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**LANGUAGE AND CHARACTERISATION: AN ANALYSIS OF JANE
AUSTEN'S *PRIDE AND PREJUDICE* IN THE ORIGINAL AND
TRANSLATION INTO LITHUANIAN**

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SANTRAUKA

Kalba ir charakterių kūrimas yra dažna analizės tema, todėl šiame baigiamajame magistro darbe analizuojama veikėjų kalba Džeinės Ostin romane „Puikybė ir prietariai“ (1813) originalo kalba, bei Jūratės Juškienės ir Romualdos Zagorskienės, vertimuose į lietuvių kalbą. Veikėjų kalbos specifiką ir socialinę poziciją perteikiantys pavyzdžiai buvo išrinkti iš abiejų kūrinių ir palyginti su vertimais į lietuvių kalbą.

Šio darbo tikslas ir uždaviniai yra pristatyti Džeinės Ostin rašymo stilių ir jo ypatybes veikėjų kalbose ir kūrinių vertimuose, taip pat pristatyti ir remtis Joseph W. Kuhl (2003), Richard Heck (2006), ir Clifford Landers (2001) teorine medžiaga apie idiolektą, ir jo ypatybes. Magistro darbas taip pat remiasi André Lefevere (2000), Charles A. Ferguson (1994), ir Peter Stockwell (2007) teorijomis apie registrą, kurios naudojamos nagrinėjant pavyzdžius ir jų vertimus.

Šis baigiamasis darbas yra suskirstytas į penkis skyrius. Pirmajame skyriuje pristatomas autorės romanas ir jo vertimai, vyraujanti tema, tikslas ir uždaviniai, duomenys, metodai ir darbo struktūra. Antrame skyriuje aptariama Džeinės Ostin rašymo stilius, idiolekto bei registro bendrosios teorijos. Tiriamojame darbo dalyje aptariami veikėjų idiolekto pavyzdžiai ir vertimo problemos. Analizė parodė jog veikėjai naudoja tam tikras ypatybes unikalias jų kalbai, kurios sukuria jų idiolektą. Šie savitumai dažniausiai perkeliama į vertimo kalbą, tačiau vertėjai kartais padaro pakitimų veikėjų kalboje ir tai pakeičia jų idiolektą. Jūratė Juškienė dažniausiai perkelia tuos pačius arba labiau neutralius veikėjų idiolekto aspektus. Romualda Zagorskienė naudoja gyvesnę ir ryškesnę veikėjų kalbą ir tai kartais pakeičia originalaus teksto reikšmę.

SUMMARY

Language and characterisation has been a frequent object of analysis, therefore this paper analyses characters' speech in Jane Austen's *Pride and Prejudice* (1813) and translations into the Lithuanian language *Puikybė ir prietarai* (1997) by Jūratė Juškienė and *Puikybė ir prietarai* (2007) by Romualda Zagorskienė. In order to analyse characters' speech patterns, the examples were collected from original and translated texts. The examples were classified according to characters and analysed based on their idiolect, register and social position; the examples were also compared between Lithuanian translations focusing on translators' choices and differences between them.

The aim and the objectives of the paper are to present Jane Austen's writing style and its use in dialogues and characters' speech and their translations into Lithuanian, as well as to draw attention to historical background and Austen's intentions to educate her readers. The paper also focuses on theories of idiolect discussed by Joseph W. Kuhl (2003), Richard Heck (2006), and Clifford Landers (2001), as well as concentrates on the theories of register suggested by André Lefevere (2000), Charles A. Ferguson (1994), and Peter Stockwell (2007) which are used while analysing examples and their translations.

The paper is divided into five chapters. The first chapter introduces author's novels and their translations, the topic, aims and objectives, data and methods and organisation of the thesis. The second chapter presents theoretical background of Jane Austen's writing style, discusses notions of idiolect and register. The analytical part of the paper discusses examples of character's idiolect and translation problems. The analysis reveals that characters tend to use certain patterns in their speeches which create their idiolect, such as repetition, exclamations, rhetorical questions and other markers. These peculiarities are usually transferred into target language, however, translations tend to alter certain aspects of characters' idiolect. Jūratė Juškienė usually delivers the same aspects of idiolect with minor alterations or translates into more neutral expressions. Romualda Zagorskienė tends to follow the original, however her translation is more expressive and sometimes changes the meaning of the source text. The biggest changes from original into translations occur when translator is not fully familiar with author's style and social norms of Austen's society.

1 INTRODUCTION

Jane Austen is an accomplished English writer whose works have been studied by scholars in various fields. Her works are often described as the foundation for romance literature (Keymer 2013:5) and are important to study, even after two hundred years since their first publications. The most widely read and celebrated of Austen's novels is *Pride and Prejudice*, which was published in 1813. The novel depicts the domestic life of the Bennet family and the desperate need to marry off their daughters. The story focuses on the themes of a country life, prejudice, rules of the society, woman's status, as well as appropriate behaviour. Jane Austen's creative period was during the late eighteenth century and early nineteenth century, therefore some critics view her as an eighteenth century writer, while others consider her to be nineteenth century writer (Chishti-Mujahid 2012: 12). While there are many opinions on the period Austen should belong to, the writer herself believed that her duty as an author was to educate her readers about the norms of the society and the importance of obeying them. She uses characters' speech and register to depict their positive and negative qualities, as well as to show their position in the society.

Pride and Prejudice was first translated into Lithuanian in 1997 by Jūratė Juškienė and published by *Charibdė* publishing house. After ten years, in 2007, another translation into Lithuanian was published by *Alma littera*; the novel was translated by Romualda Zagorskienė. Two translation versions of the same novel offers a chance to analyse differences and similarities between the translations and original work.

1.1 Aim and Objectives of the Paper

The aim of this Master thesis is, after presenting Jane Austen's writing style and theories on idiolect and register, to analyse characters' speech peculiarities and their effect on characterization in Jane Austen's novel *Pride and Prejudice* and its translations by Jūratė Juškienė and Romualda Zagorskienė. The main objectives of this Master thesis are as follows:

1. To introduce theory on Jane Austen's writing style, idiolects, and register;
2. To collect and count examples from the source text and target texts;
3. To analyse characters' idiolects, use of register and their influence on characterization in *Pride and Prejudice*
4. To compare translations into Lithuanian and discuss their differences and impact on characterization and idiolects.

1.2 Data and Methods

To collect the data the quantitative method was used: there were 135 excerpts manually collected (out of which, 90 were analysed in this paper) from Jane Austen's novel *Pride and Prejudice*, its translations by Jūratė Juškienė, *Puikybė ir prietarai*, and by Romualda Zagorskienė, *Puikybė ir prietarai*. Qualitative method was used to compare a selection of 90 *focus-related* passages from the original and the translations, which exemplify characters' speech mannerisms and illustrated Austen's attention to educate the reader. These speeches were divided according to character's type.

To achieve aims and objectives, the paper draws on theoretical sources like Peter Knox-Shaw (2004), Massimiliano Morini (2009), Thomas Keymer (2013), Joseph W. Kuhl (2003), Alex Barber (2010), Ronald Wardhaugh (1998), and Peter Stockwell (2007).

1.3 Organization of the Paper

This Master thesis consists of five chapters. After the introductory chapter, Chapter 2 presents background information of Jane Austen's writing style and historical background in relation to social norms of the time. Chapter 3 introduces theoretical approaches to idiolect and its importance for characterization, and discusses general theories on register and its role in dialogues, as well as translation problems in regards register.

Chapter 4 begins the analytical part of the paper and is divided into three sections which analyse examples from *Pride and Prejudice*. Sub-section 4.1 analyses characters who represent voices of reason in the novel: Elizabeth Bennet's and Mr. Fitzwilliam Darcy's comparison between two translations was analysed. Sub-section 4.2 discusses negative characters: Lady Catherine de Bourgh's character and language regarding her status are analysed, and a comparison between the two translations is provided; Miss Bingley and her use of language in the original and the translations are analysed and compared. Sub-section 4.3 discusses comic characters: Mrs Bennet's speech is analysed and compared with translations; Lydia Bennet's use of language is analysed and a comparison between the two translations is given; sub-section discusses Mary Bennet's character and speech and their depiction in the translations; and Mr. Collins's idiolect is described and comparison to translations is made.

Chapter 5 concludes the findings discussed in the paper. Summaries in English and Lithuanian are provided at the beginning of the thesis, following the table of contents. A list of references is provided at the end of the thesis.

2 JANE AUSTEN'S WRITING STYLE: NARRATIVE AND DIALOGUE

Jane Austen is a well-known English writer who is praised for her irony, depiction of woman's position in society and unique, for her time, narrative style. Nadya Q. Chishty-Mujahid (2012) notes that in a classic biography on Jane Austen, written by Sir David Cecil, Austen should be viewed as eighteenth and nineteenth century writer:

In his classic biography on Austen, (out-of-print yet still widely read today by academics) Sir David Cecil has noted that the authoress needs to be viewed primarily (and initially) as an eighteenth-century writer, and then a nineteenth-century Regency one. (Chishty-Mujahid 2012: 12)

Austen's writing style and themes in her works have been greatly influenced by eighteenth-century writers. Many of her works were written in the eighteenth century (such as *Lady Susan* (1794), *Northanger Abbey* (1803)) and later published during the Regency era (Chishty-Mujahid 2012:13). Therefore, Austen is viewed as a writer who had the values of the Enlightenment period. According to Margaret Kirkham (1997), eighteenth-century English fiction is noted for:

Enlargement of the scope of moral discourse, allowing new topics to be considered in new ways, encouraging authors who would not have entered into such discourse otherwise and reaching an extended audience. Among the new topics, the moral nature and status of women was one of the most important. (Kirkham 1997: 3)

Austen, as a woman and an author of her times, wrote her novels about women's place in a society and the morals of the society in question. In addition, Chishty-Mujahid claims that, the late eighteenth century was "instrumental in the construction and shaping of what later flowered into Austen's unique literary genius – a mixture of generally unerringly placed satire combined with a sensitivity to romance" (2012:14). Another critic, Peter Knox-Shaw (2004), views Jane Austen as a writer who comes from the Enlightenment period:

a writer of centrist views who derives in large measure from the Enlightenment, more particularly from that sceptical tradition within it that flourished in England and Scotland during the second half of eighteenth century...while celebrating reason, scientific method, and social reform, the Anglo-Scottish school dwelt on the irrationality of human nature, tempered the optimism of the *philosophes* with an emphasis on the limits of individual heroism. (2004:5)

As stated above, themes and problems which are raised in Austen's works were influenced by the Enlightenment movement. Throughout her works, Austen concentrates on the aspect of human nature, its failures and mistakes. Austen expresses her views of "irrationality of human nature" (Knox-Shaw 2004: 5) and its limits. Nevertheless, with all the criticism of characters' faults and errors in their behavior, Austen also gives a chance to change for the characters who recognize their mistakes. In addition, one of the recent scholars who studies Austen's work, Massimiliano Morini (2009), in his book *Jane Austen's Narrative Techniques: A Stylistic and Pragmatic Analysis*, cites Marilyn Butler:

Austen's novels were conceived as educational projects in which 'The key virtues are prudence and concern for the evidence; the vices are romanticism, self-indulgence, conceit, and, for Jane Austen, other subtle variations upon the broad anti-Jacobin target of individualism (Butler 1975: 122).' (Morini 2009: 5)

Austen had a conservative opinion on various social problems and through her works she tried to educate the reader about the problems of a moral and proper behaviour. Furthermore, the author believed that "since she was English and Christian, her work needed to remain fundamentally within the moral and social limits of decency and decorum" (Chishty-Mujahid 2012: 72). As an example to this, Chishty-Mujahid holds that the structure of Austen's first published book *Sense and Sensibility*, "lends it a strongly eighteenth-century tone, where reason and passion coincide and collide until the lessons mandated by both traits are thoroughly learned" (Chishty-Mujahid 2012: 48). The characters are flawed but they have to overcome and realize their folly and mistakes in order to be rewarded.

One of Jane Austen style features was letter writing, and according to Thomas Keymer (2013), "the key features of her technique originate in the tradition of epistolary fiction" (2013:2). Epistolary technique, which is based on letter writing, is especially important for Austen's novels. Through letters, the audience is able to familiarise with characters and their personalities. Eighteenth century authors were using "fictional letters to suggest direct access to the consciousness and viewpoint of their protagonists" (Keymer 2013:2). Austen uses letters in *Pride and Prejudice* as "vehicles of narrative or agents of plot at several crucial junctures" (Keymer 2013:2). With the help of epistolary technique, Jane Austen's "breakthrough achievement was to unite the divergent narrative techniques [...] into a flexible heterodiegetic mode that could convey the intimacy of homodiegetic introspection" (Keymer 2013:8). Manfred Jahn (2005) explains homodiegetic narrative as "the story is told by a (homodiegetic) narrator who is also one of story's acting characters. The prefix homo- points to the fact that the individual who acts as a narrator is also a character on the level of action" (Jahn 2005: 6). Heterodiegetic narrative is presented as "the story is told by a (heterodiegetic) narrator who is not present as a character in the story. The prefix 'hetero-' alludes to the 'different nature' of the narrator as compared to any and all of story's characters" (Jahn 2005: 6). Austen successfully combines epistolary technique and a third-person narration. Pam Morris (2002) comments on the important differences between the author and the narrator:

The narrative voice is an integral part of the artistic construction of the novel. The narrator is a presence inherent only in the verbal texture of the narrative and is in no sense co-essential with the physical woman, Jane Austen, who crafted the narrative, Although the narrator is not a character in the story, the voice of the narrator is no less produced by the words of the text than are those of the characters. (Morris 2002: 32)

It is essential not to identify the author of the texts with the narrator of the events, since the latter is a fictional construct that helps with the course of the story. Roy Pascal states, "there is a narrator who is prominent as a story-teller and moralist, but who is (with rare lapses) non-personal, non-defined,

and therefore may enjoy access to the most secret privacy of the characters” (Pascal 2013:8). Jane Austen is often described as a “pioneer of free indirect style” (Keymer 2013: 8) of narration, in other words, she is one of the first writers of her time who mastered the use of omniscient narrator. Austen often uses it to give more in-depth analysis of her characters:

Not only does the technique offer intimacy of access to the heroine’s consciousness and perception that had never been achieved in such vivid style outside epistolary fiction. With startling flexibility, Austen extends the effect of telepathic insight to other characters, allowing readers to experience the world of the novel kaleidoscopically as well as from within, and to look out by turns from multiple perspectives, albeit in fleeting ways, and with blind spots. (Keymer 2013: 13)

Her composition of epistolary technique and free indirect speech gives the reader a wider perspective to the characters and their actions, without being too intrusive and remains neutral. Morris (2002) also comments on the importance of Austen’s contribution: “The term used for [...] immensely flexible form of prose is ‘free indirect speech’ and its development and utilization to achieve all sorts of effects is one of Austen’s greatest contributions to the form of the English novel” (2002: 36). Morini states that “the narrator, though speaking in the first person, is in full charge of the narrative: he/she knows what has happened and will happen, and is free to move in the consciousness of his/her characters” (2009: 30). The narrator gives multiple points of view and thus, creates environment for a reader to form opinions about the characters and events.

However, according to Keymer, “at times this narrating voice is a clarifying presence, and provides readers with firm guidance in matters of interpretation and judgment” (2013: 9). Austen inserts a moral analysis into her works however, it is done “so infrequently, and as a rule also belatedly, only once readers have had scope to make assessments of their own from the direct, neutral evidence of dialogue and action” (Keymer 2013: 10). In addition, a third-person ‘heterodiegetic’ narrator has a certain degree of “authoritativeness by being impersonal and situating themselves out of the action” (Morini 2009: 19), thus the reader tends to rely on the narrator’s comments. According to Morini, “all of Austen’s narrators are third-person heterodiegetic narrators, and as such command the reader’s blind faith” (2009: 19). Therefore, Austen’s readers are affected by narrator’s moral implications and evaluations. According to Joyece Kerr Tarpley (2010), Austen uses free indirect speech “to create a shared inner space within the consciousness of a character, the narrator, and the reader. Free indirect speech as stylization (two voices felt to be in agreement) may indicate a character’s capacity to develop constancy and to pursue truth as self-knowledge” (2010: 222). This type of narration shows how a character develops and matures or does not change at all:

Jane Austen utilizes innovative narrative techniques to represent the mind, which is her main focus, in a realistic or “true” manner. These techniques allow the reader to share the growth of consciousness, including its suffering[...] or a mind so confident and self-satisfied that it sees no need for growth. (Tarpley 2010: 230-231)

Development of character is an important aspect of Austen's concern to educate the reader. Through character's growth, or the lack of it, the reader is shown the proper or unacceptable behavior and moral choices of those characters. Many Austen's novels have imperfect characters that are self-aware of their flaws and characters that identify themselves as perfect without need to change. Tarpley (2010) writes that Austen "diagnoses and represents with stunning accuracy the errors that humans are prone to commit as they pursue truth in conversations with themselves and others" (2010: 235). Moreover, Morris comments on the two main forms of narration in Austen's stories:

A writer can either have a narrator tell what happens, describing the feelings and reactions of the characters, or can use a more 'dramatic' method in which the reader seems to see and hear the characters act and speak for themselves. The former mode of narration is usually referred to as 'telling' and the latter, more dramatic mode is called 'showing'.
(Morris 2002: 33)

The double structure of 'telling', describing characters' attitudes, and 'showing', referring to characters' speech, helps to create a diverse narration style and more 'dramatic' mood in the story. Most of the characters' flaws are represented through their speech and dialogues between other characters, thus the reader can identify the errors made by those speakers.

Dialogues are constantly used in Jane Austen's narratives; they give a livelier picture to the scenes and provide strict rules of the society, which is depicted in the novels. Morris states that it is typical that "dramatic 'showing' predominates over 'telling'" (2002: 35) in Austen's works. Conversation in Austen's novels is used as a "complex role-playing game" where the rules of appropriate themes of conversation, subjects, hierarchy, implied and hinted meanings, the role of the speakers and listeners, are considered as general unwritten rules, and the participants must be aware of them, and most importantly, strictly follow them (Morini 2009: 79). To understand the meaning and the significance of dialogue in the novel, it is important to understand the rules during the time of Austen's society. Even though Jane Austen's novels present fictional characters, Morini suggests that Austen sets the rules and morals for her characters to follow:

Austen displays a perfect knowledge of the rules, of the (social, psychological) reasons why a certain character in a certain situation can choose to ignore or evade those rules, or can breach them without noticing. (Morini 2009: 82)

In other words, Austen shows that everything that is depicted in her works has a reason to be exactly how it is, and at the same time, the author creates a naturally sounding language and conversations with the intention of displaying examples of imperfection of human character. John A. Dusinger (1990), provides his opinion on creation of the character:

Although previous scholarship has generally assumed a mimetic model to describe Austen's characterization, this approach has been at odds sometimes with a parodic art that calls attention to literary analogues and deliberately subverts trusting the text. The aesthetic of representation, however, tends to be a contradictory mixture of the natural and the artificial [...] Similarly, even fictional characters most patently rooted in motivations of the plot and

contrived for thematic purposes can strike us as psychologically reified beings. An assurance of the characters' artificial origins seems actually to enhance their mimetic value. (1990: 13-14)

The parody of human nature is created by the composition of artificial characters and their naturally sounding conversations, reasoning and imperfections. These flaws that make characters appear more natural, are created by their expressions and participation in dialogues. According to Dusinger, conversations between the characters in Austen's novels might appear as spontaneous and acts of will, but "it is usually represented as an encounter between 'those who would talk and those who would listen,' whose rules are best known once they are broken" (1990: 14). Furthermore, Dusinger comments on the characters spoken language and situations:

A character may talk from a variety of motives—whether ejaculating to assert a presence for oneself while remaining schizoidally indifferent to any audience, sympathizing with another's happiness or distress, or asserting an opinion determinedly to hold sway over another. What matters most, however, is not the actual spoken words but their perceived intent within a given situation. (1990: 14)

Dusinger suggests that it is important to analyse not only the ideas and arguments given by a character, but also the situation in which these conversations take place. In addition, in eighteenth-nineteenth century conversations were based on "turn-taking system" (Morini 2009: 82). According to Morini, overlaps and interruptions in Austen's novels are very rare, and lengthy speeches are "uttered only by characters who are perceived by others as contravening the social pact" (Morini 2009: 82). Because of this orderly procedure, interruptions are frowned upon and seen as face-threatening acts (Brown and Levinson 2009). These interruptions are allowed only in particular situations and the author uses them to highlight the moments of stress or tension (Morini 2009: 83). Furthermore, Colin Winborn (2004) comments that Austen believes in the ability to manage "over-speech":

Austen praises the ability to manage one's words, along with the capacity to know when and how to hold one's tongue [...] Over-speech is associated with vulnerability, with laying oneself open. Those who say too much are liable to be wounded by exposing too much of themselves through their words; or they are liable to wound or expose others. (2004:79)

As it was mentioned previously, Jane Austen believed in teaching her readers about the appropriate behavior through characters' behavior and speech, thus the reader is left to evaluate inappropriate performance and indicate the mistakes which are made in the dialogues, where the characters violate strict rules of conversation.

Moreover, the rules of conversations include the roles of participants. In Austen's time, the interactions had "one or more dominant figures, and each participant has a different contribution to make" (Morini 2009: 84). Women usually spoke more and had more freedom in choosing the topics while men had more authority over the contributions to the subjects (Morini 2009: 84). Although gender defined the roles in conversations, it was not the only factor which distinguished different

positions in conversations. Morini (2009) remarks that usually higher rank characters should talk the most:

it is simply the most self-assured or the most garrulous that take up the floor or do most of the talking: but there is a marked preference for people of higher rank over people of lower rank, for married over unmarried women, etc. Rank, income, gender and personality combine to assign each character a place in multiple interactions – but this place can change as the situation changes (Morini 2009: 85)

In Austen's works the appropriate positions that characters take while in conversation relate to their status in the society: the higher the status, the bigger the power held over others. It can be assumed that characters of higher rank can allow themselves more liberty of pushing the rules of conversations. However, if a person is of a lower social status, he or she has to face the consequences of inappropriate behavior. During the conversation, every participant has to make a contribution and play a role set by their status (Morini 2009: 86). One has to interact in discussion and provide his/her share of contribution: listen to, answer and question the participants.

Henry Fielding (1743) in his *Essay on Conversation* discussed the art of conversation in the eighteenth-century society: "The art of pleasing or doing good to one another is therefore the art of conversation... Good-breeding then, or the art of pleasing in conversation, is expressed two different ways, viz., in our actions and our words" (1743: 3-4). Fielding states that the key to proper behavior is to please the listeners and participants of the conversation through words as well as actions. In addition, Fielding (1743) names rules of a "well-bred man" in dialogue, one of which is that one should not only talk about oneself or be the only one talking (1743: 5). Fielding also gives examples of well-mannered man's behavior towards conflicts:

A well-bred man, therefore, will not take more of the discourse than falls to his share; nor in this will he shew any violent impetuosity of temper, or exert any loudness of voice, even in arguing; for the information of the company, and the conviction of his antagonist, are to be his apparent motives; not the indulgence of his own pride, or an ambitious desire of victory; which latter, if a wise man should entertain, he will be sure to conceal with his utmost endeavour; since he must know that to lay open his vanity in public is no less absurd than to lay open his bosom to an enemy whose drawn sword is pointed against it; for every man hath a dagger in his hand ready to stab the vanity of another wherever he perceives it. (Fielding 1743:5)

It is important for one to contain one's temper even during an argument and not show pride, since it is universally frowned upon in society. Furthermore, Fielding suggests themes that should be avoided in conversations: "slander", "general reflections on countries, religions, and professions, which are always unjust", "blasphemy, and irreverent mention of religion", "indecent", "anything which may revive in any person the remembrance of some past accident, or raise an uneasy reflection on a present misfortune or corporal blemish" (1743: 16-17). A person is prone to ridicule if he/she speaks of the subjects mentioned previously. Another fault mentioned by Fielding is not paying enough attention to conversation which is happening, or the occasion of the meeting, or the topics of the discussion

(1743: 17). Critics often mention Henry Fielding as an author who influenced Austen's writing or, at the very least, Austen was familiar with Fielding's work (Bree 2013: 57). As mentioned previously, Austen looked at moral values dominant in the eighteenth century, and Fielding was one of the best known writers during that period, therefore, conversation norms described in his *Essay on Conversation* could be considered as a standart for eighteenth century society.

Some characters have much more authority over other characters, thus they can "allow" themselves to break the rules of conversation without consequences. Gender, social status and wealth give diverse positions to characters: a more wealthy character that is of high social standing can dismiss or even ignore the rules of conversation. Morini (2009) suggests dividing rule-breaking characters into three categories:

The boors... can be "educated and uneducated" people. A non-educated boor is simply not smart enough to recognize all the indirect meanings, and to behave correctly in allocation of turns or in the use of tact and modesty.... And educated boor knows what is generally due to society but feels he/she is above such obligations.

