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MASTER THESIS

COMPARATIVE ANALYSIS OF CROATIAN AND SERBIAN  
TRANSLATIONS OF *PRIDE AND PREJUDICE* BY JANE AUSTEN  
KOMPARATIVNA ANALIZA HRVATSKOG I SRPSKOG PREVODA  
ROMANA "PONOS I PREDRASUDE" AUTORICE DŽEJN OSTIN

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## **Abstract**

The main aim of this paper is to examine the ways in which the novel *Pride and Prejudice* by Jane Austen was translated into Croatian and Serbian languages and to show the lexical and syntactic differences between those two translations. The paper will first provide a brief overview of the theory of translation and the strategies that are used in the process of translation. After that, the paper will focus on the comparative analysis of those two translations.

Key words: translation, Croatian, Serbian, equivalence, lexical differences, syntactic differences

## **Apstrakt**

Glavni cilj ovog rada je da istraži načine na koje je roman *Ponos i predrasude* autorice Džejn Ostin preveden na hrvatski i srpski jezik i da prikaže leksičke i sintaksičke razlike između ova dva prevoda. U radu će se prvo prikazati kratak osvrt na teoriju prevođenja i strategije koje se koriste u procesu prevođenja. Nakon toga, glavni focus rada će biti na komparativnoj analizi ova dva prevoda.

Ključne riječi: prevod, hrvatski, srpski, ekvivalencija, leksičke razlike, sintaksičke razlike

## Introduction

It is often easy to forget how much time and effort is put into translated works. One simply opens up a book and starts reading. If the work reads smoothly, rarely anyone will stop to think about what it took for the translator to make it that way; but it certainly takes a lot. A translator will need to read and re-read the work several times in order to fully grasp the idea and meaning behind the work, but also to get the general knowledge of its syntax. Then, the translator will have to decide what methods and strategies to use in the process of translation. And even then, a lot of changes and reworking of the translation will ensue during the very process. Therefore, we can conclude that translating literary works is no easy task. But, reading the original text and its translations is a good way of seeing how that process works.

Therefore, the aim of this paper is to analyse and compare the novel *Pride and Prejudice* by Jane Austen with its two translations into Croatian and Serbian. The focus of the paper is to show the lexical and syntactic differences between them and to closely examine the linguistic choices that needed to be made due to the differences between Croatian and Serbian. The purpose of comparing those two translations is to observe the different strategies that were employed by the two translators and to see their approaches to the cultural and historical setting in which the book was placed.

The first part of the paper will provide general information about the author and the summary of the book. Then, a brief overview of theory of translation will be presented, along with the methods and strategies that the translators often use. The third part will be the comparative analysis which will consist of listing sentences from chapters, which will then be followed by the detailed analysis concerning both vocabulary and syntax. The examples were chosen on the basis of their syntactic and semantic similarities and differences.

## Author's biography

Jane Austen was born on 16 December 1775 in Hampshire, England. She was the daughter of the Reverend George Austen and Cassandra Leigh. They had eight children, Jane being the seventh. Jane Austen briefly attended school in Oxford and Southampton in 1783. After that she attended Reading, a boarding school for daughters of the clergy and minor gentry. However, most of her education was undertaken privately at home with the help of her father and two brothers.<sup>1</sup> She started writing early in her life and her earliest works date from 1787. Between 1787 and 1793 she wrote numerous works that have been compiled in three manuscript notebooks: Volume the First, Volume the Second, and Volume the Third. These contain plays, verses, short novels, and other prose. They also show that Austen engaged in the parody of existing literary forms, notably the genres of the sentimental novel and sentimental comedy. She published four novels during her lifetime: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815). In these and in *Persuasion* and *Northanger Abbey* (published together posthumously, 1817), she vividly depicted English middle-class life during the early 19th century. Her novels defined the era's novel of manners, but they also became timeless classics that remained critical and popular successes two centuries after her death.<sup>2</sup>

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<sup>1</sup> Sutherland, Kathryn. "Female education, reading and Jane Austen." The British Library. <https://www.bl.uk/romantics-and-victorians/articles/female-education-reading-and-jane-austen> accessed on April 14, 2020

<sup>2</sup> Southam, Brian C. "Jane Austen." Encyclopædia Britannica. Encyclopædia Britannica, inc. <https://www.britannica.com/biography/Jane-Austen> accessed on April 14, 2020

## **Plot summary**

*Pride and Prejudice* is set in rural England in the early 19th century. It deals with the life of the Bennet family which consists of Mr. and Mrs. Bennet and their five daughters. Mrs. Bennet is persistent in getting her daughters married before Mr. Bennet dies due to them having no male child who can inherit the estate, so everything will be inherited by their cousin William Collins.

The book opens up with the Bennet family discussing the arrival of Charles Bingley, a wealthy young man who is staying at Netherfield Park. Bingley came in the company of his sister and his best friend Fitzwilliam Darcy. Soon after, Bingley organizes a ball in order to meet his neighbours. At the ball, he takes an immediate interest in the eldest Bennet daughter Jane, while Darcy meets the second eldest daughter Elizabeth, but they take a dislike to each other from the very start. However, not only Elizabeth, but also the whole community, sees him as an arrogant and proud man. Bingley's pleasant behaviour, on the other hand, was well received and he was praised by everyone. Soon after the ball, Jane visits the Netherfield Park but gets sick, so Elizabeth decides to visit her there. They spend a few days there, enough for Darcy to start taking interest in Elizabeth. Soon after Jane recovers, Collins arrives at the estate. He hopes to marry one of the Bennet sisters. He is interested in Jane, but when they tell him that she is already taken, he takes interest in Elizabeth and proposes her. When Elizabeth refuses his offer of marriage, he proposes Elizabeth's friend Charlotte Lucas who accepts the proposal. Meanwhile, Elizabeth meets a military officer George Wickham who turns out to know Darcy. He tells her that Darcy denied him his inheritance, and Elizabeth's dislike towards Darcy only increases. Bingley suddenly leaves for London and Elizabeth's dislike of Darcy is now even greater as she believes that Darcy is the one who made Bingley leave, thus ruining Bingley's and Jane's relationship. Darcy, however, starts liking Elizabeth because of her intelligence and unique spirit. While visiting Charlotte at her new home, Elizabeth sees Darcy. He confesses his love for her and proposes, but she refuses the proposal. She accuses him of breaking up Jane and Bingley and of what he did to Wickham. Darcy then writes a letter to Elizabeth in which he admits that he separated the couple but only because he believed that Jane didn't return Bingley's feelings. He also reveals what has happened between him and Wickham. He explains that Wickham spent his part of the inheritance, asked for more, and then tried to marry Darcy's younger sister in order to take her fortune. Elizabeth realizes how she misjudged Darcy. When the youngest Bennet daughter Lydia runs off with Wickham, Darcy persuades Wickham to marry Lydia by offering him money. Darcy also

persuades Bingley to return, and he and Jane become engaged. Elizabeth, who learns what Darcy did, now accepts his second proposal for marriage.



