornøyelser" ("it provided opportunity for hitherto unknown amusements") which is a change of meaning (Austen, *Stolthet og fordom*, *c.*1972, 30).

27 "vissheten om at hun hadde førstefødselsretten, fikk ham til å legge hele sin elsk på henne" (Austen, *Stolthet og fordom*, 1947, 70).

noble birth. In other words, the satirical phrase that makes us realize that she is not beautiful is turned into its opposite – an affirmation that she is.[28]

The ironic revelation of the Bingley-sisters is equally refined. After describing their powers of conversation, the last line of this apparent praise of their abilities informs us that they could "laugh at their acquaintance with spirit" (54). The standard social graces of the accomplished woman are undermined by their revealed malice. Two translators cut the line (Harbitz and Knutsen), one translation (the Hauges') includes the praise, but not the irony, while Alfsen has grasped the point.[29]

Austen also employs the ancient theatrical device of dramatic irony. It relies on the audience or readers recognizing a second significance in a character's speech, a double meaning of which the speaker is ignorant. When the somewhat stupid Sir Lucas rather blunderingly tries to cajole Elizabeth and Darcy into dancing with each other, he does not know that Darcy refused to do so on an earlier occasion, stating to his friend that she was not handsome enough to tempt him. Sir Lucas' piece of gallantry – "Who would object to such a partner?" – serves as an unhappy reminder that the answer is Darcy.

This is dramatic irony used for comical purposes, but still discarded by Harbitz. The Hauges lose the misplaced rhetorical question when they rewrite it into a statement: "it would be odd for him to refuse dancing with such an adorable lady". To which Elizabeth "smiled mockingly", rather than looked "archly". Knutsen is more fortunate in her choice of words when she says that "Elizabeth smiled ironically". Knutsen and Alfsen both translate this instance of dramatic irony well.[30]

Ironic and Self-Ironic Characters

Mr Bennet finds much entertainment in contemplating Mr Collins' ridiculousness, such as his "filial scruples" in ending his father's quarrel with the Longbourn family (62). The sarcasm of the passage proves a challenge for

28 "i spørsmål om virkelig skjønnhet overtreffer frøken de Bourgh de vakreste av sitt kjønn. Samtidig fins det i trekkene hennes et visst *noe* som kjennetegner en dame av fornem byrd" (Austen, *Stolthet og fordom*, 1947, 66).

29 Austen, *Stolthet og fordom*, *c.*1972, 51; Austen, *Stolthet og fordom*, 2003, 55.

30 "ville det være merkelig om han skulle unnslå seg for å danse sammen med en så inntagende dame! Elizabeth smilte hånlig og snudde seg" (Austen, *Stolthet og fordom*, *c.*1972, 28); "hvem ville vel vegre seg for å danse med en slik dame? Elizabeth smilte ironisk og snudde seg bort" (Austen, *Stolthet og fordom*, 1947, 29); "hvem kan motstå en slik partner? Elizabeth fikk et skjelmsk uttrykk i ansiktet" (Austen, *Stolthet og fordom*, 2003, 29).

translation. The irony ends up as its opposite, a moral point. Instead of Mr Collins having scruples about ending the quarrel, he has scruples about continuing it.[31] In these two versions, genuine moral scruples replace the parody of scruples in the original. Perhaps Austen's readers (and translators) sometimes take her too seriously, not realizing to what extent there is a humorous distance from all characters (and not least from Mr Collins' morality).

The problem is the same when Mr Bennet's teasing of Collins becomes pure politeness. Instead of "he therefore started a subject in which he expected him to shine" (66), Mr Bennet is much more considerate when he "started with a subject that he thought his guest would appreciate". The word "shine" indicates that Mr Bennet expects a performance in silliness. Alfsen translates the passage and its context excellently, including its free indirect speech in her version: "a subject where he reckoned Mr Collins would excel".[32]

Knutsen is much more successful in rendering Mr Bennet's conclusion after reading Mr Collins' letter aloud. She seems to enjoy translating the formality and pomposity of his writing, in contrast to her otherwise modern style. In her version, Mr Bennet says, "So, we can expect the fellow with the olive-branch around four". Others have "this peace dove" (the 1974 translator) and "this apostle of peace" (Harbitz). It is an illustrative example of how translating is a creative task, and can result in target language solutions that seem even more felicitous than the author's choice of words. Austen's phrase, "this peace-making gentleman" (63), is conscientiously copied by Alfsen, but in this case the more adventurous translators have funnier options, admirably fitting Mr Bennet's irony.[33]

Mr Bennet is full of sarcasms and ironic asides, even in seemingly unsuitable situations. While deeply disturbed at his daughter's misfortune, and at his own inability to achieve anything, he still allows himself a joke: "Wickham's a fool, if he takes her with a farthing less than ten thousand pounds. I should be sorry to think so ill of him, in the very beginning of our relationship" (304).

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31 "Men det ser ut som om han har fått samvittighetsskrupler" (Austen, *Stolthet og fordom*, 1947, 61); "Nei, han synes faktisk å ha hatt sønnlige skrupler i den anledning" (Austen, *Stolthet og fordom*, 2003, 63).

32 "Han begynte med et emne som han mente gjesten ville sette pris på" (Austen, *Stolthet og fordom*, *c.*1972, 61); "et tema der han regnet med at mr. Collins ville eksellere" (Austen, *Stolthet og fordom*, 2003, 67).

33 "Vi kan altså vente fyren med oljekvisten ved firetiden" (Austen, *Stolthet og fordom*, 1947, 63); "den fredselskende herren" (Austen, *Stolthet og fordom*, 2003, 64); "Vi kan altså vente fredsduen klokken fire" (Austen, *Omvei til lykken*, 1974, 2nd instalment, 74); "denne fredens apostel" (Austen, *Elisabeth og hennes søstre*, 1930, 51). One translation does not reflect the phrase at all: "denne vår ærbødige venn" (Austen, *Stolthet og fordom*, *c.*1972, 59).

Knutsen has deleted the second sentence, perhaps at a loss what to make of it. Luckily, the other translators have kept the ironic joke.[34]

In keeping with this reduction of irony, Knutsen also misreads Elizabeth's comments when hearing of Lydia's marriage. Elizabeth expresses herself in paradoxical contradictions, reflecting the impossibility of the situation. There is no happy end, just a necessary solution and an appearance of happiness. She is almost speechless – "And they *must* marry! Yet he is *such* a man!" – managing only the briefest expression of the overwhelming absurdity of it all (*ibid.*). Marriage is necessary, if Lydia is to have a decent life, yet, marriage to a scoundrel must lead to a miserable life.

When Knutsen translates only the first half of this line, the paradox, absurdity and irony are all gone, and the remnants can easily be read as a moralistic conviction ("they must marry!"). This is especially since the next instance of Elizabeth venting her contradictory feelings is similarly altered:

> And they are really to be married! … How strange this is! And for *this* we are to be thankful. That they should marry, small as is their chance of happiness, and wretched as is his character, we are forced to rejoice! Oh, Lydia! (304)

A careful reading – noting the italics, the exclamation marks, the feeling of strangeness, the pitying exclamation – reveals that Austen again makes Elizabeth voice the absurdity of such a marriage. However, in Knutsen's version, she only expresses serious gratitude that the marriage is to take place:

> To think that they really will be married! … For this we have all reason to be thankful. However small their chances are for being really happy.

Knutsen's version of Elizabeth is cynical: it does not matter that Lydia will be unhappy as long as their reputation is saved. Again, the other translators have managed better.[35]

Sometimes, irony may be rewritten into straight language. The Hauges for instance, understand the underlying point in Mr Bennet's irony on the phenomenon of self-blame: "You may well warn me against such an evil.

34 Austen, *Stolthet og fordom*, 1947, 261.

35 "Og de *må* gifte seg!"; "Tenk at de virkelig blir gifte! … Det har vi grunn til å være takknemlige for. Hvor små utsikter det enn er for at de skal bli virkelig lykkelige" (Austen, *Stolthet og fordom*, 1947, 260–61). Alfsen introduces a "liksom" to emphasize the paradox: "og det skal vi liksom være glade for!" (Austen, *Stolthet og fordom*, 2003, 280).

Human nature is so prone to fall into it!" (299). They take the trouble to explain the message: "It is not necessary to say this. Regrettably, human nature so easily frees itself from its own responsibility". The point is the same, but the irony has gone.[36]

A similar difficulty is Mr Bennet's self-ironic joke when he is proved wrong and Elizabeth right: "I bear you no ill-will for being justified in your advice to me last May, which, considering the event, shews some greatness of mind" (299). It is absurd if taken seriously, which nonetheless happens twice. Knutsen transforms it to a serious praise of Elizabeth's qualities: "I am not angry with you, because you have been proved right in what you claimed in the month of May. Considering what has happened, this shows how wise you are". While the Hauges not only strip Mr Bennet of his irony, but also makes him small-minded: "Unfortunately it appears that you had more common sense than I had".[37] The original Mr Bennet, however, is not praising Elizabeth's common sense or "greatness of mind", but his own, in forgiving her for being right. He mocks himself for his blindness and can only acknowledge Elizabeth's better judgement in the form of a joke.

Baby Discarded with Bathwater

As seen in Chapter 2 above, four of the six translations under scrutiny here abbreviate their source novel. It is often done through frequent minor cuts rather than deletions of longer sections. The seemingly small omissions may not be as innocuous as they appear at first glance. Checking some of the discarded bits reveal them to be titbits for the connoisseur. Far from being an extra flab that needs trimming off and slimming down, this is muscle and bone.

The frequent trimming down of the narrative is Alf Harbitz's preferred method. He may have intended to cut the trivialities when he deletes Collins' question about which daughter has cooked the dinner (65). After keeping most of the rest of the chapter, he thereby loses the hint that Collins is looking for a

36 "Det er ikke nødvendig å si. Den menneskelige natur har så sørgelig lett for å frikjenne seg for eget ansvar" (Austen, *Stolthet og fordom*, *c.*1972, 234). As for the other versions, Harbitz and Knutsen both omit these sentences, while Alfsen translates them fully.

37 "jeg er ikke lei på deg, fordi du har fått rett i hva du fremholdt for meg i mai måned. På bakgrunn av det som er hendt, viser det hvor klok du er" (Austen, *Stolthet og fordom*, 1947, 257); "Desverre har det vist seg at du hadde mer sunn fornuft enn jeg hadde" (Austen, *Stolthet og fordom*, *c.*1972, 235). Harbitz and the 1974 translator both cut the passage, and not until Alfsen is it correctly translated.

wife. He also loses an early example of his endless apologies, a significant part of the ironic revelation of his character.

