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TWO TRANSLATIONS OF FRANZ KAFKA'S SHORT STORY "DIE VERWANDLUNG": A STYLISTIC ANALYSIS AND COMPARISON

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A translation research project submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Master of Arts in Translation.

Johannesburg, March 1994

ABSTRACT

This research project focuses on two English translations of Franz Kafka's short story "Die Verwandlung". Franz Kafka must surely be one of the most interesting writers in literary history. There exists a vast interest in Kafka worldwide, which is largely due to the complexity inherent in his works. He is probably best known for two things, namely the difficulty of interpreting his works and the peculiarity of his style of writing. Although the language he uses is lucid and concise, his imagery is complicated and often difficult to interpret. The aim of this study is to analyse two different translations of "Die Verwandlung", one by Stanley Corngold, the other by Edwin and Willa Muir, and to examine how the respective translators chose to deal with Kafka's peculiar style. In particular, it will be established whether Kafka's style of writing is emulated in the translations and what effect this has on the target language text. The analyses will be carried out according to criteria set out by G.N. Leech and M.H. Short. Their approach is based on the broad concept of style as a system of choices within language use by an individual writer. According to Mary Snell-Hornby, this serves as a starting point for a theoretical approach to style in translation. This study is divided as follows: 1) introduction; 2) a theoretical framework for the study; 3) a background to Kafka; 4) the analyses; 5) conclusion

DECLARATION

I declare that this research is my own, unaided work. It is being submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other university.

Patricia Czakan

Patricia Czakan

The 14th day of March , 1994

TO MY PARENTS

TO MY BROTHER

AND TO MY FRIENDS

FOR ALL THE LOVE AND SUPPORT

THEY HAVE GIVEN ME

ACKNOWLEDGEMENT

I would like to express my gratitude ... my supervisor, Mrs Hannetjie Sapire, for her help and encouragement during the course of this project.

TABLE OF CONTENTS

Page No.

Abstract.....i

Declaration.....ii

Dedication.....iii

Acknowledgement.....iv

Table of Contents.....v-vi

Chapters

INTRODUCTION.....1-5

CHAPTER I

1. Style.....6-7

2. Alexander Fraser Tytler.....7-11

3. Current Translation Studies.....11-27

CHAPTER II

1. A short background to Franz Kafka.....28-31

2. Literary Criticism on Kafka.....31-37

3. A synopsis of "Die Verwandlung".....37-39

CHAPTER III: THE ANALYSES

1. Example 1.....42-50

2. Example 2.....51-60

3. Example 3.....61-69

4. Example 4.....70-77

5. Example 5.....78-84

CONCLUSION.....85-89

REFERENCE LIST.....90-93

INTRODUCTION

Franz Kafka must surely be one of the most interesting writers in literary history. The story is told that the author Thomas Mann, a great fan of Franz Kafka's, lent his friend Albert Einstein a book by Kafka. Einstein returned it with the comment: "I couldn't read it, the human mind isn't complicated enough." (Flores 1946: ix).

Franz Kafka is probably best known for two things, namely the difficulty of interpreting his works and the peculiarity of his style of writing. This research project will be mainly concerned with Kafka's style of writing, although his style and the interpretation of his works are often inextricably linked.

Franz Kafka's style has fascinated readers and scholars alike. From the very first appearance of Kafka's stories, scholars have attempted to describe the author's style and its effects with varying degrees of success. Kafka's works are not, however, of interest only to the German-speaking public. He has been translated into twenty-six languages. Literary criticism on the author exists in twenty-seven languages, including a work written in Arabic. "Das Schloss" and "Der Prozess" are available in seventeen languages; "In der Strafkolonie" is available in ten languages while "Das Urteil" can be read in six languages (Kolman 1973: 200).

This vast interest in Kafka is largely due to the complexity inherent in his works. Although the language he uses is lucid and concise, his

imagery is complicated and often difficult to interpret. His works "reflect the duality of two worlds which exist side by side, the world of ordinary everyday experience and the world of the absurd" (Zyla 1971: 167).

Yet despite this interest in Kafka, few scholars have dealt specifically with the problems encountered during the translation of his works. These problems do exist according to Flores and Swander who state:

> Kafka is the supreme master of obsessional hairsplitting: if he is untranslatable, it is largely because particles such as 'ja', 'doch', 'vielleicht', 'etwa', 'sogar', 'allerdings', 'schon', 'oder besser', 'freilich - jedoch', 'wenn nicht - so doch', and all the other aids to logical refinement with which the German language is so richly supplied, are the words he most constantly uses.
>
> (1964: 25)

Edwin Muir, a principal translator of Kafka's works, pinpoints a further problem for translation:

> My own experience is mainly of translating from the German, and there, as a beginning, one must change the order of the words, and to do that with a great prose work is to commit an irremediable injury against it. I am thinking of Franz Kafka, whom my wife and I spent years in translating. The word order of Kafka is naked and infallible, it not only expresses his meaning but is involved as part of it; only in that order could he have said what he had to say. Yet the fine order has to be disarranged, the original edifice of the sentence dismantled and put up again. And the result can never be quite satisfactory, simply because the words run differently.
>
> (Brower 1959: 93)

This project aims to pinpoint the problems encountered in the English

translations of Kafka's works, paying particular attention to his style of writing. Stylistic analyses on various paragraphs from Kafka's short story "Die Verwandlung" and of two English translations of the chosen paragraphs will be done. The stylistic analyses will be done according to criteria set out by G.N. Leech and M.H. Short in their book "Style in Fiction: A Linguistic Introduction To English Fictional Prose" (1981). These approaches are based on the broad concept of style as a system of choices within language use by an individual writer and, according to Mary Snell-Hornby (1987), serve as a starting point for a theoretical approach to style in translation.

After having done a stylistic analysis of the source text, first translation A and then translation B will be compared with the source text. Alexander Fraser Tytler's three "laws of translation" will be used as guidelines for these comparisons. Tytler formulates these three "laws" as follows:

1. The translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be of the same character with that of the original.
3. The translation should have all the ease of original composition.

(s.a.: 9)

Comparing the translations with the source text should reveal whether

the translators have succeeded in achieving the criteria set out by Tytler. This will be followed by a comparison of the two translations. The comparison of the two translations to each other as well as to the source text introduces the notion of "text function". "Text function" as it is to be seen in this research project refers to what Mary Snell-Hornby discusses (1987) in view of literary texts where the 'function' is very different to the 'function' of, say, an advertisement or a legal contract. Snell-Hornby refers to the "systematic alternative relationship" suggested by Beaugrande and De Dressler which suggests that a novel or any kind of literary work presents an alternative world full of its own situations and thus becomes a system of texts within a text. Consequently, "(T)hese micro-texts are (then) integrated in what Iser calls "die Situationsbildung fiktionaler Texte", that results from a process of INTERACTION between reader and text" (1987: 436). Thus the text and the reader become integrated in the process of reading and understanding. Therefore "...one can say that this alternative world provides its own inner functions for its cosmos of texts, these too being integrated into the reading process to form a message received and interpreted by the reader" (1987: 436). Thus Snell-Hornby concludes that the more 'literary' a text is, the more its 'situation' depends on reader activation through mea of language. The more 'literary' a translation, the higher is the status of the source text as a work of art using the medium of language

(1987: 437).

Therefore, what needs to be looked at in the translation of Kafka is whether the 'reading process' in the translations will form the same 'message received and interpreted by the reader' as it does in the original German. In other words, the question that needs to be asked is whether the subtleties of Kafka's style and the consequent implications for interpretation are reproduced in the translations. Do the English readers of Kafka have the same appreciation of Kafka's ingenious use of language than his German readers do? This, in turn, raises the question whether a translator should translate a literary text in such a fashion that the reader of the target text is unaware that he/she is reading a translation or whether every peculiarity of the original should be retained as far as possible no matter how foreign it may sound in the translation. The reader would thus be made aware that he/she is reading a translation and not an original text in his/her source language. It can therefore be said that the 'function' of the translations can be determined in how accurately they produce Kafka's style and all its implications for interpretation. In other words, does the translation function as a representation of the source text or as a text in its own right?

CHAPTER I

1. STYLE

The concept of 'style' is a difficult and much debated one. Not everyone agrees on what constitutes an author's 'style'. It is therefore important to make clear in what sense the concept of style is to be understood in the scope of this research project. 'Style' is to be understood as an author's personal language within the general language. This is based on Saussure's distinction between 'langue' and 'parole', where 'langue' is the code or system of rules common to speakers of a language, while 'parole' refers to particular uses of this system, or selection from this system, that speakers or writers make. Leech and Short clarify: "Style, (then), pertains to parole: it is a selection from a total linguistic repertoire that constitutes a style" (1981: 11).

In other words, in this research project 'style' will be used in a more generic sense and not in the specific Hallidayan sense where 'style' refers to the relations among the participants in a language activity, especially the level of 'formality' they adopt (colloquial, formal, etc) (1985: 292).

Another way of explaining the concept of 'style' is to say that style develops from the tendency of a writer (or speaker) to consistently choose certain structures over others available in a language.

Therefore, the difference between 'style' and 'language' is that 'language' is the sum total of the structures available to the writer or speaker, while 'style' concerns the characteristic choices in a given context (1980: 29). In other words, 'style' refers to an author's particular choice of language use. For example, 'style' may consist of the continuous use of a particular word or a deliberate deviation from the language norm. The aspects that make Kafka's writing so particular, i.e. that constitute his style, will be discussed in CHAPTER II under the heading LITERARY CRITICISM ON KAFKA.

2. ALEXANDER FRASER TYTLER

A very important aspect which separates literary works from other written texts is the fact that an author may have a particular style of writing which sets him/her apart from other writers. Consequently, the factor of style is a very important one in literary translation. Alexander Fraser Tytler wrote his "Essay on the Principles of Translation" in 1790 and it is to this day valued by translation theorists, such as Mary Snell-Hornby (1988: 13), as a dissertation on the art of poetic translation and on the translation of literary style. According to Snell-Hornby, literary translation as a whole has been neglected to a large extent in translation theory. Furthermore, she believes that few detailed or satisfactory discussions of the role of 'style' exist in translation theory. It is because of this

lack of attention to literary style in translation theory that Tytler's work is important and especially relevant for this research project. However, his principles will not be applied unquestioningly; rather, they will be used as guidelines in the discussion of 'style' and its translation.

Tytler is of the opinion that the next important thing to a faithful transfusion of the sense and meaning of an author, is an assimilation of the style and manner of writing in the translation to that of the original. This is a prerequisite of a good translation and, although, according to Tytler, it is secondary in importance, it is more difficult to attain than the former,

> for the qualities requisite for justly discerning and happily imitating the various characters of style and manner, are much more rare than the ability to simply understanding an author's sense. A good translator must be able to discover at once the true character of his author's style.
>
> (s.a.: 64)

Tytler stresses,

> that in order to constitute a perfect translation, it is not only requisite that the ideas and sentiments of the original author should be conveyed, but likewise his style and manner of writing, which, it is supposed, cannot be done without a strict attention to the arrangement of his sentences, and even to their order and construction.
>
> (s.a.: 8)

For him a good translation would be one,

> in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that

> language belongs, as it is by those who speak the
> the language of the original work.
>
> (s.a.: 9)

In other words, only if a translated work enjoys the same status in the target language culture as it does in the source language culture, can it be said to be a 'good' translation.

Peter Newmark makes the same point in his distinction between 'communicative' and 'semantic' translation. In 'communicative' translation "the translator attempts to produce the same effect on the TL readers as was produced by the original on the SL readers" while in 'semantic' translation "the translator attempts, within the bare syntactic and semantic constraints of the TL, to produce the precise contextual meaning of the author" (1982: 12). Newmark goes on to say:

> The concepts of communicative and semantic translation are based on a narrowing of the ancient and old distinction between 'free' and 'literal' translation; with the proviso that the two methods may overlap in whole or in part within a text, provided that the text is virtually culture-free and is efficiently written; and on the assumption that in both methods, the translator must scrupulously turn his attention both to the ideas and the words and their arrangement (syntax and stress) before he operates his techniques and undertakes 'compromises' ( ).
>
> (1982: 12-13)

According to Newmark, most texts, inevitably, will be 'poorer' in translation, especially if they are rich in metaphor and polysemy. Thus this concept of equal status is problematic. Generally, the reader of a translated literary work is not in a position to compare.

For him/her the translation is very often the 'original' or the 'source text' and it is that which he/she judges. Thus it may occur that the reader of the translation evaluates the literary work quite differently from the reader of the original. For example, a reader of Kafka's works in the original German may be struck by two things, namely the bizarre nature of the stories, and the peculiarity of Kafka's style. A target reader, on the other hand, may only be struck by Kafka's bizarre and often confusing stories and not be aware of his peculiar style as the translator may have opted not to try to reproduce it. Alternatively, the translator may very well have wished to reproduce Kafka's style only to realize that his/her text somehow sounds clumsy in the English language. As Tytler points out:

> The rule which enjoins to a translator the imitation of the style of the original author, demands several limitations.
> 1. The imitation must always be regulated by the nature or genius of the languages of the original and of the translation.
>
> (s.a.: 96)

In German literary circles, Kafka is highly acclaimed for his style of writing. It constitutes an important key to his personality. It is thus vital that Kafka's style of writing is adhered to in the translation. However, German syntax is quite different from English syntax. Complicating matters even further is the fact that Kafka's particular style consists of a deviation from the 'normal' syntax of his language. Thus, in order to highlight this aspect of the author's style, the translator would need to translate accordingly. Whether

the translators of "Die Verwandlung" chosen for this project succeeded in emulating Kafka's style in such a manner that the source text and target texts enjoy the same status will be determined in the CONCLUSION of this project. Using Tytler's criteria, this project will establish whether the translations can be classified as 'good'.