## Overview of theory

As Culler (1976) says, “If language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another” (Culler, 1976, pp. 21-22, as cited in Baker, 2001, p. 10). But that’s not the case. Not only is there a lack of equivalence between languages at word and phrase level, but there is also a lack of equivalence in their grammatical systems. Combined with different socio-cultural factors that influence each language, these aspects determine the translator’s approach to each text. In addition to all these factors, a translator should also always keep in mind the intended audience for the text that he is translating. So, whether we perceive translation as an art or craft, we can all agree that it is no small task keeping in mind all these things and coming up with an end result that satisfies all of them.

Furthermore, it is worth mentioning that for a very long time in history, it was believed that the best translator was the one who was completely invisible in his art, and when reading a translation, one would not notice that it is a translation. “The language of translation ought (...) never to attract attention to itself.” (Venuti 77). This approach to translation, more precisely called “fluent translation”, is especially present in Anglo-Saxon environment. It has to be kept in mind, however, that the translator shouldn’t do this at every cost. Elements of the text that are specific for source language and its culture should not be avoided or necessarily replaced by the ones that are present in the target language and culture. So we can say that “adequate translation depends on a high level of competence in the two languages, both linguistically and culturally.” (Armstrong 45). Despite fluent translation being so widespread and famous, nowadays there are many alternatives to it such as foreignizing of translation, and they are as equally famous. “Foreignizing translation is a dissident cultural practice, maintaining a refusal of the dominant by developing affiliations with marginal linguistic and literary values at home, including foreign cultures that have been excluded because of their own resistance to dominant values.” (Venuti 148). It needs to be underlined, however, that foreignizing of translation is by no means an inferior practice. It is only by introducing foreign elements into the text that we can truly get a better insight and learn more about the foreign culture.

However, regardless of which path a translator chooses, he needs to keep in mind one thing: “Translators need to develop a keen sense of style in both languages, honing and expanding

our critical awareness of the emotional impact of words, the social aura that surrounds them, the setting and mood that informs them, the atmosphere they create.” (Grossman 7).

## **Strategies in translation**

There are many authors and books that we can refer to when discussing different strategies in translation, but for the purpose of this paper, I chose Nigel Armstrong and his book *Translation, Linguistics, Culture: A French-English Handbook*. Armstrong first mentions a couple of authors and lists their views on translation, and then focuses on Vinay and Darbelnet’s categorisation into ‘seven methods’. The seven methods of translation are as follows: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation (Armstrong 143).

1. *Borrowing* is a process through which a language “renews its lexicon” (Armstrong 143) by permanently adopting words from some other language. This process is usually achieved through bilingual speakers who introduce new words into languages due to lack of those words in their mother tongues.
2. *Calque* is yet another means of expanding the lexicon of the language. Through calque, the concepts are “translated word-for-word, while the translation conforms to the syntax of the borrowing language” (Armstrong 146) and as such, it is easier for the translator to notice them.
3. *Literal translation* is focused on syntax of the text, without paying much attention to the lexicon. Such translation, however, can often produce ungrammatical structures because the languages often have different grammatical and syntactical rules, and therefore what is a correct and grammatical sentence in the source language might be completely ungrammatical in the target language. Literal translation is only acceptable in cases where the translator wishes “to produce humour or an exotic effect; or both” (Armstrong 147).
4. *Transposition* “concerns the grammar, and involves replacing the ST (source text) word or structure with a TL (target language) word or structure from a different category” (Armstrong 150). In other words, transposition includes the conversion of one part of speech into another; for example, changing the noun in English into a verb in Bosnian.

5. *Modulation* mostly has to do with the semantic level, but sometimes the syntax can also be affected, and “it involves a change in the view-point from source language to target language” (Armstrong 151).
6. *Equivalence/pragmatic translation* “is a type of modulation that concerns idioms and set phrases, and more generally the ‘pragmatic’ use of language” (Armstrong 152). The pragmatic level of the language is linked to social context and it is used “to ‘do things’ rather than ‘say things’” (Armstrong 152). In other words, speakers sometimes might ask others a question as if asking for information, but the underlying function of such a question would be one of their requests or demands.
7. *Adaptation/cultural transposition* is “the least literal, or most free, type of translation” and “the focus is on phenomena or practices that are absent in the target culture” (Armstrong 155).

Translation, in general, is complex and hard, and takes a lot of practice and knowledge. However, translation of literary texts is even more complex because it consists of translating works spanning over hundreds and hundreds of pages. Therefore, a translator is bound to use, if not all, then most of those strategies.

# **Comparative analysis**

## **Introduction**

The two translations that are used for the analysis of the novel were both published in the same year, 2011. The Croatian version was published in Zagreb by Mozaik knjiga, and the translator is Mirna Čubranić, while the Serbian version was published in Beograd by Alnari, and the translator is Živojin Simić.

The analysis will be done by providing examples from the original text and their translated counterparts in Croatian and Serbian. I will compare those translations with the original, but also with each other. Those examples were chosen on the basis of their semantic and syntactic peculiarity, and the differences and similarities that I noticed while reading the translations. Those differences include the use of different tense and mood, the changes in voice, the division of longer sentences into few shorter ones which can sometimes affect the style, and so on. There are also a couple of examples in which the translators interpreted parts, or whole sentences, in completely different ways, and we will see how that affects the meaning and the message that is conveyed. In such cases, and many others, I used the method of back-translation in order to underline the differences even more.

## **Chapter 1**

### **English**

‘My dear Mr. Bennet,’ said his lady to him one day, ‘have you heard that Netherfield Park is let at last?’

### **Croatian**

Dragi gospodine Bennet – rekla mu je jednog dana njegova gospođa – jeste li čuli da je Netherfield Park najzad iznajmljen?

### **Serbian**

Dragi moj Benete – reče mu jednog dana njegova žena – jesi li čuo da je Nederfildski park\* najzad iznajmljen?

The first thing that can be immediately noticed is that the Croatian translation retains the original name of the estate, while the Serbian one domesticizes it. This is the practice that is strictly followed through both translations. Therefore, the names of the characters, locations, estates, etc. are in Croatian left as they are written in English, while in Serbian they are changed as to how they are pronounced. The second difference is in the translation of the word ‘my’. The Croatian one completely omits it, while the Serbian one retains it but makes the inversion in the phrase, so instead of ‘moj dragi’ the phrase is ‘dragi moj’. Furthermore, there is a difference in the treatment of the word ‘lady’. The Croatian translator opted for ‘gospođa’ or ‘mrs’, while the Serbian one chose ‘žena’ which is an informal of saying wife. It is interesting that none of the translators decided to translate it as ‘dama’ which would be a literal translation. However, knowing the context and what is implied, their translations are much more appropriate. In this case, the Croatian choice of ‘gospođa’ is, in my opinion, far more suitable than the one in Serbian.