Earlier in the same chapter he cuts the few significant words that contain Mr Bennet's self-irony. It took him only a fortnight to answer Mr Collins's letter "for I thought it a case of some delicacy, and requiring early attention" (61). With quite the opposite effect Harbitz makes him declare that, "about a fortnight ago, I answered it as wisely and as tactfully as I could". Knutsen and the 1974 translator also take Mr Bennet seriously here, while the Hauges even let him argue that he needed two weeks to think it over before answering it. Only at the fifth attempt, Alfsen's, is the irony finally seen and translated.[38]

Harbitz also cuts Mr Bennet's sarcasms on the pleasure of receiving letters from Collins and Wickham – "much as I value the impudence and hypocrisy of my son-in-law" (364). Likewise, he deletes the narrator's reflection on Mr Bennet's regrets, that if he had saved money, he could have had "the satisfaction of prevailing on one of the most worthless young men in Great Britain" to marry Lydia (308). The mixture of serious regret and ironic observations is typical of Mr Bennet's character. Again, it is the most recent translator that manages to render this.[39]

Mr Bennet's harshness often becomes milder when edited in such ways. "At any rate, she cannot grow many degrees worse, without authorizing us to lock her up for the rest of her life", he says of his daughter (232). Knutsen stops at "worse" and omits the rest, and Harbitz does not even include that much. Mr Bennet's irresponsible attitude towards his family, laughing at them while doing nothing, does not come across as clearly in these translations.[40]

It seems that the baby (Austen's irony), is often thrown out with the bathwater (her language) when it is trimmed down. Such losses of irony may be due to insufficient source language competence. Irony – like jokes – is an advanced

38 "… for omtrent fjorten dager siden svarte jeg på det så klokt og taktfullt som jeg var istand til" (Austen, *Elisabeth og hennes søstre*, 1930, 50); "Jeg syntest det var en såpass betydningsfull sak at det krevde oppmerksomhet" (Austen, *Stolthet og fordom*, 1947, 61); "Det var nemlig et brev som jeg måtte tenke nøye over" (Austen, *Stolthet og fordom*, *c.*1972, 57); "For omtrent en måned siden fikk jeg dette brevet, som jeg besvarte for fjorten dager siden, ettersom det var en noe delikat affære" (Austen, *Omvei til lykken*, 1974, 3rd instalment); Austen, *Stolthet og fordom*, 2003, 62.

39 Austen, *Elisabeth og hennes søstre*, 1930, 235. Knutsen also cuts it. The Hauges keep it, but they reduce the irony by adding "eventuelt" ("possibly") to soften it ("og den tilfredshet man eventuelt måtte føle"), as if Austen were serious about the satisfaction (Austen, *Stolthet og fordom*, *c.*1972, 242). Austen, *Stolthet og fordom*, 2003, 283).

40 "kommer hun ikke til å bli stort verre enn hun er" (Austen, *Stolthet og fordom*, 1947, 202). In this case, the Hauges and Alfsen have kept the remark.

language skill. The recognition of multiple meanings of words, the recognition of repetitions of certain phrases,[41] or the juxtaposition of concepts, takes a finely tuned ear. Loss of irony may also, more prosaically, be down to lack of time and effort devoted to the translation, and a shortage of time is certainly a condition many translators have had to work under.

However, the suspicion arises that deleted or rewritten irony may also be the result of a preconceived notion of Austen's novels as simple and straightforward romances, which can be "lop't and crop't" (to use her own phrase) without significant damage.[42] This suspicion is shared by one of the Norwegian translators, Merete Alfsen, in her afterword. She observes that Austen has been subjected to "the coarsest abuse" and that when she is classified as "ladies' novels", it is down to translators that "popularize" and "trivialize" her, by losing her irony. Alfsen's own conviction is that a translator is the one reader who cannot allow him- or herself to "read naively", and "be deaf to" the laughter between the lines.[43]

Reading in such a manner, naively, and with the rosy glasses of romance, it is evidently possible to avoid perceiving Austen's irony, however preposterous the act seems when these glasses are removed. Austen's striking irony on marriage and love will be further sampled in the last chapter of this book.

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41 For ironic repetitions, see Chapter 7 above.

42 The phrase is Austen's description of her own editing practice (see *Letters*, January 29, 1813).

43 "de groveste overgrep"; "Men én leser kan ikke tillate seg en slik naiv lesemåte uten katastrofale følger, og det er oversetteren" (Alfsen, "Oversetterens etterord", 2003, 363–63). My translation.

CHAPTER 11

Censorship

In Norway, Jane Austen has not fallen victim to the more serious forms of censorship, such as states banning books for ideological or political reasons. Neither the receiving culture nor the author makes such a thing likely in this case. In fact, it is rather a surprise when the suspicion arises that she has been subjected to censoring by individual translators. Intriguingly, certain aspects of her stories and characters are evidently considered unwanted or unsuitable for the intended readership.

The majority of these examples are found in Alf Harbitz's translation of *Pride and Prejudice* from 1930, although some are also from the *c.* 1972 translation, and occasionally the others. There are, however, no cases of censoring in the nineteenth-century translation of *Persuasion*. Unsurprisingly, the most recent Austen translation from 2003 is also free of such intentions.

As already noted, Harbitz sets out to abbreviate *Pride and Prejudice* in order to make it fit his idea of a modern narrative. He does not openly admit to any intended censoring of the book. On closer look, however, there seems to be a pattern in some of his omissions. He clearly does not want to include remarks that either signal a rebellious woman's protests, or words that could be taken to denigrate men. He accordingly cuts the words "an abominable sort of conceited independence" in Miss Bingley's condemnation of Elisabeth Bennet (36), although keeping the rest of what she says. He thus avoids a key concept of the novel, and a reminder of the issue of female independence.[1]

Elizabeth's occasional attacks on men are similarly removed from Harbitz's version of the story. Her sister Jane blames only herself for being deserted by Bingley, and defends him and all men: "Women fancy admiration means more than it does". Therefore it is not the men's fault. Elizabeth, on the other hand, accuses the men: "And men take care that they should" (136). This accusation is deleted by Harbitz.[2]

It is clearly not a coincidence, since the same thing occurs some chapters later. Here, Elizabeth's anger with male unreliability is expressed in a rush of frustrated words: "I have a very poor opinion of young men who live in Derbyshire; and their intimate friends who live in Hertfordshire are not much

1 Whether it is intended as censorship when he also undermines the author's ironic dismissal of "the accomplished woman" is hard to say, see pages 150–152 above. It is another key term, and closely connected to Austen's irony on female education, as seen in Chapter 10 above.

2 Austen, *Elisabeth og hennes søstre*, 1930, 101.

better. I am sick of them all" (154). This highly emotional paragraph disappeared in Harbitz, although he has translated the conciliatory remark just below: "What are men to rocks and mountains?". This then is merely a funny observation, since she has not previously rejected men.[3]

Alf Harbitz even deletes Lady Catherine accusing Elizabeth of being an "Obstinate, headstrong girl!", while keeping the rest of this particular speech (355). Why omit these three words from the speech unless it is to avoid the association of headstrongness with the heroine? Moreover, Elizabeth's last response to Lady Catherine in this scene, where she is arguing that she would not break any moral principles by marrying Mr Darcy, is also deleted. She uses very strong and self-confident expressions about not caring what his family or the world would say. It appears as if the 1930 translator does not like this.[4]

Censoring Female Emotions

Unexpectedly, there are also significant parts missing from the descriptions of Elizabeth and Darcy's love for each other. It first becomes noticable in the proposal scene (II, 11). It is almost unbelievable that a translator would want to omit the last half page of this chapter. He thereby discards the entire account of Elizabeth's tumultuous emotions after Darcy has left her. Her crying for half an hour, her confused thoughts of his love and his pride are seemingly unwanted. These passages obviously form the basis for her later change of heart, and the further development of their relationship. They are needed for the plot, but even more so for the portrayal of female emotions that Jane Austen takes care to embed in her novels.

The omission of emotions continues with further cuts four chapters later (II, 15). In deleting the last paragraph of this, Harbitz loses Elizabeth's eagerness to tell Jane about Darcy's proposal, as well as the indication that she is much flattered by it.[5]

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3 "Farvel til skuffelse og spleen. Hvad er menn mot åser og fjell!" (Austen, *Elisabeth og hennes søstre*, 1930, 113). The mention of disappointment is not entirely understandable in this translation, since what has gone before is only Elizabeth's warm defence of Wickham's mercenariness.

4 *Ibid*., 228. Harbitz's general strategy of abbreviation also obliterates other of Elizabeth's lines.

5 As a result, the connection to Harbitz's following chapter is lost, where Elizabeth's impatience to talk to Jane can, he says, "at last" ("endelig") be realized. This does not make sense, as we have not seen Elizabeth's impatience before. Moreover, the translator deletes the entire Chapter II, 16, which comes in between these scenes in the original (Austen, *Elisabeth og hennes søstre*, 1930, 155).

This is, however, a mere trifle compared to the translator's editing of their surprise meeting at Pemberley (III, 1). Here, Harbitz discards a long paragraph of Elizabeth's emotional reactions – her confusion, questions and fascination with his eyes and his smile – while standing before Darcy's portrait. This passage is nothing less than the turning point of her attitude towards him, when she starts to revise even her own memory of his proposal. She now remembers its "warmth" more than its "impropriety". Her dawning attraction to him is made clear, in the narrator's ironic turn of phrase: "she … fixed his eyes upon herself" in positioning herself before the portrait. She is starting to become anxious for his notice and his regard; she is simply starting to want him. To cut this pivotal paragraph can only be motivated from a wish to soften the focus on female emotions. In spite of including a full-page illustration of the scene by Charles E. Brock, only the first paragraph of the relevant text is preserved.[6]

The strategy of diminishing the focus on a woman falling in love continues in the following passages. The translator leaves out some lines of Elizabeth's thoughts when walking in the park right afterwards, thinking of Darcy and what his feelings for her might be. Harbitz keeps only the briefest reference to this.[7] If his prime motive were to save space, it would be more natural to omit the account of Mrs Gardiner's tiredness when walking, or Mr Gardiner's predilection for watching trout, but this paragraph he preserves.

