

Betje.  
Dat doe ik ook... kom neem een  
lekker kopje koffie dat zal je goed  
doen.

Frans.  
Steen! ik moet weer weg, ik ben  
maar eens komen overlopen...

**An Edition and  
Translation of Rosier  
Faassen's *De Militaire  
Willemsorde* (1873)**

Frans.  
Hij komt immers terug... Ik bin  
bang met hem te spreken.

Betje.  
Waar denk je aan!...

**Kim van der Toorn**  
UNIVERSITEIT LEIDEN

Frans.  
Willems' laatste brief was zo akelig  
en die hebben we nu al twee maanden  
geleden ontvangen.

An Edition and Translation of Rosier Faassen's *De Militaire Willemsorde* (1873)  
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MA Thesis submitted for the completion of the master's degrees in

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&

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## Introduction

When I discovered the manuscript of *De Militaire Willemsorde* in the Special Collections of Leiden University Library, I immediately knew I was holding something special.<sup>1</sup> Its binding is very simple: a plain notebook with a soft paper cover and yellowed pages. In it is a beautiful nineteenth-century script; neatly written and elaborately decorated. The text is presented like a typical piece of drama, with stage directions, names of the characters and their lines. The play itself is full of humour and has an important message about loyalty, family values, and forgiveness. More research revealed that two other copies of this text, in print, also exist in the Leiden collection and two more in the collection of the National Library of the Netherlands (Koninklijke Bibliotheek). This begs the following questions: Which text is the closest to the one originally written by Rosier Faassen? How has the text developed over these different versions? Furthermore, the name Rosier Faassen is one that is well-known in the history of Dutch theatre of the nineteenth century. Who was Rosier Faassen, and what motivated him to write this play?

This edition is meant to create a renewed audience for this play, to provide a reliable and scholarly edition, but most of all to provide access to the *De Militaire Willemsorde* to a larger readership. To realise this, a digital edition was made to accommodate the different editions of the text, and to make these available to all. Furthermore, an English translation was made of this historical play, so that it may be available to an international audience of theatre enthusiasts, literary historians, and any other scholar or interested party. This text is especially interesting to readers abroad for its unique look into life in the Netherlands in the nineteenth century, due to the naturalistic and patriotic character of the play. Moreover, Rosier Faassen was a very popular actor and playwright, who even performed in his own plays in London, including *De Militaire Willemsorde* in the original Dutch. Scholars interested in the theatre world of London at the end of the nineteenth century could therefore also be interested to use this edition.

In creating a new edition and English translation of this play, many research questions came to light. Should the translation be modernised, or should the historical references be preserved? Should the Dutch names be translated to English? Also, should the cultural references which are central to the text be domesticated to the new target audience? Which edition of the

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<sup>1</sup> Rosier Faassen, *De Militaire Willemsorde: Oorspronkelijke Dramatische Schets in 1 Bedrijf* (Leiden University Library: Br RN-58, [1885]).

text should be used as the *copy text*? What sort of edition should be created of this text – a study edition, a historical-critical edition, or a reading edition? Should a variations apparatus be added, containing all the different editions? Finally, what can a digital edition contribute to such a project?

This thesis was written for the completion of two MA programs at Leiden University: Translation in Theory and Practice and Book and Digital Media Studies. For the former, I wanted to create an annotated translation with a theoretical framework, for the latter it was mainly the course *Textual Editing* that spurred my interest in making an edition. Thus, in this edition, the translator and the editor are one and the same person, and therefore some general issues to do with such a situation should also be addressed. André Lefevere, renowned translation theorist and author of *Translation, Rewriting and the Manipulation of Literary Fame*, has remarked that “the same basic process of rewriting is at work in translation, historiography, anthologisation, criticism, and editing.”<sup>2</sup> In these words lies the suggestion that a natural relationship exists between translation studies and the field of textual scholarship, which in reality seems to be a troubled one. Translation is often underrated by philologists, who translate their texts purely for instrumental purposes. A discussion about the mutual importance of translation and textual scholarship and the recognition awarded in their respective fields is necessary here. The final research question is this: how can the fields of textual scholarship and translation studies be reconciled in the edition and translation of *De Militaire Willemsorde*?

The edition shall take the form of what Mathijsen has called a “study-edition” [*studie editie*] and contains a critical edition of the text, as well as a justification of the choice of copy text, extensive commentary on the text, including historical and biographical information, and finally a stylistic analysis of the text.<sup>3</sup> Furthermore, a [digital edition](#) is provided, containing all editions of the text, so that the editing and translation process is fully transparent and can be replicated and/or distributed by others.

Chapter 1 describes the historical and biographical background of the play and the playwright. Chapter 2 contains extensive information about the theoretical and methodological framework involved in editing and translating *De Militaire Willemsorde*. Chapter 3 outlines the

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<sup>2</sup> André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 1992), p. 9.

<sup>3</sup> Marita Mathijsen-Verkooijen, *Naar de Letter: Handboek Editiewetenschap* (Amsterdam: KNAW Press, 1995), p. 65.

materials used in this project, essentially being all the surviving editions of *De Militaire Willemsorde* and an analysis of the textual variations between these. Chapter 4 contains a stylistic analysis of the text, including character analyses of the characters in the play. Chapter 5 presents the text edition, followed by the English translation of *De Militaire Willemsorde* in Chapter 6. Chapter 7 is the editor-translator's note. Following that is the bibliography and three appendices.

Rosier Faassen came from a family of theatre enthusiasts. His father introduced him to the stage, for he was the director of the French Opera in The Hague during Faassen's childhood. Gradually, Faassen became more and more well-known on the Dutch stages, as an actor at first and later as a playwright. In *De Militaire Willemsorde*, one of his first professional plays, Faassen introduces universal themes of familial strife, men going to war, and patriotism. It is set in 1865 in a simple, domestic house, and contains but five characters, the principal of which is van Balen. Van Balen is undoubtedly the head of the family: 69 years of age, a war-veteran, and a father of two. He carries a long-held grudge against his son Willem, although he has followed in his father's footsteps and gone to sea. Betje, his daughter-in-law, married to younger son Frans, constantly attempts to bring the family back together. Their son Karel, van Balen's grandson, is often stuck in the middle, but mostly unaware of any conflict within the family.

## Chapter 1: Context

### *Historical background*

Rosier Faassen's *De Militaire Willemsorde* was first performed in February 1873. The play was written in the months leading up to this date, just after the success of Faassen's first professional play: *De Werkstaking*. The play is set, as can be seen on the first page, in 1865 in 's Gravenhage (The Hague). The context of the play itself is in a similar cultural-historical situation as Faassen resided in himself. This warrants a discussion of the situation in the Netherlands leading up to and during the nineteenth century, with special attention to the area around The Hague and developing art forms such as nationalistic theatre.

The Dutch had become known as veritable innovators in the seventeenth century, the Dutch Republic becoming known as a “technological paradise.”<sup>4</sup> During that time, the country was the richest in the world (in real income per capita).<sup>5</sup> It was also a very modern country, characterised by “high average labour productivity, a high rate of urbanization, a high stage of economic specialization, and a fair amount of large-scale, market-oriented agriculture.”<sup>6</sup> Furthermore, the Dutch East India Company (Vereenigde Oost-Indische Compagnie, or VOC) and its counterpart the Dutch West India Company became dominant players in the international trading market, further strengthening the Dutch economy.<sup>7</sup> This period of prosperity and success did not last. By the beginning of the nineteenth century, the Netherlands had become a follower of foreign developments, instead of a pioneer.<sup>8</sup>

Positive economic trends of the first decades of the nineteenth century stagnated in the 1840s, only to pick back up in the 1860s.<sup>9</sup> Consequently, it was not until the second half of the

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<sup>4</sup> Karel Davids, “De Technische Ontwikkeling van Nederland in de Vroeg-Moderne Tijd: Literatuur, Problemen en Hypothesen”, *Jaarboek voor de Geschiedenis van Bedrijf en Techniek* 8 (1991), pp. 9–37.

<sup>5</sup> Jan Drukker and Vincent Tassenaar, “Paradoxes of Modernization and Material Well-Being in the Netherlands during the Nineteenth Century”, in *Health and Welfare during Industrialization*, ed. Richard Steckel and Roderick Floud (Chicago: University of Chicago Press, 1997), p. 332.

<sup>6</sup> Drukker and Tassenaar, “Paradoxes of Modernization and Material Well-Being in the Netherlands”, p. 332.

<sup>7</sup> Claudia Schnurmann, “‘Wherever Profit Lead Us, to Every Sea and Shore...’: The VOC, the WIC, and Dutch Methods of Globalization in the Seventeenth Century”, *Journal of the Society for Renaissance Studies* 17: 3 (2003), pp. 474–493; Robert Parthesius, *Dutch Ships in Tropical Waters: The Development of the Dutch East India Company (VOC) Shipping Network in Asia 1595-1660* (Amsterdam: Amsterdam University Press, 2010).

<sup>8</sup> Johan Schot, “The Usefulness of Evolutionary Models for Explaining Innovation. The Case of the Netherlands in the Nineteenth Century”, *History and Technology* 14:3 (1998), p. 174.

<sup>9</sup> Piet de Rooy, *A Tiny Spot on the Earth: The Political Culture of the Netherlands in the Nineteenth and Twentieth Century* (Amsterdam: Amsterdam University Press, 2015), p. 83.

nineteenth century that modernization took hold of the Dutch economy.<sup>10</sup> There was a boom in infrastructural modernization between 1862 and 1885, especially in the western parts of the country.<sup>11</sup>

At the beginning of the nineteenth century there was religious and political unrest in the Low Countries (The Netherlands, Belgium, and Luxemburg). The Batavian Revolution had ended the Dutch Republic and established the Batavian Republic in 1795.<sup>12</sup> This was the beginning of the “French period” in the Netherlands. In 1806, the country became the Kingdom of Holland, which lasted until 1809.<sup>13</sup> Then, the Netherlands became part of France, until the Dutch were liberated from French rule. Following the collapse of Napoleon between 1813 and 1815, the United Kingdom of the Netherlands was created, which was ruled by the House of Orange.<sup>14</sup> The country, which was joined by the Southern Netherlands became a kingdom with William I of Orange as the first King.<sup>15</sup> William I established the Military Order of William in 1815, the highest decoration given to Dutch soldiers for acts of great bravery, skill and/or loyalty.<sup>16</sup> In 1839, the Belgian Kingdom was established when the Southern Netherlands separated from the United Kingdom of the Netherlands, following the Belgian Revolt of 1830.<sup>17</sup> Since that time the country is ruled by the House of Orange, although its power is limited by the Dutch constitution.

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<sup>10</sup> Drukker and Tassenaar, “Paradoxes of Modernization and Material Well-Being in the Netherlands during the Nineteenth Century”, p. 333.

<sup>11</sup> Drukker and Tassenaar, “Paradoxes of Modernization and Material Well-Being in the Netherlands during the Nineteenth Century”, p. 333.

<sup>12</sup> Hans Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, *GeoJournal* 67:4 (2006), p. 319.

<sup>13</sup> Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 319.

<sup>14</sup> J.C. Boogman, “The Netherlands in the European Scene, 1813-1913”, in *Britain and the Netherlands in Europa and Asia: Papers Delivered to the Third Anglo-Dutch Historical Conference*, ed. J.S. Bromley and E.H. Kossmann (London: Palgrave Macmillan, 1968), p. 138; Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 320.

<sup>15</sup> Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 320.

<sup>16</sup> Kanselarij der Nederlandse Orden, “De Militaire Willems-Orde”, <https://lintjes.nl/onderscheidingen/de-militaire-willems-orde> (Accessed September 12, 2017).

<sup>17</sup> Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 320; Marnix Beyen and Benoît Majerus, “Weak and Strong Nations in the Low Countries: National Historiography and Its ‘Others’ in Belgium, Luxembourg and the Netherlands in the Nineteenth and Twentieth Centuries”, in *The Contested Nation: Ethnicity, Class, Religion and Gender in National Histories*, ed. Stefan Berger and Chris Lorenz (London: Palgrave Macmillan, 2008), p. 286.



With regards to religion, the Netherlands was highly pillarized in the nineteenth century, being divided along religious and political lines.<sup>18</sup> There was a great religious heterogeneity in the country: in 1809, 55.5% of the population belonged to the Dutch Reformed (Calvinist) church, 38% was Roman Catholic, 4.4% belonged to the protestant minority churches, and 1.8% was Jewish.<sup>19</sup> After the Batavian Revolution, all citizens in principle had equal rights, regardless of their religion.<sup>20</sup> This sentiment remained when the Netherlands became a monarchy under William I of Orange. The same held true for the position of the different churches and religions: they were all treated equally.<sup>21</sup> In 1848, an important liberal emendation was made to the Constitution. It stipulated several major changes: freedom of religion and education, (further) separation of church and state, and perhaps most importantly, a parliamentary democracy system was put in place that retained the king as head of state but put the responsibility of policy making in the hands of the ministers of the government.<sup>22</sup>

Artistic literary expression, such as poetry, prose and drama in the Netherlands at the beginning of the nineteenth century were centred around historical and contemporary patriotism and later around the *naturalism* movement, which will be elaborated on below. After William I had become king, a renewed interest in patriotic literature occurred, which grew even stronger after the Belgian Revolt of 1830.<sup>23</sup> There was an increased interest in the history of the nation, and literature and drama played a big part in the expression and fulfilment of patriotic feelings.<sup>24</sup>

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<sup>18</sup> Beyen and Majerus, “Weak and Strong Nations in the Low Countries” p. 286.

<sup>19</sup> Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 319.

<sup>20</sup> Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 320.

<sup>21</sup> Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 320.

<sup>22</sup> Siep Stuurman, “1848: Revolutionary Reform in the Netherlands”, *European History Quarterly* 21:4 (1991), p. 462; Knippenberg, “The Changing Relationship between State and Church/religion in the Netherlands”, p. 321.

<sup>23</sup> Lotte Jensen, “Helden En Anti-Helden: Vaderlandse Geschiedenis Op Het Nederlandse Toneel, 1800-1848”, *Nederlandse Letterkunde* 11 (2006), p. 111; literatuurgeschiedenis.nl, “Toneel”, <https://www.literatuurgeschiedenis.nl/19de/thema/lg19057.html> (Accessed October 19, 2017).

<sup>24</sup> Jensen, “Helden En Anti-Helden”, p. 103.

Jensen describes a preoccupation with the historical origin of the contemporary culture in the national past.<sup>25</sup>

**Theater Coolsingel, 1860–1879, prices per rank at the start of the season (September): Drama**

	1860	1861	1867	1876	1879 (Feb)	1879 (Sep)
<i>balcony</i>	2,-	2,-	1,50	1,75	2,-	2,-
<i>stalls</i>	2,-	2,-	1,50	1,75	2,-	2,-
<i>boxes</i>	1,-	1,25	1,-	1,25	1,25	1,35
<i>parquet</i>	—	—	—	1,25	1,25	1,35
<i>pit</i>	0,75	1,-	0,50	0,75	0,75	0,80
<i>amphitheater</i>	0,50	0,60	0,35	0,40	0,40	0,40
<i>gallery</i>	0,30	0,30	0,25	0,30	0,25	0,25

source: ticket sales accounts. Prices in guilders.

Table 1: Ticket prices in the Rotterdam Coolsingel Theatre from 1860 until 1879.<sup>26</sup>

The years between 1815 and 1870 were characterised as the decline of the stage: “around 1850 the decline of the stage was immense: an almost exclusive dependence on inferior or badly translated stage plays, a generation of players poor in education and civilization.”<sup>27</sup> Gras et al sum the general attitude of this period up as follows: “melodrama chased the better sort of audience out of the theatre, to which came the lower middle classes and even unskilled laborers.”<sup>28</sup> The general opinion is that there was a class-based preference for certain genres: the elite preferred classicist plays, the rabble in the galleries came to the theatre for melodrama.<sup>29</sup> At the time, the ticket prices were much lower for the places on the gallery and the pit (See Table 1).

One of the reasons for the recuperation of theatre in the Netherlands is the growing popularity of English playwright, poet and actor William Shakespeare. Shakespeare’s influence on the Dutch stage dates back to as early as the beginning of the seventeenth century, insofar as

<sup>25</sup> Jensen, “Helden En Anti-Helden”, p. 103.

<sup>26</sup> Henk Gras, Philip Hans Franses, and Marius Ooms, “Did Men of Taste and Civilization Save the Stage? Theater-Going in Rotterdam, 1860-1916: A Statistical Analysis of Ticket Sales”, *Journal of Social History* 36:3 (2003), p. 620.

<sup>27</sup> J.H. Rössing, “Het Toneel”, in *Nederland in Den Aanvang Der Twintigste Eeuw*, ed. Henri Smitsaert (Leiden: A.W. Sijthoff, 1910), p. 425, [http://www.dbnl.org/tekst/smis014nede01\\_01/](http://www.dbnl.org/tekst/smis014nede01_01/) (Accessed October 19, 2017).

<sup>28</sup> Gras, Franses, and Ooms, “Did Men of Taste and Civilization Save the Stage?”, p. 616.

<sup>29</sup> Gras, Franses, and Ooms, “Did Men of Taste and Civilization Save the Stage?”, p. 616.

certain Dutch plays contained dramatic elements of Shakespeare's plays.<sup>30</sup> The English playwright started gaining ground in The Netherlands in the last quarter of the eighteenth century, but only in French and German adaptations at first.<sup>31</sup> The adaptation of *Hamlet* by Jean-François Ducis, a French dramatist famous for his Shakespeare adaptations, first appeared on stage in The Hague and Rotterdam in 1777.<sup>32</sup> From that time on, many of Ducis' adaptations of Shakespeare plays hit the Dutch stages. More faithful adaptations and translations of Shakespeare's plays only started appearing by the end of the nineteenth century, though at that time, the Dutch stages were still mostly dominated by melodrama.<sup>33</sup>

Furthermore, the end of the nineteenth century also marked an increase in demand in the Dutch theatres for contemporary theatrical productions, primarily with a patriotic theme.<sup>34</sup> This demand for a national repertoire can also be seen as a form of revolt against the bad and often poorly translated German and French plays that were being performed in the largest of the Dutch theatres.<sup>35</sup> The "Stichting Nederlandsch Tooneelverbond" [*Dutch Theatre Association*] was established to improve the quality of plays in the Dutch theatres and to simulate the performance of authentic Dutch plays.<sup>36</sup>

This led to the production of plays in a genre which the Dutch theatre historian Kemperink calls "moderate realism" [*gematigd realisme*], which is also noticeable in Dutch novels of that period (1840-1875).<sup>37</sup> These are contemporary works which contain a clear moral lesson as well as some social criticism, while also allowing some laughs every now and then.<sup>38</sup> Kemperink names Rosier Faassen as a specific example of this genre. She explains that his plays, and *De Militaire Willemsorde* is no exception, contain very unnatural language at times, due to the usage of a stately tone.<sup>39</sup> For instance, there are several monologues in the play, which

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<sup>30</sup> H.H.J. de Leeuwe, "Shakespeare Op Het Nederlandse Toneel", *De Gids* 127 (1964), p. 324.

<sup>31</sup> Leeuwe, "Shakespeare Op Het Nederlandse Toneel", p. 325.

<sup>32</sup> Leeuwe, "Shakespeare Op Het Nederlandse Toneel", p. 325.