### **English**

‘Do not you want to know who has taken it?’ cried his wife impatiently.

### **Croatian**

Zar ne želite znati tko je uzeo tu kuću? – nestrpljivo je uzviknula njegova supruga.

## **Serbian**

Zar ne želiš da znaš ko ga je uzeo? – nestrpljivo upita njegova žena.

Here we can notice that these two translations treat the pronoun ‘you’ differently. While the Croatian translator opted for you as a plural second person pronoun that is more formal in its usage, the Serbian translator used it as a singular second person pronoun which is more informal. One of the reasons why the Croatian translator decided to go with a more polite version of ‘you’ is because Mrs. Bennet refers to her husband as Mr. Bennet at all times. So instead of saying ‘ti’ (second person singular in Croatian and Serbian), she addresses him as ‘Vi’ (second person plural) in order to show respect. Here we can also notice the insertion of the word ‘kuća’ or ‘house’ in the Croatian translation. It is unknown why the translator felt the need to refer to the Netherfield Park as a house because the sentence is perfectly fine without it, as is seen in the Serbian translation. Furthermore, the evidence for this is found in the book in the sentences immediately above this one. They go as follows:

## **English**

‘But it is,’ returned she; ‘for Mrs. Long has just been here, and she told me all about it.’

## **Croatian**

Ali iznajmljen je – odvrtila je njegova gospođa. Jer gospođa Long netom je bila ondje i sve mi ispričala.

## **Serbian**

Pa, eto, jeste – izjavi ona. Gospođa Long je malopre bila kod mene I ispričala mi sve o tome.

In the English version, the Netherfield Park is referred to by the pronoun ‘it’, while in Croatian and Serbian the pronoun is a masculine third person ‘he’. We can see that in this sentence, the Croatian translator clearly had no need to insert the word ‘house’, so it is unknown why he did it in the other sentence.

## **English**

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character.

## **Croatian**

Gospodin Bennet bio je tako neobična mješavina brzih replika, sarkastične duhovnosti, sudržanosti i hirovitosti, da ni dvadesttrogodišnje iskustvo nije bilo dovoljno da bi njegova supruga shvatila njegovu ćud.

## **Serbian**

Gospodin Benet je bio ćudan sklop oštroumlja, sarkazma, rezervisanosti i ćudljivosti, da njegovoj ženi ni iskustvo od dvadeset tri godine nije bilo dovoljno da razume njegov karakter.

What can be noted here is that the Croatian translator tried to depict the characteristics of Mr. Bennet as accurately as possible, almost translating word for word, while the Serbian one opted for a more concise and shorter description. Their use of lexis differs considerably, so let's analyse them word by word. The phrase "quick parts" is synonymous with the words such as "sharpness" and "intelligence." In this case, while "brze replike" essentially means that someone is "quick-witted", opting for "oštroumlje" here seems a better option because it is more to the point and perfectly encapsulates the overall meaning of the phrase. "Sarcastic humour" also can only be translated as "sarcasm" because they essentially mean the same thing and that is mocking someone through jokes and sarcastic remarks. When it comes to the word "reserve", I think that both translators chose the appropriate translation of it, and "suzdržanost" and "rezervisanost" mean one and the same thing. The same can be said for the word "caprice", because "ćudljivost" and "hirovitost" essentially mean the same.

## **English**

When she was discontented, she fancied herself nervous.

## **Croatian**

Kad je bila nezadovoljna, uobražavala je da pati od nerava.

## **Serbian**

Kad je bila nezadovoljna, smatrala se nervoznom.

Even though 'nervous' clearly translates as 'nervozna', which is what the Serbian translator wrote, the Croatian choice is in this case more accurate. While everyone can feel nervous at any given time, Mrs. Bennet in this book had, or thought she had, a bigger problem with her nerves. This is not only what she uses for dramatics, but we can consider it as one of her peculiar characteristics. So 'pati od nerava' here seems like a better and more suitable option.



## Chapter 3

### English

The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased;

### Croatian

Gospoda su ga proglasila uglednim muškarcem, dame izjavile da je mnogo zgodniji od gospodina Bingleya, i svi su ga s velikim divljenjem promatrali pola te večeri, dok njegovo ponašanje nije izazvalo zgražanje koje je okrenulo tijekom njegove popularnosti; jer otkrilo se da je uznosit, da se smatra boljim od društva u kojem se nalazi i da mu je nemoguće udovoljiti.

### Serbian

Gospoda su tvrdila da je on naočit čovek, dame su izjavljivale da je mnogo lepši od gospodina Binglija, a svi su gledali na njega s velikim divljenjem do polovine večeri, sve dok njegovo držanje nije izazvalo negodovanje, koje je plimu njegove popularnosti pretvorilo u oseku jer - opaženo je da je gord, da se drži na suviše velikoj visini i da mu je poniženje da se veseli s prisutnima.

“A fine figure of a man” relates more to a person’s appearance than their status. In this case, the Serbian translation “naočit/handsome” seems more suitable than the Croatian choice of “ugledan/respectable”. Furthermore, while both translations managed to translate the phrase “turned the tide of his popularity” very well, the Serbian one has to be complimented on its creative approach. However, the two translators understood the ending of the sentence in different ways. The back-translation of the Croatian is: he is impossible to please/it is impossible to please him; and the back-translation of the Serbian is: it is below him to mingle with the other guests. In this context, the Croatian translation is closer to the original in meaning. Furthermore, it was already emphasized that Mr. Darcy feels like he is above his company (which essentially means that he does not want to dance or talk to any of them) so it

looks like that the same thing is almost repeated twice in the Serbian translation. Therefore, we can conclude that the Croatian translation is more appropriate here.

### **English**

“Oh! my dear, I am quite delighted with him. He is so excessively handsome! And his sisters are charming women.

### **Croatian**

Dragi – nastavila je gospođa Bennet – ja sam posve oduševljena njime. On je tako neumjereno zgodan, a i sestre su mu dražesne žene.

### **Serbian**

Oh, dragi moj – produži gospođa Benet – oduševljena sam njime. Tako je lep! I sestre su mu divne.