3. CURRENT TRANSLATION STUDIES

It has already been stated that the role of literary style has been neglected to a large extent in translation theory. It is important to determine why such an important aspect has not been given the attention it deserves in the field of translation studies. Mary Snell-Hornby is of the opinion that this is largely due to the fact that what has come to be understood as general translation theory is actually linguistically-oriented translatology (Uebersetzungswissenschaft) (1987: 433). A look at current Translation Studies aims to place the role of 'style' into context.

For 2000 years 'traditional' translation theory was primarily concerned with outstanding works of art. The focus was therefore indeed on literary translation. At the centre of the debate was the age-old dichotomy of word and sense, of 'faithful' translation versus 'free' translation. This changed with the onset of machine translation in the early 1950's. Suddenly there were calls for scientific rigour within the field of translation. This gave rise to the 'science of translating' as understood by Eugene Nida (1964) and

to the school of "Uebersetzungs'issenschaft" that developed in Germany. For a long time this branch of translation studies was defined as a sub-discipline of applied linguistics. Its aims and methods were unquestioningly adopted. In the same way that linguistics aims to make the study of language strictly scientific, the school of "Uebersetzungswissenschaft" aimed to make the study of translation rigorously scientific. In order to do this, "Uebersetzungswissenschaft", like linguistics, adopted the views and methods of the exact sciences, in particular mathematics and formal logic. Thus translation was viewed as linguistic transcoding. This left little ro 'or literary works. Followers of linguistically oriented translatology have for a long time viewed literary language as 'deviant' and thus beyond the control of rigorous analysis. On the other hand, scholars interested in literary translation still work within traditional literary studies and reject much of what goes on in linguistics as irrelevant for their fiuld. Consequently they also reject the translation theories derived from it. Theo Hermans sums up this view:

> Linguistics has undoubtedly benefited our understanding of translation as far as the treatment of unmarked, non-literary texts is concerned. But as it proved too restricted in scope to be of much use to literary studies generally - witness the frantic attempts to construct a text linguistics - and unable to deal with the manifold complexities of literary works, it became obvious that it could not serve as a proper basis for the study of literary translation either.
>
> (1985: 10)

One of the main bones of contention between scholars of literary translation and linguistically oriented translation theory was the much-debated concept of equivalence. This concept of equivalence was basic to any linguisically oriented translation theory. It is, however, a controversial concept and has not been satisfactorily defined in its relevance to translation. As Snell-Hornby points out, even the English term 'equivalence' and the German term 'Aequivalenz' are not, in a strictly scientific sense, equivalent. The terms have different historical backgrounds. Since 1460, the English adjective 'equivalent' has been used to mean 'virtually the same thing' or 'of similar importance', while the German 'Aequivalenz' is understood as a narrow, purpose-specific scientific term taken over from either mathematics or formal logic during the early era of machine translation (1990: 80). The concept of "Aequivalenz" proved to be more suitable at the level of the individual word than at the level of the text. It was thus better suited for the systemic area of contrastive linguistics than for translation.

Snell-Hornby does not consider the concept of equivalence a suitable basis for a theory of literary translation. The fact that it could be accepted as such at all, Snell-Hornby explains as follows:

> At this stage it was still assumed that the language system could be equated with the concrete realization in a text, whereby the system provided 'potential equivalents' from which the translator selected the 'optimal' equivalent for the case in question.
>
> (1990: 81)

However, it was soon realized that translation involves more than merely a loose sequence of individual words. The concept of the 'translation unit' was developed as a basis for a scientific approach to translation. In the beginning, this 'translation unit' was identified as "the phrase or idiom between the levels of word and sentence" (1990: 81) but soon it was realized that the only possible basis for comparison in translation was the text as a whole.

Translation theories that have developed in the last few decades differ substantially from the more traditional ones. Descriptive Translation Studies (DTS), for example, was introduced in the mid 1970s by a loosely knit international group of scholars who were trying to break away from the 'prescriptive' attitude of Translation Studies. Theo Hermans explains Descriptive Translation Studies as follows:

> What they (DTS theorists) have in common is, briefly, a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translation, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures.
>
> (1985: 10-11)

DTS was meant to be seen as a framework rather than as a theory. It deals with a corpus of existing texts and aims to describe them

objectively. DTS is thus primarily a descriptive approach which explicitly rejects the normative and evaluative attitudes of both traditional translation theory and linguistically oriented translatology. The source text is seen as something against which you map the target text. Furthermore, DTS is process-oriented; it tries to determine the constraints present in the translation process. These 'constraints' are extremely relevant when one is undertaking stylistic analyses such as the ones presented in this project. A translator is always inevitably constricted by the 'norms' and rules of his/her target language. Tytler, for instance, says: "The imitation must always be regulated by the nature or genius of the languages of the original and of the translation" (s.a.: 96). It is therefore important to establish whether a stylistic trait was not reproduced in the translation due to constraints in the target language or whether it was a conscious choice made by the translator not to reproduce it.

Mary Snell-Hornby believes DTS scholars to be flawed in their approach to translation and states her opinion as follows:

> ...one cannot avoid the impression that this group may be impeded by an over-insistence on its own dogmas; the violent rejection of a "utopian conception of translation as reproducing the original, the whole original and nothing but the original" (Hermans 1985: 9), far from being a new phenomenon, merely places the "Manipulation" scholars at an extreme outer point of the historical dichotomy, while the preoccupation with the descriptive method at the expense of evaluation tends to make some of their writings mere exercises in literary history devoid of that hermeneutic component which relates

> past writings to modern thinking and hence makes them live.
>
> (1988: 25-26)

This project deviates from the DTS approach in that it does indeed adopt a prescriptive approach and allows for the notion of critical evaluation of a translation. This approach is sanctioned by Raymond van den Broeck who says:

> Translating literature has rightly been called a kind of critical intercourse with the literary work; and it has been observed that every translation implies a form of criticism of its original. The translation critic, then, is a critic's critic, for he brings his value judgement to bear on a phenomenon which by its very nature implies a judgement of values.
>
> (1985: 61)

It becomes clear that the translation theories of the last decade or so view translation as a complex cross-cultural interaction, that is, not merely as a process of transcoding, but as an act of communication. Translation is therefore not seen as a two-phase code-switching procedure, but as a cross-cultural event.

Hans J. Vermeer is one of the main contributors to this translation theory. He has for a long time strongly opposed the view that translation is merely a matter of language alone. He has always seen translation as primarily a crosscultural transfer. Interestingly, he believes that a translator should be bicultural, if not multicultural. Furthermore, he is of the opinion that translation should be seen as a crosscultural event. He describes his concept of translation as follows:

> Translation is not the transcoding of words or sentences from one language to another, but a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions, preserving the formal aspects as closely as possible.
>
> (1986: 33).

The dominating feature of Vermeer's approach to translation is the function of the target text which may differ from the original function of the source text. In this context Vermeer refers to the terms "FUNKTIONSKONSTANZ (unchanged function) and FUNKTIONSVERAENDERUNG (changed function, whereby the text is adapted to meet specific needs in the target culture)" (1990: 82). Therefore a translation is directly dependent on its prescribed function which must, according to Vermeer, be made clear from the start.

Kafka's style of writing has a great influence on the interpretation of his works. The two are inextricably linked. If the translators are unable to bring across the author's style of writing to the target reader, the interpretation of Kafka in the target language will inevitably change. Thus the function of the target text differs from the function of the source text. Whether this is truly the case will be determined after the analyses of the given passages.

According to Snell-Hornby the gap that exists between the linguistic and the literary approaches to translation could be bridged by this culturally oriented approach to translation. This approach inherently

includes all kinds of translation. Snell-Hornby admits that it does, however, seem more applicable to specialized or general translation then to literary translation. The reasons for this are as follows:

1. In a literary work of art, the source text has a different status than, for example, a legal contract.
2. In the case of a literary text, the factors of situation and function are indefinitely more complex than in a pragmatic text.
3. The factor of style, which is so important in literary translation, has barely been considered in non-literary translation theory (Snell-Hornby 1990: 84).

However, Snell-Hornby believes that this does not mean that Vermeer's cultural approach is irrelevant to literary translation. Some points, however, would need to be rethought. Nevertheless, Snell-Hornby is of the opinion that this way of looking at translation provides a helpful starting point for a translation theory which would indeed do justice to the complexities of literary translation. She stresses the need to look at the language of a literary work not as 'deviant', but rather as representing "the creative and yet controlled extension of a norm seen as language potential" (1988: 436). This theory would not necessarily exclude linguistics, but it would not force rigid linguistic methods on translation. Text-linguistics, which is seen as the study of the relationship between text and language, could play an important part in literary translation theory. Firstly, according to Snell-Hornby, it could be an aid in understanding more about the

nature of a text as the concrete material with which the translator is dealing. In translation theory, this would apply to both the source-language and target-language text. Secondly, text-linguistics could help us differentiate between different types of text. Thirdly, text-linguistics would provide suitable concepts and methods for text analysis and text production (1987: 435). Snell-Hornby quotes Elizabeth Closs Traugott and Mary Louise Pratt, who, in their book "Linguistics for students of Literature" (1980) suggest that linguistics would provide us with a vocabulary and a methodology through which we could show how our experience of a work is in part derived from its verbal structure.

Linguistics could furnish us with a way of looking at a text that may help us develop a consistent analysis. By means of linguistic analysis, we would be able to recognise systematic regularities in the language of a text. This is especially important when having to translate the style of a text. It is this factor of style that is the focus of this project.

Snell-Hornby is of the opinion that text-linguistics can make a valuable contribution concerning style in literary translation theory. Two significant studies that have been carried out concerning the style of literary language were presented by G.N. Leech on poetry (1969), and by Leech and M.H. Short on prose fiction called "Style in Fiction: A Stylistic Introduction to English Fictional Prose" (1981).

It is especially the latter work that Snell-Hornby deems important for translation studies as the approaches adopted proceed from the broad concept of style as a system of choices within language use by an individual writer. Snell-Hornby maintains that these approaches may serve as a starting point for a theoretical approach to dealing with style in translation:

1. The multilevel approach to style is based on the plurality of semantics, syntax and the physical properties of the text
2. This "plurality of coding levels" is correlated with a plurality of text functions
3. Style may be measured quantitatively by determining the frequency of stylistic features
4. Salient in this approach is the notion of foregrounding or artistically motivated deviation from the norms of the linguistic code. This may be qualitative (e.g. a breach of some convention or rule in the language) or quantitative (i.e. a deviance from an expected frequency)
5. There exists a differentiation between transparent style, which shows the meaning of a text easily and directly, and opaque style, where the meaning of a text is obscured by means of foregrounding and its interpretation is thus obscured. Transparent style focuses on the content expressed, opaque style on the medium of the language in its own right.

(1987: 438)

Snell-Hornby believes that three points emerge from these approaches which are directly relevant to translation theory:

1. the correlation between style and text function,
2. the multilevel approach as a basis for text analysis, and
3. the phenomenon of the language norm

I shall briefly elaborate on these three points.

1. In analysing style in terms of function, Leech and Short adopt the pluralist approach. According to this approach, language performs a number of different functions and any piece of language is likely to be the result of choices made on different functional levels. The pluralist approach seeks to distinguish various strands of meaning according to the various functions. It is thus not enough to simply distinguish between 'expression' and 'content'. It is an obvious fact that language can perform varied functions or communicative roles. Some kinds of function are referential in nature (e.g. newspaper reports), some have a directive or persuasive function (e.g. advertising) while others have a social function (e.g. casual conversation). All of this is generally accepted. The pluralist approach, however, maintains that language is intrinsically multi-functional. Even the simplest of utterances conveys more than one kind of meaning. More importantly, the pluralist approach believes that all linguistic choices are meaningful and that all linguistic choices are stylistic choices. Hence we have the

correlation between style and text function.

2. The multilevel approach as a basis for text analysis is self-explanatory. With this approach the analysis of a text is done on different levels such as the lexical level, the semantic level and the syntactic level.

