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SPEAKING YOUR MIND: THE TRANSLATION OF ORALITY IN MARLEN HAUSHOFER'S PROSE

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ABSTRACT

This article considers how features of spoken language in three of Marlen Haushofer's works, *Die Tapetentür* (1957), *Die Wand* (1963) and *Die Mansarde* (1969), have been translated into English. A close reading of Haushofer's prose demonstrates how she relies on carefully constructed cadences of thought to reach an intermediate point between writing, thinking and vocalising; characteristics of spoken language and particularly modal particles are a vital means of doing this. Evoking an inner voice in this way allows Haushofer to access and verbalise that which had, in her postwar context, been deliberately repressed: a woman's true thoughts beneath an outward performance of domesticity. Haushofer's characteristic, engaging language use has met with praise, but has rarely been analysed from a translation perspective; this article seeks to draw renewed attention to this generally overlooked feature, and contribute to the fruitful intersection of translation, stylistics and gender. A comparative analysis shows that orality is translated in quite distinct ways by the three English translators, which in turn is revelatory about the function this feature played in the original texts. Lastly, I consider what is at stake when translating Haushofer, what implications this kind of analysis might have on translation practice.

Dieser Aufsatz bezieht sich auf die Übersetzung von Merkmalen der gesprochenen Sprache in drei Werken von Marlen Haushofer: *Die Tapetentür* (1957), *Die Wand* (1963) und *Die Mansarde* (1969). Eine Analyse ihrer Prosa macht deutlich, dass Haushofer komplexe Denkmuster benutzt, um zu einem Schnittpunkt zwischen Schreiben, Denken und Sprechen zu kommen; dafür spielen Mündlichkeit und insbesondere Modalpartikeln eine wichtige Rolle. Die Schaffung einer inneren Stimme bietet Haushofer die Möglichkeit, das in der Nachkriegszeit Unterdrückte zu erhellen, nämlich die wahren Gedanken einer Frau unter der Fassade der Hausfrau. Haushofers charakteristischer und fesselnder Gebrauch von Sprache wurde oft gelobt, aber bislang nur selten in Bezug auf Probleme der Übersetzung erforscht. Somit untersucht dieser Aufsatz diesen wenig erforschten Aspekt ihrer Werke und trägt auch zum interdisziplinären Raum zwischen der Übersetzungswissenschaft, der Stilistik und den Geschlechterstudien bei. Die vergleichende Analyse der englischen Texte zeigt, wie die Übersetzer*innen Mündlichkeit auf verschiedene Weise verhandeln, was folglich auf ihre Wichtigkeit in den Ausgangstexten hinweist. Beleuchtet wird auch, was auf dem Spiel

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steht, wenn man Haushofers Werke übersetzt. Überlegungen zu den möglichen Auswirkungen für die Übersetzungspraxis runden den Aufsatz ab.

INTRODUCTION

By the time Marlen Haushofer died in 1970, just before her fiftieth birthday, she had not attained great fame with her work, and in 1979 an article lamented the fact that she was 'heute vergessen'.[1] This, despite her literary output which ranged from novels to children's fiction and short stories, and which saw her win the Kinderbuchpreis der Stadt Wien for three of her children's books, and, twice, the Staatlicher Förderungspreis für Literatur for her short stories.

What may have been the case in 1979 is, happily, no longer true — a resurgence of interest in Haushofer's works occurred in the 1980s sparked by reprints of her texts, gained ground in the 1990s with two of her novels being translated into English for the first time, and persists today. In a substantial 2022 edited volume, Andrea Capovilla partly attributes the recent interest in Haushofer to 2020 marking the hundredth anniversary of her birth and the fiftieth anniversary of her death, as well as to her most famous work, *Die Wand*, resonating with the lockdowns in the COVID-19 pandemic.[2] The Anglophone interest in Haushofer's work is evidenced by — or even partly attributable to — the 2022 reissue of the English translation of *Die Wand* in Penguin's Vintage Earth series, alongside other titles which 'transform our relationship with the natural world […] reconnect us to the planet we inhabit — and must protect'.[3]

This article seeks to contribute to ongoing interest in Haushofer's works by conducting a comparative analysis of the English translations of *Die Tapetentür* (1957), *Die Wand* (1963) and *Die Mansarde* (1969). I examine how each translator grapples with the orality of the original prose, secured by an abundance of modal particles and conversational cadences even in texts which purport to be a written document, such as a diary or a report. I assess how, and how successfully, Haushofer's characteristic language use has been retained, and what may be lost when it is not retained. A brief consideration of her oeuvre helps to illuminate her developing thinking about the potential of orality to evoke a mind, and why, taking into account the historical moment in which she was writing, simulating a mind in prose may have had particular importance. Lastly, I extend these findings

[1] Dagmar C. G. Lorenz, 'Marlen Haushofer — eine Feministin aus Österreich', *Modern Austrian Literature*, 12.3–4 (1979), pp. 171–91 (p. 172).

[2] Andrea Capovilla, 'Dabei wäre es möglich gewesen, anders zu leben', in *Marlen Haushofer: Texte und Kontexte*, ed. by Andrea Capovilla (Frank & Timme, 2022), pp. 7–17 (p. 7), doi:10.57088/978-3-7329-9180-8_1.

