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A TRANSLATION ANALYSIS OF INGEBORG BACHMANN'S "SIMULTAN": NARRATION, FOCALIZATION AND INTERTEXTUALITY IN THE STREAM OF CONSCIOUSNESS NARRATIVE

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In memory of my father

Roger E. Meek

whose *jus de pommes* interpretations
first piqued my interest in translation,
whose unfailing love and support encourage me to this day.

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ABSTRACT

Ingeborg Bachmann's prose did not begin to be critically examined and appreciated by German scholars until a few years after her death in 1973. By the late 1980s, her work was being translated into English. Her position in the canon of German literature as a representative postwar writer and a precursor to the feminist movement calls for serious consideration of the English translations of her work, since they will represent her writing and be widely used by English-speaking *Germanistik* students and scholars.

The focus of the present analysis is the title story from Bachmann's last collection of stories published in 1972. "Simultan" is a stream of consciousness narrative with a simultaneous interpreter as protagonist. The complexity of the narrative structure, including the integration of multilingual elements, poses many problems for translation. This thesis locates Bachmann in her historical context and considers the influence linguistic philosophers Ludwig Wittgenstein and Walter Benjamin had on her writing. Identifying these influences sets the groundwork for translation analysis. Since Bachmann's narrative technique reveals a complex web of shifts in narration and focalization, I propose a schema based on narratological and translation theory to unravel the narrative structure of "Simultan." Using this theoretical framework, I then analyze Mary Fran Gilbert's translation "Word for Word." Given the important role multilingualism plays in the story, I also consider intertextual issues and the challenge multilingualism poses for translation. The analysis reveals certain deforming tendencies that produce a different focus in the translation than in the original. A successful translation solution for the problem of multilingualism is proposed.

RÉSUMÉ

C'est seulement quelques années après la mort d'Ingeborg Bachmann, en 1973, que la critique allemande s'est intéressée à sa prose. À la fin des années 1980, on traduisait son oeuvre en anglais. La place qu'elle occupe dans la littérature allemande, à titre d'auteure représentative de l'après-guerre et de précurseure du mouvement féministe exige une étude approfondie des traductions anglaises de son oeuvre, car elles sont largement utilisées par les étudiants et les germanistes de langue anglaise.

Cette analyse s'attache à la nouvelle principale du dernier recueil de Bachmann, publié en 1972. «Simultan» est un monologue intérieur dont la protagoniste est interprète de conférence. La complexité de la structure narrative, qui intègre des éléments multilingues, pose de nombreux problèmes pour la traduction. Cette thèse situe Bachmann dans son contexte historique et examine l'influence que Ludwig Wittgenstein et Walter Benjamin, philosophes du langage, ont eu sur son oeuvre. L'identification de ces influences sert de tremplin à l'analyse de la traduction. Puisque la technique du récit de Bachmann révèle un enchevêtrement de voix narratives et de focalisation, je propose une grille d'analyse fondée sur la théorie de la narration et de la traduction afin de démêler la structure narrative de «Simultan».

À partir de ce cadre théorique, je procède à l'analyse de «Word for Word», la traduction de Mary Fran Gilbert. Étant donné l'importance du rôle du multilinguisme dans l'histoire, j'examine aussi les questions intertextuelles et le défi que représente le multilinguisme pour la traduction. L'analyse révèle certaines tendances déformantes qui modifient les éléments mis en évidence dans la traduction comparativement à l'original. Enfin, je propose une solution de traduction au problème du multilinguisme dans ce texte.

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INTRODUCTION

Retaining *all* the form, content and meaning of an original is an impossible challenge with which every translator is met. Literary translation provides one of the most open forums for translation critique because a multitude of interpretational readings are possible. Though translators are very close readers, they bring their own biases and ideologies to the reading and interpretation of a literary text. For this reason, the aspects that a translator chooses to privilege when translating a literary text can vary widely from translator to translator. It is this difference of choice that provides the fodder for translation critique.

It goes without saying that the process of criticizing a translation is much easier than the process of producing that same translation. As many commented translations show, the final decisions for dealing with translation problems are based ultimately on what works best for the purpose that the translator is trying to achieve.

When critiquing a literary translation, the critic must determine the framework within which these translation choices will be analyzed, discussed and weighed for their suitability or adequacy. Further, it is vital that there be a theoretical background to support such a critique, rather than simple finger pointing to elements that seem off the mark.

0.1 Thesis Topic

This thesis comprises a comparative analysis of the short story "Simultan" by Austrian author Ingeborg Bachmann and its English translation, "Word for Word," by Mary Fran Gilbert.[1] In order to comment on certain aspects of the translation, it is first necessary to determine the

[1] See appendices 1 and 2 respectively.

historical context, influences, issues and themes that are fundamental to Bachmann and her work. Having established this background, the thesis focusses on an analysis of the stream of consciousness narrative structure of the source text (ST) and looks at the subsequent structure of the translated text (TT). Finally, since multilingualism plays an essential role in both the plot line and the expression of Bachmann's critique of language, the problems of translating or not translating the multilingual elements are also discussed. In sum, the thesis is a comparative analysis of original and translation based on translation, linguistic and literary theories, the intertextuality of linguistic philosophies, and the concept of multilingualism.

0.1.1 An Overview of "Simultan": Plot Outline

"Simultan" is the title story of Bachmann's final collection of short stories published one year before her death.[2] The word *simultan* not only refers to Nadja's profession as a *simultan*eous translator, but is also significant because it underscores the simultaneity of experience in the five stories of the collection—they all involve Viennese women connected by their common acquaintances and experiences. Interestingly, the English translation does not keep this common thread in the titles—the collection is titled *Three Paths to the Lake* after the final story in the book—and the story "Simultan" is translated "Word for Word."[3]

In the stream of consciousness narrative, the protagonist Nadja is a simultaneous interpreter who left home at nineteen and now travels throughout Europe working at conferences. She has mastered six languages and as a result she feels as if she is a "strange mechanism" without

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[2] "Simultan" (in quotation marks) refers to the title story itself. *Simultan* (in italics) refers to the entire collection of stories.

[3] Similarly in French, Hélène Belleto chooses *Trois sentiers vers le lac* as the title of the collection. However, she does maintain the sense of simultaneity by translating the title of the short story as "Traduction simultanée."

any of her own thoughts in her head. The story deals with Nadja's inner struggles—her lost sense of *Heimat*,[4] an unresolved relationship and her frustration with language.

As in many of Bachmann's short stories, there is little plot development in "Simultan." The focus is mainly on Nadja's inner development, illustrated by the stream of consciousness narrative. Like the other women in the *Simultan* collection, Nadja's life seems to have no meaning or direction. Set in southern Italy during a one week time period, we see Nadja struggle to recover a lost feeling of *Heimat* and to reconcile problems stemming from an old relationship with the Frenchman Jean-Pierre and come to terms with the effect that her life as an interpreter has had on her relation to language.

Nadja meets Mr. Ludwig Frankel at a conference in Rome and, based solely on the fact that he is Austrian, decides to take a vacation with him to Calabria. But their common language is insufficient to bridge the gap either to her *Heimat* or between the two genders. Although the title suggests simultaneity, there is in fact much dissimultaneity between the two. When they are together, rather than feeling connected and at ease, Nadja identifies more with the statue of Christ nailed to the cross or the *cernia* fish hunted by Frankel. Whereas Nadja reacts violently to the statue, Frankel, in stark contrast, is unmoved by the image and thinks it simply "strange" that someone would put such an awful statue up on the hill. As the story unravels, Nadja seems to be sinking into a "deathly illness" that is closely linked to her loss of a sure language that serves as a solid foundation for the strange linguistic mechanism she has become. This illness represents the metaphorical destruction that is the underlying theme in the *Simultan* stories and links it to the

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[4] See section 0.3 for a discussion and explanation of the term.

wider context of Bachmann's *Todesarten* ("Causes of Death") cycle.[5]

Just as it seems that Nadja will also fall prey to this destruction, she comes face to face with the problem that she tackles daily—finding the "right" word. She chances upon a Bible that is typical fare for hotels. However, when confronted with a sentence from it in Italian, she is unable to translate the words into German even though she thinks she knows exactly what they mean and how they should be used. This recognition that she cannot do everything functions, however, as a release. She is finally able to cry and liberate the pent up tension and anxiety that have been threatening to submerge her. She is also able to avoid the symbolic death or murder that seems to be the fate of women in the *Causes of Death* cycle. With the final cry *Auguri!*—Best wishes!—the end of the story seems to offer some hope.

0.2 Objectives

During a course in German rhetoric, I approached the subject of the interrelation of language and identity and specifically how the language used by political speakers reflects the way the German nation defines itself. Initially, my objective was to further develop this research in a literary context and examine the topic in terms of the reciprocity between language and the individual, in particular a female individual. The next step would be to examine how this transmits in translation.

"Simultan" appeared to have the necessary elements for an investigation into language and identity. In her writing, Bachmann, a forerunner of the feminist movement in Germany, focusses primarily on critiquing language and how it is in many ways insufficient for expressing the female

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[5] See section 1.1 for a discussion of the importance of this title and the difficulty it poses for translation.

voice. Also, the text lends itself well to a translation thesis because the protagonist is a simultaneous interpreter, and the theme of translation is very much present in the text. However, further research revealed that the language–identity theme has become very clichéd and very difficult to define. Because I wanted to avoid adding to this commonplace, my focus turned elsewhere.

The change of direction my research has taken was primarily motivated by what the text itself yielded. I became aware of the importance of Bachmann's historical situation and of the influences philosophy had on her writing. I realized that I could not do an "*in vitro*" translation analysis and that it was necessary to develop the intertextual issues as well. Therefore the first objective was to identify the influences that are reflected in "Simultan." Only by recognizing them and illustrating how they informed her thinking within the historical context could I begin an analysis. Second, the narrative structure of the story is complex and calls for a deconstructive examination. The objective was to determine the constituent parts of the ST structure in order to have a schema against which the TT could be analyzed. Finally, the presence of multilingualism in the text is striking. The third objective was to identify the function of the multilingual elements and discuss how they could and should be treated in translation.

0.3 Methodology

Chapter 1 is an overview of Bachmann's work and her development as an author. The Austrian philosopher Ludwig Wittgenstein had a major influence on Bachmann's thinking, especially on her critique of language. I have briefly summarized Bachmann's understanding of his linguistic philosophy, paying particular attention to pertinent aspects which surface in "Simultan."

The chapter ends with a discussion of three recurring themes in Bachmann's work: *Heimat/Heimatlosigkeit, Krankheit* and the *zerstörtes Ich*. I will generally leave these terms in German in order to emphasize their importance. Although *Krankheit* can be quite easily translated as *illness* and the *zerstörtes Ich* as the *destroyed I*, *Heimat/Heimatlosigkeit* is more resistant to translation, and the German term is most often retained in English commentary. *Heimat*, more than "home" or "homeland," is a sense of feeling rooted and having your roots in one particular country or region. *Heimatlosigkeit* is a loss of this feeling. These themes are also related to the utopia theme and the search for utopic language.

The second chapter comprises the main analysis of the translation. The theoretical introduction combines Ann Banfield's linguistic approach and Mieke Bal's literary approach to narratology. These theories make it possible to break down and clarify the complex structure of Bachmann's stream of consciousness narrative. I have taken aspects from Banfield's discussion of represented speech and thought and from Bal's theory of shifts in narrative and focalization levels to arrive at a method that provides the necessary tools for a theory-based critique of the translation.

In the final chapter, I have examined the issue of multilingualism in "Simultan." As a preliminary investigation, I have done a literature survey on multilingualism in literature. Multilingualism is linked to the intertextual references to Walter Benjamin's philosophy of language in the "Task of the Translator." The term *multilingualism* is used to describe the presence of more than one language in a text. When discussing the individual languages, the term *multilingual elements* is preferred. The thesis concludes with a discussion of the reasons for textual multilingualism and the problems that translating these elements pose for the translator.

CHAPTER 1

BACHMANN'S WORKS, INFLUENCES AND THEMES

During her lifetime, Ingeborg Bachmann was most well-known and praised for her lyric poetry. However, the scope of her writing and work is in fact much wider. She has not only authored in many other literary genres—ranging from novels to libretti and translations—but has worked as a university guest lecturer and in the fields of journalism and radio. Due to her early death in 1973 at the age of 47, she left many unfinished works and literary fragments behind; much of her unpublished work was printed posthumously. There are mountains of private documents at the National Archives in Vienna, and it is expected that many of her personal papers and other work will be made available once the publication ban on them has been lifted in 2023 (Lennox 1985:246).

Given the extent of her work and the focus of my own, my overview of her works is necessarily limited. Bachmann's writing can only be understood in the context of her historical situation and the influences that guided her (Friedberg 1996:4). This chapter provides that context and presents the background necessary for proceeding with the translation analysis. First, I will briefly outline Bachmann's major works and trace the path of her literary development.[6] Second, I will focus on one of Bachmann's major problematics—language. Ludwig Wittgenstein's philosophy of language is fundamental to an understanding of Bachmann's own view of language. Therefore, I will outline pertinent aspects of his theory, as Bachmann seems to understand them, in order to draw parallels throughout the thesis. Finally, I look at some of the more important formulations of this theme in "Simultan."

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[6] I have included a selected bibliography of her works meant to complement this discussion.

1.1 Major Works and Literary Development

Bachmann was born in 1923 in Klagenfurt, Austria, the capital of the southern province of Carinthia. She left in 1945 shortly before the war ended and headed to Vienna to begin her university studies. In 1949, she received her Ph.D. in philosophy for her dissertation titled *Die kritische Aufnahme der Existentialphilosophie Martin Heideggers* [the critical reception of Martin Heidegger's existential philosophy]. These philosophical studies had a great influence on her later writing. In "Simultan," the linguistic philosophies of Ludwig Wittgenstein and Walter Benjamin play an important role.

Bachmann's début in the literary world came through her connection to the Gruppe 47—a group of post-war German-speaking writers under the "leadership" of Hans Werner Richter. One was not really a member of the group, rather one was invited to join the two yearly meetings where new works were read, discussed and criticized. Richter initially invited Bachmann to one of the meetings when he happened upon her poems just before he was interviewed at the radio station Rot-Weiß-Rot in Vienna. Bachmann was working there as an editor and script writer:

> Die Papiere auf dem Schreibtisch wage ich nicht anzufassen. Aber da liegen direkt vor mir mit Schreibmaschine geschriebene Gedichte. Ich kann nicht umhin, sie zu lesen. Ich lese das erste Gedicht, das zweite, das dritte. Es sind sechs oder sieben Gedichte. Ich lese sie alle und vergesse das bevorstehende Interview.[7] (qtd. in Bartsch 178)[8]

Her involvement in the Gruppe was key to her initial success. In 1952, Bachmann did two readings before the Gruppe 47 and, at her third appearance on May 12, 1953, she read four

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[7] "I didn't dare touch the papers on the desk. But there, directly in front of me, lay the typed poems. I couldn't help but read them. I read the first poem, the second, the third. There were six or seven poems. I read them all and forgot the upcoming interview."

[8] All translations in the thesis are my own unless otherwise noted.

poems for which she won the Gruppe 47 prize (GuI 9).[9] Bachmann was one of only two women (the other was Austrian writer Ilse Aichinger) to win the Gruppe's "much sought after prize" (Meyer 46). Her poems were then published in the first of two collections of poetry, *Die gestundete Zeit* (1953) (Mortgaged Time). Bachmann was strongly affected by the sociological and psychological effects of the war, and the poems are dominated by images of death, destruction and annihilation. Like other post-war writers, she expressed perturbation at the radical course of history (Bartsch 54). Further, her writing showed that a new beginning was necessary, not only politically, but societally as well (Bartsch 56). Although there was a certain utopic dimension to her poetry at this time, it grew to be more prevalent in the second collection (Bartsch 54).

Following this publication, Bachmann was featured in 1954 on the cover of *Spiegel* magazine. Her second and final collection of poetry, *Anrufung des großen Bären* (1956) (Invocation of the Great Bear), earned her the literary prize from the Freie Hansestadt Bremen and was met with even greater acclaim than the first. In contrast to the "vast montage of metaphors" in *Die gestundete Zeit*, the imagery in the second collection developed into a multilayered and complex symbolism (Bothner qtd. in Bartsch 62-63). Bachmann's work therefore moved toward a much more sophisticated and intricate play with language and images. The utopic element, in germinal form in the first collection, became a major theme in the second as Bachmann turned away from the wasteland images and used metaphors of "heterogeneous myths, fairy tales, biblical and nature motifs" (Bothner qtd. in Bartsch 63). Evidence of the

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[9] All citations taken from Ingeborg Bachmann, *Wir müssen wahre Sätze finden. Gespräche und Interviews* are documented parenthetically as "GuI."

fantastic-utopic turn that Bachmann's work took, these metaphors recur in much of her later writings. The biblical and utopic motifs appear in "Simultan" and form a great part of the discussion in Chapter 3.

> In spite of the success of her first two collections, she then virtually quit writing poetry:
>
> Ich habe [...] auch viele Jahre keine Gedichte mehr geschrieben, weil ich eben nicht Gedichte schreiben kann, oder ich könnte es zwar, mag aber nicht, wenn da nichts ist außer verfügbaren selbstentwickelten Techniken und eben der Luft .[10] (GuI 61)

Only one poem was to follow this decision, "Ihr Worte," which she wrote in 1961 (GuI 38). There is some speculation that Bachmann's decision not to write any more poetry was partly due to critics' response to her prose work. As one interviewer commented to Bachmann: "Es scheint, daß trotz des Lobs der Kritiker für [*Das dreißigste Jahr*] Ihre eigentliche Begabung nicht in der Prosa, sondern in der Lyrik liegt" (GuI 45–6).[11] However, others saw the decision more as a new step in her literary development and the beginning of her experimentation with different genres. A more positive critical response to her prose did not come until after her death.

During the 1950s, and the high point of the literary radio genre when paper and money were scarce, Bachmann wrote three radio plays and worked on a number of other productions destined for radio during her time at Rot-Weiß-Rot. Later while living in Italy, she continued her work in radio as Radio Bremen's Rome correspondent under the pseudonym of Ruth Keller—a name which she also used for the reports she did from Rome for the Westdeutsche Allgemeine

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[10] "I haven't written any poems for years, because I just can't write poems, or I could, but didn't want to, when there's nothing available except for self-developed techniques and the air."

[11] "It seems that, in spite of the critics' praise for *[The Thirtieth Year]*, your real talent lies not in prose but in poetry."

newspaper.[12]

Alongside her writing, music holds a particular place of importance for Bachmann. She says:

> Ich habe als Kind zuerst zu komponieren angefangen. Und weil es gleich eine Oper sein sollte, habe ich nicht gewußt, wer mir dazu das schreiben wird, was die Personen singen sollten, also habe ich es selbst schreiben müssen. Dann ist es lange Jahre nebenhergelaufen. Aber ich habe ganz plötzlich aufgehört, habe das Klavier zugemacht und alles weggeworfen, weil ich gewußt habe, daß es nicht reicht, daß die Begabung nicht groß genug ist. Und dann habe ich nur noch geschrieben. [...] Was geblieben ist, ist vielleicht doch ein besonderes Verhältnis zur Musik.[13] (GuI 124)

The special relationship she had to music is evident in her many essays dedicated to the topic. In *Malina*, she used musical motifs and quotations, Italian tempo markings and a dialogue structured like an operatic movement (Achberger 107). In addition, she collaborated with friend and composer Hans Werner Henze during the early 1950s, adapting and producing libretti and other works set to music.

Bachmann's selective translations during the early 1960s brought the poetry of Giuseppe Ungaretti, a key figure in Italian poetry, to German readers for the first time (GuI 57). The enjoyment Bachmann derived from translating the poems is perhaps due to the fact that they closely reflected the themes found in her own work at the time (Bartsch 97).

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[12] Although it was known that Bachmann had written for the Westdeutsche Allgemeine newspaper under the Keller pseudonym (Bartsch 179), the "rediscovery" of her journalist work for Radio Bremen between July 1954 and summer 1955 is only recent. On a tip from Oswald Döpke, head of radio plays production at RB during the 1950s, Jörg-Dieter Kogel went back to the archives and found the manuscripts of Bachmann's correspondence work (Schlüter 3). The first publication of the texts of her reports are found in Kogel 1998.

[13] "I first started composing as a child. And because it was immediately supposed to be an opera, I didn't know who would write what the people would sing, so I had to write it myself. Then I did it on the side for a few years, but I stopped quite suddenly, closed the piano and threw everything away because I knew that it wasn't enough, that my talent wasn't great enough. And then I just wrote. [...] What was left, was perhaps a special relationship to music."

The stories from Bachmann's first collection of short stories *Das dreißigste Jahr*[14] were written between 1956 and 1957 and published in 1961. For it, she received the 1960/61 literary prize from the Verband der Deutschen Kritiker in Berlin. Not only is the title story significant because it is the longest in the collection, it also contains all of the main themes treated in the other short stories (Bartsch 98). With their intertwined nature, the stories can be considered as a cycle, rather than simply a collection of stories grouped randomly together. Among the predominant themes in the short stories are the existential crises of the individuals and the problematization of *Ich*. The latter is a central motif in the novel *Malina* and is also present in "Simultan." Bachmann also problematizes language by illustrating the tension evident in the various hierarchies within society and in language (Bartsch 99). To a large extent, the language theme is informed by Bachmann's familiarity with the linguistic philosophy of Ludwig Wittgenstein, as I will show in the next section.

