Translating the ‘erzählte Innenwelt’: Analysing English Translations of German-Language Women-Authored Consciousness Narratives



Isabel Parkinson
St Hugh’s College, University of Oxford
Faculty of Medieval and Modern Languages

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SHORT ABSTRACT

This thesis analyses the English translations of texts by four renowned women authors writing in German: Irmgard Keun, Marlen Haushofer, Ingeborg Bachmann, and Sasha Marianna Salzmann. In each of the texts the author seeks to represent, verbalise, or simulate the mind of the woman protagonist, with the authors responding to and drawing on the technical possibilities, gender roles, and the social environment of their respective historical moments.

Beginning with a consideration of the theoretical positioning of this project, I explore the fruitful and complex intersection of cognitive narratology, translation studies, and feminist approaches. I establish the usefulness of work by Dorrit Cohn, Monika Fludernik, and Judith Butler, and conduct a review of methodologies in translation studies, considering also the productive place of subjectivity in such research.

In each chapter, utilising an analytical framework drawn from Lance Hewson, I draw out distinct techniques utilised in each text for the representation of the central woman character's mind. These may be drawn from research in cognitive and feminist narratology and stylistics, or from existing scholarship on the authors themselves. An author's *oeuvre* is also often useful in illuminating a certain technique and how it functions. I use this comparative analysis to ascertain how the characterisation of the central woman figure has been changed, or retained, in her journey into English, and whether the ingenuity and subtlety of each author's techniques have been retained.

Despite the texts being sufficiently noteworthy in their source culture to have been translated, they are yet to be analysed in depth – or, indeed, at all – in translation studies scholarship. I demonstrate that this kind of comparative analysis draws renewed and sharpened attention to the works, and may also prove a useful foundation for prescriptive research.

LONG ABSTRACT

This thesis analyses the English translations of texts by four renowned women authors writing in German: Irmgard Keun, Marlen Haushofer, Ingeborg Bachmann, and Sasha Marianna Salzmann. In each of the texts the author seeks to represent, verbalise, or simulate the mind of the woman protagonist beneath her outward performance demanded of her by society, with the authors responding to and drawing on the technical possibilities, gender roles, and social environment of their respective historical moments.

My introduction sets out the problem of representation with which I take my chosen authors to be grappling. I introduce the central texts in this corpus and explain why they are of particular interest to this project. The answer, in short, lies in the innovative, notable, ground-breaking techniques being deployed by each author. A close reading of the texts reveals how the authors all work with the social constraints and technical possibilities of their own historical moment to represent their protagonists' minds. In different ways, the authors ask what it is possible to say, what it is acceptable to say, and what language there is to say it. The translation analysis will ask how (and how successfully) the technical devices deployed to represent a fictional woman's mind have been translated into English.

In doing so, this project aims to populate and enrich the space of interaction between the fields of cognitive narratology and stylistics, feminist approaches to narrative, and translation studies. Accordingly, in the Introduction I outline recent developments within and between each field, and the prominent thinkers and works therein. I pay particular attention to Dorrit Cohn's *Transparent Minds*, with its specialist focus on narrative techniques which may be deployed to render consciousness. I briefly compare Cohn's work to more recent studies, establishing her particular value in this thesis. Monika Fludernik's work builds on Cohn, and the thorough account of stylistic features which evoke a character's interiority offered by Fludernik will support analysis in each chapter. Among feminist approaches, I consider the works of Susan Lanser, Sara

Mills, Ruth Page, and particularly Karin Kukkonnen, who has sought to bridge the gap between cognitive narratology and gender.

Judith Butler is also central in feminist approaches to narrative, and thus will be vital in illuminating the works in this project. In the Introduction, I summarise the complex arguments of *Gender Trouble* (1990), 'Beside Oneself' (2004), and *Giving an Account of Oneself* (2005). All prove useful in the face of novels which, despite all but one appearing before Butler's earliest work, enquire about the substance of (gendered) consciousness beneath (or as constructed by) a gendered performance, about the status and stability of the self, and about the role of external forces in governing a subject. I finish this theoretical section with a survey of terminology common in the fields of cognitive narratological research, particularly 'free indirect discourse', 'mind style', 'interior monologue', and 'stream of consciousness'.

The next section establishes my theoretical approach, following a review of other methodologies in translation criticism. With reference to contributors such as Mona Baker and Eliana Maestri, I offer my motivation for avoiding explanatory approaches that persist in translation studies today, and which are revealed to be limited in the conclusions they can draw. Instead, Lance Hewson's framework emerges as well-suited for this project. It involves analysing ST-TT extracts along the lines of six micro-level categories, and judging the cumulative effects of these renderings on the meso-level. Has a voice become richer and more garrulous, or flatter and more restrained? Have interpretational paths open to the TT reader been enriched, reduced, or transformed entirely? The focus on what remains in the TT for the reader to perceive or interpret, rather than what a reader *definitely did* perceive or interpret, is a strength of Hewson's model, as is his specialist focus on the rendering of fictional voices.

Following the identification of micro-level changes and meso-level effects, I turn in each chapter to evaluate how far the translation has respected and reproduced the artistry and key features of the ST. I discuss renowned models of translation evaluation, especially functionalist models, but ultimately find them unsuitable for analysing literary texts. Instead, the evaluation proceeds according to the criteria for success that I establish at the start of each chapter, with

specific reference to the text(s) for discussion: namely, how far each texts retains the author's innovation, the ST's feminist techniques, and the voices of the original women characters, these often being of paramount importance in communicating the feminist message of the ST. I close with a consideration of the mutually illuminative potential of this kind of comparative analysis and evaluation.

In Chapter One I analyse translations of Keun's first two novels: the 2013 translation of *Gilgi,* and the 1933 and 2002 translations of *Das kunstseidene Mädchen.* I begin by situating Keun in her modernist context, identifying characteristic techniques and themes that she turns to her own purposes: narrated monologue, the evocative present, and perspectival shifting. The translation analysis of *Gilgi* reveals the difficulty of translating techniques specific to German, such as frequent usage of the pronoun 'man', with interpretational contractions or transformations common in the more usual English translations, such as 'you' or 'I'. Occasionally, I discern moments where an English technique, such as the generic masculine, is used to retain something particular to the German language, such as gendered nouns – this is a finding common to subsequent chapters, and supports calls later for translators to be creative and flexible in considering the language available to them in the representation of a woman's mind. The analysis of *Gilgi* also underlines the irony of translation strategies that correct or constrain a woman character who is ignored or misunderstood at every turn in her story; in turn, it shows the importance and success of those strategies that allow the target reader access to the original style of Keun's language.

In analysing two versions of *The Artificial Silk Girl*, I draw out the impact of the context of a translation's production, with the 1933 translation betraying traces of prevailing moral codes around sexuality and profanity, while the 2002 edition shows how the translator's contemporary idiom may be used to draw out aspects of the ST. This is the only chapter in my project in which I analyse two translations of the same text – this helps to demonstrate at the outset how the same interiority of a character may be rendered differently as a result of differing stylistic and narratological choices in English. I also ask about the limits of what a translation does, and ought

to do, in retaining the original author's artistic efforts. Is it a concern that translations may lose the precise techniques of the original, especially when these techniques speak to the literary and historical situatedness of the ST, and to the author's skill in drawing on this? Or is it sufficient that a translation reproduces the tone, flavour, and resonance of the ST, in the idiom of its own moment?

A translation analysis of Haushofer's *Die Wand* forms the main body of Chapter Two. Alongside secondary literature, I make use of Haushofer's earlier prose, to establish the development over time of her characteristic techniques for representing the thought processes of a gendered subject in text. Orality is especially important across her prose as a means of imbuing the fictional mind with a verbal quality, even in forms purporting to be a written account. I link this to the impact of Haushofer's own time and society in which she was writing. In her post-war context, a time characterised by a stagnation and even reversal of women's emancipation, I argue that Haushofer's works are not merely banal, politically unimportant women's fiction, as they were considered by some to be at the time, but actually rich with subtle, easily overlooked forms of protest. Speech particles are a key means of attaining this: creating a 'chatty' narrative in keeping with expectations of women's writing, while actually allowing the revelation of a cynical inner voice.

A close reading of *Die Wand* suggests a preoccupation with destabilisation: of self–other boundaries, and also of a stable gender identity. That this is sometimes attained using techniques specific to German poses problems for translation into English, as was shown in Chapter One. Indeed, comparing Haushofer and Keun reveals the persistence (or lapsing) of some techniques through time. For instance, there is little trace of the characteristic modernist toying with perception in Haushofer's prose; instead, she utilises subject–object manipulations to trouble self–other boundaries. Indeed, I discern a greater instability of the subject in Haushofer than in Keun, a trend which extends forward to the remaining texts in this corpus.

This chapter in particular shows the usefulness of the translator taking account of an author's whole *oeuvre* as they conduct their translation, a potential implication for translation

practice on which I reflect in the Conclusion to the thesis. It also illustrates the stakes of translating a woman writer, especially when her techniques are subtle, in a way in keeping with her social and literary environment. The translations of *Die Tapetentür* and *Die Mansarde* show, respectively, how easily these techniques may be obscured or changed, and how impactful they are when their artistic value is taken seriously.

Bachmann has been the most overt about the problem of representation that she discerns in fiction, and which I take as common to each of my authors. Both in the Introduction and at the beginning of Chapter Three, I take account of her precise difficulty in narrating from a female first-person perspective. I support this with trauma studies and Bachmann's own philosophical expertise to establish exactly why a traumatised gendered subject may be unable to verbalise their interiority, and how this plays out in Bachmann's *Todesarten* texts. Common to each is the motif of a traumatised woman struggling to put her feelings into words at all, let alone into standard, measured sentences that others may understand. Also common to these texts and fragments is the notion of a woman having been traumatised by men. These considerations are borne out in *Malina,* with the 'Ich' character suffering an unnamed, unrecalled trauma that emerges only in the confused, alogical pattern of dreams. She is not only unable to explain herself to Malina, but unable to narrate her own story at all – her elimination from the narrative position is the culmination of Bachmann's crisis of gendered representation in prose. Thus, the focus shifts from that which is (un)acceptable to speak in Keun and Haushofer, to that which is (im)possible to speak in Bachmann.

The translation analysis of *Malina* reveals Bachmann's very careful constructions of sentences, with precise constellations of pronouns showing the dual, fragmented way in which she perceives gendered, traumatised consciousness to be constructed. Excessively long sentences speak to the traumatised subject's uncontrolled emotions, broken conception of time, and the apparent correction of these in Boehm's translation reveals the pressure of editorial practice. Where this has been resisted, the TT is shown to allow the reader access to Bachmann's original efforts. As in Chapter Two, brief analysis of other translations of Bachmann's works provides rich

analytical material. Studying earlier texts traces Bachmann's developing thinking, and evidence from Filkins' translations of these shows further possibilities and challenges in transposing Bachmann's complex language use into English. By this point of the thesis, trends across the translations are becoming apparent in each evaluation: voice effects of reduction are common, that is, the voices of a translation become flatter and more measured. This is often because long sentences and speech particles have not been retained, and avoiding these pitfalls is often shown to require more creative solutions.

In the final chapter, I analyse Imogen Taylor's recent translation of Salzmann's *Außer sich.* The value of *Außer sich* to this project lies partly in its nature as a novel that responds to current understandings of gender as non-binary and fluid: Salzmann's novel allows the project to end on a resonant contemporary note. At this point, the trajectory of the series of case studies can be seen in its entirety, with *Außer sich* pushing the instability discernible in each earlier work to its extreme. Salzmann explodes self-world boundaries completely, with the self sometimes shown to be so unstable that it may be plural, no longer rooted in its body, and able to become or inhabit a different 'self' entirely. Externality becomes vital in the novel as a way of forming, delineating, and understanding the self – I examine the abundance of visual themes and images, as well as Salzmann's recourse to established modernist techniques, as ways of securing this. As in previous chapters, Butler's works illuminate Salzmann's apparent concerns, and I take my cue from feminist inquiry into literature in exploring how philosophical notions of performance, self-narration, and family history may shape the gendered subject in fiction.

Außer sich shares a focus with this project's earlier works on the potential and limitations of language as a tool for the gendered subject to express themselves – as with instability, *Außer sich* pushes this further with a rich, multilingual soundscape, and with Salzmann's character Ali frequently reflecting on her languages and how each may be ill-suited to her expressive purposes. Where Salzmann's text relied on the particularities of German grammar to make a point or construct an image, this cannot always be reproduced in the target text; the translation of the title alone from *Außer sich* to *Beside Myself*, from the ambiguous and impersonal to the narrow and

personalised, is emblematic of this. However, I am careful – here and in earlier chapters – to note the particular successes of Taylor's translation. The previous chapters will, by this point, have made the argument for resisting the lure of amending a text for the tastes and presumed tolerances of the Anglophone reader. Where Taylor has successfully resisted this, her text speaks to Salzmann's own views on border-crossing, showing how a translation itself may become a tool of the very kind of disruption at which the original author was aiming.

My conclusion discusses the findings of the project, and offers a broader evaluative judgement about the most and least successful translations in the corpus. I offer suggestions for future research directions, particularly into how these findings might be of interest to those working in prescriptive translation studies. The project suggests the importance of a deeply informed engagement with an author's *oeuvre* in creating a translation, and the potential of creative solutions: research into the translation industry may enquire as to how the results of this project might be (or, conversely, might not be able to be) borne out in practice. I consider, from a feminist standpoint, what conceptual space is opened up by the act of translating consciousness narratives – how can the works shape an understanding of the processes of reading and translation?

Lastly, I reassert the benefit of comparative translation analysis established in the Introduction; that is, that the translation analysis of a feature enriches the reader's understanding of the ST. Where a feature is not retained, attention is drawn to its subtlety, importance, and perhaps language-specificity in the original. Conversely, where it is retained, a light is shed on the creative potential of English and on the innovation of the translator, as well as on that which is shared by English and German fictional gendered subjects across different moments from the last century.

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LIST OF ABBREVIATIONS

References to these editions of the German texts and their translations are given in their abbreviated form as in-text references, followed by the page number.

(Ankum)	Irmgard Keun, *The Artificial Silk Girl*, trans. by Kathie von Ankum (New York: Other Press, 2002)
(*AS*)	Sasha Marianna Salzmann, *Außer sich* (Berlin: Suhrkamp, 2017)
(Boehm A)	Ingeborg Bachmann, *Malina*, trans. by Philip Boehm (New York, Holmes & Meier, 1990)
(Boehm B)	Ingeborg Bachmann, *Malina*, trans. by Philip Boehm (London: Penguin Random House, 2019)
(Creighton)	Irmgard Keun, *The Artificial Silk Girl*, trans. by Basil Creighton (London: Chatto & Windus, 1933)
(*DKM*)	Irmgard Keun, *Das kunstseidene Mädchen* (Munich: List Taschenbuch, 2000)
(*DM*)	Marlen Haushofer, *Die Mansarde* (Düsseldorf: Claassen, 1985)
(*DT*)	Marlen Haushofer, *Die Tapetentür* (Munich: Deutscher Taschenbuch Verlag, 1998)
(*DW*)	Marlen Haushofer, *Die Wand* (Gütersloh: Sigbert Mohn, 1963)
(Filkins)	Ingeborg Bachmann, *The Book of Franza & Requiem for Fanny Goldman*, trans. by Peter Filkins (Evanston, Illinois: Northwestern University Press, 2000)
(*G*)	Irmgard Keun, *Gilgi – eine von uns* (Berlin: Universitas Deutsche Verlags-Aktiengesellschaft, 1931)
(*M*)	Ingeborg Bachmann, *Malina* in *Werke*, ed. by Christine Koschel, Inge von Weidenbaum, and Clemens Münster, 4 vols (Munich: Piper, 1978), III
(Prantera)	Marlen Haushofer, *The Loft*, trans. by Amanda Prantera (London: Quartet Books, 2011)
(Samuelson)	Marlen Haushofer, *The Jib Door*, trans. by Jerome Carlton Samuelson (Riverside, California: Ariadne, 1998)

(Taylor)	Sasha Marianna Salzmann, *Beside Myself*, trans. by Imogen Taylor (Melbourne: The Text Publishing Company, 2019)
(Whiteside)	Marlen Haushofer, *The Wall*, trans. by Shaun Whiteside (London: Quartet Books, 1990)
(Wilkes)	Irmgard Keun, *Gilgi, One of Us*, trans. by Geoff Wilkes (New York: Melville House, 2013)
(*WTS*)	Marlen Haushofer, *Wir töten Stella* (Düsseldorf: Claassen, 1985)

FID	free indirect discourse
TT	target text
ST	source text

INTRODUCTION

I. RESEARCH QUESTIONS AND PROJECT OVERVIEW

This thesis has a twofold concern. Firstly, it draws on renowned German-language texts whose authors have investigated aspects of what it means to be a woman subject in their own historical moment. Each text, being taken from different times across a period of eighty-six years, understands gender in different ways, but common to each is the probing of distinctions and discrepancies between a woman's external performance – the perception of the subject from the outside, the expectations placed upon her by her own time and society – and her inner thoughts. Tracking this juxtaposition involves looking beneath the veneer, and pressure, of this performance – each text in this project, then, is concerned with the representation of a woman's interiority.

The texts in question, and supplementary material on the authors, reveal complexities and challenges in this literary endeavour, however. How each author perceives these problems will be fully explored later. Apparently intent on revealing truths about the woman subject from within, the authors develop and utilise distinct techniques to do so. To this extent, the project is a feminist one and accordingly, in analysing the texts I draw on feminist narratology and stylistics, with particular recourse to Karin Kukkonen, Judith Butler, and Susan Lanser, to understand the mechanics and themes of the texts and their representative aims.

The second focus is how the techniques deployed in this grappling for representation are translated into English. Through a comparative analysis of source texts (STs) and target texts (TTs), I identify the challenges faced in transposing these texts into English and the solutions reached by translators – for this, I employ an analytical framework drawn from Lance Hewson. This analysis will allow me to ascertain how the characterisation of the central woman figure has been changed, or retained, in her journey into English, and whether each author's carefully devised techniques have been retained. To this extent, the thesis falls into the scope of translation studies, specifically translation criticism.

The problem analysed in this project, that of representation, has been phrased in a multitude of ways by the central figures in it, whether authors, characters, or scholars. The third author in this corpus, Ingeborg Bachmann, has been the most explicit about wrestling with such a problem in her texts. She spoke of striving for an evocation of the 'erzählte Innenwelt' in her novel *Malina* (1971)*:*[1]

> das ganze Buch sollte sein wie die erratischen Monologe in der Nacht, in denen der Mensch, der am Tag dieses und jenes tut, zu sich kommt und wirklich denkt. Wenn wir wahr sind, dann sind wir es in der Nacht, sobald wir ganz allein sind.[2]

What this reveals is a deliberate attempt to have a whole text seem like (an aspect of) a mind – an attempt to capture in prose how a subject 'wirklich denkt'. Elsewhere, however, Bachmann speaks of a difficulty in doing this from the female subject's perspective: of trying to find a female narrator in the *Todesarten* texts, she lamented:

> Daß ich immerzu nach dieser Hauptperson gesucht habe. Daß ich wußte: sie wird männlich sein. Daß ich nur von einer männlichen Position aus erzählen kann. Aber ich habe mich oft gefragt: warum eigentlich? Ich habe es nicht verstanden, auch in den Erzählungen nicht, warum ich so oft das männliche Ich nehmen mußte. Es war nun für mich wie das Finden meiner Person, nämlich dieses weibliche Ich nicht zu verleugnen und trotzdem das Gewicht auf das männliche Ich zu legen.[3]

Bachmann had already reflected on similar difficulties in the third of her Frankfurt lectures, entitled 'Das schreibende Ich'. Her words reveal an attempt at the deliberate, verbal, fictional

[1] Ingeborg Bachmann, *Wir müssen wahre Sätze finden: Gespräche und Interviews*, ed. by Christine Koschel and Inge von Weidenbaum (Munich: R. Piper & Co., 1983), p. 113.
[2] Bachmann, *Wir müssen wahre Sätze finden*, p. 73.
[3] Bachmann, *Wir müssen wahre Sätze finden*, pp. 99–100.

representation of a mind, but simultaneously a barrier to doing this in a satisfactory way. Although she did not elaborate on the problem, for Bachmann there is *something* difficult about narrating the female subject from within, about creating, evoking, or simulating a woman's mind in prose. Indeed, a number of her characters find there to be something ineffable about their own interiority, struggling to speak about something traumatic that has happened to them, either at all, or in ways that are comprehensible to others, often men. As will be seen, each author in this corpus attempts to address this problem of figuring interiority in prose – albeit with different conceptions of the problem, and different solutions to it.

Even where the authors have been less explicit than Bachmann about their struggle for representation, the texts themselves reveal a clear concern with this. Sometimes the form of the works, and the well-established techniques they exhibit, marks them out as texts concerned with representing interiority. Irmgard Keun, the earliest author in this corpus, was writing in a literary environment characterised by technical and narratological developments, as well as the typical modernist preoccupation with the mind and psychology,[4] an 'intensification of the inner life' that 'manifested itself in the form of reflection on traditional literary techniques and as a search for new forms'.[5] Additionally, Keun was writing at a time of growing awareness of the absence of women writers from a literary tradition that had historically, paradoxically, fixated on women characters. Virginia Woolf famously wrote in *A Room of One's Own* (1929) of the under-illuminated nature of women's lives; tracking 'those unrecorded gestures, those unsaid or half-said words' would be to 'light a torch in that vast chamber where nobody has yet been'.[6] Keun ventures into precisely that vast chamber, looking beneath the performance demanded of her women characters – to appear, variously, coy, ignorant, sexual, sophisticated – and revealing their true thoughts. When putting these thoughts into words, Keun's characters struggle to speak in the

[4] For an overview see Graham Bartram, 'The German novel in the long twentieth century' in *The Cambridge Companion to the Modern German Novel*, ed. by Graham Bartram (Cambridge: Cambridge University Press, 2004), pp. 1–14, also Ritchie Robertson, 'Gender anxiety and the shaping of the self in some modernist writers: Musil, Hesse, Hofmannsthal, Jahnn' in *The Cambridge Companion to the Modern German Novel*, ed. by Graham Bartram (Cambridge: Cambridge University Press, 2004), pp. 46–61.
[5] Wolfgang Beutin, Klaus Ehlert, Wolfgang Emmerich, Helmut Hoffacker, Bernd Lutz, Vollker Meid, Ralf Schnell, Peter Stein, Inge Stephan, *A History of German Literature: From the beginnings to the present day*, trans. by Clare Korjzl (London; New York: Routledge, 2014), pp. 460–61.
[6] Virginia Woolf, *A Room of One's Own* (Oxford: Oxford University Press, 1998), p. 109.

communicative structures open to them, which often serve the men in their lives far better. In *Gilgi* (1931), for instance, her friend Pit's words are 'wie 'ne hundertkerzige Birne' (*G* 34) but Gilgi herself has to make do with her 'kleinen, grauen Worte' (*G* 71). The problem of representation for Keun seems to lie not only in women suffering from a lack of suitable words and structures, but in finding the right listener for those words. The censorship of Keun herself – her books were banned by the Nazi regime – and the increasing isolation of her women characters, suggests that to illuminate women's minds is to go against societal demands in unacceptable ways.

Marlen Haushofer's character Annette in *Die Tapetentür* (1957) wrestles with the problem of representation, displaying a preoccupation with the 'Innenleben' and how it can be figured and verbalised in text (*DT* 72). Haushofer's protagonist in *Die Wand* (1963) writes about her own mind, with reflections recurring throughout such as 'Manchmal verwirren sich meine Gedanken, und es ist, als fange der Wald an, in mir Wurzeln zu schlagen und mit meinem Hirn seine alten, ewigen Gedanken zu denken' (*DW* 178). She recognises how her interiority changes in isolation, how writing can represent her mind, but simultaneously shape it anew. For Haushofer, part of the problem of representation seems to lie in the pressure of the performance of femininity. Writing in the post-war era, marked by a return to 'traditional' gender roles, Haushofer's works display an awareness of the societal projections onto women, the necessary outer performance of one's gender identity in well-established ways. The result is that her characters only speak the truth beneath this performance in private or isolated spaces – to themselves, in diaries, in private reports. For these fictional women, and perhaps for Haushofer herself, the problem of representation is also a problem of performance: in her post-war context, a woman's inner thoughts are so juxtaposed with the role demanded of her as to be unwelcome.

The final author in this corpus, Sasha Marianna Salzmann, is a prolific non-fiction writer and playwright, and has openly interrogated how the minority subject interacts with the world, what is internally felt and how it may be at odds with that which is externally performed. Her overt use of Butler's philosophical work on interiority and identity shows a concern with and

curiosity about how consciousness is constructed at all; Salzmann's thoughts in other non-fiction texts about language demonstrate an engagement with how this is represented and verbalised. Indeed, Butler, whose work on gender and the nature of the self will be relevant throughout this project, asked in *Gender Trouble* 'In what language is "inner space" figured?'.[7] This question occurs in a typically rich, detailed chapter that takes stock of the body and sexuality, a range of thinkers including Kristeva and Foucault, and self–Other boundaries. Butler does not offer a straightforward answer to this question about the language of the inner space, with the remainder of the chapter developing the book's central argument of gender as performative. This brief summary does not do justice to the depth, detail, and relevance of Butler's work, but it is not intended to – for now, Butler's question provides a useful springboard for establishing the project and its corpus of writers who are addressing such questions: how can the 'inner space' of selected women characters be figured in language, and what techniques are available to do this?

This project, then, analyses translations of texts by four women authors writing in German who grappled, in a variety of ways, with how to represent the interiority of their women characters in prose. Each ST demonstrates a certain subversive politics, and it is this politics that explains the investment of each text in interiority; in the juxtaposition between the performance demanded of the subject in the author's own time, and the interiority undermining it. Each chapter will draw out techniques that are deployed to represent a mind in prose. The authors use register, perspective, syntax, vocality, profanity and idiosyncrasies, among other methods, to simulate the inner life of their protagonists – to characterise how they think to themselves, how they interpret reality, how they experience their gender identity from within, and how external forces shape their thoughts. The techniques for figuring the female protagonist's mind in the text, as indicated here, are various – narratologist Suzanne Keen recognises that 'the preoccupation of modern narrative with the representation of interiority demonstrably results in an array of techniques for capturing what and how characters think'.[8] From each work I will draw out techniques for analysis that prove crucial in the representation of a mind in that work – these may be drawn from broader

[7] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2nd edn (London; New York: Routledge, 1999), p. 171.
[8] Suzanne Keen, *Narrative Form* (Hampshire; New York: Palgrave Macmillan, 2003), p. 64.

approaches and research in cognitive and feminist narratology and stylistics, or from existing scholarship on the authors themselves. An author's wider work will also often be useful in illuminating a certain technique, how it should be understood, and how it helps to represent the respective female protagonist's mind.

However, to end the enquiry here would be to stop short of the more pressing question and, indeed, this project's central question. Every chapter will establish the author's specific, nuanced techniques for representing a mind in German; I will investigate what happens to these techniques as they are transposed into English. What has changed at the sentence level, and what is the cumulative impact of these changes? Have the author's ingenuity, subtlety, and subversion been retained? Is the central woman's interiority disfigured or obscured in its journey into English? Where the mind cannot be represented or evoked in the same way, what (if any) English techniques are utilised, and to the same effect? The analysis will show how the techniques developed by individual women writers, in response to the challenges of representation in their own historical context, may allow – or resist – translation into a different linguistic context.

II. SELECTION OF CORPUS

In a comparative German–English translation analysis, the corpus is limited in practical terms to texts that have been translated into English – thus, texts which are sufficiently renowned or notable in their source culture to have been selected for translation. What appears to make each of these texts noteworthy is their innovation and subversion in how they question and represent the female subject – despite each text conceiving of this in quite different ways.

Keun was successful enough in her own time for the English translation of *Das kunstseidene Mädchen* by Basil Creighton to be commissioned almost immediately, with a resurgence of interest in the 1970s sufficiently long-lasting for further English translations to follow in 2002 and 2013. The modernist period was a time of widespread interest in interiority, in the filter of reality through perception, in consciousness and psychology – both in literature, and

in the philosophy of mind. Indeed, it is from philosophy that the now-established literary term 'stream of consciousness' is taken; the philosopher and psychologist William James coined the term in 1893.[9] This modernist interest in interiority will be explored fully in Chapter One. Notably, Keun was also writing at the dawning of interest in women's writing. Although the literary tradition in German-speaking spaces had not welcomed women writers – the socio-political conditions meant that 'the creativity of German women writers was more cramped, constricted, and confined than that of their counterparts in France and England'[10] – the way had been paved for them at the end of the previous century: 'women themselves, however, were encouraged by Naturalism and feminism to produce arrestingly truthful accounts of female experience'.[11] Using the new modernist techniques available to her, Keun did precisely this and offered her own insights about the truth beneath the veneer of the *neue Frau*.

Haushofer, with her plethora of housewife characters, contrasts sharply with Keun's modern young women – however, it is again the subversion inherent in her texts that makes Haushofer a notable, impactful writer. In post-war German-speaking spaces, gender roles had returned to stable and traditional ones: with a 'restoration of traditional notions of femininity and the affirmation of women's primarily domestic role', this time was 'a period of stagnation in the social and cultural emancipation of women'.[12] She was also writing at a time of general 'distaste for avant-garde writing' in Austria,[13] and Haushofer's patron, Hans Weigel, was opposed to socially critical literature, meaning that 'the writers he mentored either conformed to his preferences or had to seek support elsewhere'.[14] It is this backdrop that makes Haushofer's works groundbreaking – the criticism and techniques at play in Haushofer's works are necessarily

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[9] Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton, NJ: Princeton University Press, 1978), p. 55.
[10] Catharine Stimpson, 'Foreword' in Ruth Ellen Boetcher Joeres, *Respectability and Deviance: Nineteenth-Century German Women Writers and the Ambiguity of Representation* (Chicago: University of Chicago Press, 1998), pp. xv-xviii (p. xvi).
[11] Robertson, 'From Naturalism to National Socialism', p. 338.
[12] Margaret Littler, 'Restoration and resistance: women's writing 1945-1970' in *A History of Women's Writing in Germany, Austria and Switzerland*, ed. by Jo Catling (Cambridge: Cambridge University Press, 2000), pp. 169–89.
[13] Dagmar C. G. Lorenz, 'Austrian Responses to National Socialism and the Holocaust' in *A History of Austrian Literature*, ed. by Katrin Kohl and Ritchie Robertson (Rochester, NY; Suffolk: Boydell & Brewer, 2006), pp. 181–200 (p. 190).
[14] Lorenz, 'Austrian Responses', pp. 188–89.

subtle, but by accessing the interiority of her women characters, she is still able to expose the prevailing gender roles as façades hiding discontent, suspicion, and cynicism. A close reading of her prose reveals a development of her stylistic and narratological techniques, culminating in *Die Wand*, and the arrival at an extreme narrative setup to attempt a more complete, less interrupted representation of a woman character's mind – all this despite the prevailing hostility to the critical, the subversive, the avant-garde. Haushofer was disappointed at the time that *Die Wand* did not sell better,[15] however, as her most formally unusual work, it is considered her most famous text,[16] her 'o*pus magnum*'.[17] *Die Wand* is one of only three of her works to be translated into English, has been adapted into a film, and was reissued in 2022 in Penguin's 'Vintage Earth' series.

I noted above Bachmann's struggles with representing a woman's mind from within – something I take all of my authors to have found difficult – and it is for this reason that her work is rich with techniques designed to overcome this perceived barrier to representation. In her first (and only completed) novel, *Malina,* Bachmann employed an array of anti-realist techniques to represent a divided, traumatised female mind. On account of this, and her creation of a highly educated woman with little interest or expertise in the domestic sphere, she breaks sharply with Haushofer and Keun. Indeed, *Malina* 'baffled critics' at the time of its publication, but as women's writing – and feminism more broadly – gained ground in the 1970s, it was recognised for its 'uncompromising modernism', its location of political and gender struggles in language, and its 'radical and subversive force'.[18] It was translated into English in 1990, with a revised edition following in 2019 – a clear mark of *Malina*'s continued appeal, due in no small part to its striking form and groundbreaking representation of the female subject.

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[15] Liliane Studer (ed.), *Die Frau hinter der Wand: Aus dem Nachlaß der Marlen Haushofer* (München: Claassen, 2000), p. 28.
[16] See Stefan David Kaufer, 'Blut als Kur: Wie eine Gewalterfahrung einer tauben Frau ihr Gehör zurückbringt – und damit das bürgerliche, voremanzipierte Leben', *Studia Austriaca,* 23 (2015), pp. 87–104 (p. 87); see also Franziska Frei Gerlach, *Schrift und Geschlecht: Feministische Entwürfe und Lektüren von Marlen Haushofer, Ingeborg Bachmann und Anne Duden* (Erich Schmidt: Berlin, 1998), p. 155.
[17] Daniela Strigl, *Marlen Haushofer: Die Biographie* (Munich: Claassen, 2000), p. 242.
[18] J. J. Long, 'Austrian Prose Fiction, 1945-2000' in *A History of Austrian Literature*, ed. by Katrin Kohl and Ritchie Robertson (Rochester, NY; Suffolk: Boydell & Brewer, 2006), pp. 223–45 (p. 238).

In a self-conscious reference to Bachmann, the final text, Salzmann's *Außer sich* (2017) begins with a list of *dramatis personae* and a short extract from *Malina*. Analysing *Außer sich* ensures that the project ends with a text that speaks, as the other texts have reflected their own context of production, to a contemporary understanding of gender as non-binary and fluid. What *Außer sich* also demonstrates is a kind of circularity, with Salzmann having recourse to certain established modernist techniques in her representation of the mind of a gendered subject.

By this point, far from being a series of distinct case studies, the project is revealed to be greater than the sum of its parts – the texts demonstrate a trajectory of growing instability in the internalised category of gender, an instability in what it means to be a woman. The corpus contains an array of techniques to represent a woman's mind, against differing backdrops of how 'woman' and 'mind' are understood. It journeys from Keun's Doris, whose identity as a woman is almost exhausted by an interest in men, films, fur coats, makeup, with the occasional moment of instability, via the post-war turn towards stable and traditional gender roles, and then the changes brought by second-wave feminism, finally turning to Salzmann's Ali who ceases to identify as a woman at all.

III. COGNITIVE NARRATOLOGY, COGNITIVE STYLISTICS, GENDER STUDIES

My research, in analysing how the gendered mind in prose is translated, operates at an intersection of cognitive narratology and stylistics, gender studies, and translation studies. Before devoting full attention to translation studies, I discuss here the fields of cognitive narratology and stylistics and gender studies (with feminist narratology bridging the two), to establish why the fictional representation of interiority may require special attention, and why it is worthy of investigation.

III.i Cognitive Narratology and Stylistics

The term ‘cognitive narratology’ dates back to 1997, with the ‘cognitive turn’ in narratology generally acknowledged to be underway in the 1990s, although Herman cites research in the 1970s that paved the way for this.[19] Broadly, cognitive narratology asks about ‘the mental states, capacities, and dispositions that provide grounds for— or, conversely, are grounded in— narrative experiences’,[20] and so possible objects of study are various. They may include, alongside fictional narratives, ‘computer-mediated narratives such as interactive fictions, e-mail novels, and blogs; comics and graphic novels; cinematic narratives; storytelling in face-to-face interaction’.[21] Cognitive narratologists may enquire about how narratives create certain cognitive states in readers, how emotions might be brought to bear on the crafting and interpretation of stories, psychological research into memory processes and what relevance they might have for autobiographical narratives. Among a broad array of possible approaches, Herman picks out one line of enquiry as being particularly central, and the one with which this project is most concerned: the study of ‘characters and methods of characterization in fictional as well as nonfictional narratives; this work includes studies of specific techniques used by storytellers to figure forth their characters’ mental lives’.[22] When considering further research directions, Herman wonders ‘How might the choice of stories from different periods, genres, or cultural traditions affect the way theorists characterize the mental states and processes associated with narrative experiences?’.[23] What Herman sketches here is the approach that this project takes, albeit one step further: how far do the different German-language mind-building techniques across different time periods resist – or allow – translation into English?

Although Dorrit Cohn does not speak of ‘cognitive narratology’ – writing some twenty years before the term was coined – her work is crucial throughout this project. In *Transparent Minds,* she analyses modes of discourse presentation across third- and first-person texts, establishing how each is deployed to render consciousness. Cohn is particularly useful in

[19] David Herman, ‘Cognitive Narratology’ in *Handbook of Narratology*, ed. by Peter Hühn, Jan Christoph Meister, John Pier, Wolf Schmid (Berlin: De Gruyter, 2014), pp. 46–64 (p. 50).
[20] Herman, p. 46.
[21] Herman, p. 46.
[22] Herman, p. 53.
[23] Herman, p. 58.

understanding texts by Keun and Salzmann, both of whom manipulate perspective in ways which are revelatory about their protagonists' state of mind, how they construct themselves, and how their interiority is penetrated and shaped by the external world.

Transparent Minds was published in 1978 but remains an extremely influential book in cognitive narratology. Herman cites Cohn as a central figure,[24] and echoes of her work are found throughout the 2018 volume by Alber and Olson. In a review of twenty-five years of cognitive studies in literature, Elena Semino also frequently has recourse to Cohn's terminology. Keen's work on narrative form affirms that Cohn has been claimed by cognitive narratologists as one of their own – indeed, Keen's chapter 'People on Paper' is almost exhausted by a summary of Cohn's approach and terminology. In this, Keen observes that the analysis of the representation of a fictional mind may demonstrate 'how thoroughly permeated by external discourses human character appears', or show the inner self to be the 'constructed projection of a number of external networks'.[25] Both of these features find expression throughout this project.

I suspect that Cohn's lasting legacy is due to her work being specialist on how to represent interiority in a way which other more recent theorists do not seem to be. The narratologist Mieke Bal often gestures at interiority, but stops short of considering how this is verbalised in a text. Early in her *Introduction to the Theory of Narrative* she analyses a short story that 'explore[s] from the inside what it means to (not) be human'.[26] If there was a time to push the theory towards consciousness and interiority, it would be here, but Bal remains focused on the status of the narrator. Elsewhere she picks out a 'moment of threatened consciousness',[27] and 'colours [which] appear to stand for – be a sign of – states of mind',[28] but she limits her analysis to the visual. Her theory centres on what is seen, and by whom, and who speaks it – she is not addressing, as Cohn does, how consciousness may be rendered in narrative in different forms. Similarly, while Shlomith Rimmon-Kenan is an established name in narratology, her project does

[24] Herman, p. 53.
[25] Keen, p. 64.
[26] Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, 4th edn (Toronto: University of Toronto Press, 2017), p. 14.
[27] Bal, p. 33.
[28] Bal, p. 34.

not appear interested in how to represent an inner life. She gestures at texts that do this, characters whose 'consciousness is presented from within', like Joyce's Bloom or Mrs Dalloway, and, conversely, characters whose minds remain 'opaque'.[29] However, she does not survey or analyse techniques allowing this in prose. For this reason – as well as her use of original German-language examples in *Transparent Minds* – Cohn's model will be crucial throughout this project.

Monika Fludernik, who calls Cohn her 'narratological mother',[30] famously argued for the centrality of consciousness in narratology in her 1996 work, *Towards a 'Natural' Narratology.* However it is her earlier work, devoted to the linguistic representation of speech and consciousness, that is of most interest in this project. Entitled *The Fictions of Language and the Languages of Fiction,* Fludernik explains that her study will not only take in multiple English variants, but also French and German. Indeed, Fludernik finds that her insights into German *erlebte Rede* draw attention to features of it which 'have so far been largely ignored or misrepresented in English work on free indirect discourse'.[31]

Fludernik, echoing Cohn, analyses different modes of narration and their usefulness in representing a mind. She considers psychonarration and how it captures pre-verbal or non-verbal aspects of the mind; FID (free indirect discourse) as allowing a middle ground between verbality and non-verbality; syntactical and lexical choices that may hint at a state of mind; how FID may point to an ironic tone, and how in first-person texts it allows for empathy. As this summary begins to suggest – and as the title of her work certainly does – Fludernik writes throughout of speech and thought as linked, citing examples of FID in everyday speech, and finding FID (in English, at least) to have become prevalent in literature thanks to the role it plays in indicating a voice. Here, Fludernik draws crucial distinctions between English and German. Given the availability in German of the subjunctive for rendering reported speech, Fludernik finds that FID in German is more typically used in representing thought, rather than a voice. She cites German-

[29] Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, (London: Routledge, 2002), p. 44
[30] Monika Fludernik, *The Fictions of Language and the Languages of Fiction: The Linguistic Representation of Speech and Consciousness* (London; New York: Routledge, 1993), p. xi.
[31] Fludernik, p. 4.

language examples that help construct or characterise a mind; these will be explored at the relevant points in each chapter of this project.

Elsewhere, Fludernik attempts a near-exhaustive list of stylistic features that recreate a character's 'cognitive language':[32] idiosyncrasies and malapropisms, code-switching and loan words, modifiers and intensifiers, dialect and sociolect, modal adverbs, all 'evoke a quasi-verbatim nature' of thought.[33] This will prove especially useful in Chapter Two, where Haushofer's texts reveal a clear attempt to reach an intermediary point between speaking, thinking, and writing to verbalise a mind.

Fludernik also occasionally gestures to what might happen to the literary representation of interiority in translation, explaining at the outset of her work that

> translations of non-English quotations have been provided, and I have revised the wording or provided my own versions where available published translations proved to be too imprecise to illustrate the 'point' under discussion.[34]

Accordingly, when quoting German examples and their English translations, Fludernik often identifies differences between the two – inventions by the translator, changes from the indefinite article to the definite, deictic expressions – and how they might affect the reader's engagement with the text, increase ambiguity, or alter the status of the narrator. Occasionally she reflects on where the English text cannot behave in the same way or exhibit the same effect, and how compensatory techniques may play a role ('emphatic syntax' in English standing in for speech particles in German, for example[35]). Similarly, in Natalia Igl's recent cognitive analysis of *Das kunstseidene Mädchen,* although Igl analyses the English translation, she occasionally gestures at the German original and particularly the use of 'somit' and how it emphasises 'the performative quality of the ongoing subject split'.[36] This very brief hint at how the mind might be constructed differently across ST and TT gestures at what this project will ultimately find: some techniques

[32] Fludernik, p. 258.
[33] Fludernik, p. 261.
[34] Fludernik, p. 10.
[35] Fludernik, p. 268.
[36] Natalia Igl, 'Poetics of Perception: The Cognitive Linguistic Foundation of Narrativity and the "Aesthetics of Observation" in German Avant-Garde Literature', in Szilvia Csabi (ed.), *Expressive Minds and Artistic Creations: Studies in Cognitive Poetics* (New York: Oxford University Press, 2018), pp. 181–200 (p. 190).

that are vital in the creation of a certain kind of interiority are not always retained in the translation, often with drastic effects on the overall characterisation. Cohn, with her specialist focus on the fictional mind, and Fludernik's account of how German stylistic features function, will both be crucial in illuminating these techniques. I turn now to the related field of cognitive stylistics, to add further insights into the techniques used to render consciousness in fiction.

Cognitive stylistics is, as cognitive narratology was shown to be, an umbrella term for a broad range of approaches and questions. It may enquire about readers' responses to texts, and what features of a text give rise to certain interpretations – as before, the most pertinent approach is how a mind is created, characterised, evoked by stylistic choices in a text; analysing the 'distinctive linguistic presentation of an individual mental self',[37] and asking 'how systematic linguistic choices reflect the workings of individual minds'.[38] Those individual minds may be authors', narrators', or characters', Semino explains;[39] this project will be limited to the presentation of characters' minds. Semino gestures towards stylistic techniques that 'lead to inferences about the peculiar workings of that character's mind': lexical patterns, figurative language, and 'systematic patterns in a character's communicative behavior'.[40] To this, in her cognitive stylistic analysis of Bachmann's texts, Lina Fisher adds also ambiguity, puns, wordplay, and metaphor.[41] Considerations throughout cognitive stylistics – cognitive theories more broadly, perhaps – about how much of consciousness is verbal,[42] the references to an inner voice or 'inner language' of a character,[43] even how their direct speech 'allows inferences on the workings of a character's mind',[44] seem also to invite considerations of vocality. This, as will be seen, is particularly important in how the mind is constructed – and sometimes differently reconstructed – in Haushofer's texts and Bachmann's *Malina*.

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[37] Jean Boase-Beier, 'Mind Style Translated', *Style*, 37.3 (2003), pp. 253–65 (p. 253).
[38] Elena Semino, 'Mind Style Twenty-Five Years On', *Style*, 41 (2007), pp. 153–72 (p. 154).
[39] Semino, 'Mind Style Twenty-Five Years On', p. 156.
[40] Semino, 'Mind Style Twenty-Five Years On', p. 163.
[41] Lina Fisher, 'Gender and style in the translation and reception of Ingeborg Bachmann's *Todesarten* texts' (unpublished doctoral thesis, University of East Anglia, 2014), pp. 110–12.
[42] See Cohn, esp. p. 11.
[43] For example Wolfgang G. Müller, 'Irony in Jane Austen: A Cognitive-Narratological Approach' in *How to do Things with Narrative: Cognitive and Diachronic Perspectives*, ed. by Jan Alber and Greta Olson (Berlin; Boston: Walter de Gruyter, 2018), pp. 43–64 (p. 54).
[44] Semino, 'Mind Style Twenty-Five Years On', p. 163.

Researchers in cognitive stylistics and cognitive narratology draw on one another's fields: in one edited work of cognitive narratology, one chapter is devoted to a cognitive analysis of irony in Jane Austen, a stylistic feature, and another contributor argues that 'stylistic strategies and narrative patterns play an equally important role' in the representation of characters' moods.[45] Fludernik, despite having been claimed by cognitive narratologists as one of their own, overlaps substantially with 'linguistic stylistics' in *The Fictions of Language.*[46] Similarly, Semino discerns a fruitful partnership, and potentially an overlap, between cognitive stylistics and narratology, often speaking of the two approaches together.[47] That cognitive narratology and stylistics intersect in this manner is not surprising. Dan Shen considers it vital for stylistics to draw on narratology – 'what-one-has-to-say and how-one-says-it', respectively[48] – and, crucially, vice versa. Shen holds that, taken individually, narratology and stylistics only have a 'limited coverage of the techniques of the "craft of writing"',[49] and therefore both are required to investigate thoroughly how a story is told. Hewson, from whom I draw my comparative analytical framework, also finds stylistics and narratology to be 'closely bound'.[50] In this project, with its cognitive slant, I will find both necessary to investigate not how the story is told, but how the mind is presented.

The rich intersection of cognitive stylistics/narratology and translation studies has been recognised but remains generally underexplored, particularly with reference to the presentation of characters' minds: this approach tends to be overshadowed by a focus on the cognitive processes of the translator.[51] Jean Boase-Beier, however, has argued convincingly for translation studies to take account of cognitive approaches, finding there to be many natural and informative overlaps. She considers for instance the cognitive aspects of reading translated literature:

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[45] Marco Caracciolo, 'Perspectives on Narrative and Mood' in *How to do Things with Narrative: Cognitive and Diachronic Perspectives*, ed. by Jan Alber and Greta Olson (Berlin; Boston: Walter de Gruyter, 2018), pp. 15–27 (p. 19).
[46] Fludernik, p. 11.
[47] See Semino, 'Mind Style Twenty-Five Years On', p. 153, p. 155.
[48] Dan Shen, 'How Stylisticians Draw on Narratology: Approaches, Advantages and Disadvantages', *Style,* 39.4 (2005), pp. 381–95 (p. 381).
[49] Shen, p. 393.
[50] Lance Hewson, *Approach to Translation Criticism:* Emma *and* Madame Bovary *in Translation* (Amsterdam; Philadelphia: John Benjamins Publishing Company, 2011), p. 40.
[51] See Ricardo Muñoz Martín, Sanjun Sun, Defeng Li (eds), *Advances in Cognitive Translation Studies* (Singapore: Springer Singapore, 2021).

> Translated literature in particular could thus be seen to change the mind in three ways: i) by acquainting us with thoughts or feelings we had not experienced, or reflected on, or known to exist; ii) by showing us that other people experience them; iii) by allowing us to experience those thoughts or feelings for ourselves.[52]

She also shows how only a cognitively-informed view of translation can answer 'the questions about what we do when we translate literature but also the question of what literature is and how its translation differs from that of non-literary texts', precisely because these 'depend upon a notion of mind'.[53]

It is because meaning and style are both cognitive, inferred in different ways by readers (and translators), that translation can benefit so notably from a cognitive approach, not only in the reading of translated texts, but in the act of translation itself: by paying attention to cognitive features, and translating 'that which goes beyond the words on the page',[54] translators can 'ensure when translating that the reader of our translation also experiences a change in mental state, and that those changes, too, have at least something in common with those we have ourselves experienced'.[55]

If a ST involves what Boase-Beier calls a 'search' for features which have cognitive effects on the reader, 'the translation must keep whatever prolongs that search, not just because the enhancement of cognitive state will be greater, but because the search will be better'.[56] Boase-Beier refers specifically to features such as ambiguity, which are often 'resolved' in translation, even where this ambiguity was vital in creating 'a complex state of mind'.[57] This will be borne out in my own findings: features which were essential to the creation of a certain kind of fictional mind are easily lost in their transition to English, in ways which may have been avoided with more frequent recourse to cognitive research. As Boase-Beier notes, a 'prerequisite for the survival of such possibilities' – that is, a ST's suggestions and connotations, different

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[52] Jean Boase-Beier, 'Cognitive Stylistics and Translation' in *Stylistic Approaches to Translation*, 3rd edn (London: Routledge, 2014), pp. 71–110 (p. 78).
[53] Boase-Beier, 'Cognitive Stylistics and Translation', p. 109.
[54] Boase-Beier, 'Cognitive Stylistics and Translation', p. 77.
[55] Boase-Beier, 'Cognitive Stylistics and Translation', p. 74.
[56] Boase-Beier, 'Cognitive Stylistics and Translation', p. 78.
[57] Boase-Beier, 'Cognitive Stylistics and Translation', p. 85.

interpretations, the conveyance of feelings and ideologies – 'in the translation is the recognition of subtle stylistic features such as ambiguity, contrasts, change of perspective, by the translator'.[58]

A further recent example of research at the intersection of translation studies and cognitive approaches is Charlotte Bosseaux's monograph *How Does It Feel,* which focuses on Virginia Woolf's texts and their French translations, taking in particularly the rendering of point of view and how 'the characters' perceptions, thoughts and speech are presented through language'.[59] Bosseaux notes that this overlap between narratology and translation has not attracted much scholarly attention, despite it being revelatory about 'the transformations brought about by translation' and 'assumptions regarding the role and position of the translator in translated texts'.[60] She also points out that narratology often does not distinguish between STs and TTs, meaning that questions about the translator's influence and about how point of view is conveyed in different 'linguistic manifestations' go overlooked.[61] My own project, by also drawing on cognitive literary approaches and translation studies, will also reveal the stylistic and narratological possibilities for (and challenges in) representing different fictional minds – in isolation, in crisis, in transition – across different time periods.

III.ii Mind Style and Other Terminology

It is common in cognitive approaches to speak of the 'mind style' of a narrative; however, despite its *prima facie* relevance, it is too broad a term to be of use in this project. Following Leech and Short's famous development of the notion in the early 1980s, 'mind style' has come to mean a kind of worldview: not 'what is apprehended' but '*how* that world is apprehended, or conceptualised'.[62] 'Mind style' can be applied in principle to all text types, as well as all levels of

[58] Boase-Beier, 'Cognitive Stylistics and Translation', p. 81.
[59] Charlotte Bosseaux, *How Does It Feel? Point of View in Translation: The Case of Virginia Woolf into French* (Boston: Brill, 2007), p. 10.
[60] Bosseaux, p. 11.
[61] Bosseaux, p. 225.
[62] Geoffrey Leech and Michael Short, *Style in Fiction: A linguistic introduction to English fictional prose* (London; New York: Longman, 1981), p. 187.

a novel – that is, the mind style of a character, author, narrator, or even reader, asking 'how readers interpret literature'.[63]

Semino notes that the term 'mind style' itself 'is not without problems' and argues that 'it is useful to reflect on the extent to which other existing terms can successfully capture the variety of phenomena that need to be taken into account in the study of fictional minds'.[64] Interpretations of (and alternatives to) 'mind style' are various. Boase-Beier takes 'mind style' to mean a cognitive state (rather than an unchanging 'mental self') and how stylistic features of a text – repetition, gender ambiguity, metaphor, rhyme scheme, 'suggestions' and 'undertones'[65] – may indicate this. She places significant emphasis on the reader's role in reconstructing the cognitive state, the 'mind style', of the original author; it is here that our projects differ.

The brief survey demonstrates how widely the net of 'mind style' appears to be cast. Indeed, as Leech and Short shows, the mind style of virtually any text can be established and analysed; I believe that this erases the deliberate attempts in my chosen corpus to simulate and verbalise a character's interiority, and so I will prefer more specific terminology. Sometimes I will speak of precisely this, a character's 'interiority', finding it suitable for suggesting notions of 'Innenwelt' and 'Innenleben', as both Bachmann and Haushofer call it. Often, speaking of the 'mind' of a character will suffice; here, I draw on Alan Palmer, for whom 'the notion of "mind" includes "all aspects of our inner life," namely not just prototypically cognitive activities such as thinking and perceiving, but also "dispositions, feelings, beliefs and emotions"'.[66]

Although I am speaking of a character's mind, this should not be understood as lapsing into the supposition that the characters themselves are real. Shalyn Claggett notes, when analysing characters in a fictional work, that it is tempting to begin to view characters as real people – the 'obvious observation'[67] that characters are of course fictional need not intrude too far

[63] Semino, 'Mind Style Twenty-Five Years On', p. 157.
[64] Semino, 'Mind Style Twenty-Five Years On', p. 168.
[65] Boase-Beier, 'Mind Style Translated', pp. 259–60.
[66] Quoted in Semino, 'Mind Style Twenty-Five Years On', p. 156.
[67] Shalyn Claggett, 'The Human Problem' in *Narrative Theory Unbound: Queer and Feminist Interventions*, ed. by Robyn Warhol and Susan Lanser (Ohio: Ohio State University Press, 2015), pp. 353–60 (p. 356).

into this project. Occasionally, a character in one of my chosen works might be taken to relate, in some way, to real people – Haushofer, for instance, wrote that 'Ich schreibe nie über etwas anderes als über meine eigenen Erfahrungen. […] Alle meine Personen sind Teile von mir, sozusagen abgespaltene Persönlichkeiten, die ich recht gut kenne';[68] Bachmann's creation of a writer character called 'Ich' also cannot be overlooked. However, the characters are merely fictional experiments for probing the juxtaposition between performance and the interiority beneath it.

Throughout, I will eschew the more usual term 'interior monologue'. Cohn distinguishes usefully between two types of interior monologue that each construct a mind differently: quoted and autonomous. Autonomous interior monologue is a first-person technique, of which Joyce's 'Penelope' chapter of *Ulysses* is a noted example, as are Schnitzler's *Leutnant Gustl* and *Fräulein Else*. Autonomous monologue simulates an 'unrolling consciousness'[69] and as a result 'narrative elements are reduced to zero'.[70] Quoted interior monologue involves a narrator accessing a character's consciousness, giving 'direct thought quotations'[71], which may be marked or unmarked by phrases such as 'he thought', or typographical symbols. To make use of this distinction, I too will speak of interior monologues in these two ways and, as Cohn does, often drop the adjective 'interior'.[72]

For consistency, also following Cohn, I will normally use the term 'narrated monologue' in place of 'FID'. Definitions, conceptions, and even names of FID are too various to do justice to here; Eric Rundquist defines it neatly as:

> a formal linguistic construction in narrative discourse in which verb tense and personal pronouns oriented to the narrator are combined with other subjective features oriented to a character, without subordination to a reporting clause. This construction defies the very logic of human subjectivity. It is the linguistic analogue of subjective experience from a third person point of view.[73]

[68] Dagmar Lorenz, 'Marlen Haushofer – eine Feministin aus Österreich', *Modern Austrian Literature*, 12.3–4 (1979), pp. 171–91 (p. 174).
[69] Cohn, p. 237.
[70] Cohn, p. 255.
[71] Cohn, p. 12.
[72] Cohn, p. 13.
[73] Eric Rundquist, *Free Indirect Style in Modernism: Representations of Consciousness* (Amsterdam; Philadelphia: John Benjamins, 2017), p. xiii.