[3] 'The Wall — Vintage Earth', *Waterstones*, n.d. <https://www.waterstones.com/book/the-wall/marlen-haushofer/shaun-whiteside/9781784878030> [accessed 22 November 2024].

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to a consideration of the stakes of translating a woman writer, and what implications this kind of analysis might have on translation practice.

Considerations of Haushofer's precise language use in secondary literature are rare. In the 1980s and 1990s, in keeping with a general interest in women's writing and the ground being gained by second-wave feminism, researchers tended to focus on the feminist and gendered themes in Haushofer's texts; Franziska Frei Gerlach's rich project is a notable example.[4] Other researchers have probed the importance of feminist thought in Haushofer's own life, with Dagmar Lorenz citing the German translation of Simone de Beauvoir's *Das andere Geschlecht* in 1951 as an important influence for Haushofer.[5] Indeed, Haushofer was said to own a 'heavily annotated copy' of this work.[6] Haushofer scholarship in the 2020s takes stock of a wealth of other themes, particularly the environmental. One chapter of the 2022 collection considers *Die Wand* in this context, asking questions more broadly about the energy sources in the book and what it reveals about human impact on the environment.[7] A 2020 article conducts an animal ecofeminist reading of the novel,[8] while a 2021 publication considers the importance of landscape and how it pertains to identity.[9]

Uwe Schweikert is one of few contributors who considers Haushofer's language use and its effect, particularly in *Die Wand*:

> Man kann sich aber auch, worauf — wie ich mir vorstelle — sie vielleicht gehofft und gesetzt hat, von ihrem begütigenden Gebrauch der Sprache so sehr ins Herz der Erzählung, ins Zentrum der Schrift locken lassen, dass man plötzlich selbst mit dem Subjekt des Textes zu einem Wir verschmelzt.[10]

What Schweikert has observed here is Haushofer's ability to deploy language in such a way as to draw the reader into (the illusion of) a mind. In a similar vein, it was out of a desire to give a platform to the 'großartigen Sprache' of *Die Wand* that Julian Pölsler directed the 2012 film

[4] Franziska Frei Gerlach, *Schrift und Geschlecht: Feministische Entwürfe und Lektüren von Marlen Haushofer, Ingeborg Bachmann und Anne Duden* (Erich Schmidt, 1998).

[5] Lorenz, 'Eine Feministin aus Österreich', pp. 177–78.

[6] Maria-Regina Kecht, 'Marlen Haushofer: Recollections of Crime and Complicity', *Studies in 20th and 21st Century Literature*, 31.1 (2007), pp. 82–108 (p. 89), doi:10.4148/2334-4415.1645.

[7] Caitríona Ní Dhúill, 'Fuelling Lockdown: Haushofer's *Die Wand* as a Text of the Great Acceleration', in *Texte und Kontexte*, ed. by Capovilla, pp. 19–40, doi:10.57088/978-3-7329-9180-8_2.

[8] Anna Richards, '"The Friendship of our Distant Relations": Feminism and Animal Families in Marlen Haushofer's *Die Wand* (1963)', *Feminist German Studies*, 36.2 (2020), pp. 75–100, doi:10.1353/fgs.2020.0018.

[9] Emanuela Ferragamo, 'Marlen Haushofer's *The Wall* and the Post-nuclear Culture of the Face', *Signs Systems Studies*, 49.3–4 (2021), pp. 383–99, doi:10.12697/sss.2021.49.3-4.07.

[10] Uwe Schweikert, 'Im toten Winkel: Notizen bei der Lektüre von Marlen Haushofers Roman "Die Wand"', in Anne Duden and others, *"Oder war da manchmal noch etwas anderes?": Texte zu Marlen Haushofer*, 2nd edn (Neue Kritik, 1995), pp. 11–21 (p. 19).

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adaptation.[11] Precisely how this is attained, let alone how it is translated, is seldom considered, yet orality is no small part of what is absorbing and 'großartig' about Haushofer's works.

The most promising engagement — indeed, one of the only engagements — with Haushofer's use of orality and particularly its translation comes from Emily Jeremiah, who conducted a thorough linguistic analysis of the novella *Wir töten Stella*, which at the time of writing remains untranslated into English. Jeremiah highlighted techniques used by Haushofer to track consciousness and to create a particular cadence and conduct of thought. She found the frequent use of modal particles such as 'zwar', 'ja', 'doch' and 'übrigens' to be vital in characterising the narrator's inner voice that, crucially, is difficult to recreate in the sample English translation which Jeremiah created for her research.[12] Jeremiah states that she often found herself resorting to techniques such as alliteration to secure a similar tone and emphasis in the target text as was present in the original.[13]

Jeremiah draws out a number of benefits of this kind of work; foremost is the deeper engagement with the source text that conducting her sample translation allowed for. It follows, then, that to study a translation is to study an exercise in close reading of an original. A translation is a text which has been created by being awake to the key features of a source text, and whose creator has thought, as the original writer did, about what language to use to represent something (in Haushofer's case, the mind of a fictional housewife character). In comparative analysis, it may emerge that some of these features have been difficult to recreate, or not seen as important. As Tim Parks has it,