The *Todesarten* [*Causes of Death*] cycle, into which the *Simultan* stories can be placed, preoccupied Bachmann during the sixties and up to the time of her death in 1973.[15] Bachmann's

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[14] Translated as *The Thirtieth Year* by Michael Bullock in 1987.

[15] As yet scholars and translators have not agreed upon a translation of the title of Bachmann's major project. Among the many translations of *Todesarten* are "Death Styles" (Boehm 1990; Achberger 1995; Albrecht and Göttsche 1995), "Ways of Death" (Achberger 1995), and "Ways of Dying" (Albrecht and Göttsche 1995). Lilian Friedberg, however, presents a convincing argument for translating the title as "Causes of Death." First, Albrecht and Göttsche have shown that Bachmann was concerned with the medical practices of the Third Reich, having read Alexander Mitscherlich's book *Medezin ohne Menschlichkeit*. Second, on February 18, 1966, the Piper Verlag supplied Bachmann with a list of literature on the medical experiments performed on female prisoners in the Third Reich. Third, Friedberg points out that *Todesart* is a technical term in medicine used, for example at a coroner's inquest, to distinguish between the "manner of death" (*Todesart*) and the "cause of death" (*Todesursache*). Given Bachmann's research into National Socialist medical practices, it is safe to assume that she was clearly aware of the medical and legal distinctions of the terms. Finally, even outside the context of Bachmann's *Causes of Death* cycle, the German *Todesarten* connotates an ominous sense of pre-meditated or calculated death. Friedberg ultimately privileges *Causes of Death* (rather than the more literal 'manners') as the translation because it more adequately covers the semantic range of *Todesarten* (Friedberg, unpublished manuscript supplied by author 1997).

only completed novel, *Malina*, was published in 1970 and is the centre of the *Causes of Death* cycle.[16] The two novels which were to make up the trilogy, *Der Fall Franza* and *Requiem für Fanny Goldman*, were still fragments at the time of her death. Ingeborg Dusar says that *Malina* and the novel trilogy would have been Bachmann's ***magnum opus*** had she lived to complete it (1). The numerous and complex themes which Bachmann manages to combine in *Malina* alone can attest to that.

A letter from a publishing house shows that Bachmann was already formulating the idea for the cycle in 1963 (III 557).[17] Believing that postwar society was still influenced by fascist behaviour, Bachmann focussed on revealing, as the title suggests, the resulting manners of death. Karen Achberger summarizes the essence of the *Causes of Death* cycle:

> The completed novel and all the fragments of the cycle were meant to explore some of the ways that contemporary society can systematically drive a woman to her death. In these works, she shows women confined and destroyed by the patriarchal power-structures around them while, at the same time, they accommodate themselves to these conventions and are thus complicit in their own destruction. (96)

Thus, the works thematize the various ways in which the female figures are metaphorically and/or symbolically killed. Her focus on this metaphorical murder is a fundamental point in her conception of utopia. Throughout *Malina* she repeatedly uses the utopia-oriented sentence *Ein Tag wird kommen*—a day will come. However, her vision of utopia is ultimately a pessimistic one. At the end of the novel, the sentence is formulated negatively: *Kein Tag wird kommen*—no day will come. Much like the *Ich* figure whose life is slowly sucked out of her, the utopic vision

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[16] Translated as *Malina: A Novel* by Philip Boehm in 1990.

[17] All citations taken from Bachmann's *Werke* are documented using Roman numerals for the volume and Arabic for the page number.

does not survive. Further, Bachmann's utopia, specifically a linguistic utopia, is linked to the role language plays within society through the hierarchies and stereotypes it creates. By exposing the ways that the women are metaphorically murdered by society and traditional thinking, she attempts to create a new language with a new "Gangart des Geistes," or movement of the mind.

The link here to the basic ideas of the feminist movement is obvious, and Bachmann is commonly regarded as one of the precursors to the movement in Germany. Only half aware of the role she was playing in its development, she said: "[I]ch hatte das Gefühl, daß ich gegen etwas schreibe. Gegen einen andauernden Terror. Man stirbt ja auch nicht wirklich an Krankheiten. Man stirbt an dem, was mit einem angerichtet wird" (GuI 110).[18]

Although the three novels form the main body of the *Causes of Death* cycle, many of her other works from the late 1960s and early 1970s also belong to it. One characteristic that links the *Simultan* stories and other posthumously published fragments to the cycle is the namedropping[19] leitmotiv of characters from the Vienna society that Bachmann has created—Altenwyl, Goldmann, Jordan, Marek, Ranner. More specifically, as Bachmann explains:

> Ich habe neben dem Roman Erzählungen geschrieben, um mich zu erholen von dem Buch, weil die Arbeit so ungeheuer anstrengend war. [...] Sagen wir, alles das, was mir nebenbei eingefallen ist, aber keinen Platz im Roman hat, daraus sind die Erzählungen entstanden.[20] (GuI 103)

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[18] "I had the feeling I was writing against something. Against a continuous terror. People don't really die from illnesses. People die from what is done to them."

[19] Bachmann's fourth Frankfurt Lecture, *Der Umgang mit Namen* focusses on the importance of names in literature, using works by Kafka, Joyce, Mann and Faulkner to exemplify their prominent role: "everything is carefully considered" (327); "the refusal of names, the ironical treatment of names, name games with and without meaning, the disruption of names: those are the possibilities" (330).

[20] "I wrote short stories alongside the novel to take a rest from the book because the work was so incredibly demanding. [...] Let's just say, everything that occurred to me at that time but had no place in the novel, the stories originated from that."

Aside from a heavy concentration of critical analysis on *Malina*, and to a lesser degree *Der Fall Franza*, the remaining works of Bachmann's *Causes of Death* period have been neglected by critics until the 1990s. Now Bachmann scholarship has started to compensate for the imbalance and increasingly focusses on the *Simultan* stories and the fragments that form a part of the cycle (cf. Dusar 1994, Albrecht and Göttsche 1995, Bannasch 1997).[21]

1.2 The Language Problematic and Wittgenstein's Linguistic Philosophy

Bachmann had *one* major thematic. Whether you look at her poems, short stories, essays, or novels, all her work returns to one central question, one dominating theme: her attempt to understand reality, represent it through language and show how it is reflected in language (Probst 325). The focus on language is in this way rooted in Ludwig Wittgenstein's philosophy, which is likewise a philosophy of language.

Bachmann's concern with language is linked to the historical context in which she found herself. As a post-war German-language writer, she was historically and geographically situated in a crisis of language-critical thought. Two factors are key to the development of Bachmann's criticism of language and the emphasis she places on creating a new one. First, the language crisis started to develop in the last half of the nineteenth century; scholars no longer believed that words had an original meaning that preceded the process of articulation (Klein 114). At the turn of the century, Nietzsche and Hoffmansthal, among others, began to question the way language was

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[21] Editors Monika Albrecht and Dirk Göttsche are leading scholarship in this presently unexplored area with the publication of the series *Ingeborg Bachmann: Requiem für Fanny Goldmann und andere späte »Todesarten«-Texte* (1999). It comprises the title story *Requiem für Fanny Goldmann*, the Goldman/Rottwitz novel, four unfinished narratives originally written for the *Simultan* collection (Rosamunde, Die ausländische Frauen, das Sissi-Fragment, Freundinnen), and the narrative *Gier*, which was Bachmann's last prose work.

used. The fall of the Hapsburg dynasty in Austria near the end of 1918 brought the problem to the forefront in Bachmann's sphere of reference—Austria's borders were redefined along linguistic lines (Fellner 475–77). Second, the way the Nazi regime's rhetoric manipulated language before and during the second world war concealed the terror of the holocaust and made it almost acceptable. This further affected the state of crisis that many intellectuals felt the German language was then in. The language of fascism and its brutality made the need for a new language clear and urgent.[22]

With the publication of *Tractatus Logico-Philosophicus* in 1921, Ludwig Wittgenstein falls somewhere between these two periods, but it is obvious that he was very much a product of his times. In the first of two major works, he emphasizes the extent to which language has lost its meaning. Similarly, many post-war writers later began to focus on the critical situation language found itself in. Bachmann was impressed with Wittgenstein's theory of language and saw in it at least a partial solution. Wittgenstein's theory was new and radical. He rejected the tautological, empirical philosophy that had ruled Western thought for centuries and found room for an "ethical component"—a reconciliation with science that most philosophers had left aside in their inability to marry the two perspectives. His later writings, in particular the last major work, *Philosophische Untersuchungen* (1953) (*Philosophical Investigations* 1968), exemplified "correct" use of language by critically comparing slightly different formulations of a same thought.

1.2.1 Wittgenstein's Influence on Bachmann's Work

Perhaps more than any other intellectual, Bachmann's fellow Austrian had a profound

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[22] In conversation with Dr. Carola Opitz-Wiemers, 14 January 1998.

influence on her critique of language. The importance she placed on Wittgenstein and his work is clear. In her radio essay "Sagbares und Unsagbares—Die Philosophie Ludwig Wittgensteins" [the speakable and the unspeakable—the philosophy of Ludwig Wittgenstein], she says Wittgenstein's *Tractatus* is "ein sehr notwendiges und wichtiges Buch [daß] uns lehren kann, die Welt richtig zu sehen" (IV 103).[23] The radio essay presents Wittgenstein's theory in an accessible way that makes it possible for the layperson to understand. The second essay she wrote on Wittgenstein, "Ludwig Wittgenstein—Zu einem Kapitel der jüngsten Philosophiegeschichte" [ludwig wittgenstein—on recent developments in philosophy], was written two years after his death and looks at the role that his work played in the formulation of the Vienna Circle's school of thought. In this essay, Bachmann comments on her role in making Wittgenstein's work available in German—at that time most of his works were out of print (cf. GuI 136).

Sara Lennox's article on Wittgenstein's influence on Bachmann further illustrates Bachmann's understanding of Wittgenstein's by focussing on his importance in Bachmann's work. She argues that "many of the concerns which inform Bachmann's late fiction were present, at least in germinal form, in her work from the beginning and can be traced back to her encounter with Wittgenstein" (240). Bachmann probably first encountered Wittgenstein through her thesis director Victor Kraft who was a member of the Vienna Circle (Lennox 242), although she claims in an interview to have discovered him all by herself—"Es war kein Professor, niemand hat mich dazu gebracht, sondern ich habe selbst herumgesucht" (GuI 136)[24]—while looking through the basement of the Vienna National Library (many books had been stored there to avoid being

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[23] "a very necessary and important book that can teach us how to see the world correctly"

[24] "It wasn't a professor, no one made me do it, I looked around myself."

burned by the Nazis). Given her link to the Vienna Circle, it is not surprising that Wittgenstein, a pivotal point in the group's thought, would become such a major player in Bachmann's work. Although her thinking initially followed that of her thesis director and thus of the Circle, Lennox notes that Bachmann's increasing "impatience with the philosophical poverty of the Vienna Circle" pointed towards a subtle shift in her position as she tried to "[probe...] Wittgenstein's work for possible alternatives" (Lennox 249).

Bachmann says the greatest influence that Wittgenstein's work had on her is that it gave her an "ungeheuer genaues Denken und einen klaren Ausdruck" (GuI 136).[25] Before I look at the elements of Wittgenstein's philosophy evident in "Simultan," I will introduce it by discussing his influence within the Vienna Circle and briefly describing the pertinent aspects of his philosophy as Bachmann appears to understand them.

1.2.2 Bachmann's Understanding of Wittgenstein's Language Theory

Wittgenstein came to philosophy from a background in physics. At university, he started in engineering, where he studied theoretical physics and mathematics—the traditional subjects that seem to make good logicians. However, he was also interested in ethics and aesthetics, and his thinking in this domain was influenced by Schopenhauer, Kierkegaard and Tolstoy (major figures in pre-war Viennese thought) (Lennox 241).

Wittgenstein was quite well-known in the English-speaking world; he occupied the Chair for Philosophy at Cambridge and his work was central to Anglo-Saxon linguistic theory. However, for the German-speaking world he was, as Bachmann says, the "größt[er] und zugleich

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[25] "incredibly precise thinking and clear expression"

unbekanntest[er] Philosoph unserer Epoche" (qtd. in Lennox 245).[26] In Austria, he was most widely known for his association with the Vienna Circle.[27] The main theses of their neopositivist philosophy are found in the *Tractatus*.[28] In particular, their "concern with language derives from the group's interest in logic as a tautological system, and that their investigations of language are inquiries into its possibilities as a 'Darstellungssystem'" (Lennox 243). However, the logical positivists (the name by which they were also known) in Vienna, with the exception of Schlick, were not interested in the metaphysical side of Wittgenstein's philosophy. Therefore, although Wittgenstein's thought played a fundamental role in the formulation of their philosophy, as Bachmann says, it would be false to identify Wittgenstein completely with the Viennese school of thought (1995b:285).

Wittgenstein, along with many intellectuals at the beginning of the twentieth century, was

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[26] "the greatest and at the same time most unknown philosopher of our time"

[27] The Vienna Circle was formed in the twenties around Moritz Schlick, who was chair of the Philosophy of the Inductive Sciences (established for Ernst Mach) at the University of Vienna (Lennox 242). It declared itself publicly in 1929 with the publication of *Der Wiener Kreis—Wissenschaftliche Weltauffassung* (Bachmann 1995b:285). The members of the group relied on Ernst Mach's sensationalist theory of knowledge and used Wittgenstein's *Tractatus* to provide the basic logical structure for their own philosophy (Lennox 242). However, the group was not unanimous in its view of Wittgenstein's theory; Schlick was the only member who also subscribed to its mystical element. After Schlick's murder in 1934, the Circle, under the direction of Rudolf Carnap and Otto Neurath, took an "ever stronger 'physical' course" by rejecting the mystical component (Bachmann 1995b:287).

[28] Neopositivism represented a radical break with traditional philosophy and introduced a new path for scientific philosophy. Traditional philosophy, which was based on mathematics and logic, was concerned with the question of "truth" and used empirical logic to answer it. With general statements like "all people are mortal," the logicians thought they had figured it out: if "Peter is mortal" and "Hans is mortal," then "all people are mortal." The "truth" of these sentences, however, depends completely on the conjunction *and*. Thus, this line of reasoning brought with it paradoxes (the usual example of this paradox is "all Cretans lie"). Moreover, Wittgenstein and the neopositivists argued that this logic tells us nothing about reality: it is purely tautological (Bachmann IV 103). Their question was, if philosophy tells us nothing about reality, then what is it good for? The neopositivists thought that its role as logical analysis should be used as a type of control for the scientific sentences of experience that they were trying to propose. These sentences would function as a system of representation (*Darstellungssystem*) of reality (Bachmann IV 105).

concerned with the principles through which language corresponds to the object world. His attempt to reconcile "contemporary thinking on physics with that on ethics" (Lennox 241) resulted in a two-part theory which explained: (1) how language as a system of representation depicts reality; (2) how the mystical, which lies outside the limits of our world, shows itself. He called the former the *Sagbares*—the Speakable. The world is a totality of facts and the facts can be explained in meaningful scientific sentences. The latter he calls the *Unsagbares*—the Unspeakable. This is the mystical and it lies outside the limits of our world. We cannot *express* what it is, we simply *know* that it is because it *shows* itself. It was the latter that particularly interested Bachmann, and, as I will outline below, it is the crossing of the limits of reality that became a focus for her. Moreover, because Wittgenstein's philosophy focusses on the type of sentences we use to represent our world, it is for all intents and purposes a philosophy of language. He maintains that the paradoxes that surfaced in traditional logic simply pointed to the degree to which the sentences in philosophy, and thus in our language, had become devoid of meaning. Bachmann continually questions the meaning of words in her writings, thereby problematizing the meaninglessness of our language. She writes that we trusted our language blindly and fell victims to the mystification of it (Bachmann IV 106).

1.2.2.1 *The Scientific Component.* A basic premise of Wittgenstein's theory is that the world is the totality of facts that can be represented (Wittgenstein 3; prop. 1.1). In the *Tractatus* he argues that "language uses an a priori system of logic to make *Bilder* [pictures] which describe the facts of the world" (Lennox 241). The representation of reality lends itself to science; therefore, when we represent reality we use scientific sentences. These sentences that we use to represent the facts of the world can be empirically verified by using philosophy as a tool for

logical analysis. We are able to represent *all* of reality with our sentences; by this he means the "scientific" *[naturwissenschaftliche]* sentences that investigate reality and bring it into a system of representation (Bachmann IV 109).

As in Saussure's formulation of language and representation, Wittgenstein says we choose a *Zeichen* [sign] to name a *Bezeichnet* [signified]; however, what the sign has in common with the signified is not representable—we assume that the two are related. Wittgenstein calls this assumption the "logical form" and says that the logical form determines the limits of what can be represented, of what our language can say about reality: it allows the representation, although it itself cannot be represented (IV 109). It is the limit between what is representable (Speakable) and what is not (Unspeakable).

1.2.2.2 The Ethical Component. The second component of Wittgenstein's language theory attempts to account for the mystical—religion, ethics, feelings—by grouping together everything that cannot be explained and represented in empirically verifiable sentences. One aphorism states: "Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt."[29] In other words, our world, that is, our reality, reaches only as far as our language does.[30] Although the limits of the world may change, what lies on the other side of the limits of reality cannot be represented. As stated above, Wittgenstein calls it the Unspeakable and states: "[t]his *shows* itself; it is the mystical" (31; prop. 6.522). He concludes the *Tractatus* with a sentence that expresses the essence of the work, a sentence Bachmann never tired of quoting: "Wovon man nicht

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[29] "The limits of my language mean the limits of my world" (Wittgenstein 24; prop 5.61).

[30] Lennox points out that language in this sense becomes simply either "empirical description or a tautological system independent of human use" (250).

sprechen kann, darüber muß man schweigen."[31] We cannot speak about the mystical because our language is unable to represent it.

One question that arises is: if we cannot speak of the mystical, where does it fall into a philosophy of language, given that language presupposes that something will be expressed. Wittgenstein says that the mystical *shows* itself; it does not need language because it is beyond language. Further, he states that "ethics cannot be expressed. [...] ethics is transcendental" (29; prop. 6.421). Saying that all sense of the world—the solution to the riddle of life—must lie "*outside* of space and time" (30; prop. 6.4312), Wittgenstein attempts to reconcile ethics with science. He even proposes a further connection to the Speakable, or representable reality, by stating there is a "moral form" that is analogous to the "logical form." Like the logical form, the moral form cannot be represented. But, these explanations seem insufficient. The theory is obviously problematic. Lennox summarizes Bachmann's understanding of this puzzle as follows:

> "Diesseits der Grenze stehen wir, denken wir, sprechen wir. [...] Der Weg über die Grenze ist uns verstellt." We cannot utter ethical statements, "da ein Satz nichts Höheres ausdrücken kann," and we cannot act ethically in the world, "denn die Welt" [as a totality of facts] "ist unabhängig von unserem Willen." She thus concludes correctly that: "Keine Fragen, die wir an die Philosophie zu richten gewohnt sind, kann sie [Wittgensteins Philosophie] uns also beantworten. Mit der Frage nach dem 'Sinn von Sein' werden wir auf uns selbst verweisen *[sic]*" (IV 20–21).[32] (Lennox 249–50)

In spite of Wittgenstein's attempt to reconcile aesthetics with science, he is ultimately left with a negative philosophy. He devalues the first component of his theory—what we can

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[31] "Whereof one cannot speak, thereof one must be silent" (Wittgenstein 31; prop. 7)

[32] "'We stand, we think, we speak on this side of the limits. [...] The way over the limits is blocked.' We cannot utter ethical statements 'since a sentence cannot express anything higher' and we cannot act ethically in the world, 'because the world' [as a totality of facts] 'is independent of our will.' She thus concludes correctly that: '[Wittgenstein's theory] cannot answer any of the questions that we are used to asking of philosophy. The question about the 'meaning of being,' makes us refer to ourselves.'"

represent has no value, and what has value cannot be represented. He says the meaning and value of the world lie outside of it: "*Wie* die Welt ist, ist für das Höhere vollkommen gleichgültig. *Daß* die Welt ist" is really what is important (Bachmann IV 115).[33] Consequently, Bachmann asks just what it is that Wittgenstein has accomplished: "Er gibt uns die Antwort auf einer der letzten Seiten des *Tractatus*, die uns erst das Abenteuer, das Wagnis begreifen läßt, auf das sich dieses Buch einließ: 'gar nichts'" (qtd. in Lennox 252).[34]

If indeed Wittgenstein accomplished "absolutely nothing" with his philosophy, we are left to wonder what it was that so attracted Bachmann to it. Like Wittgenstein, Bachmann recognized that the *Tractatus* was inadequate (Lennox 250) and knew that there had to be a move beyond what the *Tractatus* could provide. Bachmann intuitively perceived that this move, laid out in *Philosophische Untersuchungen*, showed "daß die Probleme der Philosophie Probleme der Sprache sind, daß sozusagen die Fehlzündungen der Sprache die philosophischen Probleme schaffen" (IV 123).[35] Wittgenstein had to reconceptualize the function of language and abandon the abstract level on which he analyzed language in the *Tractatus*; only in that way could he do away with the problems altogether (Lennox 252).

Two elements then remain that bring us to the essence of Bachmann's admiration and understanding of Wittgenstein's philosophy. First and foremost, it is a theory of language which brings meaning into focus and forces us to look critically at language use. This is the major issue

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[33] "*How* the world is, is completely immaterial for what is higher. *That* the world is" is really what is important. Bachmann seems to be combining propositions 6.432 and 6.44 in her citation of Wittgenstein.