Both translations have an added part in this sentence and that is “Mrs. Bennet continued/Mrs. Bennet said/Mrs. Bennet went on”. Since that part is missing in the original, we can only discuss which translation feels more natural. “Nastavila je”, as is translated in the Croatian version, is more natural because “nastaviti” directly translates as “continue”, while “produžila” can have more than one meaning and is rather unusual in this context. However, when it comes to the phrase “excessively handsome”, the Croatian version sounds quite unnatural in this context. While the word “excessive” does mean “neumjereno”, the literal translation of the word is not suitable in this context. It’s almost as if it has some negative connotations with it. The Serbian choice of substituting the word “excessively” for the word “such” as in “he’s such a handsome man” sound much more natural here. When it comes to the syntax, we can notice that there are three sentences in the original English version. The Croatian translator opted to connect the last two sentences because of the coordinating conjunction “and” with which begins the last sentence, while the Serbian translator opted to have three sentences, just as there are in the original version.

## Chapter 5

### English

“My overhearings were more to the purpose than yours, Eliza,” said Charlotte.

“Mr. Darcy is not so well worth listening to as his friend, is he?—poor Eliza!—to be only just *tolerable*.”

### Croatian

Ono što sam *ja* čula, bilo je korisnije od onoga što si čula *ti*, Eliza - rekla je Charlotte.

- Gospodina Darcya ne vrijedi slušati toliko kao njegovog prijatelja, nije li tako? Sirota Eliza! Da je ona tek *podnošljiva*!

### Serbian

Ono što sam ja načula najviše se tiče tebe, Lizo - reče Šarlota.

- Gospodin Darsi, doduše, nije toliko vredan prisluškivanja koliko njegov prijatelj, je li? Sirota Liza! Rekao je da je ona samo *podnošljiva*.

“More to the purpose” is an idiom which means “more relevant/useful”. Therefore, the only accurate translation in this case is the Croatian one. While the Serbian translation essentially conveys the general message that what Charlotte heard is indeed about Elizabeth, the focus is not really on that bit of information, but rather on the fact that what Charlotte heard is more useful than what anyone else heard. In the second sentence, while the action of “listening to someone” usually has more neutral connotations, in the sense that you are listening to someone while they are speaking to you, in this case, its meaning is eavesdropping, or simply hearing something while walking past someone. Therefore, the Serbian translator opted to make this difference in meaning clear by translating it as “prisluškivanje”, while the Croatian translator opted for the neutral translation of the word, which is “slušanje”. We do have to note that the Croatian translation is again more accurate because the translator does not assume what the author meant, but rather translates the sentence in the way it is written.

## **English**

“His pride,” said Miss Lucas, “does not offend me so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself.

## **Croatian**

Njegov me ponos ne vrijeđa toliko koliko ponos često vrijeđa, jer za njega postoji opravdanje - rekla je gospođica Lucas. - Ne treba se čuditi da jedan tako otmjen mladić, kojemu ime, bogatstvo i sve ostalo ide u korist, ima visoko mišljenje o sebi.

## **Serbian**

Njegova me gordost - izjavi gospođica Lukas - ne vređa toliko koliko me gordost često može uvrediti, jer postoji opravdanje za nju. Nije nikakvo čudo što tako vrlo otmjen mladić, od dobrog roda, bogat i kome sve ide u prilog, ima visoko mišljenje o sebi.

The first thing that we immediately notice here is that the Croatian translator finishes the whole first sentence, and then at the end adds “rekla je gospođa Lucas”, while the Serbian one leaves the sentence interrupted, just as it is in the original. “With family” is in the Croatian version translated in the sense of family name, meaning that Mr. Darcy is of a well-known family. In the Serbian translation, the translator says “dobrog roda” which makes it even clearer that he certainly comes from a well-known family. However, when we look at the whole sentence structure, the Croatian translation reads more smoothly in this case. This is due to the relative pronoun “kojemu” after which follow all the things that refer back to Mr. Darcy, such as his family, fortune and everything that is in his favour.

## Chapter 7

### English

Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed, in default of heirs male, on a distant relation; and their mother's fortune, though ample for her situation in life, could but ill supply the deficiency of his.

### Croatian

Imetak gospodina Benneta gotovo se u cijelosti sastojao od imanja koje je donosilo dvije tisuće godišnje, a koje je, na nesreću njegovih kćerki, u nedostatku muških nasljednika trebalo pripasti u neotuđivu baštinu jednom dalekom rođaku; a bogatstvo njihove majke, iako izdašno za njezinu situaciju u životu, nije moglo nadomjestiti nedostatak njegovoga.

### Serbian

Imovina gospodina Beneta sastojala se gotovo potpuno od imanja koje je donosilo dve hiljade funti godišnje, a koje je, na nesreću njegovih kćeri, trebalo da pripadne nekom dalekom rođaku jer nije bilo muških naslednika; a imovina njegove žene, iako velika, nije bila dovoljna da kćerima nadoknadi taj gubitak.

The Serbian translator added the currency after the sum of two thousand, and that is "pounds". Even though it is not mentioned in the original, it is not too big of a detail, since the readers probably know it already. When it comes to the Croatian translation, something that sticks out when we read the sentence is "neotuđiva baština", which is something that is not found in the original. The assumption is that, since there are no male heirs, the Bennet daughters clearly can't inherit any of their father's estate, and that property will be lost to them forever. Therefore, emphasizing the fact that it is "inalienable" is redundant. When it comes to the Serbian translation, the translator omitted one part of the sentence and that is "though ample for her situation in life". When this part is omitted and when reading the translation, one could assume that Mrs. Bennet had some extremely great fortune in her possession, but we know that is not the case. While it was good enough for her since it was part of her dowry that she got from her parents, comparing it to anyone else's income that they receive monthly, it certainly is not much nor good enough to provide for all their daughters. Therefore, there is no reason for omitting this part of the sentence.

## English

The village of Longbourn was only one mile from Meryton; a most convenient distance for the young ladies, who were usually tempted thither three or four times a week, to pay their duty to their aunt and to a milliner's shop just over the way.

## Croatian

Selo Longbourn nalazilo se na samo milju udaljenosti od Merytona, što je bilo itekako zgodno za mlade dame koje su obično onamo odlazile tri ili četiri puta tjedno kako bi posjetile svoju tetu, ali i kitničarku čija se trgovina nalazila baš preko puta.

## Serbian

Selo Longborn je samo jednu milju udaljeno od Meritona. Ta mala razdaljina bila je vrlo pogodna za mlade dame, koje su rado odlazile tri-četiri puta nedeljno da posete svoju tetku i svrate i pomognu u radnji preko puta tetkine kuće.