<sup>33</sup> Leeuwe, "Shakespeare Op Het Nederlandse Toneel", p. 331.

<sup>34</sup> Mary G. Kemperink, "Het Nederlands Naturalistisch Toneel (1890-1900). Een Profielschets", *De Nieuwe Taalgids* 84:3 (1991), p. 210, [http://www.dbnl.org/tekst/kemp017nede01\\_01/kemp017nede01\\_01\\_0001.php](http://www.dbnl.org/tekst/kemp017nede01_01/kemp017nede01_01_0001.php) (Accessed September 12, 2017).

<sup>35</sup> Kemperink, "Het Nederlands Naturalistisch Toneel", p. 210.

<sup>36</sup> Kemperink, "Het Nederlands Naturalistisch Toneel", p. 210.

<sup>37</sup> Kemperink, "Het Nederlands Naturalistisch Toneel", pp. 210–11.

<sup>38</sup> Kemperink, "Het Nederlands Naturalistisch Toneel", p. 211.

<sup>39</sup> "De toon van deze stukken is enigszins plechtig-gezwollen en ze doen daardoor wat onnatuurlijk aan." Kemperink, "Het Nederlands Naturalistisch Toneel", p. 211.

contain sentences that might seem quite unnatural. The following is an excerpt from a monologue by main character van Balen, a war veteran who has become estranged from his son Willem: “En toch... toch gebeurt het me wel eens, als ik ’s nachts niet slapen kan, en de wind hoor gieren en huilen, dat het mij voorkomt als hoorde ik daartusschen de stem van... Willem!”<sup>40</sup> Furthermore, some of the language used by Karel, the youngest character of the play (he is twelve years old), is also unnaturally adult. The user(s) of the manuscript version of *De Militaire Willemsorde* consequently decided to change some of these lines, presumably to make the character more believably “young” on stage.<sup>41</sup>

These Dutch nationalistic plays may look very unnatural to the modern eye, but they were very natural compared to the badly translated and overplayed works by French and German writers which appeared in several Dutch theatres.<sup>42</sup> Due to this focus on patriotic and nationalistic productions, the *naturalism* movement was late to hit the Dutch stage, which is striking, because naturalism was very much present in contemporary Dutch literature and in the playhouses of the surrounding countries such as France, Germany, and Norway.<sup>43</sup> Naturalism relates to *realism* as it is described by contemporary art critic J.J. van Santen Kolff in 1877: “a movement in the arts which are governed by a tendency toward nature and truth, to simplicity, and portraying life, nature and people *the way they are*, insofar as art can approach that.”<sup>44</sup> The movement started gaining ground only after Dutch producers and playwrights saw the success of directors like André Antoine, who came to the Netherlands with his naturalistic plays.

During the revival of Dutch theatre, from 1875 onwards, Rosier Faassen was one of the few original Dutch playwrights who were able to write popular plays, among which is his *De Militaire Willemsorde*.<sup>45</sup> Most of his plays were melodramatic, and they were described by critics as “sharp and portrayed with humour.”<sup>46</sup> Both the tendencies towards the patriotic and the

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<sup>40</sup> Translated as “and yet... yet it sometimes happens to me, when I can’t sleep at night, and hear the wind lashing and howling, that it seems like amidst it all I hear the voice of... Willem!”

<sup>41</sup> See page 26 of the transcription for an example of such a change (page 84, note 243).

<sup>42</sup> Kemperink, “Het Nederlands Naturalistisch Toneel”, p. 210.

<sup>43</sup> Kemperink, “Het Nederlands Naturalistisch Toneel”, pp. 211–212.

<sup>44</sup> “Zou iemand kunnen ontkennen, dat alle kunstakten en richtingen in onze dagen bezielde worden door een machtigen drang naar natuur en waarheid, naar eenvoud in het schilderen van het leven, de natuur en de mensch, zooals zij zijn, en voor zoover de kunst haar kan nabijkomen? Dit noemen wij de bij uitnemendheid ‘réalistische’ tint van alle moderne kunstuitingen.” J.J. van Santen Kolff cited in Mary G. Kemperink, “Wat Wil Het Naturalisme? Een Invulling van Het Nederlandse Naturalistische Concept Op Basis van Poëtische Teksten”, in *Dit Is de Vreugd Die Langer Duurt*, ed. F. Berndsen and J. Mooij (Groningen: Wolters-Noordhoff, 1984), p. 44.

<sup>45</sup> Rössing, “Het Toneel”, p. 431.

<sup>46</sup> Rössing, “Het Toneel”, p. 431.

naturalistic are represented in *De Militaire Willemsorde*. First and foremost, the patriotic undertone can clearly be observed. The title itself already refers to one of the most prestigious Dutch military decorations. This decoration turns out to be one of the main themes of the play: the award is linked to van Balen's wars in the past and Willem's of the present. Furthermore, the award is entangled in van Balen's pride at having received it himself, which is accentuated when he later finds out his son Willem has also received it. The play even concludes with a final sentence hinting toward the honourable and respectable character of such a decoration: BETJE: "And you said it yourself, father: "that medal never adorned the chest of anyone unworthy."" The fact that Willem became a recipient of the award is portrayed as a solution to the familial issues that were going on between van Balen and himself.

The play is very realistic and humble in its setting. There are no extravagant sets, as all is set in the domestic kitchen and living room of their modest house (as described in the first stage direction to the play). In reading the play, one finds that the familial relationships are portrayed honestly and simply, neither embellished nor simplified. Contemporary author and biographer J. H. Rössing described Faassen's shorter "popular drama" pieces [*volksstukken*] as real art in *Nederland in den aanvang der twintigste eeuw*: Faassen portrays domestic life [*volksleven*] realistically, from personal observations.<sup>47</sup> Theatre historian De Leeuwe described Faassen's dramatic works as being "on the border between the domestic and the proletarian drama."<sup>48</sup> From the former, de Leeuwe argues, he took the ethics, from the latter, the theme.<sup>49</sup> The melodramatic influence is also evident in *De Militaire Willemsorde*, for in some scenes, melodramatic elements come to the fore. For example, van Balen collapses after hearing of his son's illness and possible death. Grandson Karel, upon seeing his grandfather's predicament, calls out in fear for his father and mother, saying "grandfather is dying". Thus, although Faassen's plays, including *De Militaire Willemsorde*, are truly part of the Dutch naturalistic and realistic tradition, they also contain elements of the melodramatic.

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<sup>47</sup> Rössing, "Het Toneel", p. 435.

<sup>48</sup> H.H.J. de Leeuwe, "Faassen, Rosier", in *De Nederlandse En Vlaamse Auteurs: Van Middeleeuwen Tot Heden*, ed. G.J. van Bork and P.J. Verkruijsse (Weesp: De Haan, 1985), p. 201, [http://www.dbnl.org/tekst/bork001nede01\\_01/bork001nede01\\_01\\_0420.php](http://www.dbnl.org/tekst/bork001nede01_01/bork001nede01_01_0420.php) (Accessed January 21, 2018).

<sup>49</sup> "Hij staat met zijn dramatisch werk op de grens tussen het burgerlijke en het proletarische drama. Aan het ene ontleende hij de ethiek, aan het andere het thema." Leeuwe, "Faassen, Rosier", p. 201.

### *Biographical background*

Pieter Victor Jacobus Faassen was born in The Hague on September 9<sup>th</sup>, 1833.<sup>50</sup> His father, the actor Pieter Coenraad Faassen, was the “original” Rosier Faassen<sup>51</sup>: he had taken the maiden name of his mother as his stage name.<sup>52</sup>

Young Faassen’s love of the theatre started at an early age; as a small boy he performed in little sketches for his parents and neighbours.<sup>53</sup> This was, as he later wrote in his autobiography, probably due to his father being director of the “French Opera” in The Hague at the time. Frequently, Faassen joined his father at the theatre to attend rehearsals, performances and concerts.<sup>54</sup> Faassen Jr. started his acting career by rehearsing with a group of his friends on a home-made stage in the attic of one of the members of the “Theatre and Music Society.”<sup>55</sup> This tiny society, only for kids, asked a membership fee of only a *dubbeltje*.<sup>56</sup> His father, by that time, also owned the local Théâtre Tivoli, a small theatre in the Hague where concerts and plays were performed. This is where young Faassen did his first real performance, playing a role in two French vaudevilles: *À la Belle Etoile* and *Le Troubadour Omnibus*.<sup>57</sup>

The family got into some trouble after the death of King William II, who had been a major sponsor of the “Royal French Theatre” [*Koninklijke Fransche Schouwburg*], where Faassen Sr. had worked for over 35 years.<sup>58</sup> He had to leave his position, focusing his attention on the Tivoli theatre, although it could not compete with the *Schouwburg*. The family moved from one address to another, finally settling in Amsterdam, where Faassen Sr. found a position at the French Vaudeville Theatre [*Théâtre du Vaudeville Français*] as “régisseur-administrateur.”<sup>59</sup> Here young Faassen got his first paid role in the French comedy *Misanthropie et Repentir* by

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<sup>50</sup> F. J. van den Branden and J.G. Frederiks, *Biographisch Woordenboek Der Noord- En Zuidnederlandsche Letterkunde*, (Amsterdam: L.J. Veen, 1888), p. 377.

<sup>51</sup> For convenience, the two Rosier Faassen’s are sometimes referred to in this chapter as “Faassen junior” and “Faassen senior”.

<sup>52</sup> M.B. Mendes da Costa, “Faassen, Pieter Jacobus”, in *Nieuw Nederlandsch Biografisch Woordenboek*, ed. P.C. Molhuysen and P.J. Blok, vol. 3, (Leiden: A.W. Sijthoff, 1914), p. 377, [http://www.dbnl.org/tekst/molh003nieu03\\_01/molh003nieu03\\_01\\_0640.php](http://www.dbnl.org/tekst/molh003nieu03_01/molh003nieu03_01_0640.php).

<sup>53</sup> Rosier Faassen, *Mijn Leven: Autobiographie*, (Rotterdam: Nijgh & Van Ditmar, 1897), p. 4.

<sup>54</sup> Faassen, *Mijn Leven*, p. 5.

<sup>55</sup> Faassen, *Mijn Leven*, pp. 11–13.

<sup>56</sup> A “dubbeltje” is 10 cents of the former currency of the Netherlands, the Guilder.

<sup>57</sup> Faassen, *Mijn Leven*, p. 14.

<sup>58</sup> Faassen, *Mijn Leven*, p. 17.

<sup>59</sup> Faassen, *Mijn Leven*, p. 20; Costa, “Faassen, Pieter Jacobus”, p. 377.

Kotzebue, translated as *Mensenhaat en Berouw*.<sup>60</sup> The role was actually supposed to be a cross-dressing role, a woman playing a man, but young Faassen got the part nonetheless.



Figure 1: The Koninklijke Fransche Schouwburg in The Hague at the start of the nineteenth century.<sup>61</sup>

The Amsterdam Vaudeville proved such a success that other theatre companies would come to their shows and copy everything, including the mistakes in costume design.<sup>62</sup> The actor playing the lead role in *La Vie de Café* had sold his whole wardrobe and was left only with his white “pantalon de corvée”, from his time in the army. Thus, he wore these white trousers in the play, while it was set in winter: a most inappropriate time to be wearing white trousers. Other theatre companies also had such white trousers especially designed for the lead role, the Vaudeville’s mistakes being taken for expert authority.

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<sup>60</sup> Faassen, *Mijn Leven*, 32; Costa, “Faassen, Pieter Jacobus”, p. 377.

<sup>61</sup> Opera Nederland, “Nederlandse Première: Bizet - Les Pêcheurs de Perles”, <http://operanederland.nl/2015/01/07/nederlandse-premiere-bizet-les-pecheurs-de-perles/> (Accessed October 23, 2017).

<sup>62</sup> Faassen, *Mijn Leven*, p. 34.

Faassen Sr. took over the management at the Vaudeville in Amsterdam when the original owners went bankrupt and fled. Young Faassen now wrote his first play for the Vaudeville, a parody, which was performed the day after the play it was based on was performed at the French opera [*Fransche Opera*] in The Hague. The original play was called *Lucie de Lammermoor*, which Faassen turned into *Lucie de la Mère More, ou le désagrement d'avoir un coeur trop sensible*.<sup>63</sup>

Pieter Coenraad Faassen died in 1853, leaving his eldest son to care for his mother and younger brothers. At the age of nineteen, Rosier Faassen was appointed to his father's position by the directors of the theatre.<sup>64</sup> From this moment on he used the name Rosier Faassen for all his activities in the theatre world, so that contracts with artists would not have to be changed.<sup>65</sup>

Business, however, was not as good as it had been at the Vaudeville and after a little under a year, Faassen thought of taking a job in Brussels. When other theatre companies got word of this, they did not hesitate to make him offers to start acting again. He eventually took an attractive offer to work as a “first comedian” for the company of Schoeman and Van Lier (later A. van Lier) at the Grand-Théâtre on the Amstelstraat in Amsterdam, where he stayed for seven years.<sup>66</sup>

Faassen was by that time so well-known that he was recognised on a train platform in Arnhem by none other than Edouard Douwes Dekker, later known as Multatuli.<sup>67</sup> Dekker invited Faassen and his colleagues to join him in the first-class compartment to make the journey back to Amsterdam, instead of travelling the third class as they were used to. In his autobiography, Faassen describes the third class as having open cars, covered with canvas like a “tent wagon” [*tentwagen*] and so happily obliged.<sup>68</sup> Dekker and Faassen remained in contact after this meeting, even making plans to start a Dutch theatre in Batavia, the capital of the Dutch East Indies

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<sup>63</sup> Faassen, *Mijn Leven*, p. 34.

<sup>64</sup> Faassen, *Mijn Leven*, p. 38.

<sup>65</sup> “De contracten der met 1 Mei geëngageerde artisten werden dus door mij overgenomen, en om alweer geen anderen naam onder de advertentiën of biljetten te plaatsen, besloot men er dien van mijn vader onder te laten staan, en van dien tijd af ben ik onder den naam van Rosier Faassen bekend, die eigenlijk de mijne niet is.” Faassen, *Mijn Leven*, 38; *Onze Tooneelspelers: Portretten En Biografieën* (Rotterdam: Nijgh & Van Ditmar, 1899), p. 81.

<sup>66</sup> van den Branden and Frederiks, *Biographisch Woordenboek Der Noord- En Zuidnederlandsche Letterkunde*, p. 245; Faassen, *Mijn Leven*, pp. 54–55.

<sup>67</sup> Faassen, *Mijn Leven*, pp. 60–61.

<sup>68</sup> Faassen, *Mijn Leven*, p. 61.



(modern Djakarta). After Dekker had seen one of Faassen's successful plays, he also offered to write a play together.<sup>69</sup> Both plans came to nothing.

In January 1860, Schoeman and Van Lier announced that the theatre company would be disbanded, due to extenuating circumstances.<sup>70</sup> Faassen had to look for another engagement once again. After a stressful time, Faassen finally had a stroke of luck when he spotted the famous Flemish actor and theatre director Victor Driessens in the audience during one of the plays he was acting in. Driessens was the right-hand man of J.C. Valois, who owned a theatre company in The Hague.<sup>71</sup> Faassen went home immediately after the end of the play, not stopping to talk to Driessens. The other actors and Faassen had made an agreement to refrain from applying for a job with Valois and Driessens, in order for them to be *asked* rather than ask for it themselves. In the end, it turned out that Faassen had been the only one to remain true to this agreement and had not applied. When Faassen, after some months, found out that his colleagues had all applied for a job with J.C. Valois, he quickly followed suit and was gladly accepted into Valois' theatre company.<sup>72</sup> Driessens, whom Faassen called the father of Dutch comedy, taught him a lot in the period they worked together. Driessens was a brilliant actor as well as a good "commenter": he could instantly see what an actor was doing wrong, what was missing in the script, and what should be done about it.<sup>73</sup> Faassen was so taken with Driessens that after marrying fellow actress Catharina van Velzen in 1863, he named his firstborn son after the actor who had become his friend, Victor.<sup>74</sup> Catharina van Velzen, born 1833, had started her own acting career as a dancer at the *Schouwburg* in Amsterdam.<sup>75</sup> She and Rosier Faassen met while acting in the theatre company of Van Lier, and both were in Valois' theatre company afterward, where they acted together in many plays.<sup>76</sup> After Victor, they had two more sons: Paul (born 1868) and Felix (born 1872), who sadly died before reaching his first birthday.<sup>77</sup>

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<sup>69</sup> Faassen, *Mijn Leven*, pp. 62–63.

<sup>70</sup> Faassen, *Mijn Leven*, p. 67.

<sup>71</sup> Faassen, *Mijn Leven*, p. 68; Costa, "Faassen, Pieter Jacobus", p. 377.

<sup>72</sup> *Onze Tooneelspelers: Portretten En Biografieën*, p. 81.

<sup>73</sup> Faassen, *Mijn Leven*, p. 77.

<sup>74</sup> Faassen, *Mijn Leven*, p. 77.

<sup>75</sup> *Onze Tooneelspelers: Portretten En Biografieën*, p. 86.

<sup>76</sup> *Onze Tooneelspelers: Portretten En Biografieën*, p. 86.

<sup>77</sup> Faassen, *Mijn Leven*, p. 86.

The first time Faassen had one of his own plays performed in The Hague was in 1866. The play, titled *De Werkstaking*, was inspired by the poem “La Robe” by the French poet Eugène Manuel and by the first Dutch laborers’ strikes.<sup>78</sup> In Faassen’s own words “the success was beyond his wildest expectations.”<sup>79</sup>

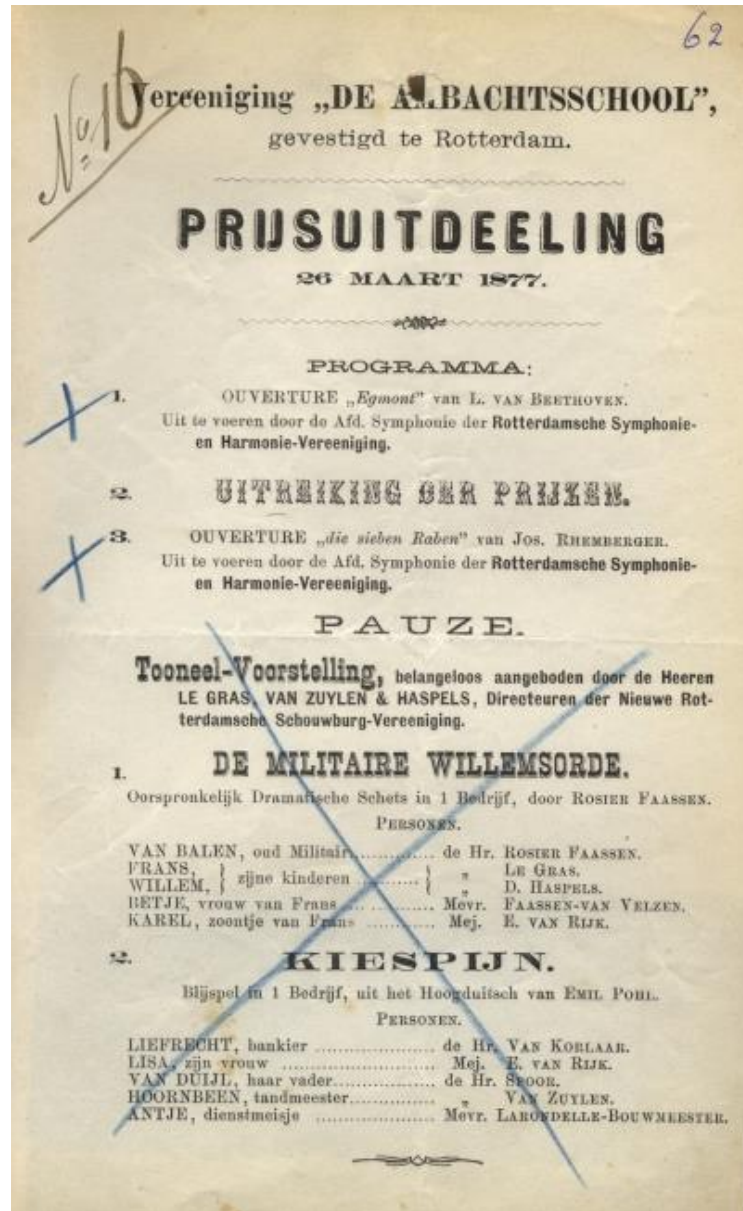


Figure 2: Award ceremony program, during which *De Militaire Willemsorde* was performed, Faassen in the lead role.<sup>80</sup>

<sup>78</sup> Eugène Manuel, “La Robe”, in *Poèmes Populaires* (Paris: Michel-Lévy frères, 1872), pp. 1–8.