Cohn defines it more succinctly still as ‘a character's mental discourse in the guise of the narrator's discourse’.[74] The precise impact and function of narrated monologue will be examined as I analyse instances of it, most prominently in *Gilgi.*

Lastly, I will also avoid speaking of ‘stream of consciousness’ novels. ‘Stream of consciousness’ is treated as interchangeable with ‘interior monologue’: Cuddon’s *Dictionary of Literary Terms and Literary Theory* treats the two terms as synonymous;[75] the *Oxford Dictionary of Literary Terms* does similar.[76] Indeed, many perennially cited examples of stream-of-consciousness works do take the form, either wholly or partially, of (autonomous) interior monologues – *Ulysses*, *Leutnant Gustl* and *Fräulein Else*, Faulkner’s *The Sound and the Fury.* However, the works in this corpus represent consciousness in more diverse ways than ‘stream of consciousness’, often meaning ‘autonomous monologue’, would imply. Instead, I will prefer to speak of ‘consciousness narratives’, by which I mean narratives that seek, in a variety of ways, to verbalise a character’s consciousness, to make a prose text into some kind of simulation of the ‘Innenleben’ or ‘Innenwelt’.

III.iii Feminist Narratology and Feminist Translation Studies

As I focus on fictional representations of women’s minds by women writers, it would be remiss not to consider the feminist turn in narratology and the questions it asks about the ‘ways in which narrative represents, structures, and constitutes gender and sexuality’.[77] When narratology emerged as a distinct field, it was considered to ‘apply equally to all narratives, regardless of when they were produced or where they came from’.[78] The feminist turn occurred in the 1980s and 1990s, and narratology has thus broadened its scope to take a more intersectional standpoint and consider class, race, sexuality, age, and nationality. After all, feminist narratology (much like

[74] Cohn, p. 14.
[75] *Dictionary of Literary Terms and Literary Theory*, ed. by J. A. Cuddon, 5th edn (London: Penguin, 1999), p. 866.
[76] ‘Stream of consciousness’ in *The Oxford Dictionary of Literary Terms*, ed. Chris Baldick, 4th edn (Oxford: Oxford University Press, 2015). Oxford Reference ebook.
[77] Lanser and Warhol, p. 3.
[78] Lanser and Warhol, p. 4.

feminism itself) began with the assumption that 'women' was a universal group essentially distinct from men. The result is that feminist narratology is a broad term, which Lanser and Warhol also take to intersect with queer approaches. Indeed, the field is too broad to summarise in more detail here – Lanser and Warhol's volume alone contains twenty-one chapters each with a different focus and object of study. It is sufficient for now to draw out the approach that is most illuminating for this thesis. Keen, in 2003, was summarising an earlier iteration of feminist narratology, but her summary drives at the heart of the texts in this project: she sees feminist narratology as 'employ[ing] the detailed reading strategies of narratology to observe the workings of gender in texts, and it asks how gender is produced through narrative'.[79] If cognitive narratology helps to explain how interiority is figured in prose, then supplementing this with feminist narratology will draw attention to the creation of women's interiority – it is, perhaps, more accurate to say *interiorities*, given how differently each of the women's minds is presented in this corpus.

Lanser and Warhol found that a feminist narratological approach allowed a more nuanced appreciation of 'the structures we found in women's writing'.[80] This is not to lapse into essentialist assumptions and to claim that there are certain techniques specific to representing a woman's mind. As Sally Johnson observes, 'There are very few generalizations which can be made about formal, structural aspects of language of one sex as opposed to the other'.[81] However, even though techniques 'are not gender specific in an exclusive or fixed sense, those working in critical linguistics would also argue that these can be powerful in the selective way that they represent the world'.[82] Just as cognitive stylisticians may consider the use of idiosyncrasies in depicting an impaired mind, or cognitive narratologists may analyse perspectival tension as evoking a mind engaged in filmic self-observation, that is not to say that those techniques necessarily 'belong' to the kind of (gendered) mind that they portray. For example, although FID is not necessarily understood as a queer or feminist technique, Lanser asks 'whether novels

[79] Keen, p. 13.
[80] Lanser and Warhol, p. 5.
[81] Quoted in Ruth Page, *Literary and Linguistic Approaches to Feminist Narratology* (Hampshire; New York: Palgrave Macmillan, 2006), p. 181.
[82] Page, p. 181.

attempting queer representation might make particular use of FID as a complex strategy of intimacy, authorization, and distance'.[83]

Similarly, Ruth Page considers the gender themes in Michele Roberts' novel *Flesh and Blood* and how these may relate to – if not be necessarily and essentially connected to – the novel's unusual form, with the chapters arranged symmetrically into short narratives around a central chapter, 'Anon'. Page explains that 'the reader's sense of narrative coherence is challenged by the shifting and ambiguous description of the characters' gender'.[84] This is not to say that *Flesh and Blood* employs a fixed 'feminist technique', rather, that the unusual or disruptive techniques it does employ can be taken to underline or illuminate themes of gender and identity: 'the thematic focus on gender and identity is supported by alterations to the teleological progression of the text'.[85]

Butler is taken to be central in feminist narratology, with their non-binary model of gender helping researchers to reflect 'on the ways in which gender might be performed in various ways and in different contexts'.[86] Lanser and Warhol consider narratives as 'critical to constructing, maintaining, interpreting, exposing and dismantling the social systems, cultural practices, and individual lives that shape and are shaped by performative acts'.[87] Indeed, I discern this theme across each work in this corpus. In *Gender Trouble*, Butler put forward the now-famous conception of gender as performative, being 'manufactured through a sustained set of acts […] a repetition and a ritual',[88] rather than as arising necessarily from any biological features – gender is 'not who you are, but rather what you do'.[89] The theory has been taken as 'profoundly transformative' in feminist inquiry into literature, being revelatory about how subjectivity is constructed.[90] Butler's theories will prove illuminating throughout this project, particularly in the

[83] Susan Lanser, 'Towards (a Queerer and) More (Feminist) Narratology' in Lanser and Warhol (eds), pp. 23–42 (pp. 30–31).
[84] Page, p. 28.
[85] Page, p. 30.
[86] Page, p. 9. Butler uses they/them pronouns, see their Berkeley staff page: 'Judith Butler', Dept of Comparative Literature, Research UC Berkeley, n.d. <https://vcresearch.berkeley.edu/faculty/judith-butler> [accessed 22/11/2024].
[87] Lanser and Warhol, eds, pp. 7–8.
[88] Butler, *Gender Trouble*, p. xv.
[89] Lanser and Warhol, eds, p. 7.
[90] Lanser and Warhol, eds, p. 7.

only novel both published and translated after *Gender Trouble*, although the key elements of Butler's theories echo all the way back through the corpus. It is through a consideration of Butler, and approaches in feminist narratology more broadly, that the impact of themes of performance is fully felt in the STs. The impact of that performance upon an individual mind, the importance of narrative forms that allow one to 'see behind' the performance, will be crucial, and specific narratological or stylistic techniques which allow this, even more so.

Butler's later works, including the chapter 'Beside Oneself' in *Undoing Gender* (2004), and *Giving an Account of Oneself*, also illuminate the novels in this project. Butler opens 'Beside Oneself' with a discussion of strong feelings such as grief and passion that leave the subject feeling beside themselves, or 'ec-static'. Butler takes longer to arrive at this conclusion, but what moments such as these ultimately prove is that the self is a 'porous boundary, given over to others'.[91] According to Butler, there is no sovereign, unchanging, stable self, rather, the subject is always beside or beyond itself. The body is an important site of this externalisation of the self; as 'it is through the body that gender and sexuality become exposed to others, implicated in social processes, inscribed by cultural norms, and apprehended in their social meanings'.[92] To be an embodied subject, then, because of interpersonal links to others and the compulsory visibility of a gendered, norm-defined, vulnerable body, is necessarily to be 'beside oneself'. This importance of Butler's thought will be felt in the instability inherent in each ST's representation of the subject.

Giving an Account of Oneself focuses on a kind of personal storytelling; it is an exploration of how selfhood is narrated, and how it is constructed by this process of narration. Butler explains that because the (ec-static) self is constructed and recognised by norms and histories external to it, any attempt to conceive of oneself must involve a 'narrative reconstruction' of those norms and histories.[93] The upshot is that 'the ''I'' has no story of its own

[91] Judith Butler, 'Beside Oneself: On the Limits of Sexual Autonomy', in *Undoing Gender* (London; New York: Routledge, 2004), pp. 17–39 (p. 25).
[92] Butler, 'Beside Oneself', p. 20.
[93] Judith Butler, *Giving an Account of Oneself* (New York: Fordham University Press, 2005), p. 20.

that is not also the story of a relation— or set of relations— to a set of norms'.[94] These notions of self-narration and an unstable subject will recur in each of the works in this project.

Operating at the intersection of cognitive and feminist approaches allows me to be more focused in examining the German and corresponding English representations of the gendered mind from within that mind. Kukkonen found, writing in 2018, that cognitive narratology had not yet fully embraced the concept of gender, tending instead to focus on 'seemingly neutral notions such as narrators, focalisers (or fictional minds), prototypical story scripts, as well as fictional worlds'.[95] By sidelining gender, cognitive narratology fails to address some elements of the cognitive experience: a subject's Butlerian performance of their gender identity, for example, which may be 'deliberate, practised and creatively appropriating' or 'automatic, preconscious and constrained'.[96] Particular elements of Kukkonen's work will be explored in each chapter – her focus on embodiment, which helps researchers to take account of 'gender, race, queerness, cognition, disability, emotion, and performativity (in the Butlerian sense)',[97] will have particular relevance for Keun's works.

By analysing the translations of women-authored works, and by bringing feminist theorists such as Butler to bear on the analysis, my project partly overlaps with feminist translation studies. This emerged as a distinct discipline in 1970s Quebec, primarily as a creative, Francophone-centric approach to translating feminist texts. By the 1990s, scholars such as Luise von Flotow were tracing an expansion of the discipline as it began to ask broader questions such as 'How is power enhanced or undermined through language? How are individuals or groups manipulated by language? Does gender difference in language also mean different kinds of access to public life and influence?'.[98] Feminist translation studies can be understood today as an interdiscipline which sits at the intersection of translation studies, gender studies, linguistics, post-

[94] Butler, *Giving an Account of Oneself*, p. 8.
[95] Karin Kukkonen, 'A moving target: cognitive narratology and feminism', *Textual Practice*, 32.6 (2018), pp. 973–89 (p. 974).
[96] Kukkonen, p. 981.
[97] Sue J. Kim, 'Empathy and 1970s Novels by Third World Women' in Lanser and Warhol. eds, pp. 147–65 (p. 151). See also Hillary Chute, 'The Space of Graphic Narrative: Mapping Bodies, Feminism, and Form' in Lanser and Warhol, eds, pp. 194–209 (pp. 200–01).
[98] Flotow, *Translating in the 'Era of Feminism'*, p. 8.

colonial studies, and comparative literature. Indeed, its scope is so broad that there is a certain 'fuzziness' in attempting to define it,[99] although Susan Bassnett claimed in 2024 that the issues attracting most attention in feminist translation scholarship were 'the role of translation in conflict zones, […] translation and migration, […] the ethics of translating Holocaust memories and other kinds of trauma'.[100] My project does not take stock of these broader, extra-textual issues, nor does it consider the respective gender or feminist ideology of each translator in my corpus, however by examining the verbalisation of women characters' minds, the project nonetheless takes stock of central questions in feminist translation studies: 'How are women's experiences and women's ideas being translated across cultures?',[101] and 'How is women's […] consciousness moulded through language?'.[102]

As Massardier-Kenney has recently observed, 'channelling translation through a feminist approach can bring out aspects of a text that had been overlooked or even suppressed'.[103] Indeed, as this thesis begins to probe comparative translation analysis as a theoretical position, it shows how, by illuminating aspects of under-researched women authors, comparative analysis can become a feminist tool in itself. Translation also serves as an important metaphor for the behaviour of the fictional women in this corpus, a phenomenon noted by feminist translation scholars: 'Translation has long served as a trope to describe what women do when they enter the public sphere: they translate their private language, their specifically female forms of discourse, developed as a result of gendered exclusion, into some form of the dominant patriarchal code'.[104] As the analysis progresses, women's (sometimes fruitless) attempts to translate inner thoughts and feelings into a public, acceptable discourse will become clear. The importance of translation as a metaphor, a theoretical lens, a way of forming feminist ideology, and, as will be seen, of opening

[99] Alicia Partnoy and Susan Bassnett, 'In conversation: Susan Bassnett and Alicia Partnoy talk about translation, feminisms and survival', *Feminist Translation Studies,* 1 (2024) pp. 6–13 (p. 12).
[100] Partnoy and Bassnett, p. 8.
[101] Luise von Flotow and Farzaneh Farahzad (eds), *Translating Women: Different Voices and New Horizons* (New York; Abingdon: Routledge, 2017), p. xiii.
[102] Luise von Flotow, *Translation and Gender: Translating in the 'Era of Feminism'* (Ottawa: University of Ottawa Press, 1997), p. 8.
[103] Françoise Massardier-Kenney, 'Towards a Redefinition of Feminist Translation Practice,' *The Translator*, 3.1 (1997) pp. 55–69 (p. 66).
[104] Flotow, *Translating in the 'Era of Feminism'*, p. 12.

up 'emancipatory'[105] space for the translator to consider aspects of gender identity, will be explored in this project, in a way in keeping with the 'open-endedness' of feminist translation studies, and its focus on 'plurality and power'.[106]

I have already used the word 'female', and will continue to do so throughout this thesis. I acknowledge that 'female' has become a loaded term, having been used in biologically essentialist ways or, derogatorily, as a noun ('a group of females', for instance).[107] I am not using 'female' in this way, only using it where, grammatically, using 'woman' as an adjective simply does not work. Having given over much space here to categories of 'gender' and particularly 'women', it is also important to establish that I do not seek to investigate how my chosen texts compare to those written by, and featuring, differently gendered subjects such as men. This would not only be a different project, but would necessarily rely on a very large corpus to make substantial points about differences (should there be any) between differently gendered fictional minds. At best, it would be a very large undertaking; at worst, it would lapse into essentialism or, as Kukkonen has it, neurosexism.[108] I reiterate also – contrary to Bassnett's observation of an enduring 'tendency to universalise women' in feminist translation studies[109] – that this project does not assume the existence of one single type of 'women's interiority'. Rather, it surveys the translations of works by four women writers who have sought to represent the minds of their protagonists, who are identified as women. Having been created at different moments across nearly a century, the kind of interiority that is represented differs greatly, so too do the ways that the characters understand themselves to be women, or gendered subjects at all. Indeed, it cannot be overlooked that this project – just as the STs themselves drew on understandings of gender in the moment of their production – has been crafted during an ongoing gender debate in the UK. Across a variety of institutions – healthcare, education, charities – the language used to talk about

[105] Pauline Henry-Tierney, 'The Translator and the Transgressive: Encountering Sexual Alterity in Catherine Millet's *La Vie Sexuelle de Catherine M.'* in Castro and Ergun, eds, pp. 708–48 (p. 709).
[106] Olga Castro and Emek Ergun 'Translation and Feminism' in *The Routledge Handbook of Translation and Politics*, ed. by Jonathan Evans and Fruela Fernandez (London: Routledge, 2018), pp. 125–43 (p. 125).
[107] The linguist Amanda Montell explores recent usage of 'female' in *Wordslut: a feminist guide to taking back the English language* (New York: HarperWave, 2019), pp. 56–60.
[108] Kukkonen, p. 975.
[109] Partnoy and Bassnett, p. 9.

gendered and/or embodied experiences has been the subject of much controversy. It is important not to impose upon earlier texts this more nuanced, and highly charged, understanding of gender and the language used to figure it in a variety of contexts. Although each woman protagonist's gender identity shows some degree of instability, the earlier texts in this corpus in particular treat 'male' and 'female', and often 'masculine' and 'feminine', as distinct, binary groups.

There is a recognition in feminist translation studies, however, that encountering texts which operate in this way is still an important part of the feminist mission:

> It is a fact that in most societies, sexual difference is managed by requiring people to identify or be identified as female or male, as women or men (Flotow and Scott 2016). It is sexual difference in the most bureaucratic and banal sense of the term—for example, in how one fills out passport applications and entry visas and the underlying meaningfulness of such actions—that continues to have an impact on women's lives and work, in translation as much as in other fields. […] [T]he binary aspect of this difference, as dépassé as it may seem to some, still holds enormous sway. And, in conclusion, we cannot stress enough how important it is to see and understand how those outside our own context are being affected and influenced by this binarism. The first step towards solidarity, after all, is understanding that there is difference.[110]

Here, Flotow and Farahzad refer specifically to texts and writers outside of the Anglo-American Eurozone, but by ranging across the past century, this project also engages with works and authors that understand sex and gender differently. Just as the comparative translation analysis illuminates aspects of the STs, it also opens up space for reflecting on the modern picture of gendered subjecthood, and how it differs from – and what it shares with – depictions of this in Germanophone and Anglophone spaces since 1931. Indeed, although in the Anglo-American context understandings of gender have progressed, the current debates illustrate the lasting importance of the question that the authors of this corpus have been engaging with since the 1930s: what does it mean to be a sexed, gendered subject, and how can we talk about it?

IV. TRANSLATION ANALYSIS

IV.i Analysis Framework: Lance Hewson

[110] Flotow and Farahzad, eds, p. xvi.

With the different techniques in each ST established in the first part of each chapter, a framework is required for analysing the corresponding moments in the TTs. I turn now to clarify my own approach, developed following a review of methodologies in similar, recent research (that is, analyses of translations of texts by women writers, or analyses of translations of consciousness narratives, whether using German–English as a language pair or not).

Mona Baker's proclamation that 'Identifying linguistic habits and stylistic patterns is not an end in itself' has cast a long shadow in translation studies. She elaborated that:

> it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour.[111]

Juliane House similarly traces a tendency in the field to take stock of the cultural, social, ethical, and political embeddedness of TTs, pulling focus away from translation as a linguistic act and indeed from the STs themselves.[112] As a result, translation analysis projects tend to push their findings towards the explanatory, aiming, as Baker called for, to discern the factors in a translator's ideology, background, literary context, even working conditions.

However, a review of such projects shows that explanatory approaches risk severely overstating their findings. Fisher, with her comparative translation analysis of Bachmann's *Todesarten* texts and their English versions, shares many similarities with my own project – she too takes into account the 'complex style' of *Malina*,[113] how the text creates a gendered voice, and constructions of femininity, with particular reference to Butler. She gestures also to the notion of mind style and how a cognitive state may be created by a text – due, no doubt, to the fact that Boase-Beier supervised Fisher's research.

Fisher's project seeks to ascertain how far the translator's gender leaves traces on the translation. It is here, however, that the project begins to struggle. Although she is attempting to examine 'the language used by women and men' and 'the link between a translator's gender and

[111] Mona Baker, 'Towards a Methodology for Investigating the Style of a Literary Translator', *Target*, 12.2 (2000), pp. 241–66 (p. 258).
[112] Juliane House, *Translation Quality Assessment: Past and Present* (Oxford; New York: Routledge, 2015), p. 2.
[113] Fisher, p. 9.

her/his use of language', Fisher finds 'no conclusive proof that the differences between the source and target texts are the result of the translators' gender'.[114] Even more strongly, she claims that 'no proof has been found that women and men write in distinctly different ways'.[115] Indeed, she recognises this assumption would be 'unhelpful'[116] and 'essentialist'.[117]

Fisher notes differences between the texts but frequently finds that they 'do not allow strong conclusions to be drawn with regard to the effect of the translator's gender on stylistic choices'.[118] This is partly due to her sample size being too small to proceed to more substantial claims: 'none of Bachmann's prose texts have been translated by more than one translator',[119] and only one is a woman. It is also difficult to establish whether a translation choice 'should be attributed to the translator herself, to the publisher's editorial policies, or to target culture conventions'.[120] Correspondence with a translator may go some way to revealing this, but would they be able to pick out factors in their workplace, background, ideological position, biases, or gender – conscious or otherwise – that impacted their translation, and would such statements be trustworthy? Even the most thorough explanatory attempt seems fated to be conjecture. As House found, such explanatory missions are 'forbiddingly difficult',[121] if not 'well-nigh impossible'.[122]

Other projects, seemingly recognising these shortcomings, stop short of explanatory attempts, but are no less informative for it. Eliana Maestri, in her research into 'how the female characters' identities are rendered and how such topics as the maternal, mothering and motherhood are conveyed in translation',[123] focuses on 'the final product, the translated book, and the stylistic dynamics within it', rather than on 'exactly why some specific translation choices and strategies have been adopted'.[124] Crucially, however, her project is no poorer for this; she still

[114] Fisher, p. 258.
[115] Fisher, p. 197.
[116] Fisher, p. 212.
[117] Fisher, p. 236.
[118] Fisher, p. 160.
[119] Fisher, p. 196.
[120] Fisher, p. 197.
[121] House, p. 18.
[122] House, p. 3.
[123] Eliana Maestri, *Translating the Female Self Across Cultures: Mothers and Daughters in Three Autobiographical Narratives* (Amsterdam; Philadelphia: John Benjamins Publishing Company, 2018), p. 104.
[124] Maestri, pp. 6–7.

draws fruitfully on the cultural specificity of each text and several accompanying theories. Similarly, Giulia Totò considers the prevalent translation practices at the time of each translation's production, contextualising this also in the reception of stream of consciousness works in Italy – it is important to note that she does not attempt a full explanation of a translator's strategy, finding this 'difficult', rather, she focuses on 'the impact [a translation practice] has on stream of consciousness narrative'.[125] Bosseaux's own study into the translation of point of view in Woolf's text also consciously focuses more on the 'texts themselves and […] the effects of the translators' choices'.[126]

The strength of Hewson's framework lies partly in its refusal to engage in the kind of explanatory attempts that fail in other projects. Instead, he places greater importance on 'the effects produced by stylistic choices in source texts, and the ways such effects have been recreated (or not) in the corresponding target texts'.[127] Hewson is careful to speak throughout of translation 'choices' and their 'effects', finding that 'even when, theoretically, the target-language system requires a certain solution (the translator can always avoid what appears to be constraint by choosing to modify or leave out the element(s) in question)'.[128] I cannot follow Hewson to this extent – a particular translation solution may be attributable to someone else in the process.[129] Indeed, if the translation process is taken to be affected by factors beyond the translator's control, and about which they may not be conscious, can a particular solution be taken to be a 'choice', with all its suggestion of deliberation and intent, at all? For this reason, I will often speak in terms of 'solution' or 'rendering' instead, although I will follow Hewson as he discusses 'effects'.[130]

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[125] Giulia Totò, Italian translations of English stream of consciousness: a study of selected novels by James Joyce and Virginia Woolf' (unpublished doctoral thesis, University of Edinburgh, 2014), p. 114.
[126] Bosseaux, p. 228.
[127] Hewson, p. 19.
[128] Hewson, p. 18.
[129] Perfectly illustrative of this is a letter of January 1935, written by Basil Creighton, the first translator of *Das kunstseidene Mädchen*, about the translation of a B. Traven novel with his colleague at the publisher Chatto & Windus. Creighton says, of a particular vocabulary query, 'May I leave it to you to direct the printer as you see fit?'. Basil Creighton to Chatto & Windus, University of Reading Special Collection, Correspondence File CW 564/8, Letter 1108, dated 17 January 1935. Quoted with kind permission of Basil Creighton's estate.
[130] I acknowledge the existence of the term 'shift', common in descriptive translation studies, but note that Hewson rejects this for its assumption that 'some texts, or rather parts of texts, manifest zero shifts' whereas in actual fact, 'all translation implies degrees of change and difference', p. 17. Definitions of 'shifts' also vary greatly, with central figures such as Anton Popovič, John Catford, Kitty van Leuwen-Zwart, and Gideon Toury each proposing a different taxonomy.

Hewson's project analyses six English translations of *Madame Bovary,* and three French translations of *Emma,* and develops a critical framework to analyse them comparatively. He begins with an initial reading to 'identify the key stylistic characteristics of the work', 'elements that appear to have particular importance when interpretations are envisaged – and whose treatment by the translator is thus deemed to be important'. The analysis should take stock of 'when the translation(s) in some way alter or transform these elements'.[131]

The next stage involves finding the corresponding TT passages and analysing their effects. This, Hewson notes, can never be exhaustive, and so it is 'necessary to work on the basis of an initial reading, reflecting the elements identified in the critical framework. This will allow one to concentrate on specific points, and examine the way in which they have been translated'.[132] That is, the critic must be selective: 'All translational choices are potentially interesting, but only those that bear on the critical framework constructed during the initial reading are examined in any detail'.[133] My own critical framework – how I am selecting passages for analysis – guides me to examples in the texts of techniques central to cognitive and feminist approaches in stylistics and narratology, those which prove crucial in the representation of the woman character's mind.

To carry out the micro-level analysis, Hewson proposes six types of translational 'choices' – renderings – with corresponding effects. He notes that although 'it would be tempting to try to draw up a general parallel between a particular type of translational choice […] and the type of effect that such a choice may be expected to have', the effect of a certain choice will depend on the overall passage in which it occurs. In other words, 'a perceived result can only be assessed at the discursive–pragmatic level, e.g. encompassing not just the micro-level environment of the actual occurrence, but also all the phenomena such as they accumulate on the level of the whole passage under observation'.[134] This flexibility in his model, which allows for unexpected effects to be observed depending on how they are deployed in the text, is a particular strength.

[131] Hewson, p. 26.
[132] Hewson, p. 27.
[133] Hewson, p. 93.
[134] Hewson, p. 53.

Hewson distances himself from predecessors in translation criticism such as Antoine Berman – Hewson finds Berman's approach too 'pessimistic'[135] – but his influence is felt throughout Hewson's project. Berman too produced a list of how translations may 'deform' original works, supplying thirteen possible changes including clarification, embellishment, and destruction of rhythm.[136] Hewson, however, is careful to distinguish more carefully and explain in more detail the effects of certain renderings, finding that Berman's inventory of effects is far from exhaustive, and confused and unwieldy at times.[137] Hewson proposes six micro-level categories of his own:

1) Syntactic. Has the overall form been modified; have the elements in a sentence been reordered; has a verb become a noun, a verb an adverb, and so on; has there been a move from the active to the passive, or vice versa?
2) Lexical. Has there been any borrowing, explicitation or implicitation; has cultural adaptation occurred?
3) Grammatical. Has the tense changed, has there been a change in the modality; has the translation of determiners or deictic markers changed?
4) Stylistic. Have repetition, cliché, metaphors, oxymorons been retained or introduced; has the rhythm changed; have alliteration and assonance proved difficult to retain; have connotations or the register changed?
5) Overriding translational choices: Addition and Elimination. Has anything been introduced (beyond explicitation) that is not in the ST; has anything been removed?
6) FID. Hewson does not devote much space to this, calling for the critic to 'be attentive to all forms of representation of speech and thought'.[138] Here, Hewson seems to invite supplementation with other, more specialist insights into the representation of thought; as mentioned, I will supplement this with Cohn's more nuanced categories. Hewson himself invites the researcher to consider other categories that 'may also be of interest on an *ad hoc* basis'.[139]

Although Hewson is working with French–English translations, the levels of analysis he posits are not specific to this language pair, and indeed, at the end of his work, he suggests investigating how his authors have been translated into other languages, certainly showing that his model can

[135] Hewson, p. 13.
[136] Hewson, pp. 84–85.
[137] Hewson, p. 85.
[138] Hewson, p. 82.
[139] Hewson, p. 75.

be applied to other language pairs.[140] He also dubs the six levels 'permeable',[141] and does not consider solutions and effects on each of the six levels in every one of his selected passages: all six are not always present, or may not have a discernible effect in every passage.

From here, the analysis progresses to meso-level observations; that is, the cumulative effects on the presentation or voice of a character, and on different potential interpretations, of micro-level translational features and choices. There are two broad classes of effects: 'those that have an impact on the various voices that can be heard […] and those that modify the potential interpretations'.[142] A voice effect may be one of accretion: where 'the translator has opted for choices that bring "more" to the various voices', perhaps where 'a particular voice is felt to be more garrulous than that of the author's narrator or protagonist, whether by means of explicitation, syntactic restructuring, all forms of addition'.[143] The second type of voice effect is reduction, whereby a figural voice may become 'irredeemably measured and flat'.[144] Lastly, a voice effect may be one of deformation, whereby a change in focalisation, discourse, or 'salient lexical choices' may 'have a profound effect on the novel's voices by changing the way in which the utterer presents or comments on events, descriptions, etc'; ultimately 'alter[ing] the way we hear a voice'.[145]

Interpretational effects may be effects of contraction, expansion, or transformation. Contraction effects refer to instances 'when the interpretational paths that are there for the reader of the original to follow are less numerous or less rich in the translation', which 'might happen when source-text ambiguities are resolved by translational choice, or when the translational choices limit the way in which a particular passage may be read'.[146] Expansion is roughly the opposite, with more interpretive possibilities being added. Transformation 'covers instances of modification that lead to there being no clear link between the potential readings of the source

[140] Hewson, p. 262.
[141] Hewson, p. 59.
[142] Hewson, p. 27.
[143] Hewson, p. 85.
[144] Hewson, p. 195.
[145] Hewson, p. 86.
[146] Hewson, p. 86.

and target passages'.[147] Effects themselves may be small, but 'it is only a pattern of accumulated effects that can be seen to influence the way the translated text is read and interpreted'.[148] Certainly, I will find that it is often a cumulative effect of certain renderings that impacts how a woman's mind is (re)characterised and (re)represented for the Anglophone reader.

It is at this point that I take my leave of Hewson. The rest of his project is concerned with macro-level analysis, which involves classifying the translation as one of four kinds of similarity/ difference, and two kinds of interpretation (false or just). His approach becomes more quantitative, and involves calculating incidences of different micro- and meso-level effects and giving each translation percentage scores accordingly. The usefulness of this for Hewson lies in the fact that he is comparing multiple translations of the same ST – this, however, does not serve my project. Additionally, Hewson does not push beyond description on any of the levels in his model. Because I am asking, as established at the outset, how *successfully* these renowned German-language works have been translated, there must be an element of evaluation in my framework – but it cannot come from Hewson. Instead, I establish success along the lines of what has emerged in the close reading of the ST. I explain this in the following section, as well as considering the wider implications of this kind of evaluation – the objects of study are not only the translated texts, but the act of reading a translation itself.

Hewson, as well as other researchers in the field, engages productively and appropriately with subjectivity. He notes that:

> The critic thus can only assume the subjectivity of the exercise by noting what she feels to be the salient effects and analysing them with respect to the particular critical framework that has been constructed, and hypothesising that such effects are likely to influence the way in which target-text readers will indeed read the translation. Although it can always be argued that another critic, pursuing the same path and using the same tools, may well not reach comparable results, the exercise is not an entirely subjective one, as there is arguably a hierarchy of effects, beginning with the objective results of radical translational choices and ending with the interpretation of nuances of style and meaning, where subjectivity is at its highest.[149]

[147] Hewson, p. 87.
[148] Hewson, p. 87.
[149] Hewson, p. 84.

Similar projects note that findings depend in a significant way on the intuition of the reader or researcher. Although Maestri's discussion of her chosen texts is supported by a rigorous theoretical backing, when it comes to analysing the texts comparatively, she approaches it with a certain degree of subjectivity, drawing on Maria Tymoczko's words on the place of subjectivity in research ('to be empirical is not necessarily to be objective').[150] Indeed, Maestri frequently speaks of subjective features such as connotations, or reaches judgements about how far a message or voice has been preserved ('the humorous tone is not conveyed with the same strength'[151]). To guard against being too subjective, though, Maestri has used 'theoretical works which have helped [her] clarify the macrotext and the TT's cultural context'.[152] In a similar way, Hewson uses his critical framework to ensure that intuitive judgements are argued and evidenced, rather than vague and unsubstantiated. I anticipate that my own framework, as well as stylistic and narratological research, will allow even inevitably subjective points about effects, connotations, tone, and quality to be nonetheless substantial and informative. It is also my hope that by taking a linguistic approach and discussing what is discernible in the texts themselves, I will not have to engage in the kind of guesswork involved in trying to reconstruct an author's intention, translator's agenda, or a reader's response.

IV.ii Evaluative Framework and Implications

If Baker is to be taken seriously, and we should not merely identify differences but do *something* with them – and if explanatory attempts are as problematic as they seem to be – then evaluation seems a more plausible, and equally informative, final aim of this project. In the evaluation of each TT, I draw on the identification of micro- and meso-level effects, and the close reading of its ST at the outset of each chapter. Having identified the main stylistic, feminist, and narratological features and techniques of the text, I use the evaluation to ask how far these features have been retained, and whether the ST author's artistry, innovation and politics have been occluded. I

[150] Maestri, p. 59.
[151] Maestri, p. 25.
[152] Maestri, p. 59.

inquire about the significance of each meso-level effect or class of effects identified, to assess which effects threaten or assist the TT's success, according to the criteria set out.

I approach the evaluation in this way having found that many evaluative models – and especially functionalist models, such as House's famous framework for translation quality assessment – are limited in their usefulness. Although much of House's model (first proposed in 1977, updated in 1997 and 2015) is to be commended – she focuses fruitfully on the linguistic and stylistic features of a text, rather than pursuing explanations for certain translation solutions – applying her framework to a ST and its TT involves establishing both texts' functions (among other characteristics such as the medium, participation, social attitude). Text types such as instruction manuals, short communications, and even children's short stories, are easier to categorise along these lines; decisively establishing the 'function' of a novel, however, is not. For this reason, Hewson himself finds that House's model is not applicable to literary texts; he also echoes other criticisms that she does not pay sufficient attention to 'such literary features as changes in the narrator's perspective, differentiation between narrator's and characters' utterances, development of character, forms of structural irony, or the interplay of different styles'.[153] These, being crucial to each of the texts in my corpus – revealing as they do the nature of a character's interiority, the conduct of her (inner) voice which is so frequently silenced by her society – cannot be overlooked by my chosen theoretical framework.

Thus, instead I evaluate a translation's success according to the characteristics of the ST that emerge as important on the initial reading. Talk of a translation being 'evaluated', 'sufficient', or 'successful' should not obscure the central aim of this project. It is not concerned with the quality of a TT 'in general', but the quality of a translation insofar as it respects and reproduces the artistry, subtleties, and key features of the ST – features, that is, which were instrumental in its representation of the gendered mind. In other contexts, of course, whether a translation is 'successful' may depend on the actual response of readers, or its commercial success, or many other criteria. When I speak of a translation as being successful, I am speaking

[153] Hewson, pp. 4-5.

in terms of a TT's success in deploying translation strategies which have retained the skill, subversion, and subtlety of the ST.

This focus, and this conception of a translation's success, allows for the emergence of an important benefit of this kind of comparative analysis. A translation analysis, Tim Parks suggests, is a close reading which helps to highlight features and their functions in a ST. That is, the act of reading a TT draws renewed attention to its ST. Maestri found that 'reading the French translation alongside its original text will help us appreciate its complexity', stating more broadly 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'.[154] Certainly, several scholars share the intuition that a particular insight into a text is gained by analysing its translation. Fisher, who conducted comparative research into Bachmann and English translations of her texts, found that:

> comparing the source text with the translation will elucidate aspects of the original whose significance might elude the reader who focuses solely on the German text, because phrases and words that are difficult to translate will draw attention to their function and meaning in the source text.[155]

Similarly, Parks, in his substantial stylistic analysis of Italian translations of English texts, argues that:

> 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.[156]

The loss of a certain feature in a translation may illuminate the subtlety of that feature, how easily it is lost, and how impactful that loss is. A translation's inability to reproduce an 'original's complexity and semantic vagueness' draws attention to precisely that complexity and vagueness,[157] alerts a reader to an author's strategy, or opens up new stylistic possibilities: 'exciting and unexpected things can nevertheless happen in the alien country of another tongue'

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[154] Maestri, p. 63.
[155] Fisher, p. 108.
[156] Tim Parks, *Translating Style: A Literary Approach to Translation, a Translation Approach to Literature*, 2nd edn (Manchester; New York: St Jerome Publishing, 2011), p. 14.
[157] Parks, p. 35.

even where the original author's style and particular techniques are lost.[158] The act of reading a translation, then, serves as a theoretical lens through which to read the ST, opening up space for a consideration of the writer's artistry, and how it resonates across different cultures and when manifested by different stylistic choices.

IV.iii Selected Editions and Chapter Overview

The texts are not static – indeed, a new edition of Shaun Whiteside's *The Wall* was published as I compiled my material on Haushofer – and so for consistency, I analyse the first edition of the central translations (those by Creighton, Ankum, Wilkes, Whiteside, and Taylor). The exception is Boehm's translation of *Malina*, explained below. Selecting an edition of each ST for analysis proved less straightforward, with translators not consistently making use of a particular edition. A translator's chosen edition is occasionally referenced in paratextual material but where this is not the case I have discerned as far as possible which edition a translator is working with. Sometimes this is based on the time of production (in the absence of further evidence, for instance, I have taken Ankum to be working with a 2000 edition of *Das kunstseidene Mädchen*) or on other textual features: Peter Filkins' translation of Bachmann entitled *The Book of Franza* makes clear that he is drawing on the fragments edited by Albrecht and Göttsche under the title *Das Buch Franza*, rather than earlier collections which preferred *Der Fall Franza.* Where it has been impossible to establish with certainty which edition of a ST a translator has used (Whiteside and Taylor, for instance), I have used the first edition of the respective ST, for consistency. All six of the translations are what Hewson terms 'integral translations' – that is, no ST sections are missing or have been significantly restructured in the TT.[159]

Each chapter begins with a summary of the ST. I will usually find it useful to analyse some of the author's other work, especially where this has been translated into English, to show which techniques the authors utilise, and how they conceive of notions like 'woman' and 'mind'.

[158] Parks, p. 248.
[159] Hewson, p. 36.

The main body of each chapter comprises the comparative translation analysis, segmented according to the techniques crucial in creating the woman's interiority. In each section, I present passages from the ST which exemplify each technique, along with its corresponding TT excerpt. Following Hewson's model, I investigate renderings on the micro-level, and their projected effects on the meso-level. Throughout, I return to the central question of what has happened to the representation of the female character's mind in its transition into English – which of the author's techniques brought out on the initial reading have been recreated? I do not attempt to explain certain translation renderings; other projects have demonstrated how readily such attempts lapse into overclaims. I only pursue explanation where it is obvious – because, for example, it may be attributed to the differences between German and English, and where the mechanics of English may disallow (or assist) the translation of a particular technique and its associated effect.

Chapter One focuses on English translations of Keun's first two novels: the 2013 translation of *Gilgi*, and the 1933 and 2002 translations of *Das kunstseidene Mädchen.* This is the only chapter in my project in which I analyse two translations of the same text by different translators. This helps to demonstrate at the outset how the same interiority of a character may be rendered differently as a result of English stylistic and narratological choices, and of differing temporal situations. In subsequent chapters, it will be similarly important to consider the different options open to the translator and how each potential rendering may differently impact the presentation of the central woman character in the TT. Scholars such as Kennedy, Horsley, and Ankum herself indicate the techniques used in the creation of the mind of the *neue Frau*, including manipulation of narrative perspective, the pronoun 'man' as a distancing, destabilising tool, and embodiment and physicality. Research on the predominantly visual culture of the time will draw attention also to Doris' filmic way of understanding herself and observing her surroundings.

In Chapter Two, I analyse the translation of *Die Wand.* Haushofer's *oeuvre* will illuminate some of the narratological and stylistic decisions she takes in *Die Wand*; Fludernik and Lanser, their research on orality and grammatical gender, respectively, will also show how *Die Wand*

functions as the representation of a mind. I will consider the translations of similar key features in two of Haushofer's other works to demonstrate the array of techniques available to the English translator, and to suggest which are more successful.

In Chapter Three, I analyse Philip Boehm's translation of *Malina.* Boehm has translated this twice – the texts are similar, with some errors corrected in the later text, and the chapter begins with a survey of changes between the two. Boehm produced the 1990 edition under time pressure, claiming he did not have a satisfactory level of editorial support,[160] and references these 'past transgressions' in his 2019 foreword (Boehm B, p. xiv). Thus, as the most correct version, and the one with which Boehm himself seems to have been most satisfied, I will analyse the 2019 edition. The rich secondary literature on Bachmann will draw attention to *Malina*'s most pertinent techniques, as will Fludernik's specialised insights into the syntactic and lexical features that may be used in the creation of a mind, especially those which are specific to German.

In the final chapter, I analyse Imogen Taylor's recent translation of Salzmann's *Außer sich.* Feminist narratology will again be a valuable analytical tool, for the attention it pays to grammatical gender and unstable narrative perspective, and also for its use of Butler, a focus shared by Salzmann herself. Stylistic features such as multilingualism, to which both Fludernik and more recent research in the field of queer theory draw attention, are crucial in characterising the mind of the gendered subject. In each chapter, following Hewson, I will identify the change that has been made in translation, if any has occurred, and the impact of this. At the end of each chapter, I will evaluate each work in light of this comparative analysis – which translations are most successful in their rendering of crucial feminist techniques, what aspects of the ST have not survived in translation, and what does this tell us about the texts, and the act of translation as a whole?

[160] Fisher, p. 247.

1 IRMGARD KEUN

1.1 Introduction to the Texts

Irmgard Keun was born in 1905, spending most of her early life in Berlin before she and her family moved to Cologne in 1913. She turned to writing after a short and only moderately successful stint as a stenotypist and an actress. In 1931, she published her first novel *Gilgi – eine von uns* (hereafter simply '*Gilgi*'). The novel follows the twenty-one-year-old typist Gilgi, an ambitious and dedicated woman, as she discovers that she is adopted. She goes on a search for her biological mother, but when she falls in love with Martin Bruck and becomes pregnant with his child, her previously disciplined life begins to crumble.

Gilgi proved tremendously popular, selling 30,000 copies in the first year, with a film adaptation following shortly afterwards.[161] Reception, though, was mixed – on the negative side,

[161] Barbara Kosta, 'Unruly Daughters and Modernity: Irmgard Keun's *Gilgi – eine von uns*', *The German Quarterly*, 68 (1995), pp. 271–86 (p. 272).

it was 'patronizing and trivializing'[162] and Keun's status as a woman writer meant that she struggled to be taken seriously within her literary environment. Her unconventional language in particular was regarded negatively by contemporary critics: Kurt Tucholsky called the language of *Gilgi* 'schauerlich', and Klaus Mann commented that Keun's apparent ignorance of literary convention was part of a trend among women writers, who tended to write 'wie ihnen der Schnabel gewachsen ist'.[163] However, others such as Hans Fallada, in his 1931 review in *Die Literatur*, praised Gilgi as 'tapfer', and said he had rarely read a book 'das so viel von dem Mut der Jugend in sich birgt'.[164]

Das kunstseidene Mädchen, Keun's second novel published in 1932, was more commercially successful still than *Gilgi.*[165] It is the fictional written account of eighteen-year-old Doris, who flees her small town for Berlin, leaving behind an office job and failed theatrical career. She charts the relationships she has with men in Berlin and her gradual slide into poverty. It met with mixed reviews, as *Gilgi* had, praised by one reviewer as 'ein typisches Abbild unserer Zeit'[166] and lambasted as 'gemeine Vorwürfe gegen die deutsche Frau' by another.[167] It was translated into English by Creighton one year after its publication. In 2002, Katharina von Ankum carried out a second English translation, feeling that a 'fresh' and 'accessible' version was required (Ankum xi), and would be a welcome addition to a readership enjoying the works of Helen Fielding (*Bridget Jones' Diary*, 1996), Candace Bushnell (*Sex and the City*, 1997), and Sophie Kinsella (*The Secret Dreamworld of a Shopaholic*, 2000) (Ankum x).

Despite her early success, in 1933 Keun disappeared from public view. The Nazis banned her books for supposed 'anti-German' tendencies, and she was eventually forced into exile in Belgium (and later the Netherlands) in 1936. In around 1940, Keun returned to Germany under

[162] Ritta Jo Horsley, '«Warum habe ich keine Worte?... Kein Wort trifft zutiefst hinein»: The Problematics of Language in the Early Novels of Irmgard Keun', *Colloquia Germanica*, 23.3–4 (1990), pp. 297–313 (p. 304).
[163] Both quoted in Birgit Maier-Katkin, 'Anna Seghers, Irmgard Keun: Literary Images on Emancipation and Social Circumstance' in *Practicing Modernity: Female Creativity in the Weimar Republic*, ed. by Christiane Schönfeld (Würzburg, Königshausen & Neumann, 2006), pp. 242–61 (p. 254).
[164] Quoted in Kosta, p. 273.
[165] Kerstin Haunhorst, *Das Bild der neuen Frau im Frühwerk Irmgard Keuns: Entwürfe von Weiblichkeit am Ende der Weimarer Republik* (Hamburg: Diplomica, 2008), p. 56; Maier-Katkin, p. 250.
[166] Quoted in Anke Berns, 'Die Rezeption des literarischen Werkes von Irmgard Keun' (unpublished doctoral thesis, University of Cadiz, 2002), p. 51.
[167] Quoted in Berns, p. 52.

the name Charlotte Tralow, following false reports of her suicide in the press, but did not publish another novel for around ten years. She underwent extensive psychiatric treatment for alcoholism and substance abuse and lived in relative obscurity until the 1970s. A 1977 article in *Stern* magazine drew renewed attention to her works. A flurry of interviews and reprints of her novels followed, but Keun would only enjoy around five years of this new-found fame before her death in 1982.

Keun's innovation lies in how she directed the techniques of the moment to her own purposes. The modernist period was a time generally concerned with interiority, perception, and consciousness, and 'how subjective consciousness constructs its reality'.[168] This was exhibited in the literature of the time: following a gradual 'inward turn' of the novel throughout the history of the genre, there was an explosion of 'typically introspective narratives', usually novels, at the start of the twentieth century.[169] Indeed, 'modernist novels are generally considered exceptional in the degree to which they foreground characters' consciousness'.[170] Authors 'strove to give direct access to their characters' minds and thoughts, often without the perceived interference of a narrator', but in doing so they had to ask how 'to realistically express something with language that does not occur entirely as language'.[171] Accordingly, there was a concerted development by modernist writers of new techniques to do precisely this. Narrated monologue grew in prevalence in this period, being a 'ready-made technique' for authors turning their attention to interiority, to 'novels dominated by their characters' fluid mental responses to momentary experience'.[172] Similarly, the use of the autonomous monologue technique by modernist writers such as Schnitzler and Joyce, and how it depicts consciousness as an 'unrolling thought',[173] points to a literary climate concerned with the inner workings of characters' minds.[174] Cohn also discerns

[168] Ritchie Robertson, 'From Naturalism to National Socialism' in *The Cambridge History of German Literature*, ed. by Helen Watanabe-O'Kelly (Cambridge: Cambridge University Press, 1997), pp. 327–92 (p. 359).
[169] Semino, 'Mind Style Twenty-Five Years On', p. 156.
[170] Rundquist, p. xiv.
[171] Rundquist, p. 13.
[172] Cohn, p. 115.
[173] Cohn, p. 175.
[174] On Schnitzler, see Ritchie Robertson, 'From Naturalism to National Socialism' in *The Cambridge History of German Literature*, ed. by Helen Watanabe-O'Kelly (Cambridge: Cambridge University Press, 1997), pp. 327–92 (pp. 336–38).

modernist techniques in Kafka's works, especially a high concentration of narrated monologue, as a way of evoking a 'person's inner life'.[175] This is often secured by the third-person pronoun 'man', a pronoun which 'creates just a touch of distance and ambiguity, enough to hint that not everything is as it seems'.[176]

It will be seen that these hallmark modernist techniques recur in Keun's prose, although she turns them to the specific representation of the minds of lower-class women. That Keun should draw on the techniques of her literary context in this manner is unsurprising. She corresponded with Alfred Döblin and heard him read aloud from his work before she published *Gilgi;*[177] Hans Fallada was also one of her early (and positive) reviewers.[178] Indeed, his novel *Kleiner Mann – was nun?* has been compared to *Gilgi* on account of the two novels' focus on the workplace.[179]

Leo Lensing also recognises modernist traits in Keun's works, specifically in their thematic concern with the metropolis and its 'incomprehensible rhythms and especially the dark underside of its glittery surface'.[180] What Lensing draws out about the juxtaposition between surface and underside is crucial to Keun's texts and, in fact, this project as a whole. In the early twentieth century, women were afforded space and visibility in public in a new way. Berlin in particular had become a 'city of women': the percentage of female office employees grew from 6.5% in 1907 to 12.6% in 1923, while the percentage of women in domestic roles fell from 16.1% to 11.4%.[181] It is this historical specificity of the STs which explains their particular focus: in an age of women's emancipation, new opportunities, and financial independence, what were women

[175] Cohn, p. 171, see also pp. 199–203.
[176] Judith Ryan, 'Literary Modernism' in *Franz Kafka in Context*, ed. by Carolin Duttlinger (Cambridge: Cambridge University Press, 2018), pp. 73–81 (p. 80).
[177] Leo Lensing, 'Cinema, Society, and Literature in Irmgard Keun's *Das kunstseidene Mädchen*', *The Germanic Review*, 60.4 (1985), pp. 129–34 (p. 131).
[178] Kosta, p. 273.
[179] For more on *Angestelltenromane* see Lucas Alt, *Genuss und Arbeit im Angestelltenroman: Von Irmgard Keun bis Elfriede Jelinek* (Berlin: Peter Lang, 2021). It is worth noting, however, the pitfalls of comparing the two novels too closely and overlooking Gilgi's gendered experience with her workplace, as well as what *Gilgi* reveals about the 'patriarchalischen Werte der Weimarer Gesellschaft', Berns, p. 39.
[180] Lensing, p. 131.
[181] Katharina von Ankum, 'Gendered Urban Spaces in Irmgard Keun's *Das kunstseidene Mädchen*', in *Women in the Metropolis: Gender and Modernity in Weimar Culture*, ed. by Katharina von Ankum (Los Angeles; London: University of California Press, 1997), pp. 162–84 (pp. 163–65).

thinking beneath the glamorous, disciplined veneer? The answer, in Keun's novels, is a bleak one; both question keenly 'the parameters of emancipation actually allowed for the New Woman'.[182]

Das kunstseidene Mädchen in particular invites comparison with the German translation of Anita Loos' *Gentlemen Prefer Blondes*, serialised as *Blondinen bevorzugt* in the magazine *Die Dame* in the mid-1920s. Its popularity has been attributed to the vicarious delight readers may have taken in Lorelei's consumerist lifestyle, out of reach for many Germans at the time.[183] Critics have been noting similarities between *Blondinen bevorzugt* and *Das kunstseidene Mädchen* since the latter was published,[184] as both are fictional written diaries, and make use of colloquial, idiosyncratic language. There are, however, crucial distinctions: Doris' material gains from her relationships are far more modest than Lorelei's, and she scathingly comments on the double standards in sexual morality and the patriarchal nature of the economy and its barriers for women. In this way, Keun presents a much more cynical perspective on modern society and its treatment of women – she makes use of a popular text and its techniques, but ultimately disagrees with what it seeks to show. Her use of characteristic modernist devices suggests that she is doing the same with notable texts in the same tradition which examined the interiority of, variously, troubled male characters or upper-class women. She turns these techniques to the revelation of perhaps unexpected truths about the interiority of the *neue Frau*, with the result that her work was taken to '[stand] out in delightful contrast to the books written by men'.[185] This is a key example of findings common in feminist literary inquiry – that is, that narrative structures and techniques cannot be said to 'belong' to one gender or another, but that they nevertheless 'can contribute to the way in which a text is interpreted'.[186]

In keeping with the framework proposed by Hewson, I turn first to a detailed initial reading of each ST, to establish the lines along which the translation analysis will proceed. The

[182] Ankum, 'Gendered Urban Spaces', p. 180.
[183] Katharina von Ankum, 'Material Girls: Consumer Culture and the "New Woman" in Anita Loos' *Gentlemen Prefer Blondes* and Irmgard Keun's *Das kunstseidene Mädchen*', *Colloquia Germanica*, 27.2 (1994), pp. 159–72 (p. 161).
[184] Weissinger and Tucholsky both drew this link between the two texts, quoted in Ankum, 'Material Girls', p. 170.
[185] Gabriele Reuter, 'A Group of Young German Novelists: German Letter', *New York Times*, 12 June 1932, p. 16.
[186] Page, p. 181.

two STs share common features, the most prominent being Keun's manipulation of narrative perspective. However, these are deployed differently, evoking an unravelling mind in *Gilgi,* and creating a visual, filmic mind in *Das kunstseidene Mädchen.* The two works also differ in their form, showing a development in Keun's techniques and suggesting an ongoing concern with the satisfactory fictional representation of interiority beneath the public performance.

In Keun scholarship, there appears to be little discussion of the difficulties, benefits, and successes of translating Keun's texts. This, despite the fact that it was the near-instantaneous translation of Keun's books that helped her become a bestseller; despite the reviews of English translations that praise Keun's 'surprisingly raw, witty, and resonant feminine voices';[187] and despite the number of English-speaking scholars who have commented on Keun's language use.[188] Lawrence Rainey appears one of only a few contributors who have analysed the English translations, and even he only gives a little over a paragraph to this.[189] Indeed, in the preface to her translation, von Ankum spoke of a desire to make Keun's novels accessible to Anglophone readers (Ankum xi) but even her own work does not consider precisely how this accessibility could be achieved: what may be made accessible in translation, and what simply cannot be. There is an avid interest in Keun's narrative techniques within German-language secondary literature, but, unsurprisingly, there is no consideration of how this might be accessed by English readers and scholars.

Thus, the question for the translation analysis to address is how Keun's time-bound techniques, utilised in the representation of the minds of lower-class women, have been translated into English, and to what effect. Considering Keun's struggles to be taken seriously, and her status as an early arrival in the tradition of women seeking to depict women's interiority, the stakes of translating her works are high. Do the TTs apparently ignore or overlook her efforts, as her own

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[187] 'Ferdinand, the Man with the Kind Heart', *Penguin*, n.d. <https://www.penguin.co.uk/books/316186/ferdinand-the-man-with-the-kind-heart-by-keun-irmgard/9780241441336> [accessed 18/11/2024].

[188] Horsley praised Keun's 'fluency and vividness', p. 298; Kosta too examines Keun's language as responding to the 'pulse of the city', p. 272.

[189] Lawrence Rainey, 'Fables of Modernity: The Typist in Germany and France', *Modernism/Modernity* 11.2 (2004), pp. 333–40.

literary climate did? Are the women characters – for whom it is a struggle to verbalise their thoughts at all, even more so to find a sympathetic listener – being silenced, misinterpreted, or forced into a 'standard' mode of expression? I wish also to draw attention to the respective descriptions of the 2019 editions on the Penguin Random House website: the lead review of *Gilgi* describes it as 'expertly' translated by Geoff Wilkes,[190] while *The Artificial Silk Girl* is 'elegantly' translated by Ankum.[191] Though only a subtle difference, this may speak to broader attitudes about the status of female translators and writers – men as expert, cerebral; women as aesthetic, elegant – similar attitudes, perhaps, to those that Keun herself was contending with.