The fools. The conversational fools or conversational children... are usually educated people who nonetheless display an inability to discriminate between allowed and forbidden topics, allowed and forbidden types of conversational behavior... They have learned to master all strategies, but apply them wrongly (typically, they are very polite in indifferent matters and too direct when facing burning issues; or they speak openly of what should remain unspoken).

The critics... who understand the conventional rules of society perfectly well, yet sometimes choose not to abide by them. More than that, he/she *exploits* the principles of cooperation and politeness to emphasize the absurdity of people's behavior. (2009: 95-94)

Even though there are characters that fit these descriptions, they usually take more than one role. Austen's characters have more than one feature and usually, according to the situation, can obtain one or more characteristics of the categories listed above. However, it is important to stress that only the characters who disobey the rules of conversation can be placed into these categories. There are characters that have flaws but they are not used for moralizing purposes if they behave according to the rules of conversations.

It is also important to mention that women's speech was considered to have more deviation from the norms in the eighteenth century, compared with men's speech. One of the most distinctive stylistic features of women speech in eighteenth century language, according to Jennifer Coates is "excessive use of certain adverbial forms" (1993: 18). In her book *Women, Men and Language*, she quotes an anonymous contributor to *The World* (6 May 1756):

Such is the pomp of utterance of our present women of fashion; which, though it may tend to spoil many a pretty mouth, can never recommend an indifferent one. And hence it is that there is so great a scarcity of originals, and that the ear is such a daily sufferer from an identity of phrase, whether it be *vastly*, *horridly*, *abominably*, *immensely*, or *excessively*, which, with three or four more calculated for the same swiss-like service, make up the whole scale or gamut of modern female conversation. (Coates 1993: 18)

These views on women's speech patterns were popular among the men from the same period. Coates discusses these features by giving an example from Jane Austen's *Northanger Abbey* (1813) and she concentrates on Isabella Thorpe's speech:

'My attachments are always *excessively* strong.'
'I must confess there is something *amazingly* insipid about her.'
'I am so vexed with all the men for not admiring her! – I scold them all *amazingly* about it.'
(Coates 1993: 18)

Coates notes that it is "clearly significant" that these adverbials are extensively used by Isabella Thorpe, who is "is flirtatious, selfish and shallow", but not Catherine, who is the heroine of the novel and "less sophisticated" (1993: 18). Jane Austen uses adverbials and their overuse to mock the character and show Isabella's feigned superiority over the heroine. It can be noticed that an abundance of the same adverbials occurs when the character exposes himself or herself as improper. Moreover, Coates states that the use of this kind of adverbial forms was quite popular at the time and it was associated with women's speech patterns (Coates 1993: 18). She adds that Lord Chesterfield makes a similar observation in 5 December 1754 issue of *The World*:

Not content with enriching our language with words absolutely new [*again the accusation that women destabilise the lexicon*] my fair countrywomen have gone still farther, and improved it by the application and extension of old ones to various and very different significations. They take a word and change it, like a guinea, into shillings for pocket money, to be employed in several occasional purposes of the day. (Coates 1993: 18)

Lord Chesterfield notes that women tend to use the same words in different occasions, thus complaining that they destroy the word itself by extensive use. Therefore, it can be seen that the authors of *The World* view women's speech capabilities as quite limited regarding the lexicon. However, it should be noted that this eighteenth century language is defined by male authors who view men speech as a norm, while considering women speech as inferior (Coates 1993: 18).

Jane Austen uses the narrative techniques of free indirect speech and dialogues to create realistic characters and stories. The narrator comments on the situations and characters's actions but also leaves space for readers' interpretation. Her characters are not perfect and have weaknesses which unfold through their actions and speech. Austen helps readers to identify the improper behavior of her characters in order to educate the reader.

3 APPROACHING LANGUAGE, CHARACTERIZATION AND TRANSLATION PROBLEMS

Pride and Prejudice (1813) is widely known for its realistic characters, their vivid dialogues and free indirect speech. In her novel, Jane Austen creates various characters who are very different from each other in their manner of speech. According to Jane Todd,

Free indirect style, the technique which catches in narrative prose the distinctive qualities of particular speech, was not invented by Jane Austen but she employed it very flexibly in *Pride and Prejudice* to deliver a character's idiolect, often while placing him or her within a narrator's syntax. (Todd 2013: xi)

Pride and Prejudice (1813) is a dialogue-rich novel where every character has one's own manner of speech even if the character talks very little. Jane Austen uses "idiolects" as a lexical means to portray her characters as unique members of landed gentry society. Austen uses speech mannerisms to create more realistic characters rather than giving lengthy descriptions, she uses conversations which give readers better understanding about the characters' flaws or strengths.

There are many ways to define the term "idiolect", thus scholars do not have one definition. Joseph W. Kuhl, in *The Idiolect, Chaos and Language Custom Far From Equilibrium: Conversations in Morocco* (Kuhl 2003), discusses the origins and the meaning of "idiolect":

Idiolect, a compound from the Greek, *idios*, 'one's own,' and *lektos* 'chosen expression or word' is defined most generally as the language use that is characteristic of an individual speaker, which necessarily includes all aspects of an individual's particular speech habits, patterns, and mannerisms. (Kuhl 2003: 4)

Kuhl notes that an individual's speech is unique for each an individual. Kuhl also states that to describe an individual's idiolect, linguistic analysis is needed, which "typically employs various modes of analysis including the charting of pronunciation, active and passive lexicon, and syntax" (Kuhl 2003: 4). All these linguistic features have to be taken into consideration when analyzing "speech habits, patterns, and mannerisms" (Kuhl 2003:4). Kuhl also states that an individual's speech is influenced by the society:

'Measured' and qualified by its proximity to various 'standards' or norms of the community or language group of which the individual is considered a member. Every speaker, it is granted, is somewhat and somehow a linguistically unique participant in and embodiment of human language. (Kuhl 2003: 4)

The society, group, or community that the individual belongs to has immense influence on individual's "idiolect". To feel included, people tend to adopt various language habits or register used in their social groups which can change their "idiolect". Therefore, when analysing "idiolect" it is important to understand individual's social background and position in it.

Richard Heck (2006), also discusses on individuality: "An idiolect, in this sense, belongs to a single individual, in the sense that one's idiolect reflects one's own linguistic capabilities and, in

that sense, is fully determined by facts about oneself” (Heck 2006: 61). In other words, “idiolect” is personal speech mannerism which characterizes the speaker. Heck also indicates that “idiolect” is based on self-knowledge, “facts about oneself” (Heck 2006: 61). His definition, differently than Joseph W. Kuhl’s (2003: 4), does not offer the idea that “idiolect” can change according to the situation, time or other additional stimuli (Heck 2006: 61).

In *Literary Translation: A Practical Guide* (2001) Clifford E. Landers quotes David Crystal’s ideas on idiolect and adds his own ideas:

Probably no two people are identical in the way they use language or react to the usage of others. Minor differences in phonology, grammar, and vocabulary are normal, so that everyone has, to a limited extent, a ‘personal dialect.’ [T]he linguistic system as found in a single speaker [...] is known as an idiolect. (Landers 2001:90)

Landers goes on explaining the simplest concepts of choice of word, even though semantically they might not differ at all, or would carry the same meaning (Landers 2001:91). The certain preference of words “guarantees that any two sentences in length will never be identical” (2001: 90). Therefore, Landers notes that the translations are always influenced by the idiolects used in the text and even the translator’s own idiolect.

It is important to distinguish between “idiolects” of fictional characters and “idiolects” of real people. Even though “idiolect” define language of both fictional and people in real life, “idiolect” in reality can change, whereas, fictional “idiolect” rarely transforms. Norbert Dittmar (1996) discusses the notion that “idiolect” can change and can be altered for real people rather than fictional characters:

The language of the individual, which because of the acquired habits and the stylistic features of the personality differs from that of other individuals and in different life phases shows, as a rule, different or differently weighted [communicative means]. (Dittmar 1996: 111)

Dittmar states that “idiolect” is essentially individualistic language. He notes that this individualistic language varies according to the situation, and can undergo a change due to significant events throughout the person’s life. According to Alex Barber, “idiolect” can be viewed as “a language (or some part or aspect of a language) that can be characterized exhaustively in terms of intrinsic properties of some single person, the person whose idiolect it is” (Barber 2010: 1). The “properties” mentioned by Barber are linguistic means which help to characterize person’s speech. While describing “idiolects” Barber excludes “essential reference to features of the person's wider linguistic community, and perhaps too of their physical environment” because “intrinsic” is the main thing while considering “idiolects” (Barber 2010: 1). In Barber’s definition of “idiolect” the relationship between “idiolect” and outside groups and social stimuli is rejected.

It is usually asserted that “idiolect” is the language used by individual containing ones own specific speech characteristics. Nevertheless, linguists do not fully agree on the notion of “idiolects”. Some linguists do not believe that “idiolects” exist, but sometimes use the term to describe “personal

grasp or deviance from inherently communal language” (Barber 2010:1). Roland Barthes states that “the idiolect would appear to be largely an illusion” (1977:21). The idea that every person has his or her own manner of speech or specific language pattern can be quite broad and presumably idealistic. According to Michael Barrlow:

The denial of the existence of idiolectal grammars may be due to an emphasis on the importance of the language community and from this standpoint the issue is perhaps best represented not as whether idiolects exist or not, but whether it is the language of the individual or the language of the group that is primary. (Barrlow 2004: 1)

There are many debatable issues regarding “idiolects” as an individualistic language. Even though linguists do not fully agree on the concept of “idiolect”, they do acknowledge its existence in some way or another.

The notion of register similar to idiolects, shows a specific manner in speech and language. However, while idiolect refers to the speaker’s language patterns, register focuses on language used by particular groups of people in specific situation (Ferguson 1994:20). Charles A. Ferguson notes that register is “a communication situation that recurs regularly in a society (in terms of participants, setting, communicative functions, and so forth) will tend over time to develop identifying markers of language use, different from the language of other communication situations” (1994: 20). The participants in conversations and communications usually develop similar vocabulary, particular use of syntax and phonology, intonation and other linguistic patterns (Ferguson 1994:20). Ferguson also suggests more detailed explanation of register:

Special terms for recurrent objects and events, and formulaic sequences or ‘routines,’ seem to facilitate speedy communication; other features apparently serve to mark register, establish feelings of rapport, and serve other purposes similar to the accommodation that influences dialect formation. There is no mistaking the strong tendency for individuals and co-communicators to develop register variation along many dimensions. (Ferguson 1994:20)

The speakers who belong to a certain group or inner community tend to form its own register, however, one person can have a variety of registers, that occurs in specific time and context. According to Asif Agha, “a register is a linguistic repertoire that is associated, culture internally, with particular social practices and with persons who engage in such practices” (2001:212). Janet Holmes describes register as “the language of groups of people with common interests or jobs, or the language used in situations associated with such groups” (2013: 265). Ronald Wardhaugh also refers to registers as “sets of language items associated with discrete occupational or social groups” (1998: 48). Most linguists agree on register as a concept which includes specific people’s usage of language in certain context.

Peter Stockwell (2007) states that register should be defined by “the circumstances and purpose of the communicative situation, rather than by individual user or ethnic/social group using the variety” (2007: 9). He points out that to identify register, one must identify “communicative event

along three dimensions: field, tenor, mode” (2007: 9). Stockwell further defines these three dimensions:

The **field** is the social setting and purpose of the interaction. The **tenor** refers to the relationship between the participants in the event. Finally, the **mode** refers to the medium of communication (as in spoken, written, or emailed). (2007: 9)

In other words, field refers to why interaction is happening and its purpose, tenor refers to the participants of the conversation, and mode concentrates on how the communication is conducted. It is important to mention that the context of use is the determining factor in distinguishing register (Stockwell 2007: 10). The cultural aspect is also very important in order to identify the register. Agha notes that “the use of register conveys to a member of the culture that some typifiable social practice is linked indexically to the current occasion of language use, as part of its context” (2001:212). Stockwell proceeds that “register distinctions have to be matched to cultural expectations” (2007: 10). As an example, he discusses the differences in the topic of “weather”: “a discussion about the weather in Britain contains a very different lexicogrammatical structure from discussion about weather in California (as well as the content conveyed)” (2007: 10). According to cultural expectation and place, register can differ from its original form, especially in translations, where the translator unsuccessfully conveys cultural references and implications.

According to André Lefevere, register “deals with both language *and* situation” (2000:1153). Therefore, when translating register, many issues can arise. Lefevere states that register “deals with the matching of utterance and situation, it highlights the relationship between language and culture, and it can be, and often is a trap for translators who are familiar with the language they are translating from [...] but not in concrete social situations” (2000:1153). A translator, who is familiar with the target culture, but does not distinguish subtle change in social situations might make register translation errors and distort the meaning of the source text. Lefevere warns that “failure to recognize register can lead to results in the translation that fail to match the translator’s intention, especially when the translator is trying to mediate between cultures that are not close to each other in either time or space” (2000:1154). Therefore, it is important that translator would know not only the language but also the cultural, social, and historical contexts of the source text, to deliver a successful translation. According to Clifford Landers translators are the “couriers of culture” and they have to “literary deal with cultures” (2001: 72). To successfully deliver source culture into target culture, translators have to consider many factors of the source text, such as style, register, cultural specificities, etc. Eugene Nida and C. R. Taber comment that translations “consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida and Taber 1969: 12). It depends on the translator, whether or not he or she will deliver a successful translation, thus the same text can be translated differently by various translators.

Other important aspects regarding registers are a variety and differences between them. While discussing register Agha identifies the variety of register repertoires: “registers differ in the type of repertoire involved (e.g., lexemes, prosody, sentence collocations), and many registers involve repertoires of more than one kind” (2001: 212). Specific registers are associated with social practices of various kind, such as the observance of respect and etiquette, the expression of civility, social status, etc. (Agha 2001: 212). Agha explains the connection between the register and its users:

Registers typically have a socially distributed existence over populations, so that all members of a language community are not equally familiar with all of its registers. [...] Many speakers can recognize certain registers of their language but cannot fully use or interpret them. The existence of registers therefore results not just in the interlinkage of linguistic repertoires and social practices but in the creation of social boundaries within society, partitioning off language users into distinct groups through differential access to particular registers and to the social practices that they mediate; though the ascription of social worth or stigma to particular register, their usage, or their users; and through the creation and maintenance of asymmetries of power, privilege and rank, as effects dependent on the above process. (Agha 2001: 212)

The performance of register is a process during which various judgments about the speaker can be made. The incorrect usage of a particular register can determine participant's views and opinions about the speaker. Ronald Wardhaugh suggests that one might be judged to speak “better” or “worse” than other speakers from the same background (1998: 48). He continues to note that “these notions of ‘better’ or ‘worse’ solidify into those of ‘correctness’ and ‘incorrectness’ ” (1998: 48). Leonard Bloomfield expands on these ideas:

The popular explanation of ‘correct’ and ‘incorrect’ speech reduces the matter to one of knowledge versus ignorance. There is such a thing as correct English. An ignorant person does not know the correct forms; therefore he cannot help using incorrect ones. In the process of education one learn the correct forms and, by practice and effort of will (‘careful speaking’), acquires the habit of using them. If one associates with ignorant speakers, or relaxes the effort of will (‘careless speaking’), one will lapse into the incorrect forms. (1927: 432)

The use of “correct” or “incorrect” manner of speech determines speaker's talking style and overall education, and even the level of intelligence. According to Stockwell (2007), style is an aspect register: “Style refers to variations within registers that can represent individual choices along social dimensions. One stylistic dimension within a register would be the scale of formality-casualness. [...] stylistic variations can occur within a register” (2007: 8). Speakers have greater understanding of styles and registers, than the active usage of them. Stockwell also states that speakers “if put in unfamiliar social situations will often become highly self-conscious and misjudge the pattern they should produce” (2007: 8). Register and style are important ways to of distinguishing social groups and establishing solidarity (Stockwell 2007: 8). Therefore, correct or incorrect use of register and style can determine if one belongs to a certain social group and understands the proper use of language features in that group.

The theoretical aspects discussed previously will be used discussing characters' speeches in the analytical part of the paper. Austen constructs individualised language for each character to distinguish them as individuals, as well as, comments on their behaviour thorough narrator or other characters in the novel.

4 LANGUAGE AND CHARACTERISATION IN JANE AUSTEN'S *PRIDE AND PREJUDICE* AND ITS TRANSLATIONS INTO THE LITHUANIAN LANGUAGE

This chapter presents the analysis of two characters' speeches in *Pride and Prejudice* (1813) and the comparison of the two Lithuanian translations by Romualda Zagorskienė (2007) and Jūratė Juškienė (1997). *Pride and Prejudice* (1813) is perhaps the most famous novel by Jane Austen and is considered as classic by critics and readers. The novel concentrates on the themes of marriage, romance, social status issues and characters' development. Throughout the novel Austen teaches the reader about social norms and etiquette. Pam Morris highlights one aspect of Austen's way of characterization, "Austen's main means of differentiating her characters is by constructing highly individualised styles of speech for them, which articulate social attitudes, views of the world and of themselves" (Morris 2002: 41). Characters manner of speech influence their portrayal and show their position in the society. This chapter analyses characters and their idiolects and compares them to two Lithuanian translations by Zagorskienė (2007) and Juškienė (1997). Sub-section 4.1 analyses Elizabeth Bennet's and Mr. Fitzwilliam Darcy's speech in the original and translations. Sub-section 4.2 discusses Lady Catherine de Bourgh's character and speech and analyses Miss Bingley and her use of language. Sub-section 4.3 discusses Mrs Bennet's use of language, with the emphasis on register and her faults in conversations; analyses Lydia Bennet and her manner of speaking; and further discusses Mary Bennet's and Mr. Collins' characters and speech.

4.1 Analysis of Elizabeth Bennet and Mr. Fitzwilliam Darcy Characters' Speech as Voices of Reason

Jane Austen use characters' language to show their social status: "*Manners* matter greatly in Jane Austen's world. Behaviour must be and has to be controlled, regardless of personal feelings, and it is the people who cannot exercise restraint who are condemned in her novels" (Stephen 1986: 165). Any deviations from norms are viewed as inappropriate in conversations and are deemed by the Austen society. However, it is important to mention that restrain of one's feelings does not mean that people should be hypocritical, but that they have social duty to control their emotions and feelings in public (Stephen 1986:165). According to Stephen, "effectively, good manners are a sign that a person considers others as important as himself, and is prepared to modify his or her behaviour for the sake

of other people” (Stephen 1986:165). People should consider others while expressing themselves, so the other party would not be put in uncomfortable or inappropriate position. According to Nancy Armstrong, Austen uses various levels of politeness in her characters’ speech:

Austen carries the project of creating an alternative standard of polite writing one step further. [...] Austen gives writing a basis in the speech of polite country people. Her own prose displaces the mix of styles that would have more accurately represented society at large. For hers is a speech community that shares proper nouns but that, curiously enough, appears to be confused as to their relative values and the relations that should obtain among them. (Armstrong 1989:137)

Austen creates her society based on polite language and its use. Characters who disregard politeness are viewed as foolish and uncivil by the rest of the conversational participants, because they do not follow social norms and expectations. Armstrong (1989) also notes that Austen creates “a prose style capable of displaying endless individual variants within spoken English” (Armstrong 1989:137). These notions are evident in character’s idiolects in conversations.

Characters in *Pride and Prejudice* can be divided into “flat” and “round”, according to Mario Klarer (2004), “A typified character in literature is dominated by one specific trait and is referred to as a flat character. The term round character usually denotes a persona with more complex and differentiated features” (2004:17). However, it is important to indicate that some of the characters experience a change throughout the novel, therefore they can be viewed as “dynamic”. According to *Routledge Encyclopedia of Narrative Theory*, “round” characters can “undergo mental change such as development or decline” therefore, they become “dynamic”, and characters who do not change are viewed as “static” (2005:54). To help readers understand Austen’s moralistic views and problems, the author creates characters who are “dynamic” as well as represent a type of “voices of reason” throughout her novels, to guide the reader. These characters are critical of other people’s behaviour, act according to the rules of society, and, overall, are portrayed to create a clear contrast between the positive and negative aspects of human nature. Although, in *Pride and Prejudice* there are many characters who can be indicated as moral critics of the society, such as “static” characters of Mr. Bennet, Miss Lucas and others; this analysis focusses on “dynamic” characters as well as as representatives of “voices of reason” Elizabeth Bennet and Mr. Fitzwilliam Darcy.

Elizabeth Bennet is the protagonist of the novel *Pride and Prejudice* and represents the voice of reason. She is the second oldest daughter in the Bennet family and is described as “a lively, playful disposition, which delighted in anything ridiculous” (Austen 1813: 12). Mr. Bennet usually admits that Elizabeth is his favourite daughter: “Lizzy has something more of quickness than her sisters” (Austen 1813:4) and discusses important family issues with her, which shows that Elizabeth holds a higher status in her family; she is intelligent and her opinion is trustworthy. Elizabeth is often portrayed as smart, playful and witty in her speech, which are the main features of her idiolect. Terry

Eagleton (2011), notes that “Austenite tone” is “shrewd, amused, controlled, oblique, ironic” (Eagleton 2011:106) and these features are illustrated in Elizabeth’s character.

One of the examples of Elizabeth’s witty remarks is presented in her conversation with Miss Bingley about Mr. Darcy. Miss Bingley states that Mr. Darcy should not be laughed at, which greatly amuses Elizabeth and she quickly responds in a witty manner.

Example 1: Elizabeth comments on Mr. Darcy’s character

| | | |
|--|---|--|
| <i>Pride and Prejudice</i> (Austen 1813: 45) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007:44) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 53-54) |
| “Mr. Darcy is not to be laughed at! ” cried Elizabeth. “That is an uncommon advantage, and uncommon I hope it will continue, for it would be a great loss to <i>me</i> to have many such acquaintances. I dearly love a laugh. ” (Italics in original) | - Iš pono Darsio negalima juoktis! – sušuko Elizabeta. – Tai išimtinis privalumas, tikiuosi, ir toliau ji bus toks išimtinis, nes man būtų didelė nesėkmė, jei tokių pažįstamų turėčiau daug. Aš baisiai mėgstu juokus. | - Iš pono Darsio negalima šaipytis! – sušuko Elizabetė. – Tai labia retai pasitaikantis pranašumas, ir tikiuosi, jis toks ir liks, nes <i>man</i> būtų didelė nelaimė turėti daug tokių pažįstamų. Aš labai mėgstu šaipytis. (Italics in original) |

Elizabeth shows her amusement and sarcastic disappointment “Mr. Darcy **is not to be laughed at!**”. This statement is stressed by using exclamation point at the end. In Zagorskienė’s translation “- Iš pono Darsio **negalima juoktis!**” emphasis is also left, as well as in Juškienė’s version “- Iš pono Darsio **negalima šaipytis!**”. However, Zagorskienė uses “**negalima juoktis**” (back-translation: must not laugh, not to be laughed at), which has the same meaning, while Juškienė uses “**negalima šaipytis**” (back-translation: must not mock) which carries a slightly more negative meaning, though both translators deliver the same idea.

Further, Elizabeth admits that she loves to laugh and humour is important part of her idiolect “**I dearly love a laugh**”. Her need to laugh is highlighted by a strong adjective “dearly” and verb “love”. Juškienė translates it as “**labai mėgstu**” (back-translation: I like very much) which delivers the same meaning, although, it misses a stronger emphasis. Zagorskienė translates the same lines as “**baisiai mėgstu**” (back-translation: horribly like) which carries a stronger weight, but it also creates contraposition since “baisiai” has a negative meaning in Lithuanian, however, informally used, it creates a very strong emphasis effect. Zagorskienė’s choice carries stronger stress, although, it changes register to slightly more informal than it is in the original.

Many examples of Elizabeth’s idiolect characteristics can be found in interaction between Elizabeth and Mr. Darcy. Throughout the first half of the novel Elizabeth uses witty comments addressed to Mr. Darcy in order to cope with his prideful attitude, however her comments are not used to insult, but rather to keep the lightness and playfulness of the atmosphere. One of these examples is shown during the conversation between Elizabeth, Mr. Darcy and Sir William. Sir

William encourages Elizabeth and Mr. Darcy to dance together, however, Elizabeth does not want to accept the invitation.

Example 2: Elizabeth comments on Mr. Darcy's politeness

| | | |
|---|---|--|
| <i>Pride and Prejudice</i> (Austen 1813: 35) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 25) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 26) |
| "Mr. Darcy is all politeness ," said Elizabeth, smiling. | - Ponas Darsis – mandagumo viršūnė , - atsakė Elizabeta šypsodamasi. | - Ponas Darsis yra mandagumo įsikūnijimas , - atsakė Elizabetė šypsodamasi. |

In this excerpt Elizabeth calls Mr. Darcy "**all politeness**" which shows her pleasantly dismissive attitude towards the proposal without insulting Mr. Darcy, but playfully teasing him. In the translations the same phrase delivers slightly different tone. Juškienė translates "**all politeness**" as "**mandagumo įsikūnijimas**" which delivers stronger impression in Lithuanian language. Zagorskienė also emphasises the same phrase by translating it as "**mandagumo viršūnė**" which delivers an even stronger ironic effect than Juškienė's translation. These translation choices had to be made to create a strong remark towards Mr. Darcy, even though this particular phrase is challenging to translate because of the lack of equivalent phrases in Lithuanian.