3. The phenomenon of the language norm is one aspect of style that has been dealt with to a certain extent in translation theory. Leech and Short approach the problem of style and the language norm in two ways: either an author is adhering to the language norm, or he/she is deviating from it. Snell-Hornby believes that it is here that new ground can be broken by means of a theory of style for translation, in particular for the complexities of literary translation. She states:

> ...the language norm, far from being merely a rigid gauge of 'correctness', is in fact supremely flexible, offering potential for creativity within the possibilities of the language system, and creative language can be seen as the controlled and rule-guided extension of the norm rather than mere deviation from it.
>
> (1987: 439)

However, Snell-Hornby does believe that Leech and Short's model for text analysis is very relevant and helpful for the analysis and consequent translation of the style of a literary work, even though their book "Style in Fiction: A Linguistic Introduction to English Fictional Prose" does not deal with translation. The authors are

merely concerned with the analysis of the style of given fictional prose texts. They limit their stylistic analysis to English prose, but their model can be applied to any given language.

This model will be used for the stylistic analysis of Kafka's "Die Verwandlung" as well as the story's two translations.

Leech and Short compiled a 'checklist' of linguistic and stylistic categories and placed them under four general headings:

1. LEXICAL CATEGORIES
2. GRAMMATICAL CATEGORIES
3. FIGURES OF SPEECH
4. COHESION AND CONTEXT

Each category is subdivided and contains a list of questions which serve to give a general first impression of the text. Only some of these questions will be listed here as not all of them are relevant for this project. The following questions, for example, are not relevant for my analyses as an analysis on these levels would be far too detailed in nature and beyond the scope of this project:

Do lists and coordinations (e.g. lists of nouns) tend to occur with two, three or more than three members?

What is the average sentence length (in number of words)?

How do these phonological features interact with meaning?

What is the ratio of dependent to independent clauses?

Are reduced or non-finite clauses commonly used, and if so, of what

type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)?

Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; of transitive or intransitive verb constructions)?

The following are questions that will be considered:

A. LEXICAL CATEGORIES

1. General - Is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific? Does the text contain idiomatic phrases, and if so, with what kind of dialect or register are these idioms associated? Is there any use of rare or specialized vocabulary?

2. Nouns - Are the nouns abstract or concrete? What use is made of proper names? collective nouns?

3. Adjectives - Are the adjectives frequent? To what kinds of attribute do the adjectives refer? physical? psychological? visual? auditory? colour? referential? emotive? evaluative? etc

4. Verbs - Do the verbs carry an important part of the meaning? Do they 'refer' to movements, physical acts, psychological states or activities, perceptions, etc?

5. Adverbs - Are adverbs frequent? Is there any significant use of sentence adverbs (conjuncts such as SO, THEREFORE, HOWEVER; disjuncts such as CERTAINLY, OBVIOUSLY, FRANKLY)?

B. GRAMMATICAL CATEGORIES

1. Sentence types - Does the author only use statements (declarative sentences), or does he/she also use questions, commands, exclamations, or minor sentence types (such as sentences with no verb)?

2. Sentence complexity - Do sentences on the whole have a simple or a complex structure? Does complexity vary strikingly from one sentence to another?

3. Clause types - What types of dependent clause are favoured: relative clauses, adverbial clauses, different types of nominal clauses?

4. Clause structure - Are there any unusual orderings (initial adverbials, fronting of object or complement, etc)?

5. Noun phrases - Are they relatively simple or complex? Where does the complexity lie?

6. Verb phrases - Are there any significant departures from the use of the simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect; of the perfective aspect; of modal auxiliaries (e.g. can, must, would, etc).

7. Other phrase types - Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

8. Word classes - Having already considered major or lexical word classes, we may here consider minor word classes ('function words'): prepositions, conjunctions, pronouns, determiners, auxiliaries,

interjections. Are particular words of these types used for particular effect?

9. General - Are any general types of grammatical construction used to special effect?

C. FIGURES OF SPEECH, etc

1. Grammatical and lexical schemes - Are there any cases of formal and structural repetition (anaphora, parallelism, etc)?

2. Phonological schemes - Are there any phonological patterns of rhyme, alliteration, assonance, etc?

3. Tropes - Are there any obvious violations of, or departures from the linguistic code?

D. CONTEXT AND COHESION

1. Cohesion - Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? or does it tend to rely on implicit connections of meaning? Are meaning connections reinforced by the repetition of words and phrases, or by repeatedly using words from the same semantic field?

2. Context - Does the writer address the reader directly (e.g. I would like to tell you a story about...) or through the words and thoughts of some fictional character? Are there any significant changes of style according to who is supposedly speaking or thinking the words on the page?

(1981: 75-82)

This model is rather comprehensive in its categories and it would be

impossible, and beyond the scope of this project, to do a stylistic analysis on all levels. Thus Leech and Short recommend that the checklist be used selectively in order to bring to attention what appear to be the most significant style markers of each. This research project will thus apply the model as follows:

A. Lexical features

with the emphasis on nouns, adjectives, verbs

B. Grammatical features

with the emphasis on syntax, sentence types, sentence structure

C. Cohesion

The analysis of each paragraph will be structured as follows: I will first analyse the Lexical features of the source text. I will then look at and compare the translations on the same basis. I will then look at the Grammatical features of the source text, followed by a look at the translations. I have decided not to deal with Leech and Short's category "Figures of Speech" in this project. One could write an entire project on Kafka's use of 'metaphor' alone. Furthermore, I believe that Kafka's use of figures of speech has more to do with interpretation than with style. Thus my final category will be 'Cohesion'. Again I shall look at the source text and then go on to the two translations. After each analysis, I shall write a brief Conclusion which will look at whether the translations have adhered to Tytler's three 'laws' of translation.

CHAPTER II

1. A short background to Franz Kafka

One of Alexander Fraser Tytler's conditions for a 'good' translation is that the "translator (must) be able to discover at once the true character of his author's style" (s.a.: 64). Therefore, in order to understand Franz Kafka's writings and to do justice to him in translation, it is useful and often even essential to know something about the man and his background. The way Kafka experienced life psychologically and emotionally is often reflected in his works. He was an extremely complex human being who found an outlet for his emotions and thoughts in his writings.

A stylistic analysis of the kind that is to be undertaken in this project has not been done before. It is thus essential that the analyst familiarises herself with Franz Kafka, the man, to the same extent as the translator. Only by being familiar with Franz Kafka the man, his writings and, above all, for this project, his style of writing, can one undertake a legitimate stylistic analysis of the source text and the target texts.

There exist a vast amount of literature on Kafka. The main sources of information used for the following section are J.P. Stern's "The World of Franz Kafka" (1980), M. Spann's "Franz Kafka" (1976), W.T. Zyla's "Proceedings of the Comparative Literature Symposium: Franz

Kafka: His place in world literature" (1971) and M.A. Kolman's "The Literary Fortune of Franz Kafka: A Critical Survey of the German, English, and Slavic Secondary Literature" (1973).

Franz Kafka was born on July 3, 1883 in the German-Jewish enclave of Prague. He was the only surviving son of Hermann Kafka, a self-made Jewish businessman and prosperous shopkeeper. The figure of his father loomed enormous in the emotional life of the son. Hermann Kafka's rise to prosperity and the upper middle class had convinced him that only two things in life were important, namely financial success and social success. He was a hard-headed man who believed that no opinions were valid except his own, since success had proven him right in everything. Even in the patriarchal German-Jewish family circles of his day, Hermann Kafka was considered a tyrant. Franz Kafka suffered tremendously at the hands of his father, as he was a frail, quiet, sensitive child; a complete opposite to his father. For years Hermann Kafka tried to mould his son into his own image. The story of their unequal struggle was later told by Franz Kafka in "Brief an den Vater" (Letter to my father), which has become a curious masterpiece of German literature. In this letter, the thirty-seven-year-old son vents his feelings concerning his sixty-seven-year-old father, making an overpowering case against paternal absolutism. He voices the continuous fear he experienced in his youth of his father's frequent and loudly voiced disapproval of all he was and did. This letter, however, never reached the

intended recipient.

As in his home, so in his home town, the mood of oppression surrounded Kafka. Anti-semitism had become organized during the last decades of the 19th century, and in Prague, as elsewhere, clerical and nationalist parties kept the hatred against the Jews smouldering. But Prague harboured other hatreds besides anti-semitism. In the year 1900, Prague had roughly 415,000 Czech-speaking and about 21,000 German-speaking inhabitants. About 11,000 of the latter were Jews. The German-Austrians were the socially important and wealthy masters of the Czech servants, maids, clerks and other employees, whom they despised. The Czechs, in turn, harboured an ancient national hatred against the Germans who were seen as their oppressors. This national hatred was intensified by a class hatred. Kafka felt isolated for various reasons. He was a German-Austrian, but a Jew. Because of his sensitivity concerning injustice, he sympathised with the Czech people and so became interested in their political problems, their literature and their language. He spoke Czech fluently. However, he did not feel a sense of belonging to either the German, the Czech or even the Jewish sector of society. This sense of isolation is apparent in many of his works.

The works published by Kafka during his life do not comprise more than a single volume in the six-volume edition of his works edited and published posthumously by his close friend Max Brod. The six

volumes consist of three major novels, two volumes of stories, and a volume of miscellaneous pieces, including his very significant aphorisms. Kafka's diaries (1910 - 1923), his letters published by Max Brod, and the letters to Milena Jesenska-Pollak, his Czech female friend and translator, published by Willy Haas, form three additional volumes (1971: 3).

Kafka was acutely self-conscious about his writing and destroyed much of what he wrote. He neither completed nor edited the bulk of his writings, including his three novels "Amerika", "The Trial" and "The Castle". All three are fragments. The only narratives of normal story length he did complete were those published during his life. Consequently and unfortunately, he did not gain much recognition as a writer during his lifetime. His greatest impediment, apart from the obstacles of culture, language and geography, was his inner struggle to free himself from his father's shadow and believe in his own talent. In order to please his father, he studied law at the University of Prague and subsequently took up a post in an accident insurance office. He was extremely bored by his work, but it left him with enough free time in which to do his writing. He died of consumption in 1924 at the age of forty-one (Spann 1976: 20).

2. Literary Criticism on Kafka

The problems of Kafka criticism begin with Kafka's close friend and editor, Max Brod. The credit for preserving Kafka's writings and for

drawing attention to the writer in general must go to Max Brod. However, as perhaps the most influential of Kafka's early critics, he is responsible for many misunderstandings and misinterpretations. Yet he cannot really be blamed as there were some fundamental problems in getting Kafka published, the main problem being the lack of definitive text. Kafka gave instructions in his will that all of his writings be destroyed. As stated previously, the bulk of his writings were incomplete and scattered; unpublished chapters had been withdrawn with vague instructions for further alterations. There were fragments of manuscript which Brod could not have known where to place. Furthermore, Kafka very often could not decide on endings to his stories and thus left many of them unfinished.

Max Brod decided to go against Kafka's wishes and not destroy his writings, but he then faced the difficult task of assembling all the material for publication. A further complication was the fact that Kafka's work eluded, and still eludes, interpretation.

Brod chose to interpret Kafka on a religious level. Consequently many of the writer's works were misunderstood and misinterpreted (Golman 1973: 2-3).

Kafka's writings have been rendered into English by many translators. However, Edwin and Willa Muir are regarded as the principal translators of Kafka's works. In an edition as recent as 1992 called "The Complete Short Stories of Franz Kafka" edited by N.N. Glatzer, twelve of the twenty-one 'Longer Stories', including such stories as

"The Metamorphosis", "The Judgement", "The Hunger Artist" and "The Great Wall of China" are Muir translations. The edition includes fifty-five stories under the heading "The shorter stories", including stories like "Children on a Country Road", "The Vulture", "The Way Home" and "Excursion into the Mountains". Of these fifty-five stories, forty-three are Muir translations. Interestingly, a translation by Eithne Wilkins and Ernst Kaiser of "Die Verwandlung", in a 1976 collection of short stories edited by Martin Secker, is nearly a replica of the Muirs' "The Metamorphosis". Even the Muirs' mistranslations are reproduced. Stanley Corngold's translation of "Die Verwandlung", on the other hand, differs substantially from the Muirs' translation and it is for this reason that I have chosen it for analysis.

However, it is clear that the Muirs have had a great influence on many Kafka translators. To English-speaking readers their names have become inextricably linked with the wc.ks of Franz Kafka. They have also influenced English and American Kafka criticism to a great extent. Like Max Brod, by whom the Muirs were greatly influenced in their interpretations, Edwin Muir, especially, stressed the spiritual message in Kafka's writings. Ensuing commentators on Kafka have followed in the wake of Brod and the Muirs, either elaborating their views or seeking to refute them (1980: 27).

M.A. Kolman (1973) quotes Wilhelm Emrich who divided Kafka critics into three groups: the religious, the psychological and the

sociological schools.

Under the first category he groups those critics who stress the religious or spiritual quest in Kafka's writings. They view the writer as an alienated Jew or Christian. This category also encompasses those critics who approach Kafka in purely philosophical terms, who see him as a nihilist or an existentialist. Emrich also includes biographical studies on Kafka in this school of thought. Under the sociological school, Emrich groups those critics who discuss Kafka as an exponent of political frustration, or as a historical or cultural witness.

The psychological school is most easily identified, consisting as it does, of the Freudian and Jungian critics (1973: 10-11).