1.2 *Gilgi – eine von uns* (1931)

1.2.1 Narratological and Stylistic Analysis of the ST: Feminist and Cognitive Techniques

One review of *Gilgi* from 1932 praised the 'vivacity' of the novel, and particularly its portrayal of the '"modern girl's" psychology'.[192] Other reviews from the time praise the novel's ability – as its subtitle 'eine von uns' suggests – to have 'countless hard-working, industrious, healthy young girls [recognize] themselves in the heroine'.[193] How, then, does the novel verbalise and represent a subject's psychology, and draw the reader into involvement, and even identification with that mind? I discern two main techniques and concerns that are crucial in the representation of Gilgi's interiority: perspectival instability and crises of language. Under these headings, I will draw out the specific techniques in *Gilgi*, sometimes German-specific and often characteristic of the modernist period, which help Keun to secure the representation of interiority. These techniques also feature in various sources in cognitive research, which I draw on here to explain further how these may function in the fictional creation of a mind.

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[190] 'Gilgi, One of Us', *Penguin*, n.d. <https://www.penguin.co.uk/books/313/313574/gilgi--one-of-us/9780241391808.html> [accessed 22/11/2024].
[191] 'The Artificial Silk Girl', *Penguin*, n.d. <https://www.penguinrandomhouse.com/books/209945/the-artificial-silk-girl-by-irmgard-keun/> [accessed 22/11/2024]. The 'Publisher's Note' in the first edition of Ankum's translation similarly thanks her for an 'elegant' translation (Ankum vii).
[192] Alec Walter George Randall, 'Two German Women-Novelists', *The Times Literary Supplement*, 25 August 1932, p. 590.
[193] Reuter, p. 16.

1.2.1.1 Perspectival Instability

Gilgi is written in the present tense, and often narrated by a third-person narrator who accesses the minds of various characters, such as Herr Reuter, Martin, Herr and Frau Kron, Pit, and Fräulein Täschler. Their thoughts are presented in narrated monologue and, less frequently, quoted monologue. Quoted monologue becomes more prevalent over the course of the novel, with lengthy passages of Gilgi's thoughts unmarked by any narratorial intervention. It is not always clear to whom a thought should be attributed – a character or a narrator – yet *Gilgi* is accomplished in the way it can swap between narrative perspectives and create ambiguity, yet not jar or confuse the reader. It is along these lines that similarities between *Gilgi* and other modernist works such as *Berlin Alexanderplatz* can be drawn.[194]

The complex narrative structure of *Gilgi* has attracted much scholarly attention. Kennedy observes that:

> Die Narration wechselt zwischen distanzierendem Erzählerbericht seitens der extradiegetischen narrativen Instanz, mittelbarer und unmittelbarer Präsentation erlebter Rede und dramatisierendem autonomem inneren Monolog.[195]

The result is 'Das Verschwimmen der Grenzen zwischen Erzählung und Gedankenbericht'.[196] This blending and ambiguity is characteristic of modernist prose writing, with its tendency to toy with perspective.[197] It is also suggestive of that which is common to each of the works in this corpus: careful attempts by an author to reach an intermediate point between the written word and thought. Indeed, Cohn discerns in notable consciousness narratives, such as Schnitzler's *Fräulein Else*, attempts to attain a 'coherent meshing of heard, spoken, and silent discourse'.[198] The juxtaposition between that which is said and that which is silent is of particular importance in Keun's prose; her characters being aware, as perhaps Keun was herself following her censorious reception, of what is acceptable to speak aloud.

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[194] See Cohn, p. 74, for an analysis of this feature in *Berlin Alexanderplatz.* See also Igl, pp. 181–200.
[195] Kennedy, p. 73.
[196] Kennedy, p. 76.
[197] Cohn identifies this in Joyce, see p. 73 and p. 219, as well as in Woolf's works, p. 133.
[198] Cohn, p. 238. She discerns this in *Fräulein Else*, where the meshing is attained by means of typographical signals.

Towards the start of the novel, Gilgi's own thoughts are usually presented using narrated monologue, and often using the pronoun 'man' – indeed, the abundance of this pronoun is one of *Gilgi*'s most notable features. There are too many examples to list; I include only a small sample here. It functions as a perspectival shifter in the Domhotel, as the perspective changes from third to second to first person: 'Gilgi nimmt zur gefälligen Kenntnis, höflich und mäßig interessiert. Armer Idiot, wenn du ein Junger [sic] wärst [...] Warum kann man nun nicht sagen: gib nichts aus [...] Schließlich kommt's mir einzig auf mich an, nicht wahr?' (*G* 25–26). When dwelling on her relationship with Martin, there is a long passage of thought that begins and ends with the first-person, but the subject of almost all of the sentences in between is 'man': 'Man weiß viel voneinander. Man wird weniger voneinander wissen, wenn man anfängt, über einander nachzudenken' (*G* 91). Early in the novel, when Gilgi is looking at a picture in her room and deciding whether to throw it away: 'Mutter hat's ihr mal geschenkt. […] Man wohnt ja nicht hier, schläft nur in diesem weißen Jungfraubett' (*G* 9). There is no ambiguity here about who lives in this room and sleeps in the Jungfraubett – it is Gilgi's room; the text could just as plausibly have read 'Ich wohne ja nicht hier'. Cohn suggests that instances of narrated monologue 'are to be understood not as literal reproductions, but as authorial transcriptions of inchoate figural thoughts'.[199] Even if the use of 'man' in these examples is to be understood as a kind of non-literal transcription, it still suggests that Gilgi is avoiding thinking to herself in terms of 'I', otherwise the non-literal transcription could still make use of 'ich'. What results is the impression that Gilgi is distanced and somehow alienated even from her own inchoate thoughts. This discipline, distance, and control has been identified as a key trait of the *neue Frau* group to which Gilgi belongs.[200] True to the characteristics of this group, she is described as a 'Maschinenmädchen' at the opening of the novel, her actions recounted in short sentences ('Tagesplan einhalten. Nicht abweichen vom System. Nicht schlapp machen. In der kleinsten Kleinigkeit nicht', *G* 8).

As the novel progresses and Gilgi's mental state deteriorates, her discipline fades and the use of narrated monologue with it. There is a clear shift from the disciplined *neue Frau*, to a

[199] Cohn, p. 76.
[200] See Horsley, p. 299.

woman beset by crises of family, grief, love, and particularly maternity. It is Gilgi's pregnancy which disallows her characteristic impersonal distance from her own thoughts and experiences, forcing her instead into her own gendered subjectivity, her own body. Her mind becomes 'ein furchtbares Durcheinander […] alles rollt, saust, wackelt, nichts steht fest – nur Martin' (*G* 103); she also describes feeling that 'Ich gehöre mir ja nicht mehr' (*G* 123). Later, Gilgi recognises the two 'selves' she appears to have:

> Da sind zwei Schichten in mir – und die obere, die diktiert – alltägliche Worte, alltägliche Handlung – kleines Maschinenmädchen, kleines Uhrwerkmädchen – drunter die untere Schicht – immer ein Wollen, immer ein Suchen, immer Sehnsucht und Dunkel und Nichtwissen (*G* 194).

It is this latter self which takes over as the story unfolds, with Gilgi's mind becoming characterised by passages of choppy, fleeting quoted or even autonomous monologue ('Ach, ich habe nicht gemerkt, daß ich aufgestanden bin. Was tue ich --- ich gehe – zur Tür – Martin --- nein doch – ich muß Geld haben', *G* 206). As Cohn notes, passages of quoted monologue like these 'underscore the pervasive loneliness of the monologist',[201] loneliness to which Gilgi draws attention herself: 'Ich habe gerade das komische Gefühl, als wär' die Welt in zwei Hälften geteilt, und auf der einen Hälfte säßen Sie und alle andern, und auf der anderen Hälfte säße ich ganz allein' (*G* 210). Therefore, the shift in the ST from narrated monologue to lengthy, frantic passages of quoted monologue underlines Gilgi's increasing isolation.

Indeed, even at the start of the novel, with her life and her routine under control, Gilgi is seldom listened to by the men around her. Gilgi feels hopeless about her attempts to communicate with Martin ('Versteht er natürlich nicht, und sie kann's nicht erklären', *G* 117) and he often dismisses her problems with generalising, sexualised statements or instructions ('zieh' dein rotes Kleid an, schmink' dir die Lippen – junge, hübsche Frauen macht Schminke noch hübscher', *G* 122). When she seeks to unburden herself with her friend Pit, he holds forth about politics and the family ('liebe Eltern, Vaterland und Hunde!'; 'Jedem Embryo sein Paragraph 218. Der Staat will Kinder, laufen noch nicht Arbeitslose genug auf der Erde rum', *G* 34). It has been observed that

[201] Cohn, p. 245.

Gilgi often shifts from direct speech to forms of interior monologue in such instances.[202] As her thoughts become unwelcome in the public sphere, as she is 'silenced by the men's discourse',[203] she falls literally silent, shifting 'from direct speech to [quoted] interior monologue'.[204] The reader is presented with Gilgi's troubled thoughts in a way which the men around her never are, with Gilgi herself unable to put her thoughts into words, and the men unaccustomed to listening. It is, then, the shift into quoted monologue which allows Keun to lay bare the juxtaposition between what a woman thinks, and what she may say. How Wilkes tackles this feature, then, is not only of key importance in shaping the mind presented to the Anglophone reader, but also in how far it retains the feminist force of the ST.

1.2.1.2 Language and Language Crisis

Language, of course, is relevant in the close analysis of any text, and possibly even more so in translation criticism which necessarily takes stock of multiple languages. Crucial for *Gilgi*, however, are the explicit reflections on language use itself, and the importance of language(s) for Gilgi. She is a typist – words are her daily occupation – and is learning Spanish, English, and French. Indeed, sometimes her consciousness seems not only to be articulated through words, but formed by them. When meeting Fräulein Täschler, Gilgi is described (whether by herself or by a narrator is unclear) as 'ein Ausrufungszeichen hinter roten Buchstaben: Mensch, was läβt du aus deinem Leben machen!' (*G* 45). In her exasperation, Gilgi has become a punctuation mark expressing just that – her mood is constituted by linguistic elements. Similarly, at the opening of the novel, the name 'Gilgi' is linked to her appearance, two 'i's symbolising two slim legs, the dots symbolic of a hat perched on the head at a fashionable angle. In this sense, language does not just *express* identity, but language at least partly *is* identity. As Gilgi's life unravels, language begins to fail her. She struggles with verbalising what she experiences as 'Ein Denken ohne Worte, ein Wissen hinter den Worten' (*G* 194) – this attempt to put into words that which is preverbal and inchoate is something each of the characters in this corpus struggles with. How

[202] Horsley, p. 298.
[203] Horsley, p. 300.
[204] Horsley, p. 301, addition mine.

language in a novel can verbalise a mind, and especially how this can be transposed into a different language, takes on a particular importance in light of these themes.

Part of what marks Gilgi's own language as distinct is her Koelsch dialect. It identifies her as lower class, and links her with the woman whom she suspects to be her biological mother, Fräulein Täschler, who speaks in the same dialect. When Gilgi gets drunk with Fräulein Täschler, her dialect in direct speech becomes more pronounced, with utterances like 'Na, trinkense noch en Cherry' (*G* 44), standing in contrast to the quite standard language that the reader has experienced from Gilgi up to this point. The control that she has had over her voice slips in her drunkenness – a further example of the actual extent of the *neue Frau*'s discipline. Gilgi also speaks in dialect to Olga, with her parents, and to the prostitute in the bar, but speaks in Hochdeutsch at work. Her deliberate performance, and ability to modify her voice depending on whom she is addressing, is clear.

Over the course of the novel, as the distanced narratorial perspective disintegrates, instances of quoted monologue also in dialect, or in a more conversational style, become more frequent. 'Und ich? Womit hab' ich bezahlt? Verdammt, ich hab' Schulden' (*G* 31) occurs shortly after her parents break the news that she is adopted; 'Die red't jetzt wie 'n Wasserfall' (*G* 44) when she is in the bar with Fräulein Täschler. Cohn also cites examples (from *Berlin Alexanderplatz*) of a text shifting between High German and dialect in a text, which results in the lines between narrative voices becoming (even more) difficult to draw.[205] This is especially the case, Cohn explains, in a present-tense text (like *Gilgi*), where a usual clue as to the source of an utterance or thought is removed. The dialect, then, helps to underline the perspectival disintegration explored above. The narrator – or Gilgi's own distanced narratorial voice, speaking in terms of 'man' – steps back, and Gilgi's thoughts are presented in a less 'filtered' manner, with the language presumably close to that which appeared in her own mind. Kennedy, too, notes in Keun's works the use of dialect to anchor a thought in 'dem Bewusstsein der Figuren'.[206]

[205] Cohn, p. 74.
[206] Kennedy, p. 416.

Fludernik suggests that dialect can create a 'clash between a narratorial standard and the lower-class, dialectal or ethnic speech of the characters', as a way of demonstrating 'obvious ideological underpinnings'.[207] Feminist literary inquiry helps to establish what these ideological underpinnings may be. Horsley, for example, finds the main theme of *Gilgi* to be the 'inadequate lexicalization of women's experiences', 'unnamed because they have only just come to consciousness, or suppressed by the dominant culture as unimportant or taboo'.[208] Gilgi frequently finds she does not have the words to make herself understood and, as noted, is often ignored by the men around her. Words stick in Gilgi's throat (*G* 143), or 'rutschen immer mehr nach innen' (*G* 219). She marvels at Martin's 'bunt' words, in contrast to the 'Schreibmaschinenworte and Uhrwerkworte' (*G* 135) of her profession that she has at her disposal, which fail to capture her feelings. Here, Gilgi shows an awareness of 'accepted' public communicative structures and how she may be excluded from them. Her ability to modify her dialect and speak in standard language is an example of this; the dialect present in her thoughts, whether in quoted or narrated monologue, shows the truth of the matter beneath the performance.

This initial reading shows how dialect is used to characterise a voice as deviating from standard language, and to destabilise further the narrative perspective. Gilgi's inability to make herself heard or understood, and the way she lapses into silence or into non-standard language in these instances, lends a new importance to the translation analysis. In translation, have Gilgi's words been overlooked or standardised where Keun deliberately tried to resist this?

1.2.2 Translation Analysis: *Gilgi, One of Us* (2013)

Within three years of its publication, *Gilgi* was translated into Danish, French, Norwegian, Polish, Swedish, Hungarian, and Italian.[209] Interestingly, in correspondence with Chatto & Windus, Creighton returned a cheque paid to him by the publisher for reading *Gilgi*, which he described as

[207] Fludernik, p. 255.
[208] Horsley, p. 301.
[209] Berns, p. 24.

'a pleasure to read', yet no translation was forthcoming.[210] Wilkes' 2013 translation, for which he used the first edition of the ST (Wilkes 226), was the first English version to be produced.

1.2.2.1 Perspectival Instability

As explored above, a key means of creating perspectival instability in *Gilgi* is the pronoun 'man'. It blurs the boundaries between Gilgi's quoted and narrated monologue; Wilkes himself also reads it as a way of Gilgi distancing herself from her thoughts, especially those she feels are 'confusing or even unwelcome' (Wilkes 227). It is characteristic of the control and discipline she has over her own life at the start of the novel, which unravels over the course of the ST. The shift is subtle, but crucial – consider, for instance, when Gilgi arrives at Martin's apartment after moving out of the Krons' home. She puts on a dress, looks at herself, and drinks with Martin: a large proportion of this is written in the first person (*G* 122–24), whereas a similar scene earlier in the novel (Gilgi returns to her rented room from evening class, dresses herself, and takes tea with Olga) does not feature any use of the first person, instead relying on 'man' to communicate Gilgi's thoughts (*G* 21–23). The sense is one of Gilgi having ever-decreasing control over her own thoughts, the loss of a mediating narrative presence which sets out, as Gilgi likes it, 'alles so ordentlich und geregelt' (*G* 66). As the story unfolds, the reader is granted a more privileged access to Gilgi's mental activity, and her mental voice.

Wilkes notes in his afterword that the use of 'one' would be inappropriate, presumably because it is of such a high register as to be jarring. He therefore most frequently chose to translate 'man' as 'you', even when this involved 'paraphras[ing] a "you" when Gilgi was actually addressing someone else' (Wilkes 227). There are too many examples of such modulation to list here; I provide only a small sample.[211] When on her way to see Fräulein Täschler, Gilgi thinks 'Da wird man jetzt hingehn. Es interessiert einen ja, schliesslich, das Wesen zu sehn, das einen zur Welt gebracht hat. War gar nicht so einfach, den Namen von zu Haus rauszukriegen, die Adresse hat sie sich selber gesucht' (*G* 35–36). The use of 'man' gives this utterance the sense of

[210] Basil Creighton to Chatto & Windus, University of Reading Special Collection, Correspondence File CW 564/8, Letter 1081, dated 4 November 1932. Quoted with kind permission of Basil Creighton's estate.
[211] On modulation, see Hewson, p. 66.

being recounted by an omniscient third-person narrator, whereas the corresponding English text is cast in the second person: ‘That’s where you’re going now […] you’ll be interested to see the being who brought you into this world. Wasn’t at all easy to get the name out of them at home; she found out the address herself’ (Wilkes 30). Other similar renderings, such as ‘Wie nett, daß man Olga hat’ (*G* 20) and ‘wenn man drei fremde Sprachen perfekt kann, ist man gegen Stellungslosigkeit wohl so ziemlich gesichert’ (*G* 22), both change to the second person in translation (Wilkes 15-16). Similarly, ‘man will doch nicht dick werden’ (*G* 13) becomes ‘you don’t want to get fat’ (Wilkes 9).

When Gilgi looks in the mirror shortly after moving in with Martin, she reflects on feeling estranged from herself, and looks at the two unpolished nails she uses for typing: ‘man darf sie nicht auch glänzend machen, darf ihnen das nicht antun’ (*G* 123). Such utterances, Gilgi’s characteristic internalisations of general rules and expectations, are becoming rarer in the text by now. With this, the sense is of Gilgi clinging to her former self at a time when it is beginning to slip away from her (‘Mein Körper ist mir fremd’; ‘Martin, meine zwei Zeigefinger sind alles, was du mir von mir gelassen hast’, *G* 123). Shortly afterwards, at Martin’s behest, Gilgi takes a drink with him, ‘Einmal nur diesen Widerstand kleinkriegen’ (*G* 123). The following passage of monologue, which drifts from narrated to quoted and back again, begins with ‘Einen verdammt trinkfesten Kopf hat man – noch ein Glas – [...] und man muß trinken, vielleicht wird man dann auch so jung’ (*G* 123). The tone of her gnomic utterances, of rules to be adhered to, is the same; but the attitude and the discipline is inverted and corrupted. Wilkes, again, uses ‘you’ in each of these instances. ‘You mustn’t put polish on them, too, you mustn’t do that to them’; and ‘That’s a dammed good head for alcohol you’ve got – another glass – […] and you’ve got to drink, maybe it’ll make you that young, too’ (Wilkes 108–09).

Elsewhere, in a similar example of modulation on the micro-level, the definite article is also translated as the second-person possessive pronoun: ‘Keep standing firmly on your two feet, make sure you don’t waver’ as a translation of ‘Immer schön fest auf den Füßen stehn, ja nicht wackeln’ (Wilkes 24; *G* 29). While a literal translation, ‘on the feet’, would be impossible in

English, a solution such as ‘keep standing firm, don’t waver’ would have been plausible – the use of the second person, then, is quite deliberate. It should be noted that generally, Wilkes does not deviate far from the ST, except for where English grammar disallows it, such as in the mirror scene above. There are no apparent additions or eliminations.[212] Any micro-level deviations, then, become more interesting and more impactful for their comparative scarcity.

Wilkes’ translation of Gilgi’s thoughts, specifically the use of the second person, takes them closer to the form of quoted rather than narrated monologue, and thus allows Gilgi’s mental activity to shine through unfiltered by an assumed narrator. There is a gentle irony in the second-person, dialogic address which emerges from Gilgi’s second-person thoughts in the TT: she is functioning as both listener and speaker. Considering the dismissal, anger, and misunderstanding with which Gilgi is often met, it is understandable that she retreats into her own mind and finds a sympathetic listener there. Her silence and isolation at the hands of men, a key trait of the ST, is actually emphasised in Wilkes’ text.

The cumulative meso-level voice effect of ‘you’ is ultimately one of deformation.[213] This is common following micro-level instances of modulation, and particularly when narrated monologue disappears, a tendency that Hewson discerns frequently.[214] The use of ‘you’ also entails a loss of perspectival instability in the TT. The impersonal, disembodied narrator, and Gilgi’s positing of a general ‘man’ who ought (not) to behave in certain ways, all but disappear. This is not to say that other intrusions apparently by a narrator do not remain in the TT. In the Domhotel, the clarification ‘(Herr Ober)’ to Herr Reuter’s call for ‘Haroba’ (*G* 26) is retained as ‘[Excuse me, waiter]’, and ‘Scusme-waitah’ (Wilkes 20), for instance. This narrator can also access the minds of other characters and present them as narrated and sometimes even quoted monologue. However, the instability created by a constant shifting between narratorial and figural voice, and particularly the positing of a disembodied observer in the form of ‘man’, entails a loss

[212] Hewson calls these ‘overriding translational choices’, named for their potential to ‘take precedence’ over all other micro-level features, p. 81.
[213] Deformation of voice involves ‘changing the way in which the utterer presents or comments on events, descriptions, etc’, Hewson, p. 86. Elsewhere he explains deformation as involving an ‘“eclipsing” of the original’, p. 170.
[214] See Hewson, p. 104, p. 126.

of a crucial modernist hallmark. It is still positioned clearly in its 1930s context, with era-specific vocabulary, such as ‘talkies’ as a translation for ‘Tonfilme’. However, Keun’s artistry in drawing on contemporary German-language techniques has, perhaps unsurprisingly, not survived the translation into English. The reason for this is a linguistic one, with a suitable third-person impersonal pronoun not apparently available to the English translation. Wilkes certainly noticed the ‘narrative’s slightly detached presentation’ (Wilkes 220), but his (often linguistically necessary) translations of ‘man’ make the narrator less intrusive and the narrative thus less detached. The reader is invited into Gilgi’s mind more frequently, and earlier, than in the ST, leading to an interpretational effect of transformation, whereby there is a loss of a clear link between potential readings of the ST and TT.[215]

Wilkes’ treatment of the pronoun ‘man’, and its impact on the recreation of Gilgi’s consciousness in English, is more complex than his short afterword allows for: he also frequently translates ‘man’ as ‘we’. The impact of this modulation is felt most keenly in a long passage of thought about Martin while Gilgi is typing Herr Mahrenholz’s memoirs. Seven instances of ‘man’ are translated as ‘we’, along the lines of ‘We know a great deal about each other. We’ll know less about each other when we start thinking about each other’ (Wilkes 79–80) as the translation of ‘Man weiß viel voneinander. Man wird weniger voneinander wissen, wenn man anfängt, über einander nachzudenken’ (*G* 91). Here, the impersonality created by ‘man’ served a particular purpose in the ST – this passage of thought seems to be of the type from which Gilgi would rather distance herself. Her feelings for Martin are becoming clear, but she is aware of losing her independence, her ‘Büro, Zuhause, Arbeit’ (*G* 97). Indeed, she seems ashamed of how distracted she is becoming because of Martin: ‘Der Martin ist eine Betriebsstörung. Und das schlimmste: diese Störung ist ihr lieber als der ganze Betrieb zusammen’ (*G* 97). Wilkes’ ‘we’ establishes the relationship more decisively in Gilgi’s thoughts, meaning that her shame, the wrestling with herself, is less clear. In the ST, moments of Gilgi referring to herself and Martin as ‘wir’ are marked, as if she is deliberately trying to establish the relationship in language, even when she is recognising the foolishness of this: ‘Ich werde – wir werden – uns in [sic] die Kosten des

[215] See Hewson, p. 87.

Haushalts teilen' (*G* 140). The impact of such moments, when Gilgi is consciously crafting the relationship for herself, is lessened in the TT by a more frequent use of 'we'. Interpretations are contracted, and Gilgi's voice, and how it changes across the novel, appears reduced.

In the long passage at Herr Mahrenholz's, as elsewhere, the lapse from the impersonal 'man' to 'ich' in the ST is far more noticeable than 'we' to 'I' in the TT. Indeed, this passage stands in stark contrast to a passage of monologue written entirely in the first person, speaking of Gilgi's relationship with Martin in terms of 'ich' and 'uns' (*G* 192): 'Ich hab' mal gedacht, es genügte, sich allein durchzubringen und sich selbst nicht helfen zu lassen. […] Und Martin! Es wird uns so gehn, wie es dem Hans und der Hertha geht'. The change in narrative perspective corresponds to Gilgi's loss of control over herself and her life, in the face of several disruptive influences: the truth about her parentage, her relationship with and pregnancy by Martin, the death of Hans and Hertha. However, in Wilkes' translation the 'man/ich' or 'man/wir' distinction cannot be sustained in the same way, and the shift in Gilgi's mind is therefore not as apparent.

In summary, by replacing 'man' with various other pronouns, Wilkes shifts the novel's mode of presentation from narrated monologue to quoted monologue, in a move which ultimately contracts interpretational paths open to the reader and deforms Gilgi's voice. Cohn notes the ambiguity involved in narrated monologue: 'cloaked in the grammar of narration, a sentence rendering a character's opinion can look every bit like a sentence relating a fictional fact'[216] – it is difficult, in short, to distinguish between narration and (narrated) monologue, and thus to discern the status of a certain utterance. 'Man' assists this ambiguity; the sentence can be silent on who has thought it and who it pertains to. In translating 'man' as 'I' or 'we' or 'you', Wilkes must decide on the referent of 'man', and therefore on the status of the utterance.

Cohn notes further that 'a monologist in a third-person context is not the uniquely dominant voice in the text we read. He is always more or less subordinated to the narrator'.[217] Wilkes' use of quoted monologue, then, and the less intrusive narrator, means that Gilgi is less

[216] Cohn, p. 106.
[217] Cohn, p. 66.

subordinated. The subtlety and irony that Keun achieved in creating a character whose thoughts are barely accessible to herself, let alone to the reader or to other characters, is thereby lost; Gilgi's increasingly emotional nature and immediacy of thought is threatened, too. In the ST, the encroaching passages of frantic, fragmented monologue are marked by the sudden use of 'ich' and frequent dashes and ellipses – Wilkes can only rely on the latter in English. The translation of 'man', as a German-specific feature which defies easy rendering in English, will recur to different effect in *Das kunstseidene Mädchen*, as well as in writers later in the project. The importance of the conversational tone created by 'you', towards which I have only briefly gestured here, will be particularly felt in the translation of later works.

1.2.2.2 Language and Language Crisis

The Koelsch dialect has been revealed as important for characterising Gilgi, making points about public performance versus private discourse, and confusing the narrative voice. Wilkes mentions the Koelsch dialect as a significant translation problem, recognising that attempting to localise the translation using a distinct dialect of English would have been 'grotesquely inappropriate' (Wilkes 228). His strategy sees him marking Koelsch with phonetic spellings of non-standard pronunciation such as 'yerse' and 'twenny' (Wilkes 37–38), and creative malapropisms such as 'cheese lounge' for Fräulein Täschler's 'Scheselonk' (*G* 47; Wilkes 40). There are clear efforts to characterise Gilgi's parents' voices, with 'S'long' (Wilkes 9) offered as a translation of 'Tschö' (*G* 13), and 'Really, Jilgi, in your bare feet on the icy lin-o-le-um! You'll catch your death' (Wilkes 3) for 'Aber Jilgi, mit nacktem Füßen aufem eisijen Linoljum! Wirst dir noch 'en Tod holen' (*G* 7).

Wilkes has taken steps to capture idiosyncratic language use, even if he does not – perhaps cannot – mark it as specifically Koelsch dialect of the time. Although the historical and geographical specificity of the text may be threatened, the points that Keun makes about public/standard, and private/deviating language remain. Wilkes avoids a voice effect of reduction that may have occurred if Gilgi's language had been standardised in translation. Additionally,

Fludernik considers dialect as 'a typographical signal of expressivity';[218] in narrated monologue, it is one of many ways of 'suggest[ing] the precise flavour of the original utterance or consciousness that is "true" to a character's mind'.[219] By retaining the distinction between Gilgi's Hochdeutsch and her dialect, Wilkes is still able to characterise the 'flavour' of her mind, and the nature of her public performance. He thus retains the potential interpretations open to the ST reader.

Gilgi's explicit reflections on language – her frustration at 'Ach, meine kleinen, grauen Worte!' (*G* 71), for instance – are mainly treated thematically in the ST, meaning they pose little translation difficulty. Wilkes can translate this simply as 'Oh, my little, gray words!' (Wilkes 61). I discern, however, other moments where English allows Wilkes to strengthen the points being made about women's silence and the communicative structures open to them. For instance, Gilgi once thinks to herself, lying next to Martin, 'mein Liebling, das wäre schön, wenn du immer in mir alles wüsstest, ohne daß ich davon zu sprechen brauchte. Das wäre schön. Aber man darf ja wohl nicht zuviel verlangen' (*G* 158). This is one of the only occasions when Wilkes translates 'man' as 'one': 'my darling, it would be so nice if you always knew everything that was in me without me needing to talk about it. That would be so nice. But I suppose one shouldn't ask too much' (Wilkes 139). 'One' is an established equivalent of 'man',[220] but 'one' is marked because of its scarcity in the ST. Thanks to the register change that this entails, irony emerges where it was not present in the ST; the 'man' utterance here is merely a characteristic Gilgi rule about what 'man' may or may not do. However, the formality in the English 'one' utterance speaks far more strongly to Gilgi having to force herself into standard, established structures to make herself understood by the speakers and custodians of precisely that standard language. The formality of her utterance contrasts with the intimate image (Gilgi resting her head on Martin's chest), creating a sense of meekness, obedience, and perhaps alienation. In this sense, Wilkes has enriched the set

[218] Fludernik, p. 228.
[219] Fludernik, p. 255.
[220] On established equivalents, see Hewson, p. 67.

of potential interpretations, an effect of expansion,[221] and plausibly in a way in keeping with the points Keun sought to make in the rest of the ST.

A further example of modifications on the grammatical level is when Gilgi considers giving the job with Herr Mahrenholz to a fellow applicant who seems in greater need, but talks herself out of it: 'jeder für sich' (*G* 77). Wilkes' translation of this term is more obviously male-specific, and therefore far more ironic: he renders it as 'every man for himself' (Wilkes 66). The two 'male' words occurring in the thoughts of a woman, about another woman and about women's employment more generally, draws attention to how male-oriented standard (English) phrases may be. In a text rich with reflections on how the words available to Gilgi do not allow her to make herself understood, this seems a suitable effect. The same happens when Gilgi breaks the news of her pregnancy to Pit, and Gilgi's comment, 'daß man nur, nur, nur auf sich angewiesen ist' (*G* 156), becomes 'that each one of us can rely only, only, only on himself' (Wilkes 138). Gender-neutral alternatives to the generic masculine options were well-established in English by the time of Wilkes' translation, and were thus available to him.[222] The utterance becomes ironic in Wilkes' version – at precisely this time, Gilgi has been fretting to Pit about her dependence on Martin, and the disgust and confusion she feels as a result. She used to be dependent on herself but now, both linguistically and in reality, she has recourse to the male. This is clear thematically in the ST, but Wilkes' use of gendered language here emphasises it, thus enriching the potential interpretations.

The feminist aspect of this device is revealed by a consideration of the techniques popular in the 1970s Francophone 'écriture au féminin' ('writing in the feminine') movement, which saw writers making use of the gendered French language to create puns and wordplay. An oft-cited example is the use of the silent 'e' in French which denotes a female referent, and was used in écriture au féminin texts to make puns and draw attention to the use of the generic masculine. In

[221] On effects of expansion, see Hewson, pp. 86–87.
[222] A 2003 handbook refers to the singular 'they' as a gender-neutral alternative to the generic masculine, citing research from the 1980s which makes similar recommendations: Anne Pauwels, 'Linguistic Sexism and Feminist Linguistic Activism' in *The Handbook of Language and Gender*, ed. by Janet Holmes and Miriam Meyerhoff (Malden, MA: Blackwell Publishing, 2003), pp. 550–70 (p. 559). See also Sara Mills, *Feminist Stylistics* (London; New York: Routledge, 1995), pp. 96–97.

this line from a text by Louky Bersianik, in which the ethics of abortion are being discussed, 'Le ou la coupable doit être punie' (literally 'the culprit [m] or the culprit [f] must be punished'). The '-e' on the end of 'puni' shows that, ultimately, the woman is punished.[223] Sara Mills, a feminist stylistics scholar, conducted an investigation into how sexism may be encoded in language, citing the English generic masculine as one (famous) example – the use of this by a woman, in a text with distinct feminist overtones, becomes ironic. Thus, whether deliberately or not, by using the generic masculine to make a point about women's dependence and subservience, Wilkes appears to have utilised a technique which speaks to the feminist politics of the ST – and, indeed, to other STs in this project.

Wilkes' rendering here reflects the social reality for women in 1930s Germany. Ankum emphasises the limitations of female emancipation: 'a woman could not move within the urban space without entrusting herself to male protection, and thus submitting one way or another to male social surveillance'.[224] While women had indeed entered the workplace in unprecedented numbers, in reality, the options open to them were limited: a woman could be self-sufficient as a prostitute, thus dependent on men for income; or gainfully employed by a man; or return to the wife-and-mother role. Women, Ankum suggests, were still dependent on men at every turn. As Monika Shafi has it: 'Das überragende Problem dieser Zeit, Arbeitslosigkeit und Wirtschaftselend, übersetzt sich dabei für Frauen in eine verstärkte Männerabhängigkeit'.[225]

In Wilkes' translation of *Gilgi*, it is frequently the particularities of German and English grammar which lead to interpretational effects of transformation, or voice effects of deformation, where the TT reader has not been given access to features of the ST. However, where English has allowed Wilkes to retain or enrich interpretational pathways or a voice, he has done so. He retains dialect and thus allows access to Keun's points about public performance and minority, private

[223] Luise von Flotow, 'Feminist Translation: Contexts, Practices and Theories', *TTR: traduction, terminologie, redaction*, 4.2 (1991), pp. 69–84 (p. 75). The English translation, by Howard Scott, rendered this line as 'the guilty one must be punished, whether she is a man or a woman', quoted in Flotow, 'Feminist Translation', p. 75.
[224] Ankum, 'Gendered Urban Spaces', p. 168.
[225] Monika Shafi, '«Aber das ist es ja eben, ich habe ja keine Meinesgleichen»: Identitätsprozeß und Zeitgeschichte in dem Roman *Das kunstseidene Mädchen* von Irmgard Keun', *Colloquia Germanica*, 21.4 (1988), pp. 314–25 (p. 321).

discourse; his deployment of male-centred language to make ironic points also seems in keeping with the politics of the ST. English grammar and what it allows or obscures will be a feature throughout the project, and particularly in the analysis of *Das kunstseidene Mädchen.*

1.3 *Das kunstseidene Mädchen* (1932)

In *Das kunstseidene Mädchen* Keun found her 'key satirical weapon: ironic first-person narration', granting her main character Doris 'critical self-awareness and a devastating eye for the absurdities of the men she meets and aims to exploit'.[226] Keun's technical and narrative development between the two novels is clear; having gradually eliminated a narrator over the course of *Gilgi,* she removes the need for one entirely by having Doris write down her thoughts. The kind of interiority that is verbalised, and particularly the devices used to do so, differ from that in *Gilgi.* It nonetheless represents an attempt to give voice to a woman character, to uncover that which is internal: after all, Doris explains that it was 'etwas Großartiges in mir', an internal feeling, which caused her to begin writing (*DKM* 7). For Doris – as will be the case for the protagonist of Haushofer's *Die Wand* – there is a link between thinking, writing, and speaking. The fictional diary form of *Das kunstseidene Mädchen* occasionally pushes credibility to the limit, with Doris apparently writing and experiencing simultaneously.[227] However, it is precisely this form that is revelatory about aspects of Doris' mind, as will be seen. I will focus the initial reading particularly on Doris' non-standard language, her sexuality, and the perspectival instability, especially where this serves to create a filmic style.

1.3.1 Narratological and Stylistic Analysis of the ST: Feminist and Cognitive Techniques

1.3.1.1 Non-Standard Language

Cohn noted in other modernist consciousness narratives a tendency for 'characters [to] speak to themselves a far more idiosyncratic language than they speak to others'.[228] Cohn discerns this in

[226] Elizabeth Boa, 'The New Woman as Satirist or Butt of Satire', *Oxford German Studies*, 46.1 (2017), pp. 25–41 (p. 38).
[227] See Cohn for a full explanation of this feature in the fictional written form, p. 215.
[228] Cohn, p. 93.

works by Joyce and Döblin, but – true to Keun's tendency to update characteristic techniques for her own purposes – in *Das kunstseidene Mädchen*, Doris' linguistic idiosyncrasies make points about majority, public, gendered discourse. As Elfriede Jelinek put it, 'One recognizes on every page [Keun's] knowledge that men and women neither live in the same world nor speak the same language'.[229] Certainly, Doris often finds that she is not listened to by men, as in *Gilgi*. When she asks a man about a protest shortly after arriving in Berlin, he responds with comments about his wife, compliments about Doris, lamentations about how lonely he is, and declarations of his own integrity (*DKM* 73–75). Another man in Berlin, 'der rote Mond', reads aloud from his published works for so long and pays so little attention to Doris that she can steal his silk shirts (*DKM* 84–85). She finds that her own language is too uneducated for her to be taken seriously (for example *DKM* 39–40), and she uses borrowed French phrases to sound more refined (*DKM* 126). She often does not know what words mean and cannot use commas correctly – for each missing comma in her letters at work, she has to flirt with her boss to distract him (*DKM* 9). Writing her own story in the notebook she calls her 'Taubenbuch', Doris can sidestep the (male) power and pervasion of the dominant discourse, taking control of her narrative and ownership of her thoughts. She is given space to verbalise that which she struggles to express in the words of the dominant discourse and to which others would not listen anyway. Thus, her own language (uneducated and deliberately non-standard; characterised by exaggerations, metaphors, non-standard punctuation, sporadic leaps between topics) comes to be expressive of her marginalised identity, and 'deconstructs grammatical, psychological and philosophical principles and categories of major discourse'.[230] Vollker Klotz similarly viewed Doris' non-standard language as a result of finding other forms of expression to be inadequate.[231] Shafi sees Doris' 'ungefilterte Wiedergabe gesprochener Sprache'[232] as key to her characterisation and representative of the 'patriarchalische-autoritäre Struktur, die Gleichheit der Menschen, insbesondere zwischen den Geschlechtern negierte'.[233] Horsley reads Keun as a predecessor to Bachmann and other women

[229] Quoted in Maier-Katkin, p. 255.
[230] Horsley, p. 308.
[231] Quoted in Horsley, p. 307.
[232] Shafi, p. 323.
[233] Shafi, p. 324.

writers of the 1970s who 'devised strategies to decompose linguistic and cultural structures from the vantage point of women's silence and suffering'.[234] In this sense, the linguistic arena is a key battleground for the gender themes in the novel; this will also, as Horsley suggests, be a crucial theme in analysing *Malina.*

Doris' idiosyncratic language use is crucial for her characterisation as a marginalised subject, and thus its treatment by translators will be vital in determining the kind of subject presented to the English reader. It will reveal aspects of standard editorial practice, with implications for how Doris is constructed as a gendered subject.

1.3.1.2 Profanity and Sexuality

The profane language and sexual themes of *Das kunstseidene Mädchen* troubled critics from the time of its publication. A 1932 review by Kurt Herwath Ball insisted that Keun instead 'write in a German spirit, speak in a German spirit, think in a German spirit, and refrain from her sometimes almost vulgar aspersions against German womanhood'.[235] Although it may not have made her popular with her critics, in creating a text charged with sexuality Keun was responding to a 'new social reality for women'.[236] With rising rates of prostitution and improving access to contraception and abortion,[237] the city had become a place of 'unbridled female sexuality'.[238] Doris conducts a number of love affairs; privately rails against the hypocrisy of sexual morality, yet panics about her number of lovers (*DKM* 180); and is once mistaken for a prostitute.

As in *Gilgi*, whose plot is driven by pregnancy and maternity, it is Doris' own sexual desires, and the sexual appetites of men, which assist her brief rise to glamour and swift fall from it. Embodiment in texts has begun to be viewed as the key intersection between feminist and cognitive approaches to literature, and it is precisely this intersection to which this project seeks to contribute. Kukkonen, for example, argues particularly for taking account of embodiment as an

[234] Horsley, p. 297.
[235] Quoted in Irmgard Keun, *After Midnight*, trans. by Anthea Bell (New York: Melville House, 2011), p. 153.
[236] Ankum, 'Motherhood and the "New Woman"', p. 172.
[237] Ankum, 'Motherhood and the "New Woman"', p. 172.
[238] Ankum, 'Gendered Urban Spaces', pp. 164–65.

aspect of the cognitive experience: given the importance of 'embodied practices that are traditionally confined to the cultural sphere', we cannot make sense of our embodied experience of the world without recourse to gender.[239] The 'embodied experience […] is shaped by our muscle memory of movement and the feedback of our physical, social and mediated environment on our performance of this movement',[240] Kukkoken explains. Gender, then, as constructed by and performed within the external, physical world with which a subject's body interacts, cannot afford to do without embodiment.

Sexuality is more important in the ST than this brief consideration suggests. It will be seen that for the translators tackling this feature, the problem often does not pertain to what is linguistically possible, rather, what is socially acceptable. The translation analysis of this feature enriches an understanding of the ST by drawing attention to what was shocking, impactful, and subversive about Keun's text. Here, and elsewhere, the mutually illuminative potential of translation criticism is felt.

1.3.1.3 Perspective

Although I am treating these techniques in *Gilgi* and *Das kunstseidene Mädchen* under similar headings, the use of perspective and its effects differ across the two works. The narrative structure of *Das kunstseidene Mädchen* represents a move away from the predominantly third-person mode of *Gilgi,* heavy with narrated monologue. Although it is written in the first person, recent cognitive narratological research into *Das kunstseidene Mädchen* discerns an 'elaborate use of multiperspectival effects'.[241] This does not serve to illustrate a disintegrating mind as in *Gilgi* – rather, perspectival instability in *Das kunstseidene Mädchen* pertains to Doris' tendency to understand herself from an imagined external perspective. Much of this stems from the visual culture of the time which Doris embraces whole-heartedly: she wants to write 'wie Film', in order that 'wenn ich später lese, ist alles wie Kino – ich sehe mich in Bildern' (*DKM* 8). Doris' behaviour is informed by film stars – she often emulates them and compares people around her to

[239] Kukkonen, p. 978.
[240] Kukkonen, pp. 979–80.
[241] Igl, p. 182.

them. Lensing also cites Doris' belief that her stolen fur coat endows her with glamour and stardom as mirroring a popular 'Kleider machen Leute' motif in silent films.[242] McBride also considers Doris' visions of herself in the movies, the importance she places on her physical appearance, and the gendered aspects of the visual in the novel, noting that 'the New Woman trope was based on images of femininity mediated by a fundamentally male gaze'.[243]

There are also frequent passages of what Cohn terms the 'evocative present'[244], in which the narrator uses the present tense within a passage recounting past experiences, yet leaving it clear to the reader that the thought 'belongs to' the past experiencing self rather than the narrating self. Examples include Doris locking Trapper in the bathroom at the theatre; leaving Lippi's place and frantically packing her suitcase ('Schlüssel auf dem Tisch, Gott sei Dank, schnell, schnell, - stille Nacht, heilige – wo sind die Schlüssel – stille… die Seife nehm ich mit', *DKM* 138); and panicking when Ernst reads her Taubenbuch, silently pleading with him to stop reading. Doris must be writing this after the event, at the very earliest when Ernst has given the book back to her, and yet she does not write in a distanced, retrospective manner. The evocative present 'aspires to the immediacy and visual dynamism of rolling film',[245] helping to secure Doris' expressed desire to write in a cinematic way.

These notions of film, an audience, and the male gaze help to explain the perspectival tension in the novel and particularly the use of 'man'. Such an 'explicit foregrounding of an external, distant perspective of observation' is certainly in keeping with Doris' fascination with films.[246] Along these lines, Igl considers also Christopher Isherwood's 1939 novel *Goodbye to Berlin* in which the narrator states 'I am a camera with its shutter open, quite passive, recording, not thinking'.[247] In positing an impersonal, disembodied observer, Doris creates an audience for herself through which she can make sense of herself as a visual, perceptible object. She cannot

[242] Lensing, p. 131.
[243] Patrizia McBride, 'Learning to See in Irmgard Keun's *Das kunstseidene Mädchen*', *German Quarterly,* 84.2 (2011), pp. 220–38 (p. 220).
[244] Cohn, p. 198.
[245] McBride, p. 222.
[246] Igl, p. 190.
[247] Igl, p. 181.

conceive of herself without one: ‘für wen bin ich schön? Für wen?’ (*DKM* 122). Occasionally, as will be seen, this external observer is explicitly gendered male, demonstrating Doris’ internalisation of the male gaze and her awareness of how she is (and wishes to be) perceived by men. Although the ‘dangerously androgynous’[248] *neue Frau* prompted fears about ‘conventionally defined male and female gender roles’,[249] these conventionally defined gender roles remained influential, and Doris is keenly aware of what her role demands of her. Much like a film actress, Doris knows when to perform the impression of naivety, when to play at sophistication, and when to reveal her sexual desires. Doris’ apparent understanding of her own gender identity resonates with theories of gender as performative, as propounded by, for example, Butler in *Gender Trouble*. Doris deliberately performs her expected gender role, even when it contrasts with her inner thoughts and beliefs, and appears to understand herself externally, as both observing subject and observed object. How Butler’s theories assist an understanding of the STs will become clearer over the course of the thesis.

Doris often constructs her sense of self, and her deliberate narration thereof, in a way which posits (and even requires) an observer. The techniques that secure this in *Das kunstseidene Mädchen* – that is, the manipulation of perspective and especially the pronoun ‘man’ – will therefore be of particular importance in the translation analysis. If these techniques are lost or obscured, then Doris’ interiority may be reconstructed very differently for the English reader.

1.3.2 Translation Analysis: *The Artificial Silk Girl* (1933) and *The Artificial Silk Girl* (2002)

Creighton had translated 34 German novels by the time of his death in 1989.[250] *The Artificial Silk Girl* was marketed by its publisher Chatto & Windus as a ‘poignant story of a girl living in a distracted Germany’.[251] In 1933, a review of this translation described it as ‘the story of a young lady of easy virtue in the distracted Germany of a year or two ago’; Doris herself was praised as a ‘resilient little creature with lightning impulses’.[252]

[248] Katharina von Ankum, ‘Motherhood and the “New Woman”: Vicki Baum's *stud. chem. Helene Willfüer* and Irmgard Keun's *Gilgi—eine von uns*‘, *Women in German Yearbook*, 11 (1995), pp. 171–88 (p. 172).
[249] Kosta, p. 274.
[250] ‘Basil Creighton, Novelist, 103: [Obituary]’, *New York Times*, 10 May 1989, section D, p. 29.
[251] ‘Display Ad 78 – No Title’, *The Observer*, 8 October 1933, p. 9.
[252] ‘New Novels’, *The Times Literary Supplement*, 7 December 1933, p. 874.

Das kunstseidene Mädchen has undergone a series of revisions since its first publication in 1932, meaning that Creighton and Ankum were working with texts which, in places, were very different from one another – indeed, in her preface, Ankum suggested that Creighton was deliberately 'adding passages in the translation that were designed specifically to help readers position Keun's novel in the context of then-recent German political developments' (Ankum ix-x). However, a comparison of Creighton's translation with a 1932 edition of *Das kunstseidene Mädchen* reveals that he had not added any passages, merely retained those that actually were present in early editions of the ST. The passages to which Ankum is likely referring are longer passages of description, such as when Doris is leaving Lippi's apartment,[253] the N-word slur,[254] and several observations about Jews.[255]

I refer throughout to the 2000 edition of *Das kunstseidene Mädchen,* assuming because of their proximity in time that this is the edition that Ankum used in creating her 2002 translation. By 2000, the 'added passages' to which Ankum refers had been dropped from the ST. Indeed, the 2000 text differs from the earliest editions of *Das kunstseidene Mädchen* only in terms of the passages mentioned above. Where I compare both Creighton and Ankum's solutions to a ST extract, this ST extract is unchanged across the different editions.

1.3.2.1 Non-Standard Language

Punctuation can be a key narrative technique in the fictional representation of a mind. Fernando Poyatos explains that 'it is precisely the nonverbal that humanity has always strived to represent with punctuation'.[256] Cohn also offers examples of punctuation helping to articulate non-verbal elements of a mind in consciousness narratives: a lack of punctuation showing a mind at a moment of 'maximal undirectedness';[257] a 'riot of ellipses, dashes, question and exclamation

[253] Irmgard Keun, *Das kunstseidene Mädchen*, 4th edn (Berlin: Universitas Deutsche Verlags-Aktiengesellschaft, 1932), pp. 140–41.
[254] Keun, *Das kunstseidene Mädchen*, 4th edn, p. 157, correspondingly Creighton 202.
[255] For instance, 'dunkelblaue Mäntel sind jüdisch', Keun, *Das kunstseidene Mädchen*, 4th edn, p. 103, also 'ich muß sagen, daß ich nicht jüdisch bin', p. 152. Correspondingly Creighton 130, 195.
[256] Fernando Poyatos, *Nonverbal Communication across Disciplines*, 3 vols (Amsterdam; Philadelphia: John Benjamins, 2002), III, p. 125.
[257] Cohn, p. 86.

marks' as securing emotion;[258] and 'elaborate punctuation' drawing attention to a duality in viewpoint.[259] An obviously non-standard use of punctuation in Doris' written account occurs when she recalls a conversation with Herr Grönland early in the novel. She remembers asking 'Wie konnten Sie denn nur wissen, daβ ich gerade eine Uhr brauche???' (*DKM* 13), with the row of three question marks symbolic of her rejection of standard written German, 'alles so unnatürlich wie im Büro' (*DKM* 9). Further, it draws attention to the narrating self – not Doris having the conversation with Herr Grönland, but Doris sitting with her 'Taubenbuch', deliberately and almost playfully drawing out a string of question marks. Despite not posing any obvious linguistic problems – indeed, Wilkes retained such features in *Gilgi* – both translators use only one question mark (Creighton 11; Ankum 7). With this micro-level change, which tempers Doris' excitable voice, the potential meso-level effect is one of reduction.

There are far more instances, however, where the opposite occurs in Ankum's translation, with punctuation symbols added where they did not appear in the ST. 'Aber ich denke natürlich gar nicht dran' (*DKM* 7) becomes 'But no way!' (Ankum 1), and 'Dabei hat richtige Bildung mit Kommas gar nicht zu tun' (*DKM* 9) is translated as 'True education has nothing to do with commas!' (Ankum 4); the descriptions of her night out after the theatre performance, 'Ganz fabelhaft'. and 'Es war groβartig'. (*DKM* 55, 57) are rendered with full stops in Creighton's translation (Creighton 67, 69) as in the ST, whereas Ankum adds an exclamation mark after each (Ankum 46, 47). The deviation in Ankum's text depicts Doris' consciousness as more erratic and excitable, her written language as less formal and standard. With these micro-level renderings, the actual meso-level voice effect in Ankum's text is one of accretion; Doris' voice is 'fleshed out', 'more garrulous'.[260] The notion of Doris allowing herself freedom in her diary to be unconstrained and non-standard is emphasised.

Freed from the rules of written German that she finds so stifling at work, Doris' written account is also characterised by exaggerations such as 'kolossal' and 'wahnsinnig', and unusual

[258] Cohn, p. 236.
[259] Cohn, p. 61.
[260] Hewson, p. 85.

metaphor. She describes herself or parts of her body, variously, as an oven, a gramophone, a detective novel, a stage; and often describes men in similar metaphorical terms (‘der Hopfenstange’; ‘die Groβindustrie’; ‘der weiβe Onyx’; ‘das grüne Moos’, *DKM* 9, 45, 86, 195). Creighton often translates Doris’ unusual metaphors quite literally, for example: ‘mein Herzblatt’ (*DKM* 123) becomes ‘my heart’s leaf’ (Creighton 157), ‘duck’s behind’ (Creighton 6) is the translation of ‘Entenpopo’ (*DKM* 9); and ‘Jemand blättert in meinen Därmen’ (*DKM* 179) loses its metaphorical meaning as it becomes ‘Someone’s turning the leaves in my bowels’ (Creighton 230). Indeed, his translation is sometimes literal to the point of inaccuracy, such as when ‘eventually’ (Creighton 14) is given as a translation of ‘eventuell’ (*DKM* 15). On the other hand, he occasionally opts for inventive and (to the modern reader, at least) unusual solutions, such as ‘gone smash’ as a translation of ‘kaputt’ (Creighton 153, *DKM* 119), ‘a goose’ for ‘doof’ (Creighton 103, *DKM* 83), and ‘swarmy’ [sic] for ‘schwul’ (Creighton 56, *DKM* 47).

Doris’ metaphors and turns of phrase are ‘tropes’ – an umbrella term for devices such as metaphor, metonymy, oxymoron, hyperbole, irony, unexpected collocations – and Hewson explains that a translator has four options: translating a ST trope with a TT trope, inserting a trope in the TT in the vicinity of the original ST trope, not using a trope at all, or using a trope where none had been present in the ST.[261] In his literal translations of ‘Entenpopo’, ‘Herzblatt’, and others, Creighton has not obviously used a trope. The effect on Doris’ voice is one of reduction, whereby there is ‘less impact of the stylistic features that have been chosen’.[262] His more colloquial renderings – ‘swarmy’, ‘gone smash’ – suggest an attempt to translate a trope with a trope, although the impact of time and context is felt here. Creighton’s own idiom, of course, is beyond recreation, but what may have been an established trope, a plausible, colloquial, humorous tone, in 1930s London has become unfamiliar to the point of meaninglessness. Ankum’s feeling that a ‘fresh’ English translation was required in the 1990s neatly demonstrates this.

[261] See Hewson, pp. 77–78.
[262] Hewson, p. 86.

Creighton occasionally also gives a quite literal translation for a term, which usually involves a change in register on the stylistic level.[263] For example, ‘keep myself in subjection’ (Creighton 12) is given as the translation of ‘mir Hemmungen zu verschaffen’ (*DKM* 14), ‘Naturereignis’ (*DKM* 26) is expanded to ‘natural phenomenon’ (Creighton 28), ‘auf die Dauer’ (*DKM* 11 becomes) ‘permanency’ (Creighton 28), and instead of complaining at Hubert’s ‘groβer Moral’ (*DKM* 22), Creighton’s Doris objects to his ‘unctuous air of virtue’ (Creighton 22). The fact that in the ST Doris does not know what ‘Rasse’ or ‘Gesellschaft’ mean, and that she cannot use commas accurately, surely precludes her from knowing higher-register or more specialist vocabulary as Creighton does. The translation solutions ‘alter the way we hear a voice’ – and in Doris’ ‘Taubenbuch’, her writing is her (inner) voice. Here, then, the voice effect is one of deformation.[264]

Ankum rarely translates Doris’ colloquial turn of phrase literally, instead deviating and opting for similarly informal renderings which are more in keeping with English idiom: ‘happig aufs Geld und reden wie’n Entenpopo’ (*DKM* 9), for example, become ‘always money-grubbing and talking big with nothing behind it’ (Ankum 3); ‘Ich fliege und bin so aufgeregt’ (*DKM* 15) becomes the more metaphorical ‘I’m walking on air and I’m so excited’ (Ankum 9); ‘Und sonst geht er einen ja nichts an’ (*DKM* 99) becomes ‘But you don’t have to give a hoot otherwise’ (Ankum 85–86). Ankum has apparently translated a trope with a trope, avoiding the voice effect of reduction discerned in Creighton’s text. In a similar way, Ankum also uses colloquial, dialogic second-person phrases such as ‘to tell you the truth’ (Ankum 27) or ‘I’m telling you’ (Ankum 86) – sometimes these are expansions of the original (where Keun had used ‘eigentlich’, for example); occasionally they are entirely new additions. In this way, Ankum is able to retain much of Doris’ character, yet in a way navigable and familiar for contemporary readers. Doris’ voice benefits from an effect of accretion in this sense. By updating Doris’ voice, infusing it with more creative colloquialisms and a more modern tone, more resonance is added to Doris’ voice.