> by looking at original and translation side by side and identifying those places where translation turned out to be especially difficult, we can arrive at a better appreciation of the original's qualities and, simultaneously of the two phenomena we call translation and literature.[14]

The comparative analysis in this article will shed light on the subtlety of Haushofer's stylistic devices, on the very techniques which ironically saw her prose categorised as 'strictly women's fiction, lacking in historical and political weight, bourgeois, banal, and harmless'.[15] In this way, this article seeks to gesture to the mutually illuminative potential of translation

[11] Karin Schiefer, 'Interview: Wie kann man sich selbst so hellsichtig beobachten und kompromisslos beschreiben?', *Austrian Films* (2017), <https://www.austrianfilms.com/interview/julian_poelsler/wir_toeten_stella_DE> [accessed 22 November 2024].
[12] Emily Jeremiah, 'An Unjust Story: Complicity and Affect in Marlen Haushofer's *Wir töten Stella*', in *Texte und Kontexte*, ed. by Capovilla, pp. 127–40 (p. 136), doi:10.57088/978-3-7329-9180-8_8.
[13] Jeremiah, 'An Unjust Story', p. 135.
[14] Tim Parks, *Translating Style: A Literary Approach to Translation, a Translation Approach to Literature*, 2nd edn (St Jerome, 2011), p. 14.
[15] Kecht, 'Recollections of Crime and Complicity', p. 84.

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analysis. Where a feature is retained, it shows its importance in the source text, and perhaps the creativity required to secure it at all. Where it is lost, it may be indicative of the pressure to craft a target text which avoids a certain tone, and of the respective functions and capabilities of each language in a pair. Such research may be of interest to those not only working with translation studies, but also working with, teaching, or even simply reading translated texts. The consideration of orality as a stylistic feature which can suggest and characterise a figural mind both draws on and contributes to cognitive stylistics, and especially how cognitive inquiry may overlap with gender.[16]

'POSTWAR RESTORATION FRENZY':[17] HAUSHOFER'S TEXTS AND TIME

Haushofer's works are shaped by the stability of her Austrian postwar historical moment, during which women's hard-won gains in employment and emancipation during the war were reversed. A far cry from the sassy, independent 'neue Frau' earlier in the century, by Haushofer's time the feminine ideal was 'peace-loving, conciliatory, and charitable': this 'idealized image […] came to guarantee postwar normality' — and this not only in the minds of the Austrian people, but in law, too.[18] True to this social picture, Haushofer was married with children, and occasionally assisted her husband in his dental practice, writing at her kitchen table when her domestic duties allowed.[19]

Crucially, she was also writing at a time of general 'distaste for avant-garde writing' in Austria,[20] and Haushofer's patron, Hans Weigel, was opposed to socially critical literature with the result that 'the writers he mentored either conformed to his preferences or had to seek support elsewhere'.[21] As a result of the twin forces of their literary climate and the return to traditional gender roles, Austrian postwar women writers have frequently been found to 'base their works in their personal experience, and their perspective on life outside themselves comes essentially from the inside and follows the contours of their own life-story'.[22] Haushofer herself was aware of this strongly personalised element in her own work: 'Ich schreibe nie

[16] For a recent investigation of how cognitive approaches to narrative ought to, but are yet to, take account of gender, see Karin Kukkonen, 'A Moving Target: Cognitive Narratology and Feminism', *Textual Practice*, 32.6 (2018), pp. 973–89, doi:10.1080/0950236X.2018.1486543.
[17] Kecht, 'Recollections of Crime and Complicity', p. 83.
[18] Historian Irene Bandauer-Schöffmann quoted in Kecht, 'Recollections of Crime and Complicity', p. 87.
[19] Frei Gerlach, *Schrift und Geschlecht*, p. 156.
[20] Dagmar C. G. Lorenz, 'Austrian Responses to National Socialism and the Holocaust', in *A History of Austrian Literature 1918–2000*, ed. by Katrin Kohl and Ritchie Robertson (Boydell & Brewer, 2006), pp. 181–200 (p. 190), doi:10.1017/9781571136701.010.
[21] Lorenz, 'Austrian Responses', pp. 188–89.
[22] Kecht, 'Recollections of Crime and Complicity', p. 88.

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über etwas anderes als über meine eigenen Erfahrungen. […] Alle meine Personen sind Teile von mir, sozusagen abgespaltene Persönlichkeiten, die ich recht gut kenne.'[23] Her characters, as noted, were often housewives, like Haushofer herself.

The novella *Die Tapetentür* follows the young widow Annette, who meets and becomes pregnant by a lawyer, Gregor Xanthner. She agrees, not without reservations, to marry him, but her pregnancy — and the novel — ends with a stillbirth. In terms of its narrative form, *Die Tapetentür* marks a turning point in Haushofer's oeuvre, resorting occasionally to third-person narration as in her first novel, *Eine Handvoll Leben* (1955), and interspersing this with first-person diary entries, paving the way for the extended written reports in the later works *Wir töten Stella* and *Die Wand*. The diary entries allow access to truths which Annette would rather keep hidden, particularly her ambivalence about motherhood: while pregnant, she writes that 'das so oft beschriebene Glücksgefühl der werdenden Mutter will sich nicht einstellen'[24] — all she feels is sickness, 'Klebrigkeit und Unsauberkeit' (*DT*, p. 65).