In addition, Harbitz cuts some lines in the start of the same chapter, lines that reveal Elizabeth's preoccupation with the owner of Pemberley. Her mind is here described as being in "some perturbation", "high flutter" and "too full for conversation" (245), all unwanted phrases in Harbitz's version of Austen. He equally dispenses with her "apprehensions of meeting its owner" and her dread that he might still be there when she enters his house.[8]

Alf Harbitz walks in wide circles around female emotions in "high flutter". His preface explicitly aims the translation at young women, but it is the traditional young woman as she is perceived by men: the one who is an object of love, not a subject. The consistent reduction of the protagonist's feelings for men subtly shifts the emphasis of the novel.

Still, Harbitz does not remove all references to Elizabeth's emotions. For instance, in the next chapter, he does preserve most of her nightly self-examination about her feelings for Darcy, wondering to herself whether it is respect or gratitude she feels the most (265–66). The warmest expressions are, however, omitted: "for to love, ardent love it must be attributed". She is speculating about what has brought about Darcy's change. Harbitz again shies

6 *Ibid.*, 167–68.

7 *Ibid.*, 169.

8 *Ibid.*, 164.

away from ardent love, this time the woman's fascination with the man's presumed feelings.

In the following development of the love story, a page full of Elizabeth's internal turmoil has disappeared, after she received Jane's letter with the terrible news of their sister's elopement. Darcy has just left her, and she now thinks she has lost him. The first part of the omitted passage is an intrusive narrative comment on the various kinds of love, and their relative merits.[9] Elizabeth, we are told, has now tried both love-at-first-sight and love based on "gratitude and esteem". The failure of the first "might perhaps authorise her to seek the other less interesting mode of attachment" (279). It is an ironically phrased defence of ordinary love based on real personal knowledge, against presumably commonly held ideas of romantic love as immediate attraction. This appears to be a central passage for understanding what love is seen to be in the novel. It is nonetheless considered dispensable by the 1930 translator, whether for its modifications of love, or because of its nature as comment.[10]

An indication that Elizabeth has had many further sleepless nights over Darcy is removed by both Harbitz and Knutsen. Had she only had Lydia to worry about, and not also her feelings for Darcy, she would have been spared "one sleepless night out of two" (299).[11] A woman tossing and turning sleeplessly over a man may be too much for these translators, or at least for Harbitz, while Knutsen is more likely to have overlooked it, judging from her general translation practice.

Another page filled with Elizabeth's emotions is pruned out by Harbitz from III, 8. Regretting that she has told Darcy about the family scandal, realizing that he will not now want to be connected with her, it all clarifies her own own desires. She would have been happy with him, and would now gladly have accepted him. She also reflects on how well their personalities would have suited each other. At the end of this long passage on her sore emotions, there is an ironical observation that "no such happy marriage could now teach the admiring multitude what connubial felicity really was" (311–12). In her dreams,

9 The second part is about Lydia's shame.

10 Harbitz keeps only a sentence about the consequences for the family of Lydia's elopement (Austen, *Elisabeth og hennes søstre*, 1930, 183). The 1947 and 1974 translators also delete the narrative comment on love, although Knutsen retains the rest of the passage (Austen, *Stolthet og fordom*, 1947, 239; Austen, *Omvei til lykken*, 1974, 11th instalment, 25). The Hauges are the first translators to preserve this intrusive comment, but only its main idea, not the expressions and the ironic humour (Austen, *Stolthet og fordom*, *c.* 1972, 219). Alfsen is the only translator who has rendered it well (Austen, *Stolthet og fordom*, 2003, 257–58).

11 Austen, *Elisabeth og hennes søstre*, 1930, 192; Austen, *Stolthet og fordom*, 1947, 256.

she sees herself as the model of happiness, and her despair is great that it is not to take place.

The 1930 translator has deleted this despair, and these passages of love and longing. It begs the question of whether he wants to avoid the description of a woman speculating on the (im)possibility of marrying a man who has not asked her (or not now). It seems like a remnant of the old idea that a woman's emotions should come as a response to a man's initiative, and not arise independently of his. Jane Austen, however, writes of women that love regardless of their success, like men do. This passage is a good example, and it is even more clearly stated in *Northanger Abbey*, with a satirical refutation of Samuel Richardson as spokesman for the other side. When Catherine Morland first meets Henry Tilney, there is:

> on the lady's side at least … a strong inclination for continuing the acquaintance. Whether she thought of him so much … as to dream of him … cannot be ascertained; but I hope it was no more than in a slight slumber … for if it be true, as a celebrated writer has maintained, that no young lady can be justified in falling in love before the gentleman's love is declared, it must be very improper that a young lady should dream of a gentleman before the gentleman is first known to have dreamt of her. (29–30)

Richardson, the "celebrated writer" in question, had stated in *The Rambler*: "That a young lady should be in love, and the love of the young gentleman undeclared, is an heterodoxy which prudence, and even policy, must not allow".[12] Catherine Morland and Elizabeth Bennet both prove him wrong, while some translators seem to agree with him.

In a somewhat slighter but still distinct reduction of female feelings, Elizabeth's preoccupation with Darcy turning up at Longbourn in III, 11 is shortened to the rather unsexy "deep sympathy". This replaces "an interest, if not quite so tender, at least as reasonable and just, as what Jane felt for Bingley" (334), a comparison that reveals her "interest" to be deep love, like Jane's. In the same episode, a further description is also omitted: "She was in no humour for conversation with any one but himself; and to him she had hardly courage to speak" (336). Although keeping her disappointment at Darcy's silence, Harbitz effectively reduces the impact of Elizabeth's emotional turmoil.[13]

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12 Quoted in Jane Austen, *Northanger Abbey, Lady Susan, The Watsons, Sanditon*, eds James Kinsley and John Davie, Oxford, 2003, 361.

13 "med dyp sympati" (Austen, *Elisabeth og hennes søstre*, 1930, 215).

At the climax of their love story, in the chapter of Darcy's last proposal (III, 16), Elizabeth actually tries to take action, however feeble that action may seem by modern standards. She has summoned the courage to speak seriously with Darcy, and therefore purposely does not follow the others when out walking, but arranges to be alone with him. Her "desperate resolution" is conspicuously deleted by Harbitz. The ensuing action – "she went boldly on with him alone" – is rendered less as an act of decisiveness and courage, and more as an act of endurance: "Elizabeth went bravely on alone with Darcy". Several of the other translators have also avoided her boldness, while Alfsen emphasizes it.[14]

Finally, when Elizabeth makes an effort to express her changed feelings for Darcy, her reported speech is reduced. Instead of "to make her receive with gratitude and pleasure, his present assurances" (366), here she merely "would like to listen to him".[15] When they a little later go over their past history together, the original Elizabeth talks freely of her own as well as Darcy's emotions. When he thinks she should burn his earlier letter, written in bitterness, her argument is deleted by Harbitz: "though we have both reason to think my opinions not entirely unalterable, they are not, I hope, quite so easily changed as that implies" (368). There seems little reason to make such omissions, unless it is to make Elizabeth talk less about her own feelings.

Reducing Male Feelings

Whatever the appearances, it is not only women's emotions that are diminished in Harbitz's 1930 version of the novel. In the chapter of commotion and crisis over Lydia's elopement (III, 4), Darcy's emotions are also noticably less intense. In the original novel, he is deeply moved, although he restrains himself. In this translation, he is much more collected, and at times even unmoved.

When he meets Elizabeth at the door, Darcy gives the same exclamation in Norwegian as in English. However, the tag, "cried he, with more feeling than politeness" (276) is replaced by "said he eagerly". And right after, his "tone of

14 "Elizabeth drog tappert videre alene med Darcy"; Harbitz also removes the words: "Elizabeth saw no occasion for making it a general concern", another hint at her deliberate strategies (*ibid.*, 236). The Hauges choose the same word as Harbitz ("bravely" rather than "boldly"), while Knutsen omits the adverb (Austen, *Stolthet og fordom*, *c.* 1972, 291; Austen, *Stolthet og fordom*, 1947, 315). The 1974 translator has seen Elizabeth's decisiveness, here rewritten as "suddenly she gathered all her courage' ("Plutselig samlet hun alt sitt mot", Austen, *Omvei til lykken*, 1974, last instalment). Alfsen has the most felicitous phrase in "gikk freidig videre" ("walked boldly on") (Austen, *Stolthet og fordom*, 2003, 336).

15 "gjerne ville høre på ham" (Austen, *Elisabeth og hennes søstre*, 1930, 237).

gentleness and commiseration" is reduced to "said he mildly". In the original version, as Elizabeth then bursts into tears, "Darcy, in wretched suspense, could only say something indistinctly of his concern, and observe her in compassionate silence" (277). He comes across as a man so full of emotions that he cannot bring himself to say anything sensible. In Harbitz's version, however, he is distant and polite. The wretched suspense is deleted, and "Darcy could only say some vague words of sympathy, and looked at her with compassion".[16]

Characteristically, his intensely emotional, confused and repetitive response "'I am grieved, indeed,' cried Darcy, 'grieved, shocked'" (*ibid.*) is rendered "'I am terribly sorry', said Darcy".[17] It sounds utterly lame in the context. The 1947 translator, Lalli Knutsen, also discards Darcy's reaction to Elizabeth's tears, although he generally comes across as an emotional man in this version. Again, his grief and shock are reduced to a platitude: "This is really terrible".[18] In the same way, Harbitz reduces to half its length Darcy's final speech to Elizabeth in this scene. Darcy's passionate outburst "Would to heaven that anything could be either said or done" is replaced by the banality "I sincerely wish I could do something".[19]

In the second proposal scene in III, 16, Darcy's warmest words to Elizabeth are so simple that they could have been preserved in their entirety, even if a modern, concise style is wanted. Still, his loving address – "dearest, loveliest Elizabeth!" – is again a little weakened in Harbitz's version, losing the "loveliest" and the exclamation mark, and employing the Norwegian formal, polite address with its implied distance.[20]

Harbitz definitely simplifies the discourse of courtship. "You shewed me how insufficient were all my pretensions to please a woman worthy of being pleased", Darcy confides to Elizabeth (369). The translation "You showed me how blind and vain I had been", is probably near enough to what he means to express, but in this version there is no mention of men pleasing women. Also, the ensuing lines about how they had misinterpreted each other's intentions

16 "sa han ivrig"; "sa han blidt"; "Darcy kunde bare si nogen vage deltagende ord og så medfølende på henne" (Austen, *Elisabeth og hennes søstre*, 1930, 181, 182).

17 "Det gjør mig usigelig ondt, sa Darcy" (*ibid.*, 182). Although the literal meaning is "it pains me unspeakably", it is in effect a standard phrase of polite compassion.