Elizabeth's witty characteristics are shown throughout her conversations with other people. Even though she tends to tease and mock others, she does not overstep her boundaries in doing so. Elizabeth shows that she understands social rules and behaves accordingly. She knows when to be serious and when to be playful. During the conversation between Miss Lucas and Elizabeth, Miss Lucas encourages Elizabeth to play the instrument. Elizabeth tries to refuse the proposal but Miss Lucas manages to persuade her.

Example 3: Elizabeth reacts to Miss Lucas's encouragement to play the instrument

| | | |
|---|---|---|
| <i>Pride and Prejudice</i> (Austen 1813: 32) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 25) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 24) |
| "There is a fine old saying, which everybody here is of course familiar with: ' Keep your breath to cool your porridge '; and I shall keep mine to swell my song." | - Yra toks geras senas posakis, kurį visi čia tikriausiai žino: „ Neaušink burnos be reikalo “, na tai, kad nebūtų be reikalo, aš padainuosiu. | - Yra graži sena patarlė, kurią be abejonės, žino visi čia esantys: „ Neaušink burnos, nes neturėsi kuo atsiaušinti košės “. „ Aš neaušinu burnos, kad daina geriau skambėtų ." |

In this passage, Elizabeth uses proverb as much a more expressive language than before. She uses saying "**Keep your breath to cool your porridge**" to illustrate her own willingness to accept playing the instrument and stop arguing about it with her friend. Elizabeth uses this proverb in appropriate situation and register. She talks to her best friend, therefore, she allows herself expressive language

in order to slightly laugh at herself. Translations of this saying are different: Zagorskienė finds similar phrase in Lithuanian “**Neaušink burnos be reikalo**” which helps to deliver the meaning, is familiar to the reader and sounds natural; Juškienė translates the same saying word by word “**Neaušink burnos, nes neturėsi kuo atsiaušinti košės**” which does not sound natural to a Lithuanian reader and does not deliver the same effect.

Elizabeth continues her thoughts by commenting on the proverb she used “**I shall keep mine to swell my song**”. This shows that she uses her own advice in a playful manner. According to *Cambridge Dictionary* “to swell” means “to become larger and rounder”. The translations of this excerpt are quite different. Zagorskienė translates “**„Neaušink burnos be reikalo“, na tai, kad nebūtų be reikalo, aš padainuosiu**”, this translation choice sounds natural and maintains Elizabeth’s playful tone. Juškienė’s translation version is continues on the phrase “**Aš neaušinu burnos, kad daina geriau skambėtų**”. Juškienė separates original sentence into to, thus changing the fluidity of the statement and changing the playfulness in Elizabeth’s speech. This minor change affects Elizabeth’s idiolect since she tends to use witty remarks and lightness in her speech.

Another aspect of Elizabeth’s idiolect is not only humour and wittiness but also traces of irony. While talking to her friends and family Elizabeth allows herself to use stronger expressions and tone since she realises that register is more informal. The following example shows Elizabeth’s comments on her mother’s ideas to send Jane on horseback during the rain.

Example 4: Elizabeth comments on Mrs Bennet’s plan to send Jane on horseback

Pride and Prejudice (Austen 1813: 40)

“No, my dear, you had better go on horseback, because it seems likely to rain; and then you must stay all night. “**That would be a good scheme,**” said Elizabeth, “**if you were sure that they would not offer to send her home.**”

Puikybė ir prietarai (Zagorskienė 2007: 31)

- Ne, brangioji, geriau jok raita, nes gali būti lietaus, ir tada tau tektų pasilikti per naktį.
- **Geras planas**, - pasakė Elizabeta, - **tik nežinia, ar jie nepargabens jos patys.**

Puikybė ir prietarai (Juškienė 1997: 29-30)

- Ne, mano brangioji, verčiau jok raita, nes, rodos, taikosi lyti ir tu būsi priversta psilikti nakvoti.
- **Sumanymas būtų neblogas**, - tarė Elizabetė, - **jei tvirtai žinotumėte, kad jie nepasisiūlys jos parvežti.**

In this excerpt Elizabeth calls her mother’s plan as “**That would be a good scheme**”. By using the word “**scheme**” Elizabeth shows traits of mocking. She recognises and accentuates that her mother is ‘scheming’ which is presented to create humorous but also slightly negative effect. Zagorskienė translates “**a good scheme**” as “**Geras planas**” (back-translation: good plan), while Juškienė uses “**Sumanymas būtų neblogas**” (back-translation: it would be not a bad idea). In this particular example Zagorskienė chooses closer variation, since ‘plan’ delivers the same meaning as “**scheme**”, while “**sumanymas**” in this case, does not deliver the same impression of ‘scheming’. Elizabeth

continues the same sentence “**if you were sure that they would not offer to send her home**” by mocking the idea of a “**good scheme**” and implying negative consequences.

This passage creates an ironic effect which is delivered by Zagorskienė’s translation, “**tik nežinia, ar jie nepargabens jos patys**”. The translator omits “**offer**” from the sentence and paraphrases the sentence “**jie nepargabens jos patys**” (back-translation: they will not send her home themselves) which implies that the focus is not on the offer but on the delivering action itself. This translation choice creates emphasis on irony in the situation and a mocking tone. Juškienė translates the same sentence as “**jei tvirtai žinotumėte, kad jie nepasisiūlys jos parvežti**” which is a more literal translation which delivers the meaning, though it does not fully deliver a ironic tone to the reader.

Another example of Elizabeth Bennet’s manners of speech can be seen in her interactions with her sister Jane. Elizabeth often states that Jane is her “most beloved sister” (Austen 1813:112); therefore she allows herself to be more intimate and informal in her register. Elizabeth often compliments Jane’s good character and sees her as a “sweet girl” (Austen 1813:11). The following example presents Elizabeth’s reaction towards Jane’s engagement to Mr Bingley.

Example 5: Elizabeth shares her thoughts on Jane’s engagement

Pride and Prejudice (Austen 1813: 202)

"If you were to give me forty such men, I never could be so happy as you. Till I have your disposition, your goodness, I never can have your happiness. No, no, let me shift for myself; and, perhaps, if I have very good luck, **I may meet with another Mr. Collins in time.**"

Puikybė ir prietarai (Zagorskienė 2007:322)

- **Net jeigu tu man duotum ir šimtą tokių vyrų**, aš nebūčiau tokia laiminga kaip tu. Kola š neturėsiu tavo charakterio, tavo gerumo, tol nematysiu ir tavo laimės. Ne, ne, leisk man pačiai kurta savo laimę, ir jeigu man pasiseks, tai gal kada nors **aš irgi sutiksiu savo antrą poną Binglį.**

Puikybė ir prietarai (Juškienė 1997: 305)

- **Jeigu surastum keturiasdešimt tokių vyrų**, niekada nebūčiau tokia laiminga kaip tu. Kol neturėsiu tavo būdo, tavo gerumo, aš niekada nepatirsiu tavosios laimės. Ne ne, leisk man pačiai pasirinkti; ir galbūt jeigu man tikrai nusišypsos meilė, **aš kada nors sutiksiu dar vieną poną Kolinsą.**

Elizabeth expresses her happiness towards her sister’s engagement and makes a comparison with her own feelings. She states that “**If you were to give me forty such men**” she would never be as happy as Jane is at the moment. This statement shows that Elizabeth tends to use comparisons in her speech; therefore, it shows that she tries to express her thoughts on more personal level, as well as creating emphasis by comparing her own situation. In the translations of this comparison the emphasis is delivered through the number of “**such men**”. Juškienė translates the phrase as “**Jeigu surastum keturiasdešimt tokių vyrų**”, which delivers the same number of men, though “**give**” is changed into “**surastum**” (back-translation: find); this alters the meaning by implying the lack of possibility in for

this situation because ‘find’ is not the same as ‘give’. Zagorskienė uses a different approach, she changes the number “**Net jeigu tu man duotum ir šimtą tokių vyrų**”. This translation and overemphasises the number of men “**šimtą**” (back-translation: hundred) which delivers more expressive tone than in Juškienė’s translation, however, it sounds natural because this exaggeration in numbers is very common in Lithuanian language.

Irony is an important aspect of Elizabeth’s idiolect. According to Eagleton (2011), irony, in *Pride and Prejudice*, implies that “moral improvement is better secured by good-humoured satire than moralistic hectoring. It also suggests an equipoise and self-assurance in the face of other’s defects, which hints at the secure, well-founded nature of one’s own principles” (Eagleton 2011:107). At the end of her conversation Elizabeth again uses irony and delivers humour effect ‘**I may meet with another Mr. Collins in time**’. She reflects on her previous experience with Mr Collins, a pretentious cousin, which was not pleasant and quite ridiculous. By laughing at her own experience, Elizabeth shows that she understands her own situation and is able to look at it from a critical side. Juškienė translates this sarcasm literally and it does not lose its humour ‘**aš kada nors sutiksiu dar vieną poną Kolinsą**’. However, there appears to be an editing mistake in Zagorskienė’s translation ‘**aš irgi sutiksiu savo antrą poną Bingleį**’. This change from Mr Collins to Mr Bingley distorts the original humorous effect intended by the author, it modifies Elizabeth’s idiolect and does not show her growth as a character by diminishing self criticism. Even though it is probably an editing mistake, the readers of this translated version cannot recognise it, if they are not familiar with the original text in English, therefore it loses its original purpose.

Even though Elizabeth is presented as intelligent character, she has her own flaws which can be seen through her manner of speech. She is quick to judge other characters which leads her to form prejudice against them. One of these examples can be found in Elizabeth’s conversation with Miss Lucas, where they deliberate if Mr. Bingley’s understands Jane Bennet’s affection.

Example 6: Elizabeth discusses Mr. Bingley with Miss Lucas

Pride and Prejudice (Austen 1813: 31)

“But she does help him on, as much as her nature will allow. **If I can perceive her regard for him**, he must be a **simpleton**, indeed, not to discover it too.” (Italics in original)

Puikybė ir prietarai (Zagorskienė 2007: 23)

- Bet ji jam padeda, kiek leidžia jos būdas. **Jeigu jau man aišku, kaip jis jai rūpi**, tai jis turėtų būti tikras **mulkis**, jei to nesuprastų.

Puikybė ir prietarai (Juškienė 1997: 21)

- Bet ji skatina jį kiek leidžia jos prigimtis. **Jei aš matau, kad ji neabejinga jam**, tai jis bus **kvailys**, jeigu pats to nepastebės. (Italics in original)

Elizabeth comments that her sister shows affection to Mr. Bingley and compares her own understanding with Bingley’s “**If I can perceive her regard for him**” (italics in original). This

passage shows that Elizabeth perceives others by comparing their actions and opinions to her own, this is also emphasised by italics on pronoun “*I*”. Juškienė maintains emphases on pronoun “*I*” by leaving italics in translation “**Jeį aš matau, kad ji neabejinga jam**” (italics in original). In this case, Zagorskienė decides to omit italics “**Jeigu jau man aišku**”, although, she adds “**Jeigu jau**” which delivers the same emphasis. In this example, Elizabeth also compares Mr. Bingley to a “**simpleton**” which creates a much stronger effect on her opinion. According to *Cambridge Dictionary* “simpleton” is “a person without the usual ability to use reason and understand” (*Cambridge Dictionary*). This comparison is translated as “**mulkis**” (bak-translation: fool, patsy, simpleton) by Zagorskienė and “**kvailys**” (back-translation: fool, idiot) by Juškienė. In this case “**mulkis**” is a closer translation of “**simpleton**”, because, according to *Lietuvių Kalbos Žodynas*, “mulkis” means “kvailys, žioplys, neišmanėlis” (*Lietuvių Kalbos Žodynas*), however, both translations deliver the same meaning presented in the source text.

Elizabeth Bennet is presented as voice of reason, a character, who understands the rules of her society and follows them. The main aspects of her idiolect are wit, irony, comparisons, and good humour. Eagleton (2011) notes that “it is the tone of those who wish to appear less rattled by the loose behaviour of others than they probably are” (Eagleton 2011:107). These qualities create a character that readers can relate to and learn from. Elizabeth undergoes a big change in her prejudice, which shows that she learns from her mistakes and is rewarded at the end. Both translators faithfully deliver tone and style intended by the author with slight alterations.

According to John Peck (1983), Jane Austen “is interested in social conventions, and the advantages and shortcomings of various ways of ordering the world (1983:31), thus her writing shows if characters behave accordingly or not. One of the characters that is most known and beloved by the readers in *Pride and Prejudice* is Mr. Fitzwilliam Darcy. He is presented as an opponent to Elizabeth Bennet but later on, against all odds and prejudice, their relationship develops into a romance. At the beginning of the novel, Mr. Darcy is presented as prideful and arrogant man which is shown by his use of language.

The first encounter with Mr. Darcy happens at the ball in Meryton. During the ball, Mr. Darcy arrives alongside his friend Mr. Bingley, who rented a manor Netherfield Park, and Miss Bingley. Mr. Bingley dances with Jane Bennet all evening and is quite taken by her beauty. Mr. Bingley encourages Mr. Darcy to dance too:

Example 7: Mr. Darcy refuses to dance at the Meryton ball.

| <i>Pride and Prejudice</i> (Austen 1813: 12) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 13) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 12) |
|---|--|---|
| “ I certainly shall not. You know how I detest it, unless I | - Nė nemanau. Juk žinai, kaip nemėgstu šokti su | - Tikrai neisiu. Žinai, kaip nemėgstu šokti, nebent kai |

am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a **punishment** to me to stand up with.”

nepažįstamom. O šitokiame vakare tai būtų visai neištveriamas. Tavo seserys jau pakviestos, o daugiau šioje salėje nėra nė vienos, su kuria šokti man nebūtų **bausmė**.

gerai pažįstu savo partnerę. O tokiame vakarėlyje tai būtų tiesiog nepakenčiama. Tavo seserys užimtos, o šiame kambaryje daugiau nėra nė vienos, su kuria stoti į porą man nebūtų tikra **bausmė**.

In the excerpt, Mr. Darcy expresses his refusal to dance with anyone at the ball. This Mr. Darcy’s speech sets a tone to his character from the beginning of the novel. Mr. Darcy refuses Mr. Bingley’s suggestion “**I certainly shall not**” and emphasizes it by adding ‘**certainly**’, which indicates that he tends to use emphasis in his idiolect. Zagorskienė translates this refusal as “**Nė nemanau**” (back-translation: I do not think so), while Juškienė uses “**Tikrai neisiu**” (back-translation: I certainly will not go). Both translations show refusal on slightly different levels: Zagorskienė gives it a more personal feeling while Juškienė uses a more word for word translation. Furthermore, Mr. Darcy indicates that dancing with other women would be a “**punishment**” which Zagorskienė and Juškienė translates as “**bausmė**”. This statement again intensifies Mr. Darcy’s speech mannerism and shows that he believes to be above other people.

Mr. Darcy “detests” dancing unless he is “**particularly acquainted with my partner**”. Juškienė translates this phrase as “**nebet kai gerai pažįstu savo partnerę**”, while Zagorskienė translates “**nemėgstu šokti su nepažįstamom**”, however, Mr. Darcy does dance if he is “**particularly acquainted**”. Zagorskienė’s translation does not suggest any exception to Mr. Darcy’s rule which is in the source text and Juškienė translation. This statement has particular importance for the plot because later on he dances with Elizabeth Bennet at another ball. During such occasions, according to Norman Page: “talk becomes a major social activity [...] it is through conversation that relationships come into existence, grow and flourish or decline” (Page 1972:26). *Pride and Prejudice* society does not offer many opportunities for intimacy in order to develop relationships, especially between men and women, thus formal and semi-formal occasions, such as, the ball, the dinner-party are important places to participate in (Page 1972:26). Therefore, a person’s actions and speech, during such events, reveal their characters to others, create new relationships or fail to preserve existing ones.

After Mr. Darcy’s statement on dancing, Mr. Bingley suggests he dance with Elizabeth Bennet, who is “very pretty and agreeable” (1813: 12). However, Mr. Darcy refuses:

Example 8: Mr. Darcy insults Elizabeth Bennet

| <i>Pride and Prejudice</i> (Austen 1813: 12) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 13) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 12) |
|---|---|--|
| “She is tolerable, but not handsome enough to tempt me ; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.” (Italics in original) | - Pakenčiama, bet ne tokia graži, kad mane sugundytų. Šiuo tarpu neturiu jokio noro imtis atsakomybės už jaunas paneles , kurias paniekino kiti. Verčiau negaišk su manim laiko, o eik pas savo partnerę ir grožėkis jos šypsenomis. | - Ji pakenčiama, bet ne tokia graži, kad sugundytų mane; o aš dabar nenusiteikęs šokdinti panelių , kurias paniekino kiti vyrai. Veikiau grįžk pas savo partnerę ir džiaukis jos šypsena, nes su manimi tu veltui eikvoji savo laiką. (Italics in original) |

Mr. Darcy openly insults Miss Bennet by saying that she is “tolerable” rather than pretty, and not “**enough to tempt me**” (Italics in original). The emphasis on *me* shows that Mr. Darcy again thinks of himself above everyone. It shows that Mr. Darcy is well aware of his status in society which allows him more freedom of speech (Morini 2009: 86), but it also shows flaws in his character since his high rank should not allow him to engage in openly insulting of others. This type of open expression in opinion is usually referred to as masculine trait of speech (Speer 2005:33-34). In translation Juškienė also emphasises on *mane* by leaving original italics, while Zagorskienė’s translation does not follow the original form and has no emphasis. Thus Zagorskienė’s translation does not have Mr. Darcy’s overemphasis on his self-importance.

Zagorskienė translates another aspect of Mr. Darcy’s speech: “**present to give consequence to young ladies**” as “**imtis atsakomybės už jaunas paneles**”. In this case “to give consequence”, according to Merriam-Webster's Learner's Dictionary, means “social importance” (2016) or “the appearance of importance” (2016), not “imtis atsakomybės” as in “take responsibility”. Juškienė, in this case, uses “**šokdinti panelių**,” which has closer meaning to the original phrase, since “**šokdinti**” is the action in which Mr. Darcy does not want to participate. However, “**šokdinti panelių**,” is too colloquial and this lowers Mr. Darcy’s register. According to Norman Page (1972), Mr Darcy “quickly earns a reputation for taciturnity, even moroseness: he spends long periods in silence [...] He speaks when he has something to say, and is prepared to remain silent in defiance of conventional expectations” (1972:31). Thus Mr. Darcy consciously rejects social norms of the society he belongs to.

Another illustration of Mr. Darcy’s character and his view on the opposite sex is shown in the conversation with Miss Elizabeth Bennet while she was staying at Netherfield to nurse her ill

sister. During this conversation Mr. Darcy expresses his opinion on the accomplishment of the ladies and what it should be:

Example 9: Mr. Darcy on accomplished ladies

| <i>Pride and Prejudice</i> (Austen 1813: 34) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 39) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 38) |
|---|--|--|
| “All this she must possess,” added Darcy, “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading. ” | - Visa tai turėti privalu, - pridūrė Darsis, - bet reikia pridėti svarbesnį dalyką – apsiskaitymo išprusintą protą. | - Visa tai būtina, - pridūrė Darsis. – Ir prie viso to ji dar turi pridėti ką svarbesnio, lavinti savo protą gausiai skaitydama |

In his speech Mr. Darcy indicates that a lady should always educate herself by reading: “**improvement of her mind by extensive reading**”. Howard S. Babb comments on Mr. Darcy’s view of ladies: “His generalization insists on a fuller sense of “accomplished” the “more substantial” integrating refined behavior with the reason that comes from “reading”. The translations of this passage are similar: Juškienė translates more word to word “**lavinti savo protą gausiai skaitydama**”, Zagorskienė translates the same phrase differently “**apsiskaitymo išprusintą protą**”. Zagorskienė’s translation indicates emphasis on already educated mind, not on the process of education. Even though, translations slightly differ in their meaning, they do not reduce Mr. Darcy’s idea of importance of reading.

Another example of Mr. Darcy’s character and his speech features are in the conversation between him and Elizabeth Bennet. In this excerpt Mr. Darcy talks about his own character and his judgement of others:

Example 10: Mr. Darcy talks about his temper

| <i>Pride and Prejudice</i> (Austen 1813: 50) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 57) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 54) |
|---|--|---|
| “No,” said Darcy, “ I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding — certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offenses against myself. My feelings are not puffed about with | - Ne, - tarė Darsis, - aš tokiu nesidėjau. Aš turiu pakankamai ydų, tačiau, tikiuosi, jos nėra proto ydos. O už savo būdą negaliu garantuoti. Esu per daug nenuolaidus, todėl nepatogus pasauliui. Kitų kvailystes laiku atminty ilgiau, nei derėtų, taip pat ir kitų įžeidimus. Mano jausmai nesikaitalioja sulig kiekviena | - Ne, - tarė Darsis.- Tokių pretezijų aš neturiu. Turiu užtektinai trūkumų, bet jie nėra, tikiuosi, <i>proto</i> trūkumai. Už savo būdą nedirščiau laiduoti. Taip yra dėl to, kad per mažai nusileidžiu – aplinkinių gerovei to aiškiai per mažą. Nesugebu pamiršti kitų žmonių paikysčių ir nuodėmių taip greitai, kaip reikėtų, taip pat ir jų padarytų |

every attempt to move them. My temper would perhaps be called resentful. **My good opinion once lost, is lost forever.**"

pastanga juos pakeisti. Mano būdą turbūt galima pavadinti pagiežingu. **Jei žmogus kartą mano akyse nupuolė, tai taip jau ir liks amžinai.**

skriaudų. Mano jausmai sunkiai pasiduoda mėginimams juos sujaudrinti. Mano būdą tikriausiai galima būtų pavadinti pagiežingu. **Jei jau liaujuosi apie ką nors manyti gerai, liaujuosi amžinai.**

In this passage Mr. Darcy openly admits his feeling of superiority over others which show his awareness of social status. The line **"I have made no such pretension"** Zagorskienė translates into **"aš tokiu nesidėjau"** which does not suit the register of the speaker. The word "nesidėjau" is more informal and a person of Mr. Darcy's status would not use such informalities, especially when talking about his superiority: "there are class-distinctions in the use of language as well as in society (Page 1972:66). Juškienė translates the same line differently **"Tokių pretezių aš neturiu"**. Juškienė maintains the same level of register, though her translation is more word for word. Another line which is translated differently in both translations is **"too little for the convenience of the world"**. Zagorskienė translates **"nepatogus pasauliui"** (back-translation: uncomfortable for the world) which is word for word translation. In this case **"nepatogus pasauliui"** does not sound natural in Lithuanian language, however it expresses the same idea. Even though, Juškienė paraphrases **"aplinkinių gerovei to aiškiai per mažą"**, it delivers the same meaning as in the source text.

The last sentence in this excerpt **"My good opinion once lost, is lost forever"** is especially important to Mr. Darcy's character. Mr. Darcy is portrayed as a proud and stubborn person and this sentence perfectly describes how he views other people and their foolish behaviour. Zagorskienė translates this sentence as **"Jei žmogus kartą mano akyse nupuolė, tai taip jau ir liks amžinai"**. This expression is not used in formal register but rather in informal and colloquial by using "nupuolė". This sentence adds more to the original meaning by concentrating on person's actions rather than Mr. Darcy's opinion. Juškienė translates this sentence as **"Jei jau liaujuosi apie ką nors manyti gerai, liaujuosi amžinai"**. This translation, differently than Zagorskienė's, keeps the same concentration on Mr. Darcy's opinion by using "manyti". In addition, Juškienė makes emphasis on *"proto trūkumai"* by using italics, while Zagorskienė translates "proto ydos" without italics. In this passage Mr. Darcy's register and idiolect slightly differ in both translations.

Further Mr. Darcy's speech characteristics can be seen in the encounters with Miss Elizabeth Bennet. In the following example, Mr Darcy discusses his socializing skills with Elizabeth.