The first difference that we notice is that there are two sentences in the Serbian translation, while there is only in the Croatian one. Secondly, the Serbian translation is in this case more accurate when relating the fact that the girls went to the milliner's shop not only to visit, look around the shop and buy some new things, but also to help out. "Instead of visiting a Milliner's shop as a leisurely activity (as it was created to be), the Bennett sisters go to "pay their duty" to it" (Rasys & Weiner).<sup>3</sup> This is not as clearly indicated in the Croatian translation where it is simply stated that they visited their aunt, and then also the milliner's shop. Another difference that we notice is the fact that the Croatian translator translated the "milliner's shop" as "kitničarka", while the Serbian translator simply called it "radnja/shop" without really specifying which one it is.

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<sup>3</sup> Rasys Sofia, & Weiner Kristen. "Milliner's Shops in Pride and Prejudice by Sofia Rasys and Kristen Weiner." WHS HBL Jane Austen. <https://sites.google.com/site/whshbljaneastten/milliner-s-shops-in-pride-and-prejudice> accessed on September 21, 2020

## **Chapter 32**

### **English**

Elizabeth was sitting by herself the next morning, and writing to Jane while Mrs. Collins and Maria were gone on business into the village, when she was startled by a ring at the door, the certain signal of a visitor.

### **Croatian**

Elizabeth je naredno jutro sjedila sama i pisala pismo Jane, jer su gospođa Collins i Maria bile poslom u selu, kad ju je prenulo zvono na vratima, siguran znak da je stigao neki posjetitelj.

### **Serbian**

Idućeg jutra, Elizabeta je sedela sama i pisala gospođici Džejn, a gospođa Kolins i Marija bile su otišle u selo nekim poslom, kad je trže zvuk spoljnog zovнца – siguran znak posetioca.

What is interesting here is that in the English version, the author referred to the eldest Bennet sister simply as Jane. The Croatian translator referred to her just like that as well, while the Serbian translator added ‘miss’ before her name. I am unsure why the translator inserted ‘miss’ before her name, because there is no ‘miss’ before Elizabeth’s name. Furthermore, on several occasions throughout the book, Elizabeth and Jane, and other young women as well, are simply referred to by their names.

### **English**

As she had heard no carriage, she thought it not unlikely to be Lady Catherine, and under that apprehension was putting away her half-finished letter that she might escape all impertinent questions, when the door opened, and, to her very great surprise, Mr. Darcy, and Mr. Darcy only, entered the room.

### **Croatian**

Iako nije čula da se približava kočija, nije bila sigurna da to ne bi mogla biti lady Catherine i s tom je bojazni upravo sklonila svoje poludovršeno pismo kako bi

izbjegla drska pitanja, kad su se vrata otvorila i na njezino veliko iznenađenje u sobu ušao gospodin Darcy, i nitko drugi nego gospodin Darcy.

### **Serbian**

Pošto nije čula nikakva kola, pomislila je da je to možda leđi Ketrin, te uplašeno skloni nezavršeno pismo da bi izbjegla sva drska pitanja, ali kada se otvoriše vrata, na njeno iznenađenje, gospodin Darsi, i to sam, uđe u sobu.

From a syntactic point of view, the Croatian translation is more consistent with the English version in terms of structure of the sentence. However, such blind following of the structure of the source text can lead to clumsy sentences in the target text. The best example of this is seen in the Croatian translation “nije bila sigurna da to ne bi mogla biti lady Catherine.” “Not unlikely” is a double negative and it essentially means that it’s possible for something to happen. Therefore, in this case, the Serbian translation seems more appropriate because it did not use a double negative that sounds almost clumsy when used in B/C/S, but rather used its direct meaning to make the sentence sound more natural.

### **English**

Yes, indeed, his friends may well rejoice in his having met with one of the very few sensible women who would have accepted him, or have made him happy if they had.

### **Croatian**

Da, uistinu; njegovi prijatelji imaju opravdanog razloga radovati se što se susreo s jednom od veoma rijetkih razumnih žena koje bi ga prihvatile ili usrećile, kad bi ga prihvatile.

### **Serbian**

Da, zaista. Njegovi prijatelji mogu se opravdano radovati što se on sreo s jednom od vrlo pametnih žena koje bi pošle za njega i koje bi se u braku s njim trudile da ga učine srećnim.

What we can notice here is that the Serbian translation lacks the word “few” in it and this eventually changes the meaning. What is implied in Serbian translation is that Mr. Collins had



the luck of meeting one of the very smart women who decided to marry him, and it feels like the emphasis is on Charlotte being smart. In the original text, however, it feels like the emphasis is on the fact that she is one of the very few that would actually marry him. Therefore, we can conclude that the meaning of the original text is better conveyed through the Croatian translation.

### **English**

And what is fifty miles of good road? Little more than half a day's journey. Yes, I call it a very easy distance.”

### **Croatian**

A što je pedeset milja dobre ceste? Malo više od pola dana putovanja. Da, ja to nazivam skromnom udaljenošću.

### **Serbian**

Pa šta je pedeset milja ako je put dobar? Samo malo više od pola dana putovanja. Da, smatram da je to sasvim blizu.

What is interesting here is that neither of the two translators converted the miles into kilometers, which is a predominantly used measure in most of the Europe. In these examples, we can also note that the phrase “very easy distance” is translated in two different ways. While the Croatian translation puts an emphasis on the form and translates the phrase as it is in English, the Serbian translation focuses more on the overall meaning of the phrase and thus opts for the word “near/blizu” instead of using the word “distance”.

### **English**

Mr. Darcy drew his chair a little towards her, and said, “You cannot have a right to such very strong local attachment. You cannot have been always at Longbourn.”

## Croatian

Gospodin Darcy malo je privukao svoj stolac ka njezinome i rekao: - Ne biste se smjeli odviše jako vezivati za jedno mjesto. Ne možete neprestano biti u Longbournu.

## Serbian

Gospodin Darsi privuče svoju stolicu malo bliže njoj i reče: - Trebalo bi da ste vi manje privrženi svome rodnom mestu jer ste se češće i duže od nje zadržavali u Londonu, a i možda ćete se jednog dana nastaniti negde drugde.

There are several points that I want to raise here. The first part of the sentence until the colon is fairly good in both translations, with only difference being the tense that was used. The sentence in the Croatian translation is written by using “glagolski pridjev radni” while the sentence in the Serbian one by using “aorist.” However, the second sentence is what is interesting here. The Croatian translator made sure to follow the source text and translated everything accordingly. My only concern is that he translated “cannot have been” as a universal event, meaning that it’s something that refers to the present and future as well. If back-translated, it would be: You cannot always be in Longbourn. However, this was clearly a hint to Elizabeth’s past and the fact that Mr. Darcy believes that, due to her intelligence and opinions, she clearly spent her time in other parts of the country as well. Therefore, a more accurate translation would be: Sigurno niste uvijek bili u Longbournu. When it comes to the Serbian translation, we can clearly see that the translator decided to add certain elements to the sentence. At first I thought that he was compensating for something that he omitted earlier, but I could not locate the sentence that was missing those elements. My second thought was that the book *Pride and Prejudice* got edited throughout the time, and that the Serbian translator had an original book written in English with a different line altogether. However, all the books I found had the same line as listed above. Therefore, we can only conclude that the translator felt like he should add those elements in order to clarify things for the reader. It needs to be noted that these changes somewhat change the situation. While in the Croatian translation Mr. Darcy only believes that Elizabeth spent some time in other places as well, in Serbian it looks like he knows for a fact that she did, and in London specifically. Also, the last part can be understood as a hint that she will move once she marries.