Die Wand is the fictional written account of a woman in her forties, whose name the reader never learns. She goes to stay with friends in an Alpine hunting lodge; alone there one night, she wakes in the morning to find that an invisible, impenetrable wall has appeared around the lodge and its surrounding land. The few human figures she can see on the other side of the wall are immobilised, and she has only a cow and eventually its bull calf, a cat and its offspring, and the dog Luchs for company. Her 'Bericht', kept on the backs of calendar pages and business papers, charts her attempts to forage and hunt, her gradual coming to terms with her isolation, and how her identity and sense of self shifts. Alone and newly freed from expectations of external behaviour, she reflects critically, almost cruelly, on her previous wife-and-mother role, especially on her 'unangenehmen, lieblosen und streitsüchtigen Halberwachsenen'.[25] The narrative setup of *Die Wand* is unique in that the protagonist is removed from the confines and pressures of her housewife role. Haushofer can probe in a more substantial way what lies in a woman's interiority beneath the trappings of men, maternity and domesticity, and the protagonist can finally speak freely about her experiences: 'alle, denen zuliebe ich mein Leben lang gelogen habe, sind tot' (*DW*, p. 40).

In her final novel, *Die Mansarde*, Haushofer abandons the fiction of her protagonist's writing, as in her previous three works. Instead, she opts for first-person narration in which the protagonist thinks to herself in full

[23] Lorenz, 'Eine Feministin aus Österreich', p. 174.

[24] Marlen Haushofer, *Die Tapetentür* (dtv, 1998), p. 64, hereafter *DT*. Subsequent references are given in parentheses in the main text.

[25] Marlen Haushofer, *Die Wand*, 12th edn (List Taschenbuch, 2020), p. 40, hereafter *DW*. Subsequent references are given in parentheses in the main text.

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sentences and often dwells on her family, the past and her habits with implausible levels of exposition. Despite this, *Die Mansarde* skilfully draws the reader into involvement with a mind; this is partly attributable to the conversational conduct of the protagonist's thoughts. The unnamed narrator is forty-seven — the oldest of Haushofer's protagonists — and has a teenage daughter and an adult son with her husband, Hubert. She reflects on the time after the birth of her son, when she experienced a bout of psychosomatic deafness and went to stay in the woods away from her family in order to recover. Her diary entries from this time are mysteriously posted to her home in her present day; over the course of a week, she reads and then burns them all. Anne Duden discerns 'Ruhe' in the text, 'keine Lebenslust und Lustigkeit',[26] remarking further that 'die Zeit für Rebellion, Entrüstung, individuelle Lösung scheint lange vorbei'.[27] Similarly, Venske reads Haushofer's women as striking a balance between 'Protest und Resignation';[28] in *Die Mansarde*, compared to the powerful but silent protests of *Die Tapetentür* ten years earlier, it is resignation that shines through. The protagonist occasionally dwells on gender roles — when a man sits in a clean office, returns to a clean house and puts on a freshly ironed shirt in the morning, he seldom recognises that these have all been facilitated by a woman: 'er weiß ja nicht, wie sich das alles hinter seinem Rücken abspielt'[29] — but does not seem as disturbed by this as her fictional predecessors.

Die Wand and *Die Tapetentür* were translated into English in 1990 and 1998, respectively; a translation of *Die Mansarde* followed in 2011. From the plot of these three novels, the importance of the inner voice emerges — each novel asks about what lies beneath the external performance of what was expected of mid-century Austrian women. The same is true of her other untranslated works, with the protagonist of *Eine Handvoll Leben* dwelling on that which she keeps hidden; 'daß sie nur aussen eine feste, sichere Kruste habe, innen aber feurig und ungebärdig sei'.[30] Anna in *Wir töten Stella* similarly questions things that her role as a wife demands she go along with, such as holidaying with Richard when both of them would rather she were not there: 'Tatsächlich, warum sollte ich nicht endlich tun dürfen, was mir gefiel und was schon lange mein Wunsch war?'[31]

[26] Anne Duden, 'In Ruhe und Ordnung: unheilbar verwundert. Zu Marlen Haushofers Roman *Die Mansarde*', in Anne Duden and others, *"Oder war da manchmal noch etwas anderes?"*, pp. 108–14 (p. 108).

[27] Duden, 'In Ruhe und Ordnung', p. 113.

[28] Regula Venske, '"Vielleicht, dass ein sehr entferntes Auge eine geheime Schrift aus diesem Splitterwerk enträtseln könnte…": Zur Kritik der Rezeption Marlen Haushofers', in Anne Duden and others, *"Oder war da manchmal noch etwas anderes?"*, pp. 43–66 (p. 50).

[29] Marlen Haushofer, *Die Mansarde* (Claassen, 1985), p. 52, hereafter *DM*. Subsequent references are given in parentheses in the main text.

[30] Marlen Haushofer, *Eine Handvoll Leben* (Paul Zsolnay, 1955), p. 49.

[31] Marlen Haushofer, *Wir töten Stella* (Claassen, 1985), p. 37.