Example 11: Mr Darcy compliments Miss Bennet

| <i>Pride and Prejudice</i> (Austen 1813: 145) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 165) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 161) |
|--|---|---|
| “You are perfectly right. You have employed your time much better. No one admitted to the privilege of hearing you can think anything wanting . We neither of us perform to strangers.” | - Jūs sakote visišką tiesą. Jūs laiką išnaudojote kur kas geriau. Tie, kurie turi laimę jūsų klausytis, negali padaryti jokio priekaišto . O nepažįstamiems mes negrojamė. | - Jūs esate visiškai teisi. Jūs kur kas prasmingiau leidote savo laiką. Nė vienas, kuriam suteikta garbė išgirsti jus, negali prikišti , kad jums ko nors trūksta. Nė vienas iš mūsų neskambina prašalaičiams. |

Babb comments that Mr. Darcy “expresses his deepest attachment to her in these sentences” (1962:140). In his speech, Mr. Darcy compliments Elizabeth Bennet on her playing piano. In the translation of “**can think anything wanting**”, Zagorskienė uses “**negali padaryti jokio priekaišto**”. This choice makes Mr. Darcy’s speech to be of lower register than it is because “**padaryti jokio priekaišto**” is not a correct Lithuanian expression, “priekaištauti” would be more usual. It is especially important to keep the formality in this passage because Mr. Darcy compliments Elizabeth and want to appear polite. Juškienė translates “negali prikišti” which is an equivalent in Lithuanian language.

The last excerpt of Mr. Darcy’s speech is taken from the passage where he proposes to Elizabeth Bennet for the first time. In this extract Miss Bennet refuses the proposal and Mr. Darcy is left hurt and insulted:

Example 12: Mr. Darcy is rejected by Elizabeth Bennet

| <i>Pride and Prejudice</i> (Austen 1813: 159) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 182) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 176) |
|---|---|--|
| “You have said quite enough madam . I perfectly comprehend your feelings, and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness.” | - Jūs pasakėte užtektinai, madam . Aš puikiai suprantu jūsų jausmus ir dabar privalau tik gėdintis dėl savųjų. Atleiskite, kad atėmiau tiek jūsų brangaus laiko, ir priimkite mano nuoširdžiausius linkėjimus pasveikti bei būkite laiminga. | - Ponia , jūs pasakėte užtenkamai daug. Aš puikiai supratau jūsų jausmus ir dabar man belieka gėdytis savųjų. Atleiskite, kad atėmiau tiek daug brangaus laiko, ir priimkite kuo nuoširdžiausius mano linkėjimus sveikatos ir laimės. |

In this passage Mr. Darcy comments on his feelings and says farewell to Elizabeth Bennet. This speech is highly formal since Mr. Darcy was rejected by Miss Bennet and he wants to maintain his reputation by becoming more formal and cold. He addresses Miss Bennet in a very formal manner

“You have said quite enough, **madam**”. Juškienė translates this form of address with the same formality: “**Ponia**, jūs pasakėte užtenkamai daug”. However, Zagorskienė translates it as “Jūs pasakėte užtektinai, **madam**”. She chooses to leave “**madam**” without translating it into Lithuanian. This form of the word is not really used in Lithuanian and Zagorskienė does not use it consistently: she sometimes translates it as “**ponia**” and sometimes leaves it in original form. This translator’s choice adds inconsistency to Mr. Darcy’s idiolect in translation. However, by leaving “**madam**” in this particular passage, Mr. Darcy’s address changes the consistency of the register. Mr. Darcy ends the conversation with “best wishes for your health and happiness” which is a very formal way to say farewell. Juškienė translates more word for word “linkėjimus sveikatos ir laimės” which delivers the same formality as the original. However, Zagorskienė translates it “linkėjimus pasveikti bei būkite laiminga” (back-translation: wishes to get better and be happy). Mr. Darcy does not indicate that Miss Bennet is ill or anything similar in that sense. There is no implication in this passage or throughout the novel that Elizabeth Bennet is ill. Therefore, Zagorskienė’s “linkėjimus pasveikti bei būkite laiminga” translation does not preserve the same meaning as in the source text.

Mr. Darcy tends to use many explanations in his speech, therefore, it can be noted as a part of his idiolect features; he usually has to explain his reasoning to other characters. He tends to use many pronouns “I”, “me”, “my” which all indicate that he is self-centered and values his opinion the best. However, similarly to Elizabeth Bennet, he also experiences a change in his character and is rewarded with marriage to Elizabeth. The translations of this character’s speeches are quite different: Juškienė usually delivers the same tone; however, Zagorskienė uses more colloquial or unnatural sounding expressions which gives his idiolect slightly negative style.

4.2 Analysis of Lady Catherine De Bourgh and Miss Caroline Bingley Characters’ Speech as Negative Characters

Jane Austen not only created characters who represented her moral views or created comical relief in serious situations, but she also shaped characters who as well as being “static”, embodied negativity with their actions or language. In *Pride and Prejudice*, the most noticeable negative characters are people from the upper-class which is important from the language perspective. According to Massimiliano Morini, “it is simply the most self-assured or the most garrulous that take up the floor or do most of the talking: but there is a marked preference for people of higher rank over people of lower rank, for married over unmarried women” (Morini 2009: 85), in other words, people who have high status, have more power in conversations. According to Eagleton, “[Austen] is no great admirer of the high aristocracy [...] their overprivileged menfolk bring out her rebellious middle-class instincts [...], Austen lives out a similar conflict [...] caught between patrician magnates and the middle class” (Eagleton 2011:107). This idea is illustrated by two characters who are portrayed as the

most noticeably negative: Lady Catherine de Bourgh and Miss Caroline Bingley. These characters are depicted as negative not only because they behave badly towards Elizabeth Bennet, the protagonist, but also because they allow themselves to dismiss conversation rules.

In *Pride and Prejudice*, Lady Catherine de Bourgh is a person with the highest social standing. She is the aunt of Mr. Darcy and takes a high social status. Lady Catherine is a Countess, thus she has the highest rank among other characters in the novel. Lady Catherine feels that she is above any social obligations and she tends to show her superiority over others: “Her air was not conciliating, nor was her manner of receiving them such as to make her visitors forget their inferior rank” (Austen 1813: 134). Lady Catherine is aware of her social position and does not hesitate to treat others as inferior. Austen shaped Lady Catherine’s character to show the worst attitudes of the aristocrats and to create a contrast to Mr. Darcy, who is the second highest rank character in the novel. According to John Mullan (2014), “There is certainly no association in her novels between high rank and any great virtue or ability” (Mullan 2014:1). Austen satirise arrogant high ranking characters who thought themselves as superior to others. Austen wanted to show that even a high rank in society could not justify bad behaviour.

During their first interaction, Elizabeth Bennet comments on her “authoritative a tone, as marked her self-importance” (Austen 1813: 134). Miss Bennet further observes Lady Catherine’s character: “nothing was beneath this great lady’s attention, which could furnish her with an occasion of dictating to others” (Austen 1813: 135). Miss Bennet comments on Lady Catherine de Bourgh tone of speech and manner, this creates an authoritative figure who presents herself as superior and portentous person.

One of the examples of Lady Catherine’s idiolect can be seen in the interaction between her and Miss Elizabeth Bennet. In this passage, Elizabeth Bennet and the Collins are invited to Lady Catherine’s home for dinner. After the dinner Lady Catherine begins to question Elizabeth about her and her family:

Example 1: Lady Catherine de Bourgh questions Elizabeth Bennet

Pride and Prejudice (Austen 1813: 137)

“No governess! **How was that possible?** Five daughters brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a **slave** to your education.

Puikybė ir prietarai (Zagorskienė 2007: 155)

- Neturėjot guvernantės! **Neįtikėtina**. Penkios dukterys išauklėtos namuose be guvernantės! Negirdėtas dalykas. Vadinasi, jūsų motina dirbo kaip **vergė**, kol jus išauklėjo.

Puikybė ir prietarai (Juškienė 1997: 151)

- Neturėjote guvernantės! **Ar taip galima?** Penkios dukterys užaugintos namuose be guvernantės! Šito man dar neteko girdėti. Jūsų motina tikriausiai **visą savo laiką paskyrė** jūsų išsilavinimui.

In this excerpt, Lady Catherine is astonished by finding out that Miss Bennet and her sisters did not have a governess while growing up. Lady Catherine's amazement is also intensified by a rhetorical question: "**How was that possible?**". One could argue that the question is addressed to Elizabeth Bennet but Lady Catherine does not pause to give room for an answer, thus making it more rhetorical. Zagorskienė chooses to omit the question by leaving just the astonishment "**Neįtikėtina**" (back-translation: unbelievable) while Juškienė keeps the question form "**Ar taip galima?**" (back translation: is that possible?). Zagorskienė's omission of the question first minimises the volume of Lady Catherine's amazement, but "**Neįtikėtina**" gives more colour to her amazement level.

Another Lady Catherine's speech trait is exposed: "Your mother must have been quite a **slave** to your education". This expression is quite strong and harsh: to call someone a slave, even if a person is of a lower status, can appear quite vulgar. This shows that even though Lady Catherine has a very high status in society, she allows herself to dismiss the rules of conversation and shows "indecent" (1743: 16-17). Zagorskienė tries to keep to the original rudeness of the statement "Vadinasi, jūsų motina dirbo kaip **vergė**, kol jus išauklėjo". Zagorkiene's translation preserves Lady Catherine's comment. Differently from Zagorskienė, Juškienė softens the expression by paraphrasing "Jūsų motina tikriausiai **visą savo laiką paskyrė jūsų išsilavinimui**". Juškienė's delivers the meaning of Lady Catherine's comment but the effect of vulgarity is gone, thus minimizing the effect of Lady Catherine's character's idiolect. According to Babb, "Lady Catherine de Bourgh represents the extreme of pride [...] Obsessed with her rank, Lady Catherine cannot distinguish between her own whims and general principles. This equation dominates her speeches" (1962:130-131).

The following *Pride and Prejudice* excerpt follows the same dialogue between Lady Catherine and Elizabeth Bennet. In this part of the dialogue, one of the rules of the society, coming out from home into public sphere, is shown, which is important for young unmarried women.

Example 2: Lady Catherine is astonished by Elizabeth's answers

Pride and Prejudice (Austen 1813: 137)

"**Are any of your younger sisters out, Miss Bennet?**"
 "Yes, ma'am, all."
 "All! What, all five out at once? Very odd! And you only the second. The younger ones out before the elder ones are married! Your younger sisters must be very young?"

Puikybė ir prietarai (Zagorskienė 2007: 155)

- **Ar jūsų seserys kur nors išvažiuoja, panele Benet?**
 - Taip, poniam, visos.
 - Visos! Ką, visos penkios iš karto? Keista! O jūs tik antra dukterė. Jaunesniosios seserys važinėja, kol vyresniosios dar neištekėjusios! Jūsų jaunesniosios seserys tikriausiai dar labai jaunos?

Puikybė ir prietarai (Juškienė 1997: 152)

- **Panele Benet, ar kuri iš jūsų jaunesniųjų seserų buvo pristatytos visuomenei?**
 - Taip, poniam, visos.
 - Visos! Ką, visos penkios iš karto? Labai keista! O jūs esate tik antroji. Jaunėlės jau pristatytos visuomenei, kai vyresnės dar neištekėjusios! Jūsų jaunesniosios seserys tikriausiai dar labai jaunos?

Lady Catherine asks Elizabeth, “**Are any of your younger sisters out, Miss Bennet?**”, to be “out” means to be presented into the society. According to Evangeline Holland (2007), “The English debutante’s entrance into society was marked in a few ways: the court presentation, a supper party, or a country ball” (2007: 1). When a girl enters into the society, she is able to attend social gatherings, balls, and, most importantly, she is considered as a potential wife (2007:1). Thus, the question Lady Catherine is asking is extremely important in Austen’s society. Juškienė translates the question as “**Panele Benet, ar kuri iš jūsų jaunesniųjų seserų buvo pristatytos visuomenei?**”. This translation transfers the meaning of “to be out” with paraphrasing. However, Zagorskienė translates this important passage of the novel differently: “**Ar jūsų seserys kur nors išvažiuoja, panele Benet?**”. Zagorskienė assumes that what the author meant was “išvažiuoja”, as in “to go out”. The phrase “coming out”, according to *Collins Dictionary*, means “the official entry into society” (2018); it was specifically used and targeted at a young lady’s enter from domestic into the social sphere in society. Zagorskienė alters the meaning of the dialogue and its importance to the Bennet family’s social standing. Later on, Lady Catherine expresses her surprise that “The younger ones out before the elder ones are married!”. Lady Catherine is astonished by this news: the purpose of entering a society was to find a husband as soon as possible, however, neither Elizabeth, nor her older sister Jane are married and their younger sisters are already “out” to meet their potential husbands. According to Pam Morris (2002):

Marriage for women at Austen’s time was almost the only moment accorded importance in their lives. Their freedom for manoeuvre and for actively seeking a partner was severely limited to the few acquaintances that came within their social orbit. Decorous encouragement or discouragement, acceptance or refusal was their only opportunities for exercising choice. Upon the rightness of that choice, often itself the object of severe parental pressure, depended their entire future well-being. (2002:52)

Marriage was one of the most important aspects of woman’s life in Austen’s world. There was an immense pressure from the society as well as the parents to marry. The expectation of the social norms to instantly marry off daughters who just entered society is disregarded by the Bennet family, thus Lady Catherine feels obliged to express her opinion on this sensitive matter. Juškienė translates “Jaunėlės jau pristatytos visuomenei, kai vyresnės dar neištekėjusios!” (1997: 152), while Zagorskienė’s translation changes the meaning again: “Jaunesniosios seserys važinėjasi, kol vyresniosios dar neištekėjusios!” (2007: 155). This shows Zagorskienė’s lack of knowledge as a translator about Jane Austen’s culture and social norms which are discussed in the novel.

Lady Catherine is presented as negative character in the novel because she views herself as above others and her social rank permits her to dismiss social norms and conversation rules. Even though she considers herself as an example to others, she often contradicts herself in her manner of speaking. As regards translations, Juškienė tends to soften some of Lady Catherine’s expressions,

while Zagorskienė maintains features of her idiolect, however Zagorskienė does not translate certain social norms of the society, thus does not provide the social norms for the reader.

Another negative character in the novel is Miss Caroline Bingley. She is one of Mr. Charles Bingley sisters with whom he arrives at Netherfield Park. Caroline Bingley is considered accomplished young lady, who knows social rules and can hold a conversation. Norman Page (1972) comments on the importance of conversations in the novel and women place in:

In the social world of this novel, where the characters belong to a leisured class, talk is major occupation, often seeming to fill a place in their lives which for the less privileged would be taken up by earning their bread. Where the members of a society, and especially its female members, are virtually without prescribed duties – there are some scornful references to ‘female accomplishments’, and ‘work’ for Jane Austen’s women characters usually means decorative needlework – conversation takes on a significance that it can hardly afford to possess in a working community; and the ability to talk – to anyone, about anything, or nothing – becomes highly prized. (1972:25).

Women in *Pride and Prejudice* take responsibility of conversations and should seek to be accomplished in speech. According to Norman Page (1972), “The Bingley sisters are characteristically endowed with the gift of speech as a social asset: ‘They could describe an entertainment with accuracy, relate an anecdote with humour, and laugh at their acquaintance with spirit’” (Page 1972:25 (quoted as in original text)). Miss Bingley is prideful and snobbish, and tends to act towards others in a similar manner as Mr. Darcy. However, Miss Bingley usually acts this in this manner towards the people she does not like, most noticeably, Elizabeth Bennet. Miss Bingley sees Elizabeth as a threat: she notices that Mr. Darcy, a man she wants to marry, shows interest in Elizabeth Bennet. Thus Caroline Bingley and her sister often deliver “malicious discussion of Elizabeth” which includes “the damning observation that ‘she has no conversation’ – which is perhaps not as wide of the remark as it appears, since her notion of ‘conversation’ is very different from theirs” (Page 1972: 25). Throughout the novel there are many instances where Miss Bingley criticises Miss Elizabeth Bennet or her family.

The first encounter between Miss Bennet and Miss Bingley happens when Jane Bennet visits Netherfield for dinner and falls ill and is forced to stay. Elizabeth, concerned about her beloved sister’s health, decides to walk to Netherfield.

Example 3: Miss Bingley criticizes Elizabeth Bennet’s behaviour and appearance

Pride and Prejudice (Austen 1813: 31)

“She did, indeed, Louisa. I could hardly keep my countenance. **Very nonsensical to come at all! Why must she be**

Puikybė ir prietarai (Zagorskienė 2007: 36)

- Teisybę sakai, Luiza. Aš vos ištvėriau nesusijuokusi. **Vien pats atėjimas – kažkokia nesąmonė. Sesuo sisirgo, bet**

Puikybė ir prietarai (Juškienė 1997: 34)

- Ištikrųjų, Luiza. Aš vos susitvardžiau. **Kokia nesąmonė, kad ji čia apskritai atėjo! Kodėl ji turi blaškytis po laukus, jeigu**

scampering about the country, because her sister had a cold? Her hair, so untidy, so blowsy!” (Italics in original)

ko jai lėkti per laukus!
Plaukai išsitaršę, susivėlę!

peršalo jos sesuo? O jos plaukai – susitaršę, kokie netvarkingi! (Italics in original)

Miss Caroline Bingley is unhappy with Elizabeth’s sudden appearance at Netherfield. She and her sister immediately start to criticize Elizabeth after she leaves the room. Firstly, Miss Bingley criticizes Elizabeth’s behaviour “**Very nonsensical to come at all!**”. Miss Bingley shows that Elizabeth should have not come at their place and also implies that Elizabeth is unwelcome there. Juškienė translates this sentence as “**Kokia nesąmonė, kad ji čia apskritai atėjo!**”. She transfers the meaning of the sentence and keeps the original tone of the speaker, by leaving the exclamation point. Zagorskienė slightly changes sentence structure “**Vien pats atėjimas – kažkokia nesąmonė.**” She uses a dash and omits the exclamation point, which emphasises the outrageous tone of the speaker.

Miss Bingley further comments on Elizabeth’s behaviour: “**Why must *she* be scampering about the country, because her sister had a cold?**” (italics in original). Juškienė translated the question: “**Kodėl *ji* turi blaškytis po laukus, jeigu peršalo jos sesuo?**” (italics in original). She leaves Miss Bingley’s emphasis on *she* by preserving italics as in the source text. Zagorskienė’s translation brings a whole new meaning to the sentence “**Sesuo susirgo, bet ko jai lėkti per laukus!**”. The rhetorical question is replaced by exclamation point, while the tone and register of the speaker changes. The phrase “ko jai lėkti per laukus” belongs to a more informal register. Therefore, Miss Bingley’s idiolect is a little bit more expressive than in the source text. Even though, the “tenor” in this passage is between the sisters, other characters are alone in the same room, which shows that it is not very intimate setting. Therefore, Miss Bingley’s rude comments about Elizabeth’s appearance are not appropriate to this type of setting.

Caroline Bingley does not hesitate to treat Elizabeth as lower in social standing and in class. Elizabeth’s sudden appearance at Netherfield makes Miss Bingley unhappy thus she continues to insult her actions further on.

Example 4: Miss Bingley continues to insult Elizabeth while at Netherfield

Pride and Prejudice (Austen 1813: 31)

“To walk three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! What could she mean by it? **It seems to me to show an abominable sort of conceited**

Puikybė ir prietarai (Zagorskienė 2007: 36)

- Eik tu man tris... keturias... penkias ar kiek ten mylių pėsčiom, iki kulkšnių per purvyną, ir viena, vienai viena! Ką ji sugalvojo? **Tikriausiai norėjo parodyti tą šlykštų pasipūtėlės nepriklausomumą, tą**

Puikybė ir prietarai (Juškienė 1997: 34)

- Nuetit tris mylias arba keturias mylias, arba penkias mylias, arba nesvarbu kiek, kai purvo virš kauliukų, ir vienai, visiškai vienai! Ką ji tuo norėjo pasakyti? **Man regis, kad tai byloja apie tiesiog pasibjaurėtiną puikavimąsi**

independence, a most country-town indifference to decorum.”

daugumos provincialų etiketo nepaisymą.

savo nepriklausomybe, daugeliui provincijos miestelių būdingą gero tono nepaisymą.

Caroline Bingley openly insults Elizabeth by saying “**It seems to me to show an abominable sort of conceited independence, a most country-town indifference to decorum**”. In this excerpt, Miss Bingley not only condemns Elizabeth’s actions, but she also shows her own position towards country-town people. Nancy Armstrong (1987) states that Jane Austen’s novels deal with “a closed community of polite country people who tend to be undistinguished by either great fortune or title” (1987:135). Therefore, Miss Bingley believes that country people are of lower position and disregards social rules and norms. Juškienė translates: “**Man regis, kad tai byloja apie tiesiog pasibjaurėtiną puikavimąsi savo nepriklausomybe, daugeliui provincijos miestelių būdingą gero tono nepaisymą**” (1997: 34). The translation has “provincijos miestelių” which is a more negative expression in Lithuanian regarding country. However, in this context “provincijos” sounds appropriate since Miss Bingley wants to insult country people. Zagorskienė translates the same sentence as “**Tikriausiai norėjo parodyti tą šlykštų pasipūtėlės nepriklausomumą, tą daugumos provincialų etiketo nepaisymą**” (2007: 36). The translation of “provincialų” gives the same negative effect to insult. However, the word “nepriklausomumą” is not usually used in this form and does not sound natural.

Zagorskienė also translates “To walk” into “Eik tu man” at the beginning of the sentence. “Eik tu man” is a colloquial expression which sounds informal. Even though, Miss Bingley wants to insult country people, she does not want to lower her own status by using colloquialisms. Zagorskienė translates Miss Bingley as using colloquial speech while insulting country people, and creates an ironic effect which is not intended by the author in this passage, thus changes register and adds unrequited comic effect.

Later on, during Miss Elizabeth Bennet’s stay at Netherfield, Miss Bingley tries to catch Mr. Darcy’s attention by walking around the room with Elizabeth. Miss Bingley asks Mr. Darcy to join them for a walk, but he refuses stating his thoughts on the matter: either they have something to conspire, or they want to show off their figures. Miss Bingley asks Elizabeth how they should “punish” Mr. Darcy for such talk, and Elizabeth offers to mock him. However, Miss Bingley refuses:

Example 5: Miss Bingley refuses to mock Mr. Darcy

Pride and Prejudice (Austen 1813: 49)

Puikybė ir prietarai (Zagorskienė 2007: 56)

Puikybė ir prietarai (Juškienė 1997: 53)

“But upon my honour, I do *not*. I do assure you that my intimacy has not yet taught me

- Bet, dievaži, aš nežinau. Patikėkite, mūsų artumas manęs dar to neišmokė. Erzinti

- Bet prisiekiu, aš *nežinau*. Užtikrinu, kad mudviejų artimi santykiai manęs *to* dar

that. Tease calmness of manner and presence of mind! No, no; I feel he may defy us there. And as to laughter, we will not expose ourselves, if you please, by attempting to laugh without a subject. **Mr. Darcy may hug himself.**” (Italics in original)

šaltakraujiškumą ir savitvardą! Ne ne, jis visai mūsų nepaisys. O dėl juoko, juk nesijuoksim taip sau, be jokios priežasties. **Pono Darsio mes nepaismim.**

neišmokė. Erzinti nesudrumsčiamą ramybę ir savitvardą! Ne ne, tai ne mūsų jėgoms. Siūlote šaipytis – bet dievaži mes juk nenorime apsijuokti mėgindamos šaipytis iš to, ko nėra. **Ponas Darsis gali triumfuoti.** (Italics in original)

Miss Caroline Bingley does not agree to mock and “punish” Mr. Darcy “But upon my honour, I do *not*. I do assure you that my intimacy has not yet taught me *that*” (italics in original). Miss Bingley does not want to ridicule or insult Mr. Darcy even for the purpose of friendly teasing. This shows that Miss Bingley has much respect for Mr. Darcy and does not dare to say negative things about him, contrary to the insults she targets at Elizabeth Bennet. The author also emphasises her refusal by stressing words “*not*” and “*that*”. Juškieienė translates: “Bet prisiekiu, aš *nežinau*. Užtikrinu, kad mudviejų artimi santykiai manęs *to* dar neišmokė”. The translator leaves emphasis on the same words in *italics*. While Zagorskienė does not *italicize* any words: “Bet, dievaži, aš nežinau. Patikėkite, mūsų artumas manęs dar *to* neišmokė”, thus Miss Bingley refusal is not emphasised in this translated version.

By translating “**Mr. Darcy may hug himself**” into “**Pono Darsio mes nepaismim**”, Zagorskienė again uses colloquial language and idiomatic expression in Miss Bingley’s speech. The word “nepaismim” carries an informal meaning, however, Miss Bingley would not want to appear colloquial or uneducated, since she wants to impress Mr. Darcy. Juškieienė translates the same phrase as “**Ponas Darsis gali triumfuoti**” which is paraphrasing and not as expressive, though it does not change the register.

Miss Bingley continues to insult Elizabeth Bennet and her family further on in the novel. While visiting Pemberley, Mr. Darcy’s estate, Elizabeth is invited for dinner where she meets Charles and Caroline Bingley. Miss Bingley sees Mr. Darcy’s increasing interest in Miss Bennet and tries to lessen her status and remind Mr. Darcy about her inappropriate family.