18 "'Det var virkelig forferdelig', utbrøt Darcy" (Austen, *Stolthet og fordom*, 1947, 237). The Hauges, the 1974 translator and Alfsen all have more adequate solutions (Austen, *Stolthet og fordom*, *c.* 1972, 218; Austen, *Omvei til lykken*, 1974, 11th instalment; Austen, *Stolthet og fordom*, 2003, 256).

19 "Jeg ønsker inderlig at jeg kunne gjøre noget" (Austen, *Elisabeth og hennes søstre*, 1930, 183).

20 "Dem, kjære Elizabeth" (*Ibid.*, 239). (For a discussion of the implications of the polite form of address, see pages 148–149 above).

are deleted. As these sentences relate to the novel's main theme of pride and prejudice, it is hard to see why they would be omitted, except from a wish to reduce direct references to the complications of love.[21]

Censoring Wantonness

There is another element that is censored from the dramatic chapter of family scandal (III, 4). Having just been informed of their elopement, Elizabeth is considering at length what Wickham's and Lydia's characters are. Elizabeth realizes that Wickham would never marry a penniless girl, but could be tempted to use her as his mistress. She also knows that Lydia, although not in love with him before, so often switched her attention from man to man, that she made an "easy prey" (279–80). Harbitz deletes this entire passage, perhaps to spare the minds of the innocent, young girls of his target group from discovering the wicked ways of the world. Both the rake and the silly flirt are seen to full disadvantage here, but everything is weeded out of the 1930 translation. This strategy is rather a reminder of the opposite attitude in one of the very first advertisements for a French translation of *Emma* in 1816: "Les mères peuvent le faire lire à leurs filles".[22] The 1930 Norwegian translator evidently did not feel the same assurance that young daughters should read everything of Austen's texts.

When it comes to the case of Lydia and Wickham, it is discussed among the characters in III, 5, first the Gardiners and Elizabeth, and then in the Bennet family. These evaluations are thinned out by Harbitz, but particularly noticable is the deletion of two sentences from the middle of Lydia's letter announcing her elopement. The passage in question is the message she sends to one of her admirers, whom she promises to dance with in the future. He takes up more of her thoughts and her letter than her family does. Although Lydia's thoughtlessness is clear enough in what remains, Harbitz has opted to omit her frivolity in trying to keep up a flirtation with another man whilst on the way to her wedding (as she assumes).

Likewise, in trimming off the last paragraph of III, 7, Elizabeth's thoughts of Lydia's bleak prospects are discarded, as they are also in other places. The plainest words about the affair are found in the following chapter, where Elizabeth

21 "De viste mig hvor blind og forfengelig jeg hadde vært" (*Ibid.*, 239).

22 See reprint in Ronald Breugelmans, *Les mères peuvent le faire lire à leurs filles: the prefaces to the first French translations of Jane Austen's "Sense and Sensibility" and "Emma"*, Leiden: Ter Lugt Press, 1981.

thinks to herself that there can be no permanent happiness where "their passions were stronger than their virtue" (312). Harbitz must have felt the need to censor this reference to illicit love, as he has also deleted the equally plain mention of prostitution. This very real alternative future for Lydia, to "come upon the town", is left out by Habitz, and only the better alternative "to be secluded from the world in some distant farm house" is kept (309). To fill in for the cut, Harbitz has, rather helplessly, added a "for example": "if Lydia Bennet for example had been secluded from the world on a lonely farm".[23] The other scenario is withheld from his readers.

Austen's description of Lydia's role makes it clear that she has played an active part, and is not merely the victim of a seducer. Harbitz cuts out much of this description, and only keeps a sentence about Wickham being lukewarm and Lydia very fond of him. Elizabeth's observation "that their elopement had been brought on by the strength of her love, rather than by his" has disappeared (318). So has his presumed motive: a mixture of the need to get away from creditors, and the immediate pleasure of having a mistress ("companion").[24]

Elizabeth's disillusionment with Wickham's character is less visible in Harbitz's translation – for instance that she would have preferred not meeting him again, and that when she does, she is amazed at the limitless "impudence of an impudent man" (316). This may be too harsh for Harbitz's rather genteel style of translation. Similarly, deleting Mrs Gardiner's futile attempts to admonish Lydia (111, 10) is perhaps in order to avoid a taste of moralism, but it means that Austen's stark portrait of the silly flirt is considerably censored. This makes, for instance, for the only sizable cut in this chapter, where the translator even reorganizes sentences to smooth over the loss of a longer passage on Lydia's "wickedness" (325).[25]

It is in keeping with this pattern that the same translator also opts to omit Mrs Bennet's outrageous comment when she hears that Lydia and her husband will have to move to the North – she will lose all her admirers in the Meryton regiment (313). The 1930 translator certainly manages to spare the young readers several instances of female wantonness.[26]

It is not only Wickham's extramarital affair with Lydia that is reduced in scope and harshness in this translation. Wickham's previous pursuit of Miss King is removed altogether (207). This may have been in order to simplify and

23 "hvis Lydia Bennet for eksempel var blitt avsondret fra verden på en ensom bondegård" (Austen, *Elisabeth og hennes søstre*, 1930, 199).

24 *Ibid*., 205.

25 Austen, *Elisabeth og hennes søstre*, 1930, 201–202, 209.

26 *Ibid*., 200.

streamline the plot, but it fits Harbitz's apparent strategy of polishing off the potentially morally offensive parts.[27]

Alf Harbitz is, in fact, the only translator to show evidence of a wish to censor women's experiences, for good and bad, although there may be occasional and perhaps more coincidental examples in other translations. Eivind and Elisabeth Hauge may not understand, or approve of, the mentioned reference to prostitution. Whatever the reason, the circumlocution is conspicuous when they translate "come upon the town" as "if Lydia had come home alone". In comparison, the previous translator, Lalli Knutsen, employs the word "prostitute", as does Alfsen in the most recent translation. Perhaps it is prudishness, since the Hauges also substitute a euphemism for Austen's plain speaking in the phrase: "brought together because their passions were stronger than their virtue" (312). This is phrased as "brought together in such a way".[28]

It is probably also in the service of propriety that Darcy's expletive "Good God! what is the matter?" is modified to "My goodness!" in the 1974 serial (276). Since this version was translated for a family magazine with a Christian profile, the amendment is likely to have been deliberate.[29]

Censoring Bad Parents

Jane Austen's last complete novel, *Persuasion*, contains one of the worst specimens of a bad parent in her work: Sir Walter Elliot. The nineteenth-century Norwegian translator, however, shows no inclination to improve on him, and renders him as vain and cold-hearted as he is in the original novel.

This is not true of all translations of *Pride and Prejudice*, where Mr and Mrs Bennet may be several degrees warmer and no doubt less despicable than Sir Walter, but still are seen to be insufficient and weak parents to their five daughters. Elizabeth realizes that Lydia's tragedy is largely down to them, for their "neglect and mistaken indulgence" towards her (280), but this conviction is deleted by Harbitz. When she flees to her room to escape from her mother, he does not translate her reason for doing so: "that she might think with freedom" (307).

Mrs Bennet's jubilant celebrations of the news of her youngest daughter's marriage are dismissed with the narrative observation that Elizabeth was "sick of this folly" (*ibid.*). To describe a dutiful daughter as being "sick of" a parent

27 *Ibid.*, 147.

28 "hvis Lydia var kommet alene hjem"; "når de var blitt ført sammen på en slik måte" (Austen, *Stolthet og fordom*, *c.* 1972, 243, 245); "prostituert" (Austen, *Stolthet og fordom*, 1947, 265, Austen, *Stolthet og fordom*, 2003, 284).

29 Austen, *Omvei til lykken*, 1974, 11th instalment, 25.

reveals quite how malfunctioning these parents have been. Harbitz preserves this phrase, so does not attempt to eradicate all negative perspectives on parents. Three other translators render it, while two miss it.[30]

The most conspicuous example of Harbitz's bowdlerizing of Austen's faulty parents is his amputation of the first half of 11, 19. Thus, no chapter in the 1930 version opens with the strikingly disillusioning comment, "Had Elizabeth's opinion been all drawn from her own family, she could not have formed a very pleasing picture of conjugal felicity or domestic comfort" (236). The ensuing page is a sharply dismissive description of Mr Bennet's fundamental mistake in marrying "youth and beauty", thus ensuring himself a wife of "weak understanding and illiberal mind". His love, along with his "Respect, esteem and confidence" disappeared at an early stage of their marriage, and he now only tries to endure it as best he can.

These pages are, however, not primarily about Mr Bennet's unfortunate destiny and the stupidity of his wife, but even more about "the impropriety" of his "behaviour as a husband". Elizabeth notices this, and "had always seen it with pain". She finds her father's constant ridicule of her mother "so highly reprehensible", and can only deal with it by trying to forget it, as long as he is kind to herself. This is hardly a depiction of an ideal family, and choosing to delete the entire passage suggest a deliberate strategy to expurgate the uncomfortable criticism of parental weaknesses.

Harbitz also edits out the positive antidote to the Bennets' parenting skills, in cutting some lines about the friendship and easy relationship between Elizabeth and the Gardiners (239–40). This serves as a clear contrast to her frustration at her parents' relationship, throwing it into even sharper relief.

The Bennet sisters are thus not only endowed with a singularly silly mother, they also have a father who cannot be bothered to give them much attention. He demonstrated "so ill-judged a direction of talents" that he was not able to "preserve the respectability of his daughters" (237). It is not only in providing inadequately for them financially that he fails, but in not giving them a proper upbringing. These harsh revelations are all discarded by Alf Harbitz, his young readers are spared such disillusionment of parenthood.[31] The Bennet daughters are, in fact, "the children of so unsuitable a marriage". Translating love and marriage is the focus of the next chapter.

30 "Trett av all denne tåpelighet" (Austen, *Elisabeth og hennes søstre*, 1930, 98); "Trett av all den dumme pludringen" (Austen, *Stolthet og fordom*, 1947, 264); "syk av all denne tåpeligheten" (Austen, *Omvei til lykken*, 1974, 12th instalment). The Hauges and Alfsen omit the phrase (Austen, *Stolthet og fordom*, *c.* 1972, 241; Austen, *Stolthet og fordom*, 2003, 282).

31 They are also gone from the 1974 serial (Austen, *Omvei til lykken*, 1974, 9th instalment), but the three other translations keep them.