<sup>79</sup> “Het success overtrof mijn stoutste verwachtingen”, Faassen, *Mijn Leven*, p. 91.

<sup>80</sup> Koninklijke Orkestvereniging Symphonia, “Bronnen”, 1877, <http://www.kov-symphonia.nl/index.php?fuseaction=archives.showsource&id=18770326-01&type=program> (Accessed October 16, 2017).

After his success, Faassen was encouraged by critics and viewers not to leave it at this. As a result, Faassen wrote *De Militaire Willemsorde*, which was first performed on 18 February 1873 in The Hague. It equalled the success of his debut, and perhaps even superseded it. Faassen wrote of his success:

His Majesty William III, whom I had the audacity to offer a copy of my work, was pleased with my *Military Order of William*, and graced me with a golden watch as a token of his contentment. At the following performance, a beautiful golden chain given on behalf of the citizens of The Hague, was attached to this royal gift.<sup>81</sup>

After a few successful years, during which Faassen celebrated his 25<sup>th</sup> anniversary of being an actor, the Valois theatre company started to struggle. Faassen was yet again forced to find new employment. Eventually he was hired by the Rotterdam company Le Gras, Van Zuylen and Haspels.<sup>82</sup> Faassen moved to Rotterdam in 1876 where he continued his career. The company performed its plays in the Grand Theatre of Rotterdam [*Grooten Schouwburg van Rotterdam*], which opened in 1887 on the Aert van Nesstraat.<sup>83</sup>

By 1875, Le Gras & Co. had established themselves as the country's most esteemed company for realistic plays.<sup>84</sup> They had great success, especially after the performance of Multatuli's *School of princes* [*De Vorstenschool*]. Douwes Dekker often came to the rehearsals himself, and soon took over the direction of the play.<sup>85</sup> More successful plays followed, as Dekker's reputation gave the company credit. Faassen continued writing himself too, whilst also acting in his own plays. He built a solid repertoire of plays, some more successful than others. *Anne-Mie*, for instance, was awarded the first prize at the international theatre competition in Antwerp in 1878.<sup>86</sup>

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<sup>81</sup> "Z.M. Willem III, wien ik de stoutheid had een exemplaar van mijn werk aan te bieden, toonde zich ingenomen met mijn Militaire Willemsorde en vereerde mij een gouden horloge als blijk van Hoogstdezelfs tevredenheid. Bij de volgende opvoering werd namens het Haasche publiek een prachtige gouden ketting aan het Koninklijk geschenk gehecht." Faassen, *Mijn Leven*, p. 91–92; *Onze Tooneelspelers: Portretten En Biografieën*, p. 83.

<sup>82</sup> *Onze Tooneelspelers: Portretten En Biografieën*, p. 81.

<sup>83</sup> Gras, Franses, and Ooms, "Did Men of Taste and Civilization Save the Stage?", p. 620.

<sup>84</sup> Gras, Franses, and Ooms, "Did Men of Taste and Civilization Save the Stage?", p. 616.

<sup>85</sup> Willem Frederik Hermans, *De Raadselachtige Multatuli* (Amsterdam: De Bezige Bij, 1987), p. 188, [http://www.dbnl.org/tekst/herm014raad01\\_01/](http://www.dbnl.org/tekst/herm014raad01_01/) (Accessed December 14, 2017); Faassen, *Mijn Leven*, p. 101.

<sup>86</sup> Faassen, *Mijn Leven*, p. 104; van den Branden and Frederiks, *Biographisch Woordenboek Der Noord- En Zuidnederlandsche Letterkunde*, p. 246.

In 1880, the Rotterdam theatre company travelled to London to try their luck across the pond.<sup>87</sup> The only venue available was the Imperial Theatre, which was unfortunately situated next to the Aquarium, which was known for its being frequented by the local prostitutes.<sup>88</sup> Nevertheless, Faassen and his crew persisted. Their first performance of *Anne-Mie* was met with great enthusiasm, for the acting, the costumes, and the *mise-en-scène*. The play was performed in Dutch, but an English summary was handed out to the audience.<sup>89</sup>



MEVR. FAASSEN—VAN VELZEN als *Anne-Mie*.

Phot. JULES FAASSEN, Rotterdam.

Figure 3: Rosier Faassen's wife, Catharina Faassen-van Velzen, as *Anne-Mie*.<sup>90</sup>

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<sup>87</sup> Faassen, *Mijn Leven*, p. 111; *Onze Tooneelspelers: Portretten en Biografieën*, pp. 82-83.

<sup>88</sup> Tracy C. Davis, "The Moral Sense of the Majorities: Indecency and Vigilance in Late-Victorian Music Halls", *Popular Music*, 10:1 (1991), p. 41.

<sup>89</sup> The English summary and any other translations made of Faassen's were searched for in the making of this edition, but none were found. Faassen, *Mijn Leven*, p. 111.

<sup>90</sup> *Onze Tooneelspelers: Portretten en Biografieën*, p. 85.

The play *Anne-Mie* was sold to an interested party, the actress Geneviève Ward, whose brother paid one hundred pounds for the play (to be translated by a native Dutch lady, the wife of a diplomat).<sup>91</sup> The English version of the play, prepared by Clement Scott and starring Geneviève Ward, was a great success and ran for 35 performances at the Prince of Wales Theatre in London that same year. The Prince of Wales and his wife came to the première in November 1880, which apparently they enjoyed very much.<sup>92</sup> Several other plays by Faassen were also performed while the theatre company stayed in London, among which was *De Militaire Willemsorde*.<sup>93</sup> As stated by Downs in his article about Anglo-Dutch literary relations in the second half of the nineteenth century: “the season proved financially a failure, but the team-work of the players won general approbation and perhaps strengthened the general demand, gradually to be supplied, for better ensemble-playing on the British stage.”<sup>94</sup> For Faassen himself, however, the trip had been quite a lucrative one. The rights to *Anne-Mie* for the English and American stage had been bought, and on the eve of their departure, so were the rights to another of his plays *De Ledige Wieg*, also to be performed starring Geneviève Ward.

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<sup>91</sup> Faassen, *Mijn Leven*, p. 111. The translation was searched for but was not found.

<sup>92</sup> Faassen, *Mijn Leven*, p. 120.

<sup>93</sup> Brian Downs, “Anglo-Dutch Literary Relations, 1867-1900: Some Notes and Tentative Inferences”, *The Modern Language Review* 31:3 (1936), p. 345.

<sup>94</sup> Downs, “Anglo-Dutch Literary Relations”, p. 345.

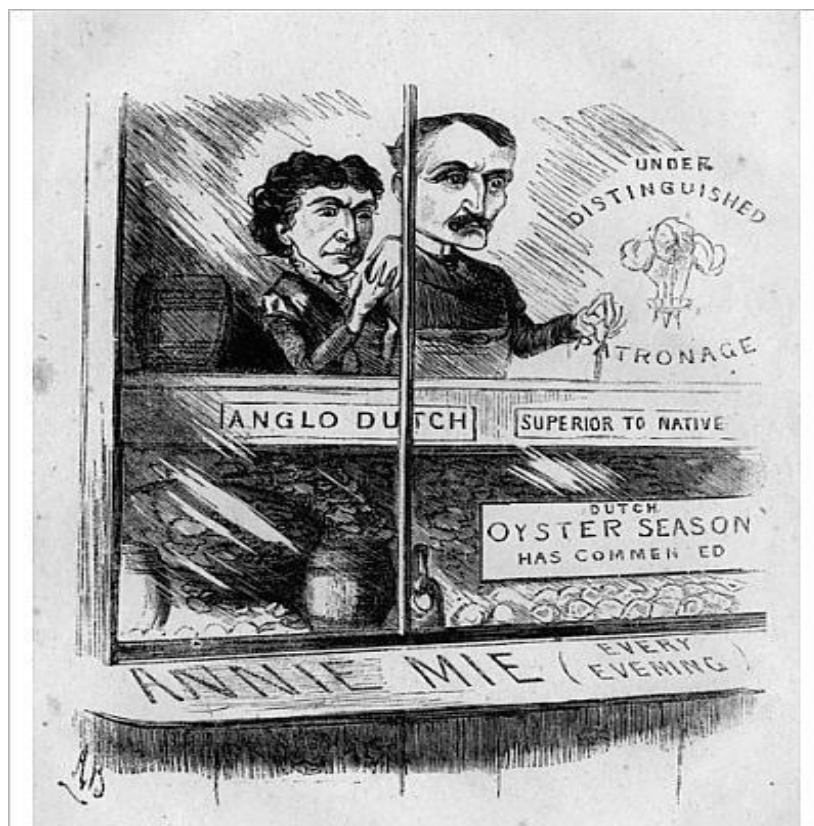


Figure 4: Caricatural representation of Anne Mie, one of the plays that was taken to the stage in London.

Many of Faassen's plays became even more popular being back on the Dutch stages, "retour de Londres."<sup>95</sup> In the meantime, the Royal theatre company "Het Nederlandsch Tooneel" [The Dutch Stage] had become so big and widespread that the small theatre company of Le Gras, van Zuylen and Haspels was forced to split up, most of it being annexed with the aforementioned company. After three years, however, "Het Nederlandsch Tooneel" proposed to hand over the management of the company to Le Gras and Haspels, Mrs. Beersmans, and Faassen himself, in addition to an annual subsidy.<sup>96</sup>

In a similarly sudden and comical situation as is described in *De Militaire Willemsorde*, Faassen discovered that he had received knighthood in the Order of Oranje-Nassau. The event is described as follows in his autobiography *Mijn Leven*.<sup>97</sup> One night he had had a good performance with his colleagues and had received flowers as a token of thanks at the end. But he

<sup>95</sup> Faassen, *Mijn Leven*, p. 119.

<sup>96</sup> Faassen, *Mijn Leven*, p. 128.

<sup>97</sup> Faassen, *Mijn Leven*, p. 142.

also was given telegrams congratulating him upon the distinction he had gotten, which puzzled him. After telling his servant not to wake him in the morning, he went to bed. The next morning at ten he was awoken by the maid, who said that his brother had requested to speak with him, and that it was urgent. Faassen was puzzled and concerned that something terrible had happened to one of his family members. When his brother entered, Faassen was instantly congratulated, but he still had no idea to what he owed this felicitation, and thus asked what his brother was talking about. His brother exclaimed: “you have received a knighthood! It’s in the paper, you have been made knight in the Order of Orange-Nassau!” The doorbell rang again, and this time, it was a military officer requesting to speak with him. It could no longer be denied then, as a letter had just arrived from Her Majesty the Queen-Widow-Regent (Emma van Waldeck Pymont, widow of Willem III and mother of Wilhelmina, who was still a minor at that time). After this occurrence, Faassen decided to stop writing his autobiography: “It was the apotheosis of ‘my life’ and because after the grand finale, one has only to let the curtain drop, I will lay down my pen for now.”<sup>98</sup>

Faassen and his wife stayed with this theatre company for the remaining years of their working life, with successes as well occasional blunders. One such notable blunder, at least to Faassen himself, was *Het Bultje*. This play, which premiered in January 1889, was cancelled after only a handful of performances. The criticism was so harsh that Faassen’s previous successes paled into insignificance compared to this failure, at least this is how Faassen himself regarded it. From local papers, for instance *De Goudsche Courant*, it appears, however, that the critique was much less severe. In one article it was reported that Faassen’s new play was performed with “only very moderate success” [*slechts een zeer middelmatig success*] and that it hardly seemed to do the great name of Faassen justice.<sup>99</sup> Nevertheless, while Faassen’s plays continued to be performed during his working life, they rapidly lost popularity after 1900.<sup>100</sup>

Faassen and his wife Catharina celebrated their 40<sup>th</sup> “theatre anniversary” together in 1890, which was quite an accomplishment at the time.<sup>101</sup> The last years of his life, following the

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<sup>98</sup> “Het was de apothéose van ‘mijn leven’, en daar men na de apothéose niet meer te doen heeft dan ’t gordijn te laten vallen, leg ik voorloopig de pen neder.” Faassen, *Mijn Leven*, p. 144.

<sup>99</sup> “Men Schrijft Ons Uit Rotterdam”, *Goudsche Courant*, January 8, 1889, [http://kranten.samh.nl/goudsche\\_courant/1889-01-08/1#2,574,595](http://kranten.samh.nl/goudsche_courant/1889-01-08/1#2,574,595) (Accessed October 19, 2017).

<sup>100</sup> Gras, Franses, and Ooms, “Did Men of Taste and Civilization Save the Stage?”, p. 649.

<sup>101</sup> Costa, “Faassen, Pieter Jacobus”, p. 378.

death of his beloved wife, Faassen lost his quick-witted individuality and the lust for life he had always been known for.<sup>102</sup> Pieter Victor Jacobus Faassen passed away on the 2<sup>nd</sup> of February, 1907.<sup>103</sup> He remained a well-known name in the Netherlands for many years after his death and his legacy is still visible in Rotterdam, the city where he spent the latter part of his life, as there is a street named after him (Rosier Faassenstraat).

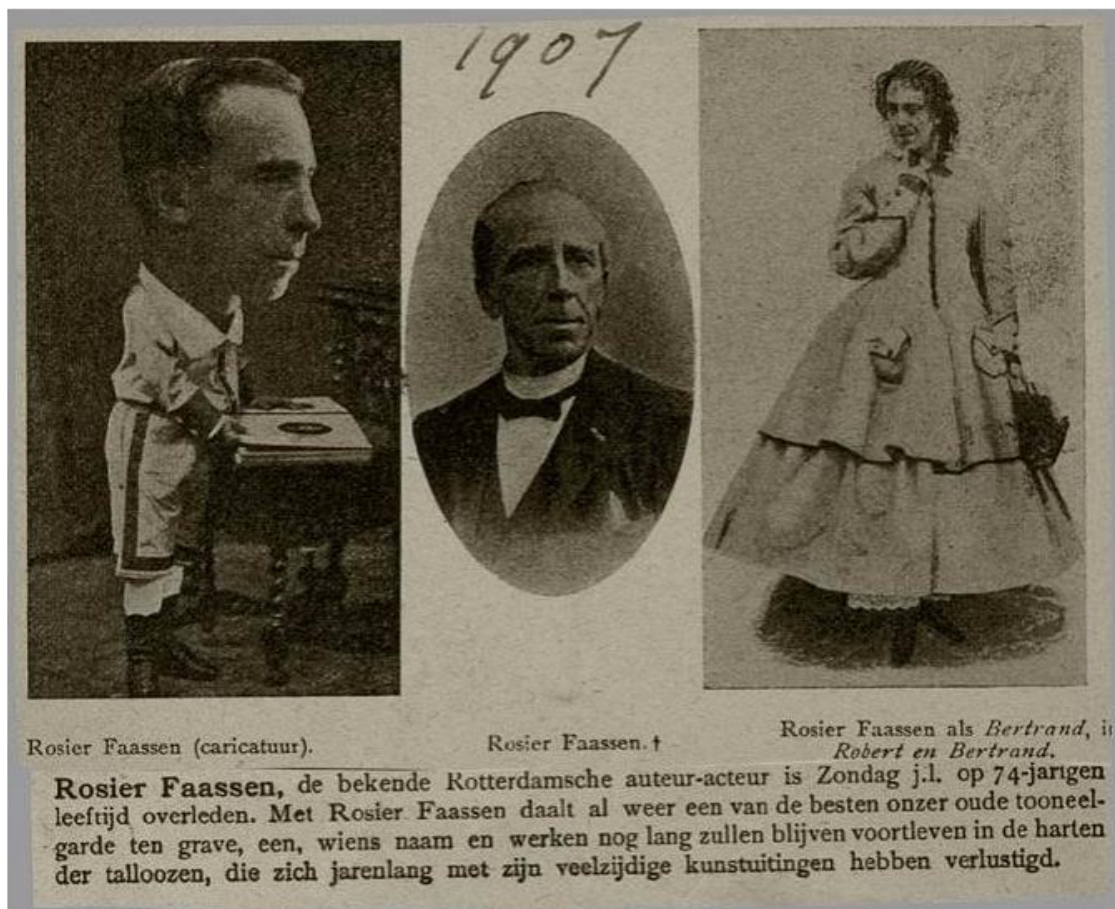


Figure 5: Obituary Rosier Faassen in unknown newspaper, 1907.<sup>104</sup>

<sup>102</sup> Costa, "Faassen, Pieter Jacobus", p. 378.

<sup>103</sup> Costa, "Faassen, Pieter Jacobus", p. 377.

<sup>104</sup> Geheugen van Nederland, "Rosier Faassen", 1907, <http://www.geheugenvannederland.nl/nl/geheugen/view/rosier-faassen?query=rosier+faassen&page=1&maxperpage=36&coll=ngvn&identifier=CBG01%3A6031> (Accessed October 19, 2017). It was not possible to identify the source via Delpher.



## Chapter 2: Theory and Method

### *Edition*

In her handbook on textual editing Marita Mathijsen has reduced the many different types of editions to three main categories, one of which is especially relevant for this project: the so-called “study edition” [*studie-editie*].<sup>105</sup> According to Mathijsen, a study edition should contain at least the following: the text including a justification of any edited aspects, as well as a justification of the choice of the copy text and an extensive commentary, which can include the historical background, textual history, tradition, stylistic analysis, reception, and interpretation.<sup>106</sup> Usually, a variations apparatus is not included in a study edition; a summary of the differences between the different versions is sufficient most of the time. Generally, it is preferable that no changes in spelling are made in such an edition. This type of edition is opposed to the “historical-critical edition” and the “reading edition”. The first contains a more extensive history of the text by presenting each of the variants separately, and the latter is a simplified version, more suitable to be read by readers with a general, historic, or aesthetic interest in the text.<sup>107</sup>

Michael Hunter has argued, in his *Introduction to Editing Early Modern Texts*, that “the acme of editing is the full, diplomatic, critical edition.”<sup>108</sup> This means, in his words, “an edition having the character of an exact and complete reproduction of a documentary text.”<sup>109</sup> This calls into doubt how accessible these types of complex editions are, because they contain much more than just the text, including a full record of all textual variants, authorial second thoughts and extensive alternative readings.<sup>110</sup> Certainly in a play, it is likely that the text has more than one potential reader. Among these potential readers are academics who would look at this text from a scholarly perspective, for instance scholars and students interested in Rosier Faassen, the Dutch theatre world at the time, or the historical background of the play. But a play is, after all, meant for the stage. Thus, it could be conceived that other readers may be found in the world of theatre, and that consequently an edition meant for the stage would be another very interesting project.