Example 6: Caroline Bingley insults Elizabeth

Pride and Prejudice (Austen 1813: 240)

“Pray, Miss Eliza, are not the —shire Militia removed from Meryton? They must be a **great loss to your** family.” (Italics in original)

Puikybė ir prietarai (Zagorskienė 2007: 246)

- Sakykit, panele Eliza, ar tikrai Hertfordšyro pulkas išvyko iš Meritono? **Jūsų** šeimai tai turėjo būti **tikras smūgis**. (Italics in original)

Puikybė ir prietarai (Juškieienė 1997: 241)

- Meldžiu pasakyti, panele Eliza, berods ...šyro pulkas jau išvyko iš Meritono? Tai turėtų būti **didelė netektis jūsų** šeimai. (Italics in original)

In this passage, Caroline Bingley openly insults Miss Bennet's family. She reminds everyone about Bennet sisters' inappropriate flirtations with Militia's officers. With her speech Miss Bingley not only openly insults but also reminds the party, and Elizabeth of her family's misfortunes. Therefore, Miss Bingley puts herself into unfavourable position for her status and adds negativity to her manner of speech. Both translators transfer the meaning of Miss Bingley's words and emphases "*jūsy*" which is done in the source text. Zagorskienė also creates stronger expression by using "*smūgis*" (back-translation: punch, blow) while Juškienė uses an equivalent form "*netektis*". This particular speech shows Miss Bingley's true character and peculiarities of her idiolect.

Miss Caroline Bingley falls under the category of negative characters while talking with or about Elizabeth Bennet. Miss Bingley is jealous of Mr. Darcy's attention to Elizabeth Bennet, thus often insults, or negatively comments on her or the Bennet family. Juškienė usually delivers the same tone and meaning in translation, by leaving the same stress where needed, but does not add much expressiveness to her character. However, Zagorskienė (2007), at times, idiomatic language and colloquial expression to show Miss Bingley's negativity and creates lower register.

4.3 Analysis of Mrs Bennet, Mary Bennet, Lydia Bennet, and Mr. Collins Characters' Speech as Comic Characters

In addition to negative characters and characters who represent voices of reason, there are also comic characters. These characters are "static" (Klarer 2004:17) because they do not change throughout the novel and their purpose is to provide comic relief and are examples of morally bad behavior. Manners are very important in Austen's society, and she uses comical characters to illustrate the "irrationality of human nature" (Knox-Shaw 2004: 5). Comic characters' speech is used not only to amuse the reader, but also to provide a contrast to characters who follow social norms and understand moral issues. This sub-section analyses Mrs Bennet's, Mary and Lydia Bennet's, and Mr Collins' speeches.

The very first comic character introduced to the reader is Mrs Bennet. She is often regarded as rude and ridiculous by other characters. Austen creates irony with Mrs Bennet's character: Mrs Bennet's dominant desire is to marry off her daughters, which is her social duty, but her constant vulgarity and bad taste put this issue at risk. At the beginning of the novel, the reader is introduced to the theme of marriage, to which the story wraps around, and the Bennet family. The novel starts with the conversation between Mr. Bennet and his wife Mrs Bennet who shares the news of the arrival of a rich single man into the neighborhood. The following example shows the first conversation of the novel and the reader is introduced to Mrs Bennet's character and her manner of speaking.

Example 1: Mr. and Mrs Bennet discuss new neighbours

Pride and Prejudice (Austen 1813: 5)

Puikybė ir prietariai (Zagorskienė 2007: 5)

Puikybė ir prietariai (Juškienė 1997: 5)

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

Mr. Bennet replied that he had not.

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

Mr. Bennet made no answer.

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

“*You* want to tell me, and I have no objection to hearing it.” (Italics in original)

- Brangus pone Benetai, - pasakė vieną dieną žmona, - ar girdėjai, kad Neterfildas pagaliau išnuomotas? Ponas Benetas atsakė negirdėjęs.

- Taigi, jau, - pakartojo ji, - ką tik buvo ponia Long ir viską papasakojo.

Ponas Benetas tylėjo.

- Argi nenorite sužinoti, kas dabar jo savininkas? – nekantriai sušuko žmona.

- Jūs norite man pasakyti, todėl aš sutinku išgirsti.

- Brangusis pone Beneti, - vieną dieną jam tarė jo ponia. – Ar girdėjote, kad Neterfildo parką pagaliau išnuomojo? Ponas Benetis atsakė negridėjęs.

- Bet taip yra, - atsakė ji. – Nes ponia Long ką tik buvo ten ir viską man papasakojo.

Ponas Benetas nutylėjo.

- Nejaugi nenorite išgirsti, kas išsinuomojo? – nekantriai sušuko jo žmona.

- *Jūs* norite man papasakoti, o aš nė kiek tam neprieštarauju. (Italics in original)

From the first conversation in novel, Mrs Bennet appears as a quite emotional woman who enjoys gossip. While talking to her husband she constructs a kind of a monologue, since Mr Bennet does not add much to the conversation. J. A. Dussinger (1990) remarks on the conversational participants as “those who would talk and those who would listen” (Dussinger 1990: 14), thus Mrs Bennet is the one who talks while Mr Bennet performs as the listener. Mrs Bennet tries to share information about a new neighbour in a suggestive manner of a question: ““Do you not want to know who has taken it?” cried his wife impatiently”. Mrs Bennet’s question presents the first characteristics of her idiolect: she is straightforward and impatient. The two translators use different words to express Mrs Bennet’s manner of speech: Romualda Zagorskienė translates “Argi nenorite sužinoti” while Jūratė Juškienė translates “Nejaugi nenorite išgirsti”. The translations have slightly different meaning: “Argi” is a more colloquial word while “Nejaugi” is more formal; “sužinoti” implies acquiring knowledge while “išgirsti” is simply to hear what you are told. Zagorskienė also mixes two forms of formality when Mrs Bennet addresses her husband: “ar girdėjai” is informal addressing style because it uses the ending of singular pronoun, while “Argi nenorite” is a more formal addressing style because it has plural pronoun ending which in Lithuanian is more formal. Zagorskienė’s translation presents Mrs Bennet as more rural and inconsistent in her register by mixing formal and informal addressing style. From the beginning of the story Mrs Bennet is shown as vulgar and unreasonable character.

One more example of Mrs Bennet’s idiolect can be seen in the conversation that takes place in Netherfield Park where Mrs Bennet and her daughters were invited by Mr Bingley. Elizabeth Bennet and Mr Darcy were talking about the study of characters and Mr Darcy remarked on the

limited subjects for such a study since the country does not have that many people as cities. Mrs Bennet reacted to Mr Darcy's proclamation as a personal insult:

Example 2: Mrs Bennet comments on Mr Darcy's statement

| <i>Pride and Prejudice</i> (Austen 1813: 37) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 43) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 41) |
|---|--|--|
| <p>“Yes, indeed,” cried Mrs. Bennet, offended by his manner of mentioning a country neighbourhood. “I assure you there is quite as much of <i>that</i> going on in the country as in town.”</p> <p>Everybody was surprised, and Darcy, after looking at her for a moment, turned silently away. Mrs. Bennet, who fancied she had gained a complete victory over him, continued her triumph.</p> <p>“I cannot see that London has any great advantage over the country, for my part, except the shops and public places. The country is a vast deal pleasanter, is it not, Mr. Bingley?” (Italics in original)</p> | <p>- Taip, iš tirkųjų, - sušuko ponja Benet, įsižeidusi, kam jis tokiu tonu kalba apie provinciją. – Žinokit, kad provincijoje tai vyksta tiek pat, kiek ir sostinėje.</p> <p>Visi nustebo, o Darsis pasižiūrėjo į ją ir tylėdamas nusisuko. Ponja Benet, pamansiusi, kad visiškai jį nugalėjo, pergalingai kalbėjo toliau:</p> <p>- Iš savo pusės aš nematau, kad Londonas būtų taip jau daug pranašesnis už provinciją, išskyrus krautuves ir pramogų vietas. Provincijoje gyventi nepalyginamai maloniau, ar ne tiesa, pone Bingli?</p> | <p>- Taip, žinoma – sušuko ponja Benet, įsižeidusi dėl to, kaip jis atsiliepė apie gyvenimą kaime. – Užtikrinu jus, kad <i>to</i> kaime rasite nė kiek ne mažiau kaip mieste.</p> <p>Visi liko nustebinti; ir Darsis, akimirka ją stebėjęs, tylėdamas nusisuko į šalį. Ponja Benet įsivaizdavusi, kad galutinai jį sutriuškino, tęsė savo pergalingą žygį.</p> <p>- Man regis, kad Londonas neturi jokių pranašumų prieš kaimą, išskyrus krautuves ir visuomeninio susibūrimo vietas. Gyventi kaime kur kas maloniau, ar ne taip, pone Bingli? (Italics in original)</p> |

In this example Mrs Bennet's inappropriate manner of speech is shown. According to Peter Stockwell (2007), “if [speakers are] put in unfamiliar social situations [they] will often become highly self-conscious and misjudge the pattern they should produce” (Stockwell 2007: 8). This indicates that Mrs Bennet does not recognize register used in this particular conversation and “misjudges pattern” she should use. Jūratė Jurškienė decides to leave double stress of word “*that*” into “*to*” which is important for Mrs Bennet's character. Susan Speer (2005) mentions the importance of double stress in women's language practice (Speer 2005: 33-34) and Jurškienė's decision to use italics preserves the meaning. However, Romualda Zagorskienė does not use italics in her translation to double stress the word. This passage shows that Mrs Bennet tends to use exaggerations in her language by stressing certain aspects of her speech.

In addition, Zagorskienė translates “country” into “provincija” (back-translation: province). The word “provincija” usually carries a more neutral meaning in Lithuanian language, while Juškienė translates “country” into “kaimas” (back-translation: country, village) which is an equivalent and but is more negative in its meaning. Juškienė and Zagorskienė translates Mrs Bennet question to Mr Bingle “is it not, Mr. Bingley?” into “ar ne tiesa, pone Bingli?” and “ar ne taip, pone Bingli?”. It

is important that translators did not make any major changes with this type of question and left it as a question of “reassurance” since these type of questions are significantly used by women (Speer 2005: 33-34).

Mrs Bennet continues to embarrass her family at the ball held in Netherfield. In addition to that, she expresses her discontent with Mr Darcy who and clearly hears everything.

Example 3: Mrs Bennet talks about Mr Darcy

| <i>Pride and Prejudice</i> (Austen 1813: 84-85) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 96) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 93) |
|---|---|---|
| “What is Mr. Darcy to me, pray, that I should be afraid of him? I am sure we owe him no such particular civility as to be obliged to say nothing <i>he</i> may not like to hear.” (Italics in original) | - Kas man tas ponas Darsis, kad turėčiau jo bijoti? Jokių mandagumų jis mums nėra padaręs, kad privalėtume nesakyti to, kas <i>jam</i> nepatiktų. (Italics in original) | - Tik pamanykit, kas man tas ponas Darsis, kodėl aš turėčiau jo bijoti? Man regis, mes nesame įsipareigojusios elgtis su juo ypač mandagiai ir nesakyti to, kas <i>jam</i> nepatiktų. (Italics in original) |

In this passage Mrs Bennet presents herself as quite rude by dismissing Mr Darcy as unimportant and not worth of her civility. However, Mrs Bennet presents herself as uncivil since she is of lower status in society and is a woman of less fortune, which, according to Morini (2009), does not give her the right to violate the rules of conversation. Mrs Bennet openly mocks Mr Darcy by using rhetorical questions. Questions are often used by Mrs Bennet and they are a distinguishable part of her manner of speech. Furthermore, Mrs Bennet expresses her negative opinion about Mr Darcy by using double stress “*he*”. Both translators use italics “*jam*” to emphasise the same stress as in source text. However, Juškienė adds “Tik, pamanykit” which shows a more mocking attitude from the character. This passage is particularly important to the novel because Mrs Bennet is completely aware of her insults and ignores the rules of polite society, which shows her lack of status in Austen’s world. The passage emphasises Mrs Bennet’s lack of understanding of the appropriate register that should be used in this type of environment and situation.

Another character individualised by her speech is Mary Bennet. Mary is known for her abundance of clichés and misplaced use of observations on morality, which create a comic character and usually provides comic relief. Mary, the third child of Mr. and Mrs. Bennet, is extremely different from the rest of the sisters. Byrnes notes that “She [Lydia] provides a strong contrast to her sanctimonious, humorless sister Mary, who spouts empty platitudes about acceptable female conduct” (Byrnes 2013:7). Mary Bennet is considered “as the most accomplished girl in the neighbourhood” (Austen 1813:12). She can play the piano and improves her mind with extensive reading. However, the narrator defines Mary’s piano playing “Mary had neither genius nor taste; and though vanity had given her application, it had given her likewise a pedantic air and conceited manner,

which would have injured a higher degree of excellence than she had reached” (Austen 1813:22-23). In the novel Mary is described as “in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display” (Austen 1813:22). Mary does not have many lines in the novel, but when she does, it is mostly monologues and observations on morality.

Mary’s idiolect is very evident, even though she rarely speaks in the novel. It is important to note that idiolects in *Pride and Prejudice* often are comic in intent. As an example of comic intent, a passage, where Lydia eloped with Mr. Wickham and Mary Bennet had an opportunity to comment on her sister’s behaviour and comfort the rest of her sisters, is analysed. In the next example Mary whispers to Elizabeth a moralistic speech.

Example 4: Mary delivers a moralistic speech to Elizabeth

| <i>Pride and Prejudice</i> (Austen 1813: 235) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 264) | <i>Puikybė ir prietariai</i> (Juškienė 1997:259) |
|---|--|--|
| “This is a most unfortunate affair, and will probably be much talked of. But we must stem the tide of malice, and pour into the wounded bosoms of each other the balm of sisterly consolation. ” | - Tai labai nevykęs nuotykis ir tikriausiai apie jį bus nemažai kalbama. Tačiau mes privalome atsilaikyti prieš pykčio bangą ir apšlakstyti savo širdžių žaizdas seseriškos užuojautos balzamu. | - Tai nelemčiausias įvykis; ir veikiausiai sukels nemažai apkalbų. Bet mes privalome pažaboti kylančią blogio bangą ir pilti į mūsų sužeistas širdis seseriškos paguodos balzamą. |

In this passage Mary expresses her overly elaborated and metaphorical advice to her sisters. Her choice of words is very formal which does not fit this sensitive and unfortunate situation. According to Asif Agha “many speakers can recognize certain registers of their language but cannot fully use or interpret them” (Agha 2001: 212). It is not a place to draw moral lessons on female nature, but Mary, who is incapable to distinguish between formalities of situations, fails to comfort her sisters. She could have shared her feelings, but instead, forms a moral lesson. This creates a comic effect to defuse the tension of the situation. She uses such metaphors as “we must stem the tide of malice”. Mary is often considered as a very sensible girl, but the author uses her speeches to create an ironic picture of her character. Mary is well read and tries to improve her intelligence, but she fails to show it by incorrectly using metaphors and other morally induced expressions when the situation does not require it. Zagorskienė translates “we must stem the tide of malice” into “mes privalome atsilaikyti prieš pykčio bangą” while Juškienė translates it into “mes privalome pažaboti kylančią blogio bangą”. Zagorskienė uses “atsilaikyti” (back-translation: resist) while Juškienė uses “pažaboti” (back-translation: curb, control). In this example, Juškienė’s metaphor with “pažaboti” creates an image of dealing with the problem. In contrast, Zagorskienė’s translation of the same metaphor creates avoidance of the problem.

Mary uses another metaphor in the same sentence ‘pour into the wounded bosoms of each other the balm of sisterly consolation’ which simply means that the sisters should comfort each other. However, Mary decides to use an extravagant metaphor to show her intelligence, but she does not realise the delicacy of Lydia’s elopement situation. Zagorskienė translates “apšlakstyti savo širdžių žaizdas seseriškos užuojautos balzamu” while Juškienė uses “ir pilti į mūsų sužeistas širdis seseriškos paguodos balzamą”. The translators use paraphrasing with similar words, thus transitions are alike and deliver the same message, though Zagorskienė’s “apšlakstyti” is more expressive than Juškienė’s “pilti”. Mary’s formal moralistic observations are inappropriately expressed in this informal register, thus it creates ironic effect, which has to be delivered by the translators.

Mary continues to comment on the moralistic side of Lydia’s affair. She offers insight on appropriate woman’s behaviour and emphasises the fragility of its nature.

Example 5: Mary’s insight’s on woman’s behaviour

| <i>Pride and Prejudice</i> (Austen 1813: 260) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 264) | <i>Puikybė ir prietariai</i> (Juškienė 1997:259) |
|---|---|--|
| “Unhappy as the event must be for Lydia, we may draw from it this useful lesson: that loss of virtue in a female is irretrievable ; that one false step involves her in endless ruin ; that her reputation is no less brittle than it is beautiful ; and that she cannot be too much guarded in her behaviour towards the undeserving of the other sex.” | - Nors nelaimė ištiko Lidią, mes visos galime iš to pasimokyti: kad paprastas moteriškas nuosaikumas veda tik prie blogo , kad vienas neteisingas žingsnis gali padaryti nepataisomą žalą , kad kuo geresnę reputaciją turi, tuo trapesnė ji yra ir kad atsargumas santykiuose su priešinga lytimi moteriai niekada negali būti per didelis. | - Nors Lidijai šis įvykis turės labia liūdnų pasekmių, mums jis pateikia labai naudingą pamoką; kad moteris, kartą praradusi savo dorybingumą, jo nebesusigrąžins , kad vienas klaidingas žingsnelis priverčia ją nesulaikomai ristis žemyn , kad jos geras vardas yra tiek pat trapus, kiek ir nuostabus , ir kad ji privalo imtis visų atsargumo priemonių bendraudama su negarbingais priešingos lyties atstovais. |

Mary gives a moral lesson to her sisters and ponders on woman reputation. Her speech confirms her idiolect as full of metaphors. She starts with “loss of virtue in a female is irretrievable” which is translated by Juškienė as “moteris, kartą praradusi savo dorybingumą, jo nebesusigrąžins”. Juškienė paraphrases using similar words which delivers almost equivalent meaning. However, Zagorskienė’s translation of the same sentence is different “paprastas moteriškas nuosaikumas veda tik prie blogo”, she uses paraphrasing with unrelated words. Zagorskienė change “virtue” into “nuosaikumas” (back-translation: moderation) which does not deliver the same meaning. Even though, Zagorskienė creates similar moralizing tone, her version of translation does not reflect the same idea of “female virtue” that Mary tried to express.

Mary continues to postulate on female reputation “one false step involves her in endless ruin”. This passage is translated similarly by both translators. They both paraphrase using related words: Zagorskienė translates “vienas neteisingas žingsnis gali padaryti nepataisomą žalą” (back-translation: one wrong step can make irreversible damage), Juškienė translates “vienas klaidingas žingsnelis priverčia ją nesulaikomai risti žemyn” (back-translation: one wrong step makes her uncontrollable roll down). Juškienė uses a more visual metaphor regarding “endless ruin”, while Zagorskienė concentrates on the meaning. Therefore, Juškienė, in this case, highlights the irony of the situation.

Mary Bennet is used as a contrast to Lydia Bennet’s, irresponsibility and lack of seriousness. Mary does not display emotions and appears to be quite an accomplished girl. However, she is not capable of understanding appropriate register in conversations and tends to use a variety of metaphorical expressions. She always postulates about moral issues and shares her observations during conversations. Her grand metaphors and figurative expressions are not appropriate for many situations, and even though she thinks of herself to be reasonable and sensible, Mary’s speeches usually appear comical and inappropriate. Juškienė (1997) and Zagorskienė (2007) tend to follow Mary’s idiolect patterns and in most of the cases, deliver appropriate effect.

Another comic character in the novel is Lydia Bennet. She appears to be a younger version of Mrs. Bennet and acts in a similar manner as her mother. Austen displays Lydia Bennet as one of the characters in Jane Austen’s *Pride and Prejudice* who shows defiance in social norms and has distinguishable idiolect. According to Pam Morris, the reader distinguishes between *Pride and Prejudice* characters by “recognition of their individuality” which is achieved by “dialogue: above all, we come to know Austen character by his or her voice” (2002:39). Lydia Bennet is the youngest daughter of Mr. and Mrs. Bennet. She is often called by her mother as “good-humoured” and “my love” which shows that Lydia is Mrs. Bennet favourite daughter, and it is later confirmed by the narrator “a favourite with her mother, whose affection had brought her into public at an early age”. In the novel the narrator describes her as “stout, well-grown girl of fifteen, with a fine complexion and good-humoured”. It is a quite a positive description of Miss Bennet and it is further commented: “She had high animal spirits, and a sort of natural self-consequence, which the attention of the officers, to whom her uncle's good dinners, and her own easy manners recommended her, had increased into assurance”. Lydia is a young and colourful character who’s only concern in life is socializing and flirting with the officers “They could talk of nothing but officers”. Even though Lydia is the youngest daughter in the Bennet family, she is the most active in socializing and is the first to get married.

At the beginning of the story, the Bennets are discussing news about the arrival of a single man from a very fortunate family into the neighbourhood. Mrs. Bennet, who’s the biggest goal in life

is to marry of her daughters, immediately suggests that her favourite daughters will have to dance with Mr. Bingley at the upcoming ball.

Example 6: Lydia reacts to her mother's comments

| <i>Pride and Prejudice</i> (Austen 1813: 9) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 10) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 10) |
|---|---|---|
| “ Oh! ” said Lydia stoutly , “I am not afraid; for though I <i>am</i> the youngest, I'm the tallest.” (Italics in original) | - O! – narsiai pasakė Lidijs. – Man visai nebaisu, tai kas, kad aš jauniausia, bet esu aukščiausia. | - Ai! - išdidžiai atšovė Lidijs. – Aš visai nebijau, nes nors <i>esu</i> jauniausia, betgi aukščiausia. (Italics in original) |

Lydia shows her reaction and attitude towards Mrs. Bennet's comments through her speech and narrator's voice. Narrator is an important judge and guide for the reader in Austen's novel. According to Keymer (2013), “at times this narrating voice is a clarifying presence, and provides readers with firm guidance in matters of interpretation and judgment” (2013: 9). In this example, the narrator manipulates the reader by describing Lydia's manner of reply as ‘stoutly’, which is a repetition of Lydia's stout character throughout the novel. Lithuanian versions of this carries different meanings: Zagorskienė translates it as ‘narsiai’ (back-translation: bravely), while Juškienė uses ‘išdidžiai’ (back-translation: proudly). According to the *The New Oxford Dictionary of English* ‘stout’ means “brave and determined” (2001:1834), therefore Zagorskienė's translation carries the same meaning of the source text. Juškienė's translation of ‘stoutly’ misinterprets Lydia's character's features in this case. However, Juškienė translates ‘said’ into ‘atšovė’ (back-translation: retorted), which does not carry the same meaning. Lydia's mother made a suggestion in the complimenting manner towards Lydia, thus she has no reason to answer her mother in such manner, even though Lydia is often uncivil.

According to Heck “idiolect reflects one's own linguistic capabilities and, in that sense, is fully determined by facts about oneself” (2006: 61). Therefore, to understand Lydia's character better, it is important to note her idiolect features. Lydia is often shown to use many exclamations and various interjections. An interjection ‘Oh!’ is used in Lydia's response and is translated as ‘O!’ and ‘Ai!’. Both of these translations, even though, they differ in sound, carry the same emotional impact and meaning.

Lydia Bennet is often called uncivil and does not follow the rule of conversations: she talks in “unguarded and imprudent manner” (Austen 1813:257). According to Martin Stephen, in the Austen society, personal behaviour “must be and has to be controlled”, feelings have to be disregarded, and the people who “cannot exercise restraint who are condemned in her novels” (1986: 165). Lydia is always loud and speaks her mind directly without consideration of other people. An example of such behaviour can be seen later in the novel when Sir William arrives at the Bennets to inform them of Mr. Collins proposal to his daughter Charlotte. The news is a big surprise for the

Bennet family, since Mr. Collins has proposed to Elizabeth, who declined him. However, her family had still hoped for a change in Elizabeth's decision. This surprise is openly seen by Lydia as "always unguarded and often uncivil, boisterously exclaimed" (Austen 1813:107) in the following example.

Example 7: Lydia expresses her surprise

| <i>Pride and Prejudice</i> (Austen 1813: 107) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 121) | <i>Puikybė ir prietarai</i> (Juškienė 1997:143) |
|--|---|--|
| " Good Lord! Sir William, how can you tell such a story? Do not you know that Mr. Collins wants to marry Lizzy?" | - O Viešpatie! Sere Viljamai, kokią jūs čia pasaką sekate? Argi nežinote, kad ponas Kolinsas nori vesti Lizę? | - Viešpatėliau! Sere Viljamai, kaip jūs galite kalbėti tokius dalykus? Nejaugi nežinote, kad ponas Kolinsas nori vesti Lizę? |

The author tends to repeat Lydia's speech mannerism, which helps the reader to imagine Lydia's idiolect patterns. Lydia exclaims in Lord's name 'Good Lord!'. Lydia is the only character, besides her mother, who uses 'Lord', throughout the novel. Even though, Mrs. Bennet uses 'Lord' only four times, and mostly to express happiness, Lydia uses 'Lord' seven times in her speech, which shows that it is a part of her idiolect. Lord Chesterfield mentions that "my fair countrywomen have gone still farther, and improved it [word] by the application and extension of old ones to various and very different significations" (Coates 1993: 18). Lydia extensively use 'Lord' in various situations, thus she applies to Lord Chesterfield's ideas of overuse of limited range of vocabulary. Zagorskienė translates 'Good Lord' as 'O Viešpatie!' (back-translation: Oh Lord), while Juškienė uses 'Lord' in diminutive form 'Viešpatėliau!' (back-translation: little Lord). Zagorskienė's version of the word carries the same meaning, while Juškienė's translation softens Lydia's expression.