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If the site of any protest or subversion in mid-century women's prose was necessarily located in the private sphere, then tracking any dissatisfaction or cynicism would involve accessing this private, internal space. To put it another way: to look beneath the external in this way, Haushofer must evoke the internal. This often involves some kind of narrative ruse, isolating her characters and offering a reason for them to be writing something for themselves, but most pertinently for this article, much also hinges on the creation of a compelling, believable inner voice. Orality provides a means of Haushofer fusing writing with interiority and allowing even a fictional written report or diary to be a plausible simulation of the inner voice; this, in turn, allows Haushofer to trouble the notion of external (gender) performance, and to access the interiority which undermines it. Taking each English translation in turn chronologically, I analyse the role played by features of spoken language in the source text, and illustrate how these have been translated.

COMPARATIVE ANALYSIS

Shaun Whiteside's English translation of *Die Wand* was produced in 1990. Although Nicholas Spice notes that 'the first and only translation of *Die Wand* passed unnoticed',[32] *The Wall* has a more prominent place in the English-language book market than other translations of Haushofer's work: it is more readily available than *The Jib Door* and *The Loft*, both of which appear to be out of print at the time of writing.

Modal particles are a hallmark of *Die Wand*; as a stylistic feature, particularly in German, their potential has attracted attention in cognitive approaches to narrative. Monika Fludernik identifies in German 'a whole battery of sentential or verbal modifiers that constitute an evaluative, colloquial or subjective modification of the propositional values in the remainder of the phrase or sentence'.[33] Often called modal particles, examples include 'wohl', 'ganz', 'doch' and 'da'; indeed, Fludernik lists forty-three which serve to 'suggest the precise flavour of the original utterance or consciousness that is "true" to a character's mind'.[34] Dorrit Cohn, too, draws links between speaking and thinking, citing narratives which retain 'qualities of oral discourse' despite a formal tenor or a pretence at being a written account.[35] *Die Wand* is a paradigmatic example

[32] Nicholas Spice, 'She Shall Be Nameless', *London Review of Books*, 36.24 (2014), <https://www.lrb.co.uk/the-paper/v36/n24/nicholas-spice/she-shall-be-nameless> [accessed 22 November 2024], para. 3.
[33] Monika Fludernik, *The Fictions of Language and the Languages of Fiction: The Linguistic Representation of Speech and Consciousness* (Routledge, 1993), p. 93.
[34] Ibid., p. 255.
[35] Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton University Press, 1978), p. 244.

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of this, being a fictional written 'Bericht' and yet rich with features of spoken language.

'Ja' is a frequently used modal particle in *Die Wand*; I offer only a selection of examples here. The 'ja' in 'es gibt ja so viele Mäuse im Wald' (*DW*, p. 84), which marks a slightly surreal digression about mice taking over the house and whether pencil lead might be poisonous to them, is omitted by Whiteside — he simply writes 'there are so many mice in the forest'.[36] The same is true of 'weil ich ja nie damit rechnete, diesen Bericht zu schreiben' and 'es ist ja keiner da' (*DW*, p. 7) which are translated as 'because I never expected to write this report' and 'there's no one here' (*TW*, p. 7). The notably voiced tone of these utterances is lost. I take further examples from the protagonist's recollection of her first summer. After a period of storms, she writes 'die Sonne schien zwar, und mein Holz konnte trocknen' (*DW*, p. 99), which Whiteside translates as 'the sun was shining, and my wood was able to dry out' (*TW*, p. 76). As before, however, the modal particle 'zwar' is omitted. Similarly, shortly afterwards the protagonist remembers 'die Bohnen waren auch schon fast reif und hatten sich, obgleich nicht alle aufgegangen waren, doch vervielfacht' (*DW*, p. 101). Whiteside's solution, 'the beans too were almost ripe, and although not all of them had grown they had multiplied' (*TW*, p. 78), again sacrifices modal particles.

This loss is regrettable, for modal particles serve a variety of functions in *Die Wand*. They imbue the text with a melancholic sense of irony: the protagonist, after all, has found herself in a world without human language; there is almost no speech, either direct or indirect, in her 'Bericht', and she writes that she greatly misses the sound of human voices and especially laughter (*DW*, p. 66). That her written report resonates with features of language spoken out loud is suggestive of the protagonist keeping herself company through the dark, silent winter. In many instances, the protagonist's conversational tone is also used to dismiss or undermine a previous utterance or recollection, which may have been more literary and abstract. It is this rhythm which keeps *Die Wand* engaging, especially in a text with a plot almost exhausted by the protagonist caring for her animals, foraging or hunting. Indeed, part of the skill of *Die Wand* lies in how the reader still lives through the protagonist's dwindling hope of a fellow survivor, even though she is charting this loss of hope after it has already gone. Haushofer's careful construction of the timeline allows the reader to feel drawn into the protagonist's thought processes; the engaging cadence that emerges from her subtle, attentive language use plays a significant role in this, too.

One such example occurs in the opening of the novel, with the protagonist's proclamation that it is the fifth of November and that she will write everything down 'so genau' as possible (*DW*, p. 7). This is immediately

[36] Marlen Haushofer, *The Wall*, trans. by Shaun Whiteside (Quartet, 2013), p. 66, hereafter *TW*. Subsequent references are given in parentheses in the main text.