[263] See Hewson, pp. 80–81.
[264] Hewson, p. 86.

Doris' language is also characterised by non-standard grammar, such as sporadic leaps between topics, often introduced by 'Und' or 'Also'; frequent yet inconsistent contractions such as 'ich hätt' ihm das doch gleich angesehn' (*DKM* 16); and the frequent omission of 'ich'. For example, one of the earliest examples of Doris' grammatical deviations that Horsley observes is Doris' pronouncement that 'Ich heiβe somit Doris und bin getauft und christlich und geboren' (*DKM* 10) – Horsley notes that the 'false chronology here upsets the expected phrase, undermining its clichéed piety'.[265] Creighton translates this as 'I'm called Doris, and not only baptised a Christian, but born one, too' (Creighton 7). The impact that Horsley observes – the depiction of Doris as unable to organise, prioritise, or chronologise elements – is therefore lost in Creighton's translation, with the modifications he makes to the syntactic order. Similarly, Horsley notes the zeugma present in: 'Und ich muß in einem Stück, das Wallensteins Lager heiβt, über die Bühne laufen und mit einem Krug und mit noch anderen Mädchen' (*DKM* 30). This use of zeugma, and how it presents Doris' consciousness as having 'no system by which to interpret the phenomena she observes'[266], is not present in Creighton's translation. His sentence 'And I have to run across the stage with some other girls carrying a jug in a piece called Wallenstein's camp' (Creighton 34) is far more standard. The correction of Doris' grammar, notable precisely because it defies common usage, may be due to publishing constraints in the Anglophone book market at the time and, possibly, due to a focus on the target reader and the level of complexity and ambiguity they may be able, or willing, to navigate.

Ankum also appears to 'correct' the original non-standard grammar, making similar changes on the syntactic micro-level. She seldom omits 'I' as the ST does, and in the 'christlich und getauft und geboren' example given above, while Ankum retains the unusual verb order, she partially clarifies it: 'My name is Doris, and I'm baptized and Christian, and born too' (Ankum 4). The comma and the addition of 'too' separates 'born' rather than leaving it as the third, and somewhat misplaced, item in the list – it reads less unusually than in the ST. In a further example of modifications to the form, Ankum also changes long sentences in the ST into shorter English

[265] Horsley, p. 307.
[266] Horsley, p. 308.

sentences (e.g. *DKM* 8, 16, 40; Ankum 2, 9–10, 32), with the result that Doris in Ankum's translation appears more literate and less grammatically deviant. With this meso-level voice effect of reduction, the act of Doris writing her 'Taubenbuch', perhaps rushing to get her thoughts down and thus shortening words or forgetting to end sentences, is also lost.

In a 1980 public appearance, in response to the interviewer's comments on her accurate recreation of 'die Sprache der Mädchen', Keun dwelled upon how she was received by readers similar to her protagonists: 'Ich werde ja gerade von denen, die ich beschreibe, am wenigsten gelesen. […] Keiner möchte sich ja selbst porträtiert sehen'.[267] It is clear that Keun sought to create a portrait of (a certain class of) women at the time, something that resonated with them, a character in whom they could recognise themselves, even if the portrait was not a flattering one. In Creighton's translation, the portrait differs. To what extent his stylistic choices actually resonated with contemporary English women readers of a similar class is not known, but the jarring literalisms in his text suggest that such a resonance would be excluded. In creating a voice effect of reduction, Creighton has not retained Keun's portrayal, which the above-cited interview suggests was still considered accurate in the 1980s. In a different vein, by responding to other works of the 1990s that sought also to portray a certain class of young women, Ankum attempts to have even a sixty-year-old German text exhibit the same feature. She is drawing on the 'Sprache der Mädchen' in 1990s English-speaking spaces to craft her translation of Keun into something equally resonant. By retaining Doris' non-standard language use, Ankum, like Keun, is at least partly able to 'signify the "other" who lingers along gender lines outside the dominating patriarchal culture',[268] in a similarly humorous way. Maier-Katkin also views Doris' language as anticipatory of calls in the 1980s to 'break the code, to shatter language, to find a specific discourse closer to the body and emotions, to the unnameable repressed by the social contract'.[269] Certainly, Doris' crisis of language and her idiosyncratic language use anticipates later texts in this project, particularly language crisis in *Malina* and unusual imagery in *Außer sich.* Doris'

[267] Quoted in Kennedy, p. 512.
[268] Maier-Katkin, p. 255.
[269] Julia Kristeva, quoted in Maier-Katkin, p. 254.

engagements with embodied language and that which Creighton's translation reveals as 'unnameable' can be felt in the profanity and sexuality that echoes through her 'Taubenbuch'.

1.3.2.2 Profanity and Sexuality

Just as Doris' language use deviates from that which is standard in majority, public discourse, so too do her thoughts about sex, and her use of profanity. Interestingly, Ankum occasionally makes her translation much more vulgar than the ST. 'Shit' or 'bullshit' (Ankum 39, 120, 149) are given as translations of 'Dreck'; two instances of 'Biest' (*DKM* 180) become 'bitch' and 'bastard' (Ankum 157, 158), and 'ihr könnt mich mal alle –' (*DKM* 183) becomes 'you can fuck yourselves' (Ankum 160). In contrast, Creighton's translation hints at vulgarity, but stops short: 'you can all –' (Creighton 236), and 'Dreck' is, variously, 'a misery', 'all up', and 'rubbish' (Creighton 57, 176, 220). Doris does not defy conventions of polite society in Creighton's edition to the same extent as in Ankum's. With their differing lexical choices, Ankum's text exhibits a marked voice effect of accretion, via 'translational choices that bring "more" to the various voices'[270]; Creighton's, one of reduction.

Doris' language – especially the marked vulgarity introduced in Ankum's text – contradicts assumptions about 'typical' women's language use. Mills cites research showing that even in the 1990s, strong swear words were felt to be more 'male'.[271] Interestingly, Ankum's use of profanity throughout the text results in a more hypocritical Doris than encountered in the ST: when asking the fishmonger about his business, Doris cuts off his reply: 'Na, die Zeiten sind ja man besch–' (*DKM* 174). She interrupts him before he can say a word she is reluctant to hear: 'falle ich ihm in ein Wort, was mir widerstrebt anzuhören'. Similarly, in Ankum, Doris interrupts him as he says 'Well, times are sh–' (Ankum 152). Creighton, for comparison, does not risk even writing the start of a vulgar word; Doris interrupts the fishmonger after 'times are a bit…' (Creighton 224). However, with the profanity strongly emphasised in the private language of Ankum's Doris, her adherence to moral codes in public becomes even more marked than in the

[270] Hewson, p. 78.
[271] See Mills, p. 16.

ST. By disrupting stereotypical language patterns and subverting expectations of propriety, Ankum emphasises that which was crucial in the ST: the truth beneath the sheen of the *neue Frau;* women thinking in ways contrary to their expected external behaviour. Creighton's tempering of even the more modest vulgarity of the ST speaks to precisely the pressure of that external behaviour.

Along similar lines, an apparent aversion to sexual language is a common feature of Creighton's translation. For example, Doris describes how she loves Hubert, with 'Kopf und Mund und weiter abwärts' (*DKM* 19) – this is translated literally in Ankum's text (Ankum 12), but becomes 'heart and soul and from there downwards' in Creighton's (Creighton 19), thus entirely changing the sensual, embodied, sexual tone of the original. The result of Creighton's lexical choices is a blend of a reference to something metaphorical and disembodied, and a physical directional term – the meaning of the latter, and its clearly sexual tone, is therefore obscured; it is not clear where 'downwards' from one's soul might indicate. His rendering of Doris' Marlene Dietrich-esque eyes, 'husch ins Bett' (*DKM* 23) also has fewer explicitly sexual connotations: she describes herself as looking like Dietrich 'at the crisis of a love scene' (Creighton 24). Later, the young actress Trapper tells others that the theatre director Leo locked her in the bathroom 'aus Erotik' for Doris (*DKM* 50). Ankum retains the sexual tone in her translation by using the phrase 'as a turn-on' (Ankum 42), while Creighton opts for 'out of love' (Creighton 60), lending a less lustful tone to his text. Similarly, Therese believes that 'Flucht' is an 'erotisches Wort' in Keun (*DKM* 64) and an 'erotic word' in Ankum's translation (Ankum 54) – for Creighton, it is a 'word full of romantic suggestion' (Creighton 78). Quite differently from Keun and Ankum, Creighton shies away not only from references to female eroticism, but from the word itself. Finally, with reference to sleeping with her employer, the 'weisse Onyx', Doris repeats 'ich wollte' (*DKM* 86). Ankum renders this as 'I wanted to' and once even as 'I really wanted to' (Ankum 73) whereas Creighton's solution is 'I was willing' (Creighton 107), suggesting less active sexual desire on Doris' part. This is indicative of contemporary discourse around female sexuality; a woman's place was to acquiesce to sex, rather than to want it, and

uncontrolled female sexual desire was feared.[272] In terms of how Doris is presented to the reader, the interpretations are significantly transformed – the reader of Creighton's translation does not have access to Doris' original sexual nature. In creating a character with none of the desire, sassiness, and raciness of the original, Creighton's text also entails a significant voice effect of reduction.

Whether choices by Creighton or an editor, it is precisely the sense of contemporary morality and propriety, criticised by Keun through Doris, which causes Creighton to stop short of presenting Doris as an explicitly sexual character. Creighton's renderings mark the TT out as belonging to a certain period, as well as showing how a woman character may be distorted by certain stylistic choices. Ankum, responding to the idiom of the 1990s book market in which she sought to position her work, can comfortably retain the shocking sexuality of the ST as well as drastically emphasise the vulgarity. To my knowledge, Ankum has never referred to her work as an example of feminist translation, and it would be an overclaim to label it decisively as such. However, in deploying this kind of 'over-translation', she makes use of a key feminist translation technique.[273] Using a technique from this field, one designed to shock and to subvert expectations, is a gesture, whether deliberate or not, towards the subversive politics in the ST.

1.3.2.3 Perspective

Although appearing less frequently than in *Gilgi*, the pronoun 'man' is used to great effect in characterising Doris, and exhibits different translational approaches. 'Man' throughout the ST underlines Doris' tendency to construct herself in a complex, external way, as well as to imbue her narrative with a cinematic quality. It is common when Doris is writing about men, such as 'Und bei dem Glauben läβt man ja dann auch einen Mann' (*DKM* 17); 'Man kennt das ja, was Männer erzählen' (*DKM* 71). The impression is given of Doris dispensing universal, impersonal truths – lending her, perhaps, a sense of self-importance. 'Man' is also common when Doris is writing about what can be perceived: 'sie ist [...] 38 geworden letzten Sonntag und sagt 30 – und

[272] See Anna Clark, 'Female Sexuality' in *The Routledge History of Women since 1700*, ed. by Deborah Simonton (Abingdon; New York: Routledge, 2005), pp. 54–92.
[273] See Flotow, 'Feminist Translation', pp. 69–70.

40 sieht man ihr an' (*DKM* 10), she writes of a female colleague. Of the other girls in the theatre, she writes 'Da kann man mal sehen, wie so Mädchen von der Kunst sind', and 'daran kann man doch sehen, daß Theater mit dem Leben gar nichts zu tun hat' (*DKM* 37). Later, in Berlin, she writes 'Die Luft war wie ein runder Kloss, und man konnte sie nicht schlucken' (*DKM* 77) and, in a restaurant, 'Man denke sich alles rot und schillernd noch und noch und immer mehr und wahnsinning raffiniert' (*DKM* 90). Like the impersonal film camera that Doris seeks to emulate in her writing, the pronoun 'man' offers an impersonal, disembodied viewpoint. It functions as a tool of rhetorical persuasion, inviting a reader or viewer in to share a general, shareable viewpoint, rather than presenting a narrow, personalised one.

Creighton most frequently uses the established equivalent 'one' as the translation of 'man': 'One might get the sack any day' (Creighton 4); 'one knows that' (Creighton 6); 'one knows [men] better than they know themselves' (Creighton 12); 'one knows that sort' (Creighton 30); 'one must allow her that' (Creighton 45). He very occasionally uses 'you' as a translation of 'man', such as in an instance of reported speech from Doris' mother: 'irgendwo muß man doch einmal hingehören' (*DKM* 28) becomes 'You must belong somewhere' (Creighton 30). The same occasionally happens when Doris is making a general point: 'man kann nie wissen, ob man […]' (*DKM* 47); 'you never know when you […]' (Creighton 55). He does not use 'we' as a translation of 'man'. In using 'one', Creighton retains the sense of Doris making grand, objective, applicable-to-all statements that was present in the ST with the use of 'man', thus avoiding significant interpretational transformation as in Wilkes' *Gilgi.* He retains some of the unstable perspective by still having Doris posit an imagined, disembodied observer. The use of 'one' rather than other similar pronouns may also owe something to the era and literary climate in which Creighton was translating. The twenty-first-century translators and their techniques make it clear that an overuse of 'one' does not fit with modern English idiom: Wilkes found that it would have sounded 'artificial' (Wilkes 227), presumably because it is too formal to plausibly appear within a character's mental language. Ankum's meticulous avoidance of 'one' also speaks to the vernacular she sees as appropriate. Thus, to a modern reader, Creighton's Doris may be

interpreted quite differently from how she was viewed in her own context – more formal, grander in her speech, highly educated. Because of changes in standard English usage and idiom, a voice effect of deformation seems to have developed over time.

Ankum's treatment of 'man' is more varied than Creighton's, often involving modulation. Occasionally, she uses 'we' as a translation for 'man' – 'we see through [men] better than they see themselves' (Ankum 8); 'we all know about that sort of thing' (Ankum 20). The use of 'we' narrows and personalises what was broad and general in the ST. As Hewson has it, 'the reader of the translation is given a precise and limiting view', leading to an effect of deformation.[274] 'We', however, also implies that Doris is identifying with a specific group of people who have shared experiences – drawing the reader into her experiences and creating a sense of confidentiality, complicity, and solidarity that is not explicit in the ST. In this sense, Ankum's renderings entail a voice effect of accretion, and the influence of the contemporary literary climate becomes clear. The use of 'we' lends *The Artificial Silk Girl* a tone discernible in other works that Ankum considered as crucially similar. In Helen Fielding's *Bridget Jones' Diary*, for example, Bridget often writes in terms of 'we': 'We wouldn't rush up to *them*';[275] 'suddenly we are all supposed to snap into self-discipline';[276] 'maybe they really do want to patronize us'.[277] Bridget, in these instances, is identifying with other thirty-something single women with shared experiences and frustrations. It is therefore unsurprising that Ankum chooses to emphasise this notion of solidarity, given the importance she places on texts such as *Bridget Jones' Diary* in the preface to her translation. It seems that Ankum's Doris, when she speaks in terms of 'we', is identifying with other women who have had similar experiences with men, thus drawing out a collective identity which was not as obvious in the ST. Forging a bond between Doris and the reader may also add relevance and readability to a translated text from a markedly different era.

Elsewhere Ankum translates 'man' as 'I': 'Man kennt das' (*DKM* 9) becomes 'I know what I'm talking about' (Ankum 4); 'muß man ihr lassen' (*DKM* 38) is made specific to Doris'

[274] Hewson, p. 89.
[275] Helen Fielding, *Bridget Jones' Diary*, 2nd edn (London: Picador, 1997), p. 10.
[276] Fielding, p. 17.
[277] Fielding, p. 40.

views as she writes ‘I have to admit’ (Ankum 30); ‘der Alte […] kann einen jeden Tag entlassen’ (*DKM* 7) is translated as ‘could fire me any day’ (Ankum 2): the first implies that nobody in the office is safe; Ankum’s rendering suggests that Doris is particularly in danger. The use of ‘I’ personalises and narrows that which had been deliberately impersonal and broad. This characteristic modernist technique – Doris positing an external perceiver, an external centre of consciousness – is lost with the modulation involved in using ‘I’. In ‘limit[ing] the way in which a particular passage may be read’, the interpretational effect of this English rendering is one of contraction.[278]

On the other hand, Ankum often translates ‘man’ as ‘you’. In all but one of the perceptual examples above, Ankum uses ‘you’ as a translation of ‘man’: ‘Just goes to show you what those artsy girls are like’ and ‘that just goes to show you that theatre has absolutely nothing to do with real life’ (Ankum 29); ‘The air felt like a round dumpling and you couldn’t swallow it’ (Ankum 65); ‘You have to picture everything in red and shimmery, more and more and more, and incredibly sophisticated’ (Ankum 77). Doris’ general beliefs about men are often translated into the second-person, too: ‘and of course you let a man believe that’ (Ankum 11); ‘you know what men will tell you […] if you want to strike it lucky with men, you have to let them think you’re stupid’ (Ankum 60). This modulation has presumably been preferred, like ‘I’ or ‘we’, for its avoidance of the high-register ‘one’. The resulting conversational tone speaks, again, to the genre in which Ankum was obviously attempting to position her translation. In Doris’ voice becoming more marked stylistically, Ankum again produces an effect of accretion.

However, on the syntactic rather than stylistic level, the impact of shifting from third- to second-person narrative mode has other crucial impacts on how Doris’ consciousness is recreated in translation. There are two candidates for the referent of ‘you’ in these instances: is Ankum suggesting that Doris is addressing an imaginary dialogue partner, or is she supposed to be addressing herself? The former seems the most plausible; Ankum has been upfront about presupposing a reader of Doris’ ‘Taubenbuch’. She conceives of Doris as ‘ultimately disclosing

[278] Hewson, p. 86.

her personal life to a public audience',[279] having rejected the diary genre (private, no audience) at the very outset, in favour of viewing her life like a film (public). With the disappearance of 'man', Doris is engaging in dialogue in a way that was not obvious in the ST, more explicitly imagining a reader or an audience for herself.

That said, for all Doris' talk of being a 'Glanz', she does not want to be a filmstar, briefly considering the possibility once before rejecting it; 'das bietet wenig Aussicht' (*DKM* 78) and panicking when Ernst reads her 'Taubenbuch', finding it uncomfortably exposing: 'ich verstehe gar nicht, wie jemand Bücher schreiben kann, die alle Menschen auf der Welt dann lesen' (*DKM* 180). Doris wants to be visible to herself, not to others, to see herself in 'Bildern'; accordingly, she does not seem to be writing her 'Taubenbuch' with the intention of anyone reading it. With this in mind, I cannot agree with Ankum that Doris craves a public audience. However, it is clear throughout the ST that she relies upon the *idea* of a public audience; she can scarcely conceive of herself without one. Her filmic way of viewing herself externally, her occasional imaginings of a male observer describing her (see *DKM* 97-98), her near-obsession with appearance, regardless of the truth of the matter beneath, all rely on seeing herself through the imagined eyes of another.

Doris' means of self-identity and self-understanding bears similarities to the kind of subjecthood introduced by Butler in *Giving an Account of Oneself*, which has already been explored briefly in the Introduction. *Giving an Account of Oneself* presents an argument about the need for a subject to make themselves 'recognizable and understandable',[280] which also seems of paramount importance for Doris. Not only is she deliberately giving an account of herself in her 'Taubenbuch', but she can only conceive of herself as a self insofar as it is recognised by others. In her 'man' sentences, or by imagining an observer, she often occupies the perspective of the other to secure this. Although 'man' has been lost, by speaking in terms of 'you', there is still a lingering sense of Doris constructing her account and thus herself for an imagined other. As in *Gilgi*, the irony of Doris only being able to find (indeed, to invent) a sympathetic audience or listener in her own 'Taubenbuch' is keenly felt. With this in mind, it seems that Ankum's

[279] Ankum, 'Gendered Urban Spaces', p. 170.
[280] Butler, *Giving an Account of Oneself*, p. 37.

translation of ‘man’ as ‘you’ is more suitable than ‘I’ – in its suggestion of another external subject, ‘you’ helps to retain interpretative options that were open to the ST reader.

True to the modernist moment in which she lives, Doris is absorbed by her own visual performance – her self-conception is exhausted by her clothes, her selection of different facial expressions, her use of certain phrases to play at sophistication. There is no element of something not being how it appears: for Doris, how she appears *is* how she is. Cinematic motifs, the evocative present, and the use of ‘man’ all serve to secure this in the text. Creighton’s use of established equivalents goes some way to retaining this, but on the other hand threaten the non-standard, spoken voice that Keun took such care to craft. In an almost direct inversion, where Ankum has been unable to retain the crucial instability inherent in ‘man’, interpretations are transformed and sometimes contracted, while Doris’ voice undergoes an effect of accretion. These findings are in keeping with what has emerged about both TTs: significant meso-level effects of reduction on Doris’ voice in Creighton’s text, while Ankum’s lexical choices bring more character to Doris’ voice, making it more stylistically marked.

1.4 Evaluation and Conclusion

The cumulative meso-level effects of certain translational solutions in each TT have emerged, based on the analysis of illustrative points for each technique which had been revealed as crucial in each ST. Ultimately, Wilkes’ *Gilgi* exhibits comparatively few micro-level changes, except in the case of ‘man’ which underwent modulation in all but one instance. This frequently entailed interpretational contractions and a deformation of Gilgi’s voice – Wilkes was aware of this, acknowledging that his treatment of ‘man’ often altered (or newly introduced) the object of Gilgi’s address. Although this means that the precise modernist features of Keun’s text have not been retained, Wilkes’ successes lie in his recreation of Gilgi’s non-standard dialect, and his occasional enriching of interpretational pathways by means of the English generic masculine. This doubtless stems from his informed engagement with the ST, as exhibited in his Afterword.

He allows the TT reader access to Keun's roving narratorial viewpoint; to an unravelling mind underlined by unravelling syntax and non-standard punctuation; and to a linguistic (as well as thematic) dependence on, and constraint by, men. The translation also bears traces of the ST's historical specificity, with Wilkes referring to the abundance of 'popular songs […] contemporary personalities, public events, advertising slogans' (Wilkes 227). Gilgi is ultimately presented to the TT reader in a similar way to how she had been to the original German reader, with the conduct and content of her mind generally surviving its transition into English. In a sense, Gilgi finds in Wilkes a man who does not silence her or force her into more accepted forms of public discourse.

Both versions of *The Artificial Silk Girl* exhibited a great many micro-level changes, with changes in register, tropes, and modulation being the most common. Creighton's lexical choices often involved a significant register change, even where he used established equivalents which involved very few syntactical or grammatical changes. This strategy frequently created voice effects of reduction and deformation, often transforming entirely the interpretative pathways open to the reader, particularly with regard to Doris' sexuality. Importantly, he was working to craft a text which spoke to 'the distracted Germany of a year or two ago'. His translation, with its frequent literalisms, merely reports, rather than recreates and reimagines, what Keun wrote – up to a point, of course; his erasure of more sexual overtones cannot be overlooked. If his text is conceived of as more of a historical and cultural artefact, then perhaps its more literal nature is precisely the point – it need not masquerade as an original creation of the TT culture if its interest and appeal is taken to lie in its description of contemporary Germany. A close reading of the translation, however, also reveals the context of its own production, with Creighton imposing contemporary norms of propriety on Doris – the result, though, is that although the texts speak to the same historical moment, Creighton's text reflects the opposite end of the gendered experience, with Doris subjected to the pressures of contemporary gendered morality against which she so frequently rages.

Ankum, by having her text respond more to the period in which she was translating than that in which Keun was writing, creates a text that often deviates from its source on the micro-

level, but one that secures effects on the meso-level in keeping with the subversive, innovative techniques of the ST. Doris' profane language subverts expectations about gendered language use as keenly as it did in the 1930s; her creative, non-standard language which stems from her status as a minority subject generally remains; the positing of an external observer is partially retained by 'you'. Ankum – as Keun did – is drawing on the techniques available in her own moment to make the text newly resonant, and seems to think deeply about how to create a mind in her own 1990s/2000s literary climate, in a form that was popular at the time (the fictional diary). The specific techniques Keun used – 'man', for instance, and the precise language of Doris' unusual metaphor – are erased, but replaced with devices which 'reproduce something of the "feel" of the original'.[281] Keun's masterful use of modernist techniques, and updating them for her own purposes, may have been lost – however, it is only a very informed engagement with the ST which reveals this. Perhaps, then, it is sufficient that Ankum's translation generally reproduces what Keun was attempting to show, though not in the precise technical way she was trying to show it.

Although a translation, of course, is not needed for a full understanding of a ST, the close comparative analysis in this chapter has revealed as crucial features that have remained latent in the secondary literature on Keun. The fact that Kennedy, in her very detailed narratological reading of both novels, did not mention the abundance of 'man' in *Gilgi*, which was identified as a vital tool for depicting consciousness here, is quite telling. Creighton's tempering of Doris' sexuality draws renewed attention to how it functioned – and shocked – in the ST. It is becoming clear that analysing features of a TT can retroactively illuminate corresponding features of its ST.

It has not always been apparent in this chapter whether a technique is lost because of its subtlety, English grammar, editorial practice, or a translator's own idiom or ideology – and indeed, as set out in the Introduction, this is not the central question. What can be assessed, however, is the cumulative effect of certain renderings of crucial moments and devices; the techniques utilised by a translator to recreate the gendered mind in their TT. In this chapter I have

[281] Hewson, p. 246.

gestured towards the importance of translation itself, and how it may in fact impose on a woman writer precisely what she was protesting against in her own text. Both Keun's women characters find that they are not listened to, often by men, and they do not have the words to make themselves understood. Their response is silence – in *Gilgi*, narrated or quoted monologue takes the place of speech; in *Das kunstseidene Mädchen,* Doris turns to writing, where she can be free of the usual grammatical constraints that she finds so 'unnatürlich' (*DKM* 9). Any strategies, then, that do correct or constrain the characters – and by extension, their author – in translation take on a new importance.

2 MARLEN HAUSHOFER

2.1 Introduction to the Text

The previous chapter showed how the interiority of a woman character may take on a drastically different form in translation, depending on the stylistic choices of the translator. The censorious treatment of Keun by Creighton also illustrated what is at stake when translating a writer whose work is characterised by innovation, subversion, and creativity. In contrast, Ankum's Doris revealed the potential of bold, creative solutions in retaining the voice and interpretations inherent in the ST. The analysis revealed certain German techniques and asked not merely how far they could theoretically be retained in English, but how far they *actually have been* retained. In this and subsequent chapters, this benefit will be borne out, with English sometimes disallowing a German technique that was crucial in representing or characterising a mind in the ST. Equally, the impacts of translational solutions where English allowed for other alternatives will emerge, often in ways which threaten the success of the TT, and thus providing useful material for considering how certain German techniques may best be served in English.

Approaching the middle of the century means leaving behind Keun's spirited, adventurous *neue Frau.* Haushofer's works are instead shaped by the stability of the 'post-war restoration frenzy' in which women's hard-won gains in employment and emancipation during the war were reversed,[282] and her presentation of the female subject in prose differs markedly as a result. True to this social picture, Haushofer was married with children, writing at her kitchen table when her domestic duties allowed.[283] The historian Irene Bandauer-Schöffman notes that 'the idealized image of the female as peace-loving, conciliatory, and charitable came to guarantee post-war normality'.[284] The result, as Kecht argues, is that Austrian post-war 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'.[285] Haushofer herself was aware of this strongly personalised element in her own work:

[282] Maria-Regina Kecht, 'Marlen Haushofer: Recollections of Crime and Complicity', *Studies in 20th and 21st Century Literature*, 31.1 (2007), pp. 82–108 (p. 83).
[283] Frei Gerlach, p. 156
[284] Quoted in Kecht, p. 87.
[285] Kecht, p. 88.

‘Ich schreibe nie über etwas anderes als über meine eigenen Erfahrungen. […] Alle meine Personen sind Teile von mir, sozusagen abgespaltene Persönlichkeiten, die ich recht gut kenne.’[286]

Writing in this sociopolitical climate, and in a literary context opposed to the avant-garde,[287] Haushofer’s subversion, her protest, had to be subtle and located in a (fictional) private sphere. It is this which explains the importance of evoking interiority in her prose. Adhering to this post-war party line as she did, Haushofer avoided the censorship that Keun suffered, but also sidestepped similar fame. She was ‘nicht übermässig bekannt’ in her lifetime;[288] indeed, in 1979 an article lamented the fact that Haushofer was ‘heute vergessen’.[289] The attention she did attract during her lifetime generally painted her novels as ‘strictly women's fiction, lacking in historical and political weight, bourgeois, banal, and harmless’.[290] Regula Venske offers a thorough review of the pathologising and trivialising reception that Haushofer met with, with male reviewers reading her novels as, for example, ‘klinisch genaue Darstellung einer besonderen Form weiblicher Neurasthenie’.[291]

Haushofer’s first novel *Eine Handvoll Leben* was published in 1955; her last, *Die Mansarde*, in 1969, one year before her death. A translation analysis of *Die Wand* (1963) will form the most substantial part of this chapter. It 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 summers in the *Alm*, her attempts to forage and

[286] Lorenz, ‘Marlen Haushofer’, p. 174.
[287] Lorenz, ‘Austrian Responses’, p. 190.
[288] Frei Gerlach, p. 155.
[289] Lorenz, ‘Marlen Haushofer’, p. 172.
[290] Kecht, p. 84.
[291] 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, Jeannie Ebner, Irmela von der Lühe, Manuela Reichart, Uwe Schweikert, Oskar Jan Tauschinski, Regula Venske, Hans Weigel, Dorothea Zeemann, *»Oder war da manchmal noch etwas anderes?«: Texte zu Marlen Haushofer*, 2nd edn (Frankfurt: Neue Kritik, 1995), pp. 43–66 (p. 45).

hunt, her gradual coming to terms with her isolation, and how her identity and sense of self shifts. She reflects occasionally on her previous life and her two grown-up children, yet without any real wistfulness. At the end of the novel, a man appears and kills Luchs and the bull – the protagonist shoots him dead, and it is this tragedy that motivates her to begin her written account, which she completes over the course of a winter.

The resurgence of interest in Haushofer's work in the 1980s was sparked by reprints of her texts, and general interest in women's writing,[292] with gendered engagements with her texts persisting into the 1990s. Franziska Frei Gerlach's extensive study of Haushofer's texts, which examines different themes through the lens of gender and specifically womanhood, appeared in 1998. Frei Gerlach considers, among a wealth of other themes, Haushofer's own status as a woman, mother, and wife, and how this plays out in her texts;[293] how language and its power dynamics function 'als System von Differenzen';[294] love and nurture;[295] and female silence and passivity.[296] In keeping with her situatedness in the 1990s, Frei Gerlach also uses feminist theorists to illuminate her own readings of Haushofer, particularly Luce Irigaray and Julia Kristeva's feminist psychoanalysis,[297] and Butler and their conception of gender as performative.[298] As in the previous chapter, Butler's theories illuminate much of the treatment of gender in *Die Wand.*

In the 2020s, the gender readings of Haushofer's works have been joined by considerations of different themes of the novel. In a substantial 2022 work, Andrea Capovilla partly attributes a recent interest in Haushofer to 2020 marking the hundredth anniversary of her birth and the fiftieth anniversary of her death, as well as to *Die Wand* as resonating with the lockdowns in the COVID-19 pandemic.[299] Indeed, one chapter of the 2022 collection considers *Die Wand* partly in this context, asking about the energy sources in the book and what it reveals

[292] Studer, p. 9; see also Venske, p. 50.
[293] Frei Gerlach, pp. 156–57.
[294] Frei Gerlach, pp. 175–76.
[295] Frei Gerlach, pp. 206–08.
[296] Frei Gerlach, pp. 190–92.
[297] Frei Gerlach, p. 172.
[298] Frei Gerlach, p. 222.
[299] Andrea Capovilla, 'Dabei wäre es möglich gewesen, anders zu leben', in *Marlen Haushofer: Texte und Kontexte*, ed. by Andrea Capovilla (Berlin: Frank & Timme, 2022), pp. 7–17 (p. 7).

about human impact on the environment.[300] Environmental readings of the text have become more common in the 2020s – a 2020 article conducts an ecofeminist reading of the novel,[301] and a 2021 publication considers the importance of landscape and how it pertains to identity.[302] The reissue of Whiteside's 1990 translation in the Vintage Earth series in 2022, alongside other titles that 'transform our relationship with the natural world […] reconnect us to the planet we inhabit – and must protect',[303] further demonstrates a contemporary environmental interest in *Die Wand.*

In this thesis, Haushofer represents the second stage in a series of women authors, each grappling with a certain problem of representation in their own historical moment. She follows on well from Keun, with the two authors sharing some similarities. In her novels, Haushofer draws out what Keun also gestured towards, the often stark contrast between outer performance and inner thoughts: like Gilgi and particularly Doris, Haushofer's characters also outwardly perform the roles demanded of them, while inwardly they are somewhat cynical, derisive, usually about the often ridiculous and even malevolent men they encounter. The protagonist of *Die Wand,* freed from expectations of external behaviour, also reflects critically, almost cruelly, on her previous wife-and-mother role. Haushofer's impact and influence grew sharply in the 1980s, a similar time to Keun's rediscovery and Bachmann's posthumous popularity, and it was shortly after this that the first English translations of her works appeared; unlike Keun, Haushofer's works were not translated into English until after her death.

With its focus on memory, grief, a shifting sense of self, and the wealth of psychological reasons that the protagonist offers for writing at all, *Die Wand* allows Haushofer an insight, unprecedented in her *oeuvre*, into her character's consciousness. The plot is simple with much of the text taken up by the protagonist caring for her animals, foraging, or hunting, yet Haushofer's careful construction of the timeline allows the reader to feel drawn into the protagonist's thought

[300] Caitríona Ní Dhúill, 'Fuelling Lockdown: Haushofer's *Die Wand* as a text of the Great Acceleration' in *Texte und Kontexte*, ed. by Andrea Capovilla (Berlin: Frank & Timme, 2022), pp. 19–40.
[301] Anna Richards, '"The Friendship of our Distant Relations": Feminism and Animal Families in Marlen Haushofer's *Die Wand*', *Feminist German Studies*, 36.2 (2020), pp. 75–100.
[302] 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.
[303] 'The Wall – Vintage Earth', *Waterstones*, n.d. <https://www.waterstones.com/book/the-wall/marlen-haushofer/shaun-whiteside/9781784878030> [accessed 22/11/2024].

processes; the engaging cadence that emerges from her subtle, attentive language use plays a significant role in this, too. Indeed, it was out of a desire to give a platform to the novel's 'großartige Sprache' that Julian Pölsler directed the 2012 film of *Die Wand*, with his adaptation of *Wir töten Stella* following in 2017.[304] The translation analysis, then, must inquire about the extent to which this 'großartige Sprache' survives its journey into English. 'Survival' in translation, of course, is a concept inextricably associated with Walter Benjamin's work, according to which a translation 'survives' in a way unrelated to its ST; it 'takes on a life of its own'.[305] Following an identification of micro- and meso-level effects in Whiteside's work, in the conclusion to the chapter I will consider to what extent this is true of Haushofer's 'großartige Sprache'. Does the translation have the 'vitality' which allows it to survive, outlive, outshine the original, in the Benjaminian sense?

2.2 Narratological and Stylistic Analysis of the ST: Feminist and Cognitive Techniques

A close reading of *Die Wand* reveals three pertinent techniques, all recognised in cognitive and feminist literary approaches, which Haushofer deploys in her representation of the gendered mind. Given the development throughout her *oeuvre* of certain techniques and narrative setups, a consideration of Haushofer's other prose works illuminates decisions in and characteristics of *Die Wand.* English translations of these works, where they exist, will prove illuminating in the translation analysis, as a means of considering alternative solutions, and their associated meso-level effects.

Research in the 1980s and 1990s analysed Haushofer's texts with a feminist slant. Frei Gerlach's project in particular takes stock of the feminist and gendered themes in Haushofer's texts, interpreting the narrative setup as the 'poetische Radikalisierung der weiblichen Position im

[304] Karin Schiefer, '«Wie kann man sich selbst so hellsichtig beobachten und kompromisslos beschreiben?»', Austrian Films, September 2017, <https://www.austrianfilms.com/interview/julian_poelsler/wir_toeten_stella_DE> [accessed 22/11/2024].
[305] Betsy Flèche, 'The Art of Survival: The Translation of Walter Benjamin', *SubStance*, 28.2 (1999), pp. 95–109 (p. 96).

Patriarchat'.[306] Writing in 2000, Liliane Studer considers the feminist politics of *Die Wand,* particularly the protagonist's increasing independence, and simultaneously her interdependence with the natural world. She explores how this theme makes *Die Wand* a break from Haushofer's previous works: 'Zum ersten Mal zeichnete sie eine aktive handelnde Frau, die ihre Fähigkeiten entdeckt und entwickelt und sich allein für ihr eigenes Überleben einsetzt'.[307] Others have probed the importance of feminist thought in Haushofer's own life, with Lorenz citing the German translation of Simone de Beauvoir's *Das andere Geschlecht* in 1951 as an important influence for Haushofer.[308] Haushofer was said to own a 'heavily annotated copy' of this work.[309]

The slightly complex chronological progression in *Die Wand* – written over several months, charting the events of two years, ending with the tragedy that made the protagonist begin it – echoes that which has been discerned in some feminist narratological sources. The 'female plot', as Page has it, displays 'weak narrativity' in its deviation from standard chronological patterns, the typical arcs of ambition, problem, and solution.[310] While their characteristics may differ, such narratives are united by their contrast with the 'high narrativity' of the 'male plot'.[311] *Die Wand* begins at the end of a period of struggle, displays no resolution, and features little meaningful, propulsive action throughout.

Although the feminist research on *Die Wand* and Haushofer more generally is rich, to my knowledge *Die Wand* has not been analysed from the perspective of cognitive narratology or stylistics. However, Haushofer's *oeuvre* reveals an obvious concern with how to simulate a mind in prose and a sequential rejection of different techniques and narrative ruses to allow her to do so. Features of *Die Wand,* particularly orality and the protagonist's characteristic conduct of thought, map on to techniques found in a range of sources in cognitive approaches. Research by

[306] Frei Gerlach, p. 219.
[307] Studer, p. 29.
[308] Lorenz, 'Marlen Haushofer', p. 177–78.
[309] Kecht, p. 89.
[310] Page, pp. 25–27.
[311] Page, pp. 26–27. Page is aware of the potentially universalising implications of 'male plot' and 'female plot', see pp. 31–35 for a full discussion. 'Male' and 'female' should not be understood as overlooking the wealth of experimental writing by men, and conventional narratives by women; rather, they show how a 'thematic focus on gender and identity' may be 'supported by alterations to the teleological progression of the text', p. 30.

Cohn, Fludernik, and Leonardi illuminates the techniques and structures in *Die Wand* (and, indeed, Haushofer's other works), and how they may be deployed in the verbalisation of the gendered mind. A close reading of *Die Wand,* informed by themes and characteristics of Haushofer's other works, ultimately reveals the key features to be orality, manipulation of gender, and a dissolution of self–other boundaries.

2.2.1 Orality

As explored above, the site of any protest or subversion in mid-century Austrian women's prose was necessarily located in the private sphere. If outward complaint at the post-war gender restoration was taken to be unacceptable, then tracking any dissatisfaction or cynicism would involve accessing interiority. Much, then, hinges on the creation of a compelling, believable inner voice, and across Haushofer's prose works there is a clear developing attempt to do this. Although seldom considered from a translation perspective, Haushofer's characteristic voice in her prose has attracted scholarly attention, and I take it to be one of the most crucial features in *Die Wand.*

As established in the previous chapter, there was some analysis in secondary literature of Keun's language use, and how she deploys non-standard, marginalised, colloquial language to verbalise the interiority of her lower-middle-class characters; some evaluative comments on the English translations, but no consideration of precisely how these features of Keun's texts behave in the translation to another language, what difficulties translators may encounter, and what solutions they deploy. With Haushofer, as before, there is a shortfall. Her characteristic language use has been recognised and praised, and English editions of her works have enjoyed ever-increasing attention since interest in Haushofer's works began to grow in the 1980s, yet there is no consideration of how this language use may function in the transfer to English.

Uwe Schweikert considers Haushofer's language use and its effect:

> 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.[312]

What Schweikert observes here is Haushofer's ability to deploy language in such a way as to draw the reader into (the illusion of) a mind. In passages of closer analysis, precisely how Haushofer does this will become clear – speech particles are particularly important in characterising the figural mind and aiding the sense of drawing the reader into a private sphere. Schweikert's comment on the blending of interpersonal boundaries is also of importance; this theme will be explored in section 2.2.3.

In *Die Tapetentür* (1957), Annette's diary entries have a notably voiced tone at odds with their status as written pieces. When writing in her diary about the future of poetry, for example, she muses 'Schon jetzt laufen ja genug Exemplare dieser neuen Gattung umher. Dazu hörte ich [...]' (*DT* 106). The speech particles 'schon' and 'ja', the slightly idiomatic 'umherlaufen', add a voiced tone to Annette's writing that becomes characteristic of her diary entries and, indeed, of Haushofer's prose more broadly. This points to Haushofer's deliberate creation of an inner voice, with voiced elements merging the processes of writing and thinking.

Haushofer would do the same in *Wir töten Stella* (1958), with the tone of Anna's written report shifting quickly from thoughtful and emotional, to quite flippant and cynical. In her written report, she allows herself moments of more abstract, rambling thought before undercutting herself; chastising herself when she repeats something or strays from the topic: 'aber ich habe ja schon erwähnt' (*WtS* 34); 'Ich wollte ja auch gar nicht über diesen unglückseligen Vogel schreiben, sondern über Stella' (*WtS* 7, see also *WtS* 29). Emily Jeremiah conducted a thorough linguistic analysis of the novella, highlighting techniques that Haushofer uses to track consciousness and to create a particular cadence and conduct of thought. She found the frequent modal particles such as 'zwar', 'ja', 'doch', 'übrigens' to be vital – and crucially, difficult to recreate in translation. Jeremiah produced an unpublished English translation as a means of

[312] Uwe Schweikert, 'Im toten Winkel: Notizen bei der Lektüre von Marlen Haushofers Roman "Die Wand"', in Anne Duden and others, pp. 11–21 (p. 19).

further understanding the ST,[313] and when faced with modal particles, found herself resorting to techniques such as alliteration to secure a similar tone and emphasis in the TT. The importance of speech particles in fusing writing with interiority, and how they resist translation, will be borne out in the translation analysis of *Die Wand.*

The same is true of Haushofer's final novel, *Die Mansarde* (1969). Abandoning the fiction of her protagonist writing, she opts for first-person narration which makes no attempt to simulate unrolling, inchoate, pre-verbal thought as in the autonomous monologue style[314] – the protagonist thinks to herself in full 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. Examples from *Die Mansarde* and its English translation *The Loft*, as well as *Die Tapetentür* and *The Jib Door*, will prove helpful in analysing and evaluating translation solutions in *Die Wand.* Frequently, the three translators tackle speech particles and conversational, spoken tones in different ways, and with different meso-level effects.

True to these findings in Haushofer's prose, 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'.[315] Examples include 'wohl', 'ganz', 'doch', 'da'; indeed, Fludernik lists forty-three which may have 'several different meanings depending on syntactic position and context'.[316] Such features are common in direct and indirect discourse, as well as in narrated monologue, where they may serve to 'suggest the precise flavour of the original utterance or consciousness that is "true" to a character's mind'.[317] Cohn, too, drew links between speaking and thinking, citing narratives that retain 'qualities of oral discourse' despite a formal tenor or a pretence at being a written account.[318] She

[313] Emily Jeremiah, 'An Unjust Story: Complicity and Affect in Marlen Haushofer's *Wir töten Stella*' in *Texte und Kontexte*, ed. by Andrea Capovilla (Berlin: Frank & Timme, 2022), pp. 127–40 (p. 135).
[314] Cohn, p. 175.
[315] Fludernik, p. 93.
[316] Fludernik, p. 268.
[317] Fludernik, p. 255.
[318] Cohn, p. 244.

does not reference speech particles specifically, but cites ‘a wide range of thought-idioms’ that contribute to ‘the shaping of a consistent mental idiolect’.[319]

Fludernik considers German speech particles to be ‘practically untranslatable’.[320] Wider research into orality in fiction finds 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’.[321] Fludernik offers a wide variety of stylistic features which may be suggestive of a character’s consciousness, in English as well as German; it will be important to consider whether these techniques are in evidence in the English translations, and what meso-level effect these renderings have.

2.2.2 Gender

In Haushofer’s prose, the narrative scenario of *Die Wand* is unique, with the protagonist removed from the confines and pressures of the housewife role. Those factors that have shaped a woman character’s inner life so decisively in her previous works – men, maternity, domesticity – are removed, and Haushofer can probe in a more substantial way what lies in a woman’s interiority beneath the external performance. Indeed, when the trappings of the gender performance are shed in *Die Wand* – jewellery, long hair, feminine clothes – the protagonist begins to experience an instability in her gender identity. As with the other processes in the novel, this change happens over two years, but is reflected upon over the course of the report being written. She reflects ‘Ich konnte ruhig vergessen, daß ich eine Frau war’ (*DW* 79); indeed, she writes that she saw herself, variously, as a child, a man, and an ‘altes, geschlechtsloses Wesen’ (*DW* 79). She is derisive of her former self (‘Wenn ich heute an die Frau denke, die ich einmal war [...] empfinde ich wenig Sympathie für sie’ (*DW* 80)) and reflects particularly cruelly on her family life: ‘Als [diese Frau] jung war, nahm sie, unwissend, eine schwere Last auf sich und gründete eine Familie, und von da an war sie immer eingezwängt in eine beklemmende Fülle von Pflichten und Sorgen’ (*DW* 80).

[319] Cohn, p. 244.
[320] Fludernik, p. 268.
[321] Maria Wirf Naro, ‘The translation of modalisers’ in *The Translation of Fictive Dialogue*, ed. by Jenny Brumme and Anna Espunya (Amsterdam; New York: Rodopi, 2012), pp. 251–68 (pp. 263–64).

This is the fate that befalls Haushofer's other protagonists; the woman in *Die Wand* is the first to escape it.

As was the case with Keun, the points made about gender identity in *Die Wand* are enriched by a consideration of Butler. They, as explored already, posited that gender is a feature 'that we anticipate and produce through certain bodily acts'.[322] When the protagonist of *Die Wand* finds herself alone, the bodily acts that she performs necessarily change, or fall away entirely, which both results from and leads to a shifting sense of gender identity. Butler explains it thus:

> I originally took my clue on how to read the performativity of gender from Jacques Derrida's reading of Kafka's 'Before the Law.' There the one who waits for the law, sits before the door of the law, attributes a certain force to the law for which one waits. The anticipation of an authoritative disclosure of meaning is the means by which that authority is attributed and installed: the anticipation conjures its object. I wondered whether we do not labor under a similar expectation concerning gender, that it operates as an interior essence that might be disclosed, an expectation that ends up producing the very phenomenon that it anticipates.[323]

In *Die Wand*, as the protagonist's sense of gender identity shifts, so too do her actions and performances, which in turn underline her changing 'interior essence' of gender. Similar instances occur, although to a lesser extent, in Haushofer's other works, and these features emerge particularly when the protagonists are in isolation. Anna's written account, in *Wir töten Stella*, offers an insight into the pretence that she must maintain – beneath the outward performance of her wife-and-mother role lie contradictory truths. She often questions things that her role as a wife demands she go along with, such as housework (*WtS* 47), holidaying with her husband Richard when both of them would rather she was not there (*WtS* 37), and indeed she confesses to not loving her daughter as she should (*WtS* 20). With these admissions, as well as Anna's frustrated questions about 'warum sollte ich nicht endlich tun dürfen, [...] was schon lange mein Wunsch war?' (*WtS* 37), Haushofer casts doubt on the veracity of the contented housewife image, and reveals truths about what lies beneath the performance of it. In *Die Wand*, the performance can cease – there is nobody around the protagonist who can interpret her performance of her gender identity, and her new situation requires an entirely different 'repetition and ritual', a

[322] Butler, *Gender Trouble*, p. xv.
[323] Butler, *Gender Trouble*, p. xiv.

different set of bodily acts.[324] Not only does this threaten her previously-stable gender identity but also, as will be seen in the next section, her status as a distinct subject at all.

The linguistic tracking of this gender destabilisation will be shown to cause problems for translation into a non-inflected language. Researchers working at the intersection of gender studies and translation studies have considered the role grammatical gender can play in narratives. Vanessa Leonardi observes that 'the manipulation of grammatical gender is one of the strategies most commonly used by feminist writers and/or translators',[325] given its potential to challenge and play on gender binaries and expectations, and to 'subvert patriarchal language'.[326] Leonardi, among others, has also explored how far grammatical gender (or a lack thereof) can be translated into a language with a different system.[327] Certainly, where a character's gender identity is explored, destabilised, or obscured entirely through grammatical gender, challenges arise in the transposition to another language. Leonardi, for example, analyses translations of Jeanette Winterson's famously ambiguous narrator in *Written on the Body* into Italian. She takes stock of the Italian translator's solutions: avoiding Italian renderings whose agreements follow gender indications, opting instead for words that require no gender agreement; expanding phrases to allow for formulations that do not confirm the narrator's gender; and omitting ST elements if possible. The protagonist of *Die Wand* does not, of course, have an ambiguous gender identity comparable with the protagonist of Winterson's text. However, her unstable gender identity is traced grammatically in a way which, at first sight, does not appear possible in English and which has been interpreted as drawing attention to a 'phallogozentrische[s] Spracherbe'.[328]

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[324] Butler, *Gender Trouble*, p. xv.
[325] Vanessa Leonardi, 'Can We Translate Ambiguity?' in *Bridging the Gap between Theory and Practice in Translation and Gender Studies*, ed. by Eleonora Federici and Vanessa Lombardi (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2013), pp. 63–74 (p. 67).
[326] Vanessa Leonardi, *Gender and Ideology in Translation: Do Women and Men Translate Differently?* (Bern: Peter Lang, 2007), p. 98.
[327] See Bruno di Sabato and Antonio Perri, 'Grammatical gender and translation: a cross-linguistic overview' in *The Routledge Handbook of Translation, Feminism and Gender*, ed. by Luise von Flotow and Hala Kamal (London: Routledge, 2020), pp. 363–73, esp. p. 366.
[328] Frei Gerlach, p. 215.

Leonardi considers how Butler's theory of performativity, which I have already shown to be revelatory about aspects of Haushofer's prose, may be brought to bear on grammatical gender. With reference to the ambiguously gendered protagonist, Leonardi notes that:

> In line with Butler's theory (1990), the narrator's identity is not determined by a specific construct of gender and, therefore, s/he is not defined as a man or a woman on the basis of specific gendered traits or clues, but rather s/he is judged upon other aspects.[329]

In a similar nod to Butler's theory, the protagonist of *Written on the Body* does not exhibit an 'internal' fixed sense of gender; for Butler, Leonardi explains, 'no gender identity exists behind the expressions of gender, because "that identity is performatively constituted by the very 'expressions' that are said to be its results"'.[330] The importance of these expressions is felt keenly in *Die Wand*, with the isolated narrative scenario allowing Haushofer to probe the nature of (gendered) consciousness apart from (or in relation to) these performative expressions. Throughout the translation analysis, I will consider also the importance of language in Butler's theory of gender performativity, which lies significantly in the fact that both 'bodies and genders are inscribed by language':[331] by the external, perceptible, communicative, and public. How Whiteside uses features of English to inscribe gender, responding to the way that Haushofer uses features of German, will emerge, and I will consider the effects of his choices. Insights from Leonardi and Fludernik, as well as examples from the 1998 English translation of *Die Tapetentür* by Jerome Samuelson, will also suggest other potential options theoretically available to Whiteside.

2.2.3 Dissolving Boundaries

A final significant theme of the novel is how the protagonist's relation to the world around her changes. Ferragamo, Littler, and Frei Gerlach all devote attention to this, observing that the protagonist becomes more entwined with the natural world. Littler draws out the merging of the protagonist with non-human entities: she dreams, for example, of giving birth to animals (*DW* 226), earlier, she experiences a feeling of 'oneness' and subsummation in a forest: 'Es ist, als

[329] Leonardi, 'Can We Translate Ambiguity?', p. 65.
[330] Leonardi, 'Can We Translate Ambiguity?', p. 66.
[331] Leonardi, 'Can We Translate Ambiguity?', p. 73.

fange der Wald an, in mir Wurzeln zu schlagen und mit meinem Hirn seine alten, ewigen Gedanken zu denken' (*DW* 178). These notions are, interestingly, captured well in the 2012 film adaptation of *Die Wand*, which Littler notes attempts to 'free the image from a human perspective'.[332] Accordingly there are several moments in the film when, contrary to convention or expectation, the protagonist appears at the edge of a shot, or blurred, while the focus is on the landscape or on animals.[333] This theme appears in other works by Haushofer, with Betty in *Eine Handvoll Leben* struggling to conceive of herself as one stable entity throughout her life, and as distinct from the world around her. At one moment she recalls 'Es gab kein Innen und kein Aussen mehr, keine Grenze' – she is 'durchlässig geworden, und alle Welt durchströmte sie'.[334]

Frei Gerlach, too, considers the dissolution of the self-world boundary in *Die Wand*, the protagonist's experience of being subsumed by something greater. She reads this as 'die Absage an die patriarchal geprägte Subjektposition, die Auflösung der Grenzen zwischen Subjekt und Objekt'.[335] How Haushofer captures this in subtle linguistic ways will become pertinent in the translation analysis. Frei Gerlach also considers the protagonist's namelessness and her tendency to speak about her former self in the third-person singular as underlining her instability as a subject. Here, the relevance of Butlerian thought can be felt again, and particularly the notion that to be a subject involves being recognised as such by others, the notion developed in 'Beside Oneself' and *Giving an Account of Oneself.* As Butler puts it:

> to persist in one's own being is only possible on the condition that we are engaged in receiving and offering recognition. If we are not recognizable, if there are no norms of recognition by which we are recognizable, then it is not possible to persist in one's own being, and we are not possible beings.[336]

If subjecthood derives from being recognised by others, then the protagonist's isolation in *Die Wand* threatens her status as a distinct subject. Indeed, with her feelings of being entwined with and permeated by the natural world, and her feeling of identity with her animals, the protagonist seems to undergo a disintegration of the unitary self. This is underscored thematically, as explored

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[332] Littler, p. 50.
[333] *Die Wand*, dir. by Julian Pölsler (Studiocanal, 2012).
[334] Marlen Haushofer, *Eine Handvoll Leben* (Vienna: Zsolnay, 1955), p. 165.
[335] Frei Gerlach, p. 183.
[336] Butler, 'Beside Oneself', p. 31.

briefly above, as well as linguistically, with manipulations of subject and object, and the active and the passive, common throughout the novel.