Another important translation difference is the translation of the phrase 'tell such a story'. Zagorskienė uses an idiom 'pasaką sekate' (back-translation: tell a tale) which is a very common Lithuanian phrase used for astonishment and disbelief for someone's words. This expression gives Lydia's speech more colour and familiarizes it with the target audience. Juškienė uses generalization and translates the same phrase as 'kalbėti tokius dalykus' (back-translation: talk such things). Her translation delivers the same meaning but loses metaphorical aspect of Lydia's idiolect.

Lydia is considered to be of a very similar nature as her mother Mrs. Bennet. Since Lydia is Mrs. Bennet favourite daughter, she also, in a way, encourages Lydia's free spirit and carelessness. Elizabeth Bennet, the heroine of the novel, describes Lydia and Catherine, the second youngest sister, vulgar and foolish. Lydia and Catherine are seen through Elizabeth's eyes and her judgement:

Elizabeth had frequently united with Jane in an endeavour to check the imprudence of Catherine and Lydia; but while they were supported by their mother's indulgence, what chance could there be of improvement? Catherine, weak-spirited, irritable, and completely under Lydia's guidance, had been always affronted by their advice; and Lydia, self-willed and careless, would scarcely give them a hearing. They were ignorant, idle, and vain. While there was an officer in Meryton,

they would flirt with him; and while Meryton was within a walk of Longbourn, they would be going there forever. (Austen 1813: 241)

This description of Lydia and Catherine explains their characters and foreshadows later events in the story. Lydia's constant uncivil behaviour puts her in a position of imprudent girl. Paula Byrne (2013) is a little bit more forgiving to Lydia's foolishness "Lydia is a very modern character, who refuses to bow to the conventions of polite society. She won't comply with the rules. Lydia is boy-mad, but what 15-year-old girl isn't?" (2013: 6). From today's perspective, Lydia could be considered as a typical teenager who enjoys herself and does things that a teenager would do. However, it is important not to forget her social status and her family's honour that she usually puts at risk.

Elizabeth Bennet, differently than her parents, sees the inevitable danger in Lydia's careless behaviour. When Lydia receives an invitation from Mrs. Foster to visit her at Bath, Elizabeth tries to warn and reason with her father against such visit:

Our importance, our respectability in the world must be affected by the wild volatility, the assurance and disdain of all restraint which mark Lydia's character. [...] Her character will be fixed, and she will, at sixteen, be the most determined flirt that ever made herself or her family ridiculous; a flirt, too, in the worst and meanest degree of flirtation; without any attraction beyond youth and a tolerable person; and, from the ignorance and emptiness of her mind, wholly unable to ward off any portion of that universal contempt which her rage for admiration will excite. [...] Vain, ignorant, idle, and absolutely uncontrolled! Oh! my dear father, can you suppose it possible that they will not be censured and despised wherever they are known, and that their sisters will not be often involved in the disgrace? (Austen 1813: 258)

Elizabeth tries to explain her opinion on Lydia's inappropriate behaviour and possible future consequences. She mentions that Lydia is prone for flirting beyond reason and it could disgrace their family. Elizabeth is not only concerned by family's respectability, but also Lydia's future in general. She notices some tendencies in Lydia's present character that would lead her into becoming worthless person and a woman after her youth and beauty are gone. This passage of Elizabeth's concern foreshadows Lydia's future in the later plot of the novel.

Byrne comments on Lydia's bluntness "Refreshingly honest, Lydia says what everyone else is thinking, but dare not say" (2013:7). Looking more closely in Lydia's idiolect features, it appears that she uses idiomatic language to express dissatisfaction and complains. In the following example Lydia slanders Mary King, one of Mr. Wickham's love interests.

Example 8: Lydia's thoughts on Mr Wickham's love interests

Pride and Prejudice (Austen 1813: 180)

"I am sure there is not on *his*. I will answer for it, **he never cared three straws about her**—who could about such a

Puikybė ir prietarai (Zagorskienė 2007: 205)

- Jis tai tikriausiai nebuvo. Man atrodo, **ji jam buvo beveik tuščia vieta**. Kam gali

Puikybė ir prietarai (Juškienė 1997:200)

- Galvą gulda, kad tik ne iš *jo*. Galiu užsimerkusi pasakyti, kad **dėl jos jam nei šilta, nei šalta**. Ir kam galėtų rūpėti tokia

| | | |
|--|---|---|
| nasty little freckled thing? (Italics in original) | rūpėti tokia bjauri šlakuota lėlė? | bjauri šlakuota mergiūkštė? (Italics in original) |
|--|---|---|

Lydia uses very colourful language to express her discontent and jealousy. She describes Mr. Wickham's supposed attitude towards Mary King 'he never cared three straws about her' which is an idiomatic expression. Zagorskienė translates it by cultural substitution, and gives it Lithuanian idiomatic equivalence "ji jam buvo beveik tuščia vieta" (back-translation: she was an empty space to him), which is a quite commonly used expression in target language. However, Juškienė uses cultural substitution in a different expression for her translation "dėl jos jam nei šilta, nei šalta" (back-translation: it was not warm or cold to him). Juškienė's translation delivers the same idea, but it carries more neutral attitude, while Zagorskienė's translation carries negative attitude which could be expected from Lydia due to her jealousy.

A different figurative expression in Lydia's speech is 'a nasty little freckled thing', which is a quite harsh portrayal to express in public therefore, Lydia defines public register and appears impolite. Zagorskienė translates it as 'bjauri šlakuota lėlė', while Juškienė translates 'bjauri šlakuota mergiūkštė'. Both translations deliver similar meaning of an insult, though they differ in translation of 'thing': 'lėlė' (back-translation: doll) and 'mergiūkštė' (back-translation: girl). For this instance, 'lėlė' is similar to 'thing', since both of them are objects, while 'mergiūkštė' refers to a girl, human. However, the difference in these translations does not really change the effect of the insult, since 'mergiūkštė' is also used to insult.

Another example of figurative language in Lydia's idiolect is during the conversation with her mother. During the last of regiment's stay in Meryton, Lydia expressed her misery about the officers leaving their neighbourhood and Mrs. Bennet remembered her own time of similar experience "I thought I should have broken my heart". Lydia agreed with her mother and responded in a similar fashion in the following example.

Example 9: Lydia expresses her emotions

| | | |
|---|--|---|
| <i>Pride and Prejudice</i> (Austen 1813: 188) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 214) | <i>Puikybė ir prietarai</i> (Juškienė 1997:208) |
| "I am sure I shall break mine ," said Lydia. (Italics in original) | - Mano širdis tikrai gali sprogti , - pasakė Lidijs | - Žinau, kad manoji tikrai plyš , - tarė Lidijs. (Italics in original) |

Lydia shares her mother's expression of a breaking heart '**I shall break mine**' (italics in original). Zagorskienė translates this metaphor as '**Mano širdis tikrai gali sprogti**' which is not an exact equivalent. Zagorskienė paraphrases using related word '**sprogti**' (back-translation: explode), it delivers a more comic effect than it is in the source text. The use of 'sprogti' also characterizes Lydia as overly emotional regarding this specific situation and highlights over attachment to her flirtatious

activities. Juškienė translates it as '*manoji tikrai plyš*' which is a better equivalence to source text and is more commonly used in Lithuanian. This translation does not add any new features to character's speech. In addition, Juškienė tends to leave *italics* from the source text in her target text, while Zagorskienė usually ignores this type of marked language.

Lydia's uncontrollable character is the most dominant when she disgraces her family by running away with Mr. Wickham. This event was greatly foreshadowed by Elizabeth Bennet who believed that Lydia's reckless behaviour would definitely lead to family's disgrace. Mr. Collins offers advice and remarks on Lydia's behaviour "Let me then advise you, dear sir, to console yourself as much as possible, to throw off your unworthy child from your affection for ever, and leave her to reap the fruits of her own heinous offense" (1813:241). According to the society, Lydia is doomed as a woman and is "she is lost for ever" (1813:224). Even though Lydia elopes with Mr. Wickham, she does not face any repercussions:

Lydia does not share the fate of another fallen woman, Eliza Williams in *Sense and Sensibility*, who is abandoned by Willoughby when she falls pregnant with his child. It is a bold move on Austen's part to allow Lydia to escape scot-free from her "infamy". She is not punished for her disgrace, as was typical in novels of the age, but is rewarded with marriage to the handsome, charming man she loves. (Byrnes 2013:7)

Byrnes notes that Lydia is not a typical fallen woman character in the novel, but rather delivers a more modern undertone. However, Austen notes that her marriage is probably not going to be a happy one: "His affection for her soon sunk into indifference; hers lasted a little longer; and in spite of her youth and her manners, she retained all the claims to reputation which her marriage had given her" (1813:317). Even though Norbert Dittmar states that a person can alter their idiolect "acquired habits and the stylistic features of the personality differs from that of other individuals and in different life phases shows, as a rule, different or differently weighted [communicative means]" (1996: 111), this is not the case in Lydia's character. Her idiolect remains unchanged, even though she has undergone major events in her life (running away, marriage), as a character, she remains static, which is evident in the rest of her speeches throughout the novel.

Lydia Bennet shows a number of mannerisms in her language. She does not take into consideration the formality of language, therefore, she usually appears as uncivil. The analysis of the character presents Lydia as a silly, flirtatious girl who cannot follow the rules of the society. While analysing her idiolect, it is clear that Lydia uses many exclamations and various interjections. One of the most commonly used expression is "Lord" which appears throughout her speeches. Lydia also disregards the politeness of conversations and its register by being uncivil and improper. Her personality and behaviour are also often discussed by other characters in the novel, which provide a more information about Lydia. There are some deviations in translators' choices; however, they do

convey the same meaning. Juškienė tends to keep the original, or sometimes reduce, Lydia's tone, while Zagorskienė usually chooses to exaggerate Lydia's figurative expressions.

Another comic character is Mr. Collins, the cousin of Mr. Bennet and the clergyman of Hunsford. In *Pride and Prejudice*, he is depicted as “a conceited, pompous, narrow-minded, silly man” (1813: 81). He is always too formal in his speech and letters; thus he appears to be arrogant and absurd. His constant complacency creates comic effect which is received by the reader. Mr. Collins first appears in the novel through the letter he sent to Mr. Bennet in which Mr. Collins expresses a desire to visit the Bennet family. This is the first epistolary fiction's fragment of many more which appears in the novel:

Example 10: Mr. Collin writes to Mr. Bennet

Pride and Prejudice.” (Austen 1813: 53-54)

“Dear Sir,—

The disagreement subsisting between yourself and my late honoured father always gave me much uneasiness, and since I have had the misfortune to lose him, I have frequently wished to heal the breach; but for some time I was kept back by my own doubts, fearing lest it might seem disrespectful to his memory for me to be on good terms with anyone with whom it had always pleased him to be at variance. —“There, Mrs. Bennet.—My mind, however, is now made up on the subject, for having received ordination at Easter, I have been so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh, widow of Sir Lewis de Bourgh, whose bounty and beneficence has preferred me to the valuable rectory of this parish, where it shall be my earnest endeavour to demean myself with grateful respect towards her ladyship, and be ever ready to perform those rites and

Puikybė ir prietarai (Zagorskienė 2007: 61-62)

Mielas pone!

Nesutarimai, vyravę tarp jūsų ir velionio, garbiojo mano tėvo, man visą laiką buvo labai nemalonūs, ir nuo tos dienos, kai apturėjau nelaimę jo netekti, aš vis galvojau, kaip tą nesantaiką užbaigti, tačiau mane sulaukydavo abejonės, ar neužgausiu savo tėvo atminimo sueidamas į gerus santykius su tuo žmogumi, su kuriuo jam patiko pyktis...

-Tai va, ponias Benet.

Tačiau dabar apsisprendžiau, nes per Velykas gavęs išventinimus turėjau laimę patekti į gerbiamos ledi Katerinos de Bor, sero Lui de Boro našlės, globą, ir per šias ledi dosnumą bei prielankumą buvau paskirtas šventiku į pelningą jos paramiją, kur iš visos širdies stegiuosi nusižeminęs reikšti dėkingumą bei pagarbą jos malonybei ir stropiai vykdysiu visas Anglikonų bažnyčios apeigas ir ceremonijas. (Italics in original)

Puikybė ir prietarai (Juškienė 1997: 59)

Brangusis sere,

Nesutarimai, užsitęsę tarp jūsų ir mano didžiai gerbiamo velionio tėvo, visada suteikdavo man neapsakomo sielvarto, ir kadangi mane ištiko skaudi netektis, aš dažnokai mąstydavau, kaipgi panaikinti šią nesantaiką; tačiau kurį laiką mane kankino dvejonės, baimė, kad galiu paniekinti jo atminimą bičiuliaudamasis su žmonėmis, su kuriais jis meilijo gyventi nesantaikoje, - štai ponias Benet. – Tačiau dabar išnyko visos abejonės šia tema, nes išventintas į kunigus per Velykas aš patyriau neapsakomą laimę patekęs didžiai gerbiamos ledi Katrinos de Bur, sero Luiso de Bur našlės, globon; jos dosnumo ir geradarystės dėka buvau paskirtas pastoriumi šios garbingos parapijos, kurioje iš visos širdies stengsiuosi rodyti kuo didžiausią pagarbą jos malonybei ir būsiu visada pasirengęs atlikti tas apeigas ir priedermes, kurias yra nustačiusi Anglijos bažnyčia.

ceremonies which are
instituted by the Church of
England.”

The example shows a fragment of the letter from Mr. Collins to Mr Bennet. Austen uses letters as “vehicles of narrative or agents of plot at several crucial junctures” (Keymer 2013:2). This letter presents Mr. Collins to the plot and to the Bennet family. It gives history of the relationship between Mr. Bennet and Mr. Collins’ father and it also shows the characteristics of Mr. Collins as a person. The fragment in the example contains of two sentences, however, those sentences are significantly long. The length of two sentences shows Mr. Collins’ excessive formality and overuse of high level of abstractions. According to Colin Winborn (2004), the length of the sentences is important in Austen’s conversations:

Austen prizes the ability to manage one’s words, along with the capacity to know when and how to hold one’s tongue [...] Over-speech is associated with vulnerability, with laying oneself open. Those who say too much are liable to be wounded by exposing too much of themselves through their words; or they are liable to wound or expose others. (Winborn 2004:79)

Mr. Collins’ overemphasis on words shows his vulnerability in and lack of awareness of proper behaviour. He uses elegant and pretentious words to appear of a higher status though he misapplies them too often which creates a rather insincere image. Romualda Zagorskienė chose to keep the length of the sentences without breaking them. However, Jūratė Juškienė translated sentences by breaking clauses within the sentences which might appear more fluent in Lithuanian but the manner of Mr. Collins’ speech is reduced. In addition, the translators use different level of formality: Zagorskienė translates “Dear Sir” into “Mielas pone!” which makes it sound informal and exclamation point was added to the effect; Juškienė uses “Brangusis sere,” which is more formal variant and does not contradict Mr. Collins’ excessive formality. Furthermore, Zagorskienė uses some forms of speech that are too formal and sound unnatural: “*sueidamas į gerus santykius su tuo žmogumi*”. Juškienė translates the same sentence as “*bičiuliaudamasis su žmonėmis*” which sounds more natural and fluent. Mr. Collins presents himself as educated and well aware of his “elegant” manner of speech though his inability to say something simply and quick makes him look pretentious and ill-mannered.

In *Pride and Prejudice*, the conversations between the comic characters are also important to analyse because they demonstrate different levels of foolishness in the same dialogue. The following example presents the dialogue between Mrs Bennet and Mr. Collins. Mr. Collins purposed to Elizabeth who rejected his hand, however, Mrs Bennet informs Mr. Collins that she will persuade the girl to accept him:

Example 11: Mr. Collins talks about proposal with Mrs Bennet

Pride and Prejudice (Austen 1813: 93-94)

“But, depend upon it, Mr. Collins,” she added, “that Lizzy shall be brought to reason. I will speak to her about it directly. She is a very headstrong, foolish girl, and does not know her own interest but I will *make* her know it.”

“Pardon me for interrupting you, madam,” cried Mr. Collins; “but if she is really headstrong and foolish, I know not whether she would altogether be a very desirable wife to a man in my situation, who naturally looks for happiness in the marriage state. If therefore she actually persists in rejecting my suit, perhaps it were better not to force her into accepting me, because if liable to such defects of temper, she could not contribute much to my felicity.” (Italics in original)

Puikybė ir prietariai (Zagorskienė 2007: 105)

- Tačiau patikėkite manimi, pone Kolinsai, - pridūrė ji, - Lizė bus atvesta į protą. Aš tuojau pat su ja pasikalbėsiu. Ji yra užsispyrusi ir paika mergaitė ir pati nežino, ko nori. Tačiau aš ją pamokysiu. - Atsiprašau, ponია, kad pertrauksiu, - sušuko ponas Kolinsas, - bet jeigu ji tikrai yra užsispyrusi ir paika, tai abejoju, ar būtų labai tinkama pati tokiam žmogui kaip aš, kuris iš vedybų, suprantama, tikisi laimės. Todėl jeigu ji toliau spyriosis, gal geriau jos neversti, kad sutiktų, nes jeigu turi tokių būdo trūkumų, nedaug tegalės suteikti man palaimos.

Puikybė ir prietariai (Juškienė 1997: 103)

- Bet patikėkite, pone Kolinsai, - pridūrė ji, - Lizė bus atvesta į protą. Aš pati tuoj pat pasikalbėsiu su ja. Ji yra labai užsispyrusi kvaila mergaitė ir nesupranta savo naudos, bet aš *priversiu* ją suprasti. - Atleiskite, kad pertraukiau jus, ponია, - sušuko ponas Kolinsas. – Bet jeigu ji tikrai yra tokia užsispyrusi ir kvaila, nebežinau, ar galėtų būti tinkama žmona tokią padėtį užimančiam vyrui, kuris, savaime suprantama, santuokoje ieško laimės. Todėl jeigu ji ir toliau priešinsis mano pasiūlymui, veikiausiai būtų geriau neversti jos tekėti už manęs, kadangi turėdama tokių būdo trūkumų ji negalės suteikti man daug laimės. (Italics in original)

In this dialogue between Mrs Bennet and Mr. Collins, different violations of conversational rules are given. Mrs Bennet openly criticize her daughter of stubbornness and foolishness which is “slander” (Fielding 1743: 16) and is not appropriate for the conversation. Mrs Bennet also shows her lack of temper by saying “but I will *make* her know it”. The double stress on the word “*make*” show Mrs Bennet’s “desire of victory” (Fielding 1743:5) against her daughter’s wishes which is also frowned upon in conversations. Jūratė Juškienė translates “*make*” into “*priversiu*” which expresses the same desire and force. However, Romualda Zagorskienė uses “pamokysiu” which does not hold the same power in Mrs Bennet’s words and the double stress on the word is gone which also reduces the effect. In this dialogue Mr. Collins defies one of the most important rules in Austen world, interruption: “Pardon me for interrupting you, madam”. Mr Collins apologises for interrupting “Pardon”, “Atsiprašau”, and “Atleiskite”, which excuses him slightly for making this mistake, however interruptions are frowned upon and seen as face-threatening acts (Brown and Levinson 2009). Mr. Collins also appears as comical by not controlling his temper “cried Mr. Collins” which is translated in target texts as “sušuko”. In addition, Mr. Collins mentions his status in the society “a man in my

situation” which makes him look arrogant. Juškienė translates “tokią padėtį užimančiam vyrui” which shows the exaggeration on the Mr. Collins’ status while Zagorskienė uses “tokiam žmogui kaip aš” which displays Mr. Collins’s self-importance but misses the overemphasis of his status. Phrases that express vanity are quite common in Mr. Collins’ speech and can be considered as a part of his idiolect.

Other examples of Mr. Collins’ idiolect can be seen in his conversation with Mrs Bennet. During his visit at the Bennet household, Mr. Collins boasts about his connections with Lady Catherine and describes her property, as well as Miss de Bourgh.

Example 12: Mr. Collins talks about Miss de Bourgh

Pride and Prejudice (Austen 1813: 42)

Her indifferent state of health unhappily prevents her being in town; and by that means, as I told Lady Catherine one day, **has deprived the British court of its brightest ornament.** Her ladyship seemed pleased with the idea; and you may imagine that I am happy on every occasion to offer those **little delicate compliments which are always acceptable to ladies.** I have more than once observed to Lady Catherine, that **her charming daughter seemed born to be a duchess, and that the most elevated rank, instead of giving her consequence, would be adorned by her.** These are the kind of little things which please her ladyship, and it is a sort of attention which I conceive myself peculiarly bound to pay.

Puikybė ir prietarai (Zagorskienė 2007: 66)

- Netvirta jos sveikata, deja, neleidžia, jai išvykti iš namų, dėl tos priežasties, kaip sykių esu sakęs ledi Katerinai, **Britanijos karaliaus rūmai neturi gražiausio savo papuošalo.** Jos malonybei ši mintis labai patiko, ir, žinokite, aš turiu laimę kiekviena proga pasakyti tokių **subtilių komplimentų, kurie taip patinka damoms.** Ne sykių ledi Katerinai sakiau, kad **jos duktė yra gimusi būti hercogiene ir kad ji darys garbę aukščiausiam luomui, o ne luomas jai.** Tokios smulkmenėlės patinka jos šviesybei ir aš laikau savo pareiga rodyti jai tokią dėmesį.

Puikybė ir prietarai (Juškienė 1997:63-64)

- Deja, kintama jos sveikatos būklė neleidžia jai gyventi mieste; todėl, kaip aš pats vieną dieną pasakiau ledi Katrinai, **Anglijos dvaras neteko skaisčiausio savo brangakmenio.** Atrodo, jos malonybei ta mintis patiko, ir jūs juk suprantatate, aš esu be galo laimingas galėdamas kiekviena proga pasakyti **nedidelį subtilų komplimentą, kuriuos taip mėgsta ponios.** Ne kartą sakiau ledi Katrinai, kad jos **žavingoji duktė gimusi būti baroniene ir kad net pats aukščiausias titulas, užuot suteikęs jai tam tikrų privilegijų, būtų jos išaukštintas.** Tokios ir panašios smulkmenos maloniai nuteikia jos malonybę, ir man regis, kad mano šventa pareiga yra apgaubti jas tokiu dėmesiu.

In this speech, Mr. Collins’ idiolect is clearly seen. Even though, the passage itself is quite long, there are only four sentences, which, again, indicates that Mr. Collins tends to be loquacious. In both translations there are four sentences, thus the structure of Mr. Collins’ “over-speech” (Winborn 2004:79) is maintained; however, Zagorskienė’s translation is visibly shorter which indicated that some words were omitted.

Another feature of Mr. Collins' idiolect are clichés, such as, **“has deprived the British court of its brightest ornament”**. Mr. Collins wants to compliment Miss de Bourgh, but his compliments sound unnatural and banal. Zagorskienė translates this phrase as **“Britanijos karaliaus rūmai neturi gražiausio savo papuošalo”** which is a faithful translation. However, Juškienė chooses to translate it as **“Anglijos dvaras neteko skaisčiausio savo brangakmenio”**, which alters formality of the sentence: “Anglijos” (back-translation: England) is not as broad as “British”, which indicates the immensity of this comparison. Translation of “dvaras” (back-translation: manor, estate) does not indicate the importance of Miss de Bourgh status, as **“karaliaus rūmai”** by Zagorskienė, because Lady Catherine belongs to the royal court due to her status as a daughter of duchess. This is especially important to Mr. Collins, because he uses every occasion to remind other characters about Lady Catherine's significance and position. Therefore, Zagorskienė translates this passage more faithfully to his idiolect and character's preferences.