## **English**

Elizabeth noticed every sentence conveying the idea of uneasiness, with an attention which it had hardly received on the first perusal.

## **Croatian**

Obrativši pozornost kakvu im pri prvome čitanju nije obratila, Elizabeth je zamijetila da svaka napisana rečenica svjedoči o nemiru.

## **Serbian**

Elizabeta je sad, s većom pažnjom nego pri prvom čitanju, zapažala svaku rečenicu koja je izražavala nespokojstvo.

The word order in both translations is different than the one in the original English version, but both of them convey the meaning in a natural manner. What's more, by moving the second clause to the beginning in both translations, and putting the emphasis on the fact that Elizabeth is reading the letters for the second time and it is only now that she notices the uneasiness of her sister conveys the information to the reader in a more logical sequence. Another difference that we can notice is the different use of tense. In the Croatian, we have the use of "glagolski prilog prošli" in the first part, and "perfekt" in the second part of the sentence, while in the Serbian, we only have the use of "perfekt" throughout the whole sentence.

## **English**

But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room.

## **Croatian**

Ali ta je pomisao brzo raspršena i Elizabethino je raspoloženje doživjelo obrat kad je, na njezino krajnje zaprepaštenje, vidjela da u sobu ulazi gospodin Darcy.

## **Serbian**

Ali ta pomisao odmah iščeze i njeno se raspoloženje promeni kad na njeno veliko iznenađenje ugleda gospodina Darsija kako ulazi u sobu.

The biggest difference in these examples is in the choice of lexis. The word “banished” directly translates as “prognan/izgnan”, but this meaning is not suitable in this context. Therefore, both translators had to find an alternative word with a similar meaning. “Raspršen” directly translates as “dispersed”, while “iščeze” translates as “vanish/perish”. In this context, the Serbian choice of “iščeznuti” is closer to the original meaning, and it can collocate with abstract concepts such as love, ideas, or in this case thoughts. The Croatian choice of “raspršiti” sounds odd in this case. The part of the sentence “her spirits were very differently affected” is translated differently in those two translations, but both of them convey the meaning directly. “Doživjeti obrat” means that something changed completely, while “promijenilo” simply means changed. “To her utter amazement” is translated similarly in both translations. However, when we read both sentences, the Croatian version leaves a greater impression on us because it sounds like it puts a bigger emphasis on the fact that her mood changed for the worse. “Amazement” means both “iznenađenje” and “zaprepaštenje”, but the second word can also carry negative connotations and is stronger in meaning.

## **English**

“You take an eager interest in that gentleman’s concerns,” said Darcy, in a less tranquil tone, and with a heightened colour.

## **Croatian**

Gajite gorljivo zanimanje za poslove tog gospodina — odgovorio je Darcy manje mirnim tonom i s jačom rumeni na licu.

## **Serbian**

Vi se duboko interesujete za poslove toga gospodina - reče Darsi manje mirnim tonom i crven od gneva.

The direct translation of the word “eager” is “gorljivo”, therefore the Croatian translation is close to the meaning of the original here. The Serbian translator opted for a more general and

looser version, but we could argue that it sounds more natural in this case. While “rumen” means that someone is reddish in the face, it is usually more connected to the natural rosy colour of someone’s cheeks, instead of it being from anger. However, the Croatian translator decided to be closer to the original in this case, and kept the similar phrase in the translation, but also added the word “lice” even though “rumen” usually refers to person’s face and cheeks. The Serbian translator opted for “red”, but also added the word “fury/anger” in order to emphasize that Mr. Darcy’s red face resulted from his emotion of anger while listening to Elizabeth’s words. Therefore, while the Croatian translation uses words with weaker meaning, but remains closer to the original by using adjective + noun phrase, the Serbian translation reads more into the meaning and adds “anger” for emphasis.

### **English**

You could not have made the offer of your hand in any possible way that would have tempted me to accept it.

### **Croatian**

Niste mi mogli ponuditi brak ni na jedan mogućí način koji bi me bio doveo u iskušenje da ga prihvatim.

### **Serbian**

Da ste me zaprosili na ma koji drugi način, to bi me dovelo u iskušenje da pristanem.

In this example, the Croatian translation is the only appropriate one, or more precisely, the only one that is translated correctly. It is unclear if this is a result of printing and there is a word “ne” missing, or if this is clearly a mistake in translation. Regardless of the cause, in the Serbian translation, the second part of the sentence is wrongly translated. If back translated, it says: If you had proposed to me in any other way, it would have tempted me to accept. The correct translation would be “Da ste me zaprosili na ma koji drugi način, (ni) to me ne bi dovelo u iskušenje da pristanem.”

## **English**

...; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry.

## **Croatian**

I nisam vas poznavala ni mjesec dana, a već sam vas smatrala posljednjim muškarcem na svijetu za kojeg bi me se moglo nagovoriti da se za njega udam.

## **Serbian**

I nije proteklo ni mesec dana otkako smo se upoznali, a već sam znala da me ništa na svetu ne bi moglo nagnati da se udam za vas.

The first part of the sentence is fairly good in both translations. While the Croatian is closer to the original by using the same categories of words and the meaning is conveyed perfectly, the Serbian one is looser but also to the point. If back translated, the Croatian version would be the same as the original, while the Serbian would be: And not even a month has passed since we met. When it comes to the second part of the sentence, the Serbian translation is again shorter and looser than the Croatian one. The Croatian translator opted to incorporate all the elements of the original sentence. While it is true to the original, and contains all the information that the original contains, it is too long when read out loud. The Serbian translation is shorter, conveys the same meaning as the original, but lacks some of the elements found in English. The phrase “last man in the world” is replaced by “nothing in the world”. Therefore, this enabled the translator to make the sentence more straightforward, while the Croatian translator had to use “kojeg” and “njega” when referring back to the “last man in the world”, which certainly lengthened the sentence. Perhaps, if the translator omitted the part “ever be prevailed on to” and instead just translated the sentence as “a već sam vas smatrala posljednjim muškarcem na svijetu za kojeg bih se udala”, it would be more straightforward and shorter to a certain extent, while conveying the same meaning.