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undermined by her admission that she cannot be certain if it is the fifth of November and that it does not matter anyway: 'Aber ich weiß nicht einmal, ob heute wirklich der fünfte November ist. […] Ich glaube aber, daß es nicht sehr wichtig ist' (*DW*, p. 7). Whiteside retains a reasonably casual, colloquial tone in translating this: 'But I don't even know if today really is the fifth of November. […] But I don't think that's very important' (*TW*, p. 7). By retaining 'aber' as 'but', and 'einmal' as 'even', as well as contractions, his solution somewhat retains the spoken tenor of the original extract. Shortly afterwards, when providing some background about her friends Hugo and Luise, but finding herself unable to recall full details, the protagonist writes: 'Es tut auch gar nichts zur Sache. Jedenfalls war Hugo so vermögend, daß […]' (*DW*, p. 8). Whiteside translates this as: 'And it's irrelevant to the matter at hand. Anyway, Hugo was so wealthy that […]' (*TW*, p. 8). The retention of 'jedenfalls' as 'anyway' is vital; it is characteristic of the protagonist's swapping between topics. However, the higher register of 'irrelevant to the matter at hand' loses some of the original conversational dismissiveness, taking on the tone of a more formal, self-consciously crafted written report. Thus, even with the use of a contraction, with its higher register, it is a less plausible simulation of an inner voice.

This brief analysis is already beginning to show how German features such as modal particles may defy easy translation into English, which is in keeping with existing research into orality in fiction. It is often found that modal particles in German may need to be rendered with recourse to other features, such as 'lexical items of different categories, syntactic elements like word order or cleft sentences', ultimately finding, in fact, that 'just resorting to a colloquial register is often insufficient to produce a corresponding effect'.[37] A translator may need to rely on a range of 'thought-idioms'[38] to contribute to 'the shaping of a consistent mental idiolect' in the same way that modal particles did.[39] This is borne out in Whiteside's work, with colloquialisms such as contractions not serving to make his text as overtly voiced as Haushofer's. The next two translations will demonstrate both egregious failures and creative successes on this count.

In *Die Tapetentür*, Annette's diary entries have a notably voiced tone which is at odds with their status as written pieces, secured by idiomatic lexical choices and the same kind of modal particles that were characteristic of *Die Wand*. Jerome Samuelson's treatment of orality contrasts with Whiteside's and even more sharply, as will be seen, with how Amanda Prantera grapples with it in *The Loft*. In an early diary entry, when Annette muses about the

[37] Maria Wirf Naro, 'The Translation of Modalisers', in *The Translation of Fictive Dialogue*, ed. by Jenny Brumme and Anna Espunya (Rodopi, 2012), pp. 251–68 (pp. 263–64), doi:10.1163/9789401207805_017.
[38] Cohn, *Transparent Minds*, p. 244.
[39] Ibid.

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future of poetry, she writes: 'Schon jetzt laufen ja genug Exemplare dieser neuen Gattung umher. Dazu hörte ich […]' (*DT*, p. 106). The modal particles 'schon' and 'ja' and the lightly idiomatic 'umherlaufen' add a notably voiced tone to Annette's writing, helping to create the illusion of access to a mind, and a voice. In contrast, in the English text, she writes: 'Even now there are sufficient examples of this new breed. Furthermore, I heard […].'[40] The higher-register 'sufficient examples', the standard written term 'furthermore', and the absence of modal particles renders Samuelson's text quite different in tone. A similar trend is discernible throughout Annette's diary entries: 'schwachen' (*DT*, p. 11) becomes 'nascent' (*JD*, p. 9); 'forenoon' (*JD*, p. 11) is offered as a literal but unconventional translation of 'Vormittag' (*DT*, p. 14); 'verlogen' (*DT*, p. 37) becomes 'mendacious' (*JD*, p. 32); and 'gräfliche' (*DT*, p. 13) is translated as the less usual word 'patrician' (*JD*, p. 10). Matters which Annette is sensitive to do not merely 'erhalten so ein Gewicht, das ihnen nicht zusteht' (*DT*, p. 51); rather, they 'accrue disproportionate weight' (*JD*, p. 45). When she remarks casually to Onkel Eugen that 'Phantasie […] ist etwas sehr Übles und Verdächtiges, findest du nicht?' (*DT*, p. 133), Samuelson instead has her say 'imagination […] is a pernicious thing, don't you think?' (*JD*, p. 116).

Annette is a very literary character — a librarian who also reads in her free time — but language of such a high register in Samuelson's texts pushes the boundaries of plausibility, especially in allegedly absent-minded comments. Where Haushofer had attempted to arrive at a blend of writing, thinking and speaking, Samuelson's text has a decisively self-consciously written tone. As a result, the sense is also lost of Annette allowing herself to write without paying heed to the constraints of written German. One moment which is particularly revelatory about this concern is when Annette tries to write letters to her friends — but they all sound 'so unpersönlich und gleichgültig' that she tears them up (*DT*, p. 41). Here, Annette is frustrated by her letters not having the right tone — a diary, by contrast, has no such generic conventions or standards; it is valuable precisely because she is not writing for an audience. Annette chafes against majority, standard, written communicative possibilities, in a way which is seen in the rest of Haushofer's oeuvre. Betty in *Eine Handvoll Leben* also gradually realised that 'ein Sklave die Sprache seines Herrn verstehen und sprechen muss, wenn er sich einigermaßen in dieser Welt behaupten will'; accordingly, she has to learn the 'Jargon der Kaufleute, Politiker und Künstler. Sie kam in den Geruch, eine Frau zu sein, mit der man wie zu einem Mann reden konnte, und von dieser Zeit an waren ihre Unternehmungen von einigem Erfolg gekrönt.'[41] To exist and succeed in society, Betty finds she must speak in

[40] Marlen Haushofer, *The Jib Door*, trans. by Jerome Carlton Samuelson (Ariadne, 1998), p. 92, hereafter *JD*. Subsequent references are given in parentheses in the main text.
[41] Haushofer, *Eine Handvoll Leben*, p. 132.