The same idea of clichés and stress on social status is seen later on in the same example: **“little delicate compliments which are always acceptable to ladies”**. Mr. Collins refers to compliments as “little” and “delicate” which shows that he tends to use unnecessary and overbearing adjectives in his idiolect. Zagorskienė translates this phrase as **“subtilių komplimentų, kurie taip patinka damoms”**, she omits “little” which does not change the meaning, but, in this translation, Mr. Collins' idiolect lacks specific adjectives that he so often uses. Juskiene translates the same phrase by leaving all the adjectives **“nedidelį subtilų komplimentą, kuriuos taip mėgsta ponios”**, though she changes from plural **“compliments”** into singular **“komplimentą”**, which carries the same meaning, but diminishes emphasised tone in Mr. Collins comment. Other difference in translations can be seen in choice of words for **“ladies”**: Zagorskienė translates **“damoms”**, while Juškienė uses **“ponios”**. Mr. Collins uses this address with specific intention, to stress on the high rank of Lady Catherine and her daughter. Zagorskienė's choice delivers the same level of formality, while Juskiene lowers the rank by using a common address to all women **“ponios”**.

Another mention of rank and nobility is seen in third sentence of the same speech by Mr. Collins: **“her charming daughter seemed born to be a duchess”**. Once again, Mr. Collins refers to the importance of a high social rank, which makes his language appear arrogant and vain. Zagorskienė translates this part as **“jos duktė yra gimusi būti hercogiene”**. This translation omits adjective “charming” which, again dismisses Mr. Collins' idiolectic feature of abundance of adjectives; however, “duchess” is translated as “hercogiene”, which is an equivalent in Lithuanian. However, Juškienė chooses to translate this phrase as **“žavingoji duktė gimusi būti baroniene”**. She leaves **“žavingoji”** which is important to character's idiolect, but she uses **“baroniene”** as a title. This choice in the title does not deliver the same importance of status, because **“baroniene”** one of the lowest ranks, while **“duchess”** is considered to be one of the highest ranks in society. Therefore, it can be

stated that Zagorskienė delivers more accurate translation of social positions, while Juškienė is more faithful to Mr. Collins idiolect features.

Mr. Collins illustrates one of the most comic characters in the novel. He is arrogant, vain, and pompous, though he is not a sensible man. His opinion about himself is far better than the way he delivers himself. Mr. Collin's speeches are full of overly formal expressions and unnecessary adjectives, and clichés which he considers as compliments. He signifies the importance of social rank and his connections to Lady Catherine, although, he, as a clergyman, does not possess a high status in the society. The two translations differ quite a bit, regarding Collin's speech and idiolect. This character is known for his long speeches, which Juškienė leaves in her version of translation, however, Zagorskienė tends to shorten them. Zagorskienė translates phrases related to social position and formality more faithfully than Juškienė, but Juškienė tends to leave pretentious adjectives which are important to Mr. Collins' idiolect.

5 CONCLUSIONS

Jane Austen's *Pride and Prejudice* depicts different characters that are constructed by using different language peculiarities and patterns. Two Lithuanian translations of *Puikybė ir Prietarai* (2007) by Romualda Zagorskienė and *Puikybė ir Prietarai* (1997) Jūratė Juškienė were compared to the original novel *Pride and Prejudice* (1813). The analysis shows that there are translation differences between the source text and the excerpts of the two target texts. These differences were closely analysed with regards to theoretical part in the previous section and the following findings are presented.

The voices of reason analysed in this paper are Elizabeth Bennet and Mr. Darcy. The analysis of Elizabeth Bennet's indicates that her idiolect is full of witty, sarcastic and smart comments. She tends to tease and mock other character, though, she does overstep the line and social norms while behaving in this manner. It is important to note that Juškienė tends to translate Elizabeth's expressions quite directly, therefore her remarks sometimes lose exaggeration. However, Zagorskienė uses more colourful language and creates a stronger effect, although, sometimes completely changing tone and distorting humorous effect. The analysis of Mr Darcys' idiolect and character showed that translations by Zagorskienė and Juškienė depict Mr. Darcy's character differently. Zagorskienė tends to use lower register, informal words and phrases, thus alters Mr Darcy's characteristics, which contradicts Jane Austen's original intention. Juškienė follows the original more than Zagorskienė, though, sometimes uses colloquial expressions which also changes the original image of aristocratic Mr Darcy.

Lady Catherine is portrayed as a negative character: proud, rude and she thinks of herself as superior to other people. Juškienė tends to soften some of Lady Catherine's rude expressions, while Zagorskienė maintains the tone, however she does not translate certain social norms of the society,

thus it does not provide the social rules for the reader. Miss Bingley is also a negative character, and is depicted as jealous of Mr. Darcy's attention to Elizabeth Bennet, thus often insults, or negatively comments on her or her family. Juškienė delivers the same tone and meaning in translation, by leaving the same stress where needed. However, Zagorskienė uses lower register, idiomatic language and colloquial expression, therefore, Miss Bingley's status is lowered by her use of language.

Mrs Bennet's and Lydia's characters are presented in a similar way as comic characters. Mrs Bennet is depicted as foolish, Lydia as a flirtatious girl, and they both cannot follow the rules of the society. While analysing their idiolects, it is clear that they use many exclamations and various interjections. Mrs Bennet and Lydia also disregard politeness in conversations and its register by being uncivil and inappropriate. Juškienė tends to keep the original, or sometimes more neutral tone, while Zagorskienė usually chooses to exaggerate their figurative expressions.

Mary Bennet is used as a contrast to Lydia's irresponsibility and lack of seriousness. Mary does not display emotions and is presented as an accomplished girl. However, she is not capable of understanding appropriate register in conversations and tends to use a variety metaphorical expressions. She always postulates about moral issues and shares her observations during conversations. Her grand metaphors and figurative expressions are not appropriate for many situations, and even though she thinks of herself as reasonable and sensible, Mary's speeches usually create comical and inappropriate effect. Juškienė and Zagorskienė tend to follow Mary's idiolect patterns and, in most of the cases, deliver the same effect.

The last comic character analysed in this paper is Mr. Collins. He presents himself as proper and formal, but his language delivers a different image. His use of overly formal register and pretentious expressions make him arrogant and ridiculous. One of the most significant feature of his idiolect is the length of the speeches. Mr. Collins does not make many pauses and tends to talk in very long sentences, which is even apparent in his personal letters. The translators take different approaches for these issues: Zagorskienė shortens his speeches and does not use as many adjectives as in the source text, but she keeps the same formality and attention to social status; Juškienė tends to keep the length of the speeches and abundance of adjectives, but she does not transfer the same social rank features in the source text.

Juškienė and Zagorskienė make different choices while translating characters' idiolect features in *Pride and Prejudice*. Jurgita Juškienė keeps to the original by translating more literary and keeping stress in the same places. This creates more neutral tone in characters' speeches and sometimes lacks the desired effect to educate the reader on inappropriate behavior displayed by comic and negative characters. Romualda Zagorskienė is more liberal in her translation, emphasises characters' idiolect or sometimes creates slightly opposite effect from the original. The analysis shows Zagorskienė's translation is more expressive, especially regarding comic and negative

characters. This helps the reader to understand characters' faults and learn from their mistakes, which was originally intended by Austen.

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APPENDIX 1

PLOT SUMMARY OF JANE AUSTEN'S *PRIDE AND PREJUDICE*

The novel begins with the news that a wealthy bachelor Mr. Bingley has arrived in Netherfield, nearby village of Longbourn. His arrival causes disturbance in the Bennet family household because they have five unmarried daughters: Jane, Elizabeth, Mary, Kitty, and Lydia. After Mr. Bennet visits Mr. Bingley, the Bennet family attends a ball where Mr. Bingley becomes attracted to Jane Bennet. At the same ball his friend, Mr. Darcy refuses to dance with Elizabeth Bennet, by saying that she is not pretty enough for him.

After the ball Jane is invited to visit Miss Bingley, but during the trip to Netherfield she is caught in the rain and becomes ill. Elizabeth decides to visit Jane at Netherfield, where Mr. Darcy becomes to be attracted to Elizabeth. After Jane and Elizabeth comes back home, they receive a letter from Mr. Collins, a cousin of Mr. Bennet and the heir to their estate. He quickly decides to propose to Elizabeth but she declines his proposal. Meanwhile, the Bennet family meets George Wickham, a militia officer stationed at nearby town. Wickham becomes friendly with Elizabeth and tells her a story how Mr. Darcy cheated him out of his position as clergyman and inheritance.

At the beginning of winter, the Bingley family and Mr. Darcy return to London unexpectedly. Jane goes to visit her aunt and uncle Gardiner in London with a hope of meeting Mr. Bingley, however, Miss Bingley does not want to continue the friendship. At the same time Mr. Collins proposes to Elizabeth's best friend, Charlotte Lucas, and they marry shortly after that.

In spring Elizabeth visits Charlotte and Mr. Collins in Kent, where she is invited to Rosings Park, home of Lady Catherine de Bourgh. During the visit she meets Mr. Darcy, who is Lady Catherine's nephew, and Colonel Fitzwilliam, Mr. Darcy's cousin. Colonel Fitzwilliam tells Elizabeth that Mr. Darcy saved Mr. Bingley from unfavourable marriage prospects, which referred to Elizabeth's sister Jane. After these news Mr. Darcy proposes to Elizabeth in an arrogant manner, but Elizabeth refuses stating that he cannot marry a man who ruined her sister's happiness and treated Mr. Wickham in a horrible way. Later, Mr. Darcy writes Elizabeth a letter explaining his reasons and apologises for separating Mr. Bingley and Jane. He also explains the lies Mr. Wickham told to Elizabeth.

After some months, Elizabeth and her aunt and uncle Gardiner travel to Mr. Darcy's estate in Pemberley, where Elizabeth meets Mr. Darcy again and their friendship begins to develop. She is introduced to Darcy's sister Georgiana and they become friends. However, the news of Lydia's elopement with Mr. Wickham reaches Elizabeth, and she must come back home to help her family deal with the crisis.

After some wait, Lydia is married to Mr. Wickham and family's reputation is saved. Later on, when Lydia and Wickham visits the family, Lydia tells that Mr. Darcy persuaded Wickham and payed him to marry Lydia.

After this event, Mr. Bingley comes back to Netherfield and proposes to Jane, who agrees. Lady Catherine visits Bennet's household and demands that Elizabeth would never marry Mr. Darcy. However, Elizabeth realises that she loves Mr. Darcy and refuses Lady Catherine's demands. After that Mr. Darcy comes back to Longbourn to propose to Elizabeth the second time and is accepted. Not long after that, Darcy and Elizabeth marry, alongside Jane and Mr. Bingley.

APPENDIX 2

EXAMPLES OF CHARACTERS' SPEECH AND LETTERS

Example 1: Mr. Bennet and Mrs. Bennet argue

| <i>Pride and Prejudice</i> (Austen 1813: 4) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 7) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 7) |
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| <p>“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves.”</p> <p>“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least.”</p> <p>“Ah, you do not know what I suffer.”</p> | <p>- Pone Benetai, kaip jūs galite taip užgaulioti savo vaikus? Jums labai smagu mane erzinti. Visai nesigailite mano nervų.</p> <p>- Klystate, brangioji. Jūsų nervų aš itin paisau. Jie - seni mano draugai. Juk jau bent dvidešimt metų girdžiu jus apie juos kalbant su pagarba.</p> <p>- Ak, jūs nežinote, kaip aš kamuojuos.</p> | <p>- Pone Beneti, kaip galite taip koneveikti savo vaikus? Jums malonu erzinti mane. Jums visai negaila mano vargšų nervų.</p> <p>- Jūs neteisingai mane supratote, brangioji. Aš labai gerbiu jūsų nervus. Jie yra seni mano bičiuliai. Jau mažiausiai dvidešimt metų jūs kalbate man apie juos su tokia meile.</p> <p>- Ak! Jūs nežinote, kaip aš kenčiu.</p> |

Example 2: Elizabeth and Jane discusses Mr. Bingley

| <i>Pride and Prejudice</i> (Austen 1813: 9 - 10) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 16) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 15) |
|--|---|---|
| <p>“Did not you? I did for you. But that is one great difference between us. Compliments always take <i>you</i> by surprise, and me never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person.”</p> <p>“Dear Lizzy!”</p> <p>“Oh! you are a great deal too apt, you know, to like people in general. You never see a fault in anybody. All the world are good and agreeable in your eyes. I never heard you</p> | <p>- Tikrai? O aš laukiau už tave. Bet, matai, tarp mūsų yra vienas didelis skirtumas. Dėmesio parodymas tave visada užklumpa netikėtai, o manęs - ne. Visai suprantama, kodėl jis pakvietė tave antrą kartą. Juk negalėjo nematyti, kad tu kokius penkis kartus gražesnė už visas salėje. Ir jo galantiškumas čia niekuo dėtas. Teisybė, jis iš tikrųjų labai mielas ir tegul tau patinka. Tau yra patikęs ne vienas ir paikesnis.</p> <p>- Brangioji Lize!</p> <p>- Supranti, tu apskritai esi linkusi per daug palankiai žiūrėti į žmones. Tu nematai jų trūkumų. Visi žmonės tau yra geri ir malonūs. Savo gyvenime nesu girdėjusi, kad būtum apie ką pasakiusi blogą</p> | <p>- Nejaugi? O aš tikėjausi. Bet tai ir yra didžiausias skirtumas tarp mūsų. Komplimentai visad užklumpa netikėtai <i>tave</i>, bet <i>manęs</i> niekada. Juk tai taip natūralu, kad jis pakvietė tave antrą kartą. Jis juk negalėjo nepastebėti, kad tu buvai penkis kartus gražesnė už bet kurią kitą ten buvusią moterį. Ir čia jo galantiškumas niekuo dėtas. Žinoma, jis tikrai labai mielas, todėl žavėkis sau juo ir sveikata. Tau patikdavo ir kur kas kvailesni asmenys.</p> <p>- Brangioji Lize!</p> <p>- Ak! Žinai, tu apskritai esi per daug linkusi žavėtis žmonėmis. Tau visi žmonės be trūkumų. Tavo akimis, visas pasaulis yra geras ir mielas. Gyvenime nesu girdėjusi, kad būtum blogai atsiliepusi apie</p> |

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| “speak ill of a human being in your life.” (italics in original) | žodį. | kokį žmogų. (italics in original) |
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Example 3: Mrs. Bennet comments on militia officers stationed in the neighbourhood

| <i>Pride and Prejudice</i> (Austen 1813: 19) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 30-31) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 29) |
|--|--|--|
| <p>“My dear Mr. Bennet, you must not expect such girls to have the sense of their father and mother. When they get to our age, I dare say they will not think about officers any more than we do. I remember the time when I liked a red coat myself very well—and, indeed, so I do still at my heart; and if a smart young colonel, with five or six thousand a year, should want one of my girls I shall not say nay to him; and I thought Colonel Forster looked very becoming the other night at Sir William's in his regimentals.”</p> <p>“Mamma,” cried Lydia, “my aunt says that Colonel Forster and Captain Carter do not go so often to Miss Watson's as they did when they first came; she sees them now very often standing in Clarke's library.”</p> | <p>- Brangusis pone Benetai, nenorėkite, kad tokios mergaitės turėtų tiek proto, kiek jų tėvas ir motina. Kai jos sulauks mūsų amžiaus, patikėkit, apie karininkus galvos ne daugiau negu mudu. Aš prisimenu laikus, kai man pačiai baisiai patiko raudoni švarkai... Tiesą sakant, širdyje man ir dabar jie patinka. Ir jeigu jaunas jaunas pulkininkas su penkiais ar šešiais tūkstančiais per metus panorėtų vienos iš mano mergaičių, aš jam neatsakyčiau. Va pulkininkas Forsteris - koks tinkamas jis atrodė su uniforma aną vakarą pas serą Viljamą.</p> <p>- Mama, - sušuko Lidija. - teta sako,, kad pulkininkas Forsteris ir kapitonas Karteris dabar daug rečiau besilanko pas panelę Votson negu iš pradžių - dabar ji dažnai juos mato Klarko bibliotekoje.</p> | <p>- Brangusis pone Beneti, jūs negalite tikėtis, kad tokios mergaitės mąstys taip, kaip jų tėvas ar motina. Kai jos sulauks mūsų metų, drįstu tvirtinti, karininkai joms rūpės ne daugiau negu mums. Labai gerai prisimenu tuos laikus, kai pati buvau susižavėjusi raudonu munduru - ir giliai širdyje tebesižaviu; ir jei šaunus jaunas pulkininkas su penkiais ar šešiais tūkstančiais metinių pajamų užsigeis vienos iš mano mergaičių, aš jam nepasakysiu jam “ne”; ir man regis, kad tą vakarą pas serą Viljamą pulkininkas Forsteris atrodė labai šauniai su savo paradine uniforma.</p> <p>- Mama, - sušuko Lidija. - Mano teta sako, kad pulkininkas Forsteris ir kapitonas Karteris nebe taip dažnai lankosi pas panelę Votson kaip vos atvykę; dabar ji labai dažnai mato juos stoviniuojančius Klarko bibliotekoje.</p> |

Example 4: Elizabeth and Mr. Darcy discusses human nature

| <i>Pride and Prejudice</i> (Austen 1813: 37) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 57) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 55) |
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| <p>“There is, I believe, in every disposition a tendency to some particular evil - a natural defect, which not even the best education can overcome.”</p> <p>“And your defect is to hate everybody.”</p> | <p>- Man rodos, bet kokio būdo žmogus turi polinkį į kokį blogį, įgimtą silpnybę, kurios net geriausiais išsilavinimas negali įveikti.</p> <p>- Jūsų silpnybė - palinkimas nekęsti žmonių.</p> | <p>- Manau, kad kiekvieno žmogus charakteryje aptiktume polinkį į tam tikrą ydą, prigimtine silpnybę, prieš kurią bejėgis net pats geriausias išsilavinimas.</p> <p>- O jūsų yda yra polinkis</p> |

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| "And yours," he replied with a smile, "is willfully to misunderstand them." | - O jūsų, - atsakė jis šypsodamasis, - noras juos ne taip suprasti. | nekęsti visų. - O jūsų, - atsakė jis šypsodamasis, - tyčia suprasti žmones klaidingai. |
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Example 5: Mary Bennet postulates about upcoming ball

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| <i>Pride and Prejudice</i> (Austen 1813: 54) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 85) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 81) |
| "While I can have my mornings to myself," said she, "it is enough—I think it is no sacrifice to join occasionally in evening engagements. Society has claims on us all; and I profess myself one of those who consider intervals of recreation and amusement as desirable for everybody." | - Kadangi ryto valandas galiu praleisti kaip noriu, - pasakė ji, - to man gana. Ir nemanau, kad tai būtų auka retkarčiais apsilankyti vakaro pasilinksminuose. Visuomenė įpareigoja mus visus, ir aš esu iš tų, kurie laiko, kad atgaivos ir pramogų tarpsniai yra malonūs kiekvienam. | - Kol rytmečiai priklauso man, - pasakė ji, - man to užtenka. Nemanau, kad aukojusi retkarčiais prisidėdama prie vakaro linksmybių. Kiekvienas turime savo pareigas visuomenei, o aš, prisipažinsiu, esu iš tų, kurio mano, kad poilsis ir pasilinksminimai reikalingi kiekvienam. |

Example 6: Mr. Collins invites Elizabeth to dance

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| <i>Pride and Prejudice</i> (Austen 1813: 54) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 85) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 82) |
| "I am by no means of the opinion, I assure you," said he, "that a ball of this kind, given by a young man of character, to respectable people, can have any evil tendency; and I am so far from objecting to dancing myself, that I shall hope to be honoured with the hands of all my fair cousins in the course of the evening; and I take this opportunity of soliciting yours, Miss Elizabeth, for the two first dances especially, a preference which I trust my cousin Jane will attribute to the right cause, and not to any disrespect for her." | - Patikėkite, - tarė jis, - aš nieku gyvu nemanau, kad šitoks pokylis, į kurį jaunas iškilnus žmogus sukviečia tiek garbingų svečių, turėtų ką bloga. Ir kadangi anaipol nesu nusistatęs prieš šokius, tai viliuosi, kad gražiosios mano pusserės suteiks man garbę šokti su jomis visą vakarą. Ir naudodamasis šią progą, panele Elizabeta, noriu pakviesti jus pirmiems dviem šokiams, - tikiu, kad šį pasirinkimą mano pusserė Džeinė supras teisingai ir nepalaikys nepagarba jai. | - Užtikrinu jus, tikrai nesu tos nuomonės, - pasakė jis, - kad pokylis, kurį kelia toks prakilnus jaunuolis garbingiems žmonėms, galėtų turėti kokių nors blogų paskatų; ir aš visiškai neturiu nieko prieš pašokti pats, todėl tikiuosi, kad vakaro metu visų mano pusserių rankutės suteiks man šią garbę, ir pasinaudodamas galimybe prašau jus, panele Elizabete, skirti man pirmuosius du šokius; manau, tokį mano pasirinkimą pusserė Džeinė supras teisingai ir nepalaikys nepagarba jai. |

Example 7: Mr. Collins discusses Mr. Darcy's relation to Lady Catherine

| <i>Pride and Prejudice</i> (Austen 1813: 60) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 93-94) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 91) |
|---|--|--|
| <p>"I have found out," said he, "by a singular accident, that there is now in the room a near relation of my patroness. I happened to overhear the gentleman himself mentioning to the young lady who does the honours of the house the names of his cousin Miss de Bourgh, and of her mother Lady Catherine. How wonderfully these sort of things occur! Who would have thought of my meeting with, perhaps, a nephew of Lady Catherine de Bourgh in this assembly! I am most thankful that the discovery is made in time for me to pay my respects to him, which I am now going to do, and trust he will excuse my not having done it before. My total ignorance of the connection must plead my apology."</p> <p>"You are not going to introduce yourself to Mr. Darcy!"</p> <p>"Indeed I am. I shall entreat his pardon for not having done it earlier. I believe him to be Lady Catherine's <i>nephew</i>. It will be in my power to assure him that her ladyship was quite well yesterday se'nnight." (italics in original)</p> | <p>- Grynai per atsitiktinumą, - pasakė jis, - aš sužinojau, kad šioje aslėje yra artimas mano patronės giminaitis. Išgirdau, kaip šis džentelmenas kalbėdamas su jauna dama, šio pokylio šeimininke, paminėjo savo pusseserę panelę de Bor ir jos motiną ledi Kateriną. Kokių nuostabių dalykų atsitinka! Kas būtų galėjęs pamanyti, kad šitame sambūryje bus, tarkim, ledi Katerinos <i>sūnėnas</i>! Ačiū Dievui, kad tai sužinojau tokiu metu, kada galiu pareikšti jam pagarbą. Ir tai padarysiu dabar pat. Tikiuosi, jis man atleis, kad taip nepasielgiau iki šiol. Tačiau aš ničnieko nenutuokiau apie tą giminystę, ir tai bus mano pasiteisinimas.</p> <p>- Negi žadate pats prisistatyti ponui Darsiui!</p> <p>- Žinoma. Ir paprašysiu atleidimo, kad to nepadariau anksčiau. Viliuosi, jis - tikras ledi Katerinos <i>sūnėnas</i>. Aš galėsiu jam pranešti, kad praeitą savaitę jos šviesybė jautėsi gerai. (italics in original)</p> | <p>- Visiškai atsitiktinai, - pasakė jis, - aš sužinojau, kad dabar šiame kambaryje yra artimas mano globėjos giminaitis. Aš netyčia nugirdau, kaip tas džentelmenas pats paminėjo jaunai panelei, kuri priima šių namų svečius, savo pusseserės panelės de Bur ir jos motinos ledi Katrinos vardus! Koks nuostabus sutapimas! Kas galėjo pamanyti, kad šioje draugijoje aš susipažinsiu - veikiausiai - su ledi Katrinos de Bur <i>sūnėnu</i>! Aš esu neapsakomai dėkingas, kad sužinojau tai pačiu laiku ir dar suspėsiu pareikšti jam savo pagarbą, o tą dabar ir ketinu padaryti ir tikiuosi, kad jis atleis man, jog nepadariau to anksčiau. Visiškas šio giminystės ryšio nežinojimas laiduos man atleidimą.</p> <p>- Jūs juk neketinate pats prisistatyti ponui Darsiui?</p> <p>- Žinoma, kad ketinu. Aš melsiu jo atleidimo už tai, kad nepadariau to anksčiau. Manau, kad jis yra ledi Katrinos <i>sūnėnas</i>. Mano galioje užtikrinti jį, kad jos malonybė prieš savaitę nuo vakar dienos jautėsi užtenkamai gerai. (italics in original)</p> |

Example 8: Elizabeth talks to Jane about Mr. Bingley and marriage prospects

| <i>Pride and Prejudice</i> (Austen 1813: 72) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 113-114) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 111) |
|--|---|--|
| <p>"Indeed, Jane, you ought to believe me. No one who has ever seen you together can doubt his affection. Miss</p> | <p>- Tikrai, Džeine, turėtum manim patikėti. Nė vienas, kas yra matęs jus drauge, nesuabejos dėl jo jausmų.</p> | <p>Tikrai, Džeine, privalai patikėti manimi. Ne vienas, regėjęs judu drauge, nesuabejos jo meile. Aš</p> |