[34] "On the last page of the *Tractatus*, he gives us the answer that first allows us to comprehend the adventure, the risk, that this book got involved in: 'absolutely nothing.'"

[35] "that the problems of philosophy are problems of language, that the so-called misfirings of language create the philosophical problems"

which is present in Bachmann's work from the very beginning. Secondly, Wittgenstein's two major works can be reduced to one fundamental ambition. As James C. Edwards explains: "in both periods his essential ambition is an ethical one: to locate the sense of life; to answer the question of human being" (qtd. in Lennox 251). As stated previously, it is exactly this issue of 'human being,' or perhaps even 'human condition,' that occupied Bachmann. In particular, this ethical ambition, what Bachmann understands as "Wittgenstein's particular kind of mysticism" (Lennox 253), translates roughly into her own conception of utopia:

> a vision of an almost-not-yet-imaginable, different way of being in the world. In this respect Wittgenstein succeeds in thought in moving beyond the limits/borders of the West, the analogues in thought to the terrible and terrifying practices of our time, as Bachmann also recognized in this essay: '...es ist wahr, daß er wie niemand anderer die Gefahren der sich verhärtenden Antagonismen des Denkens seines Jahrhunderts: Irrationalismus und Rationalismus, erkannte, die in seinem Werk bestand und schon überwand' (IV 126–7).[36] (Lennox 254)

Wittgenstein's philosophy seems to be in line with Bachmann's hope for a transcendence of this world that is governed by Western political and cultural imperialism.

1.3 Language Themes and Variations in "Simultan"

Bachmann's understanding of Wittgenstein's work and her belief that he was one of the great philosophers of her time is evident not only because of the two detailed and comprehensive essays that she wrote on him, but also because many of the "provocative citations and images" that she pulled from his work and brought to the forefront in her essays are images that "resonate through the rest of her own work" (Lennox 253). Although Sigrid Weigel warns writers against

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[36] "it is true that he recognized like no one else the dangers of the worsening antagonisms of thought of his century—irrationalism and rationalism—they existed in his work but he overcame them"

admitting that a philosopher or theoretician had any influence on them, lest "ihre sämtlichen Werke nur als poetische Variationen gelesen werden"[37] (in this case, the presence of Wittgenstein's sentence 'Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt' in Bachmann's work) (266), it is impossible to ignore Bachmann's widespread use of the *Grenze* theme—both metaphorically and literally.[38] In an autobiographical fragment published posthumously, she repeatedly refers to the effect that growing up near the southern Austrian border had on her. Her native Klagenfurt is near the Slovenian and Italian borders, but it is not only geographic borders that concerned her: "So ist nahe der Grenze noch einmal die Grenze: die Grenze der Sprache" (IV 522).[39] Aside from emphasizing the presence of geographical borders in her life, this underlines the importance of linguistic borders. Even when she later moves to Vienna, she still perceives her home as one on a border: "Es wurde wieder eine Heimat an der Grenze, zwischen Ost und West, zwischen einer großen Vergangenheit und einer dunklen Zukunft" (IV 522).[40]

*1.3.1 Variation #1: The **Grenze** motif—**Heimat** and **Heimatlosigkeit***

The *Heimat* theme has a significant place in Bachmann's writing. The first story of *Das dreißigste Jahr*, "Jugend in einer österreichischen Stadt," (Youth in an Austrian Town) looks at growing up in a small town in Austria. In an interview, she points out the important influence that the formative years in one's homeland/hometown have on an author: "Die Jugendjahre sind, ohne

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[37] "their entire works are read only as poetical variations"

[38] *Grenze* has a broad semantic field in German. Its English equivalents include: *border; frontier; limits; boundary; bounds; dividing line (PONS).*

[39] "So, near the border there is once again a border: the border between languages."

[40] "It was again a home on the border, between east and west, between a great history and a dark future."

daß ein Schriftsteller es anfangs weiß, sein wirkliches Kapital. Die ersten Begegnungen mit Menschen, einer Umwelt. Was später dazukommt, was man für viel interessanter hält, bringt seltsamerweise fast nichts ein" (GuI 79).[41] Further, she says that her homeland gave her her "geistige Formation," or spiritual development. Accordingly, Bachmann frequently returns to Austria, and to Vienna and Klagenfurt in particular, where she has an intimacy with the country and is sensitized to its nuances, for the setting of her stories. However, while there is a certain significance placed on the *Heimatgefühl* (the feeling of home(land) and rootedness), it is also often problematized as a loss of this feeling, or *Heimatlosigkeit*.

In contrast to the female figures in the three centre stories, the two protagonists in the *Simultan*-frame stories, Nadja and Elisabeth, left their home in Austria at a young age to pursue a career. Nadja's work as a simultaneous interpreter and Elisabeth's as a famous photographer have them jetsetting around the world. Their nomadic lives lend themselves to this sense of *Heimatlosigkeit* and after many years of wandering about the globe, they try to recover their *Heimatgefühl*—Elisabeth by returning to her hometown Klagenfurt and Nadja by taking a vacation with an Austrian man.

This *Heimatlosigkeit* problematic takes on two distinct formulations. For Elisabeth, it is a geographical and historical link to Austria that she seeks. For Nadja, it is more specifically a linguistic *Heimat [Sprachheimat]* that she is in search of (Bannasch 120).

Language, as Nadja understands it, does not mean human language in general, rather the

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[41] "The years of our youth are, without a writer knowing it initially, our real capital. The first encounters with people, with an environment. What comes later, what people consider more interesting, strangely enough contributes almost nothing."

"Zugehörigkeit zu einer Sprachgemeinschaft" (Bannasch 120).[42] This sense of belonging to a linguistic group is not simply linked to vocabulary but rather to the idiosyncrasies of the language as it is used within a particular group of speakers, as determined by geographic boundaries. Although German is spoken in both Austria and Germany, Bachmann emphasizes the differentiation between the two forms of German by frequently opposing "Österreichisch" and "Deutsch" (Bannasch 120); not only are the intonation, articulation and some words not the same, but the variations lead to a more fundamental difference. For example, she says that she identifies more with Austrians like Wittgenstein, Freud and Musil than with any German intellectual (GuI 80). Perhaps her life living near borders has increased her sensitivity to the reciprocal relation between language and thought. In order to illustrate this, she quotes Oscar Wilde: "[die Engländer und Amerikaner] haben sehr viele Fehler gemeinsam, [...] nur eins haben wir nicht gemeinsam—und das ist die Sprache. Sprache heißt aber auch: Unser Denken ist anders, weil unsere Sprache anders ist" (GuI 132).[43] In "Simultan," this differentiation is formulated by the inherent knowledge of the taboos of the language community in which Nadja was raised. In contrast to her relationship with the Frenchman Jean-Pierre, who never really understood her and "der alles verkehrt gefunden hatte, was sie auch tat und dachte" (26),[44]

> Sie dachte, nichts sei einfacher, als mit jemand aus demselben Land beisammen zu sein, jeder wußte, was er sagen durfte und was nicht und wie er es sagen mußte, es war ein geheimer Pakt da, und was hatte sie sich alles anhören müssen von anderen, man konnte doch nicht immerzu erklären, hier ist die Grenze für mich, bis hierher und nicht

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[42] "the sense of belonging to a linguistic community"

[43] "The English and the Americans have many mistakes in common, [...] only one thing that we don't have in common—and that is language. Language also means: Our thinking is different because our language is different."

[44] "who had found everything she both did and said wrong"

weiter.[45] (26)

Here the connection between language and geographic borders is underlined by the focus on *jemand aus demselben Land* and the use of the word *Grenze*. The more subtle focus of this example is the link between the limits of language and the limits of acceptability for Nadja. They are tied into the idea of *what* can be expressed and *how*. It is one of the many literary formulations of Wittgenstein's *Grenze* motif. Like the logical or moral form, the limit between the accepted and the taboo is not something that can itself be explained. For the parties involved in the secret pact, those who are "in the know," there is a definite limit that divides the Speakable and the Unspeakable.

The *Grenze* motif is not only figurative but also has a very concrete significance. Nadja's decision to take a vacation with Mr. Frankel to southern Italy is based on her hope of shaking the *Heimatlosigkeit* that has been with her for years. She believes she will recover her linguistic *Heimat* in the familiarity of their common language—Austrian:

> mit der Zeit nahm sie den alten Singsang wieder an, sie melodierte ihre deutschen Sätze und stimmte sie auf seine nachlässigen deutschen Sätze ein, wie aufregend, daß sie wieder so reden konnte, nach zehn Jahren, es gefiel ihr mehr und mehr, und nun gar[46] reisen, mit jemand aus Wien![47] (8)

However, outside this common denominator (their sense of belonging to the same linguistic

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[45] "She thought, nothing would be easier than to be together with someone from the same country, each one knew what he could and couldn't say and how he should say it, it was a secret pact, and all that she had had to listen to from others, you just couldn't constantly explain, here's my limit, this far and no further."

[46] *Gar* functions as a type of filler in this sentence. In this context, it is a usage particular to Austria and southern Germany (*PONS*), thereby emphasizing the linguistic difference between dialect and vehicular language.

[47] "in time she took on the old singsong again, she melodicized her German sentences and tuned them to his careless German sentences, how exciting, that she could talk like this again, after ten years, it pleased her more and more, and now to even be travelling with someone from Vienna!"

community) there is not much that binds the two together. Nadja realizes that her feeling of *Heimatlosigkeit* may not be solved simply by a journey with this man:

> Sie wußte bloß nicht, was sie deswegen einander zu sagen hatten, nur weil sie beide aus dieser Stadt kamen und eine ähnliche Art zu sprechen und beiseite zu sprechen hatten, vielleicht hatte sie auch nur, nach einem dritten Whisky auf der Dachterrasse im Hilton, geglaubt, er bringe ihr etwas zurück, einen vermißten Geschmack, einen fehlenden Tonfall, ein geisterhaftes Gefühl von einem Daheim, das nirgends mehr für sie war.[48] (8)

During the course of the drive to Calabria, there is the inevitable "namedropping" of people in Viennese society, but they are unable to find any common friends or acquaintances. This disconnectedness brings Nadja's *Heimatlosigkeit* to the fore. She is forced to admit: "ich bin schon zu lange weg, mit neunzehn bin ich weg, ich spreche nie mehr deutsch, nur wenn es gebraucht wird, dann natürlich, aber das ist etwas anderes, für den Gebrauch" (8).[49] Because the reason why Nadja speaks German/Austrian has changed, so too has her relation to it.

Woven into the problematization of the linguistic *Heimat* is an element of intra-lingual translation which further emphasizes Nadja's *Heimatlosigkeit*. Nadja and Frankel are brought together because of their nationality and similar language, but they are also opposed along gender lines. Because of the disjunction between *Männersprache* and *Frauensprache*, their discussions are frequently disjointed.[50] The common language is insufficient when it comes to having a sense

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[48] "She just didn't know what they had to say to one another because of that, just because they both came from that city and had a similar way of talking and used the same slang, maybe she had only believed, after a third whisky on the roof-top patio at the Hilton, that he would bring something back to her, a missing taste, an absent tone of voice, an unearthly feeling of a home that no longer existed for her."

[49] "I've already been gone too long, I left at nineteen, I don't speak German anymore, only when it's needed, then of course, but that's something different, for necessity."

[50] In the short story *Ein Schritt nach Gomorrah* in *Das dreißigste Jahr*, "Männersprache" [men's language] and "Frauensprache" [women's language] are opposed. The former represents the patriarchal language that the protagonist Charlotte sees as a "Mordversuch an der Wirklichkeit" [attempted murder of reality]. The latter is juxtaposed to illustrate women's unquestioning acceptance of it and the suppression of self that is written into that language (cf. Bartsch 123).

of complete (or even near) understanding of or being on the same wavelength as the other. On one hand, Nadja is so strongly affected by the statue of Christ at the top of the mountain that she cannot go farther and says "Aide-moi, aide-moi, ou je meurs ou je me jette en bas. Je meurs, je n'en peux plus" (33). On the other, Frankel says casually "was für eine Idee übrigens, eine so abscheuliche Skulptur hier aufzustellen, hast du sie gesehen?" (34).[51] They are forced to acknowledge that their common language is insufficient (Bannasch 121)—one more example where Nadja's hope for a linguistic *Heimat* is unfulfilled.

*1.3.2 Variation #2: Philosophy is therapy—**Krankheit, the zerstörtes Ich** and Utopic Language*

As pointed out previously, elements of Wittgenstein's philosophy have been present in Bachmann's work in germinal form since the beginning. Another image of Wittgenstein's that resonates through Bachmann's work is that of *Krankheit*, or illness. In her radio essay, Bachmann emphasizes that Wittgenstein says philosophy "muß einer Therapie gleich sein, denn die philosophischen Probleme sind Krankheiten, die geheilt werden müssen. Nicht Lösung, sondern Heilung fordert er" (IV 124).[52] The *Krankheit* theme is particularly prominent in the *Causes of Death* cycle. The illness manifests itself in two ways. First, it is a metaphor for the male-dominated status quo evident in the patriarchal structure of society. In *Der Fall Franza*, for example, colonisation by the *Weißen* (the whites) becomes a theme. Second, the illness is slowly working its destruction on the female figures. Like the title of the cycle suggests, the consequences are fatal and are seen in the various ways that the women die.

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[51] "what an idea to put up such a repulsive sculpture here, did you see it?"

[52] "must be the same as a therapy, because the philosophical problems are illnesses that must be healed. He does not demand a solution, but a healing."

In both cases, it is a sickness of the psyche and is intimately linked to language use. Lennox states that "[e]ncouraged by Wittgenstein, Bachmann seems to have grasped very early what has become a central insight of poststructuralism, that the psyche is constituted through language" (253). Although some research has been done in Bachmann Studies using a psychoanalytical approach, a more in-depth look at Bachmann's understanding of the psyche and how it is affected by language and language use is beyond the scope of my thesis. However, Lennox's argument that, for Bachmann, the connection of language to the psyche is formulated as a "connection of absolutist ideological systems to the Western (male) psyche" should be noted (253). In *Malina*, Bachmann writes: "Männer sind unheilbar krank."[53] The illness which cannot be healed is pointedly linked to the patriarchal language that rules society and came under fire at the beginning of the feminist movement in the sixties and seventies. This sickness is not only limited to the language used but is also evident in the male-female relationships. Not only do men have a terminal illness, the *Ich* narrator says "die ganze Einstellung des Mannes einer Frau gegenüber ist krankhaft, obendrein ganz einzigartig krankhaft, so daß man die Männer von ihren Krankheiten gar nie mehr wird befreien können" (III 269).[54] The illness is contagious and women, through their use of the male-dominated language, are affected even more seriously by it. The expression of this theme is very much in keeping with early feminist sentiment and the force of the statement falls into the general voice of discontent at the time when Bachmann was writing.

Bachmann portrays the sickness as it affects the female figures in the recurring image of

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[53] "Men are terminally ill."

[54] "a man's entire attitude toward a woman is pathological, on top of everything completely, astoundingly pathological, so that you will no longer be able to free men of their illnesses."

the *zerstörtes Ich*; in certain cases, it may also lead to the symbolic murder that is the underlying theme of the cycle. Similar to Wittgenstein's fundamental dialectic of the Speakable and the Unspeakable, in her literary formulation of this concept, Bachmann uses the idea of the movement from speech into silence as one metaphor for the destruction of *Ich*. Given the link between thought, or psyche, and language (the two have a reciprocal relationship), if language is suppressed and you cannot freely express yourself, then the psyche will suffer harsh consequences. In other words, if certain events have had a strong negative influence on the psyche, it will be reflected in language. All of Nadja's memory and history is presented through the unspeakable sentences of a stream of consciousness narrative. The effect of a shock that happened during her relationship with Jean-Pierre (17) translates into Nadja's inability to talk about her past.

The destruction of *Ich* is also evident in the journey that Nadja and Frankel make out of "their world"—in other words, the journey from the world of the Speakable to that of the Unspeakable:

> Es ging sie beide wirklich nichts an, was in diesen Tagen geschah in der Welt, wie sich alles veränderte und warum es immer auswegloser wurde, er hatte nur darauf zu achten, daß sie die Abzweigung nach Palinuro fanden, auf nichts sonst, und auf diese fremde Frau mußte er achten, mit der er aus der Welt herausfuhr.[55] (19)

As Nadja and Mr. Frankel get closer to the top of the mountain on their way to see the village of Maratea from above, it seems as if they are about to cross the border between their world into a higher realm, perhaps in reference to Wittgenstein's mysticism: "Sie schwieg,

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[55] "It didn't matter to either of them what happened in the world during these days, how everything changed and why it became even more hopeless, he only had to see that they found the turnoff to Palinuro, nothing else, and he had to keep an eye on this strange woman, with whom he was driving out of this world."

blinzelte, der Himmel rötete sich, sie kamen den Wolken näher, wurden hinaufgekurvt in die Wolken."[56] Their approach to the summit continued over one bridge then another "immer höher zielend;"[57] then her paralysis began. Unable to move or speak, Nadja was at Frankel's mercy: "sie atmete kaum mehr, und etwas fing an, in ihr auszubleiben, es konnte der Anfang der Sprachlosigkeit sein, oder es fing an, etwas einzutreten, eine tödliche Krankheit" (32).[58] Bachmann combines the destruction of *Ich* and the resulting speechlessness with Wittgenstein's idea of the sickness in philosophical problems and the way we think of and use language. Nadja's sickness has resulted in a loss of language. What she needs now is a new language, but it is not something that can easily be found or fixed.

Both Bachmann and Wittgenstein believed that a fundamental change in attitude could only be brought about by creating a new language, a utopic language free of all of the prejudices and biases that our present language contains. However, simply creating a new language is insufficient if the psyche remains the same. For this reason, Bachmann stresses that for a new language to be successful it must also have a new "movement of the mind." Wittgenstein writes in *Bemerkungen über die Grundlagen der Mathematik*: "Die Krankheit einer Zeit heilt sich durch eine Veränderung in der Lebensweise der Menschen und die Krankheit der philosophischen Probleme könnte nur durch eine veränderte Denkweise und Lebensweise geheilt werden, nicht

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[56] "She fell silent, blinked, the sky turned red, they came closer to the clouds, were being circled up into the clouds."

[57] "always aiming higher"

[58] "she barely breathed anymore, and something in her began to stop, it could be the beginning of speechlessness, or something began to enter in, a deathly illness"

durch eine Medizin die ein einzelner fand" (qtd. in Lennox 255).[59] Looking for this cure, Nadja rips a mint leaf from a shrub: "Sie zeigte auf ihren Kopf, und dann roch sie an dem zerriebenen Blatt, als hätte sie ein Mittel, eine Droge gefunden. Aide-moi, aide-moi, ou je meurs ou je me jette en bas. Je meurs, je n'en peux plus."[60] There is no quick-fix for the illness or for her speechlessness.

Bachmann formulates it similarly in one of her Frankfurt Lectures on literature: "Mit einer neuen Sprache wird der Wirklichkeit immer dort begegnet, wo ein moralischer, erkenntnishafter Ruck geschieht, und nicht, wo man versucht, die Sprache an sich neu zu machen, ...Eine neue Sprache muß eine neue Gangart haben, und diese Gangart hat sie nur, wenn ein neuer Geist sie bewohnt" (IV 192).[61] If Nadja is to come into this new language, in order for it to work, it and she must have a new spirit. As it stands now, the destruction of *Ich* is a process put in motion by the present situation of language and the society in which it is rooted. If we are to create a new language, it must have that new movement and that is not possible if the sick spirit is still within—in this sense, the destruction is a necessary step. As Nadja returns to the hotel, she demands a drink from the bar, "wie ein Kranker, der sofort eine Injektion braucht" (34).[62] With

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[59] "The illness of a time period heals itself through a change in people's way of living, but the illness of philosophical problems could only be healed through a changed way of thinking and living, not through a drug that one person discovered."

[60] "She pointed to her head, and then she smelled the crushed leaf as if she had found a medicine, a drug. Aide-moi, aide-moi, ou je meurs ou je me jette en bas. Je meurs, je n'en peux plus."

[61] "With a new language, reality will always be encountered where a moral jolt of realization occurs and not where one tries to make the language itself new, ... A new language must have a new movement, and it only has this movement when a new spirit inhabits it."

[62] "like an invalid, who needs an injection immediately"

the alcohol, she felt "die Blockade zwischen ihr und ihm und der Welt" dissolve (35).[63] A cure for the limits separating reality and the mystical? No. The alcohol, a drug like the mint leaves, is not enough to heal her. Later, the symptoms return:

> Im Zimmer, als er sie umarmte, begann sie wieder zu zittern, wollte nicht, konnte nicht, sie fürchtete zu ersticken oder ihm unter den Händen wegzusterben, aber dann wollte sie es doch, es war besser von ihm erstickt und vernichtet zu werden und damit alles zu vernichten, was in ihr unheilbar geworden war, sie kämpfte nicht mehr, ließ es mit sich geschehen, sie blieb fühllos liegen, dreht sich ohne ein Wort von ihm weg und schlief sofort ein.[64] (35)

Nadja seems to court early death here and almost accepts it as the easiest way out of the situation. She becomes cold to the process, allowing it to happen, unable to say a word in protest. However, Nadja never dies. She is not symbolically murdered. Rather, she says to herself that it is her "duty" to live: "aber was sage ich mir da, was heißt das denn, es ist keine Pflicht, ich muß nicht, muß überhaupt nicht, ich darf. Ich darf ja und ich muß es endlich begreifen, in jedem Augenblick und eben hier" (37).[65] She realizes what is happening to her and makes a conscious decision to confront the difficult situation and overcome it. Nadja is in this way typical of the feminist sentiment, the *Zeitgeist* which Bachmann so ably portrayed. At the same time, however, within the *Causes of Death* cycle, the fact that the story takes such an optimistic turn is remarkable.