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<sup>105</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 65.

<sup>106</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 65.

<sup>107</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 67.

<sup>108</sup> Michael Hunter, *Editing Early Modern Texts: An Introduction to Principles and Practice* (New York: Palgrave Macmillan, 2007), p. 87.

<sup>109</sup> Hunter, *Editing Early Modern Texts*, p. 145.

<sup>110</sup> Hunter, *Editing Early Modern Texts*, p. 87.

This edition aims to give new life to a historical play like *De Militaire Willemsorde*. Thus, while a study edition is best suited for the current purpose, being that it allows for other research to be undertaken with this text, a reading edition, or *performance* edition in this case, might be more suitable if the play is to be seen on the stage again.

An edition is not just a transcription of a text. *De Militaire Willemsorde* was a popular play and was therefore reproduced several times: it has an extensive textual history. As Hunter stated in his introduction on editing early modern texts, discrete editions of the same text were at times produced. These might have been simple reprints of the original edition, but it might also be the case that they were revised or extended.<sup>111</sup> Thus, Hunter argues that “all subsequent editions clearly need to be carefully scrutinised in studying any work, and careful thought is required as to whether an edition should follow the original edition or a revised one and, if so, for what sections of the work.”<sup>112</sup> This begs the question: which text should be used as the starting point? Which is the *copy text*? The theory of the *copy text*, as proposed in 1950 by Walter W. Greg and further developed by Fredson Bowers, is mainly about capturing authorial intention, and aims to restore the text to its original or perfect state without the intrusions of intermediaries.<sup>113</sup> In this theory, substantive changes are retained, whereas “changes to accidentals” are presumed to be the work of compositors and thus are rejected for lacking authority. Herein “substantive readings” of the text are described as “those that affect the author’s meaning or the essence of his expression”, and “accidentals” are changes to for instance “spelling, punctuation, word-division [...] affecting mainly its formal presentation.”<sup>114</sup> Greg suggests using the final manuscript used before the first print run as the copy text, or, if it is unavailable, the version closest to it.<sup>115</sup> Hunter is of the opinion that where the differences between the copy text and another printed text or manuscript (original) are not great, it is preferable to present one version of the text annotated with notes containing references to the differences.<sup>116</sup> This corresponds with Mathijsen’s notion of a study edition.

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<sup>111</sup> Hunter, *Editing Early Modern Texts*, p. 29.

<sup>112</sup> Hunter, *Editing Early Modern Texts*, p. 29.

<sup>113</sup> Hunter, *Editing Early Modern Texts*, p. 59; Walter W. Greg, “The Rationale of Copy-Text”, *Studies in Bibliography* 3 (1950), p. 21; Fredson Bowers, “Greg’s ‘Rationale of Copy-Text’ revisited”, *Studies in Bibliography* 31 (1978), pp. 90–161.

<sup>114</sup> Greg, *The Rationale of Copy-Text*, p. 21.

<sup>115</sup> Mathijsen-Verkooijen, *Naar de Letter*, pp. 161–162; Greg, *The Rationale of Copy-Text*, p. 22.

<sup>116</sup> Hunter, *Editing Early Modern Texts*, p. 68.

The American textual scholar David Greetham argues that in a critical edition, all textual criticism is conjectural at some point, for the simple fact that the choices an editor makes among extant variants are just as critical and just as conjectural as the recreation of a form which happens not to exist physically in any of the available copies.<sup>117</sup> “The intentionalist editor is deciding which reading is the more authorial (and is therefore interpreting intention), and in the process presumably rejecting all other readings as unauthoritative (or the cancelled first thoughts of an author).”<sup>118</sup> Greetham then deals with the issue of having to reject certain readings which are, in fact, authorial, simply because they are revisions. He offers the solution of a synoptic apparatus: in such a way, no subsequent authorial readings are rejected, and all variants are included within the critical text-page, rather than working from one copy text.<sup>119</sup>

Philip Gaskell states, however, that indeed the “normal rule” is that the copy-text is the printed edition which is closest in line of descent to the author’s manuscript.<sup>120</sup> But he goes on to say that “a text much revised by its author in successive editions will certainly be authoritative in each case, yet an editor may decide on critical or historical grounds that the last version is not the best and will therefore edit an earlier version.”<sup>121</sup>

Furthermore, Mathijsen has identified the difference between *linear* documentary sources [*lineaire documentaire bronnen*] and *complex* documentary sources [*complexe documentaire bronnen*]. Linear sources contain one version of the work, with any changes that were made to the work having been made during the production of the work.<sup>122</sup> A complex documentary source contains multiple layers, meaning that the work has been worked on at different times, which can be deduced in a single text when another material is used to write with or another style of writing can be recognised. In the case of multiple texts, a complex documentary source may be recognised when the text exists in different versions.<sup>123</sup> In this project, at least one such source is involved, as the manuscript version contains text in ink as well as corrections made with pencil.

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<sup>117</sup> David Greetham, *Textual Scholarship: An Introduction* (London: Garland Publishing, Inc., 1994), p. 352.

<sup>118</sup> Greetham, *Textual Scholarship*, p. 352.

<sup>119</sup> Greetham, *Textual Scholarship*, p. 354.

<sup>120</sup> Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972), p. 340.

<sup>121</sup> Gaskell, *A New Introduction to Bibliography*, p. 340.

<sup>122</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 47.

<sup>123</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 47.

This leads to questions of modernization of the spelling of the text. Both Mathijsen and Hunter have stated that in an edition meant for scholarly purposes, archaic spelling should not be corrected.<sup>124</sup> Bowers has argued that the spelling, punctuation, capitalization, word-division, or paragraphing of nineteenth-century books of nineteenth-century books will likely not cause a present-day reader any difficulty.<sup>125</sup>

### *Editorial method*

In conclusion to the theoretical framework of the edition, the following editorial decisions were made in making a study edition of *De Militaire Willemsorde*. The aim of this edition is to present Rosier Faassen's *De Militaire Willemsorde* in one complete edition. Multiple copies of different versions, manuscript as well as print, still exist of this work, and in this edition, an attempt is made to reconcile these into one final edition. *De Militaire Willemsorde* was chosen for its visible textual history in the three editions described in the Materials chapter. Moreover, it was very popular in its time, as was Rosier Faassen himself. *De Militaire Willemsorde* is also a very good representation of Dutch theatre in the nineteenth century, with its domestic setting and its melodramatic themes of patriotism, war, and familial relationships.

This edition takes the form of a study-edition, as defined in the previous section.<sup>126</sup> Thus, it includes the text, with a justification of any edited aspects, as well as a justification of the copy text. Furthermore, it contains a stylistic analysis, extensive commentary, including a historical background, the textual history, and information about the reception and interpretation of the text. The edition is thus designed for an academic audience, that is for scholars who, for instance, have an interest in the historical period, in Rosier Faassen, or in Dutch theatre in the nineteenth century. The copy text was determined using Greg's copy text theory: the earliest possible version of the text was used as a copy text, and a summary of the differences in other versions is given. The original pagination of the copy-text is provided in square brackets. Each new scene is started on a new page. Line breaks were retained when it comes to the overall structure of the play: the name of the character is placed in the centre of a new line, and the line is printed underneath the name, on the left. Line breaks were not considered where lines of the characters

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<sup>124</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 257; Hunter, *Editing Early Modern Texts*, p. 91.

<sup>125</sup> Fredson Bowers, "Some Principles for Scholarly Editions of Nineteenth-Century American Authors", *Studies in Bibliography* 17 (1964), p. 223.

<sup>126</sup> Mathijsen-Verkooijen, *Naar de Letter*, p. 65.

run on. The ellipsis marks (“...”) were retained in the edition, because they do serve a stylistic and linguistic purpose in the text (See the chapter Stylistic features in *De Militaire Willemsorde* for an explanation of the purpose of ellipsis marks in the text).

The spelling was not modernised, which arguably is the best option in a case such as this, according to Mathijssen, Bowers and Hunter.<sup>127</sup> A further advantage of this choice is that this does not exclude the possibility for a “reading edition” [*leeseditie*] being created in the future, whereas in the reverse situation, that would not be possible.<sup>128</sup> To aid this, a digital edition of this text is also provided with this thesis, which will be elaborated on later in this chapter. This digital edition contains all known editions of the play, including a modernised edition. It is important that a *performance* edition, will also be made of this text, as this will create the possibility for a modern audience to see this play performed on the stage once again, but this is outside of the scope of the current project.

### *Translation*

Due to this being a study edition of *De Militaire Willemsorde*, fidelity to the source text is an important aspect of the translation strategy. Fidelity, or faithfulness, is at the same time a widespread concept in translation studies, as well as a concept which is notoriously difficult to define. The many who have tried to define *fidelity* have posited that it entails remaining as close as possible to the words, the senses (meaning), and/or the purpose of the source text. Walter Benjamin has stressed that fidelity in the translation of individual words “can almost never fully reproduce the meaning they have in the original.”<sup>129</sup> Thus, fidelity is not synonymous with *literalness*, for “a literal rendering of the syntax completely demolishes the theory of reproduction of meaning” and “fidelity in reproducing the form impedes the rendering of the sense.”<sup>130</sup>

Similarly, in House’s employment of the term, *equivalence* means the preservation of meaning across two different languages and cultures, which is inherently also linked to

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<sup>127</sup> Mathijssen-Verkooijen, *Naar de Letter*, p. 257; Hunter, *Editing Early Modern Texts*, p. 91; Bowers, *Some Principles for Scholarly Editions of Nineteenth-Century American Authors*, p. 223.

<sup>128</sup> Mathijssen-Verkooijen, *Naar de Letter*, p. 67.

<sup>129</sup> Walter Benjamin, “The Task of the Translator: An Introduction to the Translation of Baudelaire’s *Tableaux Parisiens*”, in *The Translation Studies Reader*, ed. Lawrence Venuti, (London: Routledge, 2000), p. 21.

<sup>130</sup> Benjamin, “The Task of the Translator”, p. 21.

function.<sup>131</sup> Equivalence can be sought at several different levels, namely at the level of function, language/text, register and genre.<sup>132</sup> Remaining close to the original text does, in some cases, entail that the translator is more visible throughout the target text. Such a translation, wherein the translator is visible, is called an *overt translation*, meaning that it does not purport to be an original.<sup>133</sup> *De Militaire Willemsorde* is inherently tied to its source culture, time and historical context. If an attempt was to be made in the translation to transport the play to another culture or historical context, its value would surely be diminished. The significance of the text is, in part, due to the fact that it was written in another time, by someone who was a distinguished Dutch playwright and actor at the time. By taking this text out of its context and applying it to another, much of its power and importance would be diminished.

Thus, it could be argued that the overtly-translated target text serves a different purpose than the source text, because of the visibility of the translator. House argues that, in such cases, the individual text function cannot be the same for the TT and the ST because the discourse world in which they operate are different.<sup>134</sup> The term *discourse world* is explained as the superordinate structure for interpreting meaning in a certain way; in other words, the context in which the text is produced, set, and read.<sup>135</sup> In cases of overt translation, House suggests a “second-level functional equivalence”, which would allow the TT receivers to “eavesdrop” on the ST.<sup>136</sup> In other words, the translation enables access to the function the original has in its discourse world or frame.<sup>137</sup> In the case of drama, however, this does not necessarily have to be the case. A new textual world is created when reading, or especially when watching a play being performed. In that case, it is entirely possible that the source culture can be presented to the TT receiver in a similar way. As House has also stressed, the overt-covert translation distinction is more of a continuum, a cline, rather than binary opposites. Thus, even though the translation of

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<sup>131</sup> Juliane House, “Translation Quality Assessment: Linguistic Description versus Social Evaluation”, *Meta* 46:2 (2001), p. 247.

<sup>132</sup> Juliane House, *A Model for Translation Quality Assessment* (Tübingen: Gunter Narr, 1977), p. 112.

<sup>133</sup> Jeremy Munday, *Introducing Translation Studies: Theories and Applications* (London: Routledge, 2012), p. 142.

<sup>134</sup> Munday, *Introducing Translation Studies*, p. 142.

<sup>135</sup> House, “Translation Quality Assessment”, p. 249. House also likens this concept to conditions in which an utterance can become a speech act, which will be discussed in Chapter 4: Stylistic Analysis.

<sup>136</sup> House, “Translation Quality Assessment”, p. 250.

<sup>137</sup> House, “Translation Quality Assessment”, p. 250.

*De Militaire Willemsorde* should be an overt one, it does not mean that this strategy is used in all aspects of the translation.

James Holmes has also tackled this issue in his article about translating poetry, “The Cross-temporal Factor in Verse Translation”: “there is a set of problems specific to translating a text that not only was written in another language but derives from another time.”<sup>138</sup> Holmes calls this type of translation “cross-temporal translation”, in which a translator of a poem of another age is confronted with “a series of problems in which the cross-temporal factor may loom as large as the interlingual.”<sup>139</sup> Thus, a decision needs to be made between either retaining the historical elements and language use, thus creating a historicizing translation, or making an attempt to find equivalents and thus making a modernizing translation.<sup>140</sup> Holmes has argued that it is much too simplistic to call the entire translation either historicizing or modernizing, as there are multiple aspects to be considered, which can each be treated differently in this respect. For instance, a certain text can be historicizing, or *retentive*, in its socio-cultural situation, but at the same time employ modern language use, and thus be modernizing, or *re-creative* in the linguistic aspect.<sup>141</sup> Holmes has thus argued that the inclination to classify translations from an overall standpoint as modernizing or historicizing must be abandoned in favour of a more elaborate analysis which allows for different levels of modernizing and historicizing features for each aspect.<sup>142</sup> The following section contains a discussion on the aspects which were modernised and which were historicised.

Similarly, it must be decided whether the translation should remain in its own cultural context, or be transplanted to another, namely the cultural context of the target audience. Hervey and Higgins have termed such a change in cultural context *cultural transposition*, whereby the “foreignness of the TT is reduced”. Cultural transplantation, they state, is “the highest degree of cultural transposition, involving the wholesale deletion of source-culture details mentioned in the ST and their replacement with target-culture details in the TT.”<sup>143</sup>

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<sup>138</sup> James S. Holmes, “The Cross Temporal Factor in Verse Translation”, *Meta* 17:2 (1972), p. 102.

<sup>139</sup> Holmes, “The Cross Temporal Factor in Verse Translation”, p. 104.

<sup>140</sup> Holmes, “The Cross Temporal Factor in Verse Translation”, p. 105.

<sup>141</sup> Holmes, “The Cross Temporal Factor in Verse Translation”, p. 103.

<sup>142</sup> Holmes, “The Cross Temporal Factor in Verse Translation”, p. 109.

<sup>143</sup> Sándor Hervey and Ian Higgins, *Thinking French Translation: A Course in Translation Method: French to English* (London: Routledge, 2002), p. 269.

Relating to this same issue is Venuti's term *foreignization*, sometimes termed *resistancy*, a translation style which highlights the foreign identity of the source text and thereby protects it from the ideological dominance of the target culture. Venuti clearly describes the importance of this strategy, especially when it comes to translating to English, in the following extract:

Anglo-American culture [...] has long been dominated by domesticating theories that recommend fluent translating. By producing the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it in fact inscribes the foreign text with a partial interpretation, partial to English-language values, reducing if not simply excluding the very difference that translation is called on to convey.<sup>144</sup>

To counteract this "ethnocentric violence", foreignization can be used as a translation strategy to maintain the historical and cultural context of the text, without it being surrendered to the arguably dominant strategy of domestication.<sup>145</sup> Schleiermacher, before Venuti, had made a similar distinction whereby the translator either "leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him."<sup>146</sup>

Schleiermacher himself was an advocate of the former: "move the reader to the writer", which to him meant that the reader should get the impression he would have received as a native of the ST language reading the work in the original language.<sup>147</sup> This is sometimes called *alienation* and is comparable to Venuti's foreignization method. Zuber-Skerritt, in her article on drama translation, has professed that "there is no doubt that [dealienation] is preferable, if not mandatory, in drama translation, for the audience must be familiar with the language in order to understand its meaning immediately."<sup>148</sup> Thus, she advocates the method Venuti calls domestication and thereby to "hide the foreign origin of the text."<sup>149</sup> This, however, relates to texts which are meant to be performed on the stage. The text in question is indeed a play, but it is mainly meant to be read by an educated audience, as opposed to being performed for a general

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<sup>144</sup> Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), p. 21.

<sup>145</sup> Venuti, *The Translator's Invisibility*, p. 305–306; Munday, *Introducing Translation Studies*, pp. 218–219.

<sup>146</sup> Friedrich Schleiermacher, "On the Different Methods of Translating", in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2012), p. 49.

<sup>147</sup> Munday, *Introducing Translation Studies*, p. 219.

<sup>148</sup> Ortrun Zuber-Skerritt, "Towards a Typology of Literary Translation: Drama Translation Science", *Meta* 33:4 (1988), p. 486.

<sup>149</sup> Anne Schjoldager, *Understanding Translation* (Aarhus: Academica, 2008), p. 142.



audience. During the translation process, regardless of the overall strategy, individual decisions need to be made at sentence and word level. Vinay and Darbelnet have written an extensive overview of such strategies and procedures. The two general translation strategies, as defined by the duo, are direct translation (often also referred to as *literal* translation) and oblique translation (which, in turn, is often referred to as *free* translation).<sup>150</sup> Direct translation comprises the following three procedures: borrowing, calque, and literal translation. *Borrowing* entails taking an SL word and transferring it directly to the TL, usually due to a semantic gap in the TL. A borrowed word could also be introduced into the TL to add local colour, for it reminds the reader that the text was written in a different language and is therefore rooted in a different culture. *Calque* is a “special kind of borrowing” where the SL expression is literally translated to the TL. *Literal translation* or “word-for-word” translation is prescribed as good translation by Vinay and Darbelnet and should only be sacrificed if the literal translation is unacceptable for grammatical, syntactic or pragmatic reasons. Wherever literal translation is not possible, it is important that the translator ensures that the meaning is fully preserved. In such cases, *oblique translation* should be used, which is comprised of the following four procedures: *transposition*, *modulation*, *equivalence*, and *adaptation*.<sup>151</sup> *Transposition* is a change of one part of speech for another, without changing the sense. Transposition can be obligatory, when the TL does not contain a literal equivalent, or optional. *Modulation* changes the semantics and point of view of the SL, which can also be obligatory or optional. There are many different categories of modulation, such as “abstract ↔ concrete”, “whole ↔ part”, “active ↔ passive” etcetera. By *equivalence*, Vinay and Darbelnet refer to cases where the two different languages describe the same situation, but use different stylistic or structural means, for instance in the case of idioms or proverbs. Finally, *adaptation* refers to a change in cultural reference when the situation described in the ST does not exist in the target culture.