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| <p>Bingley, I am sure, cannot. She is not such a simpleton. Could she have seen half as much love in Mr. Darcy for herself, she would have ordered her wedding clothes. But the case is this: We are not rich enough or grand enough for them; and she is the more anxious to get Miss Darcy for her brother, from the notion that when there has been <i>one</i> intermarriage, she may have less trouble in achieving a second; in which there is certainly some ingenuity, and I dare say it would succeed, if Miss de Bourgh were out of the way. But, my dearest Jane, you cannot seriously imagine that because Miss Bingley tells you her brother greatly admires Miss Darcy, he is in the smallest degree less sensible of <i>your</i> merit than when he took leave of you on Tuesday, or that it will be in her power to persuade him that, instead of being in love with you, he is very much in love with her friend.” (italics in original)</p> | <p>Garantuoju, kad panelė Bingli taip pat. Ne tokia ji paika. Jeigu ji būtų įžiūrėjusi Darsį turint nors pusę tiek meilės jai, tai jau būtų užsisakiusi vestuvių drabužius. Tačiau matai - mes jiems nesam pakankamai turtingi ar pakankamai kilmingi, o ji nori tų brolio vestuvių dar ir todėl, kad giminėje įvykus vienoms vestuvėms, jai būtų mažiau vargo su kitomis, dėl kurių, aišku, reikia kiek išradingumo ir kurias, manau, pasisektų iškelti, jeigu tik panelė de Bor nestovėtų jai ant kelio. Tačiau, brangioji Džeine, juk negali rimtai patikėti, kad dėl panelės Bingli parašymo apie brolio meilę panelei Darsi jis bet truputėlį mažiau vertintų tave negu antradienį, kai išvažiavo, arba kad ji gali jam įkalbėti, jog jis karštai myli ne tavo, o jos draugę.</p> | <p>įsitikinusi, kad tuo neabejoja ir panelė Bingli. Ji nėra tokia kvaila. Jei ji būtų įžvelgusi bent pusę tiek meilės pono Darsio širdyje, jau seniai būtų užsisakiusi vestuvinius apdarus. Bet yra štai kaip. Mes nesame jiems nei gana turtingi, nei užtenkamai kilmingi; negana to, ji nerimsta ištekinti panelę Darsi už savo brolio, nes mano, kad ten, kur įvyko <i>vienerios</i> vestuvės tarp giminaičių, bus lengva pasiekti, kad įvyktų ir antrosios; žinoma, planas gana gudrus ir, drįstu sakyti, jis pavyktų, jei po kojomis nesipainiotų panelė de Bur. Bet mano brangiausiaji Džeine, tu juk rimtai nemani, kad panelei Bingli pasakius tau jog jos brolis be galo susižavėjęs panele Darsi, jo nuomonė apie <i>tavąsias</i> vertybes smuktelėjo bent per plauką nuo to laiko, kai jis atsisveikino su tavimi antradienį, arba kad jos galioje yra įtikinti jį, kad užuot mylėjęs tave, jis neapsakomai myli jos bičiulę. (italics in original)</p> |
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Example 9: Elizabeth talks to Colonel Fitzwilliam about Darcy's actions

| <i>Pride and Prejudice</i> (Austen 1813: 110) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 175) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 170) |
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| <p>“I do not see what right Mr. Darcy had to decide on the propriety of his friend's inclination, or why, upon his own judgement alone, he was to determine and direct in what manner his friend was to be happy. But,” she continued, recollecting herself, “as we know none of the particulars, it is not fair to condemn him. It is not to be supposed that</p> | <p>- Nesuprantu, kas davė ponui Darsiui teisę spręsti apie draugo jausmų protingumą arba vadojaujantis savo nuomone nustatyti, su kuo draugas bus laimingas. Bet antra vertus, - tarė ji susigriebusi, - mes nežinome smulkmenų, todėl negalime jo smerkti. Tikriausiai ir jausmas iš abiejų pusių buvo nelabai stiprus.</p> | <p>- Aš nesuprantu, kokią teisę turėjo ponas Darsis vertinti savo bičiulio jausmų deramumą arba kodėl, remdamasis vien savo paties nuomone, jis galėjo nuspręsti ir nurodyti tam savo bičiuliui, kada ir su kuo jis būsiąs laimingas. Bet, - tęsė ji susitvardžiusi, - kadangi mes nežinome visų smulkmenų, pasmerkti jį būtų nesąžininga.</p> |

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| there was much affection in the case.” | | Reikia manyti, kad šiuo atveju meile net nekvepėjo. |
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Example 10: Lydia shows her purchases to her sisters

| <i>Pride and Prejudice</i> (Austen 1813: 127) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 204 - 205) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 198 - 199) |
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| <p>“And we mean to treat you all,” added Lydia, “but you must lend us the money, for we have just spent ours at the shop out there.” Then, showing her purchases—</p> <p>“Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not. I shall pull it to pieces as soon as I get home, and see if I can make it up any better.” And when her sisters abused it as ugly, she added, with perfect unconcern, “Oh! but there were two or three much uglier in the shop; and when I have bought some prettier-coloured satin to trim it with fresh, I think it will be very tolerable. Besides, it will not much signify what one wears this summer, after the - shire have left Meryton, and they are going in a fortnight.”</p> | <p>- Mes jus vaišinam, - pridūrė Lidija, - bet jūs turėsite duoti mums pinigų, nes, kiek turėjom, išleidom štai toje krautuvėje. - Ji tuoj pat ėmė rodyti savo pirkinius. - Žiūrėkit, kokią skrybėlaitę nusipirkau. Nelabai jau graži, bet pagalvojau, kodėl nenusipirti. Kai tik parvažiuosiu namo, išardysiu ją ir pažiūrėsiu, ar negalima iš jos padaryti ko nors geresnio.</p> <p>Kai seserys pasakė, kad skrybėlaitė tiesiog bjauri, ji nesutrikusi atšovė:</p> <p>- Bet parduotuvėje buvo trys ar keturios dar bjauresnės. Reikės nusipirkti kokio gražaus atlaso ir iš naujo ją papuošti, bus visai gera. Be to, juk visai tas pats, ką mes nešiosim šią vasarą, nes pulkas iš Meritono išsikelia po dviejų savaitių.</p> | <p>- Ir mes ketiname pavaišinti jus visas, - pridūrė Lidija. - Bet jūs privalote paskolinti mums pinigų, nes savuosius ką tik išleidome štai toje krautuvėje.</p> <p>Tada parodžiusi savo pirkinius pridūrė:</p> <p>- Pažvelkite, kokią nusipirkau skrybėlaitę. Man regis, ji nėra labai graži; bet pamaniau, kad vis vien galėčiau ją nusipirkti. Išardysiu, kai tik grįšiu namo, ir pažiūrėsiu, ar negalima bus sugalvoti ką nors dailesnio.</p> <p>O kai seserys supeikė ją kaip visiškai niekam tikusią, ji nė kiek nesikrimsdama pridūrė:</p> <p>- Ai! Toje krautuvėje buvo dvi ar trys dar klaikesnės; o kai aš nusipirksiu gražesnės spalvos atlaso ir apkraštuosiu ją iš naujo, manau, kad ji bus visai pakenčiama. Be to, visai nesvarbu, kas bus dėvima šią vasarą, kai ...šyro pulkas išvyks iš Meritono, o jie išvažiuoja po dviejų savaitių.</p> |

Example 11: Mr. Darcy wants to introduce his sister to Elizabeth

| <i>Pride and Prejudice</i> (Austen 1813: 147) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 235) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 230) |
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| <p>“There is also one other person in the party,” he continued after a pause, “who more particularly wishes to be known to you. Will you allow me, or do I ask too much, to introduce my sister to your</p> | <p>- Be to, tarp jų bus dar vienas asmuo, - tarė jis po pauzės, - kuris ypač nori su jumis susipažinti. Tad gal malonėsite leisti man - o gal prašau per daug? - per jūsų vizitą</p> | <p>- Toje draugijoje yra dar vienas žmogus, - tęsė jis kiek patylėjęs, - kuris ypač norėtų susipažinti su jumis. Ar leisite man - o gal prašau pernelyg</p> |

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| acquaintance during your stay at Lambton?" | Lembtone supažindinti jus su savo seserimi? | daug? - pristatyti jums savo seserį, kol viešėsite Lemtone? |
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Example 12: Miss Bingley criticises Elizabeth in front of Mr. Darcy

| <i>Pride and Prejudice</i> (Austen 1813: 155 - 156) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 248) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 243) |
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| <p>"I remember, when we first knew her in Hertfordshire, how amazed we all were to find that she was a reputed beauty; and I particularly recollect your saying one night, after they had been dining at Netherfield, 'She a beauty!—I should as soon call her mother a wit.' But afterwards she seemed to improve on you, and I believe you thought her rather pretty at one time."</p> <p>"Yes," replied Darcy, who could contain himself no longer, "but <i>that</i> was only when I first saw her, for it is many months since I have considered her as one of the handsomest women of my acquaintance."</p> | <p>- Prisimenu, kai pirmą kartą susitikom su ja Hertfordšyre, tai visi buvom labai nustebę, kad ji vadinama gražuole. Ypač man įstrigo atmintin jūsų žodžiai, pasakyti vieną vakarą po to, kai jie pietavo pas mus Neterfilde: "Ji gražuolė! Greičiau jau jos mamą pavadinčiau publikos numylėtine." Bet vėliau ji, atrodo, pelnė jūsų palankumą, ir vienu metu net laikėte ją gražia.</p> <p>- Taip, - atsakė Darsis, daugiau nebegalėdamas valdytis, - bet tai pasakytina tikrai apie pačią mūsų pažinties pradžią, nes jau daug mėnesių laikau ją viena iš gražiausių mano pažįstamų moterų.</p> | <p>- Prisimenu, kai pirmą kartą sutikome ją Hartfordšyre, visi stebėjomės sužinoję, kad ji laikoma gražuole; ir aš labai gerai pamenu jus sakant vieną vakarą po to, kai jie pietavo Neterfilde: "Ji - gražuolė!" Greičiau jau pavadinčiau jos motiną draugijos siela. Bet paskui jūsų nuomonė, regis, pasikeitė ir kurį laiką ji buvo jums tik graži.</p> <p>- Taip, - atsakė Darsis, išvestas iš kantrybės, - bet <i>taip</i> buvo tada, kai išvydau ją pirmąjį kartą, nes jau daugelį mėnesių manau, kad ji yra viena iš gražiausių moterų, kokias aš pažįstu.</p> |

Example 13: Lydia talks about her wedding with Elizabeth

| <i>Pride and Prejudice</i> (Austen 1813: 183) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 291-292) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 286) |
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| <p>"Lizzy, I never gave you an account of my wedding, I believe. You were not by, when I told mamma and the others all about it. Are not you curious to hear how it was managed?"</p> <p>"No really," replied Elizabeth; "I think there cannot be too little said on the subject."</p> <p>"La! You are so strange! But I must tell you how it went off. We were married, you know, at St. Clement's, because Wickham's lodgings were in</p> | <p>- Klausyk, Lize, juk aš tau dar nepasakojau, kaip mudu susituokėme, ar ne? Kai pasakojau mamai ir kitiems, tavęs nebuvo. Ar tau ne smalsu, kaip viskas vyko?</p> <p>- Nelabai, - atsakė Elizabeta, - mano manymu, kuo mažiau apie tai kalbėsi, tuo geriau.</p> <p>- Fe, kokia tu keista! Bet aš vis tiek tau papasakosiu. Mudu tuokėmės Švento Klemento bažnyčioje, nes Vikhemas priklauso tai parapijai. Buvo sutarta, kad</p> | <p>- Lize, man atrodo, kad tau aš dar nepasakojau apie savo vestuves. Tavęs nebuvo, kai aš apie jas pasakojau mamai ir visiems kitiems. Argi tau neįdomu išgirsti, kaip viskas įvyko?</p> <p>- Nelabai, - atsakė Elizabetė. - Manau, kad juo mažiau kalbėsime šia tema, juo bus geriau.</p> <p>- Fui! Kokia tu keista! Bet aš privalau papasakoti tau, kaip viskas buvo. Žinai, mudu susituokėme Šv. Klemento</p> |

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| that parish. And it was settled that we should all be there by eleven o'clock. My uncle and aunt and I were to go together; and the others were to meet us at the church. Well, Monday morning came, and I was in such a fuss! I was so afraid, you know, that something would happen to put it off, and then I should have gone quite distracted. And there was my aunt, all the time I was dressing, preaching and talking away just as if she was reading a sermon. However, I did not hear above one word in ten, for I was thinking, you may suppose, of my dear Wickham. I longed to know whether he would be married in his blue coat.” | visi susirinksim tenai vienuoliktą valandą. Su manimi turėjo važiuoti dėdė ir teta, o kiti turėjo pasitikti mus bažnyčioje. Na, atėjo pirmadienio rytas ir aš labai jaudinausi! Vis bijojau, kad kas nors gali atsitikti ir sutrukdyti vedybas, to tai jau būčiau neištverusi. O dar kol rengiausi, visą laiką šalia buvo teta su visomis savo kalbomis ir pamokslais lyg per kokias mišias. Bet aš ir tegirdėjau gal tik kas dešimtą, žodį, nes visą laiką galvojau apie savo brangųjį Vikhemą. Man buvo labai smalsu, ar jis atvažiuos tuoktis su mėlynuoju munduru. | bažnyčioje, nes Vikhemas gyvena toje parapijoje. Buvo susitarta, kad visi susirinksim tenai vienuoliktą valandą. Mano dėdė, teta ir aš turėjome vykti kartu; kiti turėjo prisidėti prie mūsų bažnyčioje. Tai va, išaušo pirmadienio rytas, ir aš taip jaudinausi! Žinai, aš taip bijojau, kad kas nors atsitiks ir teks atidėti jungtuves, o tada aš tikrai būčiau labai susikrėtusi. Ir dar ta mano teta, ji visą laiką, kol aš rengiausi, nurodinėjo man ir kalbėjo taip, tarsi skaitytų pamokslą. Bet iš dešimties jos žodžių gal tegirdėjau kokį vieną, nes galvojau, kaip tu gali numantyti, apie savo brangųjį Vikhemą. Aš taip norėjau sužinoti, ar jis tuoksis vilkėdamas mėlynąjį savo mundurą. |
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Example 14: Miss Binlgey’s letter to Jane, explaining their reasons to leave

| <i>Pride and Prejudice</i> (Austen 1813: 73) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 112 - 113) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 110) |
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| “Mr. Darcy is impatient to see his sister; and, to confess the truth, we are scarcely less eager to meet her again. I really do not think Georgiana Darcy has her equal for beauty, elegance, and accomplishments; and the affection she inspires in Louisa and myself is heightened into something still more interesting, from the hope we dare entertain of her being hereafter our sister. I do not know whether I ever before mentioned to you my feelings on this subject; but I will not leave the country without confiding them, and I trust you will not esteem them unreasonable. My brother | “Ponas Darsis nekantrauja pasimatyti su savo seserimi; teisybę sakant, ir mes norime su ja susitikti ne mažiau už jį. Aš tikrai manau, kad grožiu, elegantiškumu ir išsilavinimu niekas negali Džordžianai Darsi prilygti, o tas susižavėjimas, kurį mudvi su Luiza jai jaučiame, pasidaro dar didesnis nuo vilties, kurią drįstame puoselėti, - kad su laiku ji bus mūsų svainė. Nebežinau, ar esu kada pasakojusi savo jausmus tuo klausimu, bet nusprendžiau neišvažiuoti jų neišsakiusi ir manau, kad nepalaikysit jų neprotingais. Mano brolis panelę Darsi labai įsižiūrėjęs, o dabar turės progą dažnai su | “Ponas Darsis nekantrauja pasimatyti su savo seserimi, ir tiesą sakant, <i>mes</i> trokštame ją išvysti ne mažiau už jį. Aš tikrai nemanau, kad Džordžianai Darsi kas nors galėtų prilygti grožiu, elegancija ir išsilavinimu; o švelnius jausmus, kuriuos ji žadina Luizai ir man, pakylėja iki kažko dar labiau jaudinamo viltis, kurią mes drįstame puoselėti, kad kada nors ji taps mūsų seserimi. Nežinau, ar esu pirmiau užsiminusi jums apie savo jausmus dėl viso šito, bet negaliu išvykti jų neišpažinusi ir viliuosi, kad nepalaikysite jų nepagrįstais. Mano brolis begalo ją žavisi, o dabar turės progos labai dažnai matytis su |

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| <p>admires her greatly already; he will have frequent opportunity now of seeing her on the most intimate footing; her relations all wish the connection as much as his own; and a sister's partiality is not misleading me, I think, when I call Charles most capable of engaging any woman's heart. With all these circumstances to favour an attachment, and nothing to prevent it, am I wrong, my dearest Jane, in indulging the hope of an event which will secure the happiness of so many?"</p> | <p>ja matytis itin glaudžiomis aplinkybėmis. Visi jos artimieji, kaip ir jo, nori, kad jie sueitų į porą, ir galiu pasakyti, manau, visai ne todėl, kad esu jo sesuo, jog Čarlzas kaip reta kas gali pavergti bet kokios moters širdį. Kai tokios sąlygos, skatinančios jų suartėjimą, ir jokių kliūčių, argi aš klystu, brangioji Džeine, puoselėdama viltį sulaukti įvykio, kuris atneš laimę tokiame daugeliui žmonių?"</p> | <p>ja pačiomis intymiausiomis aplinkybėmis; visa jos giminė trokšta šios sąjungos ne mažiau už jo paties artimuosius, ir man regis, kad sesers šališkumas neklaidina manęs, kai sakau, kad niekas kitas taip nemoka pavergti moters širdies kaip Čarlzas. Kai visos aplinkybės yra palankios šiai santuokai ir nėra nieko, kas jai kliudytų, nejaugi aš klystu, mano brangioji Džeine, mėgaudamasi viltimi, kad įvyks tai, kas padarytų laimingus šitiek žmonių?"</p> |
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Example 15: Mr. Darcy's letter for Elizabeth

| <i>Pride and Prejudice</i> (Austen 1813: 116-117) | <i>Puikybė ir prietarai</i> (Zagorskienė 2007: 184) | <i>Puikybė ir prietarai</i> (Juškienė 1997: 178 - 179) |
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| <p>"Be not alarmed, madam, on receiving this letter, by the apprehension of its containing any repetition of those sentiments or renewal of those offers which were last night so disgusting to you. I write without any intention of paining you, or humbling myself, by dwelling on wishes which, for the happiness of both, cannot be too soon forgotten; and the effort which the formation and the perusal of this letter must occasion, should have been spared, had not my character required it to be written and read. You must, therefore, pardon the freedom with which I demand your attention; your feelings, I know, will bestow it unwillingly, but I demand it of your justice."</p> | <p><i>Gerbiamoji, prašau nesijaudinti gavus šį laišką, nes jame nepasikartos nei jausmai, nei pasiūlymai, kurie vakar Jums pasirodė tokie nepakenčiami. Rašau neturėdamas nė menkiausio ketinimo suteikti Jums skausmą arba pažeminti save, primindamas norus, kurie mūsų abiejų labai turėtų būti kuo greičiau pamišti. Galbūt ir būtų buvę įmanoma išvengti pastangų šio laiško rašymui bei skaitymu, jeigu ne mano charakteris, reikalaujantis ir vieno, ir kito. Todėl turėsite atleisti man už tokį Jūsų dėmesio reikalavimą, ir nors žinau, kad tam priešinsis Jūsų jausmai, dedu viltis į Jūsų teisingumą.</i></p> | <p>"Neišsigąskite, ponija, kai gausite šį mano laišką, kad aš dar kartą prabilsiu apie tuos jausmus ar pakartosiu tuos pasiūlymus, kurie vakar vakare sukėlė tokį jūsų pasibjaurėjimą. Rašau visiškai nenorėdamas įskaudinti jūsų arba pažeminti savęs, todėl neapsistosiu ilgiau ties norais, kuriuos abiejų mūsų laimės vardan reikėtų kuo skubiau pamiršti; ir pastangų, kurių pareikalaus šio laiško formulavimas ir skaitymas, galima būtų išvengti, jei mano būdas nereikalautų, kad jis būtų parašytas ir perskaitytas. Todėl privalote man atleisti už ganėtinai įžulų elgesį, kad reikalauju jūsų dėmesio; žinau, kad jūsų jausmai neleis jums paklusti noriai, bet aš kreipiuosi į jūsų teisingumą."</p> |

Example 15: Lydia's letter to her friend Harriet

| <i>Pride and Prejudice</i> (Austen 1813: 167) | <i>Puikybė ir prietariai</i> (Zagorskienė 2007: 266) | <i>Puikybė ir prietariai</i> (Juškienė 1997: 261 - 262) |
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| <p>“MY DEAR HARRIET, “You will laugh when you know where I am gone, and I cannot help laughing myself at your surprise to-morrow morning, as soon as I am missed. I am going to Gretna Green, and if you cannot guess with who, I shall think you a simpleton, for there is but one man in the world I love, and he is an angel. I should never be happy without him, so think it no harm to be off. You need not send them word at Longbourn of my going, if you do not like it, for it will make the surprise the greater, when I write to them and sign my name ‘Lydia Wickham.’ What a good joke it will be! I can hardly write for laughing. Pray make my excuses to Pratt for not keeping my engagement, and dancing with him to-night. Tell him I hope he will excuse me when he knows all; and tell him I will dance with him at the next ball we meet, with great pleasure. I shall send for my clothes when I get to Longbourn; but I wish you would tell Sally to mend a great slit in my worked muslin gown before they are packed up. Good-bye. Give my love to Colonel Forster. I hope you will drink to our good journey. “Your affectionate friend, “LYDIA BENNET.”</p> | <p><i>Mieloji Harieta!</i> <i>Tu juoksies, kai sužinosi, kur aš išvažiuoju, nes ir pati negaliu nesisijuoti, kai pagalvoju, kaip Tu nustebsi rytoj rytą sužinojusi, kad aš dingau. Aš važiuoju į Gretną Gryną, ir jeigu Tu nenumanai su kuo, tai būsi tikrai kvailutė, nes pasaulyje yra tik vienas žmogus, kurį aš myliu, o jis yra tikras angelas. Be jo aš niekada nebūčiau laiminga, todėl dėl mano dingimo nesijaudink. Jeigu Tau nemalonu, gali mano šeimai Longburne apie tai nepranešti, nes bus dar puikesnis siurprizas, kai aš pati jiems nusiųsiu laišką, pasirašytą Lidija Vikhem. Juk tai bus labai puikus pokštas! Ir dabar vos galiu nulaikyti plunksną iš juoko. Būk gera, atsiprašyk Prato, kad negaliu ištesėti savo pažado šįvakar pašokti su juo. Pasakyk jam, kad tikiuosi, jog jis atleis man, kai viską sužinos. Ir dar pasakyk, kad su didžiausiu malonumu pašoksiu su juo per patį pirmą pokylį, kuriame mes susitiksim. Savo drabužių paimti atsiųsiu, kai tik būsiu Londone, tikrai būk gera, pasakyk Selei, kad prieš supakuojant užsiūtų siūlę mano siuvinėtoje muslino suknelėje. Sudie. Perduok linkėjimus pulkininkui Forsteriui. Tikiuosi, kad išgersite už mūsų laimingą kelionę. Tavo nuoširdi draugė Lidija Benet</i></p> | <p>“Mano brangioji Heriete, tu nusijuoksi, kai sužinosi, kur aš išvykau, ir aš pati negaliu susilaikyti nenusijuokusi, kai pagalvoju, kaip tu nustebsi rytoj rytą, kai jūs pasigesite manęs. Aš išvykstu į Gretną Gryną, o jeigu tu nesugebėsi atspėti su kuo, manysiu, kad esi visiškai neišmanėlė, nes yra tik vienintelis vyras pasaulyje, kurį aš myliu, ir jis yra tikras angelas. Aš niekada nebūsiu laiminga be jo, todėl manau, kad neatsitiks nieko bloga, jeigu mes išvažiuosime. Jeigu nenori, gali nerašyti maniškiam į Longborną, kad aš išvykau, jiems bus dar didesnė staigmena, kai pati jiems parašysiu ir pasirašysiu Lidija Vikhem. Tai bent bus pokštas! Iš juoko vos begaliu rašyti. Meldžiu, atsiprašyk už mane Preto, kad negalėsiu ištesėti savo žodžio ir pašokti su juo šįvakar. Pasakyk jam, kad aš tikiuosi sulauksianti jo atleidimo, kai jis viską sužinos, ir dar pasakyk, kad su didžiausiu malonumu pašoksiu su juo kitame pobūvyje, kai tik mes susitiksim. Savo drabužių paimti atsiųsiu, kai grįšiu į Longborną; bet norėčiau, kad prieš juos supakuojant lieptumei Selei susiūti mano muslino suknelę, kuri smarkiai įplyšo. Sudie. Perduok mano linkėjimus pulkininkui Forsteriui, tikiuosi, kad išgersite už laimingą mūsų kelionę. Tavo mylinti draugė, Lidija Benet”</p> |