The importance of Bachmann's understanding of Wittgenstein's particular kind of

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[63] "the blockade between her and him and the world"

[64] "In the room, when he put his arm around her, she began to tremble, didn't want to, couldn't, she was scared of suffocating or of dying while in his care, but then she did want to, it was better to be suffocated and destroyed by him and in doing so destroy everything that had become incurable in her, she didn't fight anymore, let it happen to her, she lay there unfeelingly, turned away from him without a word and fell asleep immediately."

[65] "but what am I saying to myself, what does that mean, it's not a duty, I don't have to, don't have to at all, I may. Yes I may and I have to finally understand that, at every moment and even here."

mysticism is that Wittgenstein's mysticism comes very close to what Bachmann "has described (or shown) elsewhere in her work as the utopian, a vision of an almost-not-yet-imaginable, different way of being in the world" (Lennox 253–4). Lennox points out that the problem with both Wittgenstein and Bachmann is that they were both very much stuck in the abstract and when it came to practice they had a long way to go. She writes: "indeed, their works were so distant from a practice that most of their readers could not grasp that their works dealt with transformation at all" (255). It is probably only in hindsight and with over twenty years of feminist theory behind us that it is now quite clear what Bachmann was trying to get at. Calling on Musil's image of "der andere Zustand,"[66] Bachmann does not cease to imagine what this utopic world will be like and when it will come. Throughout *Malina* the *Ich* author writes "Ein Tag wird kommen." Unfortunately, in her scheme of things this ideal day will never arrive. The final formulation of this sentence is "Kein Tag wird kommen." Ultimately, she is just as pessimistic as Wittgenstein that the world will ever change. This pessimism is evident in the choice of title for her *magnum opus* novel sequence: *Causes of Death* does not presage a happy end.

1.4 Summary

This chapter outlines the historical context of Bachmann's writing and her literary development. Bachmann's reading of Wittgenstein's language theory, his influence and the identification of recurring themes are essential to understanding Bachmann's work. Language is the overriding problematic throughout Bachmann's oeuvre and, in a discussion of "Simultan" or any other piece, it must be accorded the attention it deserves. It is only by establishing this

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[66] "the other condition"

groundwork that it is possible to proceed with an analysis of "Simultan" and the English translation "Word for Word." As can be expected from a thesis in translation, the discussion that follows in chapter two focusses on the language of the text, but, as I have shown in this chapter, this aspect is of heightened importance given the emphasis that Bachmann herself places on it.

CHAPTER 2

NARRATIVE THEORY:

SENTENCE TYPES AND FOCALIZATION SHIFTS IN "SIMULTAN"

Bože moj! hatte sie kalte Füße, aber das mußte endlich Paestum sein, es gibt da dieses alte Hotel, ich versteh nicht, wie mir der Name, er wird mir gleich einfallen, ich habe ihn auf der Zunge, nur fiel er ihr nicht ein, sie kurbelte das Fenster herunter und starrte angestrengt seitwärts und nach vorne, sie suchte den Weg, der nach rechts, credimi, te lo giuro, dico a destra, abbiegen mußte. Dann war es also das NETTUNO. (7)

Bože moj! were her feet cold, but this finally seemed to be Paestum, there's an old hotel here, I can't understand how the name could have slipped my, it'll occur to me in a second, it's on the tip of my tongue, but she couldn't remember it, rolled down the window and strained to see out to the side and ahead, she was looking for the road that should branch off to the right, credimi, te lo giuro, dico a destra. Ah there it was, yes, the Nettuno. (1)

Multilingualism, stream of consciousness, narration, direct speech—the first half of the first paragraph of "Simultan" bombards the reader with a series of linguistic elements and literary devices. Throughout the stream of consciousness narrative, the shift from narration to direct speech is almost imperceptible. The integration of the multilingual elements further disorients the reader. The webwork of techniques Bachmann employs creates an intricate narrative structure that is revealed in its entirety only upon close examination.

Using what Ann Banfield calls the represented speech and thought technique, Bachmann attempts to represent the flow of the character's consciousness. The narrator assumes the character's thoughts and speech and the two voices meld together. As in simultaneous interpreting when the speaker's voice is glossed over by the interpreter's, the narrator's voice begins and the character's voice seems to cover it over. Marianne Lederer describes this phenomenon in the following way:

> le premier segment du discours n'a pas encore entièrement disparu quand apparaît le second, de sorte que le déroulement du discours dans la mémoire immédiate de l'auditeur pourrait être assimilé à une série de vagues qui se recouvrent les unes les autres, chacune disparaîssant pendant que sans arrêt en naîssent d'autres. (224)

It is the shifting from one voice to another that I will illustrate in terms of Mieke Bal's theory of focalization shifts. This "totale[s] sich Versenken in eine andere Stimme" (Bachmann 1995a:13)[67] is exactly what occurs during the blurred transitions from one degree of focalization level to another. Suzanne Fleischman appropriately formulates this view in terms that are particularly pertinent to the present study: "the words or thoughts of the character are *translated* into the discourse of the narrator" (228; my emphasis). The word *simultan* therefore refers not only to Nadja's profession, but also to Bachmann's incorporation of the concept into the very structure of the narrative by representing the simultaneity of thought and expression. The title of the story therefore brings into focus one aspect of my analysis—the simultaneity as evident in the stream of consciousness style through represented speech and thought.

The complexity in "Simultan" and one of the difficulties it poses for translation thus lie in Bachmann's narrative technique. From the very first lines of the title story, the fuzzy borders between narrative and discourse that mark the stream of consciousness style are evident. In the example above, the direct speech of the protagonist Nadja flows into that of the narrator-focalizer then into the focalizer and back into Nadja's direct speech.[68] A close reading is necessary to identify the shifts that occur and to determine the most adequate translation choice.

My analysis of the "Simultan" translation concentrates on locating the shifts of focalization and narration in the ST and determining how or if they have been reproduced in the TT. I base my analysis on two streams of literary theory that concentrate on relevant aspects of narratology. First, I will look at Ann Banfield's linguistic argumentation for the evidence of represented speech

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[67] "complete sinking of yourself into another voice"

[68] The role and function of the narrator-focalizer and focalizer are discussed in section 2.2.2.

and thought. Her in-depth study of narrative style within a generative grammar framework provides the necessary means to pinpoint grammatically what has occurred in the transfer from original to translation. Secondly, I draw from Mieke Bal's theory of narration and focalization because, as she states, it supplies "an analytical tool, capable of accounting for the specific functioning of each individual narrative and discerning the figures in each" (92). Bal bases her theory on the two fundamental distinctions set out by Gérard Genette[69] but then parts company with him to show the parallel nature of narrating and focalizing and to define focalization more precisely.

Not only is this theoretical section on narration relevant for a study of Bachmann's short story, but it also links Wittgenstein's influence on her writing to the narrative structure. Semantically, the word "narration" includes both *recounting* and *representing*. The stream of consciousness narrative provides the context for the articulation of these two kinds of knowledge. Banfield suggests that if narration is etymologically related to the concept of knowledge, "modern narration conceives of knowledge as radically divided" (270)—a division similar to the one Wittgenstein lays out in his linguistic philosophy that separates knowledge into what can be expressed (the Speakable) and what can merely be represented (the Unspeakable).

2.1 The Linguistic Theory of *Represented Speech and Thought*

Represented speech and thought is Banfield's term for the style known as *erlebte Rede* in German and *le style indirect libre* in French. Although often described as a combination of direct

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[69] In *Narrative Discourse: An Essay in Method.* Trans. Jane E. Lewin. Ithaca, N.Y. : Cornell University Press, 1980. Original *Figures, essais. III. Discours du récit.* Paris: Editions du Seuil, 1966.

and indirect speech, represented speech and thought lacks the basic characteristics of both. On one hand, the first person of direct speech is (generally) not used, nor are quotation marks. On the other, where indirect discourse is introduced by "s/he said/thought/felt that" etc., represented speech and thought is not (Leopold 148).

More precisely, "[represented speech and thought] articulates the movements of the 'stream of consciousness" (Banfield 138), but it is not a verbatim rendering of the character's speech and thought. The main reason for this being, as Erwin Steinberg points out in his definition of stream of consciousness, that the writer is trying to "simulate" a multidimensional reality (consciousness) in a linear additive medium (language) (134–35).

Banfield's methodology is primarily linguistic and transformationalist. One benefit of this approach is that the significant unit is the sentence. For a translation analysis that concentrates on focalization shifts, this sentence by sentence method has definite advantages. Banfield first distinguishes between direct speech and narration with verb tense as the main indicator. This distinction is based on Émile Benveniste's *histoire/discours* opposition. Direct speech is primarily present tense and the narration primarily past tense; the issue of tense will be dealt with in more detail in section 2.3.3.

The following section outlines the two sentence types which constitute narration and are the crux of Banfield's linguistic approach to narratology. It is this distinction that provides the linguistic tools for analysis and enables us to identify shifts in focalization and narration.

2.1.1 Sentence Typology: Two Worlds of Knowledge

In Banfield's model, there are two distinct types of sentences within narrative fiction: (1) sentences of narration *per se* and (2) sentences representing consciousness. As previously stated,

they also coincide with the division of knowledge in Wittgenstein's linguistic philosophy. The first type are the sentences that recount the events and actions of the characters (the "facts"); these sentences provide the narrative context and framework and are, for the most part, in simple past. Banfield characterizes this type as "objective" because, "the sentence of narration *per se* remains as what is leftover after the subjectivity has been removed" (235). For example, "Die Sonne schien nicht, am Strand wehten die kleinen roten Flaggen, und sie berieten miteinander, was zu tun sei. Er beobachtete das Meer, sie eine Gruppe von Mailändern, die sich noch ins Wasser trauten" (22).[70] Completely written in the simple past, this example presents the selected objects that fall within the narrator-focalizer's gaze. The short sentences list a series of "facts" that depict the setting and can be included under Wittgenstein's category of sentences that describe *reality*.

In comparison, the second type of sentences fall outside of this speakable world.[71] Like Wittgenstein's mysticism, the characters' consciousness can only "show itself" or be represented. Unlike the concrete, describable reality, thought and speech as they are relived in the mind are abstract concepts and are thus unspeakable. Because the sentences representing consciousness focus on the characters' speech and thought, they retain the subjectivity that the sentences of narration *per se* do not. Sentences representing consciousness are said to *represent* because they transform the non-linear nature in which thought occurs in the mind into the linear form of

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[70] "The sun wasn't shining, on the beach the little red flags flapped, and they debated what to do. He watched the sea, she a group of Milanese who still dared to go in the water."

[71] Banfield describes both types of sentences as "unspeakable." This is based on the theory (following Benveniste) that "third person" narration is actually *narratorless*. However, following Bal who states that the narrator is *always* a first person, I have revised this generalization along the same lines as Wittgenstein's distinction between the speakable and unspeakable. This is possible because in "third person" narration, the narrator as agent narrating a story may simply not be present in the narrative. However, the narrator still has a "voice." As I illustrate in section 2.2.2, the sentences of narration *per se* are in fact speakable.

language.

2.2 Narration and Focalization

Bal's theory complements the linguistic approach set out by Banfield because it allows critics to consider the narrating agent and perspective separately. This section looks at the concepts of focalization, narrating and focalizing agents, and levels of narration and focalization.

2.2.1 Focalization

Focalization encompasses: (1) the result of the ***selection***, from among all possible materials, that will constitute the content of the narrative; (2) the ***vision***, or "gaze;" and (3) the *presentation*. The subject and object of these three activities, summarized as the ***orientation***, are the narrating agents that are considered when dealing with any narrative (Bal 92). Bal outlines two categories of focalization: ***internal*** and ***external***. Internal focalization presents characters, places and events from one character's point of view who tells us what s/he sees and thinks; that character is the subject of the presentation (Bal 91). In external focalization, the subject of the presentation is the narrator who is situated outside of any character. The narrator here does not have a privileged view on the happenings and sees only what a hypothetical spectator would (Bal 92). To this, as Annie Brisset suggests, can be added a third category—***variable*** focalization—which is merely a combination of the first two (5); a narrative is therefore not limited throughout to only one type of focalization but can make use of multiple centres of interest. "Simultan" is an example of variable focalization because there is an alternating switch between the external and internal. There is external focalization during the sentences of narration *per se* when the narrator, an "objective" observer, focalizes on the perceptible objects of setting

and the characters' actions. The narrator sees and knows only what any outside spectator would. Internal focalization is evident in the sentences representing speech and thought. There the narrator-focalizer assumes the view of the characters and represents their stream of consciousness. The character's direct speech, given its subjective nature, is also an example of internal focalization

Within the framework of the orientation of focalization two further categories must also be taken into consideration—focalization **by** (someone) and focalization **on** (someone or something). In other words, there is a *focalizer* and a *focalized*. Similarly, in narration, there is a *narrator* and a *narrated*.

2.2.2 The Subjects of Orientation: The Narrating and Focalizing Agents

The agents of narration and focalization, a *narrator* and *focalizer* respectively, have a parallel organization within narrative:

a narrator	→	narrating	→	the narrated	
(subject)		*(activity)*		*(object)*	= *ORIENTATION*
a focalizer	→	focalizing	→	the focalized	

As narrating subject, the *narrator* is always a "first person" who falls into one of three categories: (1) present in the narrative (*homodiegetic*); (2) absent and visible or (3) absent and invisible (*heterodiegetic*) (Bal 85). By "absent" Bal means that the narrator is not a character in the narrative; it is visible when its presence intrudes in the narrative and invisible when it does not.[72] In "Simultan," there is nothing to indicate that the narrator is one of the characters, and the narrator does not explicitly state its presence within the narrative. Therefore, we are dealing with

[72] Bal states: "the narrator is not a person, only an agent—an 'it'" (86).

a heterodiegetic narrator which is absent and invisible.

Whether visible or invisible, the narrator can still be located within the narrative. Even if the narrator does not make its presence explicitly visible, in either case it is always a narrating subject and has an object—the narrated—as I will discuss below.

The narrator exists in a hierarchical relationship with the characters in a narrative because the narrator (higher on the hierarchy) has the ability to yield the floor to the characters. This hierarchy functions parallel to the number of *narrative levels*.[73] In most narratives, there are only two narrative levels.

The *focalizer* has a much more fluid role. First, it functions in conjunction with the narrator or the character and shifts between narrative levels depending on whether the narrator or the character has the floor, thus the terms *narrator-focalizer* and *character-focalizer*.[74] The narrator-focalizer operates at the first narrative level and the character-focalizer operates at the second narrative level once s/he has been yielded the floor. The coupling of the terms reflects the interdependence of the agents while respecting their autonomy (Bal 95). Second, the focalizer also functions independently and can execute a shift in focalization without effecting a shift in narrative level. For example, within the first narrative level, there can be a switch from external focalization (sentences of narration *per se*) to internal focalization (represented speech and thought).

In sentences of represented speech and thought, two further *focalization degrees* can be

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[73] See section 2.2.4 for a more detailed discussion of the hierarchy of levels.

[74] Bal's argument for the existence of levels is convincing, but her terminology and explanation of how the various agents and levels function in relation to one another is not clear cut. I have attempted to simplify her theory in order to apply it to "Simultan." Consequently, some terms may vary slightly.

distinguished because there are in effect two focalizers that function simultaneously. In the first degree, the narrator-focalizer focalizes the character and assumes his or her speech and thoughts. In the second degree, the character as focalizer of his or her own speech or thought, selects the focalized objects of consciousness (see Table 1).

<table>
<tr><td rowspan="3">1st Narrative Level</td><td colspan="2">sentences of narration per se</td><td colspan="2">sentences of represented speech and thought</td></tr>
<tr><td rowspan="2">narrator-focalizer
⬇
perceptible focalized</td><td>1st degree</td><td>2nd degree</td></tr>
<tr><td>(narrator-)focalizer
⬇
character is focalized (perceptible)</td><td>character-focalizer
⬇
speech and thought is focalized (imperceptible)</td></tr>
<tr><td>2nd Narrative Level</td><td colspan="3">character-focalizer
⬇
perceptible focalized</td></tr>
</table>

Table 1: Schema of Narrative Levels and Focalization Degrees

In order to better understand the parallel but not necessarily overlapping roles of the narrator and focalizer, we can consider these roles in terms of Banfield's two types of narrative sentences. In the sentences of narration *per se*, the narrating and focalizing agent function together to determine the orientation of the text. For example, in the following sentences of narration *per se* from "Simultan," the narrator describes the scene and events as Frankel sits alone in the hotel, and the focalizer determines the limitations of the gaze by selecting the various objects to be focalized: "In diesem Hotel, trotz der Steinböden, krachte es nun, die Terrassentür bewegte sich greinend, ein Moskito sirrte im Zimmer, er rauchte und rechnete" (15).[75] The narrator and focalizer work side by side at the first narrative level to focalize the hotel room—stone floor, balcony door, mosquito and *he* (Frankel) smoking.

When there is a switch to represented speech and thought, the narrator seems to disappear and only the focalizer is left. However, as Fleischman points out: "When focalization changes, what changes is not the narrative voice; the angle of vision through which events in a text are filtered will always be *verbalized* by the narrator" (217). Therefore, the narrative level remains the same and the change is actually *the perception that orients the reports* (Fleischman 217). Similar to what occurs during simultaneous interpretation, the voice of the narrator is covered by the interpreting voice of the focalizer.

With the apparent disappearance of the narrator, the focalizer that formerly functioned in conjunction with the narrator is left in control. For example, continuing from the example of narration *per se* above, we see how this "voice over" occurs: "er rauchte und rechnete, *seit drei*

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[75] "This hotel, in spite of the stone floor, creaked now, the balcony door whined, a mosquito buzzed in the room, he smoked and reflected,"

Jahren war ihm das nicht mehr passiert, nichts, was von der Gewohnheit abwich, und mit einer wildfremden Person, Hals über Kopf, ohne jemand ein Wort zu sagen" (15).[76] In the representation of consciousness marked in italics, the focalizer assumes Frankel's point of view and focalizes on *ihm* in the first degree. Because these are not narrated sentences *per se*, the narrator appears not to have any role in their production. At the same time, however, Frankel acts as a focalizer in the second degree. He is the object of focalizing at the first degree, but he is the focalizer focalizing on the last three years of his life in the second degree.

2.2.3 The Objects of Orientation: The Narrated and Focalized

The *narrated* is the object of the narrator's narrating; it is a statement produced by a narrating agent. Indirect speech is a narrated object at the first level like any other event or thing because it forms part of the sentences of narration *per se*. The narrator reports indirectly what a character said. For this reason, direct speech is fundamentally different from indirect speech because it is located at a lower narrative level in the hierarchy. It is when the abstract narrated is considered in conjunction with its "indispensable complement," the *focalized*, that the concept becomes concrete (Bal 91).

The *focalized* is not limited to characters, but also includes things, places and events (Bal 93). It can be either *perceptible* or *imperceptible*. The distinction between the nature of the focalized is important because the type of focalized is an indicator which points to the narrative level and degree of focalization. The perceptible focalized can be focalized at either the first or second level of narration. The imperceptible may only be focalized at the first narrative

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[76] "he smoked and reflected, this hadn't happened to him in three years, something so out of the ordinary, and with a complete stranger, head over heels, without saying a word to anyone."

level (Bal 97) and in the second degree of focalization.

As shown above, in relation to what was introduced in Banfield's theory, the perceptible focalized has two possible correlates: (1) the object of the sentences of narration *per se*; or (2) the direct speech of one of the characters. Further, the perceptible focalized corresponds to Wittgenstein's speakable sentences. What can be perceived is part of our world and can consequently be expressed. For instance, in the example above, the *Steinböden, Terrassentür* and *Moskito* are all perceptible; they are concrete objects that form a distinct part of the narrative reality.

The imperceptible focalized correlates then to represented speech and thought and can only be focalized by a focalizer at the first narrative level and in the second degree. Thought is by nature imperceptible; it is completely internal, psychological material (Bal 93). Frankel's thought *seit drei Jahren war ihm das nicht mehr passiert, nichts, was von der Gewohnheit abwich*, cannot be perceived by an outside observer. Although direct speech is categorized as a perceptible because it can be heard, represented speech is characterized as imperceptible because it is a representation of how the mind perceives speech and relives it. In other words, it is not like indirect speech that is reported, but it forms part of the character's stream of consciousness. In Wittgenstein's terms, the imperceptible is thus that which is not part of this world; it is the mystic that cannot be expressed and must "show itself" or be represented.

2.2.4 The Hierarchy of Levels

I have already pointed out in section 2.2.2 that the narrator and focalizer function in a parallel fashion to "yield the floor" and thus give way to a lower narrative or focalization level within the hierarchy. Switches of narrative levels and focalization levels do not necessarily

coincide, as is evident by the division of focalization into two degrees. Whereas narrative level switches are more readily recognized, shifts in focalization degrees are often quite subtle.