Several more translation procedures are described by Vinay and Darbelnet, which are frequently used by translators, or which are simply encountered in the process of translating. *Amplification* is one such procedure, or sometimes just an observation of a pattern, whereby the

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<sup>150</sup> Jean-Paul Vinay and Jean Darbelnet, “A Methodology for Translation”, in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2000), p. 84.

<sup>151</sup> Jean-Paul Vinay and Jean Darbelnet, *Comparative Stylistics of French and English: A Methodology for Translation* (Amsterdam: John Benjamins Publishing Company, 1995), p. 34.

target language unit “requires more words than the source language to express the same idea.”<sup>152</sup> The concepts of *loss*, *gain*, and *compensation* are also discussed by Vinay and Darbelnet. One of the main concerns translators have is to ensure that the translation “preserves the content of the original without losses; any loss, regardless whether it is of meaning or tone should be recovered by the procedures of compensation.”<sup>153</sup> But translation is not only about preventing loss, for in some cases something can be gained in a translation, as Vinay and Darbelnet state:

Good translators do not only translate the words but the thoughts behind the words and in order to do this they constantly refer to the context and the situation. When the situation is properly analysed and reconstituted, one of the two languages, and not necessarily always the source language, may reflect the situation with greater precision.<sup>154</sup>

Thus, Vinay and Darbelnet argue that different languages have different ways of reporting different situations, and one language can be more suited to report a certain situation than another. It could be argued that this can also be applied to style, not only precision of reporting. Gain can also occur in a translation when the TT contains stylistic features which are absent in the ST, which make the text more appealing while remaining faithful to the ST and the style of the original author. Consequentially, a loss in one part of the text can be compensated with a gain in another part of the text. Finally, Vinay and Darbelnet discuss *explicitation*, which means “to make explicit in the TL what remains implicit in the SL”, wherein the implicit information can be deduced from the context or situation.<sup>155</sup>

Another important scholar who discusses the changes a text goes through when it is translated is Antoine Berman. He outlines twelve “deforming tendencies” of translation, which is his negative analytic of translation.<sup>156</sup> Firstly, *rationalization* relates to the syntactical structures of the ST, and thus frequently refers to changes in punctuation, whereby the TT is made more “orderly”. *Clarification*, which can result from rationalization, is the tendency of translated texts to be “clarified”, in other words, to contain less abstract and indefinite descriptions. This relates

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<sup>152</sup> Vinay and Darbelnet, *Comparative Stylistics of French and English*, p. 339.

<sup>153</sup> Vinay and Darbelnet, *Comparative Stylistics of French and English*, p. 169.

<sup>154</sup> Vinay and Darbelnet, *Comparative Stylistics of French and English*, p. 169.

<sup>155</sup> Vinay and Darbelnet, *Comparative Stylistics of French and English*, p. 342.

<sup>156</sup> Antoine Berman, “Translation and the Trials of the Foreign”, in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2012), pp. 244–251.

to Vinay and Darbelnet's procedure of *explicitation*, or in some cases a *modulation* from abstract to concrete.<sup>157</sup>

Berman concedes that the tendency of *expansion* is widespread; translations tend to be longer than the original.<sup>158</sup> This is because rationalizing and clarifying a text requires space, more words and thus, causes expansion. *Ennoblement* is the tendency of translators to produce "elegant" sentences, utilizing the source text as the raw material, thus treating the translation process as a stylistic exercise. Contrastingly, the opposite tendency can be argued to be *qualitative impoverishment*, whereby the terms, expressions and figures used in the TT lack the sonorous richness of those used in the ST and fail to create a similarly vivid image. Similarly, *quantitative impoverishment* refers to a lexical loss, whereby the translation often contains fewer signifiers, but somehow more words. Berman argues that translation results in a text which is poorer and longer at the same time. The tendency of the *destruction of rhythms* is self-explanatory: poetry, drama, and prose all contain rhythm, which can easily be destroyed in a translation. *The destruction of underlying networks of signification* relates to the notion that a literary work contains an underlying pattern of meaning, where certain signifiers correspond and are linked to one another. Such networks of meaning can be missed or misread by translators, which causes them to be mistranslated. *The destruction of linguistic patternings* is the tendency of translators to adopt a different, often more coherent, "style" than the original author. The aforementioned tendencies of translators as defined by Berman cause the TT to be more homogeneous than the ST. At the same time, a translation is a patchwork of the different strategies and procedures used by the translator, and thus a translation can also be considered incoherent. *The destruction of vernacular networks or their exoticization* is the tendency of the vernacular to be effaced in the process of translation. Any attempt to preserve vernaculars in a translation is done by exoticization, which Berman relates back to popularization. *The destruction of expressions and idioms* refers to the fact that (literary) texts contain many images, expressions, and figures of speech which cannot be translated literally, for which equivalents are found by translators. But finding equivalents is not the same as translating the expression from the source language. Finally, *the effacement of the superimposition of languages* refers to dialects in relation to common languages, which usually come with tension and history. Such a

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<sup>157</sup> Vinay and Darbelnet, *Comparative Stylistics of French and English*, p. 249.

<sup>158</sup> Berman, "Translation and the Trials of the Foreign".

relationship can hardly be translated properly to another language, because the meaning is inherent in the languages themselves.

### *Translation method*

To conclude the theoretical framework for the translation, the strategies that were used in the translation of *De Militaire Willemsorde* are discussed below. The translation is a mostly historicizing translation, whereby references to the time and culture of the ST were maintained rather than trying to achieve some kind of “equivalence”, even though some aspects of the play may now be experienced by readers as historical rather than as directly relevant today.<sup>159</sup> However, Holmes has stressed that it is important to look at the different elements of a text which may be modernised or historicised – linguistic, literary, socio-cultural – separately. Thus, in this case, the socio-cultural aspect was indeed historicised. Furthermore, an attempt was made to also historicise, or in other words be *retentive* of, the literary aspect of the text. In practice this means that the stylistic elements which are described in the stylistic analysis were retained as much as possible. Lastly, the linguistic aspect of the text was modernised, meaning that the text was not translated into nineteenth century English, but into modern-day English.

Furthermore, Venuti’s and Schleiermacher’s favoured *foreignizing* method was used, whereby the cultural references were not adapted.<sup>160</sup> This “leaves the writer in peace and moves the reader toward him” because the audience for this edition is assumed to be scholarly, as was explained in the previous section. Therefore, the original names of the characters were also retained.

The shifts that occurred as the text was translated were identified and described in footnotes, according to the model introduced by Vinay and Darbelnet on translation strategies and procedures.<sup>161</sup> The text was translated using the strategy of direct translation, wherever possible. Whenever this was not possible, oblique translation was used. Direct translation comprises the following three procedures: *borrowing*, *calque*, and *literal translation*. Oblique translation comprises the following four procedures: *transposition*, *modulation*, *équivalence*, and *adaptation*. Whenever these procedures were used, they were described in a footnote.

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<sup>159</sup> Holmes, “The Cross Temporal Factor in Verse Translation”, p. 105.

<sup>160</sup> Venuti, *The Translator’s Invisibility: A History of Translation*, 306; Schleiermacher, *On the Different Methods of Translating*, p. 49.

<sup>161</sup> Vinay and Darbelnet, *A Methodology for Translation*.

Furthermore, Vinay and Darbelnet describe some more translation procedures which are described in the footnotes as they come up during the translation process.

The translation is as direct, or *literal* as possible, and as much of the context and culture as possible was retained, to allow for another edition to be made which is actually meant to be performed. This is also the reason why elements of performativity were not considered as much in the current project, as it lies beyond its scope.

Berman's twelve deforming tendencies were used to describe how the translated text was changed during translation. As such tendencies occurred, they were named and described in the footnotes. One such deforming tendency was used throughout, namely rationalization.<sup>162</sup> Rationalization occurs often, especially regarding capital letters and punctuation. Nineteenth century Dutch leaves something to be desired when it comes to standardization of typography and spelling.<sup>163</sup> This phenomenon is especially manifest in drama texts, which were often used as scripts and thus were more often heard aloud than read. Where graphological contractions are used by characters in the source text, such as “t” and “k”, similar graphological contractions are used in the target text, such as “I'm” and “it's”. The text was translated to British English, and thus it employs British spelling and common words. British English was chosen due to Great Britain's geographical and cultural proximity to the Netherlands. Both cultures have similar concepts of the navy, school systems, neighbourhoods, etc.

### *Digital edition*

With the emergence of the digital medium, it has become much easier to present texts, for the limitations of the amount of paper used, the size of the book or its physical distribution are irrelevant in this new medium. Consequently, the wide availability and relatively low cost of the representation of sources in digital environments are dramatically influencing editorial practice, not least in offering the possibility of reproducing and verifying the scholarly work done on the

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<sup>162</sup> Berman, “Translation and the Trials of the Foreign”, p. 246.

<sup>163</sup> During the eighteenth century, there was still considerable variation in spelling throughout the Netherlands. By the nineteenth century, standardization had increased, but compared to modern-day Dutch, variations were still widespread. Rik Vosters et al., “Spelling and Identity in the Southern Netherlands (1750-1830)”, in *Orthography as Social Action: Scripts, Spelling, Identity and Power*, ed. Alexandra Jaffe et al. (Berlin: De Gruyter, 2012), p. 151.

text, and effectively overruling the compactness of the critical apparatus.<sup>164</sup> Traditional critical editing, defined by the paper and print limitations of the codex format, is now considered by many to be inadequate for the expression and interpretation of complex, multi-layered or multi-text works of the human imagination.<sup>165</sup>

In a digital edition, it is commonly assumed that a certain type of mark-up is applied to the text, usually XML mark-up conformant with the Text Encoding Initiative (TEI) Guidelines.<sup>166</sup> TEI emphasises the semantic structure of the text, rather than its layout.<sup>167</sup> This allows the transcribed text to be presented in many different ways, by using different style formats in Cascading Style Sheets (CSS). This flexibility makes the format so well applicable to especially bibliographical endeavours; the text can be used and re-used by many researches and in many different formats.

VanHoutte has termed historical-critical or variorum editions *maximal editions* as opposed to reading editions, which are logically called *minimal editions*.<sup>168</sup> VanHoutte writes about scholarly editions, and how the current practice of creating scholarly editions, and all the added parts, is not in accordance with the needs of the audience. According to a study at the university of Regensburg in Germany, the most important reasons for scholars to use a scholarly edition are: “need for a reliable textual basis” (80.2%), “commentary and annotations to support understanding” (62.6%) and “search for bibliographic data on a text or an author” (51.6%).<sup>169</sup> Other reasons, such as interest in manuscript facsimiles (2.2%), chronology of the author’s work (5.5%), variants and stages of development (15.4%), and genesis of the text (14.3%) presented only a fraction of the scholars’ reasons for seeking out a scholarly edition. VanHoutte concludes that even the scholarly community does not show enough interest for these aspects of an edition:

Where the scholarliness of an edition according to the theoretical models is measured by the extent of the full genetic documentation of a text and/or its transmissional history,

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<sup>164</sup> Elena Pierazzo, “Digital Genetic Editions; the Encoding of Time in Manuscript Transcription”, in *Text Editing, Print, and the Digital World*, ed. Marilyn Deegan and Kathryn Sutherland (Farnham: Ashgate Publishing Limited, 2009), p. 170.

<sup>165</sup> Marilyn Deegan and Kathryn Sutherland, *Text Editing, Print, and the Digital World* (Farnham: Ashgate Publishing Limited, 2009), p. 1.

<sup>166</sup> Pierazzo, “Digital Genetic Editions”, p. 173.

<sup>167</sup> Pierazzo, “Digital Genetic Editions”, p. 173.

<sup>168</sup> VanHoutte, “Every Reader His Own Bibliographer – An Absurdity”, p. 100.

<sup>169</sup> Sören A Steding, *Computer-Based Scholarly Editions: Context – Concept – Creation – Clientele* (Berlin: Logos Verlag, 2002), pp. 234–244; VanHoutte, “Every Reader His Own Bibliographer – An Absurdity”, p. 103.

conventionally expressed in scholarly constructs such as the apparatus variorum, the scholarly community – the primary audience for scholarly editions – surprisingly seems only vaguely interested in textual variants and genetic details.<sup>170</sup>

In other words, scholars are creating the wrong types of editions even for the obvious supporters inside the scholarly community.<sup>171</sup> Due to its affordances in the way of size and economy of storage capacity, the digital medium is capable of combining VanHoutte’s minimal *and* maximal editions in one.<sup>172</sup> Textual scholars, however, do need to be aware of their responsibility in presenting a reliable text and maintaining its scholarly status. This is where the printed edition remains important; in the words of VanHoutte: “the electronic edition is the medium par excellence for the promotion of the scholarly reading edition and the recentering of the printed edition.”<sup>173</sup>

### *Digital method*

<http://bookandbyte.org/mwo/>

To supplement the printed scholarly edition of *De Militaire Willemsorde*, it was decided to add a digital component to this edition. According to the arguments provided by Pierazzo and VanHoutte, this digital edition contributes to the value of the printed edition, but it also serves the scholarly community in providing clarity and transparency of the editorial decisions by providing access to the complete history of the text. The digital edition of *De Militaire Willemsorde* is hosted on the Book and Digital Media Studies server *bookandbyte.org*.<sup>174</sup> Dr. Peter Verhaar, one of the lecturers of this Leiden MA program, was so kind as to help me with the encoding of the texts (or rather, writing a program that did the encoding automatically) and the formatting of the texts on the website using a style sheet.

The different editions are marked up in XML conforming to the TEI guidelines. Each character is a <speaker> and their line is a paragraph <p>. The program that automatically encoded the texts was created by Dr. Peter Verhaar. He based the paragraph division upon the

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<sup>170</sup> VanHoutte, “Every Reader His Own Bibliographer – An Absurdity”, p. 103.

<sup>171</sup> VanHoutte, “Every Reader His Own Bibliographer – An Absurdity”, p. 104.

<sup>172</sup> VanHoutte, “Every Reader His Own Bibliographer – An Absurdity”, p. 109.

<sup>173</sup> VanHoutte, “Every Reader His Own Bibliographer – An Absurdity”, p. 110.

<sup>174</sup> Published October 8, 2017.

fact that the character names are all set in upper case letters. As this is sensitive to error, these divisions had to be corrected manually. Dr. Verhaar also wrote the stylesheet for the platform.

The following editions appear on the *bookandbyte* server:

- Facsimile of the manuscript edition;
- Transcript of the 1873 first edition;
- Transcript of the 1883 collected edition of Faassen's *Dramatische Werken*;
- Translation of the 1873 edition translated into English by Kim van der Toorn;
- Transcript of a modernised edition, edited by Kim van der Toorn.



## Chapter 3: Materials

### *Terminology*

Philip Gaskell, in his *A New Introduction to Bibliography*, lays out the terminology pertaining to bibliographical description. The following terms need to be discussed to have a clear description of this work: edition, impression, and copy. An *edition* is “all the copies of a book printed at any time (or times) from substantially the same setting of type, and includes all the various impressions, issues, and states which may have derived from that setting.”<sup>175</sup> An *impression* means all the copies of an edition printed at any one time, and thus an edition could have multiple impressions if the same type setting was used again at a later time.<sup>176</sup> The word *copy* is used here to refer to one physical book containing the *De Militaire Willemsorde* text, which could be of any edition or impression.

### *Materials*<sup>177</sup>

The surviving copies of *De Militaire Willemsorde* that reside in libraries in the Netherlands were consulted in creating this edition. These editions included four printed copies and one manuscript.

- Printed edition from 1873, published by W. Carpentier in The Hague. This edition, of which a copy is preserved in the Special Collections section of the Koninklijke Bibliotheek (National Library of the Netherlands), was used as the copy text.<sup>178</sup> This choice was made, because it is the oldest surviving edition of which the date is known. The KB copy still has the original hardcover binding and all original 32 pages. It also contains an dedicatory manuscript inscription on the first page, written by Faasen: “[Weledelgestrenge Heer / Den Heer J.J. Cremer / met de meeste hoogachting / aangeboden door Z[ijn]. d[ienst]w[aardigen] / Rosier Faassen, sGravenhage 22 Feb: 1873.”<sup>179</sup> The handwriting was compared to a series of letters sent by Rosier Faassen to

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<sup>175</sup> Gaskell, *A New Introduction to Bibliography*, p. 313.

<sup>176</sup> Gaskell, *A New Introduction to Bibliography*, p. 314.

<sup>177</sup> All other editions can be viewed on the [website dedicated to \*De Militaire Willemsorde\*](http://bookandbyte.org/mwo/) <<http://bookandbyte.org/mwo/>>

<sup>178</sup> Gaskell, *A New Introduction to Bibliography*, p. 314; Rosier Faassen, *De Militaire Willemsorde: Oorspronkelijke Dramatische Schets in 1 Bedrijf*. (The Hague: Carpentier, 1873).

<sup>179</sup> See Appendix A: Autographical inscription, 1873 for a picture of the inscription.

Taco Hajo de Beer, founder and editor of, among other magazines, *Het Nederlandsch Tooneel* until 1886.<sup>180</sup> These letters were sent in the years 1877-1884 and the handwriting is identical to that of the inscription. There is a typesetting error on page 29, whereby a letter “a” ended up being printed upside-down. Another identical copy resides in the Special Collections of the Leiden University Library.

- Edition of vol. I of Faassen’s *Dramatische Werken*, published in 1883 by H. Pijttersen Tz. in Sneek, in which *De Militaire Willemsorde* (pp. 183-213) is included along with some of his other dramatic works, such as *Manus de Snorder*, *De Werkstaking*, *Thuisblijven*, etc. A copy is preserved in Leiden University Library.<sup>181</sup> Faassen’s *Dramatische Werken* was published in two parts. This copy also contains an autograph signature on the first page below Faassen’s picture, which reads “Rosier Faassen”. This genuine signature, not belonging to the portrait picture, was confirmed to be written by the author himself, by comparing it with letters present in Leiden University Library.<sup>182</sup> Another copy of this edition is preserved in the Special Collections of the Koninklijke Bibliotheek (National Library of the Netherlands).
- Undated manuscript, presumed in the Leiden University Library catalogue to be from 1885.<sup>183</sup> This copy is much like a notebook; it consists of folded sheets of paper with a cardboard cover containing the text: “De Militaire / Willemsorde / oorspronkelijk / Dramatische schets in 1 bedrijf / door / Rosier Faassen.” The cover displays the number 31, which is pasted on in black paper cut-outs, of which the meaning is not known. There is a scribble on the front, which could be a name (See Appendix B: Manuscript cover). The back of the cover contains doodles of a face in profile. The text is written in black

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<sup>180</sup> Fiore della Neve, “Levensbericht van Taco Hajo de Beer”, in *Handelingen En Mededeelingen van de Maatschappij Der Nederlandsche Letterkunde Te Leiden, over Het Jaar 1923-1924* (Leiden: E.J. Brill, 1924), p. 12, [http://www.dbnl.org/tekst/\\_jaa003192401\\_01/\\_jaa003192401\\_01\\_0013.php](http://www.dbnl.org/tekst/_jaa003192401_01/_jaa003192401_01_0013.php) (Accessed February 16, 2018).