Yet all these differunt schools of thought agree on two things, namely that Kafka's work is difficult to interpret, and that his style is a distinguishing feature of his writing. H.S. Reiss, for instance, states:

> ..., Kafka is often so obscure, his imagery so vague, his language so ambiguous, the reasoning of his characters so involved and his situations capable of being interpreted so variously, that his work lends itself to endless speculation.
>
> (in Gray 1962: 163).

The problems of interpretation, however, are not the aim of this project. Kafka's style of writing and its translation into English are of importance here. Kafka's style of writing has often been said to be impersonal, unadorned, rhetorical, simple and lucid. He does

not use complicated vocabulary or words that are meant to adorn his stories. The word 'Kanzleideutsch' (officialese) is most often used when describing his language. The following are some distinguishing features of Kafka's style compiled from various sources such as "The Kafka Problem" by A. Flores (1946), "Franz Kafka" by W. Emrich (1964), "Kafka's narrators: A study of his stories and sketches" by R. Pascal (1982) and B. Beuter's "Die Bildsprache Franz Kafkas" (1973), among others:

1) Kafka's use of syntax is very important in his style of writing. Edwin Muir has the following to say concerning this aspect of the author's use of language:

> His (Kafka's) management of the sentence is consummate. Flowing without ever being monotonous, his long sentences achieve an endless variety of inflection by two things alone, an inevitable skill in the disposition of the clauses and of the words making them up. I can think of no other writer who can secure so much force and meaning as Kafka does by the mathematically correct placing of a word. Yet in all his books, he probably never placed a word unnaturally or even conspicuously. His sentences are constructed so easily and yet balanced so exactly that, even when they are very long, he hardly ever needs the support of a semicolon, the comma doing all that is required. For the comma, indeed, with its greater flexibility, he shows a partiality; or he loves the sinuous line, the sentence which flows forward, flows back on itself and flows forward again before it winds to its determined end.
>
> (Flores 1946: vii)

An important feature of Kafka's syntax is that it does not adhere to typical German syntax. This inevitably causes additional problems for translation. It is nearly impossible to render German word order into

English. The task is thus made even more difficult when one is dealing with a deliberate deviation from that word order. A deliberate deviation from 'normal' word order is obviously a stylistic feature. It is virtually impossible to bring this across in a translation.

2) Kafka's use of metaphor is another crucial aspect of his writing. He often plays on the multiple and metaphorical meanings of words. Kafka can be said to take his metaphors 'literally': for example, his 'Metamorphosis' in "Die Verwandlung" is literally a transformation. A man is literally metamorphosised into an insect.

3) A further distinguishing feature of Kafka's style is his tendency to juxtapose short, precise sentences with long, encapsulated, complex sentences. His short sentences usually describe and state laconically while the long sentences refute, expand on or qualify the short sentences.

4) Kafka often changes tenses.

5) He very frequently has his characters speak in 'officialese' or 'business jargon'. As Flores states:

> Kafka loved to draw his terms from the language of the judicial and business world. He liked to borrow from both the terminology of the exact sciences and the most up-to-date daily speech.
> (1946: 122-123)

A mixture of the above mentioned stylistic features results in an

ability to fuse realism and fantasy to such an extent that the reader begins to accept nightmarish absurdities as matters of fact. Kafka's works "reflect the duality of two worlds which exist side by side, the world of ordinary everyday experience and the world of the absurd" (Zyla 1971: 167).

Before going on to the next chapter in which I will be doing stylistic analyses on various passages and their English translations in order to determine if and how the translators overcame the difficulties inherent in Kafka's writing, it is necessary to present a short synopsis of Kafka's "Die Verwandlung".

3. A synopsis of Franz Kafka's "Die Verwandlung"

Gregor Samsa, a traveling salesman, awakes one morning to find himself transformed into a gigantic insect. No reason is given for this metamorphosis, but happenings preceding this event, which become clear during the course of the story, give a clue to the symbolic significance of this sudden transformation.

The event of the metamorphosis is preceded by a span of about five years ["Now and then he (the father) rose from the table to get some voucher or memorandum out of the small safe he had rescued from the collapse of his business five years earlier"] (Muirs 1954: 110). The collapse of the father's business causes Gregor to devote himself to his job with great zeal so that he soon becomes the breadwinner

for his parents and his sister. The text reads:

> At that time Gregor's sole desire was to do his utmost to help the family to forget as soon as possible the catastrophe that had overwhelmed the business and thrown them all into a state of complete despair. And so he had set to work with unusual ardour and almost overnight had become a commercial traveler instead of a little clerk, with of course much greater chances of earning money, and his success was immediately translated into good round coin which he lay on the table for his amazed and happy family.
>
> (Muirs 1954: 110)

The mother had always been incapacitated by a physical ailment while the father, emotionally hard hit by his economic failure, retreats into a condition of physical and mental lethargy, in which he neglects his appearance, sleeps a great deal, dozes listlessly, and for the most part just remains inactive. The sister takes care of the household with the help of a servant girl and for the rest devotes her time to playing the violin.

Then Gregor's metamorphosis takes place. Obviously the event does not only affect Gregor. The entire family undergoes a change; one could say they each undergo their own metamorphosis. The sister takes a job in a store; the mother sews underwear for a clothing store; the father becomes a bank messenger. It can therefore be said that Gregor's horrible metamorphosis into an insect has a positive effect on the rest of the family. The most striking change, apart from Gregor, of course, is the one the father undergoes. From being an old, decrepit man, the father becomes a bank official who is described as follows:

> Now he was standing there in fine shape; dressed in a smart blue uniform with gold buttons, such as bank messengers wear; his strong double chin bulged over the stiff high collar of his jacket; from under his bushy eyebrows his black eyes darted fresh and penetrating glances; his onetime tangled white hair had been combed flat on either side of a shining and carefully exact parting.
>
> (Muirs 1954: 121)

As the father's power increases, the son's power decreases. Gregor is unable to work and finally dies of 'voluntary' starvation a few months after his metamorphosis. He has realized that in this condition he is only a burden to his family, who no longer wish to have him around. Although the family is saddened by his death, relief is the dominant emotion. They are now free to begin a new life.

CHAPTER III

I have chosen five passages for analysis to test my impressionistic view of the two translations.

It is my overall impression that the two translations do not have the ease of flow inherent in the source text. This may be due to the fact that Kafka's sentence structure does not seem particularly unnatural or even very complex in the German language. However, reproducing that very structure in the translations creates sentences which do indeed seem unnatural and somewhat forced in the English language. Furthermore, neither translator is consistent in his/her method of translating. At times, both translators are quite literal in their rendering of the source text into English. At other times, however, they are quite free and interpretive in their approach to the text. This has the result that some passages read fairly well, making one unaware that one is reading a translation; other passages are so badly constructed that one is immediately made aware that one is dealing with a translation, sometimes a bad one at that. I have found this to be especially the case with the Muir translation.

Margaret Byrd in her thesis "Paradox Gained: Kafka's reception in English" says in praise of the Muirs: "Edwin's poetic sensitivity to language combined with Willa's linguistic discrimination to render Kafka's sinuous sentences in graceful and accurate English prose." (1977: 58)

I cannot agree with this statement as some of the Muirs' sentences are anything but 'graceful'. For instance, they translate the following sentence:

> Waere dieses Leintuch ihrer Meinung nach nicht noetig gewesen, dann haette sie es ja entfernen koennen, denn dass es nicht zum Vergnuegen Gregors gehoeren konnte, sich so ganz und gar abzusperren, war doch klar genug, aber sie liess das Leintuch, so wie es war, und Gregor glaubte sogar einen dankbaren Blick erhascht zu haben, als er einmal mit dem Kopf vorsichtig das Leintuch ein wenig lueftete, um nachzusehe , wie die Schwester die neue Einrichtung aufnahm.

as:

> Had she considered the sheet unnecessary, she would certainly have stripped it off the sofa again, for it was clear enough that this curtaining and confining of himself was not likely to conduce to Gregor's comfort, but she left it where it was, and Gregor even fancied that he caught a thankful glance from her eye when he lifted the sheet carefully a very little with his head to see how she was taking the new arrangement.

This sentence runs fairly smoothly until you come to the part "when he lifted the sheet carefully a very little...". I have found that this happens quite often in their translation. They start off a sentence quite well and then somehow unbalance it by the use of odd word combinations or sentence structures.

There are also a few mistranslations in their work such as the rendering of the sentence "...; ein Kaese, den Gregor vor zwei Tagen fuer ungeniessbar erklaert hatte;..." into "...; a piece of cheese that Gregor would have called uneatable two days ago;...".

My overall impression is that both translations read as translations,

although Stanley Corngold's translation reads better in the target language than the Muirs' translation. The analyses of the following passages should determine whether my impressions hold water.

The selection of the passages was carried out as follows: On the first reading of the source text and the translations, I highlighted passages in the translations that seemed problematic to me due to the fact that they did not flow as easily as the source text passages. On the second readings of the texts, I found that this lack of fluidity was often due to complex sentence structure and selection of vocabulary in the source text. In the second reading I also tried to eliminate those passages that I disliked personally in order to be as objective as possible. However, I do not believe that it is possible to be completely objective in an excercise such as this, but I have attempted to keep subjectivity at a minimum.

EXAMPLE 1

The source text:

1 Als Gregor Samsa eines Morgens aus unruhigen Traeumen
2 erwachte, fand er sich in seinem Bett zu einem ungeheueren
3 Ungeziefer verwandelt. Er lag auf seinem panzerartig harten
4 Ruecken und sah, wenn er den Kopf ein wenig hob, seinen
5 gewoelbten, braunen, von bogenfoermigen Versteifungen
6 geteilten Bauch, auf dessen Hoehe sich die Bettdecke, zum
7 gaenzlichen Niedergleiten bereit, kaum noch erhalten konnte.
8 Seine vielen, im Vergleich zu seinem sonstigen Umfang
9 klaeglich duennen Beine flimmerten ihm hilfslos vor den
10 Augen.

The Muirs' translation:

As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his domelike brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared with the rest of his bulk, waved helplessly before his eyes.

Stanley Corngold's translation:

When Gregor Samsa woke up one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin. He was lying on his back as hard as armor plate, and when he lifted his head a little, he saw his vaulted brown belly, sectioned by arch-shaped ribs, to whose dome the cover, about to slide off completely, could barely cling. His many legs, pitifully thin compared with the size of the rest of him, were waving helplessly before his eyes.

ANALYSIS

A. LEXICAL FEATURES OF THE SOURCE TEXT

The vocabulary of the opening paragraph of the short story is simple and yet quite specific in nature. This is largely due to the frequent use of adjectives such as "unruhigen", "ungeheueren", "panzerartig harten", "gewoelbten", "braunen, von bogenfoermigen Versteifungen geteilten", "gaenzliches", and "klaeglich due[illegible]en". These adjectives refer to physical attributes and thus serve to present a very vivid picture of a man who has metamorphosised into a gigantic insect overnight. Furthermore, these detailed descriptions lend a reality to

Gregor's metamorphosis which might otherwise not have existed. The whole concept of a man changing into an insect is absurd, yet it is this attention to minute details which lends the metamorphosis credibility.

It can thus be said that the overall vocabulary of this paragraph is largely descriptive in nature.

Franz Kafka's use of "ungeheueres Ungeziefer" is interesting. Although interpretation is not what this project is concerned with, it cannot be completely left out. Kafka's choice of vocabulary directly influences the interpretation of his stories. Kurt Weinberg (1963) notes that the linking of "ungeheueres Ungeziefer" is not accidental. The word "Ungeziefer" is a deviation of the late Middle High German "ungezibere, unziver" and originally meant the "unclean animal not suited for sacrifice". As an adjective, the word "ungeheuer" originally meant "without a part in a family". Weinberg thus concludes: "The `sacrificial animal' regarded by his own kind as `unclean'...is gradually denied the full part in family life which is his due" (1963: 316-317). Gregor Samsa is the `sacrificial animal' who, after his metamorphosis, becomes completely alienated from his family. As the short story nears its end, it becomes clear that he is regarded as `unclean' and is thus denied any participation in family life. The only answer to his predicament is death.

Furthermore, the word "Ungeziefer" is a collective noun denoting a whole range of undesirable insects. Kafka never actually mentions

what kind of insect Gregor has become. He only hints at the insect's shape and size. We are told that Gregor is flat enough to fit under a couch and yet too broad to be hidden by it completely. He is also long enough to reach the keyhole of his bedroom's door. Thus Kafka never gives us a clear idea of what Gregor actually looks like. In this way the writer continuously keeps his reader in suspense as to whether Gregor's metamorphosis is real or imagined.

COMPARISON OF TRANSLATIONS

Both translations adhere to the frequent use of adjectives which makes this passage so descriptive and specific in nature. However, Kafka's use of vivid descriptions such as "panzerartig harten Ruecken (line 3) and "von bogenfoermigen Versteifungen geteilten Bauch" (lines 5-6) caused some problems for translation. The problem arises from the fact that while these kinds of descriptive phrases are quite common in the source text language, they can sound forced and somewhat unnatural when translated literally into the English language. Such is the case with the Muirs' translation of line 3 as "his hard, as it were armor-plated back". The point is that the single German word "panzerartig" requires four English words to achieve the same descriptive effect in the target language text. This inevitably interrupts the easy flow inherent in the source text sentence. Corngold's rendering of the phrase as "his back as hard as armor plate" is less of an interruption to the flow of the sentence.