Within the narrative hierarchy, there are two levels. The narrator-focalizer functions at the *first narrative level*. It can yield the floor to a character who in turn becomes a character-focalizer and represents a *second narrative level* (Bal 87). The yielding of the floor from the primary narrator to the character-focalizer can be indicated by a declarative verb. This verb functions to explicitly indicate a change in narrative level: "Als sie im Gehen waren, fing er wieder an: was meinst du, wird es einmal eine einzige Sprache geben?" (14)[77] The verb *anfingen* is a communicative verb and functions to yield the floor to the character-focalizer (*er*-Frankel) and to introduce his direct speech (*was meinst du, wird es einmal eine einzige Sprache geben?*). Having assumed the role of focalizer, Frankel's speech forms a *hyponarrative* that is separate from that of the narrator and lower on the narrative hierarchy. This type of explicit change of narrative level is rare in "Simultan," mainly because an invisible or absent narrator cannot mark the passage from one level to another (Bal 85), but also because stream of consciousness narrative does not have the characteristic punctuation and overt communicative function that marks traditional styles of writing. The more subtle indicators of change must therefore be identified.

Represented speech and thought presents an interesting twist to the theory of narrative levels because it adds another dimension to the first narrative level. The two degrees of focalization within the first narrative level (as outlined above) are only of interest with regard to represented speech and thought because it is assumed that the narrator-focalizer focalizes in the

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[77] "As they were leaving, he started again: what do you think, will there be one single language some day?"

first degree, and the distinction of degrees does not exist on the second narrative level.

The combination of the linguistic and literary approaches is essential. Alone, neither theory is an adequate tool for critical analysis, but by amalgamating aspects of both, I arrive at a theory that will enable a justifiable comparison and critique of Gilbert's English translation.

2.3 Translation Analysis: Categorization of the General Tendencies

My primary focus when analyzing the English translation of "Simultan" is on the shifts in narrative and focalization levels. I have determined four categories reflecting general tendencies in the translation that cause a distortion or skewing of these levels: punctuation, insertion of pronouns or verbs, verb tense, and omission.

In order to explain the effect these changes have, I draw from Antoine Berman's theory which focusses on the advantages of *l'épreuve de l'étranger* in a translation. Berman's theory presupposes an interlinear translation that is "attaché à la lettre," in order to open the foreignness of a text to the reader and allow the "noyau le plus originel" of the original work to be revealed. Although Berman belongs to the literalist school of thought, like Benjamin as I will show in Chapter 3, his theory is more concerned with literalness in language systems throughout the text. Because he focusses on the text as a whole rather than only on the word, his theory is useful for describing the effect a translator's general tendencies have on a text.

Berman outlines a system of twelve universal deforming tendencies that are evident in any translation (69). A translation analysis using his approach is done part for part and looks at the mainly unconscious tendencies (*psychanalytique*) that affect the way we translate. This analysis is by nature a negative one, and Berman states that it needs a positive one to counterbalance it. The

end result of combining the two will be a critique of translation that is more than simply descriptive and normative.

It is mainly "free translation" that shows the strongest evidence of the deforming forces (69). However, all translations exhibit signs of these forces. Often translators are not even aware that these forces are working on them. Because Berman focusses primarily on these effects in literary prose, it is a fitting theory to use for my own analysis. The four categories mentioned above are considered with respect to Berman's twelve universal translation tendencies.

2.3.1 Punctuation

Punctuation is a category that has received very little treatment within translation theory. Kristen Malmkjær states that this oversight in translation literature is unfortunate because punctuation can signal semantically significant nuances (151). Stream of consciousness narrative, for example, is marked by an extensive use of the comma that sets it apart from a more traditional style. Further, it is obvious that writers of stream of consciousness narrative are very aware of correct punctuation usage, and their use of the comma is quite deliberate. The comma use throughout the narrative is thus semantically significant and must be carefully considered and weighed during the translation process. The comma is a "weak" punctuation mark (as opposed to the period, colon or semi-colon in descending order of "strength") and permits a more representative reflection of consciousness. With no strong punctuation marks to interrupt it, the stream of represented consciousness can flow freely. The general lack of strong punctuation marks also underlines the blurred boundaries between narrative and focalization levels.

Gideon Toury suggests that "the more marginal texts-to-be translated, or their genre, appear to the receptor culture, the more translators tend to adjust aspects of them to accord with

the norms of that culture" (qtd. In Malmkjær 152). In the translation of "Simultan," punctuation has been considerably modified as the following example shows:[78]

In diesem Hotel, trotz der Steinböden, krachte es nun, die Terrassentür bewegte sich greinend, ein Moskito sirrte im Zimmer, er rauchte und rechnete, *seit drei Jahren war ihm das nicht mehr passiert, nichts, was von der Gewohnheit abwich, und mit einer wildfremden Person, Hals über Kopf, ohne jemand ein Wort zu sagen, das Wetter war bedenklich und eine entsetzliche Öde in ihm,* der Moskito stach jetzt zu, er schlug sich auf den Hals und traf ihn wieder nicht, *hoffentlich will sie morgen diese Tempel nicht sehen, wenn sie sie doch schon zweimal gesehen hat,* (15)	In spite of its stone floors, the hotel began to creak: the balcony door whined on its hinges, a mosquito buzzed through the room, he smoked and reflected: it had been three years since something out of the ordinary had happened to him, with a perfect stranger, rushing off without a word to anyone. The weather was ominous and a terrible emptiness filled him, the mosquito bit him, he slapped his neck and missed again, I hope she doesn't want to see the temples tomorrow, she's seen them twice already anyway, (10)

The ST consists of one sentence with only commas to separate phrases and sentences. The TT, however, is divided into two sentences with a period halfway through this section and two colons inserted within the first sentence alone. One semantic significance of the colon is that what follows the colon is an explanation of what precedes it; thus, *the balcony door whined on its hinges* is the explanation for *the hotel began to creak.* This manifestation of the colon functions equally in English and German.

A colon can also be used to introduce direct speech or a quotation. The second colon inserted after *he smoked and reflected* introduces the object of his reflections (*it had been three years since something out of the ordinary had happened to him*) in a way that suggests direct speech. Bachmann does occasionally use a colon to introduce direct speech.[79] At this point, however, it is not a case of direct speech, but rather a switch to represented thought. The

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[78] The original ST is completely written in plain font. However, for this and subsequent examples, I vary fonts to indicate the different levels of narration and focalization. Sentences of narration *per se* are kept in plain font. Represented speech and thought is marked by italics. Direct speech is underlined. Sentences that cannot be definitively categorized are redlined.

[79] See, for example, pp. 14, 23 and 24.

narrator-focalizer introduces this scene with the event-oriented sentences of narration *per se*; the reflective verb *rechnete* indicates that what follows will be a representation of Frankel's reflective consciousness and therefore a switch to the second degree of focalization. The focalizer switches from focalizing the concrete objects in the room (*Steinböden*, *Terrassentür*, *Moskito*) to focalizing Frankel's thoughts. This switch of focalization from external to internal is subtle in the ST. The insertion of a colon in the TT makes the shift much more explicit—questionably so given the nature of the ST.

Gilbert does not seem to proceed methodically when she inserts stronger punctuation marks to reflect a change in level. Although that is the case with the second colon after *reflected*, the first colon and the period have been inserted when no shift occurs. Moreover, the period, the strongest punctuation mark, adds a distinct break that is not present in the ST. In fact, it is actually unclear to which agent the sentence "das Wetter war bedenklich und eine entsetzliche Öde in ihm" is attributed to, and it appears to be rather a sentence of transition—one of unclear borders—that could function as either a sentence representing consciousness (uttered by the focalizer Frankel in the second degree at the first narrative level) or as a sentence of narration *per se* (uttered by the narrator-focalizer). Therefore, with the insertion of the period, Gilbert erases the blurred lines between this transition.

According to Berman, these changes reflect the "destruction of the rhythms" and the "destruction of the internal systems of the text" (75). The rhythm of the stream of consciousness narrative is destroyed by the change in punctuation. Further, the internal system, or the type of sentences particular to this type of narrative, have lost their characteristic style. In other words, the extensive use of the comma in the ST places the sentences or phrases on an equal level with

none more emphasized than another.

The destruction of the internal system occurs similarly elsewhere:

Auf dem römischen Kongreß hatte sie zuerst Mühe gehabt, eigentlich eher Lampenfieber, wegen Italienisch, es war dann aber sehr gut gegangen, für ihn war das natürlich unbegreiflich, wenn man, wie sie, so viele Diplome in der Tasche hatte, sie **erwähne** es auch nur, weil sie einander sonst nie kennengelernt hätten (8)	**At first she had had some difficulty at the convention in Rome, actually more like stage-fright, because of Italian, but then everything had gone very well after all, of course to him that must seem inconceivable, how someone like herself, someone with so many credentials could actually be nervous. She had just wanted to mention it because otherwise they never would have met (3)**
In Sapri war es wieder nichts, dann schrie sie einmal auf, aber zu spät, *an einem baumlosen düsteren flachen Strand hatte sie einen Betonkasten gesehen, mit einer Leuchtschrift HOTEL,* (20)	**In Sapri it was the same story; then suddenly she let out a cry, but it was too late; on a treeless, dark flat beach she had seen a cement block with the neon letters HOTEL, (16)**

The subjunctive verb *erwähne* in the first example indicates indirect speech and results in a return to the first degree of focalization with sentences of narration *per se*.[80] The period in the TT after *nervous* makes this shift much more explicit than the ST.

Similarly, the second example shows that the insertion of the two semi-colons distinctly sets off the narrator-focalizer's sentences of narration. This clear break also has an element of explicitation to it because the *aber zu spät* in the ST does not have a verb, making it difficult to definitively attribute it to the narrator-focalizer. In the ST it appears to be a transition phrase, but in the TT the pronoun + verb *it was* is inserted, erasing this blurred distinction. Because the phrase *but it was too late* is sandwiched between the two semi-colons together with the sentence *then suddenly she let out a cry*, it seems to clearly attribute the phrases to the narrator-focalizer.

2.3.2 Insertion of Pronouns and Verbs

Berman's discussion of insertion in the TT includes two tendencies: clarification and

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[80] Bal states that indirect speech in narrative is like any other event (77) and can therefore be categorized with the sentences of narration *per se* (cf. section 2.2.3).

lengthening (*l'allongement*). The former can have two opposing effects. On one hand, making something explicit in the translation which is implicit in the original can be positive if it clarifies something that needs to be clarified in the target language. On the other, clarification of the original where the original did not want to be clear (polysemy → monosemy) works in the opposite way (72–3). In the latter, the translator adds things where they do not need to be added, which may also be referred to as *explicitation*. This results in only obscuring "[le] mode propre de clarté [du texte]" (73). As I have shown, the boundaries determining which "voices" are heard in the ST are generally somewhat unclear.

Clarification is evident in Gilbert's frequent insertions of conjunctions, pronouns and verbs where she makes explicit and complete in the TT what is implicit and fragmentary in the ST.

nur vor der Ausfahrt in Salerno, die sie eine Stunde lang nicht finden konnten, gab es dies und jenes zu bemerken, **einmal französisch, dann wieder englisch,** *italienisch konnte er noch nicht besonders gut,* (7–8)	**except for the hour they had spent searching for the exit in Salerno, where there had been one thing or another to talk about: they had spoken** French, then **switched back to** English, his Italian wasn't very good yet, (2)

Here, along with the addition of a colon, the translator inserts the pronoun *they*, the past perfect verb *had spoken* and the simple past verb *switched back to* to make explicit what is implicit in the ST. In this case, however, clarification is not needed. Even though Nadja and Frankel's speaking is implicit, it is by no means unclear that that is what they are doing, as the definition of the verb *bemerken* shows: "äußern, [kurz] sagen, einwerfen" (*DUDEN*). A more literal translation, still keeping the fragmentation, would suffice without any confusion of meaning: "only before the exit in Salerno, that they couldn't find for an hour, was there this and that to remark on, first in French, then in English again, his Italian wasn't particularly good yet" (my translation). Because there is no verb in the two phrases *einmal französisch, dann wieder englisch*, it also seems to

function as a transition phrase from sentences of narration *per se* to sentences of represented speech and thought.

The problem with lengthening is that it may also lead to more confusion. By introducing elements which supposedly explicate an unclear ST, the translator may insert meaning into the translation that is not present in the original. The following examples illustrate how Gilbert has fallen into this trap:

Er war einige Jahre lang in Rourkela gewesen und zwei Jahre in Afrika, in Ghana, dann in Gabun, länger in Amerika selbstverständlich, sogar ein paar Jahre zur Schule dort gegangen, während der Emigration, sie irrten beide die halbe Welt ab, und am Ende wußten sie ungefähr, wo sie, von Zeit zu Zeit gewesen waren, (9)

He'd been in Rourkela for several years, in Africa for two, in Ghana, then in Gabon, naturally **he'd spent** quite some time in America, that went without saying, **he'd** even gone to school there for a few years, **when his parents had emigrated;** they strayed over half the globe and in the end each had a rough idea of where the other had been periodically, (3–4)

Again the translator favours the insertion of pronoun + verb, in this example, *he'd spent, he'd* as well as the insertion of noun + verb *his parents had emigrated*. This explicitation by insertion destroys the representation of consciousness in the ST. When the original is understood as Frankel's represented speech, it is clear that it reflects the short, incomplete sentences characteristic of direct speech. As a sort of represented speech back test, I will reproduce Frankel's speech in English based on what is suggested in the ST and the TT:

ST: *I spent a few years in Rourkela and two years in Africa, in Ghana, then in Gabon, of course longer in America, even went to school there for a couple of years, during the emigration*

TT: *I was in Rourkela for several years, in Africa for two, in Ghana, then in Gabon, naturally I spent quite some time in America, that goes without saying, I even went to school there for a few years, when my parents emigrated*

With the insertion of the first person pronoun in the text suggested by the TT (*I spent...I even went*), the translation loses the stream of consciousness style of the original. The sentences no longer *represent* Frankel's speech, they reproduce how his speech would have been if he were to have spoken correctly. The deforming force at work here shatters the narrative style that is

fundamental to "Simultan."

The insertion of ***when his parents had emigrated*** is a further example of explicitation that could have been avoided. The TT makes explicit that it was ***his parents*** who had emigrated. The fact that Frankel went to school there clearly indicates that he was young at the time and in no position to be making decisions about emigration. Again, a literal translation such as ***during the emigration*** would have sufficed.

Finally, it is also worth noting that where the narrator-focalizer focalizes a plural *sie* in the ST (*und am Ende **wußten sie** ungefähr, wo **sie**, von Zeit zu Zeit gewesen waren*), in the TT there is a switch from the plural (***they strayed over half the globe***) to the singular *each* (***each had a rough idea of where the other had been***) is focalized. The semantic implication of this switch is that the focalization on the characters individually suggests that Nadja and Frankel have some vested interest in where the other had been, which is not the case at all in the ST. Taking all of these factors into consideration, a more accurate translation could read: "He had spent a few years in Rourkela and two years in Africa, in Ghana, then in Gabon, longer in America of course, even gone to school there for a couple of years, during the emigration, they both strayed half way across the world, and in the end they knew approximately where they had from time to time been."

The following is another example of an insertion in the translation that deflects the focalization of the original:

und gesetzt den Fall, sie hätte, wie andere, die ihr Privatleben den Gerichten dieser Welt auslieferten, vor einen Richter treten müssen, um sich zu verteidigen oder um anzuklagen, so wäre weiter nichts herausgekommen, als daß es eine Zumutung für einen Mann war, wenn eine Frau ihm nicht zuhörte, aber auch eine Zumutung für sie, weil sie ihn anhören mußte, (11)	and had she, like others who surrendered their private lives to the courts of this world, had to appear before a judge to defend her rights or enforce them, then the court would have had no choice but to find that it was too much to expect from a man that he put up with a woman who didn't pay attention to what he said, but then again too much to expect from her, too, because she had had to listen: (6)

The explicitation of *the courts would have had no choice but to find* results in a shift of the focalized. This insertion has the court, as the focalized, performing the inevitable action of making a decision on a case. However, in the ST there is no such reference to the court or to their lack of choice; instead, the ST emphasizes that nothing could really be decided—*so wäre weiter nichts herausgekommen*. Further, by reworking the sentence structure in this example, the translator, in Berman's terms, destroys the rhythm of the original. I suggest the following literal translation that does not shift focalized and retains the rhythm: "and assuming that, she had, like others who surrendered their private lives to the courts of the world, had to step before a judge to defend herself or to accuse someone, then nothing more would have come of it than that it was a bit much for a man if a woman didn't listen to him, but also a bit much for her, because she **had** to listen to him." My translation also points to the shift in verb tense that Gilbert used in the TT. She translates the simple past verb *anhören mußte* in the ST as the past perfect verb *had had to listen*. This leads me to the third category affected by the destruction of the internal systems at work in "Simultan."

2.3.3 Verb Tense

I have already pointed out the existence of two types of sentences in narrative and hinted at the difference in verb tense between those sentences and the sentences of direct speech. In German, the simple past (*hatte, fiel, kurbelte*) functions equally for the sentences of narration *per*

se and sentences of represented consciousness at the first narrative level. On one hand, the past tense used for the narration *per se* determines the framework of the narrative and locates the narrated events at a time before the time of narration. On the other, the simple past is obligatory in German for represented speech and thought (Fludernik 209) and is actually a shifted tense similar to the shifted tense of indirect speech. For example, a verb in present tense in direct speech is shifted to simple past in represented speech: *Griechenland **war** auch nicht mehr, was es damals oder gestern **gewesen war***. If you consider this as direct speech, it would read: *Griechenland **ist** auch nicht mehr, was es damals oder gestern **war***. The use of the past perfect *war gewesen* shows how a past tense in direct speech shifts in represented speech.

Likewise, there is a pronoun shift in represented speech and thought. For instance, the sentence *hatte sie kalte Füße* in the ST example below has the third person pronoun *sie*, but, as an example of represented speech and thought, it is actually a shifted pronoun. If we consider it in the present tense as an occurrence of direct speech, then the sentence would read as follows: *habe **ich** kalte Füße*. In this sense, the shifted verb tenses and pronouns are similar to indirect speech.

At the second narrative level, the direct speech of the characters is marked almost exclusively by the present tense. Occasionally past perfect is used to recount an event prior to the time of the uttering, but in "Simultan" this seems more the exception than the rule.

The first lines of "Simultan" illustrate the unity of tense within the first and second narrative levels. The simple past verbs are in bold:

> Bože moj! ***hatte sie kalte Füße, aber das mußte endlich Paestum sein,*** es gibt da dieses alte Hotel, ich versteh nicht, wie mir der Name, er wird mir gleich einfallen, ich habe ihn auf der Zunge, ***nur fiel er ihr nicht ein,*** sie **kurbelte** das Fenster herunter und **starrte** angestrengt seitwärts und nach vorne, ***sie suchte den Weg, der nach rechts,*** credimi, te lo giuro, dico a destra, ***abbiegen mußte. Dann war es***

also das NETTUNO. (7)

In order to illustrate how the shifted tenses of represented speech and thought function, it is possible to recreate them in the present tense, first in German, then translated into English:

RST: ***hatte sie kalte Füße, aber das mußte endlich Paestum sein***
back test: **habe ich** kalte Füße, aber das **muß** endlich Paestum sein

RST: ***were her feet cold, but this finally seemed to be Paestum***
back test: **are** my feet cold, but this finally **seems** to be Paestum

In represented speech and thought there is a verb and pronoun shift. As this example illustrates, the present tense verbs of direct speech (***habe; are***) shift to the simple past (***hatte; were***). In German, the pronoun shift changes the first person *ich* to the third person *sie*; and, because of the syntactic change that occurs when ***hatte sie kalte Füße*** is translated ***were her feet cold*** in English, the possessive pronoun *my* shifts to *her*.

This type of back test is also useful to determine within the first narrative level shifts of focalization. For example, applying the back test to shift the sentence *sie kurbelte das Fenster herunter und starrte angestrengt seitwärts und nach vorne* to the present tense would produce a translated English version such as "I'm rolling the window down and straining to see sideways and ahead." This clearly does not indicate either speech or thought; therefore, it is possible to categorize this sentence as one of narration *per se*.

Because in English progressive tenses (present and past) are used in addition to the simple tenses, it is more difficult to generalize that one verb tense is almost always used for a certain degree of focalization. Although Fludernik states that the past progressive (*s/he was* VERB+*ing*)

marks consciousness in contexts of narrated perception and consciousness presentation in general (208), this generalization does not necessarily apply in "Simultan" in English:

> Bože moj! ***were her feet cold, but this finally seemed to be Paestum,*** there's an old hotel here, I can't understand how the name could have slipped my, it'll occur to me in a second, it's on the tip of my tongue, ***but she couldn't remember it,*** **rolled** down the window and **strained** to see out to the side and ahead, ***she was looking for the road that should branch off to the right,*** credimi, te lo giuro, dico a destra. ***Ah there it was, yes, the Nettuno.***

The bolded verbs show that all but one (*was looking*) are simple past (*were, seemed, couldn't remember, rolled, strained, should branch off, was*). *She was looking for the road that should branch off to the right* is a sentence of represented speech, but the reason the past progressive is used is not because it is represented consciousness. Instead, the past progressive is used because a focalized event is a continuous action that has not been interrupted. Gilbert's choice of past progressive is therefore appropriate. Further, it is the modal verb *mußte* + *abbiegen* [*should* + *branch off*] that is the determining factor for categorizing this sentence as one of represented speech and thought. The modal verb inserts an element of subjectivity into the sentence. Otherwise, if the sentence simply read *sie suchte den Weg, der nach rechts abbiegte*, it would have been a simple reporting of an event.