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the language of men. In general, each of Haushofer's women is aware of what ought not to be said publicly, especially anything which casts doubts on the veracity of the devoted wife-and-mother picture — for this reason, contributors have been quick to discern in Haushofer's work a theme of language and its power dynamics, particularly how it functions 'als System von Differenzen'.[42] Annette, like others, turns to writing as a means of expressing her thoughts where society would prohibit her from doing so publicly; that her thoughts are written as if actually voiced out loud, while remaining silent, thus becomes ironic. In this way, by obscuring almost entirely the orality of *Die Tapetentür*, Samuelson also obscures the feminist politics at play in the text.

Samuelson's own preface to the translation goes some way to illuminating the change in register throughout his text. He speaks of wanting to create a 'beautiful', if not faithful, translation (*JD*, p. xiii), and discusses Haushofer almost exclusively in terms of renowned, canonical (and interestingly, male) authors: Aristotle, Goethe, Joyce, Nietzsche, Camus, Sartre and Ibsen. Samuelson appears to be placing his own translation among renowned historical literature, and sees the loftier, higher-register language as a means of doing this. He is sensitive to the importance of a character's 'inner life — the world of family, friends, and loves, the relationship between human beings and nature' (*JD*, p. v); Annette too dwells explicitly on the 'Innenleben' (*DT*, p. 72). However, by raising the register as he does, Samuelson has hindered Haushofer's means of characterising and voicing of that 'Innenleben'. An irony begins to emerge, irony of Samuelson apparently wishing to elevate the text, even though its mastery and distinctiveness lies precisely in its lower-register utterances.

The tone in *Die Mansarde* is similar to that of *Die Wand* and *Die Tapetentür*, with throwaway comments and a frequent use of modal particles serving to characterise the cadence of the protagonist's thoughts. Quite differently from Whiteside and Samuelson, however, the use of modal particles gives the translator, Amanda Prantera, the opportunity for some creative rewriting: an early utterance, 'Besuche kommen ja auch nicht in Frage?' (*DM*, p. 16) sounds (and is) spoken, and Prantera translates it as 'I don't suppose we want to go and pay anyone a visit, do we?'[43] The structure of the sentence is altered significantly, with an 'I' and a 'we' intruding where they did not originally appear, although it is precisely this kind of deviation which grants the target text utterance the same status as the corresponding material in the original, which had been secured by the modal particle 'ja'.

The same is true of a number of Prantera's other solutions. At the beginning, the protagonist thinks about Hubert's father before bringing herself back to the topic at hand, namely the tree that she and Hubert can

[42] Frei Gerlach, *Schrift und Geschlecht*, pp. 175–76.

[43] Marlen Haushofer, *The Loft*, trans. by Amanda Prantera (Quartet, 2011), p. 14, hereafter *TL*. Subsequent references are given in parentheses in the main text.

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see from their window: 'Hubert hält also den Baum jenseits der Straße für eine Akazie' (*DM*, p. 5). To capture the informal, spoken tone imparted by 'also', Prantera opts for 'anyway, this tree on the near side of the street — Hubert says it's an acacia' (*TL*, p. 5). The 'anyway' captures the notion of the protagonist steering the conversation back to her earlier topic and interrupting herself, in the same way that 'also' did. The use of the dash similarly lends a more fragmentary, colloquial tone to the utterance. Still considering the tree and how it stands against the grey sky like a drawing on rice paper, the protagonist thinks, 'er sieht auch ein bisschen chinesisch aus' (*DM*, p. 8), the 'auch' granting it a tone of a briefly considered, lightly thrown remark. Prantera's translation, 'it does look a bit Chinese to tell the truth' (*TL*, p. 7), manages to retain the flippancy and the conversational tone of the original, but neatly avoids a 'you'. Prantera, in short, has succeeded in retaining the 'chattiness' without lapsing into a fiction that the protagonist is chatting *to* someone. Elsewhere, Prantera alters the structure of an original sentence in order to secure an idiomatic English expression. She adds 'whatnots' (*TL*, p. 6) to capture the protagonist's dismissiveness of 'official' names for animals, when she is dwelling on the suitability of simple descriptive terms like 'Schönbaum' or 'Grünfedern' (*DM*, p. 6). By pursuing bold, idiosyncratic solutions in English which involve significant restructuring, Prantera creates a text which avoids losing or deforming entirely the orality that Haushofer had taken such care to imbue her fictional minds with.