Another problem arises from the translation of "ungeheueres Ungeziefer" (lines 2-3). The fact that the word "Ungeziefer" has various connotations in the source language is bound to create problems for its translation. The Muirs have translated "ungeheueres Ungeziefer" as "gigantic insect". They have thus retained the quality of indiscernibility inherent in the source language by using the word "insect", but have lost the sense of repulsion with the rather harmless word "gigantic". Stanley Corngold, on the other hand, wishes to retain this idea of ugliness and disgust and indiscernibility by translating "ungeheueres Ungeziefer" as "monstrous vermin".

B. GRAMMATICAL FEATURES OF SOURCE TEXT

The three sentences making up this opening passage are presented as statements of fact. A man wakes up one morning to find himself transformed into a gigantic insect. The opening sentence, declarative in nature, is fairly short compared to the length of most of Kafka's sentences. This reiterates the matter-of-factness of the situation. Its structure too is fairly straightforward as it is made up of two clauses separated by a comma.

The structure of the second sentence is more complex. The sentence is divided into six clauses by means of commas. The clauses are mostly descriptive in nature, always elaborating on what has been said before. The last part of the second sentence beginning with "auf dessen Hoehe sich die Bettdecke..." (lin. 6) is interesting. This

part of the sentence is written in the active voice, that is, the bed cover seems to be in control of its own actions. In other words, it is the bed cover itself that is struggling to remain on top of Gregor. An inanimate object has been made animate. This reinforces Gregor's helplessness in view of what has happened to him. He has to lie back helplessly while the bed cover seems to take on a life of its own.

The final sentence of the paragraph is, again, fairly simple. Although it is subdivided by means of a comma, it remains one clause. This serves to, again, reinforce what has happened to Gregor.

COMPARISON OF TRANSLATIONS

Both translations adhere to the fairly simple structure of the first sentence of the given passage. They thus both keep the opening sentence declarative in nature.

The structure of the second sentence is more complex in the source language text and thus proved to be more difficult to reproduce in the translations. The problem, of course, arises from the fact that it is virtually impossible to render German word order into English. In this instance, both translations tried to adhere as much as possible to the word order of the source text sentence. The result is that while the German sentence flows, the translated sentences are stilted. The last part of the sentence beginning with "auf dessen Hoehe sich die Bettdecke..." (line 6) is a case in point.

As stated in the source text analysis, this part of the sentence is written in the active voice. Stanley Corngold's rendering of this part of the sentence reproduces the active voice yet hereby unbalances the entire sentence with the unnatural construction of the phrase "to whose dome the cover...". The Muirs seem to have overcome the problem more successfully with their use of "on top of which the bed quilt...". However, both translations loose the easy, flowing quality of the source text sentence. This ease of flow is brought about largely by the use of the words "geenzliches Niedergleiten" (line 7). Unfortunately, the English translations require more words to describe the action inherent in the two German words. It is this fact, namely the increased number of words, that unbalances the structure of the English sentences.

Although the final sentence of the source language passage is sub-divided by means of a comma, it remains one clause. The English translations, however, created, by means of their punctuation, a main clause and a descriptive clause. This somehow lessens the impact of the source text sentence. The description of the insect's tiny legs helps to make the metamorphosis 'real'. In other words, it adds to the sense of reality of the situation. It serves to reinforce the horror of what has happened to Gregor Samsa. The description of the insect's tiny legs has the appearance of an afterthought in the translations.

C. COHESION IN SOURCE TEXT

Cohesion is accomplished by immediately naming the main character of the short story, i.e. Gregor Samsa, and then constantly referring to him with phrases like "fand ER SICH in SEINEM Bett..." (line 2), "ER lag auf SEINEM..." (line 3), "wenn ER den Kopf..." (line 4), "SEINEN gewoelbten..." (lines 4-5), "SEINE vielen..." (line 8) and "...flimmerten IHM..." (line 9). The passage not only contains logical links between the sentences, but also between the different phrases within the sentence.

COMPARISON OF TRANSLATIONS

In the source text, Gregor Samsa is named immediately and then constantly referred to throughout the passage. The Muirs also immediately name the main character of the short story, Gregor Samsa, and then refer to him with phrases like "...HE found HIMSELF transformed in HIS bed..." (line 2), "HE was lying on HIS hard..." (line 3), "...When HE lifteu HIS head..." (line 4), "...HE could see HIS domelike..." (lines 4-5), "HIS numerous legs..."(line 7) and "...waved helplessly before HIS eyes..." (line 9). Stanley Corngold achieves cohesion in the same manner. Therefore, the main character is again immediately introduced with ensuing references being made to him. Thus, "...HE found HIMSELF changed in HIS bed..." (line 2), "HE was lying on HIS bed..." (line 3), "...when HE lifted HIS head..." (line 4), "...HE saw HIS vaulted brown belly..." (lines 4-5), "HIS

many legs..." (line 7) and "...were waving helplessly before HIS eyes." (lines 8-9).

CONCLUSION

On the whole, I would have to say that both translations read fairly well even with the discrepancies that the analysis has uncovered. However, not all of Tytler's three "laws of translation" which render a translation 'good' were met.

The first 'law' states: "The translation should give a complete transcript of the ideas of the original work."

Both translations succeeded in doing that to a large extent.

The second 'law' states: "The style and manner of writing should be of the same character with that of the original."

Neither translation succeeded in doing this due largly to the varied use of vivid descriptions in the source text.

Tytler's third 'law' states: "The translation should have all the ease of original composition."

This is a very difficult 'law' to adhere to, especially when one is dealing with a work by Kafka. Both translations were successful to some extent in this aspect, but they certainly lack "all the ease of original composition".

EXAMPLE 2

The source text:

Er glitt wieder in seine fruehere Lage zurueck. 'Dies fruenzeitige Aufstehen', dachte er, 'macht einen ganz bloedsinnig. Der Mensch muss seinen Schlaf haben. Andere Reisende leben wie Haremsfrauen. Wenn ich zum Beispiel im Laufe des Vormittags ins Gasthaus zurueckgehe, um die erlangten Auftraege zu ueberschreiben, sitzen diese Herren erst beim Fruehstueck. Das sollte ich bei meinem Chef versuchen; ich wuerde auf der Stelle hinausfliegen. Wer weiss uebrigens, ob das nicht sehr gut fuer mich waere. Wenn ich mich nicht wegen meiner Eltern zurueckhielte, ich haette laengst gekuendigt, ich waere vor den Chef hin getreten und haette ihm meine Meinung von Grund des Herzens aus gesagt. Vom Pult haette er fallen muessen! Es ist auch eine sonderbare Art sich auf das Pult zu setzen und von der Hoehe herab mit dem Angestellten zu reden, der ueberdies wegen der Schwerhoerigkeit des Chefs ganz nahe herantreten muss. Nun, die Hoffnung ist noch nicht gaenzlich aufgegeben; habe ich einmal das Geld beisammen, um die Schuld der Eltern an ihn abzuzahlen - es duerfte noch fuenf bis sechs Jahre dauern -, mache ich die Sache unbedingt. Dann wird der grosse Schritt gemacht. Vorlaeufig allerdings muss ich aufstehen, denn mein Zug faehrt um fuenf.'

The Muirs' translation:

He slid down again into his former position. This getting up early, he thought, makes one quite stupid. A man needs his sleep. Other commercials live like harem women. For instance, when I come back to the hotel of a morning to write up the orders I've got, these others are only sitting down to the breakfast. Let me just try that with my chief; I'd be sacked on the spot. Anyhow, that might be quite a good thing for me, who can tell? If I didn't have to hold my hand because of my parents I'd have given notice long ago, I'd have gone to the chief and told him exactly what I think of him. That would knock him endways from his

desk! It's a queer way of doing, too, this sitting on high at a desk and talking down to the employees especially when they have to come quite near because the chief is hard of hearing. Well, there's still hope; once I've saved enough money to pay back my parent's debts to him - that should take another five or six years - I'll do it without fail. I'll cut myself completely loose then. For the moment, though, I'd better get up, since my train goes at five.

Stanley Corngold's translation:

He slid back again in[illegible] his original position. 'This getting up so early,' he thought, 'makes anyone a complete idiot. Human beings have to have their sleep. Other traveling salesmen live like harem women. For instance, when I go back to the hotel before lunch to write up the business I've done, these gentlemen are just having breakfast. That's all I'd have to try with my boss; I'd be fired on the spot. Anyway, who knows if that would'[illegible] be a very good thing for me. If I didn't h[illegible]ack for my parents' sake, I would have qu[illegible]ng ago, I would have marched up to the boss and spoken my piece from the bottom of my heart. He would have fallen off the desk! It is funny, too, the way he sits on the desk and talks down from the heights to the employees, especially when they have to come right up close on account of the boss's being hard of hearing. Well, I haven't given up hope completely; once I've gotten the money together to pay off my parents' debt to him - that will probably take another five or six years - I'm going to do it without fail. Then I'm going to make the big break. But for the time being I'd better get up, since my train leaves at five.'

ANALYSIS

A. LEXICAL FEATURES OF THE SOURCE TEXT

The vocabulary of the given passage is simple. It is both general and specific in nature. Gregor speaks of "der Mensch" (general), "Andere Reisende" (general), "wie Haremsfrauen" (general) and "diese Herren" (general) as well as "meinem Chef" (specific), "meiner Eltern" (specific) and "dem Angestellten" (specific, but referring to the general).

Kafka's use of words such as "ueberdies" (line 18), "gaenzlich" (line 20) and "unbedingt" (line 24) bears testimony to his love of precision in his writing.

The writer's combination of the words "sonderbare Art" is interesting. These two words in this context point to the fact that Gregor's boss's behaviour toward his employees is morally questionable and quite odd. Gregor's use of "sonderbare Art" reflects obvious disapproval of his boss's attitude towards him and his fellow workers.

The register of the given paragraph is informal and colloquial. Kafka uses phrases like "im Laufe des Vormittags" (lines 5-6) and "von Grund es Herzens aus" (lines 14-15). This is everyday language with no use of rare or specialized vocabulary.

COMPARISON OF TRANSLATIONS

There are some discrepancies in the translation of certain words in

this paragraph. A problem arises with the translation of the German word "Mensch" (line 3). It can be translated as either "man" or "human being". Stanley Corngold translated the word as "human beings", while the Muirs chose the word "a man". If one wished to be totally accurate, the Muirs' use of "a man" would be incorrect, as Kafka writes "der Mensch" and not "ein Mensch". However, the Muirs' translation conveys the same sense of generality as the German "Mensch" and can thus not be deemed to be incorrect. The same applies to Corngold's "human beings".

A further problem arises with the translation of "Chef" (line 9). Corngold translates the word with the English word "boss". The Muirs, however, translate "Chef" quite literally with the word "chief". The problem is that the word "chief" has connotations that the German word "Chef" certainly does not. When we think of a "chief", we usually see the image of some tribal leader. The word "Chef", on the other hand, used in this context, simply means "boss". J.P. Stern in his book "The World of Franz Kafka" (1980) has the following to say about the Muirs' method of translating Kafka:

> The Muirs have a tendency to translate into the word most closely related philologically, so that 'drosselt' becomes 'throttles'; 'Fesselung', 'fettering'; 'Chef', 'chief'; and 'Klienten', 'clients'. But the meanings of such pairs of words are not always equivalent, nor always equivalently idiomatic. Above all, the Muirs' vocabulary is more vivid than Kafka's neutral speech.
>
> (1980: 166)

In this case, translating the German "Chef" with "chief" is

inappropriate.

A further problem arises with the translation of the word "ueberdies" (line 18). The German/English - English/German Oxford Dictionary (1991 Edition) translates "ueberdies" as "moreover" or "what is more". Both Corngold and the Muirs translate the word as "especially". There exists a small difference in connotation between "especially" and "moreover". Kafka describes Gregor's boss in such a way as to show what kind of dominance the boss exercises over his employees. He sits on his desk in order to be able to look down on them, not only physically (because of his elevated position), but also intellectually. Thus a hierarchy is established immediately. What is more, the employees have to lean very close to the boss in order to speak to him as he is hard of hearing. It thus looks as if they are cowering before him. In other words, the employees' situation is aggravated by the boss's impediment, the fact that he cannot hear properly. Therefore the employees are twice put at a disadvantage. That is the reason Kafka uses the word "ueberdies" as opposed to "vor allem" which would be the literal translation of the English word "especially".

The translation of the phrase "eine sonderbare Art" is noteworthy. The Muirs translated the phrase as "It's a queer way of doing...", while Stanley Corngold translated is as "It is funny...". The Muirs' sentence is grammatically incorrect [a queer way of doing WHAT?], while Corngold's translation does not carry the

same sense of incomprehensiveness and disapproval as Kafka's "sonderbare Art".