Because verb tense is inextricably linked with the subtle shifts in focalization and narrative level, as the back test illustrates, it is essential that the tense be strictly adhered to in the translation; otherwise, in addition to skewing the levels, the result is a destruction of the internal temporal system. Gilbert takes some liberty in this matter—she frequently translates a simple past verb in the ST as a past perfect verb in the TT. For example:

und über das Warum **hatte sie jahrelang** nachgedacht, und **nie kam sie auf den Grund, nie vermochte** sie einzusehen, was damals vorgefallen war. (10)	**and she'd been wondering why for years but had never really gotten to the bottom of it, never been able to comprehend what had happened.** (5)
und er war erleichtert **gewesen, daß sie ihm mit** dieser Geschichte gekommen war, denn er **hatte** auch nicht die geringste Lust, war viel zu nervös und Allensein zu gewohnt. (15)	**and he had been relieved upon hearing this story, he hadn't had the least desire either, was much too nervous and accustomed to being alone.** (10)
aber er **wollte** weg aus der Stadt mit ihr (16)	**but he had wanted** to get out of the city with her (11)

The ST examples with the occurrence of the bolded simple past verbs are all examples of represented speech and thought. The switch from the present perfect of the ST to past perfect in the TT is a mistranslation and creates a false anteriority by suggesting that an earlier action has been completed. In the first example, the meaning that the translated past perfect tenses suggest is that Nadja's wondering is a completed action. She thought about her relationship with Jean-Pierre for years, but now realizes why things fell apart. However, the ST suggests that the action is ongoing. Keeping the same verb tense as in the original, the translated text could read like this: "and she'd been wondering why for years, and she never **got** to the bottom of it, never **was able to understand** what had happened then." She still does not understand why her relationship deteriorated.

Similarly, the past perfect verbs in the second and third TT examples also suggest a completed action. *He **hadn't had** the least desire*, but now everything is fine. *He **had wanted** to get out of the city with her*, but now he is not so sure. This is again not the case. Frankel has no more desire now than he did before; he still is happy to get out of the city with her. Consequently, translations that adhere to verb tense like "because he **didn't have** the least desire either" and "but he **wanted** to get out of the city with her" seem more appropriate.

The following example shows how this type of reworking of the tense results in confusion of narrative levels and emphasizes why it is desirable to adhere to the verb tense:

*Griechenland **war** auch nicht mehr, was es damals oder gestern **gewesen war**, es war überhaupt nichts mehr, wie man es zuerst, vor zehn, fünfzehn Jahren kennengelernt hatte,* (16–17)	**Greece isn't the same as it was then or even yesterday, there was nothing left ten, fifteen years ago (12)** ***[sic]***

The simple past verb *war* indicates represented speech and thought, and the time deictic *gestern* accounts for the use of the past perfect verb *war gewesen*. However, what is indicated by the shifted tenses in the TT to the present *isn't* and the simple past *was* is that this sentence occurs at the second narrative level with Frankel as character-focalizer. Further, the translator appears to have not translated the passage in its entirety, leaving out *wie man es kennengelernt hatte*, which causes an element of the ST to be lost. By not translating this phrase, the TT loses the reference to the fact that going to Greece was "the thing" to do ten, fifteen years ago and that today Greece is nothing at all like what it used to be. Instead, the TT focusses only on the fact that there was nothing left years ago, when this is essentially not even mentioned in the ST.

Conversely, in the following example of direct speech at the second narrative level with Nadja as focalizer, the translator does not maintain the present tense verbs of the original and switches to the simple past and present perfect tenses.

Sie würde ihn anfahren: ich **habe** mich entsetzlich aufgeregt, du **verschwindest** einfach, ich **suche** die ganze Gegend ab, **schaue** mir die Augen aus dem Kopf, ich **denke**, du **bist** ertrunken, das regt mich doch auf, es ist einfach rücksichtslos, verstehst du das dann nicht? (23)	She would start in abruptly: I was terribly upset, you just **disappeared**, **I've been looking** everywhere for you, **straining** my eyes out of my head, I **started to think you'd drowned**, of course that upsets me, it's so inconsiderate, can't you understand that? (19)

Although Nadja does not speak this hypothetical speech aloud, but rather thinks it, it can still be considered a second level narrative because it contains the first person pronoun (that is, not a shifted third person pronoun) and the present tense. Aside from a few examples in the past

perfect, all occurrences of *Ich* in "Simultan" are in conjunction with a present tense verb and represent a character-focalizer's direct speech. In this example, the present tense reflects the tense that someone might use when very angry, as they would with a child. Consider this translation: "I was terribly upset, you just disappear, I'm looking through the entire area, my eyes popping out of my head, I think you've drowned, that really upsets me, it's simply inconsiderate, do you not understand that?" The simple past verbs in Gilbert's translation lose both the anger and emphatic effect. Instead, they simply recount her feelings in the past.

One final aspect must be mentioned within the discussion of verb tense: the use of the free subjunctive in German to report indirect speech. The term *free* means that the subjunctive verbs do not need an introductory parenthetical (such as *er sagte, daß* or *sie murmelte, daß*), and they can stand alone as the depiction of indirect speech. Graphically different, the verb form is clearly distinguished from other tenses. The insertion of indirect speech at the first narrative level into the sentence of narration *per se* therefore creates a "visual shock" for the German reader because of the formal difference and its infrequent use:

> Sie sprach wieder von der ersten Zeit in Genf, dem unvermeidlichen, und einigermaßen, **könne** sie verstehen, was er am Morgen im Garten gedacht **habe**, denn wenn man einen kleinen Zeitraum **ansehe**, oder einen großen, wofür es bei ihr, zugegeben, nicht ganz reichte, wenn das für ihr kurzes Leben galt, was allein in Genf geschehen war und auch nicht geschehen war, dann war das eben nicht zu fassen (19)

Bal states that indirect discourse is a narrated event like any other reported by the narrator-focalizer. Fludernik underlines this by pointing out that German does not allow the representation of consciousness by means of the free subjunctive (209). Therefore, any occurrence of the free subjunctive in the ST means that that sentence is a sentence of narration *per se*.

English does not have a formally distinct verb such as the free subjunctive and must rely on parentheticals such as *s/he said (that)* to indicate indirect speech. As Gilbert's translation of this passage shows, it is necessary to insert *she said* to translate indirect speech:

> Again she talked about her early days in Geneva, that unavoidable city, and to a certain extent she could understand, **she said**, what he had been thinking of that morning in the garden, if you considered a short span of time, or a long one, but admittedly her own lifespan didn't suffice for the latter, if alone what had happened and failed to happen in Geneva was indicative of her short existence, then it was impossible to grasp (14)

Because of the similarity in the shifted tenses of indirect speech and represented speech and thought, it is only by inserting the parenthetical *she said* that it is possible to retain the same degree of focalization (that is, the first degree where the narrator-focalizer focalizes the character's speech) at the first narrative level. Given the limitations of English in this respect, any translation will necessarily erase the clear lines that delimit the indirect speech in the German ST. Gilbert generally retains the focalization level of the ST in her translation of the free subjunctive tense. Compare:

und sie war enttäuscht und erleichtert, es **sei** ihr übrigens auch völlig gleichgültig, todmüde, wie sie **sei** (7)	and she was both disappointed and relieved. Anyway, she didn't really care one way or the other, **she said**, dead tired as she was (2)

By inserting *she said* in the TT, Gilbert concretely instates the narrator-focalizer's presence in the sentences of narration *per se*. Otherwise, the reader would have to assume that *she didn't really care one way or the other, dead tired as she was* is another occurrence of represented speech.

2.3.4 Omission

The finally category of tendencies that I will consider are the omissions. While the translator adds pronouns and verbs in certain places (cf. section 2.3.2), she drops them in others.

ich habe ihn auf der Zunge, *nur fiel er ihr nicht ein*, sie kurbelte das Fenster herunter und starrte angestrengt seitwärts und nach vorne (7)	it's on the tip of my tongue, but she couldn't remember it, rolled down the window and strained to see out to the side and ahead (1)

The pronoun *sie* reinforces the fact that the first narrative level has been reinstated. The switch from present tense to simple past (***nur fiel er ihr nicht ein***—a sentence of represented speech and thought) is a return to the first narrative level. This phrase functions as a transition phrase and the new narrative level is cemented when the narrator-focalizer takes full control with the sentences of narration *per se* (***sie kurbelte das Fenster herunter***...). To indicate the presence of the narrator and make the focalization shift with *sie* as the focalized clear, it is important to choose a literal translation to show these subtle shifts.

Bachmann often uses repetition of a word or phrase to imitate the way people express themselves. This is frequently smoothed out in the translation, as is evident in the following examples:

und immer nur Washington, grauenhaft, ja, **er auch**, er hatte es **auch** grauenhaft gefunden und er könnte dort nicht, nein sie auch nicht (9)	Washington over and over again, how awful, yes, he too had found it awful and that was one place he could never, no, she couldn't either (4)
Sie sagte, ach, an sie [die Cernia] denkst du immer, nein, das **will ich nicht, ich will nicht**, daß du sie umbringst (25)	She said, oh you're still thinking about it [the cernia], I don't want you to kill it. (20)

The first example shows the omission of the first *er auch*. In the second example *nein, das will ich nicht* is omitted. The result of both these omissions is that the repetition, the halted uttering of a sentence and the uncertainty often articulated in direct speech is eliminated. The following paragraph also illustrates this. Further, it shows a series of repetitions of which very little has been retained:

Sie wollte **weinen, und sie konnte nicht weinen**, *seit wann* kann ich *denn nicht mehr* **weinen**, *seit wann denn* schon *nicht mehr*, **man kann doch nicht über** dem Herumziehen **in allen Sprachen und Gegenden** das **Weinen** verlernt **haben, und da mir kein Weinen** zu Hilfe **kommt, muß ich** noch einmal aufstehen, noch einmal **diesen Weg gehen** und hinunter zum Wagen **und einsteigen** und mitfahren, (34)	**She wanted to cry and couldn't, how long has it been since I could cry, I can't have unlearned crying from travelling around in all those languages and places, but since crying won't save me, I'll have to get up, go down the path to the car, get in and drive away with him. (29)**

There are four different sets of repetition that have been smoothed out in the translation: (1) *weinen;* (2) *seit wann denn nicht mehr;* (3) *noch einmal;* and (4) *und.* Where there are five occurrences of *weinen* in the ST, there are only four of *cry* in the TT. This repetition underlines the tense emotional state which Nadja is in, her anxiety that she may never cry again or be able to release the pent-up feelings. This desire to cry and her inability to do so reflect the thematic in Bachmann's work that portrays the damaging forces leading to the destruction of *Ich*. The parallel structure of *seit wann denn nicht mehr* contributes to this effect. In Berman's terms, its elimination adds to the resulting qualitative impoverishment of the TT. Further, the repetition of *noch einmal* and of *und* resemble a listing of the daunting chores that become even more intimidating when a person is already in ill health and cannot bear to go on. The reworking of the structure in the translation, by eliminating these repetitive elements, not only reflects what Berman calls a quantitative impoverishment but also a rationalization that has a clear deforming effect on the re-creation of the *Krankheit* and *zerstörtes Ich* thematics in the translation.

2.4 Conclusions

Gilbert's English translation of "Simultan" shows certain general tendencies that together produce a final product with a focus different from that of the original. There is a distinct trend toward producing a text that "reads better." The syntax of the TT flows much more smoothly

than does the ST. The insertion of punctuation, certain noun phrases and the elimination of repetitive elements and conjunctions results in a syntactically enhanced, streamlined narrative.

These changes reflect what Berman calls the deforming forces at work in translation. The gravity of such deforming changes is all the more marked because the narrative style in this short story is of great importance. Stream of consciousness means just that. There is no grammatically ordered stream of thoughts with proper punctuation and well formed sentences. As the discussion on represented speech and thought shows, the narrative deals with representation; it is one of its fundamental elements. For this reason, it seems that to alter this sense and flow of representation is to alter an essential aspect of the ST. As Berman states: "le principal problème de la traduction romanesque est de respecter la *polylogie informe* du roman, de ne pas l'homogénéiser arbitrairement" (70). Contrary to what the translated title of "Simultan" suggests, the process of homogenisation results in an overall smoothing effect that is not exactly "Word for Word."

CHAPTER 3

MULTILINGUALISM AND INTERTEXTUALITY: BENJAMIN'S "TASK OF THE TRANSLATOR"

The final chapter deals with the significance of multilingualism in "Simultan." Multilingual elements are interspersed throughout the story and also frame it—beginning with the exclamation *Bože moj!* in Russian, it ends with *Auguri!* in Italian. Although it is obvious that the inclusion of multilingualism is related to Nadja's profession, it would be naive to believe, given the complexity of Bachmann's writing, that the foreign languages function purely on this superficial level. This chapter therefore addresses another aspect that expresses Bachmann's fundamental concern with language. It stems from the influence that linguistic philosophy had on her thinking. In the first chapter I illustrated how Wittgenstein's language theory is integrated into "Simultan." Here, I will show that Bachmann's inclusion of multilingualism in the text is linked to Walter Benjamin's philosophy of language as outlined in "The Task of the Translator." The presence of multilingualism in the text gives rise to a discussion on how these elements are treated in translation. Given that certain words and phrases are foreign in the ST, it is generally unnecessary to translate them. However, the inclusion of English poses a problem for the English translator because the words or phrases create a certain tension in the ST that risks being erased in an English translation.

Beginning with a brief overview of the historical development of multilingualism in literature, this chapter focusses on the issues arising from multilingualism in "Simultan." First, as a preliminary investigation, I have done a literature survey on multilingualism in an attempt to summarize the different terminology used by theorists. Second, the significance of the multilingual

elements can be understood as a problematization of Benjamin's essay "The Task of the Translator" because many of the metaphors in his essay resonate in Bachmann's text. Therefore, I have outlined Benjamin's theory and illustrated how Bachmann has integrated certain key points into "Simultan" and, at the same time, challenging the conclusions that Benjamin reaches. Finally, I will discuss the function of each language in terms of their usage by the characters and look at the translation or non-translation of the multilingual elements.

3.1 Multilingualism: An Overview

Multilingualism has significantly marked postmodern literature, but it is not a new phenomenon. During the Middle Ages and the Renaissance, the language of scientific and philosophical communication was Latin. Although it was customary to use the *lingua franca* in writing, it also was not uncommon for a writer's mother tongue to enter the discourse. As a result, you will find many examples of bilingual and multilingual writing during those periods (Forster 9–10). Classicism put an end to this practice as it strove to confine writing to national boundaries (Simon 1995:118).

The Germans in particular were concerned with establishing a national literature and much of the writing during the late eighteenth and early nineteenth centuries dealt with the idea of how language was a significant part of what characterizes a nation or an individual. Wilhelm von Humboldt wrote:

> But though it cannot be doubted that the *character of a nation* is revealed in everything truly peculiar to it, such character is primarily disclosed in *language*. In its interfusion with all expressions of the mind, language, for that very reason, more often recalls that individual stamp which always remains the same. (158)

The marked shift during Romanticism back to the use of more than one language in writing reflected writers' desire to express this interfusion of language with the expressions of the mind. They tried not to limit themselves and no longer wanted to exclude other languages from their writing. And once again, multilingualism in a text became common. Because it was believed that each language, even each dialect, was unique and characteristic (Forster 55), the use of different languages had (and still does have) a definite role to play.

This overview of multilingualism in a few, select literary periods is far from complete, but it serves as an introduction to the following terminological discussion.

3.1.2 The Terminology: A Literature Survey

There are almost as many different terms used to describe the presence of more than one language in discourse as there are theorists to use them. Bilingualism, multilingualism, plurilingualism, heterolingualism, polyglot, diglossia and tetraglossia are the most common. I have chosen to use ***multilingualism*** because it is the most simple and inclusive.

I will begin with ***plurilingualism*** because it is the term that was initially used in this sort of analysis. W. Theodor Elwert, one of the first scholars to systematically study the use of plurilingualism in texts (Grutman 1996:76), defines plurilingual literature as:

> d'une part, l'emploi de plusieurs langues dans le même milieu, mais séparément : soit d'après les différentes matières traitées (philosophie, juridiction, théologie, littérature au sens propre), soit d'après les différents genres littéraires (poésie lyrique, épopée, littérature didactique). D'autre part, on peut entendre par plurilinguisme littéraire l'emploi de différents idiomes à l'intérieur d'une seule et même oeuvre. (Elwert 410)

Almost twenty years later, Hugo Baetens Beardsmore further clarifies Elwert's two categories (Grutman 1996:202) and changes the term to ***polyglot***. He distinguishes between (1) the polyglot writer (2) polyglot texts and (3) mixed language usage, which is how Beardsmore terms a

mythical or imaginary language that a writer creates (91).

The term *diglossia* sets multilingual usage in a geographical context. It was first used by the linguist Charles Ferguson in 1959. Diglossia is a state in which "two varieties of a language exist side by side throughout the community, with each having a definite role to play" (qtd. in Forster 4). The neutral tone of this definition has changed over the years. In 1976, Henri Gobard described the infiltration of English into France as "un premier pas vers l'ethnocide linguistique" and characterized the speakers of the 'dominated' language (French) attempting to speak the 'dominating' language (English) as "*singes linguistiques*" (56). Ben-Zion Shek used diglossia in 1977 to define the English-French language situation in Canada. Given the tumultuous relationship between the two, his formulation, although not quite as brutal as Gobard's, is much more aggressive than Ferguson's: "the hazardous linguistic (and cultural) situation in which one language and linguistic group dominates and attempts to assimilate the other language and group" (Shek qtd. in Mezei 134).

Gobard bases his own term *tetraglossia* on linguistic, sociological, historical, ethnic and cultural criteria (33). He distinguishes four types of language: *vernacular, vehicular, referential* and *mythical*. First, vernacular language is your maternal language, the one you were brought up speaking and use spontaneously; it has primarily rural origins and is similar to a dialect. Second, vehicular language is national or regional; it is learned out of necessity for communication in urban centres (34). A parallel relationship can be seen here to a 'dominant' language or a *lingua franca*. For example, on one hand, francophones in Acadia who learned the Acadian dialect growing up would have to learn and use standard French to communicate with other francophones. On the other, many francophones in Canada are required to learn English to

function outside of their vernacular environment. Third, the referential language is linked to oral and written cultural traditions (34). In other words, it deals with cultural references such as proverbs, sayings, literature and rhetoric that are the mainstay within a particular linguistic community (36). Finally, mythical language refers to a religious or spiritual language (34). It is separated both temporally and spatially from the present because it comes from a time "*en dehors du siècle*" and from a place "*au-delà* de la compréhensibilité" (37). The latter has a direct relation to Wittgenstein's categorization of the mythical as a type of language that is beyond the borders of our reality.

Édouard Glissant offers perhaps the most interesting take on multilingualism—he talks about *l'imaginaire des langues*. The premise behind it is that you cannot write in a unilingual way. All writers, wittingly or not, necessarily take into account in their writing the existence of all the languages around them (12). Further, you can be 'multilingual' and not know any other language than your mother tongue (19). For Glissant, this is possible because he includes *the way* that you speak your language. Glissant's multilingualism refers to the differences within one language. It encompasses register, dialects and regional variations—what Bakhtin calls *heteroglossia*. For example, if you speak in very familiar terms with your "buddies," when you run into your English professor, the language you use will change significantly. A switch of register and voilà, says Glissant, you are multilingual.

I will end the terminological discussion with *heterolingualism*. Rainier Grutman defines heterolingualism as "la textualisation d'idiomes étrangers aussi bien que de variétés (sociales, régionales, chronologiques) de la langue auctoriale" (1996:72). His reasons for preferring this term are numerous. First, he says it concerns texts specifically. Second, it is more general and

includes all the points set out by Beardsmore for polyglot literature.[81] Third, the term itself is representative of the phenomenon it describes—it comes from the juxtaposition of two languages: the Greek *heteros* (other) and the Latin *lingua* (language) (1996:72). Finally, he says the key to heterolingualism is to find the degree of textual integration of the allophone elements (1996:75). This final point is of particular interest for translators, for it is also one of the translation problems that this type of text entails: how deep is the integration of heterolingual elements in the text and how does the translator go about recreating their "choc sonore" within the target text (Grutman 1996:75).

Although not among the many terms discussed here, I have chosen ***multilingualism*** for my purposes because it is simple, clear and inclusive. Because *multi-* means "more than one," it can include bilingualism as well as three or more languages. In contrast, *pluri-* excludes bilingualism when you consider that it refers to "several" (*COLLINS*). I use the term ***multilingualism*** as a general concept to describe the presence of foreign languages in the text. When speaking specifically about the individual languages—in this case, English, Italian, French and Russian—I use *multingual elements*.

3.2 Intertextual References and Benjamin's Essay

Bachmann received a doctorate for her studies in philosophy. Therefore, it is not surprising that the two strongest influences appearing in "Simultan" are philosophers. Moreover, because language is the overriding theme in Bachmann's work, it can be expected that the

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[81] Grutman had previously used plurilingualism and bilingualism interchangeably in "La littérature bilingue comme relation intersystémique" (1990). However, ***bilingualism*** in the technical sense that he used lead to too much confusion in the Canadian context (1996:72).

philosophies which have found some form of expression in this story are *philosophies of language*. In Chapter 1, I dealt with Wittgenstein's categorization of the world into the Speakable and Unspeakable. In this chapter, I discuss the problematization of Benjamin's linguistic philosophy.