<sup>181</sup> Rosier Faassen, “De Militaire Willemsorde: Oorspronkelijke Dramatische Schets in Een Bedrijf”, in *Dramatische Werken*, vol. I (Sneek: H. Pijttersen Tz., 1883), pp. 183–213.

<sup>182</sup> These three letters were sent to Taco Hajo de Beer from Rosier Faassen and were written in 1877, 1882, and 1884. The handwriting matches that of the signature exactly. The letters themselves are difficult to read, and from the words that are legible, it is not clear what they refer to. It can be deduced however, that the letters may refer to the magazine *Het Nederlandsch Tooneel*, of which de Beer was editor from 1879 until 1886. Neve, “Levensbericht van Taco Hajo de Beer”; Faassen, Rosier, “Brieven van Rosier Faassen Aan Taco Hajo de Beer (1838-1923)”, Special Collections Leiden University Library (KL) LTK 1721, 1877.

<sup>183</sup> Faassen, *De Militaire Willemsorde: Oorspronkelijke Dramatische Schets in 1 Bedrijf* (Leiden University Library: Br RN-58, [1885]). The library catalogue gives the estimated date 1885, but it is unclear why. The manuscript is kept in the Leiden University Special Collections.

ink and is adapted here and there, some instances in pencil and some in a different ink colour (slightly lighter). The handwriting is not the same as that of Rosier Faassen, when compared to the aforementioned letters he sent to Taco Hajo de Beer. The script is quite elaborate, with large capitals throughout. The first word of the next page is written at the bottom of each page, much like catchwords. Included within the cover of the manuscript are a set of loose pages, which are different than the rest of the manuscript. They contain the text of a letter which is part of the play. The pages are written in a different script and ink. Enclosed in the envelope in which the manuscript is kept in the special collections is also a newspaper clipping entitled “De Militaire Willemsorde” and a playbill of a different play: *De Heks van Haarlem*, performed by the “Officiers Tooneel Vereeniging”, at the “Kunstkringhuis”. It is unknown for whom this manuscript was made, but as will become clear from the analysis below, it is presumed that it was created to be used as a script by an actor.

### *Analysis materials*

The 1873 edition was used as the copy text, because it is the earliest known edition of *De Militaire Willemsorde* and thus closest to the author’s original creation. The punctuation in this edition is not always consistent, and the spelling is archaic throughout. The edition of *Dramatische Werken* was published ten years later and contains significant changes in spelling and punctuation from the edition from 1873. The spelling and lexis are modernised throughout.

There were many substantial differences in *Dramatische Werken*, and because it was published during the lifetime of Faassen, this could also have been used as a copy text. The argument for using the *Dramatische Werken* edition would be that the changes made, which were mostly in spelling and punctuation, were made during the author’s lifetime and contributed to the readability of the text. For example, where in the 1873 edition “regts” and “regtvaardig”, “gaauw” and “koffij” is used, the 1883 edition uses “rechts” and “rechtvaardig”, “gauw”, and “koffie”. The punctuation in the 1883 edition is also more regular: there is more frequent usage of the colon (;) and more orderly usage of comma’s, exclamation points, and question marks. Capitalization is also more regular. There are only a few instances where the lexis and vocabulary are changed, and the changes mostly point to modernization, e.g.: “is er niemand hier geweest?” changed to “is er iemand hier geweest?”, “kleine” changed to “knaap” and “volgens”

changed to “ingevolge”. As such, the differences between the 1873 and 1883 editions could simply be a matter of preference of the publisher, but it could also be related to spelling modernisation processes that might have been occurring during the nineteenth century.

In the end, the 1873 edition was used as copy text to preserve this historical aspect of the text, because it could be that the archaic spelling is exactly what certain scholars are interested in.<sup>184</sup> Furthermore, in 1873, *De Militaire Willemsorde* was still at the height of its popularity and was published on its own, not in collected works volume. It is unknown what the author’s preferences were regarding spelling, thus the earliest published edition of the text was used as copy text here, following the theory by Greg and Bowers.<sup>185</sup>

The manuscript is very interesting, because it contains several changes that were made in the manuscript after it was initially written – added in a different hand, in a different writing material – making it a complex documentary source.<sup>186</sup> The changes were made either in pencil or in ink of a different colour. The changes vary from lines being crossed out, lines being adapted, and new lines being added.<sup>187</sup> The most dramatic changes were made in the lines of Karel, the little boy, such as “hoewel” changed to “maar” and “koopt u me dan een schip” changed to “koopt u dan een schip voor me”. These changes were probably made to make sure Karel’s register sounds believably childlike. Furthermore, many lines were omitted, such as: “O! Ik word bang... [...] moeder, vader, hulp, hulp, grootvader sterft” and “hij sterft anders” (which was changed to “moeder, kijk”). These changes were probably also made to make his speech sound more believable. Further changes were made in describing Karel: a line stating his age at a certain time is changed from four to two, and his name is also changed. This might have been changed to fit the gender and age of the actor. Furthermore, all the changes that were made – which are described in the footnotes of the edition – seem to omit or change the more dramatic lines.<sup>188</sup> It is interesting to see these changes, because they suggest actual usage of the manuscript in a theatre setting: if it were someone simply reading the play, they would probably not omit, change, or add lines. The lines that were omitted or changed probably did not work well for this theatre group when they were rehearsing, and thus they had to change the script.

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<sup>184</sup> Gaskell, *A New Introduction to Bibliography*, p. 340.

<sup>185</sup> Greg, “The Rationale of Copy-Text”; Bowers, “Greg’s “Rationale of Copy-Text” revisited”.

<sup>186</sup> Mathijssen-Verkooijen, *Naar de Letter*, p. 47.

<sup>187</sup> These changes are described in footnotes in the transcription.

<sup>188</sup> A facsimile of this edition is available on the [website dedicated to \*De Militaire Willemsorde\*](http://www.bookandbyte.org/mwo).  
[[www.bookandbyte.org/mwo](http://www.bookandbyte.org/mwo)]

Furthermore, the extra pages found in the binding of the manuscript also support this conclusion: the loose set of pages was probably used in a theatre setting as a prop, because it had to be read out loud on the stage during a performance. Moreover, the “catchwords” at the bottom of the pages also point to actual usage: the words at the bottom could have been used to aid actors during rehearsal, because they showed what was following on the next page, very similar to the practice of early-modern typesetters. Lastly, the playbill included in the materials from the Leiden University Library Special Collections, although the connection may be arbitrary, also suggests that the manuscript was used by an actor who also possessed a copy of the playbill. All this makes the manuscript very interesting, because it seems to be a “tried-and-true” version of the play, in the enactment of which real people were involved. From the changes that were made, it also seems as if the people involved in performing in this play omitted the more “melodramatic” passages, instead opting for the more naturalistic and patriotic side of this play. An evaluation of this manuscript makes the other editions seem more like reading editions, rather than a script to be rehearsed and performed in front of an audience.

## Chapter 4: Stylistic Analysis

*De Militaire Willemsorde* is a play presented in the typical style used for drama: the names of the characters are presented in a centred position on their own line, preceding the line to be spoken by this character. The play has few stage directions and thus mainly consists of dialogue, made up of turn-taking speaking parts. The play contains a few long monologues, in contrast to the short turns which make up most of the play. Within the play, there are also two letters which are read aloud when the play is performed.

### *Summary*

The play starts off with a scene between Frans and Betje, who discuss Willem's last letter, received several months since, wherein he describes being dreadfully ill and expecting to be on his deathbed. Van Balen is unaware of this letter, for he has forbidden his children from speaking of Willem. Betje tries to find out whether van Balen is truly so harsh as to want nothing to do with Willem, even if he were to be ill, or perhaps even dead. Van Balen is privately alarmed by this suggestion and admits to himself that he does still care about his estranged son. Afterward, Frans storms in and tells his wife he has finally heard tidings of Willem: he is alive, he is healthy, and he is here! Overjoyed, Frans and Betje go off to see Willem, unsure whether he would be welcomed back by his father. Meanwhile, van Balen, being unable to read, sneakily makes his grandson read Willem's last letter to him. Assuming Willem is dead, van Balen is so shocked by the letter that he promptly faints, at which time his children return. They manage to rouse the old man and tell him the joyous news of Willem: he is alive and has been decorated with the Military Order of William. They further explain that he has come home, and the play ends with a happy reunion.

### *Theoretical framework*

As a play from the nineteenth century, *De Militaire Willemsorde* is analysed here as a drama. Mick Short's *Exploring the Language of Poems, Plays and Prose* is a particularly helpful work when performing a stylistic analysis on one of the described genres, and thus it was used extensively for this edition and translation. The literary genre of drama is most like a naturally occurring conversation, but not exactly the same, because conversations in plays are designed to

be “overheard” by an audience.<sup>189</sup> Drama typically has at least two levels of discourse: the author-audience/reader level and the character-character level, whereby character talk is embedded in the overarching level of discourse between the playwright and audience.<sup>190</sup> It is because of this doubled structure of “listening in” that *dramatic irony* can occur: hereby, the knowledge of (some of) the characters is less than that of the audience, producing tension for the members of the audience, who wonder what will happen when all is revealed.<sup>191</sup> *De Militaire Willemsorde* contains many instances of dramatic irony, whereby some instances last a whole scene and are intended to cause suspense in the audience.

An example is scene eight, with war veteran van Balen and his grandson, Karel, who reads his grandfather a letter written by Willem, van Balen’s son. In this letter, Willem describes his condition and that he assumes he is on his deathbed, read by an unsuspecting and young Karel, who does not know the meaning of what he is reading. Naturally, van Balen is aghast, so much so that he almost dies from the shock. This scene occurs after the audience has found out that Willem is alive and well, and he is very close to home. There are several levels of dramatic irony in this scene. First, Karel is “tricked” into reading the letter by his grandfather, who challenges him to read a handwritten letter, if he can. Thus, Karel is the character with the least knowledge of the situation, which causes dramatic irony between himself and his grandfather. Van Balen knows all too well what the letter means, and who has written it, but he does not know that Willem has been cured since. This is the second level of dramatic irony, because the audience is aware that Willem is alive and could knock on the door at any moment, so to speak. This presumably produces a comic effect for the audience, until van Balen collapses from the shock, whereby the play seems to take a tragic turn.

Additionally, reading or viewing drama ultimately revolves around the characters. Discourse analysis is, therefore, a very important part of analysing a play. The discourse in a play is like naturally occurring language in many ways, because there are speakers, there is interaction, turn-taking, politeness and there is an addresser and an addressee.<sup>192</sup> But it is also very different from natural language for several reasons: first of all, as has been mentioned

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<sup>189</sup> Mick Short, *Exploring the Language of Poems, Plays and Prose* (Harlow: Longman, 1996), p. 168.

<sup>190</sup> Short, *Exploring the Language of Poems, Plays and Prose*, pp. 168–169.

<sup>191</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 169.

<sup>192</sup> Vimala Herman, *Dramatic Discourse: Dialogue as Interaction in Plays* (London: Routledge, 2005), pp. 2–3.

above, ordinary conversations do not have this doubled structure, whereby there is an overarching “interaction” between playwright and audience.<sup>193</sup> Furthermore, dramatic dialogue is written to be spoken, meaning that it is prepared and rehearsed and thus does not contain mistakes characterised by linguists as *normal non-fluency*.<sup>194</sup> Such mistakes include voice fillers, small pauses, mispronunciations, unnecessary repetition and others.<sup>195</sup> These do not occur in drama dialogue, because the dialogue was written. If they do occur, they are perceived by readers and audience to have a meaningful function, because they have evidently been added on purpose.<sup>196</sup>

Moreover, language written to be spoken often contains sentences that have an anticipatory structure, meaning that the construction and ordering cannot be entered into “unless its producer already has a syntactic “plan” for the whole sentence before embarking on it.”<sup>197</sup> Trailing constructions occur more often in casual speech, because they allow speakers to start speaking before completing the entire thought, or plan, of the sentence and allows for bits to be added onto the structure as they go.<sup>198</sup> Due to the fact that drama simulates spoken language, but it is still a written text that is to be spoken, it contains more anticipatory structures than spontaneous speech.

Furthermore, in discussing the characters, and with that, performing some discourse analysis, a number of important terms need explaining. Firstly, the concept of *speech acts* is important in a discussion of *De Militaire Willemsorde*. Speech acts are acts performed by a person’s utterance of words. Examples are promises, threats, challenges, contradictions, suggestions, and so on. Speech act theory was introduced by J.L. Austin, who termed such utterances “performative utterances.”<sup>199</sup> John Searle further developed this theory and called these utterances “speech acts.”<sup>200</sup> Speech acts can appear in several different forms and structures. Examples are interrogative structures, often used for questions, imperative structures,

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<sup>193</sup> Short, *Exploring the Language of Poems, Plays and Prose*, pp. 168–169.

<sup>194</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 176.

<sup>195</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 176.

<sup>196</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 177.

<sup>197</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 191.

<sup>198</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 192.

<sup>199</sup> J.L. Austin, “Performative Utterances”, in *Methods in Language and Social Interaction: Pragmatics, Discourse Analysis and Sociolinguistics*, ed. Ian Hutchby, vol. 1 (Leicester: SAGE, 2008).

<sup>200</sup> John Searle, “What Is a Speech Act?”, in *Methods in Language and Social Interaction: Pragmatics, Discourse Analysis and Sociolinguistics*, ed. Ian Hutchby, vol. 1 (Leicester: SAGE, 2008).



often used for commands, and declarative structures, often used for statements.<sup>201</sup> The structure of the utterance does not determine the speech act: a statement can be meant as a suggestion (“it’s a bit chilly in here” could actually mean “could you close the window?”) and a question can be meant as a command (“why are the dishes not done yet?” could actually mean “go and do the dishes”). The contextual conditions of the utterance are of importance if the speech act is to function properly.<sup>202</sup> By looking at these conditions, it is possible to deduce the intended perlocutionary effect – the effect the utterance is to have, according to the speaker.<sup>203</sup> The actual perlocutionary effect is the effect the utterance truly ends up having, in other words, what really happens.<sup>204</sup>

Similarly, another stylistic feature of importance in this project is the concept of *face*. The *face* is the public self-image, which contains two components: *positive face* and *negative face*.<sup>205</sup> Positive face relates to the need for validation, “the need for our actions and wants to be desirable to other people as well as ourselves.”<sup>206</sup> Negative face relates to the need for people to have their actions be unimpeded by others.<sup>207</sup> Face Threatening Acts (FTA’s) are thus acts by others that threaten either the positive or negative face of a person.<sup>208</sup> These acts can be “mitigated” by the way in which they are said or what actions are accompanied by their utterance.

The manifestation of speech acts changes over time. It is therefore important to realise that this play is from the nineteenth century. In most cases, especially in drama, speech acts can also be recognised by their context and the consequential actions that occur after the speech act occurs. For instance: “waar is nu me boterham, moeder?”, a line by Karel said to Betje in scene four.<sup>209</sup> From the context of the play, it is clear that Betje is Karel’s mother. The viewer can deduce their relationship from their ages, their previous lines, and the way they address and

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<sup>201</sup> Searle, “What Is a Speech Act?”; Austin, “Performative Utterances”.

<sup>202</sup> John Searle, “Indirect Speech Acts”, in *Syntax and Semantics: Speech Acts*, ed. John P. Kimball, vol. 3 (New York: Academic Press, 1975), pp. 60–61.

<sup>203</sup> J.L. Austin, *How to Do Things with Words* (Oxford: Oxford University Press, 1975).

<sup>204</sup> Austin, *How to Do Things with Words*.

<sup>205</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 203; Penelope Brown and Stephen Levinson, “Politeness: Some Universals in Language Usage”, in *The Discourse Reader*, ed. Adam Jaworski and Nikolas Coupland, 2nd ed. (London: Routledge, 2014), p. 312.

<sup>206</sup> Short, *Exploring the Language of Poems, Plays and Prose*, 213; Brown and Levinson, “Politeness: Some Universals in Language Usage”, p. 312.

<sup>207</sup> Short, *Exploring the Language of Poems, Plays and Prose*, 213; Brown and Levinson, “Politeness: Some Universals in Language Usage”, p. 312.

<sup>208</sup> Brown and Levinson, “Politeness: Some Universals in Language Usage”, p. 317.

<sup>209</sup> Translated as: “where is my sandwich, mother?”

respond to one another. Thus, when Karel is asking “where” his sandwich is, he is really asking whether Betje would make him one. She responds sarcastically to his request that his sandwich must be in the kitchen, a remark Karel does not seem to understand. He does not understand it because he was not truly asking for the location of the sandwich, but he was placing a *request* for a sandwich. This example is discussed further in Karel’s character analysis. Furthermore, some speech acts are clearly recognizable, even in a historical text like this one. For instance, commands are speech acts which can be recognised easily by their imperative structure. Some examples from the text are: “maar bring mij nu bij hem... kom!”, “kom m<sup>ê</sup>e bloodaard” and “geef me een glas water.”<sup>210</sup>

### *Stylistic features in De Militaire Willemsorde*

The lexis throughout the play is quite informal, and the sentences do not have a complex grammatical structure, owing to the familiar relationship between the characters. The text can be described as informal due to its context and the relationships between the characters. Informal language is described as “language that would be used when one is with familiar people” and “casual, relaxed.”<sup>211</sup> The setting is the family home of all the characters, and all characters have a familial relationship with one another. Due to this informal context, the characters also use graphological contractions throughout, such as “’t” and “’k”.

*De Militaire Willemsorde* does not contain many normal non-fluency features, except for a striking number of occurrences of the ellipsis marks “...”. These are used similarly in Dutch as in English, usually to signal an omission or a pause. In Van Dale, the ellipsis mark, or “beletselteken” in Dutch, is defined as follows: “punctuation mark consisting of several periods which signal that the sentence was halted; in performance it signals a pause.”<sup>212</sup> Toner argues that “ellipsis marks have developed in literary dialogue as a means of getting closer to the sounds of spoken language.”<sup>213</sup> Thus, ellipsis marks are used to suggest the tempo and rhythm of speech

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<sup>210</sup> Translated as: “but take me to him now... come on!”, “come on coward”, and “give me a glass of water”.

<sup>211</sup> OED Online, “informal, Adj.”, OED Online (Oxford University Press, 2017), [www.oed.com/view/Entry/95561](http://www.oed.com/view/Entry/95561) (Accessed October 19, 2017); Van Dale, “Van Dale Online Professional NL-EN, EN-NL”, Van Dale Online, 2017.

<sup>212</sup> “Leesteken bestaande in enige puntjes die aanduiden dat de zin is afgebroken; voor de voordracht dus een rust.” C. Kruyskamp, “Beletsel”, *Van Dale: Groot Woordenboek Der Nederlandse Taal* (Martinus Nijhoff, 1976), p. 262.