## Chapter 35

### English

She was proceeding directly to her favourite walk, when the recollection of Mr. Darcy's sometimes coming there stopped her, and instead of entering the park, she turned up the lane, which led farther from the turnpike-road. The park paling was still the boundary on one side, and she soon passed one of the gates into the ground.

### Croatian

Uputila se ravno prema svom omiljenom mjestu, kad ju je zaustavilo sjećanje da je gospodin Darcy ponekad dolazio onamo pa je, umjesto da uđe u park, skrenula stazom između živica koja ju je odvela dalje od mitnice. Kolčana ograda parka i nadalje je bila granica na jednoj strani i ona je ubrzo prošla pokraj jednog od ulaza posjeda.

### Serbian

Uputi se pravo svom omiljenom šetalištu, ali se seti da i gospodin Darsi ponekad dolazi tamo, te promeni pravac i ode putem duž čije je jedne strane bila živa ograda parka s pogdekojom kapijom.

Here again we have the situation where the Croatian translator tried to incorporate all the elements that are present in the original sentence, while the Serbian translator opted to omit some elements, presumably to make the sentence shorter and more straightforward in meaning. "Favourite walk" is translated as "omiljeno mjesto" in Croatian, and "omiljeno šetalište" in Serbian version. Both of these choices are fine, with Serbian one being closer to the original. "The recollection... stopped her" could be literally translated as "zaustavilo ju je sjećanje" as it is in Croatian, however, the Serbian version in which the word "sjetiti" is used is more suitable in this case. If back translated, it could be: She was proceeding directly to her favourite walk, when she remembered that Mr. Darcy's sometimes comes there. The Serbian translator converted the noun "recollection" into the verb and in this case, it sounds more natural and appropriate. In the Serbian translation, the part "and instead of entering the park" is completely omitted, while the Croatian translation retained it. Both translations use "živica" and "živa ograda" which directly translates to "quick fence/hedge" but that is not present in the original in English. Furthermore, the Serbian version again completely omits one part of the sentence, in this case the which clause "which led farther from the turnpike-road", while

the Croatian version again retains it. When it comes to the phrase “the park paling”, it is translated as “živa ograda” or “quick fence” in Serbian, while the translation in Croatian is “kolčana ograda” or “picket fence” and this translation is the correct one. Therefore, we can conclude that the Croatian translation in this case is much more detailed and closer to the original than the Serbian one.

### **English**

Two offenses of a very different nature, and by no means of equal magnitude, you last night laid to my charge.

### **Croatian**

Sinoć ste me optužili za dva prekršaja veoma različite prirode, i ni u kom slučaju jednake težine.

### **Serbian**

Dve krivice, vrlo različite prirode i vrlo nejednake po važnosti, sinoć ste mi stavili na teret.

While the Serbian translator kept the same word order as it is in the original, the Croatian translator opted to change it. Even though the Serbian version is closer to the original in the sense that the sequence in which the information is conveyed is the same as in the English, the Croatian one is more natural. When it comes to the lexis, both translators managed to translate the sentence accordingly. However, “two offenses” is translated differently in both versions. While the Croatian translator chose “prekršaj”, the Serbian one opted for “krivica”. If we were to open a dictionary and find the entry “offense”, the first meaning listed would be “prekršaj”. However, both in English and B/C/S, this word is mostly used in law to represent an illegal act or a breach of law. Its second meaning, which is the case here, mostly has connotation to blaming someone for something. Therefore, “krivica” which directly translates to “blame”, seems more appropriate in this situation.



## English

Wilfully and wantonly to have thrown off the companion of my youth, the acknowledged favourite of my father, a young man who had scarcely any other dependence than on our patronage, and who had been brought up to expect its exertion, would be a depravity, to which the separation of two young persons, whose affection could be the growth of only a few weeks, could bear no comparison.

## Croatian

Hotimično i obijesno odbacivanje druga iz mladosti, priznatog miljenika mojega oca, mladića koji se jedva imao pouzdati u išta drugo osim u našu zaštitu i koji je bio odgojen da očekuje da će mu ta zaštita biti pružena, bilo bi izopačenost s kojom se razdvajanje dvoje mladih čija je ljubav mogla biti plod samo nekoliko zajedničkih tjedana ne može uporediti.

## Serbian

Da sam ja namerno i bezočno odbacio svoga druga iz mladosti, priznatog ljubimca moga oca, mladića čija je gotovo jedina nada bila naše pokroviteljstvo i koji je bio naviknut da se uzda u nas, to bi bilo takvo nevaljalstvo da se s tim ne bi moglo ni porediti razdvajanje dvoje mladih čijoj ljubavi jedva da ima nekoliko nedelja.

Despite the fact that both translations used different words to convey the meaning of the original, both of them are equally good. When we look up most of those words in the dictionary, they are perfect synonyms: “hotimično” and “namjerno”, “miljenik” and “ljubimac”, “pokroviteljstvo” and “zaštita”, etc. In the case of the word “depravity”, here the Croatian translation “izopačenost” seems more suitable than the Serbian “nevaljalstvo”, but the meaning is conveyed nonetheless. Syntactically however, the Serbian translation reads more naturally than the Croatian one. When reading the Croatian version, the sentence seems to stop at “bilo bi”. “Bilo bi” clearly refers back to “hotimično i obijesno odbacivanje druga iz mladosti” but since there is so much information added in between, just as it is in the original, the sentence seems to stop at this point. Perhaps, this is due to the fact that the nearest word “zaštita” is feminine in gender, and “bilo bi” is an auxiliary used for the neuter. The regular word order would be “Izopačenost bi bilo hotimično i obijesno odbacivanje druga iz mladosti” and there we can see that “bilo bi” belongs to this part of the sentence. The Serbian translation, however, used a second conditional and by starting the sentence with “da”, it

makes for an easier and more logical transition at “bilo bi”. Furthermore, moving the part “s tim ne bi moglo ni porediti” from the end of the sentence and putting it immediately after “takvo nevaljalstvo” conveys the information in a more logical way and enables for the lengthier constituent “razdvajanje dvoje mladih čijoj ljubavi jedva da ima nekoliko nedelja” to be put at the end.

### **English**

My objections to the marriage were not merely those which I last night acknowledged to have the utmost force of passion to put aside, in my own case; the want of connection could not be so great an evil to my friend as to me.

### **Croatian**

Moji prigovori tome braku nisu bili samo oni za koje sam sinoć priznao da su zahtijevali veliku snagu ljubavi kako bih ih zanemario u mom vlastitom slučaju; manjak uglednih rođaka mome prijatelju ne bi mogao biti tako veliko zlo kao meni.