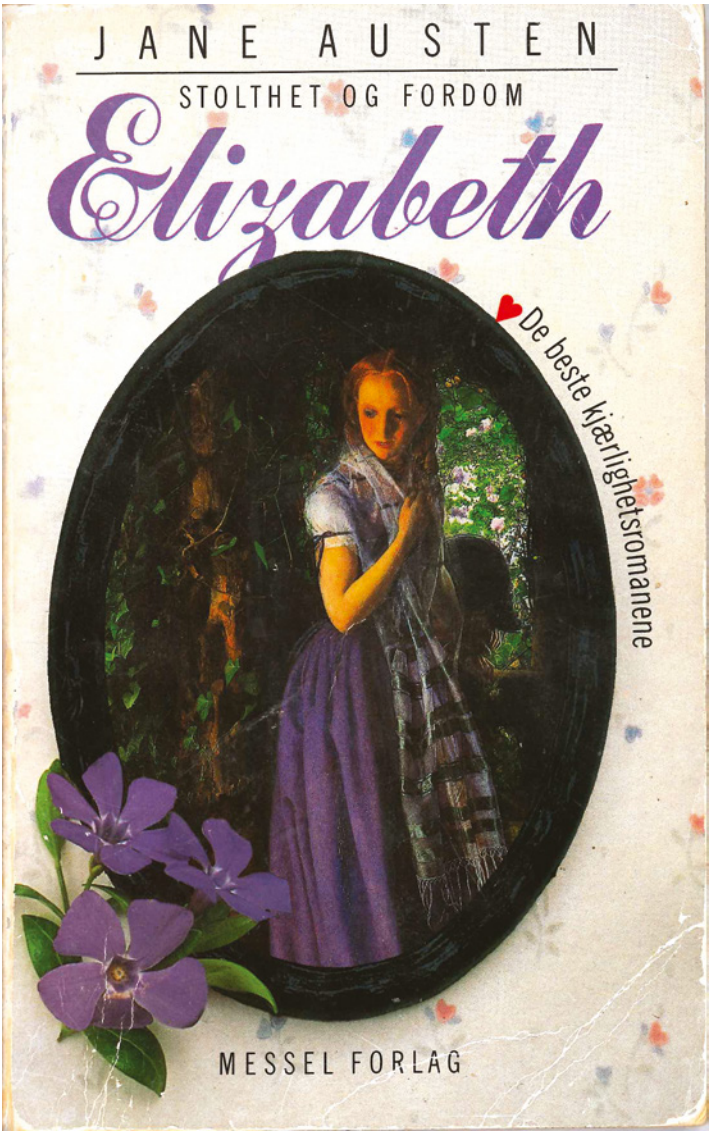

FIGURE 8 *A 1991 pocket-book edition carries the main title* Elizabeth*, with the subtitle* Pride and Prejudice *in smaller print. There is also a promise of "The best novels of love". The Victorian painting is by Arthur Hughes.*

CHAPTER 12

Amending the Love Story

Studies of French translations of Jane Austen document an overwhelming tendency, particularly in the nineteenth century, to adapt Austen's stories to the model of popular romances and novels of sensibility.[1] This sometimes meant modifying her characters, plots and language in order to achieve a more conventional, sentimental story. In the extreme cases, new characters are introduced, events are added and a more romantic vocabulary employed. As Isabelle Bour comments on observing the alterations and modifications in Isabelle de Montolieu's 1815 translation of *Sense and Sensibility*, "she must have felt … that Austen was too unromantic".[2]

The Norwegian reception is never quite ready to alter Jane Austen's stories so blatantly. Still, the tendency is there, albeit in milder forms. It testifies to challenges of transmitting her authorship, not least the ironic or critical aspects of it. Compared to French sentimental translations, there is not in Norway a consistent omission of wit, reinterpreting of characters, amending of plotlines, or other such crude editing. Furthermore, the only Norwegian nineteenth-century translation, the 1871 *Familien Elliot* (*Persuasion*), is one of the two most conscientious translations of all periods, demonstrating a fundamental understanding of Austen's novel.

However, there are factors that draw Norwegian translations in the same direction as the French sentimental ones. Alf Harbitz' 1930 preface and book design, Lalli Knutsen's 1947 profession and genre, the romance market 1991 edition of the Hauges' *c.* 1972 translation, and Merete Alfsen's 2003 nostalgia, are all such elements, and more will be discussed below.[3]

The great paradox of Austen's popularity is that she is much praised for her enchanting love stories, and yet, she never refrains from reminding us that there is no such thing as perfect happiness. How are these reminders treated by translators? Why do two of the translations of *Pride and Prejudice* cut the sentence "there was still something to be wished for", in the midst of the happy

1 Such studies have been carried out in Isabelle Bour, "The Reception of Jane Austen's Novels in France and Switzerland", 2014; Valérie Cossy, *Jane Austen in Switzerland*, 2006; Lucille Trunel, "Jane Austen's French publications from 1815", 2013.

2 Bour, 22.

3 See pages 25–27, 28, 36, 64, 137 and 185 above.

ending, after the proposal and after the parents' consent?[4] In a conventional romance, there is nothing more to be wished for. In Austen's story, there are still the parental shortcomings, the burden of having a stupid mother and other silly family members, which tend to poison the happiness. In fact, they "took from the season of courtship much of its pleasure" (384), a rather dampening statement that is left out of all except the most recent translation.[5]

Avoiding Disillusioned Marriages

Two of the Norwegian translators of *Pride and Prejudice* seem to shy away from Austen's starkly ironic dismissal of the main marriage of the novel, the Bennets, as it is revealed in the first pages of II, 19 (236–37). They cut the first half (Harbitz) and more (the 1974 translation) of the chapter. They thereby discard the description of the unhappy marriage, Mr Bennet's disillusionment and his "breach of conjugal obligation" in ridiculing his wife. Although both these translators also take great liberties elsewhere in editing the text of the novel, this particular omission smacks of censorship. The passages are very readable and even funny and cannot have been omitted on this account.

A third translation (the Hauges') fortunately preserves most of these passages, but loses the narrator's exquisite comment on Mr Bennet taking comfort in laughing at his stupid wife:

> This is not the sort of happiness which a man would in general wish to owe to his wife; but where other powers of entertainment are wanting, the true philosopher will derive benefit from such as are given. (236)

The comment is a typical example of Austen's mixture of ironic perspective and comic relief, and sorely missed when it is gone. Only two of the five translations preserve it.[6]

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4 Austen, *Elisabeth og hennes søstre*, 1930, 246; Austen, *Stolthet og fordom*, 1947, 328.

5 "De ubehagelige fornemmelser som uvegerlig gjorde seg gjeldende av denne grunn, [deleted clause] ble lindret ved tanke på fremtiden" (Austen, *Stolthet og fordom*, *c.* 1972, 307). Alfsen has translated it accurately: "berøvet forlovelsestiden mye av dens glede" (Austen, *Stolthet og fordom*, 2003, 354).

6 The narrative comment is omitted in Austen, *Stolthet og fordom*, *c.* 1972, 191. It is only (and well) translated by Knutsen and Alfsen (Austen, *Stolthet og fordom*, 1947, 205–206; Austen, *Stolthet og fordom*, 2003, 223).

Then, there is a second occasion where the Bennet marriage (which appears inauspicious throughout) is brought out in sharp relief. When Mr Bennet talks to Elizabeth about marrying Darcy, he clearly alludes to his own unhappy marriage, and begs his daughter not to make the same mistake:

> My child, let me not have the grief of seeing *you* unable to respect your partner in life. You know not what you are about. (376)

In a chapter that is otherwise not much reduced, Harbitz omits some key words and makes Mr Bennet only say: "Dear child, let me not have this grief. You do not know what you are about to do". Again, this must be deliberate censorship on the part of the translator.[7]

The same omission is seen in the 1974 translation, while Knutsen keeps the first sentence, cuts the second, and effectively reduces Mr Bennet's allusion to himself by removing the italicization of *you*. The Hauges have kept both sentences, but again without the italics. Merete Alfsen is the only translator who renders Mr Bennet's meaning fully.[8]

This passage is one of the darkest expressions of married unhappiness ("you know not what you are about") from the mouth of a disillusioned man. Mr Bennet is not joking and he is not being facetious here – for once he is utterly serious. It is a deeply moral issue: a question of trading one's soul and integrity for money and security. At the same time, it is a striking feminist argument, and a double one. Not only is there a point that women should not sell their ideals for social status and a safe income. There is also the indisputable case that Mr Bennet sees his daughter as superior in intelligence and integrity to the richest man of their acquaintance. He really means that she would be unhappy to have a husband that cannot measure up to her own intellectual and moral standards. These explicit and implied ideas are presumably worth rendering in translation.

Persuasion is somewhat different when it comes to the depiction of marriage, insofar as the main parent is a widower. However, marriage, including its disillusioning aspects, remains a major issue. From the beginning, we get a vivid impression of the unequal marriage the Elliots must have had when Lady Elliot was still alive – in fact it is exactly the kind of marriage Mr Bennet is warning his daughter about ("a wife of very superior character to any thing

7 "Kjære barn, la mig ikke ha den sorg. Du vet ikke hvad du står i ferd med å gjøre" (Austen, *Elisabeth og hennes søstre*, 1930, 245).

8 Austen, *Stolthet og fordom*, 1947, 326; Austen, *Stolthet og fordom*, *c*. 1972, 301; Austen, *Omvei til lykken*, 1974, last instalment; Austen, *Stolthet og fordom*, 2003, 347.

deserved by his [Sir Walter's] own", 4). Furthermore, there are other married couples serving as cases and illustrations, and not the least interesting are the relatively newly married young Musgroves as a counterpart to the mature couple, the Crofts. The ironic dismissal of the happiness of the first are discussed in Chapter 10 above (see page 164). The second is a remarkable example of a close and harmonious marriage, an Admiral whose wife follows him on voyages around the world instead of waiting and suffering at home, as she is expected to do. Their style of marriage is said to be similar to their style of driving: although he is at the reins, she quietly takes over when necessary to avoid them driving into things (end of 1, 10).