At a superficial level, the multilingual elements in "Simultan" can be attributed to Nadja's profession as a simultaneous interpreter. In her daily work, she must alternate between languages, slotting the appropriate word in the appropriate language: "jedes Wort konnte sie so auf einer Rolle sechsmal herumdrehen" (18).[82] It is then inevitable that there would be some spillover into her personal life and everyday language. However, the complexity of the narrative structure, as illustrated in Chapter 2, suggests that the presence of multilingualism is much more complicated. Bannasch clearly connects the multilingual elements in "Simultan" to Benjamin's language theory when she states: "Bachmann bezieht sich mit ihrer Titelerzählung "Simultan" unmißverständlich auf diesen Text ["Die Aufgabe des Übersetzers"] Benjamins" (206).[83] Examination and comparison of Bachmann's text with Benjamin's reveals that many of the themes and metaphors in "The Task of the Translator" resonate in "Simultan." Further, the analysis points to Bachmann's problematization of Benjamin's theory of language, rather than a wholehearted acceptance of it. Before looking at the textual references to Benjamin's essay that occur in "Simultan" and the problematization of these, it is first necessary to briefly outline the theory that Benjamin proposes in his essay.

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[82] "she could turn each word around six times as though on a roller"

[83] "In her title story, Bachmann unmistakably refers to Benjamin's text ['The Task of the Translator']."

3.2.1 "The Task of the Translator"

Benjamin's translation theory is essentially a philosophy of language that strives for a utopic language he calls *pure language*. He says it is only translation that allows us to aspire to pure language (80).[84] In particular, it is interlinear translation that will achieve this, and the translator therefore plays an important role in attaining the pure language. The task of the translator is twofold. First, Benjamin says that translation must awaken the original's echo from its own language (Jacobs 763). The onus is on the translation to initiate the call into the "forest of languages" *[Bergwald der Sprache]* and have the echo return to it. The distortion, or foreignness, in the language of translation is then a result of the echo returning to its point of origin, touched and changed by the original language. Put less metaphorically, the language of the interlinear translation that Benjamin espouses will greatly enrich the language of the translation. The first task therefore "consists in finding that intended effect *[Intention]* upon the language into which he is translating which produces in it the echo of the original" (76–77).

Second, the task of the translator is "to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his recreation of that work" (80). However, in doing this the translator is necessarily reimprisoning the pure language. This metaphor of imprisonment also points to the difficulty of achieving a utopic language in terms similar to those of the feminism that Bachmann's work seems to presage.

These two points contain the fundamental concepts on which Benjamin bases his philosophy of language. The *intention* of a language is what it wants to express (72). It is

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[84] Unless otherwise noted, all page citations of Benjamin's theory are taken from Harry Zohn's English translation "The Task of the Translator." I have included the original German in square brackets where it seems useful for clarification.

understood by the Saussurian distinction between "intended object" *[das Gemeinte/le signifié]* and the "mode of intention" *[die Art des Meinens/le signifiant]* (74).[85] Benjamin says languages are mutually exclusive because of their different words, sentences and structure (74), but they are related through the totality of the intentions of each language. Because they are *a priori* related, he calls it the "kinship of languages" (74). From the harmony of their various modes of intention, meaning emerges as pure language. Pure language itself no longer means or expresses anything, he says; it is that which is meant in all languages (80). In other words, it could be considered as a pure mode of intention. Benjamin refers to it as well as "true language"—a language of truth that is the "tensionless and even silent depository of the ultimate truth, which all thought strives for" (77). Because any meaning is extinguished, so too are the biases found in language. This makes the concept of pure/true language very attractive for Bachmann, who was searching for a new language devoid of the present biases. The concept of a language of truth seems to be the point where Bachmann and Benjamin converge. Both conceive of a utopic language, however Bachmann cannot reconcile Benjamin's theory with her own concept of a language of truth. As a result, she draws from what Benjamin sets out, yet ultimately rejects his claim that the Bible has some truth value.

However, like Bachmann and Wittgenstein, Benjamin is also pessimistic that this true language will ever materialize and attributes the failure to the "diversity of idioms" (77).

3.3 The Problematization of Benjamin's Metaphors

In "Simultan," the introduction to references to Benjamin's text seems to begin with the

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[85] Cf. Section 1.2.3.1 where the Saussurian distinction in Wittgenstein's theory is touched on.

choice of the title. The first textual indication that points to the importance of the multilingual elements is that Bachmann has chosen "Simultan" for the title story. As I noted in section 1.1, Bachmann's choice for titles of her collections is significant. In the larger picture, *simultan* evokes the simultaneity of experience the five Viennese women have. With regard to the title story and its simultaneous translator, it refocusses attention on the language problematic. It conjures up a picture which immediately brings to mind a multitude of languages and refers to the attempt at simultaneous expression of the stream of consciousness. It appears that this is the first hint of the upcoming intertextuality referring to the babelian conception of translation which Benjamin portrays in the "Task of the Translator."

Although Gilbert's translation of the title loses the sense of simultaneity that is conveyed in the original title of the collection, it seems, in contrast, to emphasize the intertextual reference to Benjamin's essay. By translating "Simultan" as "Word for Word," Gilbert focusses attention on the interlinear translation method that Benjamin espouses.

Intertextuality is further apparent as analysis shows that Bachmann draws from Benjamin's metaphors as she integrates his text and problematizes the claims he makes.

The language Benjamin uses in "The Task of the Translator" is rich in metaphor. The well-known comparisons of the language and content of the original to a fruit and its skin, and that of the translation to a royal robe with ample folds are only two of the vivid images he produces (75). The following sections consider two metaphors that Benjamin uses in his essay and illustrate how they have been incorporated and subverted in "Simultan."

3.3.1 The Amphora Metaphor

When discussing pure language, Benjamin uses the image of an amphora to show the

relation between languages. He says that the various languages are the "broken parts of the greater language" (qtd. in Jacobs 762). The translation language can thus be seen as a fragment of a fragment. The translation and the original, as "fragments of a vessel, in order to be *articulated* together [...] must *follow* one another in the smallest detail" (qtd. in Jacobs 762).[86] This metaphor implies that the fragments of the translation and original must follow one another in the smallest detail, and that as a result there is then some way of approaching pure language through interlinear translation. As Benjamin points out, it is the *translation* which is key to attaining pure language. Bachmann, however, has chosen an *interpreter* for the role of protagonist. An interpreter, who works with oral language and whose primary role is in fact to *interpret* and give meaning to oral discourse stands in direct contrast to Benjamin's ideal of a translator doing literal translations of poetry. The interpreter functions in a space between languages, concerned with the grasping and reproduction of meaning—not individual words—that must be conveyed immediately, with very little time to think. The translator, however, has the calm, the leisure to reflect on the choice of words and formulation

In "Simultan," language is represented as fragmented in the structure of the stream of consciousness narrative because it is difficult to reproduce the simultaneity of thought, or the speed with which thoughts occur, in the linear medium of the printed text. In "Simultan" this fragmentation is evident in two ways. First, the short multilingual exclamations or expressions seem to underline Benjamin's statement that the multiplicity of languages is a result of broken

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[86] In "The Monstrosity of Translation," Carol Jacobs points out how Zohn misinterpreted Benjamin's text in many places. Whereas Zohn translated this passage very concretely as "fragments of a vessel which are to be *glued together* must *match* one another in the smallest details, although they need not be like one another" (78), Jacobs proposes the word for word translation above that keeps the abstractness of the ST (de Man 90).

parts of pure language. However, in the Bible scene, Bachmann undermines this claim of pure language by having Nadja unable to translate a sentence from the text that Benjamin says is unconditionally translatable. Second, the running together of thoughts or half spoken sentences results in fragmented phrases. Again the first lines of the story serve as an example: "Bože moj! [...] es gibt da dieses alte Hotel, ich versteh nicht, wie mir der Name, er wird mir gleich einfallen, ich habe ihn auf der Zunge, [...] sie suchte den Weg, der nach rechts, credimi, te lo giuro, dico a destra, abbiegen mußte" (7). The speed with which these phrases read and the way in which Nadja jumps from one fragment of speech and language to another makes it seem as if she is indeed trying to articulate all these words at once.

3.3.2 The Bible Metaphor

Benjamin also describes pure language in terms of a Bible metaphor. The Bible is the concrete symbol for the utopic, true language. It is the embodiment of the language of truth. In the final paragraph of his essay, he develops this metaphor stating first that Hölderlin's translations of Sophocles are prototypes of translation, in which meaning plunges from abyss to abyss. Only the Holy Writ can impede the complete loss of meaning. Further, because it is identical with truth or dogma and is not encumbered by meaning, it is unconditionally translatable (82).

Similarly, the biblical motif in "Simultan" is developed throughout the story and reaches the height of its significance in one of the final scenes. However, where Benjamin sees the Bible as "übersetzbar schlechthin," Bachmann does not seem to agree. Nadja is ultimately unable to translate a sentence, chosen at random, from a text that Benjamin sees as the most open to translation because for him it is the Truth. But rather than this being the final step in the

metaphoric destruction of this woman, as the position of the story in the *Causes of Death* cycle might suggest, Nadja's inability to translate a sentence from the Bible functions as an epiphany for her—the important realization that everything is not possible. Her feeling of being submerged under the masses of words is pushed away.

It is in the final outcome of this scene that Bachmann differs clearly from Benjamin, and she thus questions the validity of his conclusions by ultimately choosing the opposite of what he proposes: for Bachmann, the Bible is not translatable in the word for word method that Benjamin so highly regards. That being said, the story does nonetheless incorporate fairly closely many of the details of this metaphor because in order to problematize Benjamin's claim of pure language as true language, Bachmann must first set the scene. The multiplicity of languages that Nadja knows and works with threatens to overwhelm her. In this sense, language appears to be a destructive force. When interpreting, Nadja must always pay such close attention to the speaker's voice and words that she is mentally and physically exhausted after a session: "es zerstört mich, ich komme ins Hotel, trinke einen Whisky, kann nichts mehr hören, nichts sehen und sitze ausgewrungen da, mit meinen Mappen und Zeitungen" (14).[87] Benjamin says the danger, but also the value, is greatest in interlinear translation. Interpreting does not allow for interlinear translation, however, because it calls for understanding and the reconstruction of meaning. Bachmann seems to suggest, then, that the task of interpreting and producing meaning is just as dangerous as the literal translation that Benjamin supports. Benjamin's translator risks being enclosed in silence by opening the language of translation to the foreignness of the language of the

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[87] "it destroys me, I come into the hotel, drink a whisky, can't hear anything, see anything and sit there, wrung out, with my maps and newspapers."

original. However, Bachmann shows that the interpreter also risks being submerged by the masses of words, by constantly having to reproduce meaning in another language. To sum up, the ideal—a language of truth—is sought by both Benjamin and Bachmann and the need for a change is clear. But Benjamin's true language is one devoid of meaning, while Bachmann's is one that eliminates destructive connotations attached to meaning, as discussed by Achberger. It may be that any path to this utopic language is dangerous.

Nadja seems to live in danger of the enclosing silence. Frankel promises to take Nadja for a walk (*tu m 'as promis une promenade!* [31]), but instead they get into the car for a racing ride up the mountain to look at the village of Maratea from high above. The Christ statue stands at the top of the cliff looking down on the small village. The ascent appeárs therefore to be a journey towards a higher realm. This approach to a concrete symbol of God seems to refer back to Benjamin's statement that the true language resides in God or in His word here on earth—the Bible.

Drawing from Benjamin's text, Bachmann suggests that the gates of language are indeed ready to slam shut: "sie atmete kaum mehr, und etwas fing an, in ihr auszubleiben, es konnte der Anfang der Sprachlosigkeit sein" (32).[88] The tension that she feels is expressed in the fact that she wants desperately to cry but cannot. The approach to the Christ statue, the entrance into a purer linguistic air, brings Nadja closer to the symbol representing pure language—the speechlessness that starts to enclose her is due to her proximity to this symbol where all meaning has been extinguished. Christ—the embodiment of the Holy Word where true language and pure language

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[88] "she barely breathed anymore, and something in her began to stop, it could be the beginning of speechlessness"

reside—seems to pose that danger to Nadja. Through her mastering of so many languages she has expanded the gates of her own language. The resulting speechlessness seems to suggest that she is entering into the nonverbal realm comprising only intentions.

Once at the metaphorical heights, she risks the fall. Benjamin says that in interlinear translation "meaning plunges from abyss to abyss until it threatens to become lost in the bottomless depths of language" (82). In Bachmann's formulation, Nadja lives so closely connected to and immersed in many languages, always searching for the 'right word,' that the languages seem to be mastering her rather than vice versa. In her drive up the mountain with Frankel, the first abyss appears: "er führte sie [...] dem Abgrund entgegen" (32).[89] The abyss is also mentioned later, on the way back down: "Im Fahren schloß sie sofort die Augen und stemmte sich wieder ab, trotzdem fühlte sie die Brücken, die Abgründe, die Kurven, eine Bodenlosigkeit, gegen die sie nicht ankam" (34).[90] Nadja and the meaning in her life seem to have fallen into the abyss; she feels as if she will never reach the bottom. With the anxiety and fear that grip Nadja, Bachmann seems to suggest a reference to the plunge into the *bottomless depths of language* that Benjamin says represent the inherent danger in interlinear translation. Bachmann appears therefore to counter this claim by saying that it is not only an interlinear translator who is in danger, but also an interpreter or one who attempts to reconstruct meaning.

In Benjamin's text and Bachmann's story, luckily, there is a stopping point *[Halten]*, and it is represented by the Holy Scriptures. However, as stated above, Bachmann problematizes

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[89] "He drove her [...] up to the abyss."

[90] "During the drive she immediately shut her eyes and pushed herself back with her feet, still she felt the bridges, the abysses, the curves, a bottomlessness that she couldn't fight."

Benjamin's statement that the Bible is unconditionally translatable. It is true that in both cases, the Holy Writ provides some sort of salvation. But, whereas Benjamin sees the salvation from the plunge into the bottomless depths of language in the sureness of the Bible's translatability—using an interlinear method—Bachmann formulates salvation in the realization that the Bible is *un*translatable. This direct opposition seems to raise the issue of faith. Benjamin accepts unquestioningly, has complete faith, in the Bible as the Truth. For him there is no question about its translatability. In contradistinction, Bachmann seems to question Benjamin's faith in the Bible's truth value throughout "Simultan" beginning with the very first word of the text. The Russian exclamation *Bože moj!* My God! is blasphemy given that Nadja uses it in the context to say how cold her feet are. Further, the most obvious questioning of this faith in the Bible as the Truth is that Nadja is unable to translate a part of the Bible she finds lying in their hotel room. She picks it up and opens it randomly, the same way she picks up her dictionary to find a word for the day. Her finger lands on the sentence: "Il miracolo, como sempre, è il risultato della fede e d'una fede audace" (38).[91] She tries to transpose the words into German, but she is unable to translate them: "Sie hätte den Satz in keine andere Sprache übersetzen können, obwohl sie zu wissen meinte, was jedes dieser Worte bedeutete und wie es zu wenden war" (38).[92] With this result, Bachmann seems to critique Benjamin's statement that "the interlinear version of the Scriptures is the prototype or ideal of all translation" (82). Nadja has no problem with each word individually, but when she tries to get the sense (and that is the crucial point) of one sentence from the Bible she is

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[91] Roughly: "The miracle, like always, is the result of faith and of a strong faith."

[92] "She hadn't been able to translate the sentence into any other language, even though she thought she knew what each of these words meant and how it was to be used."

unable to do it. As a well-respected, multilingual interpreter, Nadja has always been able to get the sense of a sentence and translate it. Benjamin privileges the word over the proposition as the way to a language of truth. Bachmann, however, seems to reject this claim by showing that literality is no more helpful to create "sense" or a language without destructive connotations attached. Whereas Benjamin seems to see this ideal in the absolute loss of meaning (the type that a strictly interlinear method might bring), Bachmann appears unwilling to surrender sense in language. [Similarly, this theme recurs in the short story "Alles" in *Das dreißigste Jahr*, a father tries to protect his son from the socialization process. He wants to save his son from internalizing the biases and traditional forms of representation that are contained in language.]

Bachmann wants language to lose the constraints of traditional meaning, that is, meaning that includes negative connotations or "baggage" that prevent women's access to it because they cannot express themselves. It appears that multilingualism in "Simultan" represents another formulation of this theme. In Benjamin's terms, the multilingual elements represent the euphony of all the various intentions of languages that lead to pure/true language. Bachmann rejects his conclusions. As she shows, pure (meaningless) language, represented by the Bible, is a utopia that cannot be accessed by humans. However, Bachmann is still pessimistic that we will ever reach that utopia, at least in the way Benjamin suggests.

Jacobs suggests that a further meaning must be read into the *Aufgabe* of the translator. *Aufgabe* is not only *task*, but it also has the sense of *aufgeben*—to give up, abandon. She says that this is the initial irony in Benjamin's essay: it is not so much the *task* of the translator, but his/her *surrender* that Benjamin devotes his essay to (765). With the plot of "Simultan" climaxing during the Bible translation scene, it seems that this is also the point that Bachmann focusses on.

Nadja abandons any attempt to use a literal, word for word method to translate the biblical sentence: "Ich bin nicht so gut, ich kann nicht alles, ich kann noch immer nicht alles" (38).[93] Her failure to translate the sentence from the Bible is, however, not a human failure; it is not one that she can control herself. Benjamin says the failure to translate is a purely *linguistic* failure and not one that can be attributed to the person translating (157).[94]

As mentioned above, Benjamin claims it is the realm of religion which seems to redeem this failure (if not to cause it as well) (Jacobs 765) and proves to be the stopping point for the fall into the abyss. The anxiety that Nadja feels as she is falling into the bottomless depths of languages ceases with the acceptance of this failure: "Sie fing an zu weinen" (38)[95] and the pressure is finally released.

3.4 Theme: *Causes of Death*—Translation as Metaphor

Judith Klein states that translation is present in one way or another in almost all modern literary works, whether it be intertextually, aesthetically or metaphorically (113). Further, she suggests that this is linked to the language crisis of the last century (114–15). In particular, translation is often used as a metaphor for death and loss or for destruction of meaning (115). By virtue of its placement in the *Causes of Death* cycle, "Simultan" has overt links to the theme of death. At the same time, the important role Benjamin's "Task of the Translator" plays, where a

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[93] "I'm not so good, I can't do everything, I still can't do everything."

[94] This citation refers to the original Benjamin text because, as de Man points out (85), Zohn's English translation states just the opposite "certain correlative concepts retain their meaning, and possibly their foremost significance, *if they are referred exclusively to man*" (70). Benjamin actually wrote "wenn sie *nicht* [...] auf den Menschen bezogen werden" (157)—when they are *not* referred to people.

[95] "She began to cry."

pure language void of meaning is expounded, suggests translation as metaphor in the title story is also clearly related to the loss or destruction of meaning.

I previously discussed Nadja's *Heimatlosigkeit* and *Krankeit* and the *zerstörtes ich* in sections 1.3.1 and 1.3.2 as variations on the language theme. With reference to Benjamin's philosophy, they are also variations on the *Causes of Death* theme that was a major problematic in Bachmann's work for nearly the last decade of her life. As a final illustration of how Benjamin's philosophy of language resonates in "Simultan," I will consider the way in which Benjamin's essay is reflected in these themes.

3.4.1 Variation #1: ***Krankheit and the zerstörtes Ich***

Whereas in *Malina* and the other *Causes of Death* novel fragments the women seem symbolically to self destruct (Achberger 146), Nadja seems able to avoid this symbolic destruction, in large part through her realization that she cannot do everything in the epiphany of the Bible scene. As illustrated in section 3.3.2, Benjamin says there is an inherent danger in interlinear translation. Nadja's race up the mountain does seem to be leading to her destruction through the illness that begins to set in. Bachmann brings out the seemingly slow process of Nadja's destruction that occurs when she nears the statue of Christ. It starts with the *Lähmung* [Paralysis] (32) becomes a *tödliche Krankheit* [deathly illness] (32) and finally threatens to be her *Vernichtung* [destruction] (34, 35). The strength of this isotopy is considerably weakened in the translation. *Lähmung* is translated as *numbness* (Gilbert 28) suggesting a state much less serious than that of paralysis. (Also, in back translation, numbness would more likely be translated as *Taubheit.*) *Krankheit* is more than *disease* (Gilbert 28). Moreover, the word *Krankheit* represents an entire thematic in Bachmann's work. Finally, the repetition of *Vernichtung* (34), *vernichtet* and

vernichten (35) is translated by the considerably weaker words *undoing* (Gilbert 29), *undone* and *undo* (Gilbert 35). Given the place of the *zerstörtes Ich* and *Krankheit* themes throughout Bachmann's work, a closer attention to these issues would have kept the strength of the isotopy.

By accepting her failure to translate the sentence from the Bible and realizing that it is a linguistic failure that she cannot control, Nadja avoids being a victim of another "cause of death." By thus problematizing Benjamin's concept of the inherent danger in interlinear translation, Bachmann does not allow Nadja to succumb to the fate of the other women in the cycle, and the story ends on a positive note. A note that is emphasized by the phrase in Italian—the cheer of *Auguri!* Best Wishes!