### **Serbian**

Moje zamerke protiv njihovog braka nisu bile samo one koje je u mom slučaju - kao što sam sinoć priznao - mogla da odbaci samo najjača snaga ljubavi. Položaj tazbine nije tako važan za moga prijatelja kao što je za mene.

Syntactically, the Croatian version is again closer to the original because it consists of only one sentence, and the word order is the same as in the original version. The Serbian translator opted to divide the sentence into two, and switch the place of a few elements. However, both translations convey the meaning in a clear and straightforward manner. Lexically, they do not differ much except for the part “the want of connection could not be so great an evil to my friend as to me”. While the Croatian translator decided to emphasize the fact that there are not enough respectable relatives in Elizabeth’s family, the Serbian one opted for something for general like “the standing of the in-laws”. Furthermore, the Croatian translator retained the phrase “so great an evil”, and translated it as “tako veliko zlo”, while the Serbian one replaced it by the phrase “is not as important”. Therefore, we can conclude that both translations convey the necessary meaning, but the Croatian translation is closer to the original, while the Serbian one is a bit more free in its use of vocabulary.

## **English**

It pains me to offend you. But amidst your concern for the defects of your nearest relations, and your displeasure at this representation of them, let it give you consolation to consider that, to have conducted yourselves so as to avoid any share of the like censure, is praise no less generally bestowed on you and your elder sister, than it is honourable to the sense and disposition of both.

## **Croatian**

Zadaje mi bol vrijeđati Vas. Ali u Vašim brigama zbog tih nedostataka Vaših najbližih rođaka i Vašem nezadovoljstvu zbog ovakvog njihovog prikaza, neka Vam bude utjeha što ste se Vi i Vaša starija sestra ponašale besprijekorno, tako da ni najmanji dio te pokude nije pao na Vas te ste zaslužile da se oda priznanje razumu i karakteru i jedne i druge.

## **Serbian**

Zadaje mi bol da vas vređam, ali u vašem nezadovoljstvu zbog tih nedostataka vaših najbližih srodnika i u vašem negodovanju što sam ih ovako opisao neka vam bude uteha činjenica što ste se vas dve ponašale tako da ni najmanji delić ove osude nije pao na vas, već ste, naprotiv, zaslužile opštu hvalu koja čini čast razumu i karakteru i jedne i druge.

Both translations incorporated the first shorter sentence “It pains me to offend you” into the second longer one, so instead of having two sentences, we have one. Again, here we can see the different approach to the singular and plural use of the second person you. In Croatian, Mr. Darcy addresses both Elizabeth and her sister in a more formal and polite manner, or more precisely by using a capitalised You (Vi) so as to indicate his respect. This is often done in B/C/S when speakers want to emphasize the fact that they are different, either in class, rank, or age. The non-capitalised plural form is used to address two or more persons. In Serbian, we see that there is no capitalisation, and so there is no clear-cut difference as to when Mr. Darcy is addressing only Elizabeth, and when both her and her sister. Furthermore, there is a mistake in the part “nije pao na Vas” in the Croatian translation, because the non-capitalised version should be used since Mr. Darcy is clearly referring to both Elizabeth and her sister. The word “concern” is in Croatian translated as “briga”, which is correct in this

case. However, in Serbian it is translated as “nezadovoljstvo” which is not the intended meaning here. Therefore, only the Croatian one is suitable in this context.

### **English**

Mr. Wickham is the son of a very respectable man, who had for many years the management of all the Pemberley estates, and whose good conduct in the discharge of his trust naturally inclined my father to be of service to him; and on George Wickham, who was his godson, his kindness was therefore liberally bestowed.

### **Croatian**

Gospodin Vickham sin je jednog veoma uglednog čovjeka koji je godinama upravljao cjelokupnim imanjem Pemberley i čije je dobro vladanje u obavljanju povjerenog mu zadatka prirodno ponukalo mog oca da mu bude od koristi; i svoju je dobrotu stoga velikodušno darivao Georgeu Wickhamu, koji mu je bio kumče.

### **Serbian**

Gospodin Vikam je sin vrlo čestitog čoveka, koji je mnogo godina upravljao celokupnim pemberlijskim imanjem i vršio poverenu mu dužnost tako dobro da je sasvim prirodno što je moj otac bio sklon da mu bude od koristi. On je tu svoju ljubaznost darežljivo ukazivao i Džordžu Vikamu, svome kumčetu.

The first difference between those two translations is the number of sentences. In the Croatian translation, there is only one sentence, just like it is in the original. In the Serbian one, there are two sentences. Next, the Croatian translator kept the noun phrase “the Pemberley estates”, but decided to change the plural form of “estates/imanja” to the singular “estate/imanje”. Also, the necessary inversion was done so instead of having “Pemberley imanje”, we have “imanje Pemberley”. In Serbian translation, the proper noun “Pemberley” was converted into an adjective “pemberlijskim”.

## Conclusion

In the concluding part of my master thesis, there are a few things that I want to underline. Translators face many obstacles and difficulties when translating different types of texts, but those difficulties are especially heightened when it comes to literary texts. Literary texts are usually lengthy works that are permeated with metaphors, alliterations, and other literary devices, and more often than not have a very distinctive style, depending on its author. When translating, the translator not only has to keep in mind all those stylistic elements, but also various others like grammar and syntax. Furthermore, he has to take note of the cultural and historic aspects, and of course the intended audience for the novel. Combining all those things together, the task sounds almost impossible. But it is not. Therefore, this paper did not concern itself with whether one translation was utterly bad and the other was good. The aim was to put an emphasis on all those difficulties, and see how the translators dealt with them.

Syntactically, both translations tried to follow the original as much as they could, with a few inversions where it was necessary to make the sentence sound more natural. English, when compared to Slavic languages, is more rigid in its form and follows the same word order each time. Slavic languages, on the contrary, are more flexible in that respect. Therefore, certain changes needed to be made in order to make sentences sound more natural. Lexically, in some examples the two translations differed quite a lot, but the general meaning was usually the same. However, the overall impression that I got from these two translations is a bit different. The Croatian is more detailed and therefore gives the impression of it being longer, while the Serbian one skips over a few details here and there, and therefore feels a bit shorter. This might not be noticed while reading the translations separately, but when comparing them, it certainly stands out more. Some sentences were drawn-out in Croatian, while in Serbian they flowed smoothly. At other times, the Croatian sentences had such a good word order that they sounded more straightforward and up to the point, while in Serbian some sentences had odd word order which made them sound unnatural. Therefore, we can conclude that both translations had some good and bad choices, and sometimes the translators had to sacrifice one thing in favour of the other, but both arrived at the satisfying end product.

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