<sup>213</sup> Anne Toner, *Ellipsis in English Literature: Signs of Omission* (Cambridge: Cambridge University Press, 2015), p. 5.

by making extended pauses between words.<sup>214</sup> This type of ellipsis does not have the same function as the “editorial ellipsis”, which marks an omission from a citation.<sup>215</sup> Toner argues that ellipsis marks, like “...”, are especially suitable to texts which yield to the performance of others, for instance an actor.<sup>216</sup> She argues that “the ellipsis is a written acknowledgement of the interactive dynamic of communicative acts.”<sup>217</sup>

Thus, in drama, ellipsis marks like “...” are often used to simulate a pause in the speech of a character. These simulated non-fluency markers were presumably added so that the speech of the invented characters does not seem unnaturally cohesive and fluent. Furthermore, pauses are an important part of acting, as they allow the actor to shift the emotion they are acting out. For instance, see the following line by Frans: “Neen! ‘k moet wêer weg, ik ben maar eens komen overloopen... een matroos dacht ik, die brengt misschien tijding van Willem!”<sup>218</sup> This line contains a clear shift in tone, which occurs at the triple dots: from a casual remark about having to leave again soon to a statement about his brother, a sailor, who they had feared to be dead. Additionally, there are a few interruptions by other characters, especially in scene eight, when Karel is reading van Balen the letter from Willem. Van Balen keeps interrupting Karel during the reading, because he is shocked by the contents.

### *Character analyses*

In the following each character in *De Militaire Willemsorde* is analysed individually, relating to the aforementioned stylistic features and patterns. These characterizations are of importance for the translation process. Through the analysis of the dialogue in close reading, the translator gets familiarised with the characters’ speech patterns, lexis, politeness features, and other stylistic features present in the text. This facilitates the translating process and arguably improves the translation. With a deeper understanding of the characters and their relationships with regard to one another, their dialogue can be translated in a way that truly suits their characters.

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<sup>214</sup> Toner, *Ellipsis in English Literature*, p. 5.

<sup>215</sup> Toner, *Ellipsis in English Literature*, p. 8.

<sup>216</sup> Toner, *Ellipsis in English Literature*, p. 20.

<sup>217</sup> Toner, *Ellipsis in English Literature*, p. 20.

<sup>218</sup> Translated as: “No! I’ve to go again, I just came over for a while... a sailor, I thought, he might bring news about Willem!”

## Karel

His character is a child, aged twelve years old. He is described as the son of Frans on the “characters” page, and thus Betje is his mother (although this is not specified in the character description). Van Balen is his grandfather.

His character’s speech is child-like: run-on sentences are used, quick changes of subject and his speech is much more informal. Furthermore, Karel also uses speech acts in his conversation with his mother, Betje, in scene four. Twice, he asks for his sandwich in the following way: “waar is toch me boterham, moeder?”<sup>219</sup> This interrogative structure is used by him to suggest that his mother should have a sandwich ready for him, or at least be making it. The intended perlocutionary effect is that Betje goes to get or to make him a sandwich, but that is not what actually happens. First, she responds with a bit of sarcasm: “In de keuken! ’t schijnt dat de eer je nog al hongerig maakt.”<sup>220</sup> Karel does not understand what she means, so they drop it, but later, Betje says “ga nu je boterham maar opzoeken.”<sup>221</sup> The force of these speech acts depends on the felicity conditions of this conversation, some of which are known to us. It is known that Betje is Karel’s mother, that Karel has won a prize at school, and that he is therefore a very cheerful fellow at that moment. Thus, the speech acts probably did not have great perlocutionary force, spoken from Karel to his elder. Betje’s last speech act, though, does have the intended perlocutionary effect, because Karel goes to find his sandwich in the kitchen. This all comes down to the felicity conditions, including the natural authority Betje has over Karel by being his mother. Other than that, Karel is a very polite character, always addressing his elders with the polite form of address, also owing to his age and the norms in the Netherlands in the nineteenth century.

## Betje

Her character is a probably middle-aged, or perhaps somewhat younger, woman, as she has a son of twelve years old. She is married to Frans, and van Balen is her father-in-law.

Since the play was written in a time when women had less power and say-so in the family, Betje’s speech is less forceful and politer. This is especially noticeable when she is

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<sup>219</sup> Translated as: “wherever is my sandwich, mother?”

<sup>220</sup> Translated as: “In the kitchen! It seems as though the honour has made you quite hungry.”

<sup>221</sup> Translated as: “Now go and find your sandwich.”

talking to her husband, Frans. He is the more powerful speaker in the conversation, because he has the longest turns, controls the conversation topic, and frequently uses commands to ask his wife to do something for him. Furthermore, in conversation with van Balen, her father-in-law, she also uses the polite form of personal pronoun ('u') to address him, while she addresses her husband with the more informal "je". She also addresses van Balen as "vader" [father]. Thus, she uses terms of address marked for respect, which would signal the fact that she is a less powerful speaker in the exchanges with her father-in-law. Moreover, during the conversation between Betje and van Balen in scene two, van Balen has longer turns. On the other hand, Betje is the one who controls the topic, and she even steers the conversation to a topic van Balen is very uncomfortable talking about. He makes this clear a number of times by saying "Je wilt me laten praten over dingen... daar ik niet over spreken wil!" and "Waarom praat je er dan over, om me uit me humeur te helpen?"<sup>222</sup> Betje steers the conversation, either directly or indirectly. This makes her a more powerful speaker in this exchange. Van Balen even admits that Betje has taken liberties in the conversation which her husband, Frans, would not have been able to afford: "En nu, geen woord meer, en vergeet niet, dat zoo je man zich vermeten had, de helft te zeggen van hetgeen jij gedaan hebt, ik hem al lang den mond gesloten zou hebben."<sup>223</sup>

The fact that Betje gets van Balen to talk about things he does not want to discuss is a Face Threatening Act (FTA) to van Balen's *negative face*: he is impeded by Betje because he does not want to talk about this topic and is made uncomfortable; the conversation is concluded by van Balen saying "Donders meid, je kunt je beroemen me heelen dag bedorven te hebben." Furthermore, this same conversation also contains many FTA's to van Balen's *positive face*.<sup>224</sup> Van Balen wants Betje to agree with him and his actions, but Betje seems to take a different side, and she continues to disagree with him.

All in all, this makes Betje a more powerful speaker than van Balen, even though he has longer turns and is addressed by her with respectful terms of address.

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<sup>222</sup> Translated as: "You want to get me talking about things... which I don't want to discuss!" and "Why are you talking about it then, to put me in a bad mood?"

<sup>223</sup> Translated as: "And now, not another word, and don't forget, if your husband had been so bold as to say half of what you have, I would have silenced him long ago."

<sup>224</sup> Brown and Levinson, "Politeness: Some Universals in Language Usage", p. 312; Geoffrey N. Leech, *The Pragmatics of Politeness* (Oxford: Oxford University Press, 2014), p. 40.

Van Balen

His character is the only one with a character description on the characters page: “Oud Militair, gedécoreerd met de Militaire Willemsorde. (69 jaar).”<sup>225</sup> All the other character descriptions are not as specific and mostly refer to being the children or wife of the male characters van Balen and Frans. Van Balen is also the only one with a physical description when he enters the stage, which states what he is wearing: “VAN BALEN, *in donker mouwvest, zwarten broek, zwart fluweel huismutsje, komt van links.*”<sup>226</sup>

Thanks to his age, van Balen has a natural authority and status in the family. He is addressed with marked respect by the whole family (“u”, “vader”, “grootvader”). This is also characteristic of familial relations at the time in the Netherlands. Up until the cultural revolution of the late 1960s, which put an end to a hierarchically structured society, social conventions were very strict.<sup>227</sup> After this time, the use of informal forms for address increased, and the polite U-forms occupy a marginal position today.<sup>228</sup> In the nineteenth century, however, it was the standard to address your elders using the polite “U”.<sup>229</sup>

Van Balen also asserts his power in conversations by taking longer turns and by frequently using (indirect) speech acts with the intended effect of people doing him a service. This becomes imminently clear in scene eight, where van Balen convinces an unwitting Karel to read a letter to him from his estranged son, Willem. Van Balen uses indirect speech acts to get Karel to read the letter, adding also to the dramatic irony of the scene:

VAN BALEN, *met inzicht.*  
En als je zoo doorgaat, zal je spoedig geschreven schrift óók kunnen lezen!  
KAREL.  
Geschreven schrift!... Wel dat ken ik al lang!  
VAN BALEN.  
Zou jij kans zien een brief te lezen!  
KAREL.  
Wel zeker wel!  
VAN BALEN.

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<sup>225</sup> Translated as: “Old military man, decorated with the Military Order of William I. (69 years old).”

<sup>226</sup> Translated as: “VAN BALEN, in a dark cardigan, black pants, black velvet day cap, enters from the left.”

<sup>227</sup> Koen Plevoets, Dirk Speelman, and Dirk Geeraerts, “The Distribution of T/V Pronouns in Netherlandic and Belgian Dutch”, in *Variational Pragmatics: A Focus on Regional Varieties in Pluricentric Languages*, ed. Klaus Schneider and Anne Barron (Amsterdam: John Benjamins Publishing Company, 2008), p. 193.

<sup>228</sup> Plevoets, Speelman, and Geeraerts, “The Distribution of T/V Pronouns in Netherlandic and Belgian Dutch”, p. 193.

<sup>229</sup> Jo Daan, “The Pronouns of Address in Dutch as a Mirror of the Relationships between People”, *Canadian Journal of Netherlandic Studies: Revue Canadienne D’etudes Néerlandaises* 11 (1990), p. 34.

Dat zou ik wel eens willen hooren!<sup>230</sup>

All the utterances by van Balen in the extract above are speech acts, of which the intended perlocutionary effect is getting Karel to read him the letter, without him knowing how much is at stake. In this scene, van Balen is certainly the more powerful speaker. This stands to reason, because Karel is both much younger than himself, and he is also his grandson. Thus, van Balen has a natural authority over Karel and uses this to his advantage.

Frans

His character is that of a middle-aged man. He is van Balen's son, Betje's husband, and Willem's brother.

At times, he is quite dominant with his wife. They address each other with the informal "je" when in conversation with each other. Furthermore, Frans also uses speech acts with an imperative grammatical structure as *commands* toward his wife.<sup>231</sup> Examples are: "geef eens hier!" and "bezorg jij den brief!". Frans is, however, much politer towards his father and only uses formal terms of address, marked for respect ("u", "vader").<sup>232</sup> Moreover, Frans seems intimidated by his father, being scared to disappoint him or make him angry, evidenced by the fact that he does not dare to tell him about his brother Willem. Additionally, Betje, his wife, also makes a comment about his feelings towards his father: "En me man die zeven jaar ouder is dan zijn broer, zit nog in den brand als de oude hem schuins aanziet!"

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<sup>230</sup> Translated as:

VAN BALEN. (*perceptively.*)

And if you continue like this, you will soon be able to read handwritten text as well!

KAREL.

Handwritten text!... Well, I learned that a long time ago!

VAN BALEN.

Would you be able to read a letter?

KAREL.

Sure could!

VAN BALEN.

I would love to hear that!

<sup>231</sup> Short, *Exploring the Language of Poems, Plays and Prose*, p. 198.

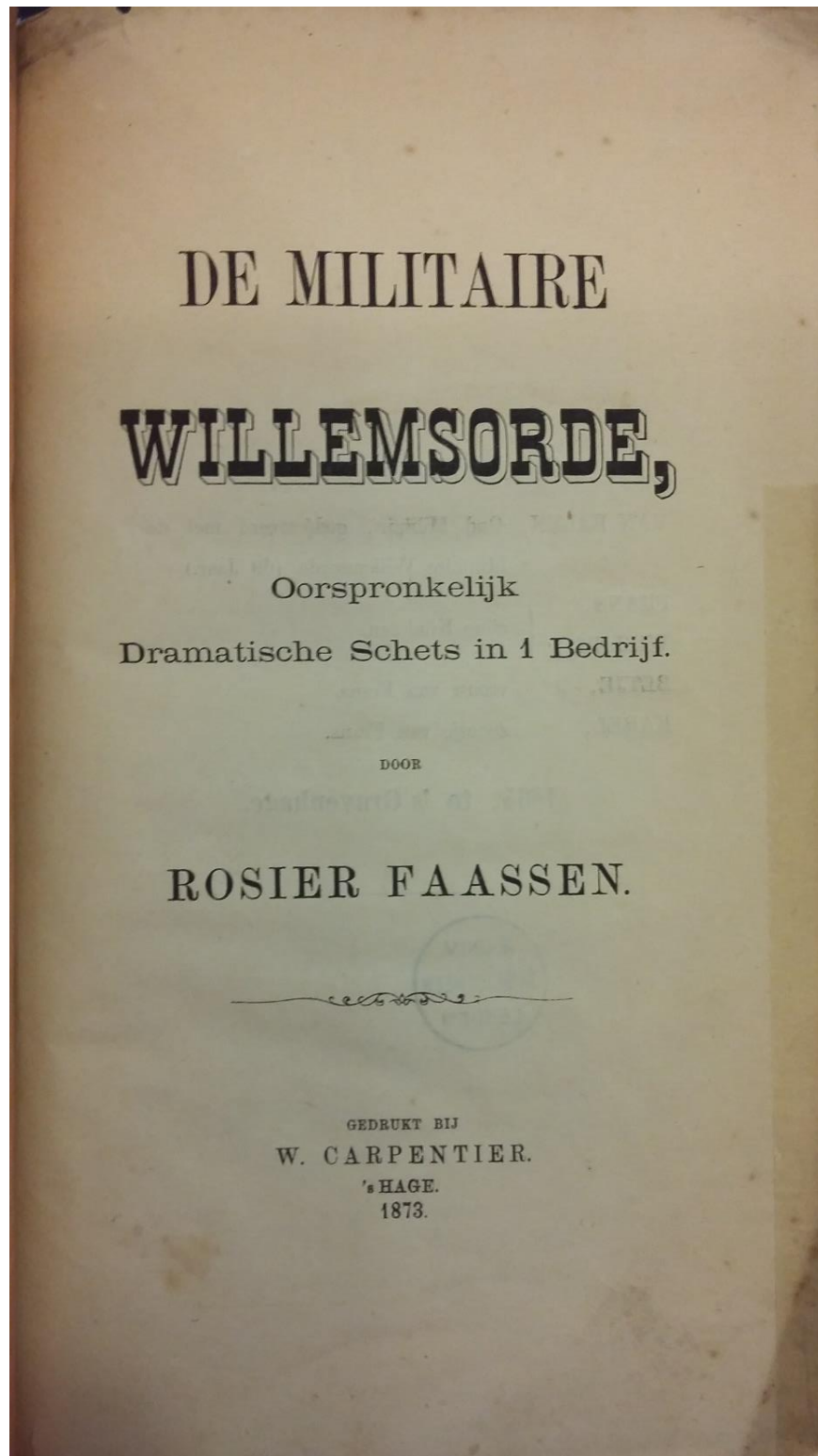
<sup>232</sup> Translated as: "give it here!" and "you deliver the letter!"

## Willem

His character is also that of a middle-aged. He is van Balen's (estranged) son. He only enters the stage at the very end of the play, but he is the centre of most, if not all, conversations in the play. He is a soldier, who has been out at sea for the last eight years.

Most of Willem's character is reflected in his letters, as he actually has only one line in the entire play. These letters were written to be spoken, because his letters are read out loud in the play, but they still must give the impression that they were written only to be read. The letter thus contains more sentences with an anticipatory structure than those in the rest of the play. The register of the letters is slightly more formal, also owing to the written medium.





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<sup>233</sup> To view other editions of *De Militaire WillemSORDE*, visit the [website dedicated to the digital edition here](#).

[1]

# De Militaire Willemsorde,

Oorspronkelijk  
Dramatische Schets in 1 Bedrijf

Door

Rosier Faassen.

~ ~ ~

[2]

PERSONEN:

VAN BALEN, Oud Militair, gedécoreerd met de Militaire Willemsorde. (69 jaar.)

FRANS,

} zijne kinderen.

Willem,

Betje, vrouw van Frans.

Karel, zoontje van Frans.

1865, te 's Gravenhage.

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[3]