3.4.2 Variation #2: Linguistic Alienation as ***Heimatlosigkeit***

Although Nadja avoids the symbolic destruction that is key to Bachmann's *Causes of Death* project, recovering her linguistic *Heimat* is an unattainable ideal. Her relation to her native Austrian has been changed through her "Herumziehen in allen Sprachen und Gegenden" (34).[96] Benjamin's statement that the original language suffers—the "Wehen des eigenen" seems to resonate in Nadja's inability to regain her sense of linguistic belonging.[97] Through her work as an interpreter, Nadja's relation to her native language has suffered from the fact that she only uses it in work situations and from the addition of other languages to her daily life. The disarticulation that she feels, her perception of herself as a strange mechanism, and the futility of trying to recover her lost linguistic *Heimatgefühl* are representations of this suffering. However, it is not

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[96] "travelling about in different languages and places"

[97] De Man points out that Zohn translates *Wehen* as *birth pangs*, but *Wehen* are not only limited to labour pains but can more generally mean suffering of any kind (de Man 85).

possible to ever recover the old sense of unity and belonging that you have with your native linguistic community, as de Man points out:

> We think we are at ease in our own language, we feel a coziness, a familiarity, a shelter in the language we call our own, in which we think that we are not alienated. What the translation reveals is that this alienation is at its strongest in our relation to our own original language, that the original language within which we are engaged is disarticulated in a way which imposes upon us a particular alienation, a particular suffering. (84)

Nadja is not able to return to her linguistic *Heimat* and have her expectations fulfilled because, as de Man suggests, the acquisition of a new language results in her feeling alienated in all languages. None of her working languages nor her native language remain untouched from the linguistic crossings.[98] In particular, the multilingual presence in her life has irreversibly changed her relationship to her native Austrian.

This must not necessarily be seen as negative. Many scholars perceive the presence of multilingual fragments as a representation of a fragmented identity, suggesting that Nadja is suffering from her alienation from her native language. Granted, there is a disarticulation of the original language. However, in a very positive sense, it occurs with the great benefit of the translator (or interpreter) acquiring a new language. Benjamin says, pure language can only be regained through translation. In doing so, he exalts the role of the translator and points to the great benefit of multilingualism. The name Nadja, after all, means "little hope" in Russian (Achberger 150), and it seems to represent Bachmann's own hope that a utopic language can be

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[98] The concept of linguistic crossing is essential to the emergence and development of any new type of language. This idea has been advanced by N. Ja. Marr who states that crossing is "*the* source for the formation of new species" of languages (qtd. in Vološinov 76). Simon later discusses the "phénomènes de croisement" as a characteristic of all western states where there is an interpenetration of cultures (1995:19). It is perhaps a combination of these two that have influenced the choice of languages Bachmann made.

achieved, although her view of the present situation remains pessimistic.

3.5 The Functions of Multilingualism in "Simultan"

The previous sections looked at the intertextuality of Benjamin's linguistic philosophy in "Simultan." This discussion was a necessary starting point because it established a fundamental link between the multilingual elements, translation and a utopic/pure language. Bachmann's use of multilingualism in "Simultan" is part of her problematization of Benjamin's theory. Frankel asks: "was meinst du, wird es einmal eine einzige Sprache geben?" (14). The question seems to echo the hope for a utopic language. Nadja first does not hear or pretends she does not hear. Finally, when she does speak to him, she speaks to him in French. This subtle switch of languages seems to indicate, as Benjamin points out, it is in translation that the "great motif of integrating many tongues into one true language is at work" (77). The fact that Bachmann does not translate or paraphrase the multilingual elements in the ST—they stand alone to be taken at face value—may be an indication of this development toward a true language. Whether the reader understands *all* of the text appears to be immaterial. The multilingual elements scattered throughout the text suggest that it is the combination of their "intentions," as Benjamin would say, that results in pure language. Their use in the story, however, is meant to challenge this statement because Bachmann does not accept the Bible's "unconditional translatability."

The next important step is to consider the multilingual elements on their own. First, I will show the context in which each individual language is used. Second, I will look at the general problems of translating multilingualism and discuss what approach Gilbert has taken for the English translation.

3.5.1 The Multilingual Elements in Context

Multilingualism is introduced in the story with the very first words. Nadja exclaims "Bože moj!"—*My God!*—in Russian and foreshadows the importance that the multilingual elements will play in the development of the story. There are over seventy occurrences of multilingualism in "Simultan" and they are all used in the context of direct speech. They are spoken by a character-focalizer at the second narrative level. This is evident in the use of the present tense and first and second person deictics. For example, Nadja says: "**I**'m simply glad **we**'ve met, **you** are terribly nice to **me**, and **I** do not even deserve it" (12); or "**t**'immagini!" (13); or "**Tu** es sûr qu'il s'agit des phénomènes météorologiques? [...] **moi** non, **je** crains plutôt que ce soit quelque chose dans **nous**-mêmes qui ne marche plus" (16).

It is significant that the multilingual elements occur at the second narrative level of the character's direct speech. Within the narrative structure of the story, the important information shared between the two characters occurs at the first narrative level in the sentences of represented speech and thought; these sentences are "unspeakable" in the sense that they are uttered by the narrator. The information that is presented to the reader through direct speech seems to be superfluous, off the cuff remarks. The statements strike the reader as being banal. This appears to refer to Benjamin's statement that the "translator's task of 'fidelity' calls for an emancipation from all sense of communication" (qtd. in Jacobs 761). Therefore, the multilingual elements mainly fulfill the phatic function without really communicating any information. Further, as I will show below, the multilingual elements seem to reflect what Benjamin means when he says that pure language "no longer means anything and no longer expresses anything" (qtd. in Jacobs 761). It is only through an etymological examination that the words regain some meaning.

Although superficially the phrases are trivialized colloquialisms and they seem not to express meaning, each of the languages in "Simultan" are used in a specific context. For example, English is the language of "business." Frankel and Nadja met during a conference in Rome where the United Nations organization Frankel works for, the Food and Agriculture Organization (FAO), was present. For conversations related to their meeting or business, English is used. Near the beginning of their trip when they are getting to know one another, she says:

> I was flabbergasted when Mr. Keen asked me, no, of course not, I just call him Mr. Keen, denn er schien immerzu keen auf etwas zu sein, auch auf sie während der Party im Hilton, but let's talk about something more pleasant, I utterly disliked him (10).[99]

This example also illustrates that the multilingual elements are used only in direct speech. The switch to represented speech and thought (*denn er schien immerzu keen auf etwas zu sein, auch auf sie während der Party im Hilton*) coincides with a switch back to German. Similarly, Frankel discusses the stress he is under at work, and there is a shifting between the English of direct speech and the German of represented speech and thought: "und jetzt in Rom kam die Beklemmung immer häufiger, the board, the staff, das neue Projekt, tired, I'm tired, I'm fed up, er nahm doch, im Dunkeln danach tastend, das Valium 5, I can't fall asleep anymore without it, it's ridiculous, it's a shame, but it was too much today, dieses Gehetze und die Bank schon geschlossen" (16).[100]

French is the language of love or relationships and also of Nadja's ex-lover, Jean-Pierre,

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[99] "*I was flabbergasted when Mr. Keen asked me, no, of course not, I just call him Mr. Keen*, because he always seemed to be so *keen* on something, even on her during the party at the Hilton, *but let's talk about something more pleasant, I utterly disliked him.*"

[100] "and now in Rome the feeling of uneasiness was more frequent, *the board, the staff*, the new project, *tired, I'm tired, I'm fed up*, he did take, feeling for it in the dark, the Valium 5, *I can't fall asleep anymore without it, it's ridiculous, it's a shame, but it was too much today*, this mad rush and the bank already closed."

and many of the terms of endearment are in French: ma petite chérie, mon grand chéri (11); chéri (18); un tout petit chat, un petit poulet, une petite femmelle *[sic]* (26). At times, the language of the lovers Nadja and Frankel is sweet and playful: "Tu dois me mettre dans les draps tout de suite. Mais oui. Tu seras gentil avec moi? Mais non. Tu vas me raconter un tout petit rien? Mais bien sûr, ça oui" (14). At others, it is reminiscent of the violence and despair that she felt while in the relationship with Jean-Pierre, from which she is still dealing with some unresolved issues. As she is clinging desperately to the ground at the top of the mountain in fear of the Christ statue, Nadja cries out: "Aide-moi, aide-moi, ou je meurs ou je me jette en bas. Je meurs, je n'en peux plus" (33).

The Italian in the text appears at first glance to be nothing but a series of banal phrases, but closer examination reveals that they tie into a biblical isotopy. The sentence from *Il Vangelo* that Nadja is unable to translate—*Il miracolo, como sempre, è il risultato della fede e d'una fede audace*—most clearly places Italian in a biblical isotopy. When Nadja gives directions to Frankel to help him find the way to the hotel, the words she uses to tell him to turn right or left are combined with words that have either a link to the biblical isotopy or are etymologically derived from biblical roots (cf. Anderson 1989:ix). Although these phrases are quite common in everyday Italian, the fact that Bachmann chooses words whose etymology can be seen to play a certain role in a biblical isotopy, appears significant and suggests a deeper meaning. For example, "credimi, te lo giuro, dico a destra" (7) translates *believe me, I swear to you, I say to the right*. Belief—to believe (*credere*)—falls into the biblical isotopy. Similarly, you swear (*giurare*) to God when your faith (*fede*) is strong (*audace*). By the same token, the direction "ti supplico, dico a sinistra" (20–21) translates *I beg of you, I say to the left*. Etymologically *supplico* comes from the Latin

meaning *to kneel down, to pray, to beg humbly, to worship* (*LEWIS*).

I have shown in section 3.3 that Bachmann challenges Benjamin's notion of the word of God as unconditionally translatable when Nadja is unable to translate the sentence from the Bible. Similarly, she seems to include words among the multilingual elements that also bring the truth value of the Bible into question, possibly to suggest that only through faith can this be true. The opening line of the story "Bože moj! hatte sie kalte Füße" juxtaposes the exclamation *My God!* with the banal statement that her feet are cold. This use of God's name in such a context seems sacrilegious. Further, the hotel they are looking for is called *Nettuno*, the Italian spelling for the Roman sea god Neptune (Anderson 1989:ix). Finally, after hours of searching they find a hotel, and Nadja "sagte sehr ruhig etwas, nur um etwas zu sagen, bevor er hielt: sud'ba, Maratea, sud'ba" (21).[101] The word *sud'ba* that she spoke "just to say something" is Russian for *fate*. Fate can be a power that predetermines events inalterably or the ultimate condition or end of a person or thing (*CDN OXFORD*). What is interesting in "Simultan" is that, unlike the other women who suffer symbolic destruction in the *Causes of Death* cycle, Nadja is able to take control of her destiny. Her final visit to the Christ statue of Maratea is a positive turning point. She realizes that she is able to live: "es ist keine Pflicht, ich muß nicht, muß überhaupt nicht, ich darf. Ich darf ja und ich muß es endlich begreifen" (37).[102] She recovers her desire to live life, and she will not meet her end in the bottomless depths of language. Mythology and fate account for two pointedly "un-Christian" examples that seem to challenge the more dominant presence of the biblical

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[101] "and she said something very quietly, just to say something, before he stopped: sud'ba, Maratea, sud'ba."

[102] "it's not a duty, I don't have to, don't have to at all, I'm allowed. I'm allowed and I have to finally understand it,"

isotopy.

3.6 Translating Multilingualism

The insertion of multilingual elements in the original thus have a specific purpose. Given that Bachmann does not translate them within the text, the translation of these elements only becomes a problem when the language being translated into is *already* present in the ST. Returning to Berman's list of the universal deforming tendencies of translation, one of the effects of *not* translating the English phrases, in this case, is the effacement of the superposition of the languages (79). In a multilingual context, the superposition of languages—the coexistence of two or more languages—is threatened by translation: the rapport of tension and integration that exists in the original between the secondary language(s) and the primary one tends to efface itself (Berman 79). The translator must therefore attempt to maintain this rapport as much as possible.

Because my analysis concentrates on an *English* translation, the following sections focus primarily on the superposition of English in a text in another language. First, I will discuss the reasons why multilingualism may be used in a given context. Second, I look at the various methods for translating it. Finally, I will analyze what Gilbert has done with the multilingual elements in her translation of "Simultan."

3.6.1 Reasons for the Use of Multilingualism in Literature

It is useful to approach the problem of translating multilingualism within a Canadian context because of the bilingual linguistic situation. The majority of literary translators discuss the difficulties they have with multilingualism in a particular text or author; however, Kathy Mezei

attempts to categorize the purposes that English serves in Quebec literature. The three modes she outlines are also useful for other contexts.

First, Mezei states that the use of English in a French text is *political* (139). Second, the multilingual elements can reflect the *cultural realities* in the original's culture. For example, the use of English in the text can indicate predominate influences from English-speaking Canada and America (142–43). Finally, the presence of multilingualism is a *thematic marker* that is significant for the source author's narrative structure (144). As shown above, this is obviously the case in "Simultan." Bachmann does not deal with the friction between languages in a socio-political context; instead, multilingualism is used to bring out the theme of language and represent the hope for a utopic language.

3.6.2 Methods of Translating Multilingualism

In Berman's terms, multilingualism creates a "sound shock" against the original language of the text (77). To retain the effect that these elements have in the source text, the translator must account for them in some way in the translation. There are various methods available to the translator for "translating" into a language which is already present in the ST. The most obvious way to "exoticize" the multilingualism is the use of italics (Berman 78). For example, in an English translation italics indicate typographically what was in English in the original. Other methods include explicitation, conscious alterations or explanations where the translator attempts to paraphrase the significance of the multilingual elements (Mezei 140). In this case, Berman warns against the "insidious" tendency to add to something to make it "more real" by over-emphasizing a certain image that is created by the original—he cites the over-Arabicizing of the French translation of *Mille et une nuits* (78). Finally, the translator may use footnotes to explain

colloquialisms, historical facts or acronyms (Mezei 140).

3.6.3 Gilbert's Choices for Translating the Multilingual Elements

Bachmann leaves the words and phrases in Russian, French, English and Italian unmarked in the ST—they are not set off typographically in any way. Accordingly, in her English translation, Gilbert simply leaves the Russian, French and Italian as is. The English phrases are the only ones that pose a problem. For this translation difficulty she uses the most common method to represent English in the TT: *italics*. As stated above, the multilingualism in "Simultan" functions as a thematic marker, and English is the language of "business." Because it does not play a role in political commentary or ideology, no great manipulation through explicitation or paraphrase of the English phrases is necessary. There are a couple of occurrences where a word or phrase in English in the ST has not be marked by italics in the TT (no, never...after all those dreadful places [ST 9; TT 4]), but Gilbert's use of italics for this purpose is generally methodical.

As a secondary measure, Gilbert uses translator's notes on two occasions in her translation. First, the organization that Frankel works for is the *FAO*. Gilbert, conscious that her reader may not know what the acronym stands for, explains it in a note: "Food and Agriculture Organization" (3). The reason for using the second translator's note is slightly different. When Nadja and Frankel are discussing whether or not there will ever be only one language in the world, Nadja asks him how you would say "Wuerstel mit Kren" and "Sie geschlenkertes Krokodil," two expressions particular to the Austrian dialect. Because this is a culture-specific question, Gilbert is obliged to retain the phrase in its original German. In this case, Gilbert plays to the English reader who does not understand German and translates the general meaning of the two phrases: roughly "a hot dog with the works" and "you slimy reptile, you" (23). Given the

non-translation of the other multilingual elements and the assumption that the reader must not necessarily understand what they mean, it is interesting that Gilbert chooses to translate these phrases.

On one occasion, the English of the ST is modified in the TT—what Mezei calls *intralingual mis-translation* (142). Compare the following with the ST on the left and the TT on the right. Frankel, alone, and thinking about Nadja, reflects:

she is such a sweet und gentle fanciulla, not very young but looking girlish as I like it, with these huge eyes (16)	*she is such a sweet and gentle* fanciulla, not all that young, but *girlish looking, I like it, with these huge eyes* (11)

This new version of the English in the TT shows a change in words, punctuation and word order. "Not very young" is changed to "not all that young," with no italics to mark that the text is in English in the original. The order of "looking girlish" in the ST switches to "*girlish looking*" in the TT. The "as" in "as I like it" is dropped and commas set off "but *girlish looking*" in the translated version. By dropping the *as* of the ST, the resulting short phrase *I like it* in the TT makes Frankel appear less competent in English. Further, it is unclear in the TT what the *it* in *I like it* refers to: her, her girlish looks or the fact that she is not young. In the ST *looking girlish as I like it* makes it obvious that it is her girlish looks.

The French translation titled "Traduction simultanée" (similar to the English translation, the collection is called *Trois sentiers vers le lac*) is worth mentioning briefly because of the way in which translator Hélène Belleto deals with the multilingualism. She uses italics for *all* multilingual elements, not just the ones in French in the ST. In addition, she footnotes the English and Russian phrases with their French translations. The Italian phrases are not footnoted; it therefore appears that the 'expected' reader must have at least a basic knowledge of that language. This marking of

the multilingual elements in the French translation is in stark contrast to the original. On one hand, Bachmann seems to assume a multilingual reader or the fact that the text should remain incomprehensible to a certain extent. On the other, the French translator seems to assume just the opposite, heightening the presence of the multilingual elements and almost overcompensating for the fact that the reader will not understand them. In this sense, Belleto overtly asserts her presence in the TT and helps the reader along by producing a very reader-oriented text. Gilbert also seems to favour a reader-oriented approach, but, as discussed in section 2.4, she does this through the smoothing out of the syntax rather than focussing on the difficulty of multilingualism.

3.7 Summary

This chapter on multilingualism is a necessary conclusion to the analysis of "Simultan." First, it foregrounds the possible reasons why Bachmann chose to write a short story about a simultaneous interpreter. Intertextual references to Benjamin's "Task of the Translator" and his linguistic philosophy have been identified and examined. Superficially, the multilingual elements reflect Nadja's profession. Metaphorically, the multilingualism plays an important role in Bachmann's problematization of Benjamin's pure language.

Finally, multilingualism poses distinct problems for the translator. Reflecting the sound shock that the foreign languages, in particular the English words and phrases, have in the original is an issue that must be dealt with. First, it is necessary to discuss the purposes for using multilingual elements in a text and then the various methods available for translating them. Consequently, it is possible to approach Gilbert's translation and analyze her method for dealing with them. To complete the discussion, Belleto's French translation of the multilingualism in

"Simultan" provides an interesting contrast to the methods that Gilbert chooses.

Gilbert's use of italics to indicate the English in the ST seems the most appropriate solution for dealing with the multilingual elements in "Simultan." Bachmann did not choose to trumpet their presence by setting them off in italics or quotation marks. In this way, they meld into the rest of the narrative and become one more subtle indicator of a shift in narrative and focalization levels.

Whereas Gilbert's use of italics is necessary to emphasize the presence of English in the ST, Belleto's footnoting seems almost excessive. Granted, footnotes can serve a didactic purpose for the reader unfamiliar, in this case, with Russian, English or Italian. They can also be useful in clarifying certain cultural concepts. In "Simultan," however, multilingualism represents one facet of Bachmann's problematization of Benjamin's essay on pure language. Through the babelian euphony of languages, Bachmann sets the stage for an other formulation of the language thematic that is so important to her work.

CONCLUSION

A basic premise of this thesis is that before undertaking a translation analysis a text and its author must be considered in terms of pertinent influences and historical context because these aspects may affect translation choices. Determining the factors and intellectuals that influenced Bachmann was therefore a necessary preliminary step in approaching Gilbert's translation.

First, the outline of Bachmann's understanding of Wittgenstein's theory served to foreground the concept of borders/limits. In addition to its intertextual value, it supports and justifies the examination of the narrative structure in terms of boundaries between narrative levels. The narrative structure in "Simultan" shows that the stream of consciousness narrative is marked by subtle shifts in focalization and narration. I have distinguished between narration *per se*, represented speech and thought and direct speech; but one level seems to flow into the next and back again without warning throughout the text. Verb tense and pronouns are often the only indicators of a switch in narrative level or focalization degree. The analysis of Gilbert's translation, based on these criteria, reveals that she seems generally unaware of this intricate play with levels. The stream of consciousness ST is marked by an extensive use of the comma, but she frequently inserts stronger punctuation marks. Further, the calculated flow from one level to the next in the ST is interrupted in the TT by the omission or insertion of pronouns and verbs. The final result is that the focus of the original has shifted in the translation.

Second, multilingualism in the text was identified as an intertextual reference to Benjamin's "Task of the Translator." From this point, it was possible to recognize multilingualism in the text as a part of Bachmann's problematization of Benjamin's language theory. Considered individually, the multilingual elements each have a definite function—whether as the language of "business" or love or as a factor in the interpretation of the biblical motif. The discussion in

Chapter 3 illustrates that Gilbert's use of italics for the English in the ST and non-translation of the Russian, Italian and French elements appears to be the best solution for this translation problem.

The conclusions drawn in Chapter 2 point to translation issues that need to be addressed. Further, they emphasize the need for a new translation of "Simultan." Benjamin's comparison of original and translation to life and afterlife is pertinent here. Unlike an original, a translation is rarely timeless. The call for a retranslation is not uncommon as certain areas of scholarship develop, for example, in translation, literature or gender studies. In this case, as Bachmann Studies evolve and focus shifts to Bachmann's prose writing in the *Causes of Death* cycle, new approaches to her work and thus their translation will inevitably be considered.

Accordingly, the announcement of a revised translation of "Word for Word" as I was completing the final chapter of this thesis was timely. *Ingeborg Bachmann and Christa Wolf: Selected Prose and Drama* was published in October 1998.

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