This consideration of Butlerian norms of recognition goes some way to explaining the importance of writing for the protagonist. She offers several motivations for beginning her 'Bericht': to stop herself being afraid and to prevent herself from losing her 'Verstand' (*DW* 7), and to understand and come to terms with the death of Luchs: she is grappling with 'dieser einen Frage' in her mind, why the man killed her animals, although she realises 'ich werde es nie erfahren' (*DW* 264–65). The 'Bericht' is a 'letzter Versuch' (*DW* 265) for the protagonist to tackle and externalise pressing questions of meaning, to explore who she is and how she inhabits the world. At the time of writing her report, the protagonist knows that nobody will read her 'Bericht' as she has probably just killed the last living person. She is her only reader – there is nobody to whom she is giving an account of herself, nobody who calls her by her name anymore, and so from a Butlerian perspective it becomes even more important that she constructs herself, *to* herself, through writing. Given Haushofer's self-confessed motivation for writing – 'über mich selbst klar, klarer zu werden, mich kennenzulernen', it is unsurprising that her protagonist treats the process of writing in a similar way.[337] Haushofer and Butler, although writing several decades apart and in different languages, seem to have in common a way of thinking about the (gendered) subject, and how a subject comes to be recognised as such. In *Die Wand*, Haushofer asks what happens to the subject in isolation, and the result is that in a complex way, they cease to be a distinct subject at all. How this feature is treated in translation, then, is important in retaining the psychological picture that Haushofer sought to advance.

Recent research has drawn out further the feminist politics inherent in this dissolution of self–other, human–nature boundaries. Anna Richards takes the importance of animals to the protagonist as 'anticipat[ing] feminist theories of intersection between the oppression of women

[337] Quoted in Irmgard Roebling, 'Drachenkampf aus der Isolation oder Das Fortschreiben geschichtlicher Selbsterfahrung in Marlen Haushofers Romanwerk' in *Frauen-Fragen in der deutschsprachigen Literatur seit 1945*, ed. by Mona Knapp and Gerd Labroisse, special issue of *Amsterdame Beiträge zur neueren Germanistik*, 29 (1989), pp. 275–322 (p. 277).

and of non-human animals',[338] linking the post-war stagnation in women's rights to the poor animal welfare of the time. Richards locates Haushofer's anticipation of ecofeminism in de Beauvoir's work, which also drew links between male drives for power, and hunting and fishing, as well as in pioneering texts of the environmental movement being translated into German in the 1960s. In another example of the overlap between nature and feminism, Richards also cites Butlerian notions of animals being 'not passive, unchangeable entities, but actors in the realm of culture, capable of development, and able to perform in their relationships with human beings in ways that challenge stereotypes'.[339] The supposed feminist politics of merging with and caring for non-human animals means that moments that exhibit this must be treated carefully in translation, in order not to jeopardise or obscure what Haushofer attempted to show about the gendered subject in the natural world.

2.3 Translation Analysis: *The Wall* (1990)

Although Spice notes that 'the first and only translation of *Die Wand* passed unnoticed',[340] *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 while a new edition of *The Wall* was released in the UK in July 2022.[341] Whiteside has not publicly commented on his translation of *Die Wand*, nor have other scholars engaged critically with his translation. A preface to one of Whiteside's other translations, the 2005 English edition of selected works by Freud, gives clues as to his translation strategies which may illuminate some of his translation decisions in *The Wall*. He writes of approaching texts as a literary translator, 'in other words, to bring as few preconceptions as possible to the task at hand'.[342] He also speaks of other translators of Freud who have a tendency

[338] Richards, p. 1.
[339] Richards, p. 81.
[340] Nicholas Spice, 'She shall be nameless', *London Review of Books*, 36 (2014), <https://www.lrb.co.uk/the-paper/v36/n24/nicholas-spice/she-shall-be-nameless> [accessed 22/11/2024], para. 3.
[341] 'The Wall – Vintage Earth', *Waterstones*.
[342] Shaun Whiteside, 'Translator's Preface', in Sigmund Freud, *On Murder, Mourning and Melancholia*, trans. by Shaun Whiteside (London: Penguin Classics, 2005), pp. xxix–xxxiv (p. xxx).

to '"flatten" the meaning of the German', which he takes to involve ensuring that a TT does not read strangely. The result, Whiteside observes, is that a translator 'does not always capture the sometimes improvisatory, fractured, even *approximate* nature' of the original.[343] With this in mind, one can conceive of Whiteside's translation strategy as one that seeks to honour the original author's style. I will keep this in mind as the translation analysis progresses, and ascertain whether the meso-level effects involved in Whiteside's translation have retained or occluded the nature of the ST.

2.3.1 Orality

In the previous section, I drew out the spoken tone of the 'Bericht' as being not only characteristic of Haushofer's prose, but also vital in allowing her to offer a convincing written simulation of thought. The use of speech particles means that the protagonist's inner voice, even in a written account, is presented as just that: a *voice.* 'Ja' is a frequently used speech particle in *Die Wand*; I offer only a selection of examples here. The 'ja' in 'Es gibt ja so viele Mäuse im Wald' (*DW* 81), which marks a slightly surreal tangent 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' (Whiteside 70). The same is true of 'weil ich ja nie damit rechnete, diesen Bericht zu schreiben', and 'es ist ja keiner da' (*DW* 7) which are translated as 'because I never expected to write this report' and 'there's no one here' (Whiteside 1). These micro-level eliminations mean that the voiced tone of these utterances in the ST is lost – this, if borne out by further examples, would entail a voice effect of reduction, which Hewson notes is common in instances of elimination.[344] Additionally, 'ja' can be seen as functioning as an affirmation, giving the sense of the protagonist reassuring or convincing herself, linking to one of her motivations for writing: attempting to alleviate her loneliness throughout the winter. With the omission of 'ja' in the English text, the reader cannot arrive at the same conclusion, potentially involving a meso-level interpretational effect of contraction.

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[343] Whiteside, 'Translator's Preface', p. xxx.
[344] Hewson, p. 86.

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* 94–95), which Whiteside translates as 'the sun was shining, and my wood was able to dry out' (Whiteside 83). As before, 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* 98). Whiteside's solution, 'The beans too were almost ripe, and although not all of them had grown they had multiplied' (Whiteside 85) again involves elimination, which threatens the voiced quality that Haushofer has attempted to develop in (and before) *Die Wand.* Similar micro-level tendencies are beginning to accumulate, meaning that the meso-level effects of voice reduction and interpretational contraction are becoming more keenly felt.

In many instances, the protagonist's conversational tone is used to dismiss or undermine a previous utterance or recollection, which may have been more literary and abstract. As in *Die Mansarde*, it is this rhythm that keeps *Die Wand* engaging, and through which 'man plötzlich selbst mit dem Subjekt des Textes zu einem Wir verschmelzt'.[345] 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* 7). This is immediately undermined by her following admission: 'Aber ich weiß nicht einmal, ob heute wirklich der fünfte November ist. […] Ich glaube aber, daß dies nicht sehr wichtig ist' (*DW* 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' (Whiteside 1). By retaining 'aber' as 'but', and 'einmal' as 'even', as well as contractions, his solution is what Hewson might term an 'unproblematic choice',[346] as it retains the spoken tenor of the original extract. Shortly afterwards, when providing information about Hugo and Luise, but finding herself unable to recall details, the protagonist writes 'Es tut auch gar nichts zur Sache. Jedenfalls war Hugo so vermögend, daß […]' (*DW* 8). Whiteside translates this as 'And it's irrelevant to the matter at hand. Anyway, Hugo

[345] Schweikert, pp. 19–20.
[346] Hewson, p. 60.

was so wealthy that […]' (Whiteside 2). 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. On the meso-level, then, despite some micro-level successes, a voice effect of reduction is discernible.

I turn now to a brief consideration of the translation of speech particles in English translations of Haushofer's other novels, to compare the meso-level effects of different micro-level renderings. The tone in *Die Mansarde* is similar to that of *Die Wand*, with throwaway comments and a frequent use of 'also', 'dabei', and 'ja' serving to characterise the cadence of the protagonist's thoughts. Interestingly, these speech particles recur even though Haushofer is no longer burdened by having to make a fictional written account resemble a plausible simulation of consciousness. She used speech particles and a conversational tone in her previous works to create an inner voice through text, to make the link between thinking and writing. In *Die Mansarde*, in contrast, the link with writing disappears, and Haushofer no longer has the burden of making a written report into a representation of something inner, inchoate, and pre-verbal. Speech particles are still used, however, to create and characterise the inner voice. The use of 'ja' as a speech particle in *Die Mansarde* gives the translator, Amanda Prantera, the opportunity for some creative rewriting: 'Besuche kommen ja auch nicht in Frage?' (*DM* 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?' (Prantera 14). On the micro-level, this rendering involves modulation, with the introduction of 'I' and 'we', rather than the subject being 'Besuche' – it could also be considered as recategorization, with the noun 'Besuche' becoming a verb.[347] On the meso-level, however, this modulation does not involve a significant voice or interpretational effect – the conversational tone is retained and the protagonist's voice is characterised similarly. The same is true of Prantera's other solutions. At the beginning, the protagonist thinks about Hubert's father before bringing herself back to the topic at hand, the tree that she and Hubert can see from their window: 'Hubert

[347] On recategorization, see Hewson, p. 65.

hält also den Baum jenseits der Strasse für eine Akazie' (*DM* 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' (Prantera 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, lending a more fragmentary, colloquial tone to the utterance, involves a modification to the overall form,[348] but similarly captures the tone of 'also'. 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* 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' (Prantera 7), manages to retain the flippancy and the conversational tone of the original, but neatly avoids a 'you' which would constitute a micro-level instance of modulation. Prantera, in short, has succeeded in retaining the 'chattiness' without lapsing into a fiction that the protagonist is chatting *to* someone, thereby avoiding a transformation of potential interpretations. By pursuing bold English solutions that involve significant micro-level changes, Prantera creates a text that avoids voice effects of reduction or interpretational contractions. As was the case with Ankum's Doris, these renderings exhibit a sensitivity to the ST author's creativity and offer the TT reader access to the most remarkable features of the original.

The impact and function of Prantera's treatment of orality, and the greater potential that Whiteside theoretically had available to him, is illuminated with recourse to cognitive research. Fludernik, as noted above, does not consider how the 'whole battery of discourse modifiers' in German may be translated into English, beyond remarking that they are 'untranslatable',[349] but in the same section of expressivity she does offer a variety of English examples that similarly 'evoke the character's (or original speaker's) voice'.[350] Her examples are too numerous to list, but most pertinently 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

[348] See Hewson, p. 62.
[349] Fludernik, p. 268.
[350] Fludernik, p. 261.

'insufferable bore');[351] intensifiers such as 'the emotionally loaded *so* or *too*';[352] and idioms and other 'lexical peculiarities'.[353] Such features were used to great effect in characterising Doris in Ankum's translation, and the same is true of Prantera's creative solutions in *The Loft*. The addition of 'whatnots' (Prantera 6) when the protagonist is dismissing the 'official' names of animals, the fragmented sentence 'Stands to reason I don't want to help them' (Prantera 31), are clear examples of 'idioms that signal colloquial language'.[354] Thus, although discourse modifiers 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 that may have a similar function in articulating interiority.

Samuelson's translation of *Die Tapetentür* is a useful foil to the treatment of orality in both *The Wall* and *The Loft*. *The Jib Door* involves many micro-level changes to the register, usefully demonstrating what may be lost in the course of such changes. In one of Annette's diary entries, 'schwachen' (*DT* 11) becomes 'nascent' (Samuelson 9); 'forenoon' (Samuelson 11) is offered as a literal but unconventional translation of 'Vormittag' (*DT* 14); 'verlogen' (*DT* 37) becomes 'mendacious' (Samuelson 32); and 'gräfliche' (*DT* 13) is translated as the less usual 'patrician' (Samuelson 10). When Annette remarks casually to Onkel Eugen that 'Phantasie […] ist etwas sehr Übles und Verdächtiges, findest du nicht?' (*DT* 133), Samuelson instead has her say 'Imagination [...] is a pernicious thing, don't you think?' (Samuelson 116). Annette is a very literary character – a librarian who reads in her free time – but language of such a high register pushes the boundaries of plausibility in a seemingly absent-minded comment. Similarly, 'Schon jetzt laufen ja genug Exemplare dieser neuen Gattung umher. Dazu hörte ich [...]' is translated as 'Even now there are sufficient examples of this new breed. Furthermore, I heard […]' (Samuelson 92). The changes in register and the elimination of speech particles throughout leads to a significant meso-level effect of voice deformation, with the reader 'not given the chance to perceive' certain aspects of the ST.[355] As explained, I will not attempt to ascertain beyond all

[351] Fludernik, p. 256.
[352] Fludernik, p. 256.
[353] Fludernik, p. 258.
[354] Fludernik, p. 259.
[355] Hewson, p. 91.

doubt the reasons for a particular translational strategy, but Samuelson's own preface to the translation goes some way to illuminating this change in register. He speaks of wanting to create a 'beautiful', if not faithful, translation (Samuelson xiii), and discusses Haushofer almost exclusively in terms of renowned, canonical (and, interestingly, male) authors – Aristotle, Goethe, Joyce, Nietzsche, Camus, Sartre, Ibsen. Although sensitive to the importance of a character's 'inner life – the world of family, friends, and loves' (Samuelson v) – he appears to be placing his own translation among renowned historical literature, and sees the loftier, higher-register language as a means of doing this. The irony of Samuelson wishing to elevate the text even though its mastery and distinctiveness lies precisely in its lower-register utterances, which are deformed and obscured in his translation, is clear.

I have considered the conversational and sometimes dismissive way in which the protagonist of *Die Wand* interrupts a period of more extended reflection or description; I turn now to the literary, imaginative tone of those reflections that she dismisses in these instances. Although they do not involve features of spoken language to the same extent, they are worthy of comment in this 'Orality' section as they still serve to characterise the protagonist's voice, and thus her state of mind. Writing in winter, for example, she remembers the raspberry harvest in August: 'Es war die reinste Glückseligkeit; ich badete in Süssigkeit. Die Sonne brütete auf den reifen Früchten, und ein wilder Duft von Sonne und gärenden Früchten hüllte mich ein und berauschte mich' (*DW* 82). The use of this poetic, evocative language is subtly revelatory about the protagonist's state of mind: she is drawing on memories as a comfort and dwelling on thoughts of the sun and ripe fruit as if to keep herself company through the dark winter. Whiteside translates this as 'It was the purest joy; I was bathed in sweetness. The sun warmed the ripe berries, and a wild aroma of sun and maturing fruits enveloped and intoxicated me' (Whiteside 71). Here, Whiteside retains many stylistic features that Hewson considers impactful: tropes, connotations, perhaps cliché.[356] In this way, he has avoided a voice effect of reduction – if the lyrical, evocative description had not been carried across into the English text, the colloquialisms

[356] See Hewson, pp. 77–81.

would lose something of their force, and the sad irony of the protagonist keeping herself company with her own descriptions would be lost.

In a similarly literary way, the protagonist uses alliteration and assonance to ironic effect, for example describing the name 'Bella' as 'kurz und klangvoll' (*DW* 37), and describing feeling 'leicht und befreit' on a night-time walk (*DW* 56). Using alliteration when describing the sound of a word has a touch of irony and speaks to the protagonist's awareness of her language use in her report; the use of gentle, rhythmic assonance when she describes feeling peaceful and content similarly draws a link between mindset and written language. Whiteside retains similar word sounds, opting for 'short and sonorous' (Whiteside 29) and 'light and liberated' (Whiteside 47). Hewson offers a brief consideration of alliteration and assonance as stylistic features, noting that when they are added, a voice effect of accretion usually follows; when they are removed, a voice effect of reduction.[357] It follows, then, that when they are retained, no discernible impact on voice occurs. Whiteside has also retained the interpretive pathways open to the ST reader on account of the protagonist's consciously literary formulations. In a world without human language (there is very little speech, either direct or indirect, in her 'Bericht', and she writes that she misses the sound of human laughter very much, *DW* 64) the protagonist plays with language sounds as a substitute.

Occasionally, in rendering these more poetic, literary passages, Whiteside secures a higher register than the ST. One of the protagonist's more protracted periods of reflection comes as she considers how different she is now from her pre-wall self, slipping seamlessly as she often does from 'damals' to 'heute'. She thinks about her lack of education, and how much she has forgotten, and laments the fact that it is too late for self-improvement: 'Ich werde nie mehr eine Möglichkeit haben, diese Mängel auszugleichen [..] Ich werde sterben, ohne meine Chance genützt zu haben' (*DW* 81). Whiteside opts for a loftier tone in this instance: 'Never again shall I have the opportunity to make up for these losses […] I shall die without having used the chance that I had' (Whiteside 70). This fronting of 'never again', a micro-level syntactic feature,[358] and

[357] Hewson, p. 80.
[358] See Hewson, p. 63.

the use of ‘shall’, lends this the tone of a more grandiose, self-conscious proclamation, rather than the simpler construction of the ST. Indeed, Fludernik notes similar examples of ‘English inversion’[359] finding, despite their great variety in function, that they typically occur in written discourse.[360] In this way, although on the micro-level the register has shifted, Whiteside has retained the sense of the protagonist consciously crafting her own report, relying on features of written language, even as they blend with more markedly spoken overtones.

Whiteside’s attentiveness to the more literary discourse in the ‘Bericht’ is notable, and his inclusion of some features of spoken language, such as contractions, should not be overlooked. A comparison with Prantera’s more creative translation, however, opens up the possibility of utilising other stylistic and expressive indicators of a character’s mind to account for the alleged untranslatability of speech particles. Fludernik’s rich account of such indicators makes a convincing case for special attention to be paid to cognitive research in the process of translating works which make much of consciousness and the inner voice. Whether one translation or another is to be preferred is doubtless a highly subjective matter, but the differences between Whiteside, Prantera, and Samuelson’s texts illustrate how a voice may be reduced, or deformed entirely, in its transition to English.

2.3.2 Gender

Above, I introduced how the protagonist’s gender identity shifts over the course of two years, as the wall frees her from her role as a mother, and from other trappings of womanhood. Many elements of the protagonist’s shifting gender identity are thematic, and thus not problematic for translation; the difficulty arises when Haushofer underlines these points grammatically using gendered language. Remembering when she first found Bella, the protagonist writes ‘Ich war der Besitzer und der Gefangene einer Kuh’ (*DW* 32). Using nouns with a ‘maskulinen Verweisungscharakter’ is an example of the protagonist’s gender destabilisation through language; elsewhere, she calls herself a ‘Herr’ to similar effect.[361] Although Whiteside is able to

[359] Fludernik, p. 262.
[360] Fludernik, p. 264.
[361] Frei Gerlach, p. 215.

translate ‘Herr’ (*DW* 35) as ‘I was his master’ (Whiteside 27), the effect elsewhere cannot be reproduced fully in English: Whiteside opts, and arguably has no choice but to opt, for the gender-neutral terms ‘owner’ and ‘prisoner’ (Whiteside 24). The exact micro-level change that has occurred here is hard to pin down; Hewson does not assign changes in grammatical gender to their own category.[362] What is clear, however, is that this has the potential to create a meso-level effect of interpretational contraction: the sense of gender ambiguity available to the ST reader is not perceptible for the TT reader. Similarly, when the protagonist is reflecting on her pre-wall self and how ill-equipped she was for her new life, she writes ‘Mein einziger Lehrer ist unwissend und ungebildet wie ich, denn ich bin es selbst’ (*DW* 81) – the constraints of English mean that Whiteside cannot reproduce the gender ambiguity of this sentence, and has to resort to the gender-neutral ‘teacher’: ‘my only teacher is as ignorant and untrained as I am, for my only teacher is myself’ (Whiteside 70). This sentence is also one of several instances when the protagonist dwells on herself as divided – here, she speaks of herself as a separate entity, the teacher, allowing Haushofer to question further the notion of a distinct, unitary self. The importance of this theme, and how Haushofer uses language to problematise notions of the stable self, will become clear in the final section of this analysis.

Sometimes, Whiteside is able to deal with Haushofer’s language use in a way that does not risk contracting interpretations. When writing about the valley that she has taken to calling ‘mein Tal’, the protagonist dwells on this, and writes ‘Der neue Besitzer, wenn es ihn gibt, hat sich noch nicht bei mir gemeldet’ (*DW* 58). Whiteside’s solution is ‘The new owner, if he exists, hasn’t contacted me yet’ (Whiteside 48) – by using ‘he’ even where this could have been avoided (‘the new owner, if there is one’, for example), Whiteside deliberately masculinises the English noun where this is not clear from the noun alone. As the context is the protagonist speaking about herself as the current owner of the valley, by masculinising the noun ‘owner’, Whiteside is able to retain the sense of the ‘male’ noun being used for the protagonist. This is subtle, but reveals a potential attentiveness to Haushofer’s presentation of gender destabilisation through language.

[362] It is certainly a grammatical micro-level feature. Under this heading, Hewson groups together ‘choices that arise in the target language simply because of the incommensurability of the two linguistic systems’, of which grammatical gender is a clear example, p. 60.

Although ‘prisoner’, ‘owner’, and ‘teacher’ are gender-neutral and thus do not commit the protagonist to a stable female gender identity, these are examples of ‘unmarked terms’.[363] Leonardi considers the difficulty of translating the Italian ‘dottoressa’, ‘female doctor’, into English. The direct English equivalent, ‘doctor’, is ‘unmarked’ and thus ‘will have a particular impact’ compared to ‘female doctor’.[364] The unmarked terms do not confuse the protagonist’s gender identity in the same way, and nor do they have the capacity to draw attention to a ‘phallogozentrische[s] Spracherbe’.[365] The same is frequently true – and, indeed, more remarkable – in Samuelson’s translation of *Die Tapetentür.* In general, Annette thinks and writes a great deal about being a woman, about her consciousness and how the world around her shapes it – frequently, however, this conception of female consciousness is framed in terms of men: how women modify their behaviour to satisfy men; and how women are unable to articulate thoughts because of the demands of propriety and the limits of majority language. This is sometimes captured linguistically and grammatically – for instance, when Annette thinks about motherhood shortly before giving birth: ‘Eine Frau, die ein Kind hatte, hörte auf, ein freier Mensch zu sein. Man war eine gute Mutter und nichts sonst, oder man versagte als Mutter und behielt seine Persönlichkeit’ (*DT* 113). Here, she is conceiving of motherhood in terms of ‘Mensch’, with two instances of ‘man’, and ‘seine’: even the experience of motherhood is framed in masculine, or at least not specifically feminine, terms. Regrettably, Samuelson does not retain this, offering instead ‘A woman who had a child ceased to be a sovereign individual. One was either a good mother and an utter nullity, or was a bad mother and retained her personality’ (Samuelson 99). Although ‘individual’ and ‘one’ are similarly gender-neutral in English, Samuelson feminises ‘seine’ – a grammatical micro-level change. Similarly, when Annette fears for her own autonomy, ‘Angst quoll in ihr auf, nicht mehr Herr ihrer selbst zu sein’, her feelings are again phrased in masculine terms (*DT* 114). A theoretical, metaphorical masculine figure, the ‘Herr’, is in control of Annette, even when she is thinking in terms of controlling herself. The similarly gendered term ‘master’ is obviously available in English – as observed, Whiteside uses this – however,

[363] Leonardi, *Gender and Ideology*, p. 99.
[364] Leonardi, *Gender and Ideology*, pp. 98–99.
[365] Frei Gerlach, p. 215.

Samuelson instead opts for ‘Fear welled up within her that she could no longer control herself’ (Samuelson 99). This recategorization, whereby a noun has become a longer verbal construction, means that the subtle points Haushofer has raised about the experience of being a woman, and the language available to express it, are lost. The interpretations open to the ST reader – a subtle criticism of male-oriented language, the lamenting of an absence of communicative pathways open to women, the experience of womanhood as being ultimately framed and constrained by the male – are not open to the TT reader. This loss may lie in the fact that Samuelson does not read Haushofer as a specifically feminist author, writing in his preface that she is ‘more than a feminist writer and her issues more than those of a gender, particular society, or era’ (Samuelson x). This is curious: while the isolated, unusual scenario in *Die Wand* does transcend many particularities of time and place, the impact of gender and how it shapes the protagonist’s thoughts is impossible to overlook. This is even more keenly felt in Haushofer’s other works.

Certainly, Haushofer’s linguistic manipulations should be understood as important and revelatory in themselves. Leonardi considers the viewpoint that grammatical gender is an unremarkable feature of a language, which has ‘nothing to do with meaning’, and nothing to do with social notions of sex and/or gender.[366] Leonardi does not agree, citing scholars who hold that:

> Whatever the true origins of grammatical gender, it cannot be true that it has nothing to do with sex. A long tradition, expert and lay, which linked the two together, is still affecting attitudes and behaviour today so that the formal distinctions of grammatical gender systems can be used to mark social distinctions as well.[367]

Other scholars of feminist stylistics share this view. Sara Mills, for example, offers an extensive list of how sexism may be encoded in language, citing suffixes such as -ette or -ess, and the generic masculine.[368] The recent push for gender-neutral language in a gendered language such as German speaks further to a perceived link between grammatical gender and social gender.[369] The upshot is that grammatical gender, and manipulations thereof in order to ‘play around with

[366] Leonardi, *Gender and Ideology*, p. 97.
[367] Leonardi, *Gender and Ideology*, p. 97.
[368] Mills, pp. 89–91.
[369] See for example Levi C. R. Hord, ‘Bucking the Linguistic Binary: Gender Neutral Language in English, Swedish, French, and German’, *Western Papers in Linguistics / Cahiers linguistiques de Western*, 3.1 (2016), pp. 3–29.

language or subvert patriarchal language',[370] should not be dismissed as an unavoidable feature of a language, which does not reflect social and gendered realities in some way, and whose treatment in translation is unimportant and ultimately determined by the target language system.

Leonardi speaks of grammatical gender manipulations almost exclusively as a 'feminist' technique. This is not to claim Haushofer as a feminist; to do so would be conjecture. There is, however, undoubtedly a feminist slant to her prose, to the extent that she shows a concern with accessing the minds of her women characters and revealing unexpected truths about their views on children, men, and domesticity. Haushofer's women find themselves controlled, constrained, and led by men, who are usually stereotyped as ignorant, violent, and driven by sexual appetites. Whiteside's retention of thematic gendered points, then, is important in respecting and reflecting Haushofer's artistry, especially where English grammar cannot fulfil the same function. In contrast, the interpretational contractions in Samuelson's work, which seldom result from the respective grammatical systems of English and German, risk occluding almost entirely what appeared important to Haushofer.

2.3.3 Dissolving Boundaries

I have gestured above to the way in which the protagonist ceases to be a distinct, single, unchanging subject. I turn now to a moment that is particularly revelatory about how the protagonist enmeshes with the external, natural world. When the protagonist first moves to the *Alm* for the summer, she writes:

> Damals, im zweiten Sommer, war es mit mir noch nicht so weit gekommen. Die Grenzen waren noch streng gezogen. Es fällt mir schwer, beim Schreiben mein früheres und mein neues Ich auseinanderzuhalten, mein neues Ich, von dem ich nicht sicher bin, daß es nicht langsam von einem größeren Wir aufgesogen wird. Aber schon damals bahnte die Verwandlung sich an. Die Alm war schuld daran. Es war fast unmöglich, in der summenden Stille der Wiese unter dem großen Himmel ein einzelnes abgesondertes Ich zu bleiben, ein kleines, blindes, eigensinniges Leben, das sich nicht einfügen wollte in die große Gemeinschaft. Einmal war es mein ganzer Stolz gewesen, ein solches Leben zu sein, aber auf der Alm schien es mir plötzlich sehr armselig und lächerlich, ein aufgeblasenes Nichts. (*DW* 178–79)

[370] Leonardi, *Gender and Ideology*, p. 98.

This is just one occurrence of many when the protagonist speaks about her new and old selves. This passage follows a moment where she, as narrating self, is dwelling on the natural world and her insignificance in the face of it. Whiteside renders this passage as follows:

> Back then, in the second summer, I hadn't reached that point. The demarcation lines were still rigidly drawn up. I find it hard to separate my old self from my new self, and I'm not sure that my new self isn't gradually being absorbed into something larger that thinks of itself as 'We'. It was the *Alm*'s fault. It was almost impossible, in the buzzing stillness of the meadow, beneath the big sky, to remain a single and separate Self, a little, blind, independent life that didn't want to fit in with a greater Being. Once my major source of pride had been that I was just such a life, but in the *Alm* it suddenly struck me as pathetic and absurd, an over-inflated Nothing. (Whiteside 161)

There are several micro-level changes. Firstly, 'beim Schreiben' is eliminated, meaning that the vital role writing plays in the protagonist's process of self-recognition is not retained. Her internal struggle for a stable conception of herself, a self with clear boundaries, is expressed in writing in Haushofer's text; it becomes external through the act of writing, whereas it remains internal, purely mental, in Whiteside's version. An interpretation that was open to the ST reader – indeed, an interpretation that runs through much of Haushofer's prose about the importance of writing – is closed to the TT reader.

The third German sentence, ending 'aufgesogen wird', is shortened by Whiteside. In the German text, the second instance of 'mein neues Ich' occupies its own clause, separated by commas from the preceding and following clauses – symbolising, perhaps, the 'Grenzen' that the protagonist recognised. The result is that 'mein neues Ich' is emphasised, and perhaps granted more importance in this way, separated from other components of the sentence, as the concept that the protagonist is trying to grasp. Simultaneously, as a separate clause, it is lost and untethered; it is not clear, until the reader takes in the following clause, how it functions in this sentence. In Whiteside's text, syntactical micro-level changes have occurred, with 'my new self' no longer occupying a clause of its own. This would have been possible in English: '[…] my old self and my new self, my new self, which I'm not sure isn't gradually being […]'. This modification to the form is minor in itself and will only have an impact on the meso-level if other micro-level examples similarly alter how the protagonist reflects on her status as a self.

The nature of this larger force into which the protagonist feels absorbed differs subtly between the two texts. Haushofer's 'wir' undergoes addition in Whiteside's text: it is not just a 'we', but something that 'thinks of itself' as a 'we'. Whiteside therefore grants a kind of autonomy to the 'we' as if there is another thinking thing in the protagonist's world; the German text is silent on the thinking status of the 'wir'. It is difficult to retain the structure of the original: formulations such as 'the We' or 'a We' does not work in English, and Whiteside has therefore had to expand the original for sense. By specifying and narrowing that which had been broader, ambiguous in Haushofer's text, Whiteside contracts the interpretations, a common meso-level effect 'when source-text ambiguities are resolved by translational choice'.[371]

That the German word for self is 'Ich' also allows Haushofer to problematise the protagonist's self-conception in a complex way. Because the 'Ich' that is being questioned in *Die Wand* shares the same pronoun as the 'ich' who has been writing the report, the protagonist's struggle for identity and a conception of herself through writing is clearer. A link is drawn here between a conception of the self (mental) and the written manifestation of it (physical). Although the established equivalent for 'das Ich', 'self', is used in the TT, this link is lost. The separation between the pronoun 'I' and the concept of the 'self' does not invite the reader to draw the writing–existential link in the same way – the interpretations available to the ST reader are contracted in English. The self–I distinction is made clearer still by Whiteside's capitalisation of 'Self' in the penultimate sentence, a micro-level change which defies easy categorisation.[372] By capitalising 'Self', Whiteside adds an emphasis and an importance that was not present in the German text, which has two impacts. Firstly, it suggests a more philosophical, theoretical engagement with an abstract concept, rather than grappling with the very same 'ich' who has been writing the report, as is the case in the ST. The capitalisation also serves to separate this 'Self' from the other elements of the sentence – because at this moment the protagonist is lamenting her difficulties to remain separate, the typographical separation of 'Self' becomes tinged with irony and futility. It is because of the way in which English and German function differently – with

[371] Hewson, p. 86.
[372] On Hewson's model it would seem to be a stylistic choice; the capitalisation is not made necessary by English grammar.

German able to abstract from personal pronouns in this way – that Whiteside has been pushed to these solutions.[373] However, Samuelson, in translating *Die Tapetentür*, opted for quite a different and non-standard solution. Annette writes, shortly after meeting Gregor, that 'Mein früheres Ich verbrennt langsam zu Asche' (*DT* 56). Accordingly, the pronoun 'ich' disappears periodically from Annette's diary entries, particularly when her autonomy seems to be threatened (for example *DT* 103). Samuelson translates this as 'My former "I" is gradually burning away to ashes' (Samuelson 49). The unconventionality of this structure in English is acknowledged by the inverted commas around 'I', but it is this unconventionality that is effective. Samuelson, by retaining the use of 'ich', raises the same points as Haushofer about the status of the 'I', the thinking self who is articulating and writing. A pronoun being used as a noun in a way which English generally resists is a kind of creation on the lexical micro-level,[374] which retains the interpretational pathways open to the ST reader. Theoretically at least, this option was open to Whiteside.

'Being' as a translation of 'Gemeinschaft' has a curious effect. It is not an established equivalent and shifts the focus from a collective and collaborative identity to a single entity, an existential concept. It is also capitalised by Whiteside, as is 'Nothing' in the final part of the passage. Preceded by the adjective 'over-inflated', the visibility and emphasis granted to 'Nothing' in this way therefore becomes ironic. The capitalisation of these nouns in the passage adds a further philosophical and theoretical tone to the protagonist's writing – while this does capture how deeply she is thinking in isolation, it also seems to take her considerations further from an immediate concern for herself, to broader and more detached musings. Given the status of the protagonist's report as a means of exploring her new post-wall identity, coming to terms with her own grief, and recounting her own actions and emotions, this more detached tone in

[373] Cf. the English translations of Freud's terms 'das Ich' and 'das Über-Ich' as 'ego' and 'superego', for example. Interestingly, in the preface to his own translation of Freud, Whiteside reflected on precisely this problem, considering the suitability of 'the I' and 'the upper-I' as 'preserving the immediacy of words in everyday language', and 'convey[ing] the personal commitment we make when we say "I" or "me"'. Ultimately, however, he found these terms too problematic and resorted to the already-standard terminology of 'ego' and 'superego'. Whiteside, 'Translator's Preface', pp. xxxi–xxxii.

[374] Hewson 'reserve[s] the word creation to describe a non-automatic and appropriate translational choice', p. 69.

Whiteside's version is perhaps implausible. As was also seen above, Whiteside's use of a slightly loftier tone here results in quite a different simulation of the protagonist's interiority. A voice effect of reduction and possibly even of deformation can be discerned, especially viewed in light of the loss of speech particles analysed above.

Whiteside's choices in this passage subtly change the protagonist's relation to the world around her. The philosophical tone somewhat obscures the protagonist's more personalised reflections on the status of her own subjecthood – in the English text, she thinks about selfhood and existence more generally. The protagonist feeling subsumed by greater forces, merging with the natural world, in the manner described above is a recurring theme of the novel – she contends with and comes to rely upon new external forces – most obviously, the wall itself, as well as the weather, the soil, her animals – and internal forces such as her own emotions and morale. However, Whiteside's translation frequently fails to capture this fully, often because of the difficulty of avoiding 'I' as the subject of a sentence. Above, the ST displaces 'ich' in a way suggestive of the protagonist's disintegrating identity: 'war es mit mir nicht so weit gekommen', while Whiteside's use of 'I hadn't reached that point' does not register this subtlety. Elsewhere, she writes 'Ich mag nicht, wenn man mich überfällt, und setzte mich sofort zur Wehr', in response to a feeling: 'Das Gefühl überkam mich, daβ es besser war, für immer von der Alm wegzubleiben' (*DW* 217). Whiteside translates this as 'I was overcome by the feeling that it would be better to keep away from the *Alm* forever. I don't like being invaded by outside forces, and immediately got on the defensive' (Whiteside 199). Not only has Whiteside opted for specifically 'outside forces' rather than something more general in keeping with 'man', thus explaining elements of the protagonist's mind that were latent in the ST, but he has also emphasised her defensiveness, her resistance to outside forces, through grammatical choices. Differently from the German sentence beginning 'Das Gefühl', the English protagonist takes precedence in the first sentence; she is the subject, and 'I' is the first word in the sentence, lending the pronoun – and thus the protagonist – more status and visibility, in a way which 'the feeling/realisation overcame/struck me', or similar,

would not. This change in subject and object thus has the potential to transform interpretations of the protagonist.

Similar micro-level modulations are discernible in several further places, contributing to the meso-level effect of interpretational transformation. For instance, shortly after the wall first appears, the protagonist considers that she must have heard birds 'before I was aware of them' (Whiteside 11). Here, the protagonist is the subject; in the original, she was the object: 'ehe es mir bewuβt wurde' (*DW* 17). Her relationship to external sounds shifts subtly with this modulation, as she transitions from something dawning on her, suggesting passivity, to actively realising something. Later, when considering how to improve the byre for Bella, and lamenting her inability to fit a new door to it, she writes 'kann ich nichts tun, als daran denken' (*DW* 51); Whiteside translates this as 'all I can do is think about it' (Whiteside 42). Although the meaning is the same, on the stylistic level the positive and negative connotations differ slightly, and thus the characterisation of the protagonist and her psyche shifts: the 'nichts' implies powerlessness and emptiness in a way which a sentence beginning 'all I can do' does not. On one of the occasions when the protagonist considers her reasons for starting her report, she writes 'Diese Angst läβt mich meinen Bericht schreiben' (*DW* 43); Whiteside renders this as 'out of that fear I am writing my report' (Whiteside 34). Modulation has again occurred; in the ST, she appears controlled by and at the mercy of her fear whereas in the English text, she has harnessed and is motivated by it. A similar effect occurs in Whiteside's translation of 'Über die Wand zerbrach ich mir nicht allzusehr den Kopf' (*DW* 40); he renders this as 'I didn't give too much thought to the wall' (Whiteside 31). That the sentence begins with 'die Wand' in the German suggests that it takes precedence, that it is somehow dominant. The focus is also clearly upon worrying in the ST, rather than the more neutral 'thought' in English – the impact is that Whiteside's protagonist appears more active, more in control of her emotions, and more distinct from forces around her.

A final example of how the protagonist's relationship to external forces differs in Whiteside's translation is when she first discovers the wall and feels an instinct to howl in despair along with Luchs: 'Etwas wollte mich zwingen' (*DW* 20). In his solution of 'something within me

tried to force me' (Whiteside 13), Whiteside takes care to show that the force is an internal one, not an external one, whereas Haushofer is silent on where this force originates. With this addition, Whiteside's protagonist once again appears less determined by forces external to herself. Plausibly, Whiteside is responding to the protagonist as director of her own life and story; to her self-confessed desire to remain in control, rather than being a 'servant' of external factors (see Whiteside 52).

Each of these micro-level features, most commonly modulation, contributes to a transformation of interpretations in the TT. This occurs when there is not a 'clear link between the potential readings of the source and target passages'.[375] Haushofer's protagonist is subsumed by the world around her, she is no longer a distinct 'Ich' – this feature has been drawn out by scholars as a key characteristic of *Die Wand.* In Whiteside's text, the reader can only follow this interpretation to a certain extent; his modulation, and frequent use of the active where the passive was fulfilling a crucial function in the ST, obscures this. In the transition to English, through subtle syntactical micro-level changes, the protagonist has become a more autonomous, active self – she remains more in control of the forces around her as well as her emotions, and consequently a distinct centre of consciousness, separate from the external world. As it seems that Haushofer is questioning precisely this notion of a unitary, separate self, and is exploring female consciousness in isolation from human beings but in a kind of interdependence with non-human entities, it is not clear that Whiteside's decision to retain more autonomy for her is appropriate. The reasons for this decision are beyond reconstruction, but are suggestive of the need for a very informed engagement with the ST in order to retain notable features.

The result of this meso-level effect is that the points that Haushofer advances about the woman subject, both in society and in isolation, differ in the TT. If the dissolving boundaries are taken to have a certain feminist politics, if they are taken to serve as 'die Absage an die patriarchal geprägte Subjektposition',[376] then Whiteside's text can only attain the same function to a limited extent.

[375] Hewson, p. 87.
[376] Frei Gerlach, p. 183.

2.4 Evaluation and Conclusion

At the outset of this chapter, I posed the question of how far the 'großartige Sprache' of *Die Wand* survives its journey into English. The initial analysis of the ST probed the nature of this 'großartige Sprache', and Haushofer's use of speech particles was revealed to be particularly important, not only in the creation of an engaging rhythm to the prose, but also in securing the protagonist's written report as a simulation of an inner voice, an unrolling, spoken-yet-silent thought process. Feminist research drew out the importance of Haushofer's toying with grammatical gender, as well as her use of the passive to cast doubt on the protagonist as a distinct, single self.

The translation analysis has discerned, above all, a voice effect of reduction in Whiteside's English text. The skill of the language in *Die Wand*, what makes it so characteristic of Haushofer, is its cadence – spoken, then literary, yet never jarring. This has not been fully retained by Whiteside. Indeed, the analysis of this feature has drawn attention to the particular suitability of Hewson's model, with its focus on voice – in a novel concerned with the characterisation of an inner-yet-written voice, Hewson's meso-level categories allow for a particular focus on this. Whiteside spoke critically in a preface of translators who do 'not always capture the sometimes improvisatory, fractured, even *approximate* nature' of the original,[377] but his omission of speech particles and use of a high register mean that he has pushed Haushofer's text beyond that which originally made it 'großartig'. If Benjamin calls for 'the translation to produce its own momentum away from the original',[378] it is not obvious from where, in Whiteside's text, the momentum derives.

That which was observed about the ST cannot be said about the TT – the ST drew the reader into identification and involvement with a fictional mind, such that the reader and text became a 'Wir', as Schweikert had it. Hewson himself noted that a change in the voicing of a text

[377] Whiteside, 'Translator's Preface', p. xxx.
[378] Flèche, p. 97.

would likely mean ‘a reading experience [for the TT reader] that differs significantly from that of a reader of the original’. In analysing French translations of Jane Austen, he noted that ‘the voices in the book are not radically different, but sufficiently so as to camouflage or change those voices that make up such an important part of Austen’s work’.[379] The same appears to be true of Haushofer’s characteristically voiced tone.

The analysis additionally detected interpretational contraction and transformation, especially in rendering those utterances which secure the protagonist as an ambiguously gendered and unitary subject. The particular feminist quality of Haushofer’s techniques – her apparent anticipation of Butler in terms of gender performance and the importance of self-narration; the traces of ecofeminist thought; the manipulation of grammatical gender and ironic use of male-oriented language – is not carried across to the TT. To a casual reader of *The Wall*, this may be of little importance – the story pans out in much the same way, and the thematic reflections of the protagonist’s changing sense of self remain. However, the translation analysis has shown how an original author’s artistry, the striving for and development of a technique over time, may be obscured in translation.

Haushofer shows keenly that with which Keun had begun to engage; a woman character’s scepticism about the gender performance that her society seems to demand. Probing what lies beneath this performance involved, for Haushofer, developing a kind of mental voice, straddling writing, speaking, and thinking to craft a plausible verbalisation of interiority – the same was true of Keun, particularly *Das kunstseidene Mädchen*, although Haushofer has pushed the potential of vocality even further and fused it with the process of writing in a more explicit way. The same, it will be seen, will be true of Bachmann who uses elements of the dramatic genre to cast her Ich character as a voiced subject.

Chapter One, in particular the analysis of Creighton and Ankum, also demonstrated the drastic impact that different stylistic techniques in different languages may have on the representations of a protagonist’s interiority. In this chapter, different renderings drawn from other

[379] Hewson, p. 233.

translations have helped to demonstrate the potential options available to Whiteside, such as Prantera's creative rewritings, as well as his relative successes – Samuelson's translation of *Die Tapetentür,* in particular, was shown to almost entirely obscure Haushofer's characteristic tone, as well as her particular interest in the minds and lives of women. The importance of a full understanding of the ST – illuminated by the author's wider work – has become clearer still. It is obvious that Samuelson overlooked this, seeking to situate his translation among highly regarded male-authored texts. This is not uncommon: indeed, the cover of the 2013 edition of Whiteside's translation praises the story for being 'as absorbing as Robinson Crusoe' – praising it, in short, for its similarity to a canonical male-authored text. This overlooks the gendered particularity of *Die Wand*, as well as of Haushofer's other prose works: the stories are inspired by her own position as a housewife and mother; the subtle techniques stem from the post-war social picture for women in Austria. 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, techniques that retain this emerge as the most successful.

3 INGEBORG BACHMANN

3.1 Introduction to the Text

Bachmann famously spoke of her difficulties in finding a female-connoted 'Ich' subject to narrate her prose, feeling instead that she 'nur von einer männlichen Position aus erzählen kann'.[380] *Malina* constitutes a deliberate attempt to address this, and the work therefore abounds with techniques to narrate that which is considered to be somehow ineffable, a woman character's mind. The works I will discuss in this chapter also exhibit a preoccupation with trauma, especially resulting from gendered violence, and the devastating effect that this may have on the psyche. Many themes and techniques explored in the two previous chapters will recur here, although frequently to different effect, with Bachmann questioning binary gender and prescribed gender roles more keenly than either Haushofer or Keun were able to in their own historical moments.

Bachmann was born in 1926 in Klagenfurt, Austria, and began writing after completing her doctorate at the University of Vienna. From the 1950s onwards, she wrote radio plays, poems, and libretti before publishing *Malina* in 1971. Three editions were published in its first year and it

[380] Bachmann, *Wir müssen wahre Sätze finden*, pp. 99–100.

sold 30,000 copies; the novel attained second place in the Spiegel bestseller list in June 1971.[381] It was included in the posthumous 1978 *Werke* edition of her texts, published five years after her death, alongside other fragments which have together come to be known as the *Todesarten.* The *Todesarten* texts, particularly those which were never finished, have a complex production and publication history, but letters to her publisher suggest she began work on them in 1962, and had definitively told her publishers about this, and supplied them with the title, in 1963.[382] In an interview in 1965 she said that 'Ich denke schon seit vielen Jahren an diesem Roman herum, immer an demselben, mache mir Notizen und überlege seine Struktur', and had firmly started work on *Malina* at the end of 1966.[383] Strictly speaking, the genesis of the *Todesarten* project in something like its intended final form can be traced to 1967.[384] Boehm published his first English translation of *Malina* in 1990, selected by the publisher based on a blind selection of sample translations,[385] and an updated version followed in 2019.

As perhaps the most renowned author in this corpus, there exists a rich field of secondary literature on Bachmann. As in the previous chapters, however, analyses of English translations of her work are less common. Fisher's 2014 research, which comparatively analyses the *Todesarten* texts and their translations, is one notable example; a recent article by Ewa Sivak also analyses English translations of Bachmann's novels and some short stories, including Boehm's first translation of *Malina* (1990). Sivak found this to be 'a smoother, more readable text and a less faithful rendering of the original' that 'effaces […] Bachmann's reliance on repetition and transformation, in spots diluting some key elements of Bachmann's feminist aesthetics',[386] and sometimes 'eras[ing] […] important connotations'.[387] Sivak, too, has found that English translations of Bachmann have attracted little attention, noting that only the translations of *Das*

[381] Lina Fisher, 'Gender and style in the translation and reception of Ingeborg Bachmann's *Todesarten* texts' (unpublished doctoral thesis, University of East Anglia, 2014), p. 81.
[382] Monika Albrecht and Dirk Göttsche (eds), *Bachmann Handbuch: Leben, Werk, Wirkung* (Stuttgart, J. B. Metzler, 2002), p. 127.
[383] Albrecht and Göttsche, *Handbuch*, p. 127.
[384] Sigrid Weigel, *Ingeborg Bachmann: Hinterlassenschaften unter Wahrung des Briefgeheimnisses* (Munich: Deutscher Taschenbuch Verlag, 2003), p. 513.
[385] Fisher, p. 114.
[386] Eva Sivak, 'Transparent, Fluent, Readable: Ingeborg Bachmann's Prose in English', *Journal of Austrian Studies*, 51.1 (2018), pp. 47–90 (p. 64).
[387] Sivak, p. 64.

Buch Franza and *Requiem für Fanny Goldmann,* completed by Peter Filkins in 2000, 'elicited any mainstream response' in US scholarship,[388] with the post-2000 translations (*Darkness Spoken, Letters to Felician,* and *Last Living Words*) having 'come and gone largely unnoticed'.[389] This chapter, then, will be among the first in-depth analyses of Boehm's 2019 translation of *Malina.*

The female protagonist of *Malina,* Ich, is a prominent writer who is in a relationship with Ivan while (ostensibly) living with Malina.[390] Malina, however, is not to be understood as a 'real' character, but rather as part of Ich's psyche: her consciousness split into subjective, emotional, feminine (Ich), and objective, logical, masculine (Malina). I will explore this complex dual subject in more detail later. The novel opens with a list of *dramatis personae*, and the action is charted in script-like dialogue, interviews, musical notation, letters, phone calls, as well as first-person self-narration. It is formed of three chapters: 'Glücklich mit Ivan', the longest chapter, in which Ivan and Ich's relationship is explored; 'Der dritte Mann', a chapter comprising nightmares and Ich's conversations with Malina about them, revealing the depth of Ich's psychological disturbance; and 'Von letzten Dingen', a chapter characterised by lengthy dialogues with Malina that ends with Ich disappearing into a crack in the wall, thereby eliminating the first-person female narrator. *Malina* was intended as the opening to the *Todesarten* collection of texts, which was originally also to include *Requiem für Fanny Goldmann* and *Das Buch Franza*,[391] and it was designed to establish Malina as the narrator for the remaining stories.[392]

Many themes in *Malina* can also be found in Bachmann's investigations into female consciousness in *Das Buch Franza* and *Requiem für Fanny Goldmann:* the traumatised female mind, male violence, dreams, and repression. *Das Buch Franza* is the story of a woman who flees a sanatorium, having been sent there after discovering that her psychologist husband Leo Jordan has been keeping case notes on her. Her brother Martin finds her at their childhood home, and the

[388] Sivak, p. 48.
[389] Sivak, p. 73.
[390] In keeping with other scholars, I will speak of 'Ich' throughout as if it were her proper name; see for example Georgina Paul, *Perspectives on Gender* (New York: Camden House, 2009), p. 90. Bachmann herself does similar, for example 'was Malina und Ich sind' in Bachmann, *Wir müssen wahre Sätze finden* p. 100.
[391] Called, variously *Der Fall Franza* and *Das Buch Franza.* I will prefer *Das Buch Franza* in keeping with Albrecht and Göttsche, *Handbuch* (p. 144), as this was Bachmann's own preferred title (see Filkins xxi).
[392] See for example Bachmann, *Wir müssen wahre Sätze finden*, p. 95.

two travel to Egypt. Franza's mental state deteriorates, and she dies at the end of the novel after being assaulted at the Giza pyramids. The novel remained incomplete at the time of Bachmann's death, and its genesis is complex, with the 1995 edition presenting it in five *Textstufen*.[393] Bachmann broke off work on *Das Buch Franza* late in 1966, feeling that it was 'eine hilflose Anspielung auf etwas […], das erst geschrieben werden muß'.[394]

Requiem für Fanny Goldmann remains in a much more fragmentary form than *Das Buch Franza.* Bachmann was working on both at around the same time, in the mid-1960s, and eventually reworked much of the *Requiem für Fanny Goldmann* material into what has become known as the unfinished Goldmann/Rottwitz-Roman.[395] It is hard to draw clear lines between the two; Bachmann's posthumous editors Albrecht and Göttsche have found the overarching structure of the works to be simply beyond reconstruction.[396] In contrast, Koschel, von Weidenbaum, and Münster present the material in a more coherent, linear fashion in their 1978 edition – though some scholars have expressed reservations about this[397] – with a selection of character sketches of Malina following the Fanny Goldmann material. The fragment defies simple summary, but the overarching plot centres around Fanny Goldmann, a once-famous actress who discovers that her lover, Marek, has secretly written a book about her. She ultimately falls into alcoholism and dies of an illness.

The value of *Das Buch Franza* and *Requiem für Fanny Goldmann* to this project is twofold. Firstly, as Filkins notes, in the *Todesarten* 'Bachmann's women attempt to give voice to their inner lives', silenced as they are by men, and by themselves. Because 'they cannot find a means through which to speak', the 'inner reality of these women remains largely unspoken' (Filkins x). The texts therefore show how keenly Bachmann is 'searching for a way to evoke the ineffable and unspoken qualities of our inner nature' (Filkins xvii). Secondly, a brief consideration

[393] A full explanation of the *Textstufen* is given in '*Todesarten*'*-Projekt,* II, pp. 393–466.
[394] Albrecht and Göttsche, *Handbuch*, p. 128.
[395] Albrecht and Göttsche, *Handbuch*, p. 155.
[396] '*Todesarten*'*-Projekt,* I, p. 577.
[397] See for example Fisher, p. 171.

of how Filkins has tackled some of Bachmann's central techniques will demonstrate potential English renderings of those techniques.

What emerges from the *Todesarten* texts and paratextual material is an 'effort to find a medium with which to voice the inner reality of the self' (Filkins xi), to find a new language that satisfactorily represents female consciousness. Ich in *Malina* thus becomes the 'Verteidigerin einer anderen Sprache',[398] that is, a language that can account for emotion, subjectivity, irrationality, and ineffability in a way that traditional (and as will be seen, masculine-coded) narration cannot. This difficulty of giving voice to something elusive recurs relentlessly in Bachmann's works and interviews. With her difficulty in securing a female 'Ich' for her *Todesarten* texts, Bachmann is driving at the heart of what Keun and Haushofer also grappled with – how to represent the thinking (female) subject in writing, and why it proves difficult to do so. Her openness about struggling for representing female interiority in this way, her attempts to do precisely this in *Malina*, and the subtle, often German-specific nature of how she does so, make her a compelling inclusion in this project. As will be seen, for Bachmann, part of what makes a woman's narration of her own consciousness difficult is the traumatic effect of male violence on that consciousness. Each of the *Todesarten* texts to be discussed here reveals a concern with trauma; it plays a role in shaping the female consciousness for Bachmann in a way that it did not for Keun or Haushofer. Violence done to the female mind makes it difficult if not impossible for the woman subject to present, write, speak, or narrate her own consciousness. This problem is more complex still in *Malina* with the dual model of consciousness at which she arrives.

Bachmann studied some psychology as a university student and was familiar with Freud's writings;[399] she also had a 'psychologische[s] Interesse an der Angst'.[400] Her *Todesarten* texts, particularly *Malina*, each display a concern with consciousness. Lennox reads Bachmann as emphasising that 'dramas of suffering and passion must be portrayed as intrapsychic, as

[398] Weigel, p. 535.
[399] Albrecht and Göttsche, *Handbuch*, p. 223.
[400] Albrecht and Göttsche, *Handbuch*, p. 224.

"history/story within the I/psyche" ("die Geschichte im Ich" [W 4: 2301), so that in the "Ways of Death" "the real settings" are "interior ones"'.[401] Albrecht and Göttsche also consider Franza in relation to Freud's treatment of Dora – the physical symptoms in the prose as linking to Freud's observations of symptoms of 'Hysterie und Angstneurose'.[402] The dream sequences in Bachmann's *Todesarten* texts also carry obvious links to Freud's psychology. Bachmann found dreams useful in their expositionary potential: 'denn wir erfahren ja nichts über den Lebenslauf dieses Ich oder über das, was ihm zugestossen ist – all das ist in den Träumen, teils versteckt, teils auch ausgesprochen'.[403] In the words of Albrecht and Göttsche, the dreams show 'die wahre Ursache der Zerstörung dieses Ichs'.[404] The 1995 edition of the *Todesarten* also contains early drafts of what Albrecht and Göttsche call *Eugen-Roman II*, the story of a man who returns from the war psychologically disturbed, pathologically afraid of being murdered, who struggles to come to terms with and express his trauma. Bachmann began working on this in 1962 but abandoned it in 1965,[405] although some of the material was subsequently reworked into *Das Buch Franza*.[406] With his traumatic experiences and difficulty in overcoming them, Eugen functions as a 'männliche Parallel- und Vorläuferfigur der *Todesarten* Protagonistinnen'.[407] It is indicative of Bachmann's concern with narrating consciousness and her interest in how trauma may shape this consciousness. Bachmann herself was clear about the centrality of consciousness as a theme in *Malina*, once calling it 'erzählte Innenwelt'.[408] It is from this quotation that the title of this thesis is taken, with *Malina* being the most overt attempt to attain that which I take my other authors to be doing: seeking, and struggling with, a satisfactory representation of female interiority.