The 1871 translator makes no effort to avoid this view of an unorthodox marriage, and in fact renders it very well. Nevertheless, a later narrative comment implying that the Admiral is led by his wife is omitted: "as she [Anne] was not really Mrs Croft, she must let him have his own way".[9] This is a tiny detail, however, and the highly pertinent discussion of whether a woman can be admitted aboard a Navy vessel is fully and well translated (1, 8). Mrs Croft here wins the day with her argument that women are not refined creatures that cannot brave the seas or discomforts, and that wives are happier joining their husbands on journeys than remaining at home. Furthermore, this is what the Crofts have practised for a long period, and they are demonstratively happy. Austen's happiest marriage is also a surprisingly equal one, conditions considered. This idyll is, however, more of an exception than a rule in her authorship. Most of the marriages in *Pride and Prejudice*, for instance, are less harmonious affairs, and only the Gardiners seem to have a similar relationship.[10]

Irony on Lovers

The happy ending of the novels is, then, set against the backdrop of mostly miserable marriages (the Gardiners and the Crofts excepted). Still, it is not only family embarrassments that lessen the heroine's happiness, it is the weaknesses of the lovers themselves. Even the condition of being in love is ironized by the author.

Austen's peculiarly ironic distance from young people falling in love is excellently translated in the 1871 *Persuasion* (1, 4). After listing their superior qualities, in the usual manner of love stories ("a remarkably fine young man", "an

9 Austen, *Familien Elliot*, 1871, 31 December 1871 and 11 January 1872.

10 For a fuller discussion of marriage in Austen's novels, see Sørbø, *Irony and Idyll*, 2014, Chapters 2 and 8.

extremely pretty girl"), the author cannot refrain from displaying the ordinariness, and the utter naturalness of the entire process:

> Half the sum of attraction, on either side, might have been enough, for he had nothing to do, and she had hardly any body to love; but the encounter of such lavish recommendations could not fail. They were gradually acquainted, and when acquainted, rapidly and deeply in love. (26)[11]

This is fully rendered in Norwegian, complete with the somewhat irreverent refusal to romanticize the young lovers, and the unceremonious summary of their after all, very common, love story (see also page 100 above).

The translator has less success with the ironically tinged report of Anne's secret faithfulness to her love in the period he is lost to her:

> Prettier musings of high-wrought love and eternal constancy, could never have passed along the streets of Bath, than Anne was sporting with from Camden Place to Westgate Buildings. It was almost enough to spread purification and perfume all the way. (192)

Jane Austen is not in the business of "high-wrought love" and "pretty musings", and makes fun even of her heroine's feelings when she loses contact with the ground. This distance is not captured in the Norwegian version when rendered:

> Thus were Anne's thoughts and feelings, as she walked from Camden Place to Westgate Buildings. No woman has ever loved a man more warmly and faithfully, than she loved Frederick Wentworth.[12]

This time, Austen's irony about love and lovers is replaced by the standard repertoire of clichés of love stories. "No woman has ever loved … more warmly …" is exactly the kind of exaggeration Austen is mocking in this passage.

She does the same to her hero, Mr Darcy, in *Pride and Prejudice*. Instead of quoting fully his undoubtedly passionate words of love, when he finally gets

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11 "Halvdelen av de tiltrækkende Egenskaber, begge besade, vilde været nok til at gjøre dem forelskede i hinanden; thi han havde Intet at tage sig til, og hun havde endnu aldrig seet Nogen, der kunde indgyde hende en varmere Følelse og det var saaledes ikke underlig, at begge snart blev saarede av Amors piler" (Austen, *Familien Elliot*, 22 December 1871).

12 "Saadanne var Anne's tanker og følelser, medens hun vandrede fra Camden Place til Westgate Buildings. Ingen Kvinde har nogensinde elsket en Mand varmere og trofastere, end hun elsket Frederick Wentworth" (*ibid.*, last instalment, 1872).

round to his second and successful proposal, the author gives us a teasing summary: "he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do" (366). The ironic distance is as palpable as the desired romance, as if readers cannot be allowed to see the latter without the filter of the first.

In the Hauges' *c.* 1972 translation, the filter is removed, as "can be supposed to do" is no longer a modification, and "sensibly" is replaced by "sensitively". Their version is: "He expressed himself as warmly and as sensitively as only a man deeply in love can do".[13] As is often the case, the new version seems deceptively like the original, but the basic tone is altered, and the effect is the opposite. Instead of smiling at the behaviour of people in love, we are led to believe in perfect love. Instead of a modification of love, we have a confirmation. Where Austen reminds us that men in love cannot expected to be entirely sensible, we are here told that they are models of warmth and sensitivity. Of the five translations, three present variants of such reinterpretations, while two have caught Austen's irony perfectly (in this instance the 1974 translator and Merete Alfsen).[14]

Enhancing the Romance

Particularly one of the Norwegian translators falls for the temptation to improve Jane Austen's love story by supplying more emotions than the author does. Lalli Knutsen adds to the meetings between Elizabeth and Darcy, and also Jane and Bingley's, and amplifies the romance. She makes Mr Darcy's early admiration of Elizabeth far more romantic in expression: he speaks to her with a "hushed, almost tender tone", while in English, it is simply "gallantry" (52). Furthermore, Knutsen amends Elizabeth's attitude to Darcy in one of their encounters at Netherfield by attaching the adjective "mildly" to her response, as well as making her "certain" rather than "suppose" that Darcy is without

13 "Han uttrykte seg så varmt og følsomt som bare en dypt forelsket mann kan gjøre" (Austen, *Stolthet og fordom*, *c.* 1972, 292).

14 "Han talte så varmt og forelsket som hun kunde vente" (Austen, *Elisabeth og hennes søstre*, 1930, 237); "Han strålte øyeblikkelig opp" (Austen, *Stolthet og fordom*, 1947, 316); "han uttrykte denne gleden og lykken på en så fornuftig måte som en kunne vente det av en forelsket person" (Austen, *Omvei til lykken*, 1974, last instalment); "han uttrykte seg i den anledning så forstandig og så varmt som man kan forvente av en mann som er lidenskapelig forelsket" (Austen, *Stolthet og fordom*, 2003, 337).

weaknesses.[15] Elizabeth is more correctly polite and less teasing, and her ironic outburst at the idea that Mr Darcy is not to be laughed at is here a mildly humorous observation.[16]

The 1947 translator seems to be strengthening Darcy's feelings and softening Elizabeth's resentment. This suspicion is confirmed when the attribute "the enigmatic" is prefixed to Darcy's name, contributing to the image of him as the dark and mysterious hero of sentimental romances.[17] In keeping with this, Knutsen makes him even more distanced than he is in the original. "She thought how reserved and cold he had been the last time in the park" is an expansion and interpretation of "What a contrast did it offer to his last address in Rosing's Park" (252).[18]

Mr Darcy is also decidedly cooler towards Miss Bingley in Knutsen's perception of him. "But he was in no mood to talk to her" goes further than the original: "She could not win him, however, to any conversation" (55). "He barely answered once in a while" is colder and ruder than "he merely answered her question" (*ibid.*).[19]

In a similar amendment of characters' feelings, Bingley's care for Jane during their first meetings is also improved. In Knutsen's version, he moves the convalescing Jane around the room "a number of times" instead of once, before he becomes "completely lost to his surroundings", which is more romantically phrased than the author's cooler observation that he "talked scarcely to any one else" (54).[20]

The Hauge couple (*c.* 1972) are more inconsistent in sometimes seeming to reduce and at other times increase Darcy's feelings. His "restraint" (278) at Elizabeth's distress when Lydia elopes is translated as "coolness". Austen suggests that he struggles to keep his emotions under control, but the *c.* 1972 translation suggests that he does not have them. His "tone of gentleness and commiseration" is simply "a mild tone". His "wretched suspense" is turned into a plain and prosaic statement: "Darcy was unhappy, but did not quite know

15 "den dempede, nesten ømme tonen"; "lunt"; "er jeg sikker på" (Austen, *Stolthet og fordom*, 1947, 54, 58).

16 The original reads: "'Mr Darcy is not to be laughed at!' cried Elizabeth" (Austen, *Pride and Prejudice*, 1983, 57). The translation is: "'Nei, herr Darcy er virkelig ikke et av de menneskene en ler av', sa Elizabeth lunt" (Austen, *Stolthet og fordom*, 1947, 58).

17 "den gåtefulle" (*ibid.*, 83).

18 "Hun tenkte på hvor avmålt og kjølig han hadde vært den siste gangen i parken på Rosings, da han hadde gitt henne brevet" (*ibid.*, 217).

19 "Men han var ikke i humør til å snakke med henne. Det var så vidt han svarte en gang imellom" (*ibid.*, 56).

20 "diverse ganger"; "fullstendig tapt for omverdenen" (*ibid.*, 56).

what he should say to comfort her". His outburst: "Would to Heaven that anything could be either said or done on my part that might offer consolation to such distress!" is clearly intensely felt in the original. It is much more diluted when he says instead: "I wish there was something I could say or do".[21]

However, the Hauges also, like Knutsen, add words to intensify Elizabeth's and Darcy's feelings. Darcy is said to "still have warm feelings towards her" after their first dance, where Austen says, "there was a tolerable powerful feeling towards her" (94). When Elizabeth is thinking of Pemberley, the Hauges specify "and those who lived there". Moreover, a direct declaration of love is added to Darcy's report of his growing interest in her. In English, he only refers to his dawning wishes to try to win her ("How soon any other wishes introduced themselves I can hardly tell, but I believe in about half an hour after I had seen you", 370). In Norwegian he says the same, but then continues, "I understood that I still cared for you".[22] Enhancing love scenes and filling out missing or unsatisfactory expressions of feeling is part and parcel of some translators' strategies to improve on the author's love stories. There are further measures taken to achieve similar ends.

Suppressing the Heroine's Other Loves

One of Austen's modifications of the romance pattern is giving us a heroine that falls for other men, and seriously considers candidates other than the hero. Falling for the wrong man first, and then learning from her mistake, is, indeed, a common feature of romance, but the twist is that Elizabeth's feelings for these men are genuine, and she is not only superficial flirting. We get inside glimpses of her fascination, and her rational deliberations on what her future could be with them. It is not only the standard clichés of mistaken attraction, but a realistic description of the vicissitudes of love for any human being.

The two men she more or less falls in love with, or would if she could, are Mr Wickham and Colonel Fitzwilliam. Of the two, her feelings for Wickham are the earliest and deepest, and unmistakably pointed out by the narrator. Elizabeth is on the very brink of unhappiness when he discards her for a rich girl, but she disciplines herself to think better of it. With Colonel Fitzwilliam

21 "kjølighet"; "en mild tone"; "Darcy var ulykkelig, men visste ikke riktig hva han skulle si for å trøste henne"; "Jeg skulle ønske det var noe jeg kunne si eller gjøre" (Austen, *Stolthet og fordom*, *c*. 1972, 217–18). See also Chapter 11 above (pages 179–180).