In the same sentence, Kafka talks about "mit dem Angestellten" (lines 17-18). Although he speaks about the employees in general, he does it only by reference in that he uses the singular "der Angestellte". Both translations, however, speak of "the employees". If Kafka had wanted to use the plural, he would have written "mit den Angestellten".

There appears to be a bit of interpretation in Corngold's translation of the German "im Laufe des Vormittags" (lines 5-6). He renders it as "before lunch", while the Muirs are more literal in their translation "of a morning".

The reverse is true with the translation of "von Grund des Herzens" (lines 14-15). The Muirs translate the phrase quite loosely with the word "exactly". Corngold translates it quite literally with the phrase "from the bottom of my heart". These two example show the inconsistency on the side of both translators in their approach to the translations. It is also puzzling that the Muirs chose the word "exactly" when the phrase "from the bottom of my heart" is a perfectly acceptable equivalent for the German "von Grund des Herzens".

The translations of the sentence "Nun, die Hoffnung ist noch nicht gaenzlich aufgegeben,..., mache ich die Sache unbedingt." (lines 20-24) are noteworthy. Both translations adhere to the punctuation

that is used in the source text. However, the first part of the sentence before the semicolon is translated differently, with a slight shift in emphasis. The Muirs render the sentence into "Well, there's still hope;...". Corngold translates it as "Well, I haven't given up hope completely;...". Corngold reproduces the emphasis of not having given up hope entirely which is inherent in the German sentence. The Muirs' translation does not bring this across sufficiently. Their sentence holds more optimism than the source text sentence. By using the word "gaenzlich", Kafka emphasises the fact that some hope has indeed been lost.

B. GRAMMATICAL FEATURES OF SOURCE TEXT

On the whole, the structure of the sentences of the given passage is fairly complex due to the frequent and sometimes unusual use of punctuation. One of Kafka's stylistic features, namely the juxtaposition of short, precise sentences with long, encapsulated sentences is very obvious in this passage. A case in point are the eighth, ninth and tenth sentences (lines 11-20). Throughout the passage, the short sentences state while the long sentences qualify and expand on the short sentences.

Furthermore, in this passage, Kafka's love for the comma becomes apparent. In the following sentence, for example, one of the two commas could very well have been replaced by a fullstop or a semicolon: "Wenn ich mich nicht wegen meiner Eltern zurueckhielte,

ich haette laengst gekuendigt, ich waere vor den Chef hin getreten und haette ihm meine Meinung von Grund des Herzens aus gesagt" (lines 11-15). This one sentence could very easily have been made into two sentences with a fullstop between "gekuendigt" and "ich" (line 13).

The sentence that follows ("Vom Pult haette er fallen muessen!") has an unusual construction with the object being at the beginning of the sentence.

COMPARISON OF TRANSLATIONS

Both translations have tried to adhere to the sentence structures of the source text as much as possible. Both also try to immitate Kafka's use of punctuation as well as his juxtaposition of long and short sentences. For instance, the sentence: "Nun, die Hoffnung ist noch nicht gaenzlich aufgegeben; habe ich einmal das Geld beisammen, um die Schuld der Eltern an ihn abzuzahlen - es duerfte noch fuenf bis sechs Jahre dauern -, mache ich die Sache unbedingt" (lines 20-23) is translated as follows: "Well, there's still hope; once I've saved enough money to pay back my parents' debts to him - that should take another five or six years - I'll do it without fail" (the Muirs), and "Well, I haven't given up hope completely; once I've gotten the money together to pay off my parents' debt to him - that will probably take another five or six years - I'm going to do it without fail" (Corngold). Both translations adhere to the

punctuation of the source text with the exception of the one comma after the second dash.

Kafka's unusual construction in "Vom Pult haette er fallen muessen!" is not adhered to in the translations. The Muirs render the sentence as "That would knock him endways from his desk!", while Corngold writes "He would have fallen off the desk!".

C. COHESION IN THE SOURCE TEXT

In this paragraph cohesion is achieved by a number of things.

Firstly, there are seventeen words in the given passage that refer to Gregor. I am speaking here of words such as "ER", "SEINE", "ICH", "MICH", "MEINER".

Furthermore, the word "Chef" is repeated three times and a further three words exist which refer to him.

Finally, there are twelve words referring to Gregor's work, excluding repetitions. These words are: fruehzeitige Aufstehen (line 2); Reisende (line 4); Auftraege (line 7); diese Herren (line 8 - referring to the 'Reisende'); Chef (line 9); hinausfliegen (line 10); gekuendigt (line 13); Pult (line 17); Angestellten (line 18); Geld (line 21); die Schuld abzahlen (line 22); mein Zug (line 26).

COMPARISON OF TRANSLATIONS

Both translations have slightly more terms referring to Gregor than the source text. This is mainly due to language differences.

The word "boss" is repeated three times in Corngold's translation.

There are a further three words that refer to him. The same is true for the Muir's translation, although they refer to the "chief" four times.

As in the source text, there are twelve words that refer to Gregor's work in the translations.

CONCLUSION

On the whole, both translations read fairly well, although Stanley Corngold's translation reads better than the one by the Muirs. This is largely due to the Muirs odd and outdated use of vocabulary. For instance, they translate "Reisende" as "commercials"; for "Fruestueck" they write "the breakfast" instead of just "breakfast". Furthermore, their use of unusual phrase constructions makes their translation read like a translation. For example, they translate "Wenn ich mich nicht wegen meiner Eltern zurueckhielte..." as "If I didn't have to hold my hand because of my parents...". They translate "Es ist auch eine sonderbare Art sich auf das Pult zu setzen und von der Hoehe herab..." as "It's a queer way of doing, too, this sitting on high at a desk..." These sentences sound very unnatural in the target language.

I believe the first two 'laws' of translation have been met, in that the translations do "give a complete transcript of the ideas of the original" and "The style and manner of writing" are more or less "of the same character with that of the original". However, neither translation has "all the ease of original composition".

EXAMPLE 3

The source text:

Dann aber sagte er sich: "Ehe es einviertel acht schlaegt, muss ich unbedingt das Bett vollstaendig verlassen haben. Im uebrigen wird auch bis dahin jemand aus dem Geschaeft kommen um nach mir zu fragen, denn das Geschaeft wird vor sieben Uhr geoeffnet." Und er machte sich nun daran, den Koerper in seiner ganzen Laenge vollstaendig gleichmaessig aus dem Bett hinauszuschaukeln. Wenn er sich auf diese Weise aus dem Bett fallen liess, blieb der Kopf, den er beim Fall scharf heben wollte, voraussichtlich unverletzt. Der Ruecken schien hart zu sein; dem wuerde wohl bei dem Fall auf den Teppich nichts geschehen. Das groesste Bedenken machte ihm die Ruecksicht auf den lauten Krach, den es geben muesste und der wahrscheinlich hinter allen Tueren wenn nicht Schrecken, so doch Besorgnisse erregen wuerde. Das muesste aber gewagt werden.

The Muirs' translation:

But then he said to himself: "Before it strikes a quarter past seven I must be quite out of this bed, without fail. Anyhow, by that time someone will have come from the office to ask for me, since it opens before seven." And he set himself to rocking his whole body at once in a regular rhythm, with the idea of swinging it out of the bed. If he tipped himself out in that way he could keep his head from injury by lifting it at an acute angle when he fell. His back seemed to be hard and was not likely to suffer from a fall on the carpet. His biggest worry was the loud crash he would not be able to help making, which would probably cause anxiety, if not terror, behind all the doors. Still, he must take the risk.

Stanley Corngold's translation:

But then he said to himself: "Before it strikes a quarter past seven, I must be completely out of bed without fail. Anyway, by that time someone from the firm will be here to find out where I am, since the office opens before seven." And now he started rocking the complete length of his body out of the bed with a smooth rhythm. If he let himself topple out of bed in this way, his head, which on falling he planned to lift up sharply, would presumably remain unharmed. His back seemed to be hard; nothing was likely to happen to it when it fell onto the carpet. His biggest misgiving came from his concern about the loud crash that was bound to occur and would probably create, if not terror, at least anxiety behind all the doors. But that would have to be risked.

ANALYSIS

A. LEXICAL FEATURES OF THE SOURCE TEXT

The vocabulary of the given passage is simple and descriptive in nature due to the use of words such as "unbedingt vollstaendig", "gleichmaessig", "scharf" and "voraussichtlich unverletzt". Furthermore, the vocabulary is specific in nature as Gregor gives careful thought to the method of getting out of bed. He needs to consider every part of his now unfamiliar body. It is worthwhile to note the way in which Gregor refers to his body. He talks about "den Koerper" (line 6) as opposed to "seinen Koerper". The same happens with "der Kopf" (line 10) and "der Ruecken" (line 12). It must be said that it is quite common to use this kind of reference technique in the German language. However, Kafka could just as well have

used the more specific "seinen" to describe Gregor's body. The use of the more impersonal "der" and "den" must thus be seen as a stylistic choice. Gregor is disassociating himself from a body which he no longer recognises.

Kafka's use of the words "unbedingt" and "vollstaendig" (line 2) is interesting. They reiterate the desperate state in which Gregor finds himself. The word "unbedingt" conveys a sense of urgency. It is of the utmost importance that Gregor gets out of bed before a certain time. The use of the word "vollstaendig" has various functions. Firstly, it reinforces the urgency and desperateness of the situation. Secondly, it refers to the fact that Gregor needs to get out of the bed completely. Furthermore, it gives emphasis to the fact that Gregor needs to get his whole body, as opposed to only parts of it, out of the bed. The word "vollstaendig" is a reminder to us that Gregor had already tried and failed to get out of bed once before. He had tried to ease parts of his body out of the bed. Thus "vollstaendig" also refers to the fact that he must now try to get his entire body out of bed in one go.

COMPARISON OF TRANSLATIONS

Both translations try to keep the vocabulary of the passage as simple as possible. Kafka's use of "der" instead of "seinen" for the description of Gregor's body is not reproduced in the translations. However, it must be stated that it is not as common to use "the" as

in "the body", "the head' and "the back" in English as it is in German. Nevertheless, because of this constraint in the target language, the translations do not convey the same sense of alienation inherent in the source text with their use of "his body", "his head" and "his back".

The translation of the phrase "muss ich unbedingt das Bett vollstaendig verlassen haben" (lines 2-) seems to have been problematic. The words "unbedingt" and "vollstaendig" are the source of the problem. Both the Muirs and Stanley Corngold translated "unbedingt" as "without fail". The German word "unbedingt" conveys a sense of urgency. The English phrase "without fail" has more the connotation of doing something with certainty. The German "unbedingt" carries no such connotation of certainty. Gregor knows that he must get out of bed, but he is not at all certain that he will. Thus the English "without fail" lacks the sense of urgency inherent in the German "unbedingt".

There is also a slight loss in the translation of "vollstaendig". The Muirs translate it as "quite out of" while Corngold renders it as "completely out of". The Muirs' "quite out of" fails to convey the various meanings inherent in the German "vollstaendig". Corngold's translation also fails to have the same effect as the German word. The problem could have been partially rectified if, instead of "completely out of", Corngold had written "I must be out of bed completely...". However, the way his sentence stands, the word

"completely" refers only to the bed. The other connotations of "vollstaendig" are thus lost.

There are discrepancies in the translation of "scharf" in "den er beim Fall scharf heben wollte" (lines 10-11). The Muirs translate the phrase as "by lifting it at an acute angle when he fell". It is puzzling that the Muirs should want to use such rigid mathematical terminology for the fairly simple and non-mathematical word "scharf". Corngold is more literal in his translation and writes "which on falling he p'anned to lift up sharply".

The Muirs have taken other liberties in the same sentence by simply omitting the translation of the word "voraussichtlich" (line 11). Corngold translates the word as "presumably".

Furthermore, the single word "unverletzt" (line 11) is translated as the phrase "keep his head from injury" by the Muirs, while Corngold again translates it with the single word "unharmed".

B. GRAMMATICAL FEATURES OF THE SOURCE TEXT

The given paragraph is mainly made up of declarative sentences. On the whole, the sentences have a fairly simple structure. Their structure is not particularly unusual or peculiar compared to general German syntax. In the case of this paragraph, it is the translations that make one aware of certain difficulties.

COMPARISON OF TRANSLATIONS

A problem seems to have arisen with the translation of the phrase "Wenn er sich auf diese Weise aus dem Bett fallen liess,..."(line 9). Kafka uses the passive voice "sich fallen lassen", which Corngold reproduces in his translation "If he let himself topple out of bed in this way...". The Muirs, on the other hand, use the active voice when they translate the sentence as "If he tipped himself out in that way...". The fact that Kafka uses the passive voice is significant in that it conveys Gregor's alienation from what he has become and highlights his utter helplessness. The Muirs' translation looses these implications.

The very same problem arises with the translation of the sentence "Das groesste Bedenken machte ihm die Ruecksicht auf den lauten Krach, den es geben muesste..." (lines 14-15). Kafka again stresses Gregor's helplessness concerning his circumstances. Kafka, furthermore, highlights the impersonal nature of the situation. Stanley Corngold's translation "His biggest misgiving came from his concern about the loud crash that was bound to occur..." is quite literal. The Muirs, on the other hand, personalise the experience with their rendering of the sentence as "His biggest worry was the loud crash he would not be able to help making...".