Bachmann spoke of securing a style she calls 'erratische[…] Monologe' in *Malina*,[409] which is attained using narrative techniques, such as excessively long sentences and fragmented

[401] Sara Lennox, *Cemetery of the Murdered Daughters: Feminism, History, and Ingeborg Bachmann* (Boston: University of Massachusetts Press, 2006), p. 37.
[402] Albrecht and Göttsche, *Handbuch*, pp. 225–26.
[403] Bachmann, *Wir müssen wahre Sätze finden*, p. 97.
[404] Albrecht and Göttsche, *Handbuch*, p. 227.
[405] Albrecht and Göttsche, *Handbuch*, p. 153.
[406] Ingeborg Bachmann, '*Todesarten*'*-Projekt*, ed. by Monika Albrecht and Dirk Göttsche, 4 vols (Munich: R. Piper & Co., 1995), II, p. 399.
[407] Albrecht and Göttsche, *Handbuch*, p. 153.
[408] Bachmann, *Wir müssen wahre Sätze finden*, p. 113.
[409] Bachmann, *Wir müssen wahre Sätze finden*, p. 73.

syntax. The bipartite portrait of consciousness which Bachmann advances in *Malina* is also established through German-specific techniques: the use of ‘Ich’ as both a noun and pronoun; manipulation of reflexive pronouns; carefully constructed sentence structure and deployment of grammatical gender. *Malina*, then, as a portrait of traumatised female consciousness, presents challenges for the English translator. The initial reading and the translation analysis will proceed, as in previous chapters, in terms of techniques – here, I address the specific features of *Malina* into two broad headings: the duality of consciousness resulting from trauma, and crises of language and (first-person) narration.

3.1.1 A Note on the Editions

Boehm produced one translation of *Malina* in 1990, and a subsequent one in 2019. A comparative reading reveals that few substantial changes have been made. Most obviously, footnotes have been removed, with Boehm citing the accessibility of online information as the reason for this (Boehm B, xiii). Some cultural references differ, with the title of a film changing from ‘Three Supermen Sweep Clean’ (Boehm A, 28) to ‘The Three Fantastic Supermen’ (Boehm B, 6) and a book by Alfred Brehm changing title from ‘*Animal Life’* to ‘*Life of Animals’* (Boehm A, 83; Boehm B, 106). An error in the translation of ‘einem wahnwitzigen, geronnenen Erguss’ (*M* 93) is corrected, from ‘an absurd, gushing effusion’ (Boehm A, 57) to ‘an absurd, solidified effusion’ (Boehm B, 73). Frequently semi-colons are swapped for dashes or commas (Boehm A, 9–10; Boehm B, 14; also Boehm A, 32–33; Boehm B, 41–43), and line breaks are inserted more frequently in the 2019 edition (see Boehm A, 17; Boehm B, 23). A great number of words throughout are changed for straightforward synonyms: ‘whining’ and ‘pitiable’ become ‘whimpering’ and ‘pitiful’ (Boehm A, 125; Boehm B, 157); ‘nature’ becomes ‘essence’ (Boehm A, 159; Boehm B, 201); and Malina is later ‘indifferent’ to ‘change or transformation’ (Boehm B, 208) having previously been ‘unaffected’ by ‘change or modification’ (Boehm A, 164).

I will take material for translation analysis from the 2019 edition, but where quoted material differs substantially from the corresponding passage in the 1990 edition, I will draw attention to this in the footnotes. As is standard practice, I will use and quote from the version of

the *Malina* text that appears in the 1978 *Werke* – Boehm likely followed this edition in his 1990 translation, thus allowing for easier comparison between ST and TT.

In analysing *Das Buch Franza*, however, I will quote from the Albrecht and Göttsche 1995 edition; the extra material and earlier drafts are useful in illuminating aspects of Bachmann's developing thinking. Filkins used the 1995 edition himself, but omitted some passages where he discerned 'background narratives that confused the narrative voice' (Filkins xxiii), feeling that given the incomplete state of the work, he had to take on the 'additional roles of editor and critic' (Filkins xxii). However, Filkins uses the 1978 edition to produce his translation of *Requiem für Fanny Goldmann*, and for ease of comparison I will also quote material from the 1978 *Werke* edition of *Requiem für Fanny Goldmann.* This fragment stands in a far less complete form than *Das Buch Franza* and as Filkins notes in his introduction to the English translation, its intended 'final shape' is not clear (Filkins xxiii).

3.2 Narratological and Stylistic Analysis of the ST: Feminist and Cognitive Techniques

I turn now to a close reading of *Malina*, informed by cognitive narratology and particularly, within this field, research into literary depictions of trauma. Fisher's research into the *Todesarten* texts will prove valuable, as will a consideration of Butler, and particularly their work *Precarious Life* (2004). This initial reading, enhanced also by *Das Buch Franza* and *Requiem für Fanny Goldmann*, demonstrates further how Bachmann developed her thinking in the course of working on *Malina*, and the specific problem of representation with which she was struggling.

The two sections inevitably overlap, with the themes of trauma and the dual consciousness often explored linguistically and syntactically, and the difficulty of narrating and speaking also thematised throughout. Thus, I explore the dual consciousness in the first section, but the breakdown of this duality in the second section, finding it to pertain more closely to Bachmann's crisis of finding a narrator. Similarly, I consider the content and imagery of dreams

as a symptom of trauma, but investigate the language and syntax in which they are recounted and experienced in the second section.

3.2.1 Trauma and Dual Consciousness

In *Malina*, Bachmann lapses into anti-realism for the first time in her *oeuvre* (and, indeed, in the works discussed in this thesis as a whole). The unexplained disappearance of Ich into a crack in the wall is one example of this, another is the setup of Ich and Malina as two halves of one consciousness, two thinking subjects in one psyche. Bachmann was quite clear in interviews that Malina should not be read as a separate, real character; she frequently referred to the two as 'eine Doppelfigur'.[410] It is not this duality that makes female consciousness difficult to represent – rather, it is its 'feminine' half, characterised by ineffable (or forgotten) 'psychological destruction'[411] which resists being cast in clear, logical, unambiguous language. Ich, then, is the 'feminine' half of the unnamed woman protagonist's psyche, with Malina occupying the 'masculine' half.

With regard to the duality of the female subject, Bachmann elaborated that 'Der Leser muss im Anfang gar nicht erkennen, dass es eine Person ist';[412] and 'es ist für mich nicht notwendig, dass ein Leser sofort versteht, was Malina und Ich sind, dass sie im Grunde genommen eine Person sind'.[413] Certainly Ich's description of her first few encounters with Malina bears the hallmarks of a real-life meeting between two people, and throughout there are moments that could seem to establish him as a separate, real character: his coat and keys in the hall (*M* 321); his arrival home while Ich is already there (*M* 138); sending telegrams (*M* 169). However, clues as to the Malina–Ich duality are found even very early in the novel: 'vor allem aber ist Malina in einem Zusammenhang mit anderen Frauen nicht zu denken' (*M* 21); 'Malina und ich, weil wir eins sind' (*M* 126); Malina's implausible indifference to Ivan, and vice versa. Exposition of the Ich–Malina duality becomes clearer and more frequent in the 'Von letzten

[410] Bachmann, *Wir müssen wahre Sätze finden*, p. 88.
[411] Áine McMurtry, *Crisis and Form in the Later Writing of Ingeborg Bachmann: An Aesthetic Examination of the Poetic Drafts of the 1960s* (London: Modern Humanities Research Association, 2012), p. 67.
[412] Bachmann, *Wir müssen wahre Sätze finden*, p. 87.
[413] Bachmann, *Wir müssen wahre Sätze finden*, p. 100.

Dingen' chapter. Long passages of what appear to be thoughts are occasionally interrupted by Malina, referencing something in those thoughts as if Ich has spoken them aloud (for example *M* 263, 307) – or as seems to be the case, because Ich and Malina are the same psyche, 'he' knows what 'she' is thinking. Possibly the clearest moment of exposition is when Ich recalls having her horoscope and birth chart read. What emerged from this reading was:

> nicht das Bild von einem Menschen, sondern von zweien, die in einem äussersten Gegensatz zu einander stünden, es müsse eine dauernde Zerreissprobe für mich sein, bei diesen Aspekten, falls ich die Daten genau angegeben hätte. Ich fragte höflich: Der Zerrissene, die Zerrissene, nicht wahr? Getrennt, meinte Frau Novak, wäre das lebbar, aber so, wie es sei, kaum, auch das Männliche und das Weibliche, der Verstand und das Gefühl, die Produktivität und die Selbstzerstörung träten auf eine merkwürdige Weise hervor. (*M* 248)

This makes the construction of the female consciousness quite clear: it is so divided along subjective/objective, emotional/rational lines that the female subject constitutes two distinct, and gendered, centres of consciousness. Some of the exposition of the Malina–Ich duality is thematic and does not rely on German-specific grammar or syntax – elsewhere, however, it is established by careful arrangements of pronouns in the ST. Where this defies recreation in English or, conversely, where Boehm has been attentive to this subtle feature, demonstrates the importance of a close, informed engagement with the ST.

Through 'conversations' between Malina and Ich (happening, of course, in the mind of one person), it becomes clear that Ich has experienced some unnameable trauma, and her nightmares in the second chapter begin to suggest the nature of this. Bachmann was clear about the importance of the dream sequence in *Malina*, labelling it the 'Herzstück' of the novel,[414] and stating in an interview that:

> die ganzen Geschichten, die ausgespart werden, weil das Ich über sich nichts erzählen darf – denn sein Doppelgänger verbietet es ihm ja – die kommen in den Träumen vor; etwa die Erklärung für seine Zerstörung, für sein Schon-beinahe-Vernichtetsein durch eine Vorgeschichte.[415]

[414] Weigel, p. 535.
[415] Bachmann, *Wir müssen wahre Sätze finden*, p. 89.

The repetition of phrases in Ich's dreams adds 'a trapped, fearful quality',[416] and Bachmann's unusual yet carefully constructed use of imagery serves to create an unsettling, surreal world. The language is characterised by 'extremes and excess', with adjectives like 'leuchtend, knallig, rasend' creating an 'overwhelming, noisy and busy' dreamscape.[417] Interestingly, in her analysis of Boehm's translation, Fisher discerns errors and infelicities that mean 'in general, the precision with which the source text's imagery is constructed comes across less strongly in the target text'.[418] This, of course, is based on Boehm's 1990 translation – in the Trauma and Dual Consciousness section of the translation analysis, I will briefly consider his later translation of the dream imagery and to what extent it retains Bachmann's depiction of (repressed) trauma.

Dreams also emerge as communicatively important – and psychologically revelatory – in *Das Buch Franza*. Violence is also a notable theme shared with *Malina*; it is sexual assault and then violent self-injury which leads to Franza's death. In common with the other *Todesarten* texts, psychological destruction by a man is a prominent theme in *Requiem für Fanny Goldmann*: on discovering that her lover, Marek, has written secretly about her, Fanny feels she has been 'geschlachtet, sie war geschlachtet auf 386 Seiten in einem Buch […] geschlachtet, gekocht und geräuchert'.[419] In the drafts for *Requiem für Fanny Goldmann*, and in the material connected with Eugen-Roman II and the Goldmann/Rottwitz-Roman, Fanny does not narrate in the first person for any substantial length of time: she is written and spoken about in retrospect, especially in the 'Einleitungsentwürfe'.[420] Indeed, a key theme shared by *Requiem für Fanny Goldmann* and *Das Buch Franza* is the motif of both women characters being written about covertly: the titles of the books alone, *Requiem* and *Das Buch*, position each woman clearly as an object of a written form. The more enigmatic title *Malina* represents a move away from this motif and an attempt to have the woman protagonist narrate her own story, even though she is ultimately eliminated from it in the culmination of Bachmann's narratorial crisis.

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[416] Sharon Weiner, 'The Nature of the Beetle: Language and Trauma in the Work of Ingeborg Bachmann' (unpublished doctoral thesis, University of Chicago, 2017), p. 34.
[417] Fisher, pp. 128–29.
[418] Fisher, p. 128.
[419] Ingeborg Bachmann, *Werke*, ed. by Christine Koschel, Inge von Weidenbaum, and Clemens Münster, 4 vols (Munich: R. Piper & Co., 1978), III, p. 515.
[420] »*Todesarten*«*-Projekt*, I, pp. 287–300.

3.2.2 Language and Narration Crisis

Language crisis was a prominent theme in Keun's works, with Gilgi struggling to be listened to by men, and Doris finding the standard, correct patterns of communication open to her to be stifling. Similarly, in Haushofer's prose her women characters often turned to writing in order to process and verbalise truths that would not be welcome to others. Only the protagonist of *Die Wand* can finally escape this and speak freely: 'alle, denen zuliebe ich mein Leben lang gelogen habe, sind tot' (*DW* 39). Bachmann broadly shares this concern with Haushofer and Keun, but differs from these earlier writers both in how overt she is about language crisis in her own writing process, and also in how explicitly she sees this as stemming from trauma. McMurtry discerns in the *Todesarten* texts a 'difficulty of finding form in which to express crisis',[421] and a corresponding 'need to address those everyday acts of violence, which are repressed and censored by civilised society'.[422] It is partly this repression and censorship – manifested by Ivan and Malina for Ich – that makes the 'female' half of the consciousness, traumatised and violated as it is, so difficult to narrate in a conventional way.

Indeed, *Malina* 'baffled critics' at the time of its publication,[423] due in part to its unusual form. Bachmann draws on conventions of the dramatic genre throughout, in a way which is revelatory about her interest in the links between speaking, thinking, and writing. The novel opens with a list of *dramatis personae*, naming Ivan, his children Belá and András, Malina, and Ich, as well as the time ('heute') and place ('Wien') (*M* 12). This is suggestive of Bachmann's toying with forms to find something satisfactory to represent female consciousness, which is traumatised in such a way as to defy the parameters of standard, chronological narration. Dramatic motifs persist with the assignment of Italian musical notation to Ich's dialogue: 'tempo giusto', 'soavemente', 'vivace' (*M* 292). Together, these allow 'the conceptualization of Ich as a speaking voice, as opposed to a written position',[424] and point to 'Bachmann's interest in

[421] McMurtry, p. 11.
[422] McMurtry, p. 69.
[423] J. J. Long, 'Austrian Prose Fiction, 1945–2000' in *A History of Austrian Literature*, ed. by Katrin Kohl and Ritchie Robertson (Rochester, NY; Suffolk: Boydell & Brewer, 2006), pp. 223–45 (p. 238).
[424] Paul, p. 77.

emphasizing voice as opposed to written narrative'.[425] Musical directions make it clearer still that Ich is a voiced subject, with these words clarifying what that voice is like and how Ich is performing her own voice, where other aspects of the written genre fall short. Weiner further discerns the importance of only Ich having these instructions assigned to her, citing Achberger:

> By showing a human – female – voice forced to respond to pedaling marks, the dynamics reveal the Ich-figure to be more limited in her expressive possibilities than her male counterpart, offering a metaphor for female alienation in patriarchal language structures.[426]

Even pushing the boundaries of different narrative and communicative possibilities in this manner, Ich is still constrained. Both the *dramatis personae* and the musical notation throughout not only help to characterise the voice of Ich, but also establish a motif of performance. As was the case more consistently in Keun and Haushofer's works, there are flashes of Ich consciously performing her own gender identity: the scene in which she tries to cook for Ivan, humorously frustrated at her own library that leaves out cookbooks in favour of Kafka, Jung, and Proust, is a notable example (*M* 80–83). In keeping with Butlerian theories – as well as with the earlier writers in this corpus – part of what constitutes the female subject for Bachmann is an outward, deliberate performance of a gender identity that may juxtapose sharply, and amusingly, with what lies beneath.

Butler's works provide rich ground for cognitive narratologists, especially those studying literary trauma or narratives of trauma. With Butler's questioning of 'the extent to which one can sensibly or meaningfully speak of a self-enclosed "I"' and how 'one narrate[s] oneself if "one" and "self" turn out to be more complicated', it is clear why their works may enhance an understanding of *Malina*.[427] In *Precarious Life*, Butler explains the subject as ultimately precarious, governed and constructed as it is by external forces and norms, relations with others, and power dynamics. The self is not unitary and autonomous, but 'multiple' and 'fractured'.[428] This threatens the extent to which a subject may give an account of themselves: 'I tell a story

[425] Paul, p. 77.
[426] Weiner, 'The Nature of the Beetle', p. 102.
[427] Kurt Borg, 'Narrating Trauma: Michel Foucault, Judith Butler and the Political Ethics of Self-Narration' (unpublished doctoral thesis, Staffordshire University, 2019), p. 157.
[428] Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (London: Verso, 2020), p. 41.

about the relations I choose, only to expose, somewhere along the way, the way I am gripped and undone by these very relations. My narrative falters, as it must'.[429] Borg, in his discussion of Butler, finds the same to be true of trauma survivors: 'trauma recovery highlights the impossibility of self- and narrative coherence',[430] even while there is pressure on trauma survivors to 'tell clear, concise, and coherent accounts of the violence they have undergone',[431] with a certain type of 'linear, cohesive narrative privileged by the legal system'.[432] Borg's formulations are productive for a reading of *Malina:* Ich's narrative 'falters', as Butler has it, and Malina attempts to have her speak clearly and coherently, to 'restore the impression of an impenetrable autonomous subject'.[433]

As will be seen, sentences of extreme length prove crucial to the representation of female consciousness in *Malina*. This long, tangential, associative manner of thinking characterises Ich, and is a sign of her narrative faltering. Research into trauma is clear about what may happen to a subject's sense of time as a result of the experiences: 'The traumatic experience proves so haunting for victims because the original trauma is not cognitively assimilated in real time, but "one moment too late"'; thereby 'preserving the memory incompletely in the mind'.[434] For this reason, those studying trauma often conceive of it 'as a loop, where the past returns to the present, belatedly and obsessively'.[435] This, and more generally the 'mental defeat' of trauma, results in 'a total breakdown in the narrative that is difficult to rebuild and restore'.[436] Accordingly, *Malina* is situated only in 'heute', and the opening section sees Ich reflect on her troublesome relationship to this 'heute'. Ich's dreams, which Bachmann conceives of as being 'nirgends in der Zeit und nirgends in Ort',[437] are also characterised by immediacy, associative sentences, and a lack of clear

[429] Butler, *Precarious Life*, p. 27.
[430] Borg, p. 184.
[431] Borg, p. 180.
[432] Borg, p. 181.
[433] Borg, p. 186.
[434] Bejamin D. Batzer, 'Reading Literary Trauma: A Narratological Approach' (unpublished doctoral thesis, University of Iowa, 2020), p. 6.
[435] Batzer, p. 6.
[436] Jaya and Yeldho, pp. 136–37.
[437] Bachmann, *Wir müssen wahre Sätze finden*, p. 103.

sequencing. Bachmann's interviews around the publication of *Malina* demonstrate more clearly still how she conceives of narrative time:

> Die Erzähltechnik ist so, dass es eine Zeit- und Ortseinheit in diesem Buch gibt, also etwas relativ Ungewöhnliches für Erzählen. Es ist immer heute. [...] Es wird nicht nur im Präsens erzählt, sondern es ist in jedem Augenblick, wenn erzählt wird. Es gibt überhaupt keine Vergangenheit in diesem Buch.[438]

The immediacy of Ich's narration, her explicit reflection on 'heute', and her exceedingly long sentences have all seen her characterised in Bachmann scholarship as 'die Stimme der Erregung im Heute',[439] or 'the voice of excitation in the Today'.[440] Thus, how Boehm tackles these features in translation will be decisive in his recreation of Ich and of Bachmann's engagements with trauma and time. Speech particles are also crucial in creating immediacy and characterising the conduct of Ich's thoughts, as well as establishing her as, literally, a 'Stimme'.

As well as a sense of immediacy yet achronology, Ich's dreams also bring out the notion of 'Schreib- und Sprechverboten',[441] the fact that her own 'lack of language contributes to her traumatization and destruction […] because the society she inhabits inhibits language',[442] due to the repression 'within families and by broader sociopolitical forces'.[443] The closest that Bachmann can get to externalising and verbalising the repressed trauma of the female psyche is through dreams, but what lies there defies logical, clear, standard narration. The masculine half of the psyche, Malina, must step in to help with this. It is the trauma that Ich has suffered at the hands of the symbolic father figure which explains why a woman's consciousness – or specifically, the feminine half of a divided consciousness – is so difficult to narrate. It can only begin to be expressed in the alogical, achronological language of dreams.

Bachmann's use of long sentences to capture a mind in crisis was already in evidence in *Das Buch Franza*, and her swapping between third- and first-person modes of narration suggest a tension: an awareness of the limitations of representing a woman character's mind from outside of

[438] Bachmann, *Wir müssen wahre Sätze finden*, p. 102.
[439] Weigel, p. 528.
[440] Paul, p. 75.
[441] Albrecht and Göttsche, *Handbuch*, p. 136.
[442] Sharon Weiner, 'The Beetle in Pain: Private Trauma in Ingeborg Bachmann's *Malina'* in *Journal of Austrian Studies*, 53.4 (2020), pp. 1–25 (p. 18).
[443] Weiner, 'The Beetle in Pain', p. 20.

her consciousness, and yet what will turn out to be the impossibility of narrating it from within. Albrecht and Göttsche also discern a pressing 'Frage der Repräsentation' in *Das Buch Franza* – how exactly is 'Franzas somatisches und traumatisches Gedächtnis' to be written?[444] The second sentence of *Das Buch Franza* runs to twelve lines, with the first description of Martin's journey reaching almost fourteen.[445] When he arrives to find Franza at their childhood home, a sentence of eighteen lines charts him holding her while she trembles and cries. The narrative is often broken by parenthetical comments, questions, and ellipses or dashes marking a transition to a different thought.[446] Franza's own sentences range from dramatically lengthy, to notably measured. When Franza tells her own story in the 'Jordanische Zeit' chapter, her sentences are short and comparatively clear, with even the longest sentences only running to just under ten lines,[447] and the majority a great deal shorter than this. Given the content of her recollections, here, it is possible that Franza is unwittingly mirroring Jordan's short, matter-of-fact case notes she discovered[448] – even when narrating her own story, she is trapped by the narrative forms in which men have written of her. Elsewhere, however, when her state of mind unravels, she begins speaking in less measured sentences, repeating and interrupting herself: 'mein Kopf, mein Kopf, Martin, nein, nicht du sollst mich festhalten, ich will mich festhalten'.[449] Her longest sentence, in which she accordingly considers the 'unverlautbare chaotische Wirklichkeit' of dreams, runs to thirty lines. Franza's inability to narrate in a standard, clear way in these instances is a sign of her deteriorating mind: she is 'von traumatischen Bildern und verdichteten Wiederholungsszenen der Gewalt überschwemmt'.[450] In this way, 'Erzählproblematik' becomes linked with 'Erinnerungsproblematik':[451] dreams are the only way in which Franza can make sense of her experiences and her trauma, but their very nature defies simple explanation. The same, it will be seen, is true of Ich in *Malina.* The ambiguous use of 'festhalten' here is also telling – with its additional meaning of to record, to put down in writing, it speaks to Franza's horror of being

[444] Albrecht and Göttsche, *Handbuch*, p. 150.
[445] '*Todesarten*'*-Projekt*, II, pp. 131–32.
[446] See '*Todesarten*'*-Projekt*, II, p. 133, p. 163.
[447] '*Todesarten*'*-Projekt*, II, p. 208.
[448] '*Todesarten*'*-Projekt*, II, p. 216.
[449] '*Todesarten*'*-Projekt*, II, p. 228.
[450] Albrecht and Göttsche, *Handbuch*, p. 146.
[451] Albrecht and Göttsche, *Handbuch*, p. 146.

written *about*, i.e. in Jordan's case notes or by Martin as narrator, rather than telling her own story. This is a significant motif throughout the *Todesarten* texts and pertains also to Bachmann's own grappling for a female first-person narrator. The consideration of Filkins' translation makes clear how excessive sentence length and ambiguous sentence structure are crucial to Bachmann's presentation of traumatised female consciousness and what she seems to be positing about how it is difficult to verbalise in an accepted, standard way. It will also illuminate decisions that Boehm has, or could have, taken in translating the same feature in *Malina*.

3.3 Translation Analysis: *Malina* (2019)

3.3.1 Trauma and Dual Consciousness

Because of German's flexible word order, Bachmann is able to show grammatically the enmeshing of Ich and Malina, the attempts at separability, and the ultimate subsummation of the Ich and the narrator role into Malina. I list here only a selection of examples. In one passage of dialogue, Ich exclaims to Malina: 'Ich dich vergessen, wie könnt ich dich je vergessen! ich habe es bloß versucht, habe mir diesen Anschein gegeben, um dir zu beweisen, daß es auch ohne dich geht' (*M* 284). The pattern of first- and second-person pronouns in this quotation is remarkably well constructed. Thematically, it is about an attempt at separation, Ich attempting to show 'daß es auch ohne dich geht', and Bachmann is able to mirror this syntactically. Two instances of 'ich dich' in close proximity are followed in the next sentence by a literal separation, by seventeen words, of 'ich' and 'dich'. While the two are separate, however, they are mirrored: the pronouns in this clause are, in order, 'ich', 'mir', 'dir', 'dich'. The first- and second-person pronouns, here referring to Ich and Malina, are grammatically trapped in a constellation just as they are psychologically; that the pronouns also rhyme helps to underline their enmeshment. The corresponding dialogue necessitates a syntactical micro-level change in Boehm's translation: 'Forget you, how could I ever forget you! I was only making an attempt, just pretending, to show you that I can get along without you' (Boehm B, 236). The structure of the pronoun pattern

differs, and repetition of ‘I’ and ‘you’, rather than distinct pronouns ‘ich’, ‘mir’, ‘dich’, ‘dir’, somewhat obscures the careful symmetry of the original. Similarly, in a passage of dialogue slightly earlier, one sentence from Ich comprises three clauses, beginning ich, du, and ich in turn: ‘Ich bin eine Andere, du willst sagen, ich werde noch eine ganz Andere sein!’ (*M* 311). In one sentence, just as they have been throughout the novel, the two centres of consciousness are enmeshed into one. This is less clear in Boehm’s text, with the corresponding sentence reading ‘I’m somebody else, you’re trying to say that I’ll become someone completely different’ (Boehm B, 260). This is a modification to the overall form, but arguably a linguistically necessary one. When Bachmann is crafting ‘präzis gebaute[..]’ clauses and structures in German,[452] it is of course likely that such modifications and other micro-level syntactical changes are unavoidable in translation. Elsewhere, this is not the case: when Ich is in a state of anxiety after arriving home, she describes how ‘Malina hält mich, bis ich ruhiger bin, ich habe mich beruhigt’ (*M* 172). Although Malina is holding her until she is calm, the construction with the reflexive pronoun ‘mich’ leaves open the possibility that she has calmed herself down, precisely because Ich and Malina are one and the same. This ambiguity does not exist in Boehm’s translation, with the corresponding clauses reading simply ‘Malina holds me until I calm down, I’m calm’ (Boehm B, 141) in a way which does not seem to have been grammatically necessary. Where the English solutions draw less attention to the Malina–Ich duality, or to the foreshadowing of Ich’s disappearance, interpretational contraction may occur.

English occasionally does allow Boehm to retain the impactful structures that Bachmann created. Shortly before being removed from the story, Ich narrates ‘Ich sitze Malina im Wohnzimmer gegenüber’ (*M* 333), there are then two further instances of ‘Ich sehe Malina’ in the following passages before she leaves the story (*M* 333–35). That ‘Ich’ and ‘Malina’ are typographically so close together, literally opposite the verb as they are opposite one another in the room, entangles the two; a grammatical closeness serving to underline an actual psychological closeness that has already been revealed as not ‘lebbar’. Boehm renders this sentence with a different structure but manages to retain the interpretational pathways: in ‘I sit down in the living

[452] Weigel, p. 526.

room opposite Malina' (Boehm B, 279) 'I' and 'Malina' remain at opposite ends of the clause, framing it. Although a micro-level change has occurred, the two remain mirrored in the sentence as they are in the scene.

In *Die Wand*, the noun 'Ich' and pronoun 'ich' allowed Haushofer to draw links between the writing self, the speaking self, and the experiencing self. Bachmann similarly reflects on and problematises the links between the narrating subject and the thinking/experiencing subject, by using 'Ich' consistently throughout: 'Ich' is used to denote her parts of dialogue in the script-like passages; as the first-person pronoun in her letters, thoughts, and speech; and as a noun in conversations about the self with Malina. Indeed, it is because Bachmann takes such care to establish the first-person narrative position that it has become accepted practice in secondary literature to refer to 'Ich' as if it were her name. Interestingly, the same does not appear to be true of, for instance, Haushofer's unnamed women protagonists.

Bachmann employs the 'ich' pronoun, and the 'Ich' noun, in particularly effective ways when Ich begins to fall away in the third chapter, in a conversation with Malina about precisely these pronouns. Having just said 'du und ich', Malina presses her for why she will not say 'wir' instead, to which she replies 'Ich mag kein Wir, kein Man, kein Beide und so weiter und so weiter' (*M* 292). Not only does this show Ich struggling with the words available to her, foreshadowing her lapse into voicelessness and her realisation that she cannot write her own story, but Malina's reply is also telling: he says 'Ich hätte beinahe gedacht, du magst vor allem kein Ich mehr' (*M* 292). This is suggestive of the imminent elimination of the 'ich' pronoun occupying the narrative position. A significant amount of this lengthy dialogue scene centres on similar concerns. Malina says to Ich 'Du bist ganz gewiss du, das änderst du auch nicht mehr. Aber ein Ich ist ergriffen, und ein Ich handelt. Du aber wirst nicht mehr handeln' (*M* 311). Shortly afterwards, he says 'Du wirst aber auch nicht mit deinem Ich siegen, sondern – [...] Du wirst es nicht mit deinem Ich tun' before going on to ask 'Du magst es noch immer in den Mund nehmen, dieses Ich?' (*M* 313). In this passage of dialogue, which runs to almost six pages, Malina only uses the 'ich' pronoun to refer to himself twice (*M* 309) – he has not yet taken over the first-

person narrative position, but the groundwork is being laid for this. Shortly after this, in another passage of dialogue, three of Malina's six lines of speech begin with 'Ich', suggesting a gradual adoption of the first-person narrative position, at the expense of Ich herself: 'Ich erinnere mich nicht […] Ich war doch nie in Madrid […] Ich glaube, es heißt, sono dio' (*M* 330). That this dialogue centres on the crack in the wall into which Ich will eventually disappear draws even more attention to this gradual destruction of the female first-person narrator. Boehm has been able to retain this pronoun frequency with perfect accuracy: 'I don't remember […] I was never in Madrid […] I believe it's sono dio' (Boehm B, 276–77). In the earlier passage, very similarly to the ST, Malina uses the 'I' pronoun only three times for himself: 'I had the impression that […] I expected at least […] I am at your command' (Boehm B, 256–59). No modulation or similar micro-level changes have occurred in these instances; the observations that can be made about Bachmann's careful pronoun usage are still valid in Boehm's text.

However, as 'I', 'me', and even 'self' are variously used as established equivalents of 'Ich' due to the constraints of English grammar, micro-level changes with various meso-level effects occur elsewhere. Malina asks 'For a minute I almost thought what you liked least of all was "I"' (Boehm B, 243) but because Ich's dialogue is marked by 'Me:', the questioning of both the first-person narrator as well as the first-person thinking/experiencing subject, which Bachmann can comfortably do, is less obvious in this instance. Later, when Malina says 'Du wirst es nicht mit deinem Ich tun' (*M* 313), drawing obvious attention to the fact that Ich will no longer occupy the first-person narrative role, Boehm translates it as simply 'Not with your self' (Boehm B, 261). In the dialogue around this, where the German text centres on the use and status of the 'ich' position, Boehm phrases it again in terms of self, meaning that Ich's questions about 'what makes my self worse than anybody else's?' (Boehm B, 261) take on quite a different tone and meaning. Ich is no longer reflecting on – and foreshadowing the disappearance of – her first-person narrative position, but rather seems to be considering her status as a person, her character. Similarly, Malina states that 'A self is moved, is carried away, and a self does things, it acts' (Boehm B, 260). Because of the use of 'self', an established equivalent for 'Ich', it takes on the

tone of a more philosophical consideration of selfhood, rather than Bachmann's quite pressing questions about first-person narration and the possibility of a female narrator, which were captured by Malina's musing on this in terms of 'ein Ich' (*M* 311). Similar micro-level changes were seen in *The Wall*, whereby the protagonist's reflections about her 'Ich' in a very personalised context were taken to the more philosophical realm of 'the Self'. A voice effect of reduction and interpretational contraction occurred, and does so also in Boehm's translation.

Conversely, slightly later, Boehm is able to retain the neat, succinct questioning of the first-person narrator in 'Ich: (pensieroso) Ich?' (*M* 313) by translating it as 'Me: (pensieroso) Me?' (Boehm B, 262). Malina's response to this, 'You still want to take this into your mouth, this "Me"?' (Boehm B, 262) also preserves Bachmann's own questioning of first-person pronouns, and the status of that person. This is made possible by Boehm's choice to use the pronoun 'Me' to introduce Ich's dialogue in these script-like scenes. Later, Ich reflects that 'Ich, das ist ein Irrtum für mich gewesen. Ist es vielleicht ein Gegenstand?' (*M* 277). Boehm, appearing sensitive to the fact that 'ich' has a far broader use in the ST than in English, translates this as 'I, me, myself – that's all been a mistake for me. Is "I" perhaps an object?' (Boehm B, 277). This is an example of what Hewson terms explicitation, the definition of which he borrows from Delisle et al:

> introduc[ing] precise semantic details into the target text for clarification or due to constraints imposed by the target language that were not expressed in the source text, but which are available from contextual knowledge or the situation described.[453]

That which was implicit in the ST – here, the broad application of 'ich' – is made apparent in the TT. Thus, Boehm goes some way to retaining the questioning of the first-person pronoun and narrative position that Bachmann has been able to achieve just with the use of 'Ich'. He therefore avoids an interpretational contraction. His earlier translation was 'Me, that was my mistake. Is it perhaps an object?' (Boehm A, 220). His use merely of 'me', and then 'it', obscures almost entirely the points that Bachmann's Ich was making about her own ability to narrate from the first-person perspective. The scene in which Ich finally disappears provides rich ground for analysing the translation, but I will do so in the next section, finding it to pertain more to

[453] Hewson, p. 68.

narration than to trauma although the two are linked. By the time Ich disappears, the trauma has done its work, the untenability of her position is revealed, and the novel culminates in the ultimate crisis of narration.

The most obvious expression of the trauma Ich has experienced is in her dreams, which is in keeping with findings in trauma studies. Dreams and nightmares of a 'vivid, even hallucinatory' quality have been commonly observed in trauma survivors, and particularly nightmares which progress from a literal re-enactment of the initial trauma to more symbolic and metaphoric experiences.[454] Accordingly, Fisher discerns a particular use of vivid, unsettling, surreal imagery in Ich's nightmares, as well as other stylistic devices such as onomatopoeia 'that [lead] the source text reader to be immersed in the surreal world'.[455] Fisher has also analysed Boehm's translation of the surreal dream imagery, often finding it to be less 'carefully woven' than the original.[456] The translation of pronouns and how they are structured in a sentence, as analysed above, revealed a similar characteristic. Fisher finds, for instance, that 'Cars are rolling around, dripping paint, people pop up' is 'less overwhelming' than 'Autos rollen herum, von Farben triefend', and loses the long [i:] sound of 'triefend', which could have been retained more closely with 'oozing'.[457] She also finds that Bachmann's inversions of, and toying with, set German phrases ('Ich komme ins erste matschige Eis bevor ich ins ewige Eis komme' as evoking 'in die Hölle kommen', for example) is also lost in Boehm's translation, and as a result a 'reduction of possible interpretations means that the text produces a far less striking image for the target text reader'.[458]

Fisher, in 2014, was analysing Boehm's 1990 translation, and certainly in 2019 many of these features remain unchanged. However, I discern moments which are suggestive of a more careful, unhurried attention to the ST. A woman in the nightmares who originally had a 'veiled' face becomes 'bandaged' (Boehm A, p. 131, Boehm B, p. 166), creating an unnerving sense of the

[454] *Trauma and Dreams*, ed. by Deirdre Barrett (Cambridge, MA; London: Harvard University Press, 2001), p. 3.
[455] Fisher, p. 128.
[456] Fisher, p. 120.
[457] Fisher, p. 129.
[458] Fisher, p. 132.

medical, and contributing to the novel's motif of violence against women. When Ich is on the roof of the tall house with her father in a nightmare towards the end of the chapter, Boehm amends his earlier 'accompany me any closer to the edge' and instead opts for 'follow me any closer to the edge' (Boehm A, p. 134, B, p. 168). The sense of pursuit and peril which emerges in the later rendering has the potential to reflect more vividly the trauma of which Ich has been a victim.

Cataloguing these changes on Hewson's model becomes complex. As Fisher herself observed, some interpretational contraction occurs, with the TT reader not granted access to Bachmann's allusions, wordplay, and 'carefully woven' imagery. However, the breathless immediacy in the dreams remains to a great extent in Boehm's text. He has retained the fragmented, associative sentences which are crucial in characterising Ich's state of mind: 'the chamber is large and dark, no, it's a hall'; 'my father has imprisoned me, and I want to ask him what he intends to do with me, but again I lack the courage, and I look around once more, because there must be a door, one single door […]' (Boehm B, 144; the second sentence is eight lines long, almost identical in structure to the original). He has also been able to retain even extremely long sentences, with the longest running to over thirteen lines ('my father takes away my keys […]', Boehm B, 149–50). Fisher notices this – 'The entire description of Ich's 'gruesomely assembled' world is one long sentence of 145 words that takes up most of a paragraph. This is preserved in the translation through a sentence of 159 words' – but she gives very little space to considering its impact. Although Boehm's solution here may defy conventions of German–English translation – shortening sentences being a common practice in this language pair (Filkins xxv) – it fits with how trauma may disturb a subject's sense of time, as well as with what Bachmann herself said about dreams. Other aspects of Ich's syntax and the ST's structure, as well as further examples of syntax in the dreams, will be analysed in the next section.

The result, then, is some interpretational contraction in how the dreams are translated, but ultimately little voice effect of reduction. Given the fact that the disturbing, violent content of the dreams is the same, how seriously the interpretational contraction should be treated, how keenly it may be felt, is unclear. Many of the points which Bachmann made – or which the text allows a

reader to infer, as established in the initial reading above – still stand in the TT, although some of her precise artistry in crafting the dream sequence has been obscured. Hewson cites Georges Mounin's proclamation that '"[a]ll the arguments against translation can be summarised by one single argument: it is not the original"'.[459] Is it inevitable that in translation, by virtue of it being one degree removed from the ST, Bachmann's self-conscious thinking about German techniques is not available to the TT reader? The cumulative meso-level effects of Boehm's strategies, and how they allow the text as a whole to be evaluated, become clearer in the next section.

3.3.2 Language and Narration Crisis

In the dreams chapter, Ich's speech is lengthy, associative, and fragmented, drawing attention to her traumatised state of mind and showing that she has suffered a traumatic experience that she cannot remember: 'Ich werde nie reden. Ich könnte doch nicht, denn ich weiß es nicht' (*M* 179). Malina steps in to help her organise and make sense of her dreams and memories, going about them in an orderly, logical way: 'Ich gehe der Sache nach' (*M* 220). One particular post-dream conversation is so fragmented, associative, nonsensical that it defies organisation into a script-like dialogue; Ich lies down on the floor, stands up again, and walks, 'sprechend, redend, Worte auslassend, Worte einlassend' (*M* 195). Her thoughts go off on tangents – 'in dieser Schulter muß Malina ein gebrochenes Schlüsselbein mit einem Stück Platin haben, seit einem Autounfall'; 'siehst du den Mond? Ich sehe einen anderen Mond und eine siderische Welt, aber es ist nicht der andere Mond, von dem ich sprechen will' (*M* 195–96) – and there are interjections where she fruitlessly tries to control her thoughts: '(und benommen weiß ich doch, daß Malina nichts von Ivan weiß, warum jetzt über Ivan reden?)' (*M* 196). It is not clear from whom these interjections, and indeed many of her thoughts in this passage, actually originate. What Ich is thinking and what she is saying – and perhaps what Malina is saying – is too difficult to establish. Indeed, one sentence in this passage is nineteen lines long, showing a panicky, unbroken rush of speech (*M* 196). The associative leaps between topics remain the same in Boehm's translation, with Ich often interrupting or repeating herself – this, despite the fact 'that repetition is a stylistic device that

[459] Hewson, p. 3.

translators shy away from reproducing in the target language'.[460] While the sentences are shortened somewhat (he splits what would have been a sentence of almost sixteen lines, or 183 words, roughly in half (Boehm B, 162) in an example of modification to the overall form[461]) they remain longer than customary, with some approaching 100 words.[462] Thus, although a micro-level amendment has occurred, the sentences are still excessively long in English, meaning that no voice effect of reduction has occurred. As the reader can still interpret Ich as traumatised, excited, and unable to speak clearly, Boehm has also avoided an interpretational effect of contraction.

The sentence structures which are crucial in characterising the dreams are similarly important in establishing Ich's conduct of thought in the other chapters. A sentence about Ivan early in the first chapter runs to twenty-four lines, or 208 words – this is not a remarkable outlier in this chapter (*M* 32–33). Boehm has split this into two (Boehm B, 20–21). Although the first sentence, beginning 'For he has come to make consonants constant once again', is still 139 words long, his second sentence is far shorter at 47 words, and broken by a dash, which interrupts the flow of the sentence and makes the structure clearer. This is regrettable, given the importance of the theme of Ich attempting and ultimately failing to put her thoughts into clear, unambiguous language.

This mode of expression is perhaps nowhere clearer than in the opening passage of the novel. In the ST, the opening sentence after the *dramatis personae* is a little over fourteen lines or 128 words long, and the third paragraph shortly after this is one single sentence. The 'höchste[..] Angst' and 'fliegende[..] Eile' that Ich describes in response to the word 'Heute' is captured syntactically (*M* 12–13), and the reader is thrown into the fleeting, leaping thoughts that will characterise much of the text. Further, Ich undermines her chosen narrative form almost immediately – she lists *dramatis personae* and time and place in a manner purporting to be clear,

[460] Hewson, p. 76.
[461] That is, changing the way material 'is divided into chapters, paragraphs and sentences', Hewson, p. 62.
[462] The average length of an English sentence was measured as somewhere between 10 and 30, depending on genre, in 1994. Brock Haussamen, 'The Future of the English Sentence', *Visible Language*, 28.1 (1994), pp. 4–25 (p. 9). Contemporary style guides suggest an average sentence length of not greater than 25 words, see 'Content Design: Planning, Writing and Managing Content', GOV.UK, 25 February 2016 <https://www.gov.uk/guidance/content-design/writing-for-gov-uk#how-people-read> [accessed 22/11/2024].

before embarking on how difficult it is to establish time. She is shown to be chafing against the narrative forms available to her, struggling to communicate and narrate clearly from the outset. Boehm's translation of this sentence involves significant modification to the overall form:

> But I had to think long and hard about the Time, since "today" is an impossible word for me, even though I hear and say it daily, you can't escape it. When people start telling me what they have planned for today – not to mention tomorrow – I get confused. My relationship with "today" is so bad that many people often mistake extreme attentiveness for an absentminded gaze. This "today" sends me flying into the utmost anxiety and greatest haste, so that I can only write about it, or at best report whatever's going on. Actually, anything written about "today" should be destroyed immediately, just like all real letters are crumpled up or torn up, unfinished and unmailed, all because they were written, but cannot arrive, "today." (Boehm B, 4; the corresponding text in the earlier edition is the same, Boehm A, 2).

He splits this long single sentence into five, with no sentence longer than 32 words, entirely undermining the link between Ich's state of mind and her fleeting, hurried mode of expression. The resulting tone is far more measured and standard – a clear voice effect of reduction has occurred. It is this ST sentence – both its syntax and context – which helps to establish Ich as the 'Stimme der Erregung im Heute'. By reducing her voice here, and adding a sense of standard chronology, Boehm limits the extent to which this interpretation is open to the TT reader. His rendering of 'wenn mir etwa Leute mitteilen, was sie heute vorhaben – um von morgen ganz zu schweigen – bekomme ich nicht, wie man oft meint, einen abwesenden Blick, sondern [...]' (*M* 12) is also curious. Boehm adds an element of confusion which was not present in the ST – this goes beyond explicitation and is closer to an instance of addition: 'material incorporated by the translator that cannot be inferred from contextual knowledge'.[463] It establishes Ich as being of a quite different, less confident character.

That Ich thinks so associatively and illogically stems from her position as the subjective, emotional, and traumatised part of the psyche. For this reason, she struggles to narrate her thoughts and experiences in a way which makes sense for others. The language for this is missing – as Ich herself notes, she and Ivan do not have sentences about emotions (*M* 48). The interviews in the first chapter with Herr Mühlbauer are a key example of Ich's mode of thinking and expressing herself, and how it is at odds with the rational, analytical masculinity around her: Ich's

[463] Hewson, p. 81.

failure to answer any of the interview questions in a standard way, her interrogation of the questions themselves and their meaning, leads to considerable exasperation from Mühlbauer. The language which Ich requires to make herself understood does not seem to exist in any of the usual communicative forms in *Malina.* Where Boehm employs non-standard structures – long sentences, non-standard syntax – he retains this interpretation and Ich's voice that Bachmann had taken such care to create. Where he shortens or clarifies material, however, these features are lost, but an interesting parallel is gained with the male figures in *Malina* also attempting to help Ich put her thoughts into standard modes of expression. This is not to charge Boehm with an ill-informed or censorious engagement with the ST – rather, by showing the pressure to impose on her a clearer, more readable structure, it highlights the extent to which Ich's language breaks with standard usage in the ST.

Bachmann employed extremely long sentences to a similar effect in *Das Buch Franza.* One single German sentence in the opening of the 'Heimkehr nach Galicien' chapter becomes four sentences in the TT (Filkins 7), although he appears to have made an effort to retain the more fragmented, associative structure, with interjections, repetitions, and parentheses. Filkins does admit to 'split[ting] up Bachmann's extremely lengthy paragraphs into smaller ones in order to again increase the accessibility of the novel', finding that 'such truncation is very common when translating from German' (Filkins xxiv–xxv). The parallels between Filkins' focus on readability for an English consumer, and Bachmann's women characters being forced into a certain, standard mode of expression, are again interesting to consider.

Similar modifications to the form are found in *Requiem für Fanny Goldmann*, when Fanny discovers Marek's book about her. When Fanny is in the kitchen at the start of this scene, it is reported in quite short, matter-of-fact sentences through a third-person narrator: 'sie hatte die Blumenstengel abgeschnitten, sie kehrte sie mit den Fingern zusammen, sie warf sie in den Abfalleimer. Sie wusch noch ein paar Schalen und Gläser [...]'.[464] When she begins to read and reflect on the book, however, the narrative standpoint shifts to a kind of narrated (and

[464] *Werke,* III, p. 513.

occasionally quoted) monologue and the sentence length increases correspondingly.[465] The jumps between thoughts are associative and sometimes contrasting: 'daß sie hier geschlachtet, gekocht und geräuchert worden war wie ein Schwein. Sie dachte aber auch, du Schwein'; 'und meine unsterbliche Seele. Sie hatte aber keine unsterbliche Seele'.[466] The perspective also seems to shift between quoted and narrated monologue: 'Sie dachte aber auch, du Schwein, er war ein Schwein, das war das einzige Wort, das sie für ihn fand'.[467] Here, the unstable narrative perspective mirrors and foreshadows Fanny's increasing mental instability, suggestive of Bachmann's interest in the destroyed mind. As was the case in *The Book of Franza*, Filkins has been unable to retain the powerfully lengthy sentences in this scene, rendering one long German sentence as twelve English ones. The swapping between quoted and narrated monologue does still exist in Filkins' English text, but separated into two sentences: 'She thought, You pig, he was a pig. It was the only word that she could think of for him' (Filkins 190). The instability of two perspectives existing in one sentence – in one thought; in one centre of consciousness? – is somewhat obscured in the English edition, and the interpretations available to the English reader are contracted.

Alongside her rambling, associative mode of expression, a crucial part of the creation of Ich is the establishment of her as a voiced subject, which Bachmann does to try and secure a plausible verbalisation of consciousness – to verbalise, a voice is required. The same was true of Haushofer's struggle for adequate representation of female consciousness, and a review of her prose works showed that she was concerned with arriving at an intersection of writing, thinking, and speaking. Just as Haushofer used speech particles to arrive at a voice that adequately represents the conduct of the mind, so too does Bachmann deploy aspects of voicing that do not strictly belong to the written genre. Ich herself explicitly refers to modal particles when considering, as she often does in the first chapter, how she and Ivan communicate. She reflects on how quiet she becomes in his presence, 'weil die geringsten Worte: ja, gleich, so, und, aber, dann, ach! so geladen sind, aus mir mit einer hundertfachen Bedeutung kommen für ihn, tausendmal

[465] *Werke*, III, pp. 514–15.
[466] *Werke*, III, p. 515.
[467] *Werke*, III, p. 515.

mehr bewirkend als die unterhaltsamen Erzählungen, Anekdoten [...]' (*M* 39). In this quotation, modal particles are explicitly picked out as a feature of the spoken voice; Bachmann's use of them throughout the novel, then, ensures that she is characterising Ich as a voiced subject. Ich's utterances are characterised by speech particles such as 'ja' (*M* 36, 290, 304), 'doch' (*M* 36, 291, 311), 'also' (*M* 44), 'zwar' (*M* 130, 298) – not only in that which is explicitly marked as dialogue, but also in what appear to be long passages of thought. As Fisher notes, 'a single sentence often contains direct speech (without speech marks), indirect speech and free indirect thought':[468] the register of these different modes is similar, and there are no speech marks. Thus, the thinking subject is established as a voiced subject to the extent that it is unclear when Ich is thinking and when she is speaking. What also becomes clear in the third chapter, which contains several scenes of dialogue, is that Bachmann also pays attention to securing Malina as a voiced subject: he also uses speech particles such as 'doch' (*M* 295, 313, 330), 'denn' (*M* 33), and 'ja' (*M* 312). Bachmann is granting him a voice with which he can narrate the rest of the *Todesarten*, but it is a different kind of voiced subject from Ich. He speaks in shorter, clearer, complete sentences, and asks probing, specific questions to Ich and about Ich, whereas she generally asks more undirected, open-ended questions that Malina can scarcely begin to answer. Thus, the use of speech particles, Ich's fragmentary utterances and long sentences which defy the normal rules of written language, all serve to secure a register in the text that is, as Fisher observes, 'informal to a large extent'.[469] This helps to make Ich's voice a plausibly spoken one, not merely written. There is a particular irony to this feature. Despite Bachmann's creation of Ich as a voiced subject, after Ivan has left the story, Ich is mostly (outwardly) silent, her conversations with Malina, of course, being merely conversations with the other half of her own psyche. Again, the crucial notion of 'Sprechverboten' is at play here;[470] and although her 'thoughts' are established as plausibly voiced, Ich is ultimately silent.

[468] Fisher, p. 180.
[469] Fisher, p. 162.
[470] Albrecht and Göttsche, p. 136.

Part of the importance of Ich's lower register, conversational language links to her status as 'die Stimme der Erregung im Heute',[471] in contrast to Malina's more measured, conventional, analytical language with which he will take over the first-person narrative position. Ich's language is governed by immediacy, a lack of forethought about her choice of words, haphazard attention paid to her own sentence structure and clarity. This is particularly discernible in her phone calls with Ivan, which are fragmentary and beset by misunderstandings, and in which it is unclear who is speaking:

> Wie es mir? Und dir?
> Weiß ich nicht. Heute abend?
> Ich verstehe dich so schlecht
> Schlecht? Was? Du kannst also
> Ich höre dich nicht gut, kannst du
> Was? Ist etwas?
> Nein, nichts, du kannst mich später noch
> Natürlich, ich rufe dich besser später an (*M* 38)

The telephone functions as an 'Apparat der Erregungen' when Ich uses it, becoming instead an apparatus 'für einsilbige Feststellungen'[472] when Malina takes over it and coolly points out Ivan's misunderstandings, and matter-of-factly provides his address, name, and number.

In Boehm's translation, there are several moments where the spoken tone of Ich's utterances is lost; this is particularly discernible in the earlier edition of his text although he appears to have taken steps to lessen this in the 2019 edition. Thus, micro-level changes occur between the two TTs, not merely between the source and its translation. Two instances of 'whom' become 'who': 'and whom I'm talking to right now'; 'whom do you owe an explanation' (Boehm A, 16; Boehm B, 22). The sentence 'To which we are not accustomed' (Boehm A, 70) becomes 'that we can't handle' (Boehm B, 89), and instead of Ich's handwriting '[becoming] completely illegible' (Boehm A, 170) it 'went completely to pieces' (Boehm B, 215). These changes to the register between the two translations help Ich's language to align more closely with spoken, rather than written, English. However, it does not seem that even in his later text Boehm has fully recreated the spoken tone of the German text; I offer a representative sample of such moments

[471] Weigel, p. 528.
[472] Weigel, p. 545.

here. In the first chapter, Boehm offers 'Which I, too, need in order to live, for then the pathos in life is lessened' (Boehm B, 35) as a translation of 'die ich auch brauche, zum leben [sic], dann ist Leben weniger Pathos' (*M* 49). Because of the fronting of 'for then',[473] and the slower pace caused by the parenthetical 'too', Boehm's solution has a more written, grandiose, stilted tone than the German material. The same is true of 'two beings devoid of all intentions toward one another […] A good, easy basis, whatever falls on my ground thrives, I propagate myself' (Boehm B, 83), which because of Boehm's lexical choices is slightly more philosophical and loftier in tone than the corresponding 'zwei Wesen sind es, die nichts miteinander vorhaben […] Die Basis ist locker und gut, und was auf meinen Boden fällt, das gedeiht, ich pflanze mich fort' (*M* 104). The notably voiced tone of 'o ja' in a later conversation with Malina (*M* 252) has a higher register when it becomes 'they have indeed' (Boehm B, 209), when Malina is asking Ich about the effort that others have gone to for her. As these instances become less obviously spoken, a voice effect of reduction occurs.

However, Boehm's renderings of the phone calls, as parts of the text that are more obviously spoken, are more convincingly voiced:

> How I am? And you?
> I don't know. This evening?
> I can barely understand you
> Barely? What? So you can
> I can't hear you very well, can you
> What… is something?
> No, nothing, later on you can
> O.K., sure, I better call you later (Boehm B, 26)

He retains the fragmentary structure of the ST rather than 'correcting' it, thus avoiding a voice effect of reduction. Elsewhere he makes use of speech particles and interjections like 'oh' (Boehm B, 25, 61, 81), 'so' (Boehm B, 111, 139, 140), rendering the ones to which Ich refers herself as 'yes, now, well, and, but, then, oh!' (Boehm B, 26). He also favours frequent contractions and what appear to be omitted commas ('All right Fräulein as far as I'm concerned', Boehm B, 38).

[473] Fronting describes an element at 'the initial position in the sentence or clause', 'usually for highlighting or emphasis', Hewson, p. 63.

That these passages stand out as particularly successful illuminates the centrality of spoken features in the ST.