It is the combination of informality with more literary and abstract language that creates an engaging cadence and conduct of thought. Light humour is often derived from these moments: for example, early in the novel there is a long passage of thought about ageing and decay, concluding with 'das Leben ist kurz und wird immer kürzer, und niemand will Ruinen um sich haben, die der Verfall nicht liebenswerter gemacht hat' (*DM*, p. 38). This is interrupted and negated in the next moment: 'Geistesabwesend schob ich ein Stückchen Strudel in den Mund und verschluckte mich. […] Es war sinnlos, an alte Leute zu denken, denen ich nicht helfen konnte und wollte' (*DM*, p. 38). In order to retain the humour of *Die Mansarde*, Prantera maintains this distinction, with poetic and non-standard language ('ruins, unlovely in their decay' (*TL*, p. 31)) alongside that which is plainer and fragmentary ('stands to reason I don't want to help them' (*TL*, p. 31)), which is more informal in tone still than the corresponding German: 'Natürlich will ich ihnen nicht helfen' (*DM*, p. 38). Prantera has apparently recognised that to which cognitive stylisticians have drawn attention: merely 'resorting to a colloquial register is often insufficient to produce a corresponding effect'[44] when faced with modal particles. Instead, Prantera toys with structure and neologisms to make even sharper the engaging and often humorous cadence of the source text.

[44] Wirf Naro, 'The Translation of Modalisers', pp. 263–64.

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Fludernik, in her survey of stylistic techniques which characterise the figural mind, considers German modal particles to be 'practically untranslatable';[45] frequently, the gap must be filled by other English features that similarly 'evoke the character's (or original speaker's) voice'.[46] Her examples are too numerous to list, but most pertinently for my purposes she focuses on evaluative modifiers which may be expressive of a character's own private language and their outlook (she offers as examples 'spiffing, terrific, wonderful, marvellous, stupendous, gorgeous, awful, preposterous, peculiar', 'abysmally delightful', and 'insufferable bore');[47] intensifiers such as 'the emotionally loaded *so* or *too*';[48] and idioms and other 'lexical peculiarities'.[49]

I noted that Whiteside did not make full use of this possibility, while Samuelson sought to create a different kind of character entirely with his use of higher-register 'thought-idioms', but the analysis of *The Loft* reveals that Prantera has done this to a significant extent. The addition of 'whatnots' (*TL*, p. 6) when the protagonist is dismissing the 'official' names of animals and the fragmented sentence 'stands to reason I don't want to help them' (*TL*, p. 31) are clear examples of 'idioms that signal colloquial language'.[50] Thus, although particles such as 'ja', 'da', 'einmal' and the like are considered 'untranslatable' — explaining, perhaps, why Whiteside so frequently omits them — Fludernik's research demonstrates the variety of English features which may have a similar function in the articulation of interiority.

CONCLUSION

Writing in a sociopolitical climate of women's emancipatory gains being reversed, and in a literary context opposed to the avant-garde, Haushofer's subversion, her protest, had to be subtle and located in a (fictional) private sphere. It is for this reason that her works were seen by her contemporaries as 'Hausfrauenprosa'.[51] In a literal sense, this is the case, but in an important, subversive way; Haushofer accesses the interiority of fictional 'Hausfrauen' to show how sharply this juxtaposes with the external performance of their domestic role. To track an inner, cynical voice in an engaging and plausible way, it must be precisely that: a *voice*. Modal particles, I have shown, are an important way for Haushofer to secure this in her prose.

[45] Fludernik, *The Fictions of Language*, p. 268.
[46] Ibid., p. 261.
[47] Ibid., p. 256.
[48] Ibid.
[49] Ibid., p. 258.
[50] Ibid., p. 259.
[51] Jeremiah, 'An Unjust Story', p. 127.

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Thus, because Haushofer used modal particles partly to track an inner subversion, any loss of these in translation entails the loss of a certain feminist politics. The analysis of Samuelson's translation showed that, in its quest for higher-register language, it did not obviously respect or reproduce Haushofer's subtle artistry, speaking, perhaps, to the very same attitudes which saw her works overlooked during her lifetime. In contrast, Prantera's translation opened up the possibility of utilising other stylistic and expressive indicators of a character's mind to account for the alleged untranslatability of modal particles. Stylistic research has begun to suggest that retaining the effect created by modal particles may require more significant, bolder intervention, rather than merely relying on a colloquial register. Whiteside's translation of *Die Wand*, which omitted modal particles and attempted only to reproduce their flavour with contractions, was a clear example of this. Future research may ask about how these findings could be borne out in the translation industry: to what extent does standard practice and editorial guidance allow for the kind of creativity which I have found to be most successful in these case studies?

In keeping with the intuition that 'many researchers in Translation Studies and/or readers of translations claim that sometimes they understand an original text in a better way when they read a translation of it',[52] I have argued that paying attention to orality in translation — whether it is retained or obscured entirely — heightens awareness of how it functioned in the source text. When analysing the works of a woman writer attempting to illuminate that which was, in her historical moment, kept private — a woman's thoughts — shedding light on her particular artistry becomes all the more important, and translation techniques which retain this emerge as the most successful.

[52] Eliana Maestri, *Translating the Female Self Across Cultures: Mothers and Daughters in Three Autobiographical Narratives* (John Benjamins, 2018), p. 63.

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