22 "hadde fortsatt varme følelser for henne"; "og dem som bodde der"; "forsto jeg at jeg fortsatt var glad i deg" (*ibid*., 81, 209, 295).

she has grown more cautious, but feels enough attraction to actively decide not to be made unhappy when she discovers that his aim is exactly the same as her first admirer – a rich wife.

Knutsen suppresses the fact that it is Elizabeth, before any of her sisters, who looks upon Wickham with admiration:

> … when Mr Wickham walked into the room, Elizabeth felt that she had neither been seeing him before, nor thinking of him since, with the smallest degree of unreasonable admiration. … Mr Wickham was … far beyond them all in person, countenance, air, and walk …. (76)

Instead of Elizabeth's assessment and admiration of him, Knutsen transfers this passage to the other women: "he made an indelible impression on the young girls". The praise of his superiority is now instead the narrator's.[23]

Likewise, translators seem not to like Austen's wording and her focus on Elizabeth and Wickham's story, when she writes of their "happiness" that must be "delayed" since they cannot have the first dances together (87). Three translations omit the words. A fourth modifies them, so that Elizabeth's prospect of dancing with Mr Wickham is "happiness" in the original and only "fun" in the translation. There appears to be a wish to tone down the relationship.[24]

The only translator to keep these phrases, Alf Harbitz, is the one to reduce Elizabeth's later liking for Colonel Fitzwilliam. He cuts for instance half a paragraph where she compares the Colonel to Wickham, finding them both agreeable (180).[25] The effect is reinforced by his deletion of Elizabeth's reflections on whether she will miss Colonel Fitzwilliam, and deciding not to do so ("agreeable as he was, she did not mean to be unhappy about him", 188). The translator, however, retains the information that Fitzwilliam no longer means anything to her four chapters later (209).[26]

In keeping with his reductions of Elizabeth's other flirtations, Harbitz likewise omits Mrs Gardiner's comparison of Darcy to Wickham at Pemberley: "he

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23 "gjorde han et uutslettelig inntrykk på pikebarna" (Austen, *Stolthet og fordom*, 1947, 73).

24 Knutsen, the Hauges and the 1974 translator all delete these words. Alfsen translates them as "having fun": "Å more seg med mr. Wickham fikk hun gjøre etterpå" (Austen, *Stolthet og fordom*, 2003 87). Harbitz (1930) keeps these phrases intact.

25 Austen, *Elisabeth og hennes søstre*, 1930, 132. Knutsen has kept this (although simplified), but cut the last lines about Charlotte's plans for Elizabeth to marry Fitzwilliam (which Harbitz included). Alfsen and the Hauges have kept both passages, although the latter translation simplifies them. Alfsen is particularly successful in the first instance: "fikk henne til å minnes sin fordums yndling" (Austen, *Stolthet og fordom*, 2003, 173).

26 Austen, *Elisabeth og hennes søstre*, 1930, 136, 149.

is not so handsome", and translates only her question about Darcy ("how came you to tell us that he was so disagreeable?", 257). It is as if our heroine should only seriously consider one man. Furthermore, the narrator's ironic reference to Elizabeth's "partiality for Wickham" and its slight success is lost along with the striking narrative comment on the nature of love (see Chapter 11 on Censorship, page 177 above) (279).[27]

Austen's Doubleness and the Construction of the Simple Author

Translators make modifications to Austen's love stories. This is hardly unexpected, partly because it has happened throughout the period of her reception, and partly because any translation is also an interpretation. It is, however, intriguing to observe what kinds of modifications are wanted, and consider what their purpose might be.

Amending the love stories by improving the impression of marriage, by enjoying love without ironic comments, by heightening the romantic pleasure, and by forgetting the complications of love among real people, are all strategies that are employed by many, sometimes most, of the Norwegian translators. Conversely, other translators have a keen eye on Austen's tone, and a convincing pen.

There is a doubleness to Jane Austen's own strategies. On the one hand, she provides the readers with engaging love stories, for which she has become increasingly popular in recent periods. On the other hand, she undermines the romance patterns she employs.[28] The end of all her plots is marriage, yet happy marriages are thin on the ground in her books.

The key to the riddle is her bent for irony. She chose (if she had a choice) to write love stories with happy endings, but could not perform the task without an ironic, critical and humorous distance from the phenomenon of love and the practice of marriage. She claimed she could not have written a proper romance to save her life,[29] the laughter would come in the way, as, indeed, it does throughout her novels.

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27 *Ibid.*, 172, 183.

28 For a consideration of Austen's anti-romantic features, see Sørbø 2014, 375 ff.

29 "I could not sit seriously down to write a serious Romance under any other motive than to save my Life, & if it were indispensable for me to keep it up & never relax into laughing at myself or other people, I am sure I should be hung before I had finished the first Chapter" (Deirdre Le Faye, *Jane Austen's Letters*, 1995, 312).

Translations may serve to construct the desired image of an author through omissions and rewritings that transform and obscure the original. As André Lefevere shows in his study of the early translations of Anne Frank's diary, they tended to purge the original of anything consided indecorous, disrespectful of parents or neighbours, or even anti-German/fascist feelings. Intriguingly, also the young girl's drive to write, and her passages of complaint that "woman occupies a position so much lower than man's", were expunged from her text in the 1950s.[30] The image of the innocent young girl that fitted the decade's horizon of expectations was constructed.

Jane Austen's image is also sometimes reconstructed by translators, and she is reshaped as an unpretentious romance writer, an author of straightforward entertainment stories, with a more banal language style and more simple artistic aims. This is, indeed, the "Jane Austen" many non-readers seem to have in mind today as they refer to her adored "romances" as the best there are.

30 André Lefevere *Translation, Rewriting and the Manipulation of Literary Fame*, London and New York: Routledge, 2016 [1992], 59–72.

FIGURE 9 *Five of Austen's novels were translated for the publisher Aschehoug between 1996 and 2003, and later reissued in for instance book-club and pocket editions (here from 1997, 2000 and 2006).*

Conclusion

The point of comparing translations with their source and with each other is first to find out how an author has been read in different contexts in different times. Is the Norwegian, French or Indian Jane Austen the same as the English Jane Austen? If, as is to be expected, an authorship will never be exactly the same in different languages, what then are these differences? Are there specific national characteristic differences, or, on the contrary, similar transformations of her texts in translations all over the world? These questions can only be answered by means of a plethora of translation studies, forming a transnational basis for assessing Austen's reception over two centuries. The present book is one such contribution, taking its place among present and future research into other languages of reception.

Research projects such as *HERA Travelling Texts 1790–1914* (TTT) have shown an extensive practice of translation weaving cross-national cultural patterns that serve to modify the nationalist discourse in this period. As her Norwegian translations demonstrate, Jane Austen is a case in point. The present study is a qualitative one, close reading and comparing texts, and as such takes the quantitative aims of the HERA TTT project a step further. After documenting a huge number of translations of the works of women writers, and registering them in the database *NEWW Women Writers*, it is worthwhile studying some of them in more depth.

The second main purpose of this book is to illustrate the challenges of translating fiction. Any translator taking on a foreign novel is confronted with a daunting job. It could even be seen as an impossible job, since no two languages correspond exactly. Still, as the art of the impossible, translation has always been attempted. More than this, it has been a mainstay of culture, not least in minor languages like Norwegian. However, the major languages also rely on translators to give them access to Greek, Latin or Chinese literature, or, indeed, to Henrik Ibsen. Studying the products of translation is therefore essential for understanding the linguistic, literary or cultural implications of the process.

Such studies will be useful for students of translation as well as for professional translators. Only by delving into the details of rendering words and phrases in another tongue can we really understand what translation aims to achieve, in spite of the perceived incompatibility or rather incommensurability of target and source language. I agree with Umberto Eco that "they remain mutually comparable",[1] and hence here attempt a comparative approach.

1 Umberto Eco, *Mouse or Rat? Translation as Negotiation*, London: Weidenfeld and Nicholson, 2003, 178.

Translators try to build bridges across cultural and linguistic divides, with uneven success. As in every other human activity, there is a world of difference between the best and the weakest results. Some translation scholars would perhaps argue that it is not for us to pass judgement: we should treat all translations as independent works of art. Translators are performing a creative function by recreating a literary work in new words. It would, however, be unfair for the masters among them to be esteemed no better than hacks. If translation is an art, which is a very sensible claim to make, then the artwork can be skilled, ingenious, or indeed shoddy. Only by comparing the performing artists and their choices, and assessing their results, is translation being recognized as another field of art.

There is, admittedly an unfairness about comparisons that seem to focus largely on the weaknesses of translations, rather than their strengths. If the aim were to celebrate translation, a study like the present one could conceivably have been composed solely of examples of felicitous renderings. However, this would obscure the difficulties translators are up against, as well as the interpretive issues relating to Austen's work.

Perhaps there is a similar experience in translation studies as elsewhere, that there is so much to learn from mistakes, our own or those of others. Even the master translators cannot avoid making the occasional mistake, or choosing a weaker solution in some instances, or misunderstanding some oddity in the source language. Even the weaker translators have excellent passages and striking phrases. They all provide illustrative material from which other translators and students can learn.

In the present material, seven individual translators have given six versions of two of Jane Austen's novels. Three of them would qualify as masters of the art: Merete Alfsen (2003), Alf Harbitz (1930) and the anonymous 1871 translator. Even with their admirable achievements, their chosen strategies invite debate. The elaborations of 1871, the abbreviations of 1930, and the archaizing of 2003 are strategies that inform their versions of Austen's novels.

This is why it would be rather pointless for a study of translations to be content with passing judgement, to praise or mock the translators for their solutions. It is much more rewarding to observe methods and alternative solutions, and consider the multiple options facing any translator of any sentence or text.

In the hermeneutic approach to texts lies a recognition that any text has many possible readings, in fact as many as there are readers. This does not imply total relativism, or that there is no meaning in the text. There is meaning, but that meaning is only realized when read, in the mind of the reader. A closed book has only potential meaning, it is when the eyes take it in and the

brain absorbs it, that the meaning is understood. Since no two brains are the same, the readings will differ.

Individual readers of Jane Austen's novels will therefore have their own interpretations of them, they will situate the stories within their own horizons of understanding, their own experiences. This is why literary scholarship never comes to an end, and the final and definite article about Jane Austen's authorship will never be written. It is also why there have been new waves of Austen films and television productions since the start, and why new periods seem to demand new screen versions.