I have already considered how the Ich–Malina duality is set up; I turn now to the moments when it is finally eroded, as the culmination of Bachmann's (and, indeed, Ich's) narration crisis. The novel's final passage of script-like dialogue ends with Ich proclaiming to Malina:

> Ich wollte erzählen, aber ich werde es nicht tun. (mesto) Du allein störst mich in meiner Erinnerung. (tempo giusto) Übernimm du die Geschichten, aus denen die grosse Geschichte gemacht ist. Nimm sie alle von mir. (*M* 332)

Here, Ich is relinquishing her narrative position to Malina. As she relinquishes it, the 'ich' pronoun disappears from her direct speech, not appearing again after 'ich werde es nicht tun'. Boehm is able to retain this and avoid syntactic micro-level changes, translating it as:

> I wanted to tell a story, but I won't do it. (mesto) You alone are disturbing me in my remembering, (tempo giusto) You go and take over the stories – from which the big story is constructed. Take them all away from me. (Boehm B, 278).

The main discernible loss here is 'erzählen' – with its obvious links to 'Erzähler/in' it draws attention to Bachmann's difficulty in securing a female narrator for the *Todesarten*, as well as Ich realising that she cannot tell her own story because she is too traumatised to remember it, let alone verbalise it. However, his use of 'tell a story', especially compared to his earlier solution, suggests that Boehm is aware of this. In the 1990 text, he rendered this as 'I wanted to tell you, but I won't do it' (Boehm A, 221), with any reference to narration lost in the use of 'tell you', which takes on the tone merely of Ich informing Malina of something. Thus, in retaining the ST's syntax as well as some reference to a narratorial struggle, Boehm avoids a more significant interpretational contraction in this instance, although there is no retention of the connection to History as in 'Geschichte'. Indeed, it is not clear exactly to what 'the stories' and 'the big story' might refer.

Ich finally disappears in the last two pages of the novel. The final instance of the first-person pronoun is 'Er wird denken, daß ich aus dem Zimmer gegangen bin' (*M* 336) and,

correspondingly, ‘he’ll think I’ve left the room’ (Boehm B, 281). There is a ‘mir’ in the following paragraph, and six instances of the possessive pronoun, the final one being ‘er wirft mein Vermächtnis weg’ (*M* 336) – and with this, her narrative legacy, the first-person pronoun, also disappears. Boehm has successfully retained this, with the first-person pronouns disappearing at the same point. There is also a change from ‘meinen Leuchter’ to simply ‘den Leuchter’, ‘my candelabra’ to ‘the candelabra’ (*M* 336; Boehm B, 281–82), again underlining the gradual erasure of the first-person narrative position. This paragraph ends with ‘es ist etwas in der Wand, es kann nicht mehr schreien, aber es schreit doch: Ivan!’ (*M* 336). What Bachmann captures in this sentence is a thread that has run throughout the novel, and indeed throughout the *Todesarten* texts: the woman is silenced (‘kann nicht mehr schreien’) and is attempting to rebel against her own silence (‘schreit doch’), but in vain. Malina appears to have decisively taken over the narrative position after the final cry of ‘Ivan’ – the paragraph following this, beginning with ‘Malina sieht genau um sich’, involves a notable change in tone. The previous paragraph, despite the ‘ich’ pronoun having disappeared, still constitutes long, associative sentences of the type that the reader has come to expect from Ich, suggesting that she is still in play as a narrator. The paragraph beginning ‘Malina’, however, and the one following Malina’s phone call with Ivan, constitutes shorter sentences more in keeping with Malina’s cool-headed rationality. Boehm has been able to retain this, with Ich’s final long sentence running to over fifty words in both ST and TT, similarly serving to highlight the imminent change in tone and thus preserving the voice and interpretations for the TT reader to engage with. A close reading of the German text, illuminated by Bachmann’s well-known difficulties with securing a female narrator, highlights Boehm’s careful attention in retaining the structure and syntax of this final scene. It emerges as far more successful in retaining Bachmann’s artistry than, for instance, his significant modifications to the form in the novel’s opening ‘Heute’ passage.

3.4 Evaluation and Conclusion

A certain paradox arises when faced with the mission of making points about a woman's lack of language in a form – the novel – that is itself composed of language. The question, as Lennox phrases it, is 'in what voice, then, does a female scholar write about the absence of a female voice?'.[474] The solution, Albrecht and Göttsche point out, is as follows: 'musste sie demnach paradoxerweise schreibend nach adäquaten Ausdrucksformen jenseits von Sprache und Schrift suchen, oder präziser formuliert: diese im verbalen Text als nonverbal konstruieren'.[475] The initial reading of the text has revealed Bachmann's reliance on speech particles, long and fragmented sentences, and stylistic features of other genres in order to shape a female narrating voice. The points that Bachmann makes about trauma, the divided self, and the resultant difficulty of communicating in a standard way show this voice to be untenable.

The analysis of Boehm's 2019 translation exhibited modifications to the form, changes in register, and the use (or deliberate eschewing) of established equivalents as the most common micro-level changes. Modifications to the form and changes to the register often caused meso-level effects of voice reduction, where Ich's voice became more measured. Speech particles, as in previous chapters, resisted translation into English in Boehm's *Malina*, even where this was crucial in the establishment of Ich as a voiced, rather than merely written, subject. Whether Fludernik was correct in claiming that speech particles are 'practically untranslatable' is a different matter,[476] but in this project so far it is certainly apparent that they are often untranslat*ed*. Boehm's use of the established equivalent 'the Self' for 'Ich' entailed interpretational contraction on the meso-level, meaning that – perhaps unavoidably – Bachmann's troubling of the female narrating position was less clear to the TT reader. A brief consideration of Filkins' translations of Bachmann revealed a similar pressure to modify the overall form, especially by shortening sentences.

Elsewhere, however, Boehm's translation did not exhibit significant micro-level changes where they may have been expected. Several of Bachmann's powerfully lengthy sentences

[474] Lennox, p. 91.
[475] Albrecht and Göttsche, *Handbuch*, p. 233.
[476] Fludernik, p. 268.

remain, especially in the dream chapter. Boehm has also been able to resist the pressure to clarify or otherwise polish the telephone conversations; they remain plausibly spoken. With its long sentences which defy English stylistic guidelines, parts of Boehm's *Malina* retain something of the ST's German quality. Indeed, it is when Boehm deploys non-standard written English, as in phone conversations, exceedingly long sentences, or repetition, that his translation is at its most convincing, its most successful in honouring and exhibiting what Bachmann sought to create. Interestingly, this has involved quite different strategies from those which proved so successful in Ankum's translation of Keun, and Prantera's translation of Haushofer. In these instances, it was creative departures from the ST's syntax which allowed the TT reader access to the skill of the original.

What makes these strategies successful in parts of Boehm's translation is that they avoid a voice effect of reduction, which takes on a particular relevance considering Bachmann's notable efforts at creating a voice in *Malina.* In a 1996 interview, Boehm stated 'I'm sure that there are references [in Malina] that I missed, that I did not do justice to some of the voices. A thousand and one voices.'[477] His phrasing here is apt; it is his treatment of the voices that determine the success of his translation: it is the most successful when he retains the style of particular voices, making choices that induce voice effects of accretion, and at its most lacking when voices are tempered and reduced – this latter trait was seen in Filkins' work, with his self-confessed desire to 'increase the accessibility of the novel' (Filkins xxiv).

Particular difficulties seem to have emerged when Boehm was translating a feature which depended entirely on the workings of the German language – the arrangements of pronouns it allows for; sounds which create an immersive, surreal dreamworld; and, while I have not analysed it in depth here, Bachmann's wordplay.[478] The sense arises from the ST that Bachmann seldom uses a word or selects its position in a clause by accident. If, however, this artistry relies entirely on features of German, then can English ever hope to retain it? Even a similarly

[477] Sivak, p. 85.

[478] Fisher analyses this, finding frequently that the English translation is 'not explicit enough to do justice' to the original wordplay (p. 123) or, more strongly, 'entirely fails' to bring across aspects of it (p. 194).

innovative use of English can never match the precise points that the ST author made about her own language, and its communicative and creative potential. On Hewson's model, these micro-level changes inevitably entail meso-level interpretational contraction, but questions remain of how far each instance could have been avoided, or how keenly this contraction should be felt. Taking stock of the entire translation and how far it aligns with those features, which the initial reading revealed as important, allows the researcher to contextualise micro- and meso-level observations. In the case of *Malina*, it seems that the interpretational contraction resulting from Boehm's translation of Bachmann's wordplay, or her 'präzis gebauten' clauses, can be treated as less impactful for the TT reader. What is most notable, taking the text as a whole, are Boehm's successes in occasionally retaining the 'Stimme der Erregung', and how keenly the loss of this is felt where he has not been able to do so. This chapter, as well as Ankum's *The Artificial Silk Girl* and Prantera's *The Loft*, has shown that on the present evaluative model, the most successful translations are those that make use of more creative solutions and confidently defy Anglophone expectations regarding the place of spoken language, repetition, and sentence length.

4 SASHA MARIANNA SALZMANN

4.1 Introduction to the Text

The first three chapters of this project have highlighted the techniques developed by women writers to represent the consciousness of their characters, and in doing so, to undermine and contrast with the deliberate performance of societally expected traits and roles. The techniques have been shown to pose varied problems for translation into English, and meso-level effects of voice reduction and interpretational contraction have been common. In the final chapter of this project, I turn to a complex novel which responds to contemporary understandings of gender, as well as philosophical conceptions of the self. Just as Haushofer drew on facets of her own life, and Keun drew on what she had observed about women and girls in the modern city, so Salzmann draws on salient contemporary theories to craft what she sees as a plausible simulation and exploration of female consciousness.[479]

Salzmann was born in the former Soviet Union in 1985, before moving to Germany in 1995, and lives in Berlin at the time of writing.[480] *Außer sich* is her first novel, following Ali (full name Alissa) as she travels from Berlin to Istanbul to search for her missing twin brother, Anton. Over the course of her search, Ali begins taking testosterone to transition to male, and eventually begins identifying as male and asks to be called Anton.[481] Much of the novel is concerned with Ali

[479] In German, Salzmann mainly seems to use ‘sie’ pronouns; sometimes ‘sie*er’ and asterisks to combine gendered noun endings, e.g. Künstler*in, see ‘Sasha Marianna Salzmann’, Gorki, n.d. <https://www.gorki.de/de/ensemble/sasha-marianna-salzmann> [accessed 22/11/2024]; also ‘Sasha Marianna Salzmann: Texts’, *Fabulamundi*, n.d. <https://www.fabulamundi.eu/de/marianna-salzmann-2/> [accessed 22/11/2024]. Given the unavailability of a similar feature in English, I take my cue from English-language scholarship which uses she/her pronouns, see Annette Buehler-Dietrich, ‘Relational Subjectivity: Sasha Marianna Salzmann’s Novel *Außer Sich*’, *Modern Languages Open*, 12.1 (2020), pp. 1–17.

[480] ‘Vita’, *Sasha Marianna Salzmann*, n.d. <http://sashamariannasalzmann.com/en/vita/> [accessed 22/11/2024].

[481] Commentators such as Lizarazu sometimes use ‘they’ to refer to Ali throughout the novel. This is understandable, but I will usually find it more suitable to refer to Ali using she/her pronouns. Indeed, in both the ST and the TT Ali is identified using female pronouns for all but the final chapter, when she begins using he/him. Using female and male pronouns rather than ‘they’ helps to underline the sudden, marked female-to-male transition that Ali undergoes (German does not have a singular, gender-neutral third-person pronoun such as ‘they’ – as a result, Ali thinks about gender identity in strict ‘er oder sie’ terms).

and Anton's family history, with several chapters given over entirely to stories of their parents and grandparents, and there is a wide cast of secondary characters. The translation, *Beside Myself*, was completed by Imogen Taylor, a professional freelance translator, and published in 2019. Before identifying the feminist and cognitive techniques in the ST and analysing the TT according to Hewson's model, it will be important to evaluate the novel's placing in this project as a whole, as well as coming to an understanding of how Salzmann conceives of, and seeks to represent, female consciousness.

What sets *Außer sich* apart from the previous texts in this corpus is its form: it is predominantly cast in the third person, with no single unchanging narrative voice. There are lengthy passages of recollections from family members, infrequent first-person intrusions from Ali, and three (potentially imagined) first-person chapters narrated by Anton. Ali is not always the central character even in the present day, with Katho, briefly Onkel Cemal, and Aglaja instead in focus. Additionally, unlike Doris, Gilgi, and Haushofer and Bachmann's nameless protagonists, Ali is not white and cisgender and heterosexual, but rather Jewish, queer, a migrant, and transgender by the end of the book. Salzmann, too, is a Russian-born, German–Jewish, queer author, a distinctly different position from the earlier authors in this project. This may serve to make *Außer sich* a counterintuitive inclusion in a project that deals with female consciousness – if the central character ceases to be female, can it be said to be a female consciousness narrative? Indeed, if the novel is not cast in the first person, and does not seem to be constructing and simulating interiority from within, can it be considered a consciousness narrative at all? Contrary to these concerns, *Außer sich* will emerge as a compelling culmination to this project.

The reasons for this lie partly in Salzmann's use of Butler's theories, and the complex conception of the (gendered) subject that Butler advances. Although the field of Salzmann scholarship is comparatively small at the time of writing, scholars such as Maria Roca Lizarazu and Francesco Albé have discerned convincing parallels between Salzmann's novel and Butler's philosophical works. There are obvious nominal links between Butler's 'Beside Oneself' and Salzmann's *Außer sich*; indeed, Lizarazu indicates that the title of Butler's work served as

inspiration for Salzmann's novel.[482] More than this, however, Salzmann's and Butler's works share commonalities in how they conceive of and construct the self. Butler's theories about gender, selfhood, and self-narration have proved productive for feminist narratologists investigating a wide variety of narratives,[483] and in this project they will be revelatory about the specific techniques Salzmann uses to construct and verbalise the gendered subject. Butler's highly influential conception of gender as performative is also borne out in *Außer sich*.

Crucial also to understanding *Außer sich* is situating it in its own moment. Salzmann clearly responds to contemporary notions of gender as fluid and unstable, and to a more complex understanding of what constitutes the female gender – as will be seen, Salzmann's chosen narrative form responds to this. After all, this project does not seek to survey translated attempts to represent white and heterosexual female consciousness in prose, but a representation of female consciousness as their authors understood it in their own time. What is encountered in *Außer sich* is another kind of female consciousness, a broader and more intersectional one than previously depicted in this corpus. Additionally, a closer reading of Butler, and how Salzmann has been inspired by Butlerian thought in her own work, will demonstrate that the third-person narrative mode does not detract from or threaten the creation of consciousness, but is rather a crucial constituent of it. Nor does the form of the novel jeopardise the creation of an 'Innenwelt'. Although the text does not (often) present direct quotations of conscious thoughts in Ali's mind, it is nonetheless suggestive of it; sketching the shape, conduct, and content of her interiority.

A brief survey of Salzmann's earlier works helps to illuminate the themes and questions she is concerned with. Although *Außer sich* is her first novel, Salzmann has been a prolific essayist and playwright. Several of her plays (*Muttersprache Mameloschn*, *Wir Zöpfe*,

[482] Maria Roca Lizarazu, 'Ec-static Existences: The Poetics and Politics of Non-Belonging in Sasha Marianna Salzmann's *Außer Sich* (2017)', *Modern Languages Open*, 0.1 (2020), pp. 1–19 (p. 3). Salzmann does also claim that the title came from an edition of the magazine *freitext* in the novel's endmatter (*AS* 366).

[483] See Robyn Warhol who uses Butlerian theories to illuminate the structure of reality television, 'Giving an Account of Themselves: Metanarration and the Structure of Address in *The Office* and *The Real Housewives*', in Lanser and Warhol, eds, pp. 59–77. See also Claudia Breger who investigates Butler's theory of speech acts, which are 'embedded in relatively stable social power structures': cf. Breger, 'Critically Affirmative Reconfigurations', in Lanser and Warhol, eds, pp. 340–47 (p. 344). See also Page who cites Butler throughout.

Muttermale Fenster Blau) share similar themes of family and family history with *Außer sich*.[484] That Salzmann holds the family to be central in a subject's self-understanding helps to explain the wide array of secondary characters in *Außer sich*, as well as the novel's tendency to roam across different locations and generations.

In her essay 'Eigen Sprechen Laut', Salzmann considers the status and role of language in a world defined by 'Verschwinden der Ländergrenzen und durch die Selbstverständlichkeit der digitalen Vernetzung'.[485] She conceives of language as a kind of garment which a subject forges for themselves, and wears to interact in the world and with others, and considers also the role of language in interpersonal encounters and self-expression: 'Wenn wir uns auf das Gegenüber, das Objekt, treffen, dem wir glauben uns verständlich machen zu können, mit dem wir gar eine Sprachenwelt teilen, so ist dies eine Spiegelung des Selbst auf den anderen'.[486] In the same essay, she considers how 'Sprache bildet Nation' as well as how language can function as 'ein Unterdrückungsmittel'.[487] Here, and when she later calls for 'die anarchistische Neuordnung der Sprache',[488] Salzmann demonstrates a clear concern with using language to question and dismantle boundaries. In a close reading of *Außer sich*, it will be important to consider how far the English translation has managed to capture the ST's attempt to push language beyond its limits, and to use language(s) in a way which similarly seeks to disrupt borders and hierarchies. Further reflections on language and expression are found in Salzmann's short essay 'Sichtbar': she considers her own minority identity, as well as the view that 'Der einzige Weg, der verhindert, dass das, was man ist, gegen einen verwendet wird, sei das Sprechen über sich, bevor es andere tun'.[489] Putting one's identity into words and taking control of one's own narrative in this way takes on a particular relevance in *Außer sich.*

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[484] 'Sasha Marianna Salzmann: Texts', *Fabulamundi*.
[485] Sasha Marianna Salzmann, 'Eigen Sprechen Laut', in *Muttersprache Mameloschn; Schwimmen lernen* (Frankfurt: Verlag der Autoren, 2013) pp. 147–51 (p. 149).
[486] Salzmann, 'Eigen Sprechen Laut', p. 148.
[487] Salzmann, 'Eigen Sprechen Laut', p. 149.
[488] Salzmann, 'Eigen Sprechen Laut', p. 151.
[489] Sasha Marianna Salzmann, 'Sichtbar', in *Eure Heimat ist unser Albtraum*, ed. by Fatma Aydemir and Hengameh Yaghoobifarah, 7th edn (Berlin: Ullstein, 2019) pp. 13–26 (p. 13).

4.2 Narratological and Stylistic Analysis of the ST: Feminist and Cognitive Techniques

I turn now to consider moments, themes, and influences in *Außer sich* which demonstrate Salzmann's concern with interiority, gender, and performance, and the techniques that Salzmann deploys to depict the interiority of her protagonist. Drawn from secondary literature, feminist and cognitive approaches in stylistics and narratology, and my own close readings of the ST, these techniques provide the basis for the comparative analysis with the TT, and can be grouped into four categories: multilingualism, instability, storytelling, and gender.

4.2.1 Multilingualism

Multilingualism is a key feature of *Außer sich*, with frequent insertions of Yiddish, Russian, Turkish, and Romanian words or phrases. In her essay 'Eigen Sprechen Laut', Salzmann reflects on Russian as her own native language, then on how she gradually became known as a German-language author, and her rediscovery of Yiddish, spoken to her by her great-grandparents in her youth. Fludernik observes that the use of foreign loan words in a text can serve as a lexical indication of the character's subjectivity. Indeed, this is one of several techniques, often found in narrated monologue, which is suggestive of 'the precise flavour of the original utterance or consciousness that is "true" to a character's mind'.[490] For Salzmann – and, it follows, for Ali – the 'flavour' of the subject's mind and identity is one composed of multiple languages.

Salzmann also considers the potential of language as a cross-border tool, drawing on hybrid languages such as Yiddish, and how they take on a new relevance in a globalised world. Butler similarly refers to language use throughout *Gender Trouble*, asking about 'the constraints that grammar imposes upon thought, indeed, upon the thinkable itself' and how 'gender itself is naturalized through grammatical norms'.[491] Similar questions ought to be asked about how Salzmann uses language to create a text concerned with the destabilisation of gender norms, boundaries, and binaries. For Salzmann, utilising different languages seems to go some way to doing this.

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[490] Fludernik, p. 255.
[491] Butler, *Gender Trouble*, pp. xviii–xix.

Indeed, in queer theory, multilingualism is frequently linked to the transgender position: the presence of multiple languages in a text can be seen to constitute 'a continuous transfer between any number of possible gender and linguistic identity positions'[492] and to symbolise 'many of the unequal transnational relationships of power already operating in the original text'.[493] In this context, multilingual texts can disrupt 'rigid distinctions of self and other that established linguistic standards, not to mention rigid gender binaries and identifications, all too frequently encourage'.[494] Salzmann spoke of *Außer sich* as an attempt to dismantle 'die bekannten binären Systeme',[495] to disrupt boundaries and binaries of gender, narrative position, place, generation, self and other, and human and object. The text's multilingualism, then, functions in a similar way, crossing linguistic boundaries within and between subjects.

The importance of multilingualism within and outside of *Außer sich* lends an extra importance to the translation of the text itself. Just as Salzmann (and Ali) apparently asks herself in what language interiority can be expressed – German, Yiddish, Romanian, Russian – so too must the Anglophone translator ask themselves how the representation of consciousness may change as it moves between languages. Salzmann's own words – illuminated by Butler, and by feminist and queer theory more broadly – also demonstrate a concern with border-crossing, of which translation is often taken to be a paradigmatic example. The socio-political, activist potential of translation across borders is particularly central in feminist translation studies,[496] but the importance of translation as fostering cross-cultural communication and understanding has been recognised more broadly since the so-called cultural turn in translation studies in the 1990s.[497] Thus, faced with a ST that makes so much of breaking boundaries and opening up a productive space between and within cultures, systems, and individuals, its translation too should

[492] Christopher Larkosh, 'Flows of Trans-Language: Translating Transgender in the *Paraguayan Sea'*, *Transgender Studies Quarterly*, 3 (2016), pp. 552–68 (p. 553).
[493] Larkosh, p. 558.
[494] Larkosh, p. 559.
[495] Abdelrassoul, Noha, 'Die Falle eines Jahrhunderts: Interview mit Sasha Marianna Salzmann', Qantara, 13 March 2019, <https://qantara.de/artikel/interview-mit-sasha-marianna-salzmann-die-falle-eines-jahrhunderts> [accessed 22/11/2024].
[496] For a recent and comprehensive introduction see Olga Castro and Emek Ergun, eds, *Feminist Translation Studies: Local and Transnational Perspectives* (New York; Abingdon: Routledge, 2017).
[497] See for example Susan Bassnett, 'Culture and Translation', in *A Companion to Translation Studies*, ed. by Piotr Kuhiwczak and Karin Littau (Clevedon; New York; Toronto: Multilingual Matters, 2007), pp. 13–23.

be understood in this context. Translator Kate Briggs has noted the particularity of reading STs which contain a variety of languages, explaining that if she as a reader returns to works of this type, to

> the offsetting of one historical language against the other and by speaking the one *inside* or *while at the same time* speaking the other, and with all of it happening for me in a third, it is because when reading translations I, too, seem to have trouble making myself pause, and registering for a moment.[498]

Briggs' words here reveal the potential of a multilingual text to open up space for reflection in the mind of the reader or translator, especially as their own voice or interiority enters into the text. Although the translation analysis of *Beside Myself* will be, as in previous chapters, linguistically oriented, the clear potential in the ST to cross linguistic borders and prompt reflection cannot be ignored. How far the TT retains this will be assessed in the evaluation.

4.2.2 Instability

Salzmann creates an unstable subject in *Außer sich*, with Ali undergoing out-of-body experiences; literally and figuratively merging with her twin Anton, and finally becoming him entirely; and with the narrative perspective swapping between different people in Ali's life. Ali's selfhood is in a constant state of flux, and constructed in a significant way by the perspectives of others. Instability of this kind has drawn much attention in feminist narratological inquiry. Narrative instability, and particularly the shifting between different perspectives, may be utilised to secure empathy – it may also support an 'exploration of the social systems producing yet limiting that character'.[499] Judging by her writings on the minority subject, and how they interact with an often-hostile world, this is clearly a concern of Salzmann's. Not only this, but more generally, an unstable perspective seems to be just one of many kinds of border-crossing associated with feminist and queer inquiry. As Fraiman has argued, it is 'typically feminist to demonstrate not only the stubborn salience of gender categories but also, within and across texts, their complexity and instability'.[500]

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[498] Kate Briggs, *This Little Art* (London: Fitzcarraldo Editions, 2017), pp. 21–22. Original emphasis.
[499] Sue J. Kim, 'Empathy and 1970s Novels by Third World Women', in Lanser and Warhol, eds, pp. 147–65, (p. 156).
[500] Susan Fraiman, 'Gendered Narratives in Animal Studies', in Lanser and Warhol, eds, pp. 293–311 (p. 294).

The unstable or 'ec-static' self is crucial to Butlerian thinking, especially 'Beside Oneself'. In the rest of the work, *Undoing Gender*, Butler also considers the historiography and reliability of memory; transgenderism and gender-affirming treatment and what it does to a subject's sense of identity; and the incest taboo and 'how, and whether, it can be conceptualised',[501] themes which all find expression in *Außer sich.* Lizarazu focuses her analysis of *Außer sich* on the notion of the ec-static self: the subject being 'always constituted by histories, norms and Others that lie beyond it'.[502] Accordingly, the Anton–Ali constellation responds quite noticeably to Butler's notion of the ec-static self, and that self as being externally constructed. The frequent figurative and literal merging of the twins, and Ali's complex means of understanding herself from an external perspective all stem from the self as being dependent on the Other for its construction. As Lizarazu summarises, 'the "I" is only thinkable as a network of relations',[503] it is 'porous, fluctuating and transforming'.[504] This partly explains Ali's need to understand herself through her family history and through her relations to others; accordingly, she interacts with a great variety of individuals in Istanbul as an apparent means of self-understanding. How this instability gives rise to a necessary kind of storytelling and self-narration, and what relevance this has for the structure of *Außer sich*, will be explored in the next subsection.

A close reading of *Außer sich* also reveals Salzmann's use of elements of modernist narration to generate perspectival instability. In the introductory scene, for example, perspectival narration ('Das Bild vor ihr Augen wurde nicht schärfer', *AS* 13) lapses into narrated monologue and possibly quoted monologue ('Sie ist schon hier mal gewesen […] Aber wann? Wann war das?', *AS* 13). This shift subtly confuses the issue of who is narrating and from where a thought or observation originates. Just as Keun employed modernist techniques to create perspectival instability, to underline a character whose self-image was constructed externally, so too does

[501] Judith Butler, 'Quandaries of the Incest Taboo', in *Undoing Gender*, pp. 152–60 (p. 152).
[502] Lizarazu, p. 3.
[503] Lizarazu, p. 11.
[504] Lizarazu, p. 12.

Salzmann draw on these techniques to suggest a consciousness that is fundamentally unstable and non-unitary.

Narrated monologue has been treated as an important site of feminist action in narratives: as an 'appropriately indeterminate space' it offers rich grounds for blurring gender boundaries, narrator–character boundaries, and for raising questions about agency, subjectivity, and 'conventional gender roles'.[505] There is an abundance of narrated monologue in *Außer sich*, secured, as in previous texts, by the use of 'man'. This serves to lead a text or utterance into 'a generalized, omnitemporal realm',[506] assisting the instability developed throughout the work. As Fludernik observed, impersonal pronouns also 'camouflage' a narrator's 'I' or 'we',[507] which is fitting in a work that takes such pains to destabilise the distinct, unitary subject. Interestingly – and translation lies outside the scope of her project so she does not dwell on this – Fludernik finds that the English translation can only imply this in the same way by using the general pronoun 'one'.[508] In places where *Außer sich* speaks in terms of 'man', I will examine how the impersonal pronoun impacts the character's interiority, and the text itself, and how this is retained in the translation.

4.2.3 Storytelling and External Construction

I have referred already to the notion of self-narration as a means of self-understanding in Butlerian thought; this is borne out in *Außer sich.* The entire novel constitutes Ali's attempt to uncover and narrate her own story, to understand herself. Other characters act similarly, with Aglaja telling herself a story 'sich selbst, sich selbst eine Geschichte von sich erzählte, um sich zu versichern, dass sie noch am Leben war' (*AS* 329). In a passage of rare first-person narration, Ali reflects explicitly on the self as being externally constructed and understood through a process of narration: 'Ich war damals noch gewohnt, von mir außerhalb meiner selbst, von mir in der dritten Person zu denken, als eine Geschichte, die irgendwem gehört' (*AS* 210). Ali conceives of herself,

[505] Kathy Mezei, 'Who Is Speaking Here?: Free Indirect Discourse, Gender, and Authority in *Emma*, *Howards End*, and *Mrs. Dalloway*', in *Ambiguous Discourse: Feminist Narratology and British Women Writers*, ed. by Kathy Mezei (North Carolina: University of North Carolina Press, 1996), pp. 66–92 (p. 71).
[506] Cohn, p. 43.
[507] Fludernik, p. 117.
[508] Fludernik, p. 47.

even her inner self, from an outside perspective, from the views of others. It is precisely because Salzmann is drawing explicitly on notions of consciousness as being externally constructed that a third-person narrative mode becomes invaluable for representing consciousness in prose. Indeed, each of the previous works in this project engage with external forces as shaping (female) consciousness. Consider, for example, Doris understanding herself through the eyes of an imagined observer (explicitly gendered male on occasion); Gilgi, and some of Haushofer's earlier protagonists, as having their lives shaped by men; the protagonist of *Die Wand* finding that her femininity has been constructed and imposed by society; Bachmann's women being shaped by male violence and subsequent trauma. Salzmann's text, drawing on prominent philosophical notions of the self, takes this to an extreme, grammatically and thematically showing how the self is constructed and governed by external forces and entities.

The visual – light, mirrors, photographs, and reflections – plays a significant role in Ali's self-conception throughout the work; a kind of internal understanding arrived at via external observation. Photographs legitimise and confirm who Ali is, and she often sees Anton's face reflected in mirrors. The mirror, then, allows Ali a moment of external crystallisation of something in her mind – in this case, her (figurative and literal) enmeshing with Anton. The recurrence of visuality in *Außer sich* underlines a process of self-regarding carried out using external reflective surfaces. Given the importance Salzmann places on visibility in the construction of the minority subject, it is not surprising that the visual takes on a central thematic role in constructing the unstable consciousness in *Außer sich.* The theme of the visual and the reflective helps to explain the form of the novel – Ali's consciousness is constructed and understood in a way which is external to her; accordingly, it is narrated externally to her.

Additionally, if the self is constructed via histories and norms external to itself, the result is, according to Butler, that that self is necessarily flawed:

> If I try to give an account of myself, if I try to make myself recognizable and understandable, then I might begin with a narrative account of my life. […] But we will not be able to be very authoritative when we try to give a full account with a narrative structure. The ‘‘I’’ can tell neither the story of its own emergence nor the conditions of its

> own possibility without bearing witness to a state of affairs to which one could not have been present, which are prior to one's own emergence as a subject who can know.[509]

The Butlerian self, then, is always 'left to fictionalise and fabulate origins [they] cannot know'.[510] This type of narrative authority, more specifically the lack thereof, is clear to see in *Außer sich.* It is left unclear how much of Ali's account, her family's accounts, or even the editorial interventions like footnotes, actually happened or are correct. Ali can only approach '[her] origins and [her] emergence as a subject in the mode of speculation'.[511] Indeed, the fact that neither Ali nor the reader of *Außer sich* can check the veracity of the stories of family history – both as told by Ali's older relatives and the (imagined?) chapters by Anton – draws on Butler's notion above of being unable to know one's origins.

Butler explains that the very act of storytelling can engender an instability and plurality of the subject: 'In the making of the story, I create myself in new form';[512] that is, because crafting this story involves creating a new 'I', the narrative 'I' who is speaking about the previous experiencing 'I'. This is pushed to the extreme in *Außer sich*, as the 'I' who is telling her own story does recreate herself in a new form and begins to occupy the 'I' of another person entirely. Ali recognises that she is crafting the story in the process of telling it: 'Ich erdenke mir neue Personen, wie ich mir alte zusammensetze. Stelle mir das Leben meines Bruders vor, stelle mir vor, er würde all das tun, wozu ich nicht in der Lage gewesen bin' (*AS* 275). Accordingly, the chapters that follow are narrated by Anton, although whether they are invented by Ali is left ambiguous.

With reference to Kafka, the second chapter of Butler's *Giving an Account of Oneself* raises questions about how the ec-static self might be brought to bear on literature. These questions are only brief, but revelatory about how subjectivity may be constructed in a narrative. Butler asks 'whether [Kafka's] characters are separate entities or function as porously partitioned parts of a self that is no entity';[513] they also consider the third-person, disembodied, narrative

[509] Butler, *Giving an Account of Oneself*, p. 37.
[510] Butler, *Giving an Account of Oneself*, p. 39.
[511] Lizarazu, p. 12.
[512] Butler, *Giving an Account of Oneself*, p. 39.
[513] Butler, *Giving an Account of Oneself*, p. 47.

voice and its place in a story. Several features of *Außer sich* are suggestive of reflections on how the self can be verbalised convincingly in prose, questions which earlier authors in this project have apparently grappled with. That *Außer sich* opens with a list of *dramatis personae* is a sign of borrowing from the fictional genre of drama (and an allusion to Bachmann's *Malina* which is also cited in the prologue), turning a family history into a narrative, a story that is decisively structured as such. The tone of the *dramatis personae* – 'Katho […] ein Merhfachraketenwerfer'; Etinka […] Superheldin' – suggests that it has been consciously composed by Ali (identified as 'ich' in the list of characters) (*AS* 7). Similarly, the footnotes throughout mean that a conscious editorial voice – also Ali? – enters into the text. There are four in total, sometimes taking the form of simple translations ('Judensau Fabarjewitsch, verschwinde nach Israel!', *AS* 180; 'Verpiss dich!', *AS* 226) or explanations ('russisches Schimpfwort für Juden', *AS* 168) but once taking on a slightly less matter-of-fact tone: 'Aneinanderreihung von Obszönitäten im Sinne von »Fick doch einen zusammengerollten Igel!«' (*AS* 117). The use of footnotes suggests a conscious effort at shaping and guiding a story, and reflections on the form, shape, and characteristics of a narrative.

4.2.4 Gender

Because the self is externally constructed and understood, how one acts and performs externally takes on a particular importance in Butler's thinking and, seemingly, also in Salzmann's. Albé considers gender performativity and Ali's use of external attributes to understand and express her (and, as Anton, his) gender identity. Drag performance, for instance, which Butler interprets as probing 'the distinction between the anatomy of the performer and the gender that is being performed',[514] recurs in the novel, and many of the characters' physical attributes are also decisively gender-coded. For instance, Ali's wish to cut her hair short is rejected by her family because long hair is 'die Ehre einer Frau' (*AS* 89); her mother also thinks that Ali might be a lesbian because of her short hair and her clothes (*AS* 91). Similarly, when Elyas comes to see Ali at Onkel Cemal's, she asks Elyas 'wenn du mich anschaust – bin ich ein ER oder eine SIE?' (*AS* 222). While transitioning, Ali describes a feeling of confusion; puzzled by and perhaps envious of

[514] Butler, *Gender Trouble*, p. 175.

those who speak of anything with certainty, unsure whether she (and later he) will be addressed as 'ein Er oder als eine Sie' by others; 'mein Gesicht überrascht mich jeden Morgen im Spiegel' (*AS* 261). It is telling that this sense of confusion about her own gender comes predominantly from that which is perceived externally, rather than anything internally felt: in *Außer sich*, gender identity is confirmed in a significant way from the outside. Although manifested quite differently and within more decisive gender boundaries, the visual was also frequently linked to self-construction in *Das kunstseidene Mädchen*, with Doris conceiving of herself and her life 'wie Film', and saturating her written report with visual, cinematic imagery and language.

I have referred already to the significance of Butler's *Gender Trouble*, and its notion of gender as a repeated performance. Keun's Doris consciously performed her own femininity, playing a particular role as suited her own ends, and as was expected of her. Haushofer's women – housewives, like Haushofer herself – recognised the behavioural expectations placed on their gender, and it is only when the protagonist was isolated from society in *Die Wand* that the external construction of femininity and all its trappings faded away. *Malina* presents quite a different female subject, but one who is aware of the domestic housewife role, and sometimes chooses to perform this quite deliberately for Ivan. The performative aspect of gender is fully embraced in *Außer sich*, with the novel probing how Ali's female identity has been constructed and understood – by herself and others – throughout her life, with gender-coded attributes such as clothing, hair, and body parts accordingly taking on importance. Each of the authors, even those writing long before Butler, seem to be aware of gender as performed externally, and seem to be concerned with what lies behind that performance. In *Außer sich*, gender identity is shown to be constituted in a significant way by its external performance: true to Butlerian thought, 'becoming gendered' is 'always, to a certain extent, becoming gendered *for others*'.[515]

Ali, having transitioned to male, eventually asks to be called Anton, and the first time he is addressed as such, the book ends; Ali's story is over, and Anton's story begins in a new manner (*AS* 365). The name, as an external signifier of identity, takes on a new importance for Ali/Anton

[515] Butler, 'Beside Oneself', p. 25.

in helping him to conceive of (and shift) his sense of self and gender identity. Indeed, as Butler writes, by:

> seizing upon the possibility of being called by another name [individuals] are not simply giving evidence to internal states, but performing certain kinds of actions, and even engaging practices, practices that turn out to be essential to the making of gender itself.[516]

Butler's notion of the individual becoming gendered – and therefore human – at the moment of birth is also raised in *Außer sich*. In one first-person passage, the subject (either Ali or Anton, but it is left unclear) thinks about Valya when pregnant with the twins, and imagines themselves in the scene: 'Ich liege auch irgendwo da auf dem Bett, aber ich kann mich nicht sehen, ich habe keine Erinnerungen, habe eine Nabelschnur, die ins Nichts führt, habe ein anderes Lebewesen neben mir' (*AS* 86). It is precisely because the subject is unborn and therefore ungendered that they become indistinct from their twin – when the performance of gender begins after birth, the two become separable again, until the final merging takes place with Ali beginning to occupy the Anton subject position.

Butler considers 'otherwise gendered' subjects,[517] and how these 'show us how the norms that govern contemporary notions of reality can be questioned and how new modes of reality can become instituted'.[518] Indeed, the notion of ec-static existence seems to take on particular relevance when considering subjects who are 'part of a sexual minority', being dependent upon 'the protection of public and private spaces, on legal sanctions that protect [them] from violence, on safeguards of various institutional kinds against unwanted aggression imposed upon [them]'.[519] It is becoming clear why Butlerian thought takes such precedence in a novel with a queer, transgender protagonist at its core. Indeed, Salzmann herself, in her essay 'Sichtbar', considers the link between her minority identity / identities, and a kind of compulsory visibility, a public kind of existence: 'Ich werde nie wissen, was es heißt, unsichtbar zu sein. [...] Mich in der Menge aufzulösen ist keine Option für mich'.[520] It seems, then, that the minority subject is even more

[516] Judith Butler, 'Undiagnosing Gender' in *Undoing Gender*, pp. 75–101 (p. 98).
[517] Butler, 'Beside Oneself', p. 28.
[518] Butler, 'Beside Oneself', p. 29.
[519] Butler, 'Beside Oneself', p. 33.
[520] Salzmann, 'Sichtbar', p.13.

obviously constructed by, dependent on, and aware of relations to other subjects. This also goes some way to explaining the importance of third-person narration, storytelling, and perspectival instability in the novel.

In Anglophone narratological scholarship, the potential and pitfalls of grammatical gender are not central: English, of course, lacks gendered nouns, unlike German, and appears to have a greater capacity for gender-neutral pronouns. In an article, Lanser briefly explores how grammatical gender may be deployed in destabilising or obscuring a character or narrator's gender, noting that 'comparatists might well find this difference of language code a productive one'.[521] True to this observation, throughout this project the important use of grammatical gender in German has been found to present obstacles to translation into English. Page, in her work on feminist narratology, hints at this in a consideration of a short story by Michèle Roberts, 'Une Glossaire / a Glossary'. She notes the deliberate gendering of the masculine noun 'glossaire' as feminine, finding this appropriate in a text that draws on the female body, motherhood, female adolescence.[522] As the short story is primarily written in English, with only headings in French, Page does not consider this further. However, this demonstrates how grammatical gender may be manipulated in an inflected language, and how important this feature may be to feminist narratological inquiry. I will supply specific examples of how grammatical gender is manipulated to a particular effect in *Außer sich* in the Translation Analysis. Gendered language, something interpretable, readable, and audible by others, may have particular relevance in a text that constructs gender externally and performatively. In the analysis, then, I will explore how this functions in a language with a different grammatical system.

How, though, does the transgender character of Ali impact – or jeopardise – the novel as an attempted representation of female consciousness? Ali's gender identity as female is unstable: it is not only constructed externally, rather than felt internally, but it is also only temporary, as she transitions to male by the end of the novel. Does this deviate too sharply from the other novels in

[521] Susan Lanser, 'Sexing the Narrative: Propriety, Desire, and the Engendering of Narratology', *Narrative*, 3 (1995), pp. 85–94 (p. 91).
[522] Page, p. 39.

this project which have explored the interiority of women who are decisively gendered as such throughout? In fact, this position overlooks the gender instability in each of the works presented so far. Gender boundaries and lines were clearly drawn up in *Das kunstseidene Mädchen*, albeit with occasional imagined occupations of the male perspective as means of self-understanding. In *Die Wand*, when removed from society, the protagonist's identity as female gradually changed; and in *Malina*, gender binaries were muddled to the extent that two differently gendered centres of consciousness could exist in one person in an anti-realist way. *Außer sich* is thus a valuable final stage of this trajectory, pushing the instability further, literally and figuratively merging male and female twins in a way which shows gender and inter-personal boundaries to be porous. As Salzmann has it, 'Mein/e Protagonist/in Ali rennt los und sagt, ich habe kein Geschlecht, ich habe keine Sprache, ich habe keine Familie'[523] – the novel 'versucht Fluidität auf allen Ebenen – in der Sprache, im Geschlecht, in Nationen. Die bekannten binären Systeme, in denen wir aufgewachsen sind, wanken komplett'.[524] Although for much of the novel Ali identifies (and is identified) as female, her interiority and identity are shaped by instability. *Außer sich*, then, is a female consciousness narrative, but one that conceives of female consciousness as being in flux. This project has surveyed understandings of consciousness and gender as embedded in a series of moments throughout the last hundred years; it is fitting to turn now to how gender is understood in the historical moment in which this project itself is situated.

4.3 Translation Analysis: *Beside Myself* (2019)

As argued above, the construction of migrant, queer, female and transgender, Jewish consciousness in *Außer sich* owes much to Butler's theories, utilising techniques which have been observed in a range of sources in feminist narratological research. Frequently observed in such research is a concern with crossing and dismantling boundaries and binaries, and the initial reading of *Außer sich* reveals precisely this.

[523] Abdelrassoul.
[524] Abdelrassoul.

The way in which Salzmann uses Butler's thought to construct the self demonstrates her concern with how to narrate shifting, unbounded identities. Her use of shifting narrative perspectives, to allow Ali to conceive of herself from a third-person perspective, is an important technique in securing this theme. The ec-static Butlerian subject helps to account for the instability and plurality of Ali's self – she is not a distinct centre of consciousness, and is instead porous, able to be penetrated by and enmeshed with other entities, both human and non-human. The changing narrative perspective, and the use of the pronoun 'man', support this theme. Similar grammatical techniques, such as manipulation of grammatical gender, allow Salzmann to create a Butlerian subject whose gender is fluid and non-binary. Lastly, as Butler considers how one can narrate and account for oneself, and in what language this is possible, so too does Salzmann ask questions about how the self can be spoken and expressed. She draws on a variety of languages, toys with form and structure by inserting footnotes and borrowing from dramatic conventions, and constructs sentences in a way which enmeshes and destabilises distinct subjects.

The translation analysis will proceed along the lines of the techniques already established, taking in multilingualism, instability of perspective, personal storytelling as a construction of consciousness, and gender. For each example and its rendering, I will identify what kind of change has occurred, following Hewson's model, and establish the cumulative effect of these moments.

4.3.1 Multilingualism

In the ST, Russian remains in the Cyrillic script, and Yiddish is left untranslated (see *AS* 149–51). Other non-German phrases (Romanian, Turkish) are only seldom translated, whether in the body of the text or in footnotes, as exemplified in section 4.2.3. Briggs has noted the particular challenge of translating texts that contain a variety of languages, and the burden of decision upon the translator to decide on which languages to leave untranslated or what strategies to use to tackle them: footnotes, italics, different typefaces. She asks which strategies the translator can use to best preserve the multilingual voices of the original, because

> this is what good books do: they make us hear the different voices. They make us feel and in this way believe that they are written in different languages, in different orders of language here competing against each other.[525]

How far the voices are retained in *Beside Myself* will be a crucial question for the comparative analysis to engage with.

In Taylor's text, the strategies for tackling multilingualism vary, and each has a different micro- and meso-level impact. Russian, for example, is transcribed from the Cyrillic alphabet into the Latin alphabet (Taylor 127–28). Whether these are decisions by Taylor, or a broader editorial choice, this may speak to a dominance of English; adhering to a hierarchy of majority languages of precisely the type that *Außer sich* seems to be seeking to disrupt. This is an example of explicitation, 'when source-text ambiguities are resolved by translational choice or when the translational choices limit the way in which a particular passage may be read', which commonly leads to interpretational effects of contraction.[526]

However, in this instance, I discern quite a different meso-level effect. This translation solution is a means of allowing the reader to immerse themselves in the story. Transliterated Russian, which allows the English-speaking reader to understand the sounds, if not the meaning, of the words, may help to dissolve an alienating barrier between the reader and the action of the text. Indeed, a novel that makes much of permeating boundaries on every level may perhaps benefit from a focus on dissolving the reader/text and reader/character boundary. Along similar lines, Yiddish utterances are translated into English and placed in italics after each utterance (for example '"Ikh bet dikh. Nimm." *Please, take it*', Taylor 126). Presumably Yiddish was untranslated in the ST due to its similarity to German – the ST reader would likely understand it. For the impact to be the same for the TT reader, for them to be able to participate in the text in the same way, Yiddish must be translated into English, thus preserving the interpretational paths open to the reader. By retaining the original Yiddish utterance, Taylor's text retains the linguistic and sonic richness of the original, thus avoiding a voice effect of reduction.[527] Romanian is also left untranslated, as it was in the ST (*AS* 325) and Taylor's translation (281), which has similar meso-

[525] Briggs, p. 21.
[526] Hewson, p. 86.
[527] See Hewson, p. 87.

level effects. If Taylor had translated these, it would have guided the reader where they were left to guess at meaning in the ST. In a text concerned with crossing boundaries and dismantling hierarchies, it is not obvious that such an approach, lending more comfort and sense of familiarity to the reader, would have been appropriate.

Ali, with Russian as her native language, remembers being taught German, and often reflects on how her available languages (fail to) capture what she is feeling. She considers the Russian first-person pronoun 'Я' and its suitability for capturing and expressing the self: 'Я ist der letzte Buchstabe im Alphabet, also stell dich hinten an, vergiss dich, nimm dich nicht so wichtig, lös dich auf […] ein Я konnte ich nicht denken' (*AS* 274). Just as Butler considered the 'difficulty of the "I" to express itself through the language that is available to it',[528] Salzmann here is drawing on how the 'I' may conceive of itself in different languages; how the word for 'I' itself may impact that conception. Ali reflects also on the difficulty of speaking as a first-person subject at all, 'Ich dagegen fühle mich unfähig, verbindliche Aussagen zu treffen, eine Perspektive einzunehmen, eine Stimme zu entwickeln, die nur die meine wäre' (*AS* 275). It is telling, at this moment, that the 'ich' pronoun disappears from the four subsequent clauses; Salzmann deploys a similar tactic a few paragraphs later: 'Ich erdenke mir neue Personen, wie ich mir alte zusammensetzte. Stelle mir das Leben meines Bruders vor, stelle mir vor, er würde all das tun' – the 'ich' pronoun again disappears, most noticeably before 'Stelle', as Ali thinks about Anton, paving the way for Ali to begin occupying a different 'ich' entirely. Moments such as these are illustrative of the self as an unstable entity, always in flux; of the 'Fluidität auf allen Ebenen' which Salzmann sought to capture.

On the syntactic micro-level, Taylor has successfully retained this impact in her translation: Ali thinks '"Я" is the last letter of the alphabet, so put yourself last, forget you exist, don't rate yourself too highly, melt into the background' (Taylor 235–36). The 'I' pronoun is not present and the 'you' pronoun disappears from the final clause, linking neatly to the instability of the self; disappearing, indeed, just as Ali herself is advised to disappear. However, an extra 'I' is

[528] Butler, *Gender Trouble*, p. xxiv.

included later where it was not in the German: ‘I make up new characters in the same way that I piece together old ones. I imagine my brother’s life, imagine him doing all the things […]’ (Taylor 236–37). Such changes in a TT are often ‘simply because of the incommensurability of the two linguistic systems’, and this appears to be the case here.[529] Without changing the structure of the sentence, it would not be possible to begin the ‘imagine my brother’s life’ clause without an ‘I’. The loss of the potential interpretation which was present in the ST thus induces an interpretational effect of contraction.

Additionally, ‘melt into the background’ as a translation of ‘lös dich auf’ involves a change on the stylistic level – where ‘lös dich auf’ seems suggestive of the subject itself breaking up, questioning its existence as a stable entity just as Salzmann does throughout the text – the English version seems to be demanding only that the subject become inconspicuous. Quite differently from the ST, Ali here is reflecting not on the dissolution of the self, but merely the concealing of it. This is just one example of the unstable self in the ST appearing different in the TT – the overall, cumulative effect of these individual moments will be established at the end of the next section.

Despite very occasional infelicities, the role that multilingualism plays in shaping Ali’s quite multi-faceted consciousness has broadly been retained by Taylor, even where her sentences differ on the grammatical or lexical levels. The use of the Latin alphabet means that less is expected of the English-speaking reader, involving an interpretational effect of contraction, and perhaps questioning – less pertinently than the ST – the hierarchy of languages, and the demands on the migrant subject to adapt to the majority language. On the other hand, however, this allows the TT reader more immersion in the text – ultimately, the effect becomes one of expansion, adding more that is comprehensible to the English reader to the various voices of the TT. It is particularly pleasing that this has occurred in the translation of a ST which itself makes so much of the cross-border potential of language, and whose author has reflected explicitly on this too.

4.3.2 Instability

[529] Hewson, p. 70.

The ST's title '*Außer sich*' responds to the plurality and porousness of the Butlerian subject – the German pronoun 'sich' may be male, female, single, or plural. A notable change occurs on the grammatical level in the TT, with 'myself' rooting the perspective of the title in one, single, (first-person) subject. Both Albé and Lizarazu noted this: a 'significant – and potentially problematic – change to the German original' as 'the translation arguably strengthens the idea of the stable, self-sufficient "I" that can belong to itself, which is exactly what Salzmann's novel tries to deconstruct'.[530] Indeed, in the German translation of Butler's *Undoing Gender*, in which 'Beside Oneself' first appeared, the corresponding German chapter is entitled 'Außer sich: Über die Grenzen sexueller Autonomie'.[531] The English title 'Beside Myself' is less obviously linked to Butler – on the stylistic level, a connotation that is meaningful for the text as a whole has been lost. It is not clear, with the availability of the pronoun 'oneself', why this has occurred, although it may lie in a consideration of register, discussed later.

Ali is presented as an unstable subject throughout, with one extreme manifestation of this occurring in conversation with Valja, when Ali experiences herself floating upwards and leaving her body behind:[532] 'als ich uns von außen betrachtete. Ich ließ mich, meinen starren Körper, dort sitzen, stieg in die Luft und atmete auf, als ich über der Glastischplatte schwebte'; the body below is a 'leere Hülle' (*AS* 264). It is because the self is ec-static, beside and outside itself, that this kind of separation can occur. Ali floats above the scene, still speaking in the first person, but also referring to 'das Ich' below: 'das Ich da unten lachte wieder, Valya ignorierte das befremdliche Blechgeräusch, das aus ihm kam' (*AS* 267). By making use of this plurality of the self, Salzmann raises questions about the thinking subject, using the first-person mode but removing the subject from the body in which that first-person perspective is thought to inhere. This effort is slightly less obvious in Taylor's translation, which exhibits an example of elimination 'where elements

[530] Lizarazu, p. 3.
[531] Judith Butler, *Die Macht der Geschlechternormen und die Grenzen des Menschlichen*, trans. by Karin Wördemann und Martin Stempfhuber (Berlin: Suhrkamp, 2011).
[532] In these first-person family history chapters, it occasionally seems that Ali is post-transition and therefore should be called Anton and referred to with he/him pronouns, although this is not always clear and, indeed, in this extract the gender presentation of Ali seems to differ from sentence to sentence. For consistency with the rest of the text, and for clarity, I will prefer Ali and she/her in these instances, to distinguish this from her transition to he/him pronouns and the name 'Anton' later.

that are present in the source text are not carried over into the target text'.[533] In the translation of 'Ich liess mich, meinen starren Körper', 'mich' and 'Körper' are conflated into one, with Taylor rendering it merely 'I left my stiff body sitting there' (Taylor 227). The result is that in the English version, Ali appears to undergo a more usual out-of-body experience, rather than a more complex division in the German between two Ichs, two distinct centres of consciousness. When translating the sentence about the 'Blechgeräusch', Taylor similarly omits a clause: 'Valya ignored the strange, tinny noise' (Taylor 230). In the German, 'aus ihm' is cleverly ambiguous, as it may be neuter and thus refer to 'das Ich', or masculine, signalling a male subject (that is, Ali post-transition). Faced with a choice between 'it' or 'him', and thus being decisive about gender where the ST was silent, Taylor instead chooses to omit it. These eliminations, an example of an 'overriding translation' solution,[534] appear to be unavoidable: any translation of the utterances in question would entail a commitment to something that the ST did not make, thus disallowing the TT to retain the ambiguity. As will be seen later, when I discuss gender in more detail, German pronouns and the ambiguity they can create about the gendered subject occasionally pose similar challenges for translation into English.

Previous STs in this project have used the German noun 'das Ich' and pronoun 'ich' to raise points about the creation of an experiencing, conscious self in writing. Salzmann similarly makes use of this feature, having Ali speak as an 'ich' and refer to 'das Ich' below. Taylor, however, cannot do this, instead favouring solutions which involve a change on the grammatical level, such as 'The self below laughed again' (Taylor 230), because an English first-person pronoun is not available as a noun. Thus, the utterance is less rooted in the first-person perspective than the German source: the division of the self happens in a subtly different way across the two texts. In a work which elsewhere draws noticeably on Butlerian notions of crafting the self into a narrative, it is also regrettable that the link between the experiencing 'I' and the writing/narrating 'I' has been necessarily lost here.

[533] Hewson, p. 81.
[534] Hewson, p. 81.

Similarly, in the *dramatis personae*, where Alissa and Ali were originally listed together as ‘Alissa, Ali – Schwester, Bruder, ich’, Taylor has selected ‘Alissa/Ali – sister, brother, me’. The enmeshing of different subjects – Ali and Alissa in one body, Ali and Anton as seemingly the same brother figure – is retained, although the link between the self and the storyteller, the subject who occupies the ‘Ich’, is less obvious in English. In a text in which Ali frequently dwells on the suitability of ‘ich’, and occasionally the Russian ‘*Я*’, this entails an omission of a crucial aspect. The differing punctuation conventions in the *dramatis personae* also have a subtle impact on how the self might be perceived in the text. The commas in the ST – ‘Valentina, Valja’; ‘Etja, Etina, Etinka’ – suggest a list, plurality, whereas the slashes in the TT seem rather to suggest a set of alternatives: ‘Shura/Sasha/Alexander’; ‘Cemal/Cemo/Cemal Bey’. The German text seems to lend itself more readily to a reading of plural selves; differently named subjects inhering in one body. In contrast, the English text seems merely to be listing the alternative names by which one character may be called. Because of this change on the stylistic micro-level, potential interpretations have been modified, and perhaps contracted.