There is a slight mistranslation on the part of the Muirs in the latter part of the same sentence. Kafka writes: "...und der wahrscheinlich hinter allen Tueren wenn nicht Schrecken, so doch

Besorgnisse erregen wuerde" (lines 16-17). Corngold translates the sentence correctly as "...and would probably create, if not terror, at least anxiety behind all the doors.". The Muirs, however, have translated the sentence as "...which would probably cause anxiety, if not terror, behind all the doors.". There is a slight shift in meaning in the Muirs' translation.

The last sentence of this paragraph again sees the Muirs' changing the passive voice into the active voice. The German reads: "Das musste aber gewagt werden." (line 18). Corngold reproduces the passive voice with his rendering of the sentence as "But that would have to be risked". The Muirs, however, write "Still, he must take the risk.".

A problem of incorrect translation of tense occurs in the sentence "Im uebrigen wird auch bis dahin jemand aus dem Geschaeft kommen, um nach mir zu fragen..." (lines 3-5). Corngold uses the correct tense when he translates the sentence as "Anyway, by that time someone from the firm will be here to find out where I am...". The Muirs, however, use the wrong tense with their rendering of the sentence as "Anyhow, by that time someone will have come from the office to ask for me...". If one were to translate the Muirs' sentence into German, it would read as follows: "Im uebrigen wird auch bis dahin jemand aus dem Geschaeft gekommen sein ...". That, however, is not the tense that Kafka used.

C. COHESION IN THE SOURCE TEXT

Cohesion is mainly achieved by the words relating to Gregor as a human being. These are "er sich" (line 1), "ich" (line 2), "mir" (line 4), "er" (line 6), "seiner" (line 7), "er sich" (line 9), "er" (line 10), and "ihm" (line 14).
Furthermore, there is a repetition of the word "Bett" (lines 2, 8, 9), "vollstaendig" (lines 2, 7) and "Geschaeft" (lines 4, 5).

COMPARISON OF TRANSLATIONS

In the English translations, words referring to Gregor as a human being occur more often due to the fact that both the Muirs and Corngold refer to "his body" while Kafka writes "den Koerper" (the body).
The Muirs use the word 'bed" only twice while Corngold reproduces the three repetitions of the original. The words "vollstaending" and "Geschaeft" are not repeated in the translations. Corngold uses "firm" and "office" for "Geschaeft", while the Muirs use "office" and "it".

CONCLUSION

Neither translation adhered to Tytler's first 'law' in that they do not give "a complete transcript of the ideas of the original work". As the analysis has shown, Kafka used words that have more than one connotation. These connotations are not inherent in the

translations.

Tytler's second 'law' (The style and manner of writing should be of the same character with that of the original) is adhered to to a large extent by both translations. However, it must be said that both translations are inconsistent in their approach. At times they are very literal in their rendering of the source text into the target language, while at other times their approaches to the text are quite free.

Tytler's third 'law' (The translation should have all the ease of original composition) is adhered to to some extent by both translations. However, it must be said that the target texts do not have "all the ease" of the source text.

EXAMPLE 4

The source text:

Da drin ist etwas gefallen," sagte der Prokurist im Nebenzimmer links. Gregor suchte sich vorzustellen, ob nicht auch einmal dem Prokuristen etwas Aehnliches passieren koennte, wie heute ihm; die Moeglichkeit dessen musste man doch eigentlich zugeben. Aber wie zur rohen Antwort auf diese Frage machte jetzt der Prokurist im Nebenzimmer ein paar bestimmte Schritte und liess seine Lackstiefel knarren. Aus dem Nebenzimmer rechts fluesterte die Schwester, um Gregor zu verstaendigen: "Gregor, der Prokurist ist da." "Ich weiss," sagte Gregor vor sich hin; aber so laut, dass es die Schwester haette hoeren koennen, wagte er die Stimme nicht zu erheben.

The Muirs' translation:

"That was something falling down in there," said the chief clerk in the next room to the left. Gregor tried to suppose to himself that something like what had happened to him today might someday happen to the chief clerk; one really could not deny that it was possible. But as if in brusque reply to this supposition the chief clerk took a couple of firm steps in the next-door room and his patent leather boots creaked. From the right-hand room his sister was whispering to inform him of the situation: "Gregor, the chief clerk's here." "I know," muttered Gregor to himself; but he didn't dare to make his voice loud enough for his sister to hear it.

Stanley Corngold's translation:

"Something fell in there," said the manager in the room on the left. Gregor tried to imagine whether something like what had happened to him today could one day happen even to the manager; you really had to grant the possibility. But, as if in rude reply to this question, the manager took a few decisive steps in the next room and made his patent leather boots creak. From the room on the right his sister whispered, to inform, Gregor, "Gregor, the manager is here." "I know," Gregor

10 said to himself; but he did not dare raise his voice
11 enough for his sister to hear.

ANALYSIS

A. LEXICAL FEATURES OF THE SOURCE TEXT

The vocabulary of the given paragraph is simple and quite specific in nature. The passage is a very detailed description of a scene. Kafka goes to great lengths to bring the location of Gregor's room across to the reader. Gregor hears the sounds outside his room which come either from the "Nebenzimmer links" (line 2) or from the "Nebenzimmer rechts" (lines 8-9). The reader is also given some idea of the manager's (Prokurist) character. He is associated with "rohen Antwort"; he wears "Lackstiefel" which creak when he walks when he takes "bestimmte Schritte" (line 7).

The verbs in the given paragraph refer to psychological states or to perceptions. For instance, Gregor tries to imagine whether it is possible that this metamorphosis could also happen to someone else, like the manager, for example. The vocabulary of the passage thus gives a sense of Gregor's perception of the events happening around him.

COMPARISON OF TRANSLATIONS

There are discrepancies in the translation of the word "Prokurist" (line 1). The Muirs translate it as "chief clerk" while Corngold

chose the word "manager" for his translation. The Oxford German Dictionary (1991) translates "Prokurist" as "authorized signatory"; however, this term does not necessarily apply in this short story. At one stage of the story, the following is said concerning Gregor:

> Und so hatte er damals mit ganz besonderem Feuer zu arbeiten angefangen und war fast ueber Nacht aus einem kleinen Kommis ein Reisender geworden, der natuerlich ganz andere Moeglichkeiten hatte, und dessen Arbeitserfolge sich sofort in Form der Provision zu Bargeld verwandelten, ..

The Oxford German-English / English-German Dictionary (1991 Edition) explains the term "Kommis" as "an employee on the business side of a commercial firm". Kafka refers to Gregor as a "kleine(r) Kommis", thus emphasizing his lack of power or status. For Gregor, becoming a traveling salesman affords him better opportunities and thus better chances of making more money. Therefore, both translations are correct in choosing a more neutral term, and one without status, applicable to the situation in the short story. The selection of the term is a matter of personal choice and does not pose a real problem. A further fact that needs to be taken into consideration is that the respective translations are separated by about three decades. Another matter of personal preference is the use of the words "brusque" (Muirs) and "rude" (Corngold) for the German "rohe(n) Antwort" (line 6). Both sufficiently convey the brutality of Gregor's predicament. More difficult are the translations of "im Nebenzimmer links" (line 2), "im Nebenzimmer" (line 7) and "aus dem Nebenzimmer rechts" (lines 8-9). The Muirs chose to translate the first

quite literally as "the next room to the left", while Corngold translated it as "the room on the left". It would thus seem that the Muirs attempted to translate "Nebenzimmer" more accurately than Corngold. The Oxford German-English / English-German Dictionary (1991) translates "Nebenzimmer" as "next room" or "adjoining room". So while "adjoining room to the left" would perhaps have been more accurate, Corngold's translation, i.e. leaving out "next", may be more practical. After all, the reader is able to deduce from the action that the rooms are next to each other. The Muirs' translation of line 7 in the source text as "next-door room" is unnecessary. Corngold's rendering of "Nebenzimmer" as "the next room" allows for the flow of the sentence to be maintained. The same may be said of the translation of lines 8-9 of the source text. The Muirs' "right-hand room" sounds clumsy compared with Stanley Corngold's "the room on the right", which conveys the location of the room sufficiently.

These examples show that while the Muirs translated quite literally and thus as detailed as the original, Stanley Corngold chose to condense the information, leaving it to the reader to fill in the gaps.

The phrases "suchte sich vorzustellen" (line 2) and "auf diese Frage" (line 6) were also translated differently. Corngold chose to translate quite literally by rendering line 2 as "tried to imagine" and line 6 as "to this question". The Muirs, on the other

hand, translated the former as "tried to suppose to himself' and the latter as "to this supposition". Although the Muirs' translation involves a certain degree of interpretation and is thus not as literal as Corngold's translation, the Muirs maintained cohesion by using "suppose" and "supposition".

B. GRAMMATICAL FEATURES OF THE SOURCE TEXT

The structures of the sentences making up this paragraph are simple. Three of the sentences are written in direct speech. There is nothing extraordinary in this passage. Some difficulties may be brought to the surface when looking at the translations.

COMPARISON OF TRANSLATIONS

The beginning of the first sentence, "Da drin ist etwas gefallen" (line 1), seems to have posed a problem for the translators. The Muirs with their translation "That was something falling down in there" use the wrong tense and make the sentence sound extremely clumsy. Stanley Corngold's translation "Something fell in there" may sound better but the tense is still not the correct one. The correct rendering of the sentence would have been "Something has fallen down in there".

The last part of the second sentence beginning with "die Moeglichkeit dessen..." (lines 4-5) is problematic. The Muirs translated the sentence as "one really could not deny that it was possible", which

slightly changes the meaning of the original. Corngold's "you really had to grant the possibility" is a much more accurate translation. Kafka does not want there to be a question of 'denying' anything in this sentence. He thus formulates the sentence in the positive, not in the negative. This reiterates Gregor Samsa's unquestioning acceptance of what has happened to him. He reasons that what has happened to him, i.e. his metamorphosis into a gigantic insect, could happen to anyone, even to his manager.

A further problem arises in the third sentence. Kafka uses the active voice when referring to the manager's boots. He writes: "(Er) liess seine Lackstiefel knarren" (line 8). Corngold reproduces the active voice with his translation "(he) made his patent leather boots creak". The Muirs, however, use the passive voice by saying " his patent leather boots creaked". The source language text and Corngold's translation both convey the manager's power. He controls everything, including the creaking of his boots. The Muirs' translation looses the sense of power conveyed by the original text.

The last sentence of this paragraph is syrtactically difficult to reproduce in the English language. The first part of the sentence before the semicolon (lines 10-11) is simple enough and both translations adhere to the syntax of the source text. It is the latter part of the sentence (lines 11-12) that has proven to be difficult and neither translation succeeded in reproducing the syntax. The translators opted to reproduce the sense rather than

the structure.

C. COHESION IN THE SOURCE TEXT

In the given paragraph, cohesion is achieved mainly by repetition. The word "Prokurist" is repeated four times (lines 1, 3, 7, 10); the name "Gregor" is likewise repeated four times (lines 2, 9, twice in line 10); "Nebenzimmer" is mentioned three times (lines 2, 7, 8) and "Schwester" is mentioned twice (lines 9, 11).

COMPARISON OF TRANSLATIONS

The words above are repeated an equal number of times in the translations except in the Muirs' translation, where Gregor is only repeated three times. The fourth "Gregor" is replaced by "him". There exists more cohesion with the term "Nebenzimmer" in the source text as the term cannot be replaced by a single word in the English language. However, the word "room" is, as in the source text, repeated three times.

CONCLUSION

If the Muirs' aim was to create a naturalness and give their translation an easy, flowing quality, I believe that they failed dismally in this passage. When reading their translation, one is left in no doubt that one is reading a translation. They adhered to Tytler's first 'law' in that they gave a "complete transcript"

of the ideas of the original work". Although they tried to imitate the "style and manner of writing", they failed to take the constraints of the target language into consideration. Their translation certainly lacks "all the ease of original composition". Stanley Corngold's translation is not as blatantly obvious a translation. He takes the constraints of the target language into consideration and thus meets Tytler's three 'laws' of translation more easily than the Muirs do.

EXAMPLE 5

The source text:

Erst in der Abenddaemmerung erwachte Gregor aus seinem schweren ohnmachtsaehnlichen Schlaf. Er waere gewiss nicht viel spaeter auch ohne Stoerung erwacht, denn er fuehlte sich genuegend ausgeruht und ausgeschlafen, doch schien es ihm, als haette ihn ein fluechtiger Schritt und ein vorsichtiges Schliessen der zum Vorzimer fuehrenden Tuer geweckt. Der Schein der elektrischen Strassenlampen lag bleich hier und da auf der Zimmerdecke und auf den hoeheren Teilen der Moebel, aber unten bei Gregor war es finster. Langsam schob er sich, noch ungeschickt mit seinen Fuehlern tastend, die er erst jetzt schaetzen lernte, zur Tuere hin, um nachzusehen, was dort geschehen war. Sein linke Seite schien eine einzige lange, unangenehm spannende Narbe und er musste auf seinen zwei Beinreihen regelrecht hinken. Ein Beinchen war uebrigens im Laufe der vormittaegigen Vorfaelle schwer verletzt worden - es war fast ein Wunder, dass nur eines verletzt worden war - und schleppte leblos nach.