Translators, like filmmakers and scholars, are also readers. No two translators would translate the same text exactly the same way. This is partly because of the richness of language – there will always be parallel options to choose from. However, even more intriguingly for literary studies, translators would interpret the source text differently. The previous chapters have given many illustrations of this, not only in the verbal details of Austen's texts, but also in translators' understanding of what kind of an author she was, what her genre was, and to what groups of readers her novels are presumed to appeal.

Moreover, translators are writers, or more precisely rewriters of their authors. As Bassnett and Lefevere pointed out,

> All rewritings … reflect a certain ideology and a poetics …. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, …[2]

The cultural enrichment or distortion that individual translations present are samples of a continuous process of transference of texts which is interesting in itself. No national literary history would be complete and honest without accounting for the influence of foreign authors through their translators' rewriting. And no literary historiography should be attempted without describing this transnational network of literary exchange.

Just as there will always be more books and films based on Austen's authorship, there will always be new translations. This means not only expansion into new territory and languages, but new translations of the same book into the same language. Walter Benjamin once observed that the relationship between language and story in the target language is looser than in the source language.

2 André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame*, Routledge, 2017 [1992], vii.

He compared the first to the clothes on a body, and the second to the skin of a fruit.[3] The original Austen novel, once it is finished from the author's hand, is a fruit that will stay in the same skin, through the centuries, for people who read her language. Her two hundred years old language, like Shakespeare's four hundred years', is still read. In contrast, her 1871 Norwegian translation would never see print today without major alterations, and the 1930s–40s ones would also probably be edited if they were to be reissued for the modern market.

More important than these language adjustments, however, is the fact that all new periods seem to demand new translations of the authors that are considered the greatest. Dickens and Tolstoy are retranslated again and again. It seems quite appropriate that *Pride and Prejudice* has been translated into Norwegian five times, and *Persuasion* twice. Austen's novels are dressed up in new clothes for new periods of readership. More versions are more than welcome.

3 Walter Benjamin, "The Task of the Translator", *Illuminations*, 1999, ed. Hanna Arendt, London: Pimlico, 76.

APPENDIX 1

Jane Austen's Anonymity in Nineteenth-century Translations

In Austen's Lifetime (All Anonymous)

1813: Swiss/French *PP* (extracts in a journal)
1815: French *SS* (first book-length translation, Montolieu)
1815: Swiss/French *MP* (extracts in a journal)
1816: French *E* (tr. Anon)
1816: French *MP* (Vilmain)

After Austen's Identity was Revealed (1818)

1821: French *P* (Montolieu). Author named.
1821/22: French *PP* (Perks). Author anonymous.
1822: Swiss/French *PP* (tr. Anon). Anon.
1822: German *P* (Lindau). Named.
1824: French *NA* (Ferrières). Named.
1830: German *PP* (Marezoll). Anon.
1836: Swedish *P* (Westdahl). Anon.
1847: Portuguese *P* (Araújo). Anon.
1855–56: Danish *SS* (Karup). Named.
1857–58: Swedish *E* (tr. Anon) Anon.
1871–72: Norwegian *P* (tr. Anon) Named.
1877: French *E* (short extract). Named.
1882: French *P* (Letorsay). Named
1898: French *NA* (Fénéon). Named.

Author Anonymity in Post-1818 Translations

French 1821/22 *PP*
Swiss/French 1822 *PP*
German 1830 *PP*
Swedish 1836 *P*

Portuguese 1847 *P*
Swedish 1857 *E*

Author's Name on Title Page

French 1821 *P* ("Miss Jane Austen")
German 1822 *P* ("Johanna Austen")
French 1824 *NA* ("Jeanne Austen")
Danish 1855–56 *SS* ("Jane Austen")
Norwegian 1871 *P* ("Jane Austen")
French 1877 *E*
French 1882 *P* ("Miss Austen")
French 1898 *NA* ("Jane Austen")

Abbreviations

E	*Emma*
MP	*Mansfield Park*
NA	*Northanger Abbey*
P	*Persuasion*
PP	*Pride and Prejudice*
SS	*Sense and Sensibility*

APPENDIX 2

Timeline: Jane Austen's Presences and Absences in Norwegian Contexts

1836	Absence from *Athenæum* supplement catalogue
1838	Absence from *Athenæum* main catalogue
1842	Absence from *Athenæum* catalogue
1844	Absence from A. Autenrieth *English Reader*
1849	Absence from *Athenæum* catalogue
1852	Presence of *E*, *PP*, *SS* in *Athenæum* catalogue
1856	Presence of Danish *SS* (3 copies) in E.J. Engelsens Leiebibliotek (rental library), Bergen
1858	Included in an article on sixteen "English Authoresses"
1862	Absence from M.R. Barnard, *Sketches of Eminent English Authors*
1867	Presence of *E*, *PP*, *SS* in *Athenæum* catalogue
1869	Acquisition of *MP* in *Athenæum* catalogue
1871–72	Translation of *P* as newspaper serial
1875	Absence from Jakob Løkke's textbook anthology
1878	Presence in Athenæum catalogue
1878	Listed among the novelists in the appendix of Dr Thomas Gaspey's textbook *Lærebog i engelsk* (tr. from English)
1879	Absence from J.F. Bendeke's textbook survey
1880	Absence from Immanuel Ross' textbook on the English novel
1885	Absence from *Vestbanernes Læseforening* (reading society) catalogue
1899	Disappearance from *Athenæum* catalogue
1902	Mentioned in Otto Anderssen *Short History of English Literature*
1902	Absence from *Røros Læseforening* (reading society) catalogue
1904	Absence from main catalogue of *Kristiania Læseforening for Kvinder* (reading society for women in Oslo)
1905	Thorough presentation in Just Bing's *Europas litteraturhistorie* (Europe's literary history)
1915	Absence from supplementary catalogue of *Kristiania Læseforening for Kvinder* (reading society for women in Oslo)
1916	Article in *Aftenposten* by Swedish novelist Mathilda Malling
1917	Article in *Tidens Tegn* by Norwegian novelist Sigrid Undset
1929	Presented in Bing's *Verdens-litteraturhistorie* (world literary history). Mainly the same as 1905.

1930 First translation of *PP* (Alf Harbitz), including translator's preface
1941/47 (and reissues) Presented in Francis Bull *Verdens- litteraturens historie* (world literary history)
1947 New translation of *PP* (Lalli Knutsen)
1972 Knutsen's translation used for audiobook edition
1972 New translation of *PP* (Eivind and Elisabeth Hauge) for *Samlerens bokklubb* (collector's book club)
1972 Thoroughly presented by the Dane Henning Krabbe in *Verdens litteraturhistorie* (a joint Scandinavian world literary history)
1974 A new translation of *PP* (*Omvei til lykken*) for a serial in *Familien* (the family), including article by Lise Jor
1975 Book chapter about *PP* by Grete Ek
1977 Article on *E* by Stein Haugom Olsen
1980 Article by Helena Krag in feminist journal *Sirene*, including note by Ida Lou Larsen
1980 Study of male and female language by Kari-Anne Rand Schmidt
1983 Article by Drude von der Fehr on gender differences, comparing Austen to other novelists
1986 Article on *PP* by Stein Haugom Olsen
1987 Presented by Per Øhrgaard in Hans Hertel *Verdens litteraturhistorie* (world literary history)
1990 The Hauges' translation of *PP* reissued for Den norske bokklubben (the Norwegian book club)
1991 The Hauges' translation of *PP* re-edited as *Elisabeth*, by Messel, with three later reissues
1993 Austen included in Elisabeth Aasen's selection of *Driftige damer* (enterprising ladies)
1996 First translation of *E* (Merete Alfsen), including afterword by Odd Inge Langholm
1996 The 1974 *PP* serial *Omvei til lykken* re-edited for *Familien* supplement
1997 First translation of *SS* (Alfsen), including afterword by Linn Ullmann
1997 The Hauges' translation of *PP* reissued by Cappelens bokklubb (book club)
1997 The Hauges' translation of *PP* issued as audiobook
1997 Alfsen's translation of *E* issued by Den norske bokklubben (Norwegian book-club), afterword by Børge Skråmestø
1998 New translation of *P* (Alfsen), including afterword by Bjørn Tysdahl
1999 Article by Gerd Kvanvig in cultural journal
2000 First translation of *MP* (Alfsen) including afterword by Jorunn Hareide
2000 The Hauges' translation of *PP* reissued with cover from BBC miniseries
2000 Alfsen's translation of *SS* issued by Den norske bokklubben

2000–2006	Pocket editions of Alfsen's translations
2001	Article by Harald Johannessen in philosophical journal
2002	Austen presented in coffee table book, S. Hansen *Verdens største forfattere* (the world's greatest authors)
2002	and 2003 two articles by Inger Johanne Schüssler comparing Austen to other popular female novelists
2003	New translation of *PP* (Alfsen), including translator's afterword
2003	Article by Ragnhild V. Nesheim in academic Festschrift
2004	Essay about money in *SS* by Knut Ove Eliassen
2004	Study of Austen in Scandinavian literary histories by Marie N. Sørbø, "Portrett av ei dame" (portrait of a lady)
2005	Book chapter comparing Austen and other films by M.N. Sørbø, "Can Narrative Irony be Preserved on Film?"
2005	Article by M.N. Sørbø, "The Latecomer: Jane Austen in Norwegian Schools"
2006	Alfsen's transl. of *PP* issued by Den norske bokklubben
2007	Austen briefly mentioned in Haarberg, Selboe and Aarset *Verdenslitteratur* (world literature)
2007/2014	Sørbø, "Jane Austen and Norway" in *The Reception of Jane Austen in Europe*
2008	Bumper editions of Alfsen's translations
2008	First Norwegian doctoral thesis on Austen: Sørbø, *Jane Austen's Irony as Received in Film Adaptations*
2009	Book chapter comparing *PP* heroine in novel and films: Sørbø, "Self-Deceit or Self-Confidence"
2010	Alfsen's tr. of *E* in series *Aschehougs bibliotek*
2011	Article for Chawton House Library: Sørbø, "The Recluse of Norway in Austenland"
2013	Article for *Persuasions*: Sørbø, "Discovering an Unknown Austen"
2014	First Austen monograph by a Norwegian scholar: Sørbø, *Irony and Idyll*
2016	Alfsen's tr. of *PP* included in series *Klassikerbiblioteket*
2016/17	New pocket editions of Alfsen's translations/Aschehoug
2018	Forthcoming article: Sørbø, "Interpretations of Jane Austen's Irony on Screen and in Translations"

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