Ali, in a period of first-person narration at the end of a chapter, describes a loss of personal control and autonomy: ‘Ich […] sah mich bei Schritten, die nicht ich unternahm, sondern die mich mitnahmen, und ich würde lügen, würde ich sagen, es war mir egal wohin.’ (*AS* 142). Careful grammatical constructions by Salzmann underline this here: the position of the ‘ich’ shifts, from prominence at the start of the sentence to embedded in the middle of clauses, to eventually disappearing and being replaced instead by the object case ‘mir’. Salzmann thus casts doubt on the agency, stability, and status of the autonomous self. The corresponding English sentence is ‘I saw myself doing things that I hadn’t decided to do, but that carried me along – and I’d be lying if I said I didn’t care where’ (Taylor 118). Subtle differences occur on the syntactical and grammatical micro-levels. There is an extra ‘I’ where in German there was a ‘mir’, suggestive of a more active, autonomous subject in a way which is slightly at odds with Ali’s reflections at this moment. The structure – clauses separated by a dash, rather than a string of commas – similarly contrasts the meaning. Ali here is thinking of herself as being powerlessly pulled along

in a series of steps; the structure of the English sentence means that the subject is not 'carried along' in the same fluid way as the German. Similarly, in the next clause Ali reflects: 'Ich hatte ein Ziel, aber es musste auf mich zustolpern' (*AS* 142), and Taylor's solution displays modification:[535] 'I had a goal, but I wanted it to come and stumble on me' (Taylor 118). By means of this change – introducing what Ali wants, rather than retaining the goal as the subject of the sentence, and Ali as a passive object – Taylor adds more autonomy to the speaking subject in this sentence. The result is that although Ali's reflection on her perceived lack of autonomy is broadly retained, the structural choices in the ST which underline her lack of autonomy, her loss of status as a distinct, active self, are lost.

The pronoun 'man', and how it may be used to generalise and destabilise perspective, has already been set out in the above sections on feminist and cognitive inquiry. There are many instances of 'man' in the first chapter of family history, '36 Stunden', especially when the family's journey is being described: 'also musste man alle einpacken, niemanden zurücklassen, ob man wollte, wurde nicht gefragt' (*AS* 53); 'Dann hieß es aufstehen, so tun, als hätte man geschlafen, sich ans Herz fassen' (*AS* 54), '»eins, zwei, drei« konnte man vielleicht noch sagen und »Hände hoch«, aber das tat man nicht' (*AS* 56). The action is less particularised, and an imagined rather than real observer (or participant?) is posited. Apart from one instance of 'they' ('They might, at a pinch, have managed *eins, zwei, drei*', Taylor 43) 'man' is always translated into English as 'you' in these instances: 'You weren't asked if you wanted to go' (Taylor 40); 'You had to get up and pretend you'd been asleep. You had to put your hand to your heart' (Taylor 41); 'you couldn't go around saying that' (Taylor 43). This change, an example of modification, has two impacts on the text in this instance. Firstly, it helps to secure a colloquial, conversational tone; as has been seen in this project's previous works, this is valuable in consciousness narratives which by their nature aim at the creation of a plausible inner voice. This lowering of the register may in fact entail a voice effect of accretion, bringing the reader closer to the 'true' sound or nature of the subject's voice and anchoring the action more decisively to Ali's interiority. In doing

[535] Defined by Hewson as 'a change in point of view', for example 'a move from active to passive, or vice versa', p. 66.

so, it strengthens the impression granted by the fact that characters are identified by their relationship to Ali (‘der Vater’, ‘Mama’, ‘Onkel Leonid’, *AS* 56).

When moving away from considerations of register, however, different impacts can be discerned. ‘You’ entails a lack of an imagined, third-person observer or participant in the action. As was particularly seen in *Das kunstseidene Mädchen*, as Keun drew on modernist literary techniques which toyed with perspectival (in)stability, ‘man’ functioned as a perspectival shifter. It served as a way of implying an *imagined* observer as a lens for Doris to imagine herself through, without committing to an *actual* observer and/or narrator. ‘Man’ can be seen similarly in this *Außer sich* extract, aided by conceptions of the self as externally constructed – indeed, Ali says later that she can only think of herself in the third person (see *AS* 210, translated as ‘I was still used to thinking about myself from outside myself, in the third person’ Taylor 178). The introduction of a third-person pronoun, ‘man’, helps to destabilise Ali’s perspective further, providing an imagined, non-specific, non-bodily, third-person subject through which she may act, describe herself, or think of herself. As before, ‘man’ is here a crucial tool in shaping and verbalising consciousness. The equivalent third-person pronoun, ‘one’, is of a high register that may be jarring and inappropriately archaic; this is likely why ‘you’ has been chosen instead. The effect of perspectival instability cannot be retained; ‘you’ involves Ali in a dialogic, interpersonal relationship in a way which ‘man’ did not. In similar instances – an impersonal pronoun becoming a personal one – Hewson finds that the ‘precise and limiting view’ which the reader of the translator is given entails a voice effect of deformation.[536]

Other features of modernist narration, observed earlier in Keun’s prose, also find expression in *Außer sich.* In relying on narrated monologue, Salzmann is drawing on well-established techniques that can evoke a mind, its shape and conduct, in prose. The second chapter – the start of Ali’s time in Istanbul, and the start of the third-person narration which will be the dominant form of the text – begins in a typically modernist way. As Cohn observes, such works ‘start from a neutral and objective narrative stance – typically the description of a specific site or

[536] Hewson, pp. 88–89.

situation – and only gradually, often by way of minimal exposition, narrow their focus to the figural mind';[537] accordingly, the passage begins by locating the action ('Die Fliesen der Atatürk-Flughafentoilette kühlten Alis linke Schläfe', *AS* 13), and then centres in on what Ali can see, hear, and taste ('Das Bild vor ihren Augen wurde nicht schärfer […] sie hörte Stimmen […] Ali schmeckte Hähnchen', *AS* 13).

As Ali gradually remembers, but struggles to place, a similar scene from her past, the voice shifts into narrated monologue: 'Sie ist hier schon mal gewesen. Genau so. Genau so hatte sie schon einmal auf dem Boden gelegen, einen toten Vogel in der Kehle' (*AS* 13). The short sentences suggest a gradual realisation, mirroring Ali setting facts and recollections out for herself as they gradually dawn on her. The text here focusses in on Ali's mind, tracking her thoughts more closely, meaning that the status of the final words of the paragraph is unclear: 'Aber wann? Wann war das?' (*AS* 13). In this instance, is 'the language of the text momentarily resonating with the language of the figural mind', as in narrated monologue?[538] Or is this utterance to be understood as a short snippet of quoted monologue, an utterance that appears *verbatim* in Ali's mind as it appears here in the text? This ambiguity neatly underlines what Salzmann has taken great care to show about the mind: by remaining silent on where consciousness and thought is located, the text allows fluidity; as the narrative perspective apparently hovers between the first-person thinking subject and a narrator figure, so too does the mind hover between the (internal) subject and the (external) Other. That is to say, there is not merely a linguistic overlap between character and narrator, as Fludernik discerns in narrated monologue,[539] but an ontological one.

The corresponding English passage differs notably. The order of the action remains – place, perception, recollection – but the ambiguity between narrated and quoted monologue is less apparent. The passage which appears to tilt the text towards narrated monologue ('Sie ist hier schon mal gewesen. Genau so. Genau so hatte sie schon einmal auf dem Boden gelegen, einen toten Vogel in der Kehle') is shortened considerably to one sentence: 'She'd been here before like

[537] Cohn, p. 116.
[538] Cohn, p. 111.
[539] Fludernik, p. 3.

this – lain on the floor with a dead bird in her throat' (Taylor 5). The gradual process of realisation and recollection, suggested by the fragmented utterance of 'genau so' and the repetition of 'Sie ist hier schon mal gewesen […] Genau so hatte sie schon einmal', is lost in English. This loss means that the TT utterance is instead presented as a fully formed fact which the narrator (Ali?) is already cognisant of in its entirety, meaning that the processes of the mind are not tracked as overtly in the English text. Hewson, in his own analysis of *Madame Bovary* and particularly of its passages of narrated monologue, makes similar observations. He identifies passages where the rhythm – 'jerky', 'jolting', 'spontaneous'[540] – of the utterances helps to align them with the character's mind, to simulate the character's interiority. Often, in translation, this is lost, with structural changes creating a 'flat' tone.[541] What he terms a 'stylistic reduction' in these instances, when he analyses modifications to narrated monologue in his corpus, is evident also in Taylor's translation.[542]

Unlike other renderings which have apparently resulted from the differing grammatical or stylistic systems of English and German, the reason for this contraction is not obvious, although Hewson notes that avoiding repetition is a 'universal of translation'.[543] The result is that there is a more obvious narratorial presence, filtering the uncertainty in Ali's mind and paraphrasing it in a less fragmented way. In this sense, Taylor's text introduces a more distinct boundary between the reader and Ali's mind. Taking into account the attention that Salzmann has paid to crafting Ali's subjectivity as unstable, not rooted to one body, this moves the English text away from the original image of interiority that was evoked. The repeated questioning at the end of the paragraph, 'Aber wann? Wann war das?', is also contracted simply to 'But when?' (Taylor 5), again displaying the tendency to avoid repetition noted by Hewson. Here, there is less verbalisation of the uncertainty in Ali's mind; Ali's thoughts (presumably tracked quite closely here; short questions such as 'aber wann' seem a plausible feature of her mind) are apparently given much less precedence in the English text.

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[540] Hewson, p. 142–43.
[541] Hewson, p. 144.
[542] See Hewson, p. 133, 135, 146, and 152.
[543] Hewson, p. 76.

Although Taylor's modifications to register occasionally enrich Ali/Anton's voice, helping the text delve into a mind, her modifications to narrated monologue mean that Salzmann's attentive manipulation of this technique is lost. The voice suffers from a deformation effect, and potential interpretations are thus contracted in the TT; the reader is not presented with a carefully ambiguous, unstable subject in the same way. Some of these renderings, particularly the translation of 'man' as 'you' and 'das Ich' as 'the self', are necessitated by grammatical differences between German and English. However, the loss of repetition, and the introduction of more agency on Ali's part, are not necessary in the same way; solutions which retain the voice and interpretational effects of the ST seem to be available. Whether these are choices by Taylor or are casualties of standard editorial practice is unclear.

4.3.3 Storytelling and External Construction

As explored above, a significant part of selfhood for both Butler and, apparently, Salzmann, is a kind of personal storytelling, understanding and identifying oneself via stories about and by oneself. The account that the subject seeks to give of itself is always necessarily flawed, however, being constructed by relations with and recognition by others – 'we are in the thrall of our relations with others that we cannot always recount or explain'[544] – and thus composed of elements or events for which 'one could not have been present';[545] Ali herself seems to be aware of this instability in her own narrative, thinking:

> sie würde Katho gern von Anton erzählen oder Anton von Katho und beiden von Onkel Cemal. Sie war sich nicht sicher, wem sie schon welche Geschichte erzählt hatte, sie war sich ihrer eigenen Geschichte nicht mehr sicher, was sie eigentlich tat in einer Stadt ausserhalb der Zeit, suchte sie wirklich ihren Bruder oder wollte sie einfach nur verschwinden. (*AS* 123)

Taylor's solution is as follows:

> [...] thinking that she'd like to tell Kato about Anton, or Anton about Kato – and both of them about Uncle Cemal. She wasn't sure which stories she'd told whom, and she was no longer sure of her own story – what was she doing here in this city out of time? Was she really looking for her brother or did she just want to disappear? (Taylor 102).

[544] Butler, 'Beside Oneself', p. 19.
[545] Butler, *Giving an Account of Oneself*, p. 37.

Thanks to Taylor's use of explicitation – secured here by dashes, shorter clauses, and question marks – the structure of this passage is clearer in the English text. However, at a moment of Ali questioning her own story and losing her hold on her storytelling authority, it is not obvious that a clearer structure is the most suitable choice. The effect on Ali's voice is one of deformation, with the confusion inherent in her consciousness far less apparent in the TT. This is true to Hewson's own observations; he frequently discerns translation solutions which 'chang[e] the way in which the utterer presents or comments on events, descriptions' or 'alter the way we hear a voice'[546] – these often occur when a translator has attempted to navigate a ST's use of narrated monologue.

Even in passages that are neither marked as dialogue, nor obviously first person, there is often a conversational tone and a structure that is not standard in written language. The first of the family history recollections begins as follows:

> Valentina und Konstantin, was für Namen, warum gibt man Menschen solche Namen, außer wenn man verbergen will, dass sie Juden sind und eigentlich so etwas wie Esther und Schmuel heißen sollten, aber wer nannte seine Kinder schon so in der Sowjetunion der sechziger Jahre, es sei denn, man hasste seine Kinder oder hasste sich selbst. (*AS* 57)

This long sentence, with its rambling and rushed tone, and the speech particles 'so etwas wie' and 'schon', seems more like a spoken utterance than the beginning of a written account. It is obviously rooted in a certain narratorial voice and, as the first-person material at the end of this chapter is narrated by either Ali or Anton, it is suggestive of whose this voice might be. It is likely, given the structure of this and other later passages of family history, as well as the obvious importance of Butlerian thinking in this text, that Ali/Anton here is giving an account of her/himself, by giving an account of family history, whether this is imagined, has been pieced together from different accounts, or told to Anton/Ali in precisely this form. This is left unclear, but the impact of a created voice is obvious. Given the importance of an account for constructing and understanding the self, the voice that gives this account is similarly important, and may say much about the subject giving this account: here, the rambling, free-flowing structure appears to correspond to an uncontrolled mindset; an unedited thought or string of thoughts unrolling in real time. This also seems to be a further instance of that which was explored in the previous section:

[546] Hewson, p. 86.

the fusion of spoken and written language, the inner voice and the externalised voice, being another way for Salzmann to destabilise self/other and inner/outer boundaries. In contrast, the corresponding text in English is:

> Valentina and Konstantin – what names! Why would you give someone a name like that, unless you were trying to hide the fact that they were Jewish and ought really to be called Esther or Shmuel or something? Certainly in the Soviet Union in the sixties you didn't give your children names like that unless you hated them – or hated yourself (Taylor 44).

Although 'or something' responds to the vocality of the ST, the modifications to the form in this instance mean that the English material is more standard than the German, with its rambling list of clauses and lack of question marks. The effect is not one of an unrolling thought as in the German, but rather a more measured, standard utterance; Ali as narrator appears to have more control over her account, telling it in a considered way rather than using it, and constantly revising it, to construct herself. Page notes a tendency in feminist texts to reject traditional chronological developments, narrative arcs of ambition, problem, and solution, with the result that the 'reader's sense of narrative coherence is challenged'.[547] In Taylor's text, with its clearer and more measured structure, this challenge is less apparent.

The recurrence of excessively long sentences when this chapter shifts to the first person is indicative of the role that this technique plays in the construction and verbalisation of the first-person experiencing subject: in twenty-nine lines of text, when Ali/Anton imagines Valja being pregnant with them, there are only four sentences (*AS* 85) – the corresponding English passage is split into eleven (Taylor 69). The clue to the impact of this technique lies in the end of this passage: 'ich kann mich an nichts festhalten, ich weiß, das hier, das wurde mir erzählt, aber anders' (*AS* 86) – here, Ali exhibits a lack of certainty, control, and authority about her own account. The structure, in which lengthy sentences run away with themselves, underlines Ali's confusion, her threatened sense of self, the struggles with 'no definitive story […] efforts at narrative reconstruction [which] are always undergoing revision'.[548] With the clearer, more standard structure in English, and the less free-flowing pace of the shorter sentences, Taylor's text

[547] Page, p. 28.
[548] Butler, *Giving an Account of Oneself*, p. 40.

does not exhibit this feature of consciousness to the same extent. Hewson observes similar tendencies for a 'jolting rhythm' in a ST to be 'made to flow' in its transition into English,[549] with the effect being one of stylistic reduction. The effect here, with the TT account being structurally more definitive and polished, is similar.

It is often unclear who is telling Ali's story, and to whom – this results from the instability of the narrating/experiencing subject, explored in the previous section. There are lengthy passages of family history with occasional interjections by a first-person narrator, presumably Ali post-transition; third-person narration of Ali, but apparently by Ali ('als ich ihnen von Ali erzählte und wie sie zu Anton wurde', *AS* 210); as well as first-person passages that appear to swap between Ali as female, Ali as male, Anton, and Ali as Anton. From Ali and Anton's first-person perspectives, the two are indistinguishable – until gender-coded markers intrude to guide the way, or another character calls them by their name. This is seen most clearly in the mirrored 'nach Hause' and 'zu Hause' chapters, where the twins' recollections of leaving home mirror one another closely, with sentence structures mimicking one another ('Ich weiß nicht, wohin es geht, alle anderen wissen es, ich nicht'; 'Ich werde immer wieder mitgenommen, keiner fragt mich, und ich würde auch nicht nein sagen' (*AS* 11, 279), also 'Mama schlägt mir die Hand runter und drückt noch mehr Marmeladengläser und Dosen auf, ich halte sie alle fest und kann nicht mehr sehen'; 'Mama belädt sie mit noch mehr Einmachgläsern und legt einen Laib Brot drauf, so dass ich sie gar nicht mehr sehen kann', *AS* 11, 279). It is only through gender-coded attributes and possessions – a 'Puppe' for Ali, a 'Piratenschiff' for Anton (*AS* 11, 279) – and through references to 'meine Schwester' or 'mein Bruder' that it becomes clear who is narrating; they are indistinguishable from within. While this points to a close psychological bond between the twins, it is also a gesture to Salzmann's understanding of the self as being (at least in part) distinguished and defined externally.

The sentence pairs above are not as close in structure in the English text, thanks to changes in punctuation and sentence length: 'I don't know where we're going. All the others

[549] Hewson, p. 142.

know, but I don't'; 'I always get taken along; nobody ever asks me and I wouldn't say no if they did' (Taylor 3, 241). A similar shift has occurred in 'Mum knocks down my hands and thrusts more jars on me; I hold them tight. There are such a lot, I can't see past them', and correspondingly, 'Mum loads her with even more jars and lays a loaf of bread on top so I can't see her at all' (Taylor 3–4, 242). The German clauses mirrored each other in number, order, and length, but this relationship has not been retained in English. Thematically, the corresponding German and English passages do not differ, and the importance of gender-coded attributes in constructing the (gendered) subject remains – however, thanks to these syntactic modifications, the similarity of the twins' inner voices is less obvious. The construction of interiority differs, the notion of the self as unbounded and unstable is less apparent.

This perspectival instability has been observed in earlier works in this project, and has frequently been revelatory about a character's consciousness; whether it speaks to the lack of a distinct, unchanging self, or their need to view themselves from an external perspective. In *Außer sich*, the instability of the narrative perspective appears to stem from both of these factors. Not only is Ali's self unstable to the extent that she begins to occupy a different subjective position entirely, her own twin brother, but as her selfhood is constructed and understood through its relations to the other, Ali has to occupy the 'other' subject to understand herself, and perhaps even construct herself. Thus, any instance of Taylor clarifying, stabilising, or detangling the complex narrative perspective, and how Ali uses it to shape her own story, means that Ali is constructed quite differently in the English text. The potential interpretations that stem from ambiguity are contracted, and the polishing of Ali's narratorial voice entails 'less impact of the stylistic features that have been chosen' in the ST.[550]

4.3.4 Gender

I have already drawn attention to a small sample of ways in which gender is constructed throughout *Außer sich.* A significant part of gender identity for Salzmann is the external, visible performance of it, with Ali placing great importance on how she is perceived and addressed by

[550] Hewson, p. 86.

others. There is little exposition of her (and as Anton, his) internal feeling of a gender identity. It is instead constructed primarily through pronoun usage, gender-coded attributes such as hair and clothes, and observable physical changes due to testosterone. When Ali realises that the 'role' of Anton is vacant, that Cemal does not expect Anton to be found, she steps in to perform it herself (*AS* 233) – there is no discussion of Ali feeling an internal sense of gender identity or dysphoria. The text genders other characters based on how they present – Katharina, outwardly presenting as female, is addressed as such in the first instance; when Katho explains that he actually identifies as male, the text immediately swaps to male pronouns. Again, there is less sense of an internal feeling of gender, it is instead constructed mainly in ways which are visible for others. Indeed, this is a plausible reason for the selection of a third-person perspective throughout: if gender is mainly imposed and understood externally, then telling the story of Ali becoming Anton must be done through a lens that can interpret the subject's gender identity. I turn now to consider in more detail the construction of gender in the ST, and how (successfully) it is translated.

Further analysis demonstrates Salzmann's use of grammar to secure her characters' ambiguous or unstable gender identity; the lack of corresponding features in English occasionally impacts how far these features can be retained. Because of German's use of the definite article for body parts and clothes, the text can occasionally be silent on the gender of the individual to whom the attribute belongs. Katho (also Katharina and Katüscha) is described in the *dramatis personae* as 'ein Tänzer' (*AS* 8), gendered male, but first introduced as female-presenting, a 'Mädchen', a 'junge Frau', a 'Tänzerin' (*AS* 37–38). Frequently, however, the definite article is used in the place of possessive pronouns: 'Sie hatte die Lippen geöffnet' (*AS* 40); 'wenn Katharina den Mund mit Rauch füllte' (*AS* 41); 'Katharina studierte Alis Gesicht, fuhr mit den Fingerkuppen der linken Hand über ihre Augenbrauen' (*AS* 41). The same is true when Ali transitions to male, delaying the first instance of a male pronoun ('er steckte seine Fingerkuppen zwischen die beiden Hälften', *AS* 341) and suggesting a still-unstable identity through the use of definite articles ('Mit dem Daumen der freien Hand fuhr Ali über die vernarbte Handinnenfläche [...] Ali kratzte sich am Hals, an den Oberarmen, am Nacken' *AS* 341). The use of 'sich' as either a male or female

reflexive pronoun allows for similar ambiguity elsewhere: ‘Katharina gurrte leise vor sich hin’ (*AS* 43); ‘Katho […] setzte sich auf die Bettkante’ (*AS* 46). When Katho is described in terms of objects, the grammatical gender of these objects can also serve to confuse the character’s gender identity: ‘Diese Katüscha, dieser Raketenwerfer’ (*AS* 41); ‘Katharina, dieses Fragezeichen’ (*AS* 43); ‘Ali […] schaute auf Katharinas Körper. Er schien wie aus reinem Sauerstoff’ (*AS* 43). In the latter sentence, Katharina is still gendered female, but the use of ‘er’ – referring to ‘Körper’, but plausibly referring to Katharina – foreshadows Katharina being gendered male as Katho shortly afterwards. German grammatical gender can be utilised to underline the instability of a subject’s gender identity, and where non-gendered language is used (such as definite articles for attributes), it allows a kind of porousness into the text: the binary lines defining a subject are drawn up less decisively. This ambiguity, then, is a subtle way of speaking to an internal sense of gender fluidity, in a text which has paid more attention to the outward performance and confirmation of gender.

Along a similar line, whenever Ali refers to herself as ‘das Ich’, particularly in Butlerian ec-static moments of separation from her own body, the neuter grammatical gender secures Ali herself as a subject of ambiguous, neutral, or shifting gender. In moments such as these, Ali is variously gendered: gendered male as Ali/Anton, female as Alissa, but neutral to herself – and this stems in no small measure from how Ali is viewed: ‘Ich sah Ali, der jetzt, plötzlich, als er seiner Mutter gegenüber saß, auch Alissa hätte sein können’ (*AS* 272). The ‘ich’, the first-person position, is neutral – again, gender is not solely an internal, first-person feeling, it is externally performed for public view. It is in Ali’s mirrored constellation with the mother figure that Ali, currently gendered male, seems to revert again to Alissa, gendered female; partly, no doubt, because Valja views even the male Ali as still female. How Ali feels internally in this first-person passage is less obvious; gender identity is instead imposed externally. This appears to be a further example of Salzmann making use of Butlerian thinking, as well as responding to contemporary understandings of gender as predominantly a social construct.

Where gender ambiguity relies on the definite article or on the ‘sich’ pronoun in the ST, the translation cannot capture it in the same way. ‘Katharina zog an der Zigarette […] wenn Katharina den Mund mit Rauch füllte’ (*AS* 41) becomes ‘Katarina sucked on her cigarette [...] as Katarina filled her mouth with smoke’ (Taylor 29); later, the gender-ambiguous ‘mit den Fingerkuppen der linken Hand über ihre Augenbrauen’ is also decisively gendered female: ‘the fingertips of her left hand’ (Taylor 29–30). Taylor also refers to Ali, post-transition, with male pronouns earlier than the ST did, with the gender-neutral ‘Ali drückte den grünen Telefonhörer zwischen Fingerkuppen und Handballen zusammen’ becoming, arguably necessarily, ‘Ali squeezed the green telephone receiver in his hand’ (Taylor 295). In the TT, when Ali looks at Katarina’s sleeping body, she thinks ‘it looked like pure oxygen’ (Taylor 32), with the pronoun ‘it’ making clear the reference to Katarina’s body, rather than a potential, suitably gender-ambiguous reference to Katarina herself (and later himself). The careful gender ambiguity of the ST, and what it reveals about characters’ shifting identities and minds, cannot always be transferred to the TT.

However, English grammar occasionally allows Taylor to retain these impacts elsewhere, meaning that overall, her renderings often do not entail significant meso-level impacts. Although renderings such as ‘the self below’ (Taylor 23), ‘my other self’ (Taylor 234) cannot make use of the ‘ich’ and ‘Ich’ link, as explained, these renderings are gender-neutral as in the ST. They do not commit to a gendering of the first-person speaker. In the *dramatis personae*, Kato is introduced in a gender-neutral way as a ‘dancer, multiple rocket launcher’, with only the names ‘Katarina/Katyusha’ suggesting an unstable gender identity. The later blending of (grammatical) masculine and feminine in ‘diese Katüscha, dieser Raketenwerfer’ is less obvious in ‘Katyuscha the rocket launcher’ (Taylor 29), but the ambiguity remains because English nouns can be gender-neutral in a way which German resists.

Thus, although there are instances of changes on the micro-level of grammar, the cumulative impact is minimal – the micro-level changes balance out to avoid a meso-level effect

of interpretational contraction.[551] If the TT had committed to gendering a character every time that the ST was silent, then the interpretational paths would certainly be 'less numerous or less rich' than in the ST.[552] Much of the how the ST deals with gender is secured thematically, and the TT reproduces these themes – of drag, physical transitioning, changes in pronoun usage, gender-coded traits and attributes – fully. This is no doubt due in part to the closeness in time and culture between the ST and TT. Unlike Creighton's rendering of Keun's Doris, which involves a significant tempering of her racy, profane voice, Taylor translated Ali into a time and culture similarly hospitable to contemporary understandings of gender as fluid and non-binary.

4.4 Evaluation and Conclusion

With its broad cast of characters, unstable narrative perspective, and engagement with minority identities, *Außer sich* is a different kind of consciousness narrative from the previous works in this project, responding to a contemporary understanding of what it might mean to be a female subject. The novel raises questions about the status of the self, how the self is distinct from others, and how the self is recognised.

Salzmann uses the particularities of German (and the other languages of *Außer sich*) to great effect in crafting an unstable female self: the literal and narrative enmeshing of characters; the impact of storytelling, and the style in which this story is told; the explicit reflections on the suitability of language; and manipulations of grammatical gender. The result is a character whose 'Innenwelt' is not only constructed and understood in a complex, external way, but also notably unstable and non-unitary. Salzmann offers a conception of female consciousness as unconstrained: not anchored to a particular gender, to a particular language, even to a particular body. Her use of Butler's theories is clear, and her ways of manipulating structure, grammar, language, and perspective create in prose the mind of a contemporary female subject. There are several moments when English grammar or conventions limit how far Taylor can retain the

[551] Hewson too occasionally analyses instances where micro-level effects are 'without consequence' on the meso-level, see Hewson, p. 143.
[552] Hewson, p. 86.

original construction of the female self, and particularly the extent to which this depended on Butler in *Außer sich.* The multilingual mind is rendered differently in English, with transliteration into the Latin alphabet and additional English translations, but I have suggested that the immersion – the sonic enriching of the voice – that this allows for, is effective. Salzmann's careful toying with grammatical gender to illustrate transition, ambiguity, or confusion cannot always be recreated on the grammatical level in the TT; nor can the use of 'man' to underline a perspectival instability. The change in the title alone, the loss of the Butlerian reference, the loss of gendered and numerical ambiguity of the subject in 'sich', exemplifies the difficulty that English has with these features. Lastly, an apparent Anglophone tendency towards shorter sentences, as was seen in Boehm's *Malina*, entails a change on the micro- and meso-levels in the presentation of the self, and the uncertainty inherent in any attempts to give an account of it. As the translation analysis of the previous works has shown, the construction of female consciousness in the STs often depends on features that are specific to German. These, such as the use of 'man' or 'sich', are sometimes very subtle, being a quite usual feature of the language, or they may, in the case of exceedingly long sentences, defy target language convention – where this is the case, the English translation frequently represents Ali's consciousness in a different way from the depiction found in the ST.

Where *Beside Myself* avoids the long sentences that are more common in German, and anglicises or translates Russian and Yiddish, or clarifies syntactic structures means of punctuation or removing repetition, it appears to be attempting to allow for and overcome supposed cultural differences. Here, the assumption is apparently that TT readers will not tolerate repetition, or lengthy, unclear sentences. In a text about breaking boundaries, pushing language – and the very notion of selfhood and subjectivity itself – to the limit, this adherence to unwarranted linguistic and cultural assumptions is a loss. As Hewson found, a voice can readily become 'flat' in its transition into English.[553] It is fortunate, then, that in Taylor's text some languages and cultural references go untranslated and unexplained, as in the ST – this is where the translation is most successful, especially in light of Salzmann's own views on border-crossing. What Briggs

[553] Hewson, p. 144.

observed about multilingual texts, too, and the spaces of reflection that they can create for the reader, remains true to an extent in *Beside Myself*.

The difficulty of narrating oneself – characters struggling to put their experiences into words, grating against an unavailability of suitable language; authors grappling to vocalise thoughts in a plausibly written way – has been a theme throughout this project. Bachmann engaged with this specifically in her works and showed the impossibility of it in her *Todesarten.* Salzmann too appears to be concerned with this question of narratability of the inner space, especially when that inner space is in flux, in terms of its gender, social, racial, and family identity. For Salzmann, the answer seems to be: through a variety of languages, with those languages being pushed to descriptive or stylistic extremes or with grammar manipulated to underline an unstable inner identity. As with the other texts in this project, these specific features deployed in the representation of female consciousness appear to pose challenges for translation into English.

I referred at the outset of the close reading of the ST to Butler's work, and particularly their recognition that in narrating oneself, one simultaneously creates oneself anew. This can be seen to be true not only for the fictional subjects in the novel, but for the translator: in translating the work, they begin the process of creating themselves as a translator of the text, not merely a reader. As recognised by feminist translation scholars, this act – adopting this dual identity, fittingly for the consideration of *Außer sich*, of reader and translator – opens up space for the translator to explore facets of their own life; an 'experimental, even emancipatory'[554] space for the translator to 'remap'[555] their own self and their understanding.

[554] Henry-Tierney, p. 709.
[555] Henry-Tierney, p. 744.

5 CONCLUSION

The aim of this thesis, as established at the outset, was twofold. Firstly, it sought to take stock of certain problems of representation – and techniques for overcoming them – in a series of STs. I have traced in the texts a sense of there being *something* difficult about expressing how a (gendered) consciousness functions and feels. The texts and the characters within them, as well as wider works by the authors, reveal doubts, questions, and concerns behind a subject's self-conscious performance of femininity. The Introduction, as well as the openings of each chapter, involved identifying in each ST the nature of the problem, why it was felt to be a problem, and how authors have attempted to solve it. It is partly because of their deployment of innovative techniques that these authors have attained high regard in German-speaking spaces; it is for this reason that they have been translated into English.

The thesis subsequently surveyed and assessed how these techniques were translated into English. I identified micro-level and meso-level renderings and effects across the STs and TTs, suggesting which notable German techniques resisted translation, and exploring how this impacted the presentation of the central woman character, of the author and her artistry, and of the feminist politics of each ST. By returning to an evaluation at the end of each chapter, this research has begun to point to the particular success of translations which have understood the project and process of the ST author; these often resulted from translational choices which attained voice effects of accretion.

Each chapter also made use of a rich theoretical background, drawing on sources in cognitive stylistics and narratology, and feminist approaches to literature. Some writers in this corpus, like Salzmann, have taken the deliberate step to actualise feminist theory in fiction, but notable feminist theories, which are predated by the fictional texts, have nevertheless proven illuminating in the reading and analysis of them. Working at this generally underexplored intersection of cognitive study and feminist narratology sharpens awareness of how a gendered mind may be verbalised in prose; research such as Fludernik's, which shows how this may be done in different languages, has been particularly useful. This project seeks to contribute to such enquiry, by demonstrating what kind of representation can be achieved by devices in different languages, and taking account of how different techniques may be deployed in the characterisation of differently gendered subjects. The analysis has shown that some fictional representations of consciousness are defined in a significant way by their particular stylistic qualities and are often extremely 'voiced'; thus, translations which have paid particular attention to the (cognitive) stylistic characteristics of the original have been shown to handle these challenges to greater effect.

The project has not only revealed some of the specific challenges of translating representations of women's interiority from German to English, but has also sought to contribute to broader discussions about the acts of translation and of comparative analysis, about evaluating TTs, and the role of creativity in translation. I have shown how both translation and comparative

analysis act as ways of conducting close readings of a ST, as sites of a reimagination of and respect for a ST author, and as spaces of feminist thought. This conception of translation as a promising theoretical position is in keeping with other recent views, such as that expounded by Bella Brodzki, who considers 'translation as a literary theme, a critical practice, a medium of intergenerational transmission and intercultural exchange, and a mode of memorialization'.[556]

5.1 Summary of Findings

In Chapter One, I explored how the first two novels by Keun constituted a modernist attempt to access and verbalise the interiority of young women, at a time when gender boundaries and roles were quite binary and stable. Her thematic explorations of how women thought about sex, domesticity, and performativity, shone a light on underexplored elements of a woman character's mind. Keun's manipulation of syntax and perspective illustrated conceptions of the male gaze, disintegration of identity and order in the face of a romantic relationship, and the embeddedness of the modernist mind in the metropolis – Keun's use of the pronoun 'man' to do this proved crucial, but resisted easy translation into English. The analysis of Keun allowed the generation of hypotheses about the particular techniques used to capture a woman character's thoughts in writing, the potential difficulties of doing so, and the problems this may pose for English translation.

The initial reading of Haushofer's prose demonstrated how she relied on carefully constructed cadences of thought to reach an intermediate point between writing, thinking, and vocalising. Speech particles were vital in doing this, and particularly in allowing Haushofer to access and verbalise that which had, in her post-war context, been deliberately repressed: a woman's true thoughts beneath an outward performance of domesticity. Orality was translated in different ways by the three English translators, and texts that omitted speech particles showed keenly the role they had played in the STs. The isolated narrative setup of *Die Wand* allowed

[556] Bella Brodzski, *Can These Bones Live? Translation, Survival, and Cultural Memory* (Stanford: Stanford University Press, 2007), p. 15.

Haushofer to begin to destabilise the firm boundaries of her mid-century social picture. Her manipulation of gendered pronouns and nouns, difficult to render in a non-inflected language, were a key means of doing this. The analysis of the translation revealed that modulation, and a contraction of interpretational paths, were common; so too were voice effects of reduction whereby a voice became more measured and formal.

Bachmann's texts were revealed as the most emblematic of the problem of representation discerned throughout my corpus, with Bachmann herself decisively attempting, yet failing, to narrate from the first-person female position. Differently from Haushofer, who attributed female silence to the pressure of a domestic performance, for Bachmann, the problem of narration is one of trauma, with gendered experiences being genuinely unspeakable, not merely unacceptable. Certainly Bachmann's presentation of the woman subject breaks sharply with the mid-century housewife picture; Ich is educated and successful in her own right, and does not even own a cookbook. In depicting gendered consciousness in a state of trauma in *Malina*, Bachmann relied on long sentences, careful syntactic constructions to illustrate duality, and unusual, unnerving imagery. The translation analysis revealed the moments of non-standard written English to be the most successful ones, in their avoidance of a voice effect of reduction. Considering the lengths to which Bachmann went to create the 'Stimme der Erregung' in the Ich character, such translation tactics were particularly relevant.

In Chapter Four, *Außer sich* revealed a complex creation and verbalisation of the 'Innenwelt' – crafted by the stories and views of others; unstable, both as a unitary self and as a gendered self; and able to be spoken in a variety of languages. A translation analysis of *Beside Myself* exhibited a continuation of the pattern observed so far. Techniques specific to German – notably, the manipulation of the inflected language, and the use of pronouns – did not always have an obvious English equivalent. As in many of the earlier translations, Salzmann's sentences were occasionally shortened and clarified by Taylor. Where Taylor's translation was at its most successful was when it served as a tool of the very kind of destabilisation that Salzmann prizes in her wider work – by retaining unusual imagery and non-English languages, for instance.

Each of the texts picked out female consciousness as at least partially constructed externally. In *Außer sich*, the self was constructed in a significant way in relation to others, and the gendered self was constructed as an external performance. This seemed to stem in part from what Salzmann believes about minority identity as entailing a kind of compulsory visibility – thus, it proved a compelling culmination to a project in which the female subject has been characterised by relations to other (often male) subjects. In Keun's texts, the *neue Frau* was identified and valued by her image, her marketability; the women in Haushofer's prose were shown to be constructed by society and by gendered expectations and roles; and it was victimisation, violence, and trauma that shaped female consciousness in Bachmann's work. Each text showed, for different reasons, a woman character thinking things that she would not, or could not, say out loud. Butler's theory of gender as being constituted by an external performance went some way to explaining the pressure of the external in each ST.

Viewed as a whole, the arc of the STs in this project has tended towards instability – what is pushed to the extreme in *Außer sich* can be traced back to Keun's works. Keun's use of modernist perspectival instability helped to craft Doris, who could only conceive of herself from an external (and male) perspective. In *Gilgi*, the narrative perspective was destabilised in tandem with Gilgi's failing state of mind. It was shown in *Die Wand* that when isolated from the demands of femininity, the female self ceases to be unitary and distinct, and instead is permeable, becoming enmeshed with the world around it. In *Malina*, the self was made unstable by trauma and was non-unitary to the extent that two centres of consciousness could inhere in one subject. Lastly, self-world boundaries were completely exploded in *Außer sich*, with the self so unstable that it was plural, no longer rooted to its body, and could become a different 'self' entirely. The evocation of interiority in each work has been crucial to revealing this instability – it is when the women protagonists are alone, or thinking to themselves, that they find that their gender, as a social construction and prescription, collapses.

In each ST, it has been the particularities of German grammar, as well as careful, intricate sentence structure, which has secured this instability. The pronoun 'man'; manipulation of subject

and object; and pushing the limits of sentence length, have all helped to craft the shape and conduct of the female mind – and have all posed challenges for translation into a language with a different grammatical system, often impacting the presentation of the character. The same has been true of techniques stemming from grammatical gender in German, with authors using mismatched gendered nouns, neuter nouns, or ambiguous pronouns to trouble a character's gender identity. Lastly, register has been a crucial means of securing the inner voice across a variety of formats – the autonomous monologue, the fictional diary, letters and reports, third-person narrative. Reaching an intermediary point between speech, writing, and thought, has allowed authors to craft a plausible inner voice. Where this has been crafted differently from the character's 'public' voice, it has questioned further the expectations and conventions in a character's (and author's) own time.

The translation analysis has shown that the features that evoke interiority, and thus reveal instability in a character's gender, are central to communicating the feminist messages of each ST. It shows further that these features sometimes resist translation into a language with different grammatical systems and syntactic conventions. While I have not pursued explanations for translational decisions, the analysis has begun to suggest constraints of Anglophone publishing conventions which may emphasise or obscure certain German technical devices. Using Hewson's model has added rigour to what may otherwise be a subjective pursuit, with his framework and terminology allowing trends and patterns to emerge over the series of case studies.

5.2 Wider Implications

The evaluation of each text has argued that the most important factor in a translation being successful is the steps it takes to recognise, respect, and reimagine the features and force of the ST. That is, texts that have avoided voice effects of reduction have been the most successful in this project. Indeed, the voice is of particular importance in each ST because it is the (woman's) voice which is stifled in public spaces, and only allowed to speak the truth in private – whether in

the form of writing, or in a character's mind. It is the voice which demonstrates a chafing against rules and roles, and which reveals the pressure of societal expectations. It is, in short, the efforts at creating a voice which make points about the experience of the gendered subject even across such a wide span of moments and forms. Sometimes, allowing this voice to speak in the TTs has required the creation of a translation which makes use of a distinctive English idiom. For instance, although Ankum's chosen English idiom responded to the 1990s more than the 1930s, it emphasised rather than obscured what Keun was doing. As Keun did, Ankum thought about how the devices of her own moment may be turned to the creation of the gendered voice, of Doris' modern sass – as a result, voice effects of accretion, rather than reduction, were common. Similarly, Prantera's translation often showed that she had been free with the structure and syntax of the original, but in ways which respected and recreated Haushofer's vocality.

On the other hand, sometimes voice effects of accretion have been brought about by translational strategies which respond to the German nature of the original such as retaining long sentences or cultural references. For instance, Boehm's translation was at its most successful – in the sense that it reproduced what Bachmann had sought to develop – when it did not cater overly to the comfort of the Anglophone reader. Any shortening of Ich's long sentences, or clarification of the fragmentary phone conversations, would have dealt a severe blow to Bachmann's efforts to create a voiced subject (certainly, Boehm's clarification and moderation of Ich's opening words, which establish her as the 'Stimme der Erregung' in the ST, was particularly regrettable). Likewise, in *Beside Myself*, leaving non-English utterances undefined retained the linguistic richness of the ST, and turned the translation itself into the kind of cross-border tool that Salzmann may have originally envisaged.

The translations which have emerged as least successful according to this project's criteria are those which have thought less seriously about the artistic efforts of the ST, and less creatively about how to carry over its technical devices. Creighton's translation shrouded all that had made Doris notable in her source culture and gave the contemporary target reader only scant access to Keun's artistry and voice. However, even analysing what is ultimately unveiled as an

'unsuccessful' text is still worthwhile: the value and interest of Creighton's text lie in illustrating keenly how the context of a translation's production may leave its mark on the finished text; it illuminates, too, how far Keun's ST broke with social codes of gendered morality. This is borne out by observations in feminist translation studies: translation is a 'productive act of meaning-making' that, even when the translations are rejected as falsehoods or misunderstandings, allows theories to travel across borders and spark new discussions about previously ignored questions.[557] In this project, the comparative analysis has engaged with questions of the lived gendered experience, gender identity, and the language in which it is expressed.

In the less successful translations, voice effects of reduction were a common meso-level effect, especially where the establishment of this voice in the ST relied on long, fluid sentences, or on German speech particles. These voice effects of reduction often stemmed from a voice being clarified: fragmentary parts of sentences being stitched together, sentences being shortened, repetition being eliminated, or vocality not being retained. Such changes are suggestive of an author's particular efforts at characterisation being held as incomprehensible or otherwise difficult for the English-language reader. In such a corpus, where each work makes points about an inner voice contrasting with the measured, disciplined public performance, voice is bound to be of particular importance in a ST. Thus, when it is lost, and when the gendered voice is forced into precisely the standard structures that it undermined and resisted, a distinctly feminist politics is lost, too. Not only does the process of translation open up textual and conceptual space for considering how gendered subjects are presented in prose, asking questions about how women writers are read, and reflecting on the social picture of the target culture, but it is clear how comparative tra1nslation analysis can serve as a feminist tool in itself, by revealing the stylistic and linguistic manifestations of feminist thought – and how they may be silenced.

What has emerged as a decisive factor in a translation's success is flexibility and creativity in how it responds to the ST, rather than following more fixed strategies or characterisations of TTs. These findings bear out recent observations about domesticating and

[557] Cornelia Möser, 'Gender Travelling across France, Germany and the US: The Feminist Gender Debates as Cultural Translations' in Castro and Ergun, eds, pp. 271–312 (p. 303).

foreignizing approaches. In the most recent edition of *The Translator's Invisibility*, Lawrence Venuti – who popularised the terms foreignization and domestication – reflected on how the two had been treated as opposing approaches, even in the earliest iteration of his own work.[558] In his 2018 Introduction, however, he claimed that 'to treat the distinction between domesticating and foreignizing translation as a simple "dichotomy" or "binary opposition" is to eliminate entirely its conceptual complexity',[559] because 'translation is inevitably domesticating insofar as it aims to interpret the source text in terms that are intelligible and interesting in the receiving situation'.[560] That is, even a foreignizing translation which 'seeks to register linguistic and cultural differences […] must produce its foreignizing effects in terms that can be recognized as differential by readers of the translating language,' and thus is always subject to some kind of domestication.[561] This has been uncovered in the course of this project – domesticating and foreignizing lines are not always easy to draw and certainly are not the best indicator of a translation's success. Recent work by Susan Bernofsky, a translator of contemporary German women's writing, pertains also to the findings in this thesis, about the necessity of a balance between retaining the artistry of the ST while adapting it to a distinctive English idiom. Bernofsky commends particular solutions arising from the translator allowing themselves 'flexibility in the line's semantic content',[562] which nonetheless result in a text that is 'just like the original but written in a different language'.[563] A vital part of this process, she argues, is the type of serious attention to details of the ST that also seems to have resulted in the most successful translations in this project.

Such conversations about domestication and foreignization, and how the two interact, raise questions about the standards of judgement in translation studies. The results of this thesis ultimately validate creative interferences, finding that in trying to respect the original author's mission and the way in which the ST acts – to be faithful, that is, to the original and its linguistic

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[558] Lawrence Venuti, *The Translator's Invisibility*, 3rd edn (London; New York: Routledge, 2018), p. x.
[559] Venuti, p. xiii.
[560] Venuti, p. xii.
[561] Venuti, p. xiii.
[562] Susan Bernofsky, 'Translation and the Art of Revision' in *In Translation: Translators on Their Work and What It Means*, ed. by Esther Allen and Susan Bernofsky (New York: Columbia University Press, 2013), pp. 223–33 (p. 227).
[563] Bernofsky, p. 229.

and cultural situatedness – it often has to be changed. Future research could usefully investigate how widespread this practice is in translation today. Certainly, the kind of creative approaches that I have highlighted as particularly successful do not always appear welcome in German–English translation. Anthea Bell, a renowned translator of W. G. "Max" Sebald's works, remembers:

> a well-meant suggestion […] that perhaps Max's style should be jazzed up a little in English ... which, as anyone who knew Max will readily be able to imagine, did not go down especially well with him. Or indeed with me, for it is the job of a translator to reflect the original voice of the author as closely as possible.[564]

Bell goes on to explain that she prefers strategies that 'preserve the spirit of a text' without 'being free with the letter', such as retaining lengthy sentences rather than bowing to conventional English constraints that 'would not have done justice to [Sebald's] style'.[565] Boehm's translation of *Malina* was at its most effective when he retained Ich's long sentences – and at its least convincing when the opposite was the case – but several texts in this thesis have shown how a balance may be struck between creativity, or 'jazzing up', and carrying across the spirit of the ST. Indeed, the likes of Ankum and Prantera show that sometimes this kind of creativity is precisely what is required to recreate the force and character of the original. This observation taps into ongoing debates about what the growing prevalence of AI means for the role of distinctly human creativity,[566] and how this creativity may be implemented in translator training.[567]

It is generally acknowledged that the results of empirical observations of translation, such as in comparative analysis, may be adapted into prescriptive translation rules by those working in applied translation studies.[568] I referred in the early review of methodologies to Fisher's research

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[564] Anthea Bell, 'Foreword: translating W. G. Sebald, with and without the author' in *A Literature of Restitution: Critical Essays on W. G. Sebald*, ed. by Jeannette Baxter, Valerie Henitiuk, and Ben Hutchinson (Manchester: Manchester University Press, 2013), pp. 13–21 (p. 17).
[565] Bell, p. 17.
[566] See Cheng Jinyi, 'AI-Driven Machine Translation and Human Creativity: A Collaborative Model for the Future', *International Journal of English Literature and Social Sciences*, 9.5 (2024), pp. 308–15.
[567] See Loukia Kostopoulou and Parthena Charalampidou (eds), *New Perspectives in Media Translation: Transcreation in the Digital Age* (Basingstoke: Palgrave Macmillan, 2024).
[568] See Gideon Toury, *Descriptive Translation Studies – and Beyond*, 2nd edn (Amsterdam; Philadelphia; John Benjamins, 2012), p. 111; also Sara Laviosa, *Corpus-based Translation Studies: Theory, Findings, Applications*, (Amsterdam; New York; Rodopi, 2002), p. 12. Bosseaux also positions her research into translated point of view in Woolf's texts as assisting a translator's 'reflect[ion] on their own strategies and choices', p. 230.

into translations of the *Todesarten*, noting the limited potential of the explanatory branch in her project. Her secondary line of inquiry, 'whether the English translation of certain stylistic features was necessitated by the constraints of the English language',[569] is on safer and more promising ground. Indeed, her analysis shows that divergences between the ST and its translation often have far more to do with 'grammatical conventions' than the translator's gender.[570] If it is hoped that comparative analysis may have implications for prescriptive translation studies, considerations of language pairs seem much more productive and capable of being operationalised. A translator can be guided by the mechanics and conventions of both languages in their own projects; whereas it does not seem as clear how explanations of decisions in previous projects, especially when attributed to factors over which translators have no control, may be used to the same end. Research in this area, then, may guide translators by raising awareness of what English techniques worked effectively, and which German devices defied translation. Such insights may prove useful in the future translation of texts that similarly aim at the subversive, beneath-the-surface representation of the gendered subject. The survey of more creative solutions may provide a ready-made model for successfully deploying radical strategies in ways which nonetheless respect the ST.

It has been shown throughout this project that the most successful translations are those which respect and retain the artistry, subtlety, and resonances of the ST. Often, this required taking very seriously the artistic value of the ST and being attentive to its time-bound technical devices. For instance, even though the pronoun 'man' in *Gilgi* was an intractable problem for translation into English, Wilkes was careful to have his syntax illustrate the same points, meaning that he could avoid a voice effect of reduction – where 'man' had been used to show a disciplined mind, and where its absence showed the opposite, Wilkes was able to retain this for the Anglophone reader. He also occasionally used male-oriented language and phrases, meaning that he did not obscure Keun's points about public performance and minority, private discourse. His translation – and his Afterword – was suggestive of a very informed engagement with *Gilgi:*

[569] Fisher, p. 113.
[570] Fisher, p. 179.

Wilkes clearly thought deeply about the gendered morality in the text, the attitudes of men and how they silence Gilgi, and the reflections throughout the ST on language and linguistic possibilities; he referred also to Keun scholars such as Horsley, and particularly to research into Gilgi's crises of language (Wilkes 221). This might explain the success of his text: his awareness of Keun's efforts meant he was able to attempt to have his English text behave in a similar way, to carry across the voices and the politics of the ST.

I have also suggested, especially in the Haushofer chapter, that a writer's *oeuvre* can reveal to the translator the process of a writer approaching a problem, finding certain techniques inadequate, and approaching it again. In light of this, future research may address the question of how far this demanding conception of translation is possible – Bernofsky, for instance, acknowledges that in 'a deadline-driven world, the temptation to accept a line and move on is enormous'.[571] Do the time constraints of the translation industry allow for the kind of engagement with an author and their wider work I have proposed? Is a translator pressured to match their own idiom to one that has already proved successful? Does standard practice and editorial guidance allow for the kind of creativity I have found to be successful in this corpus?

Alongside this potential implication, the project also encourages research at the productive intersection of translation studies and gender studies.[572] It seeks to build on useful, relevant volumes and approaches, such as Kukkonen's bridging of the gap between narratology and gender, as well as broad ongoing discussion such as in the recent *Routledge Handbook of Translation, Feminism and Gender.* This research seeks also to show the potential of older but no less promising approaches such as Fludernik's and Cohn's; raising pertinent questions about precisely how a (certain kind of) mind is created in a text, and drawing fruitfully on translation studies to examine which techniques of representation are disallowed in another language and book market. Productive supplementary questions may ask how any of the findings in this project compare to works not written by women or featuring women characters, or whether the same

[571] Bernofsky, pp. 224–25.
[572] For a recent investigation of this fruitful area of study, see Luise von Flotow and Joan W. Scott, 'Gender studies and translation studies' in *Border Crossings: Translation Studies and Other Disciplines*, ed. by Yves Gambier and Luc von Doorslaer (Amsterdam; Philadelphia: John Benjamins, 2016), pp. 359–73.

holds true for texts about the gendered subject across a broader time period, or across different language pairs. The potential for further interactions between cognitive stylistics and translation studies is also a productive line of inquiry – how far might translators usefully draw on techniques within cognitive approaches to render texts that aim to speak a mind? How far may cognitive stylistic observations be drawn into translation theory?

The treatment of grammatical gender in literary translation has also met with some scholarly attention, although the consideration of how it may be manipulated in a ST for a certain representative function, and how this may be difficult to translate, has been relegated to only a brief mention in the sources I have consulted. A fruitful avenue of research may be the particular relevance of gendered language – that is, something interpretable, readable, audible by others – in texts that construct gender externally and performatively. How is a character's gender performance constructed, or undermined, by public language use?

As anticipated in the Introduction, what has resulted in this project is a fruitful process of mutual illumination: illuminating features of English–German as a language pair, but also the subtlety, ingenuity, and sometimes novelty of techniques developed by generally underexplored women authors. This has been assisted by working at the border of cognitive stylistics and translation studies. As Boase-Beier observes, a 'translation which is stylistically aware can make a more reasonable case for its interpretation of the source text than any other sort of translation can. It must do this in full knowledge that the translator's interpretation is only one among many'.[573] Here, Boase-Beier demonstrates again how a translation serves as a kind of close reading of a ST – thus, to conduct comparative analysis is to engage with close readings of the original, and to conduct a *further* close reading by carrying out the analysis, whereby aspects of the ST are illuminated by the consideration of how they have been – or could not be – translated. Creighton's censorious translation draws renewed attention to how far Keun was breaking with (gendered) societal norms; so too does Ankum's more dramatic vulgarity in her recreation of Doris. Reading the opening of Boehm's translation and finding *something* to be missing, flatter, more measured, highlights the care that Bachmann took to create an untameable, uncontrolled,

[573] Boase-Beier, 'Cognitive Stylistics and Translation', p. 110.

excitable voice. Being carried along by the engaging, creative, and humorous cadence of Prantera's text encourages the reader to look back to how this was attained in Haushofer's prose.

Despite changing definitions of 'woman', and varying understandings of how consciousness is constructed and verbalised, each text in this project has involved attempts to represent and verbalise the 'Innenwelt' of the woman subject, often responding to what their authors see as 'woman' and 'consciousness' in their own historical moment. Each author in this corpus has recognised and grappled with – sometimes quite explicitly – a pressing problem of representation. Particularly in a book market which is generally resistant to texts originating in different cultures, and apparently even more so to texts written by women,[574] it is only fitting that their work is showcased in a manner which sheds as much light on their efforts as possible.

[574] The proportion of translated texts in the Anglophone book market remains small, around 3%, and less than a third of these were originally written by women. Recent initiatives such as the Year of Publishing Women have sought to address this imbalance, but a lasting impact has yet to be seen. See Olga Castro and Helen Vassallo, 'Women writers in translation in the UK: The 'Year of Publishing Women' (2018) as a platform for collective change?' in *The Routledge Handbook of Translation, Feminism and Gender*, ed. by Luise von Flotow and Hala Kamal (Abingdon; New York: Routledge, 2020), pp. 554–616 (p. 556). Ebook.

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