The Muirs' translation:

Not until it was twilight did Gregor awake out of a deep sleep, more like a swoon than a sleep. He would certainly have waked up of his own accord not much later, for he felt himself sufficiently rested and well slept, but it seemed to him as if a fleeting step and a cautious shutting of the door leading into the hall had aroused him. The electric lights in the street cast a pale sheen here and there on the ceiling and the upper surfaces of the furniture, but down below, where he lay, it was dark. Slowly, awkwardly trying out his feelers, which he now first learned to appreciate, he pushed his way to the door to see what had been happening there. His left side felt like one single long, unpleasantly tense scar, and he had actually to limp on his two rows of legs. One little leg, moreover, had been severely damaged in the course of that morning's events - it was almost a miracle that only one had been damaged - and trailed uselessly behind him.

Stanley Corngold's translation:

It was already dusk when Gregor awoke from his deep, comalike sleep. Even if he had not been disturbed, he would certainly not have woken up much later, for he felt that he had rested and slept long enough but it seemed to him that a hurried step and a cautious shutting of the door leading to the foyer had awakened him. The light of the electric streetlamps *(streetcar) lay in pallid streaks on the ceiling anc n the upper parts of the furniture, but underneath, were Gegor was, it was dark. Groping clumsily with his antennae, which he was only now (he was now first) beginning to appreciate, he slowly dragged himself toward the door to see what had been happening there. His left side felt like one single long, unpleasantly tautening scar, and he actually had to limp on his two rows of legs. Besides, one little leg had been seriously injured in the nourse of the morning's events - it was almost a miracle that only one had been injured - and dragged along lifelessly.

ANALYSIS

A. LEXICAL FEATURES OF THE SOURCE TEXT

The vocabulary of the given passage is mainly descriptive in nature. This is largely due to Kafka's frequent use of adjectives such as "schweren ohnmachtsaehnlichen" (line 2), "vorsichtiges" (line 6), "finster" (line 10), "unangenehm spannende" (line 14) and "vormittaegigen" among others. He turned the noun "Vormittag" into an adjective in order to describe that morning's events. He could just as well have said "im Laufe der Vorfaelle des Vormittags". This phrase would constitute the 'norm', yet Kafka deliberately deviates from it.

Kafka's use of the word "finster" (line 10) is also interesting. He could just as well have written "dunkel". However, "finster" has connotations which "dunkel" does not. The word "finster" has connotations of gloominess, sombreness, bleakness, foreboding and even evil (The Oxford German Dictionary 1991). Gregor is now beginning to hide under the sofa. He is trying to spare everyone the sight of him and is thus becoming increasingly alienated from his family and from society in general. The word "finster", therefore, also refers to Gregor's emotional state of being. He feels that he has become a real threat to his family's happiness.

COMPARISON OF TRANSLATIONS

Kafka's description of Gregor's sleep as "schwer(en), ohnmachtsaehnlich(en)" (line 2) proves difficult for translation in the sense that the translators need to use more words to describe Gregor's sleep than are used in the source text. The word "ohnmachtsaehnlichen" has no equivalent single word in English. Thus the Muirs translated it as "a deep sleep, more like a swoon than a sleep" and Corngold as "deep, comalike sleep". The Muirs expand quite a bit while Corngold tries to keep it as short as possible.

Kafka's conversion of the noun "Vormittag" into the adjective "vormittaegigen" (line 16) cannot be duplicated in the target language. The translators ,therefore, had to use the noun "morning" in their translations. Consequently, the apparent deviation from the

'norm' in the source text is not reproduced in the translations. As stated in the analysis of the source text, the German word "finster" has various connotations which are important for the interpretation of the short story. Both the Muirs and Corngold translated the word as "dark". However, "dark" does not convey the different connotations the source text word "finster".

GRAMMATICAL FEATURES OF THE SOURCE TEXT

The given passage is made up of six fairly long sentences. Each sentence is sub-divided by Kafka's favourite form of punctuation, the comma. The second sentence, for example, is sub-divided into four sections, all separated by a comma. The fourth sentence (lines 10-13) is divided into six parts, separated by five commas. The main clause "Langsam schob er sich ...zur Tuer hin" is expanded upon in the fifth and sixth clauses "um nachzusehen, was dort geschehen war." The second clause "noch ungeschickt mit seinen Fuehlern tastend" and the third clause "die er erst jetzt zu schaetzen lernte" are inserted as afterthoughts. They are not particularly relevant to the action of the story. On the whole, the structures of the given sentences are not particularly complex.

COMPARISON OF TRANSLATIONS

There appears to be some inconsistency regarding the rendering of Kafka's syntax into the target language.

The Muirs' translation of the second sentence adheres to the sentence structure of the source text except that their translation is divided into three sections instead of four. The last two clauses are rendered as one, omitting one comma.

Corngold also divides his sentence into three clauses yet his translation is not as literal as the Muirs' translation. Kafka's first part of the sentence "Er waere gewiss nicht viel spaeter auch ohne Stoerung erwacht" (lines 2-3) is inverted and sub-divided by Corngold into "Even if he had not been disturbed, he would certainly not have woken up much later". The rest of the sentence is translated quite literally except for the omission of one comma in line 5 in the translation by Stanley Corngold.

Both the Muirs' and Stanley Corngold's translations of the fourth sentence (lines 10-13) have the main clause at the end of the sentence. By placing the 'afterthought' at the beginning of the sentence, they give it added importance which does not exist in the source language text. It would not have been impossible to structure the English sentence in the same way as the German sentence is structured. It thus becomes a conscious decision to deviate from the structure of the source language sentence structure.

Regarding its structure, the last sentence of the given paragraph is again rendered faithfully in the translations.

C. COHESION IN THE SOURCE TEXT

Cohesion in the given paragraph is brought about by the repetition of certain words as well as by the repeated usage of words from the same semantic field. Examples are "Schlaf" (line 2), "erwacht" (line 3), "ausgeruht und ausgeschlafen" (line 4), "geweckt" (line 7).
Other words from the same semantic field are "unangenehm spannende Narbe" (line 14), "schwer verletzt" (line 17) and "schleppte leblos nach" (line 18).
There is also the repetition of "Bein" in "Beinreihen" and "Beinchen" (line 15).

COMPARISON OF TRANSLATIONS

As in the source text, cohesion is achieved by repetition and repeated usage of words from the same semantic field. The Muirs use the words "deep sleep...more like a swoon than a sleep" (line 2), "waked up" (line 3), "sufficiently rested and well slept" (lines 4-5) and "had aroused him" (line 7). Corngold's translation uses "his deep, comalike sleep" (line 2), "not have woken up much later" (lines 3-4), "he had rested and slept long enough" (lines 4-5) and "had awakened him" (line 7).
Furthermore, the Muirs write "unpleasantly tense scar" (line 14), "severely damaged" (line 16) and "trailed uselessly behind him" (lines 18-19). Corngold writes "unpleasantly tautening scar" (line 15), "had been seriously injured" (line 17) and

"dragged along lifelessly" (line 20).

Both translations adhere to the repetition of 'leg' by using "rows of legs" and "one little leg".

CONCLUSION

As a whole, both translations of this passage read fairly well, although some sentences make the reader aware that he/she is reading a translation. I am referring to the Muirs' "He would certainly have waked up of his own accord" (lines 2-3) and "..and he had actually to limp on his two rows of legs" (lines 14-15).

However, both translations "give a complete transcript of the ideas of the original work". Both try as far as possible to imitate "the style and manner of writing" of the source text. Both translations are successful to a large extent in trying to have "all the ease of original composition".

CONCLUSION

The given translations have been evaluated and compared according to Alexander Fraser Tytler's three "laws of translation". Once again, they are:

1) The translation should give a complete transcript of the ideas of the original work.

2) The style and manner of writing should be of the same character with that of the original.

3) The translation should have all the ease of original composition. (s.a.: 9)

Tytler, however, admits that certain concessions must be made. He writes:

> If the order in which I have classed the three general laws of translation is their just and natural arrangement, which I think will hardly be denied, it will follow, that in all cases where a sacrifice is necessary to be made of one of those laws to another, a due regard ought to be paid to their rank and comparative importance. The different genius of the languages of the original and translation, will often make it necessary to depart from the manner of the original, in order to convey a faithful picture of the sense ; but it would be highly preposterous to depart, in any case, from the sense, for the sake of imitating the manner. Equally improper would it be , to sacrifice either the sense or manner of the original, if these can be preserved consistently with purity of expession, to a fancied ease or superior gracefulness of composition.
>
> (s.a.: 120)

It thus becomes apparent that these laws cannot be applied rigerously. Differences in languages need to be taken into

consideration. However, translators do need to be consistent in their approach to a specific text. They need to decide from the start which approach is to take priority and then adapt their translation accordingly.

What became immediately apparent during the analyses of the target texts was the fact that neither translator was consistent in his/her approach to the translation of Kafka's short story. At times they translated the text very literally, while at other times their translations were interpretive and rather free.

Leech and Short's model, as applied by the researcher, has brought the inconsistent approaches by the repective translators to the surface. By analysing the different passages according to the given categories, it was possible to establish where the translators adhered to the source text, and where they deviated from it. It could thus be determined whether the respective translators were literal or interpretive in their approach and whether their approach was consistent throughout the translation.

Stanley Corngold's translation is predominantly interpretive. He is not as rigid in his adherence to Kafka's syntax as the Muirs' are. He seems to be more interested in conveying Kafka's story than in reproducing the author's style of writing. However, Corngold does, at times, reproduce some of Kafka's stylistic features, such as syntax and the use of certain vocabulary. His approach, however, is not consistent in this respect.

The Muirs seem to be more literal in their translation. As stated in Chapter II, Edwin and Willa Muir are regarded as the principal translators of Franz Kafka's writings. Subsequent Kafka translators, such as Eithne Wilkins and Ernst Kaiser, have adopted the Muirs' method of translating, in some cases to such an extent that they have virtually copied the Muirs' translations word for word. The Muirs have also been regarded as having translated Kafka's complex works very successfully. J.P. Stern in his book "The world of Franz Kafka" (1980) comments on the Muirs' method of translating:

> Two general principles of translation emerge from this (the Muirs') living experience: the aim for a rightness within the terms of the English language, that would make the work they produced read as 'literature' rather than as translation; and the aim for a 'naturalness' as the style of thought unfolds. In Kafka's case this meant addressing problems of syntax rather than of vocabulary and idiom.
> (1980: 163)

However, Stern continues by saying that

> The Muirs had aimed for 'naturalness', and had seen word order as a greater problem than idiom. But in concentrating on rendering both the ease and the complexity of Kafka's syntax - in which they were supremely successful - their eyes were less alert to Kafka's frequently 'unnatural' use of idiom.
> (1980: 165)

While reading the translation, it becomes apparent that, in order to reproduce Kafka's syntax, the Muirs have had to adopt quite a literal approach to their translation. Furthermore, they have tried to establish the same "Cohesion" in their translation as found in the

source text.

However, I cannot agree with the statement that they were "supremely successful" in "rendering both the ease and the complexity of Kafka's syntax" into the English target language. I find many of their sentences to have a completely 'unnatural' feel to them. One example of such a sentence would be: "'That was something falling down in there', said the chief clerk in the next room to the left" (Example 4).

One major problem is the fact that it is virtually impossible to render German word order into English and make it sound 'natural' in that target language. Kafka's syntax is not unnatural or even particularly complex in the source language. However, reproducing that very same structure in the target language results in a sentence that is complex and structurally 'unnatural' for the target language. Therefore, a fairly 'simple' sentence in the source language becomes a 'complex' sentence in the target language.

A further problem is Kafka's use of vocabulary. As stated before in this project, Kafka's use of certain words over others is vital for the interpretation of his stories. An example of this is found in the first passage chosen for analysis ("ungeheueres Ungeziefer"). Kafka's use of language or choice of vocabulary is thus directly linked to the "function" of a text as discussed in the Introduction. In my opinion, it is impossible to render Kafka's writings into English by reproducing all stylistic features of the source text and

have it read like an original work in the target language. Judging by the translations themselves, I do not believe that this was the intention of either of the translators. Readers of Kafka in the target system should be made aware of the fact that what they are reading is a translation of a work from another language. I believe that it would be unjust to pass Kafka off as an 'original' writer in the target language. Corngold's translation and the Muirs' translation read as translations. Thus the "function" of the target text differs from the "function" of the source text. In reading the translation of Kafka, the target text reader will become aware of the oddity of Kafka's story, although he/she will be mostly unaware of Kafka's peculiarity of style.

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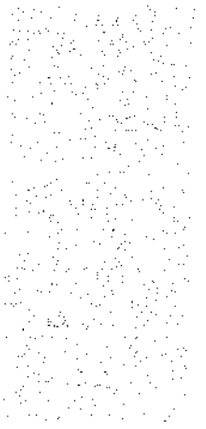
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