*Eenvoudige burgerkamer. – Raam op den achtergrond. – Regts 2<sup>de</sup> plan<sup>234</sup> de buitendeur. – Links 2<sup>de</sup> plan de deur der tuin. – Tafel in het midden waarop koffijservies en brood. – Karpel. – Regts 1<sup>ste</sup> plan een kastje, waarop eene cassette. – Links 1<sup>ste</sup> plan groote armstoel. – Lâtafel naast het raam, waarop waterkaraf en glas. – Aan den muur, in bruine lijsten, platen voorstellende de veldslagen van Waterloo, Hasselt en Leuven, enz. – Stoelen.*

~~~

**EERSTE TOONEEL.**

BETJE, daarna FRANS.

BETJE, *staat bij de tafel.*

Zie zoo... me koffie is klaar... laat ik nu vader roepen. (*gaat naar de deur links.*)

FRANS, *door de deur regts.*

Betje!

BETJE, *omziende.*

Ben jij het al!

FRANS.

Waar is vader?...

BETJE.

In den tuin, ik ging hem juist roepen.

FRANS, *komt binnen.*

Wacht nog een beetje.

BETJE.

Wat scheelt er aan?

FRANS, *gaat bij de tafel zitten.*

Dat zal ik je zeggen.

BETJE.

Je bent bleek!... Is je wat gebeurd op den winkel?...

[4]

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<sup>234</sup> Van Dale has multiple definitions and translations for ‘plan’, and one of them is used in describing perspective, usually on the stage. Hereby, ‘tweede plan’ means background, and ‘eerste plan’ means foreground. Van Dale, “Van Dale Online Professional NL-EN, EN-NL”.

FRANS.

Neen!... of liever ja... Zeg eens, is er niemand hier geweest?

BETJE.

Wanneer?

FRANS.

Van morgen!

BETJE.

Neen, waarom?...

FRANS.

Wel, een uur geleden was er iemand aan den winkel om me te spreken; ik had juist werk onderhanden daar ik niet afkon, en stuurde den jongen naar beneden met de boodschap, of hij een oogenblikje wou wachten, maar de jongen zei dat die persoon hem antwoordde: "dan zal ik over een uurtje wel terugkomen"... Ik vroeg natuurlijk wie het geweest was... de jongen zei dat 't iemand was die veel van een matroos had.

BETJE.

Een matroos!

FRANS, *opstaande*.

Dààr, nu schrik je ook!...

BETJE.

Dat doe ik ook... kom neem een lekker kopje koffie, dat zal je goed doen.

FRANS.

Neen! 'k moet wêer weg, ik ben maar eens komen overloopen... een matroos dacht ik, die brengt misschien tijding van Willem!

BETJE.

Jammer dat je hem niet gesproken hebt!

FRANS.

Hij komt immers terug... Ik ben bang met hem te spreken.

[5]

BETJE.

Waar denk je aan!...

FRANS.

Willem's laatste brief was zoo akelig... en die hebben we nu al twee maanden geleden ontvangen.

BETJE.

Zonder er vader over te durven spreken!

FRANS.

Je weet immers wel dat hij mij verboden heeft ooit den naam van me broêr uit te spreken.

BETJE.

't Is toch wel hard vind ik!

FRANS.

Je weet hoe vader is... en dat duurt nu al acht jaar lang.

BETJE.

Ja! onze Karel was net vier jaar<sup>235</sup> toen Willem naar zee ging.

FRANS.

Waar is die laatste brief... ik wil hem nog eens nalezen... je hebt hem 't laatst gehad.

BETJE.

Hier in 't kistje bij de anderen (*gaat naar de kast waar de cassette op staat.*) Hé, dat is raar!

FRANS.

Wat dan?

BETJE.

Ben jij aan het kistje geweest?

FRANS.

Waarom?

BETJE.

Wel, omdat het open is.

FRANS.

En je hebt den sleutel altoos in je zak!

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<sup>235</sup> This is where the age of Karel, Betje and Frans' son, can be deduced. In the manuscript text, the words "Karel" and "four" [vier] are crossed out in pencil, and the words "Betje" and "two" [twee] are substituted for these. This was probably done to accommodate the age and gender of a certain actor who played the part of "Karel". Wherever Karel is referenced in an actual line, the name "Betje" is substituted for it, though this is not the case in the stage directions. Thus, the most likely explanation is that while the play was being performed, a younger, female actress played "Karel", and they took the name Betje to refer to her. Since the stage directions are never spoken out loud, these did not need to be changed anywhere. This is not relevant in the printed editions, because those were probably not used as scripts, but as reading editions.

[6]

BETJE.

Dat weet ik wel!... daarom juist verwondert het me... daar heb je dien treurigen brief...

FRANS.

Geef eens hier! (*opent die*) “Batavia 30 November 1864.”

BETJE.

Dat is nu al vijf maanden geleden.

FRANS, *lezende*.

“Waarde broeder en zuster! Gij zult wel verwonderd zijn een brief van eene andere hand dan de mijne te ontvangen, maar de dokter heeft mij elke beweging verboden en een vriend schrijft u deze regels. Ik leg in het hospitaal. In ons eerste gevecht aan boord van de Medusa heb ik eene zware wond aan het hoofd ontvangen: er sprong een granaat van den vijand op de hoogte van de valreep die mij zoo goed als dood op den grond wierp. Dank zij onze brave dokter, ben ik er doorgekomen, maar door vermoeijenissen in ons laatste gevecht, waar ik tot de landingstroepen behoorde, nu wêer ingestort. De dokter behandelt me als een kind, zoodat ik wel merk dat het gaauw met me gedaan zal zijn, men geeft me alles toe, omdat men begrijpt, dat er toch geen helpen meer aan is.”

BETJE.

Arme Willem!

FRANS.

“Ik ben niet bang om te sterven, want aan boord heb ik den dood zoo dikwijls voor oogen gehad, dat me die geen vrees meer aanjaagt. Alléén drukt het me, dat vader me geen vergiffenis wil schenken; ’t is waar, ik heb die niet verdiend, want ik heb tegen Gods gebod gezondigd, dat zegt: “Eert uwen vader en uwe moeder...” en nu ik sterven ga troost mij de gedachte, dat ik daarboven, bij Onzen Lieven Heer, mijne arme moeder zal aantreffen en zij mij misschien niet verstooten zal, als ze mijn berouw en mijne tranen ziet. – Je [7] zult wel denken, wat is Willem vroom geworden, maar als men acht jaren met een bezwaard geweten op den grooten oceaen heeft gedobberd, en thans den dood voor oogen heeft, dan voelt men zoo iets in ’t hart, dat men niet beschrijven kan. Vaarwel goede broer, vaarwel lieve zuster, de dokter verbiedt me langer te dicteren; zeg vader dat ik sterf met zijn naam op de lippen en denkt aan uw broer die je niet weer zult zien. Willem van Balen.”

BETJE, *na eene kleine stilte*.

We moeten vader dien brief voorlezen.

FRANS.

Ik durf niet!... Herinner je je dan niet hoe hevig hij tegen me uitviel toen ik hem Willem's eersten brief lief zien... nu vijf jaren geleden.

BETJE.

Ja! maar de tijd doet wonderen, en als hij nu werkelijk gestorven is, is het dan geen misdaad vader er onkundig van te laten.

FRANS.

Ik heb nog altijd hoop... meer dan twintig malen ben ik gaan informeren aan het Ministerie van marine en men had er geen doodbericht van hem ontvangen... zou je denken dat ik er anders vader niet van gesproken zou hebben?...

[8]

VAN BALEN, *buiten.*

Betje!

BETJE.

Daar is vader!

FRANS, *naar de deur regts gaande.*

Dan maak ik dat ik wegkom... Is de jongen nog niet thuis?

BETJE.

't Is pas half twaalf.

FRANS, *geeft haar den brief.*

Bezorg jij den brief!...

VAN BALEN, *buiten.*

Betje!

FRANS.

Tot straks, ik ga kleine Karel tegemoet; ik wil weten of hij een prijs heeft. (*Af, door de deur regts.*)

~~~



**TWEEDE TOONEEL.**

BETJE, VAN BALEN.

BETJE, *den brief in haar voorschoot stekende.*

Hier ben ik, vader!

VAN BALEN, *in donker mouwvest, zwarten broek, zwart fluweel huismutsje, komt van links.*  
Meid, 't is half twaalf geslagen!... is je koffie er nog niet?...

BETJE, *de groote stoel bij de tafel schuivende.*

Nu, dat zou wat moois zijn!

VAN BALEN, *gaat zitten.*

't Is waar, je houdt óók van stiptheid!

BETJE, *koffie schenkende.*

Gewoonte van oude gedienden.

VAN BALEN, *vrolijk.*

Maar dat ben jij dan toch niet?...

BETJE, *lachende.*

Welzeker!... heb ik geen vier jaar gediend... als keukenmeid bij mijnheer Straalman.

VAN BALEN.

De patroon van Frans... daar heb jelui elkâar leeren kennen.

BETJE.

Daar hebt u toch geen spijt van, niet waar?

VAN BALEN.

Zeker niet! (*drinkende*) Al was het maar alleen om je manier van koffie zetten.

[9]

BETJE.

Anders nergens om?

VAN BALEN *vat hare hand.*

Dat weet je wel beter. Na den dood van mijne goede vrouw heb jij hare plaats ingenomen... Je kent me nukken... me grillen, en wanneer den ouwe aan 't brommen is, laat je hem maar stillletjes zijn gang gaan. Net als mijne arme ouwe Koos... Ach God! die was ook zoo goed voor me.

BETJE.

En voor hare kinderen ook!

VAN BALEN.

Dat was ze... arme ziel; ze is er ook mooi voor beloond.

BETJE, *met inzicht.*

Dat moet u nou niet zeggen; als de menschen het hoorden, zouden ze denken dat me man zijne moeder niet goed behandeld heeft...

VAN BALEN, *driftig.*

Je man!... Wie spreekt er van je man?

BETJE.

Van wien spreekt u dan?...

VAN BALEN.

Ik... van niemand!... (*staat op en gaat bij 't raam zitten met den rug naar haar toe.*)

BETJE, *na eene kleine stilte.*

Scheelt er iets aan, vader?

VAN BALEN.

Neen!

BETJE.

Is de koffie niet goed?...

VAN BALEN.

Neen!... jij bent niet goed!

BETJE.

Wat heb ik u dan gedaan?

[10]

VAN BALEN.

Je wilt me laten praten over dingen... daar ik niet over spreken wil!

BETJE.

De Hemel beware me... ik heb u niet boos willen maken.

VAN BALEN.

Zóó!

BETJE.

Ik weet wel dat u sedert dien ongelukkigen avond streng verboden hebt ooit zijn naam uit te spreken.

VAN BALEN, *opstaande*.

Had ik daar geen gelijk in, geen regt toe?

BETJE.

Regt, ja!... gelijk... neen!

VAN BALEN, *achter de tafel*.

Wat blief-je?

BETJE.

Zie je vader, nu U er zelf over begint te spreken...

VAN BALEN.

Dat is jouw schuld... jij brengt me op den weg...

BETJE, *ter zijde*.

Zooveel te beter...

VAN BALEN, *op den leuningstoel*.

Waaróm keur je mijne handelwijze af?...

BETJE.

Dat doe ik niet... Ik zeg dat er in alles een middenweg is.

VAN BALEN.

Dus verdedig je hem nog?

BETJE.

Dat niet... als ik dat kon, zou ik zelf geen zoon moeten hebben.

VAN BALEN.

Waarom praat je er dan over, om me uit me humeur te helpen?

BETJE.

Acht jaar boete is lang!...

[11]

VAN BALEN.

Er zijn misdaden waar geen vergiffenis voor bestaat.

BETJE.

Voor een regter niet... voor een vader wel!

VAN BALEN.

Een vader moet een streng regter zijn!

BETJE

Waar staat dat geschreven?

VAN BALEN.

Een soldaat die zijn chef slaat krijgt den kogel, wat verdient dan een zoon die zijne moeder durft bedreigen.

BETJE.

De moeder heeft vergiffenis geschonken.

VAN BALEN.

Maar de vader moet straffen! (*ongeduldig*). Bovendien, wie heeft u geroepen om zijne verdediging op te nemen?

BETJE.

Mijn hart, mijn gevoel; ik begrijp wat hij lijden moet.

VAN BALEN, *langzaam en zacht*.

Begrijp je dan niet wat ik geleden heb... wat ik misschien nog lijd...

BETJE.

Maar... als hij nu eens ziek was...

VAN BALEN.

Wat zeg-je?

BETJE.

Als hij dood was...

VAN BALEN.

Dood!... (*somber*.) Dan zou ik voor hem bidden.

BETJE.

Foei! vader! hoe kan men zo haatdragend zijn!...

VAN BALEN.

Heb ik je dan gezegd dat ik hem haat?... Kan men dan zijn kind haten! – Weet je dat die jongen mijn trots was, dat ik hem alles heb laten leeren, mij be-[12]holpen heb om hem eene opvoeding boven zijn stand te geven!... omdat ik maar al te dikwijls ondervonden heb wat het zeggen wil, niets te weten. En wat is de slotsom geweest?... Dat hij zich door zijne opvoeding boven ons verheven wanende, een losbandig leven is gaan lijden, zich in gezelschappen heeft begeven die hem vader en moeder hebben doen verwaarlozen, totdat hij eens op een avond zijne moeder heeft

durven dreigen. Nog zie ik het, als ware het gisteren gebeurd. Hij hief de hand op tegen zijne eigene moeder. Ik kwam juist binnen en zoo ik hem toen niet onder mijne voeten vertrap heb, is het Gods wil geweest die mij tegenhield. Toen heb ik hem verjaagd, verstooten en sedert dien tijd niets meer van hem willen hooren... hij is zeeman geworden, heb je mij gezegd... en gedraagt zich goed... zooveel te beter voor hem... maar, mijn kind is hij niet meer!...

BETJE.

Arme jongen!

VAN BALEN.

Beklaag hem niet, beklaag mij! Wat blijft den ouden soldaat nu over?... de zoon waar hij zijn hoop op gebouwd had, heeft zijn ouden dag verbitterd... zijne grijze haren onteerd.

BETJE.

En Frans dan?...

VAN BALEN.

Je hebt gelijk! ik ben onregtvaardig. Frans is een brave jongen, een goed zoon... maar 't kind dat men verliest is ons altoos 't liefste... en dan hoopte ik mij in hem te zien herleven. Ik ben nooit anders geweest dan eenvoudig soldaat, gehoorzaam en blind werktuig. Daarvoor ontving ik het kruis van mijn Koning! en daar ben ik trots op, want dat versierde nooit de borst van een onwaardigen... maar voor hem wilde ik meer... hem wilde ik de opvoeding geven die mij ontbroken heeft. Ik ben geboren in een tijdvak dat men ons niet leerde lezen en [13] schrijven... daar had Napoléon geen tijd voor... We moesten voorwaarts, en onze leermeester was het kanon! Eén ding heb ik echter geleerd: gehoorzaamheid, blinde gehoorzaamheid, en daarmee hebben wij wonderen gedaan.

BETJE.

Maar hij was nog zoo jong!

VAN BALEN.

Op zijne jaren had ik al half Europa doorkruist... toen leerde men vroeg man zijn, en vroeg men niet naar den leeftijd... Ik heb leeren gehoorzamen onder een vreemden Keizer totdat mijn wettige meester mijne diensten noodig had. En die eerbêd, dat ontzag, die gehoorzaamheid die mij van mijn jeugd af zijn ingeprent, verlang ik in mijne kinderen terug te vinden. Jij bent ook moeder en zult je misschien nog eenmaal herinneren wat ik gezegd heb. En nu, geen woord meer, en vergeet

niet, dat zoo je man zich vermeten had, de helft te zeggen van hetgeen jij gedaan hebt, ik hem al lang den mond gesloten zou hebben.

BETJE.

Maar vader...

VAN BALEN.

Genoeg!... Ik ga me jas aandoen en eene wandeling maken... Donders meid, je kunt je beroemen me heelen dag bedorven te hebben. (*af door de deur links.*)

~~~

## DERDE TOONEEL.

BETJE, *alleen.*

Wat een man!... en toch... toch houd ik het er voor dat hij 't in zijn hart zoo kwaad niet meent... hij wil zich groot houwen, niets van Willem hooren, zelfs zijne brieven mogen we hem niet laten zien. Misschien denkt hij wel eens aan hem als er niemand bij is. Arme vader!... hij schaamt zich misschien te toonen dat hij [14] een goed hart heeft... En dat heeft hij!... Dat hebben we gezien toen moeder gestorven is... (*ruimt de koffij en 't brood weg, en zet dit op de lâtafel.*) En toen verleden jaar me kleine Karel ziek is geweest, zat hij dagen lang bij hem en eens op een avond dat het arme kind zware koorts had, vond ik hem met tranen in de oogen aan 't bedje zitten, hij hield de hand van het kind in de zijnen en bij 't binnenkomen hoorde ik hem mompelen: "arm kind... ga je me nu ook verlaten net als de andere." Maar die oude soldaten zijn zoo onbuigzaam. Hij vooral! Discipline is bij hem numero een! En me man die zeven jaar ouder is dan zijn broer, zit nog in den brand als de oude hem schuins aanziet!... Wat heb ik daar?... O, den brief van Willem; 'k zal hem maar weêr bij de anderen leggen... 't is toch vreemd dat dat kistje openstond, en nu herinner ik me gisteren me sleutels in de keuken te hebben laten leggen... Zou misschien?... Neen, hij kan ze toch niet lezen!...<sup>236</sup>

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<sup>236</sup> In the manuscript text, several lines are added at the end of Betje's monologue: "Kijk, daar hoor ik me jongen aankomen (gaat naar de deur, komt met Karel terug)". The following lines are crossed out: "~~KAREL, buiten./ Moeder, Moeder!... ik heb een' prijs./ BETJE, legt haastig den brief op de kast./ Daar is me jongen./ KAREL, komt dansende op./ Ik heb een' prijs! ik heb een' prijs!~~" / Karel's line that starts with "Dag Moeder", was changed to "Ja, Moeder."

**VIERDE TOONEEL.**

BETJE, KAREL, *van regts komende.*

KAREL, *buiten.*

Moeder, Moeder!... ik heb een' prijs.

BETJE, *legt haastig den brief op de kast.*

Daar is me jongen.

KAREL, *komt dansende op.*

Ik heb een' prijs! ik heb een' prijs!

BETJE.

Welzoo jongen, een' prijs... daar moet ik je eens ferm voor pakken.

KAREL, *heel schielijk.*

Dag Moeder! de eerste prijs voor 't lezen heb ik! Een mooi boek, met goud en mooie prenten er in, en de meester zei, ik zou het ver brengen... het is de ge-[15]schiedenis van Robinson Crusoë... en de heeren hebben me een hand gegeven; er komt een neger in, die heet Vrijdag, en morgen is het geen school en waar is nu me boterham, moeder?

BETJE, *lagchende.*

Een oogenblikje!... je rammelt alles door mekâar... je hebt een' prijs zeg je!

KAREL, *toont haar een boek.*

Ja kijk maar!... de eerste prijs voor het lezen... de hoogste weet u... Waar is grootvader dat ik hem mijn boek laat zien?

BETJE.

Grootvader is uitgegaan!... Weet je vader het al... die zou aan 't school zijn.

KAREL.

't Is van daag vroeger uitgegaan... en morgen is er geen school... Waar is toch me boterham, moeder?...

BETJE.

In de keuken! 't schijnt dat de eer je nog al hongerig maakt.

KAREL.

Wat bedoelt u?

BETJE.



Ik bedoel!... och! niemendal, ik bedoel dat ik trotsch op je ben; zoo'n geleerde zoon zal me eer aandoen bij de bureu.

KAREL.

En grootvader! wat zal die opkijken!

BETJE.

Dat zal hij wel! ga nu je boterham maar opzoeken.

KAREL.

In de keuken zegt u?... in 't kastje zeker! (*gaat springende heen.*) Ik heb een prijs, ik heb een prijs.<sup>237</sup>

~~~~~

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<sup>237</sup> In the manuscript text, the following lines were crossed out: "~~Ik heb een prijs, ik heb een prijs.~~"

[16]

**VIJFDE TOONEEL.**

BETJE, later FRANS.

BETJE

Komaan, die dag begint goed! dat zal vader weêr in zijn schik brengen.

FRANS, *haastig opkomende.*

Bet! ben je daar?... waar is vader?

BETJE.

Uitgegaan! maar wat scheelt je nu weer? dat is de tweede maal dat je van daag als een orkaan in huis komt.

FRANS.

Dat komt omdat... geef me een glas water.

BETJE, *haalt die van de lâtafel.*

Dáár, dáár... maar mijn God, wat is het nu weer?... ben je ziek?...

FRANS.

Ziek? ik ben nog nooit zoo gezond geweest! Ik ben zoo blij... dáár, ik moet je een zoen geven (*omhelst haar*).

BETJE.

Weet je misschien dat Karel een' prijs heeft.

FRANS.

Neen, dat wist ik niet!... dat zijn twee gelukken op één dag!

BETJE.

Wat is het andere dan?

FRANS.

Dat zal je hooren!... maar je moet niet schrikken, hoor!...

BETJE.

Schrikken! waarom?... waarom? maar spreek dan toch!

FRANS.

Bedaar! bedaar! Je weet dat er van morgen iemand is geweest om me te spreken... een zeeman!...

BETJE.

Nu ja!... die heeft zeker goede tijding van je broer gebracht!

[17]

FRANS.

Dat heeft hij!... en wat een goede!... Willem is genezen... heelemaal genezen... en op weg naar huis.

BETJE.

Goddank!

FRANS.

Maar dat is alles nog niet!

BETJE.

Wat dan nog meer?

FRANS.

Het schijnt dat mijn goede broer een leeuw van dapperheid is geweest... en onze Koning heeft hem er rijk voor beloond!

BETJE.

Wat meen je daarmêe?

FRANS.

Je moogt trotsch op je familie wezen, mijne goede vrouw... Willem is ridder geworden, net als vader!

BETJE.

Willem?

FRANS.

Ja, ridder van de Willems-orde.

BETJE.

En komt hij hier?

FRANS.

Ik verwacht hem elk oogenblik!... Ten gevolge zijner wond heeft hij tot herstel van gezondheid verlof aangevraagd, dat hem is toegestaan... en hij komt... morgen misschien.

BETJE.

Morgen?

FRANS.

Misschien van daag nog... misschien is hij er al.

BETJE.

Wat zeg je?

FRANS.

Welnu ja, me goede Bet, die zeeman was Willem zelf Willem is hier, ik heb hem gezien, gesproken.

[18]

BETJE.

Waar is hij dan?

FRANS.

Op den winkel!... Hij wilde natuurlijk niet hier komen, daar hij bang was dat vader hem niet ontvangen zou.

BETJE.

Arme broer! en hij is gezond, zeg je?

FRANS.

Hij heeft me gezegd dat hij ten gevolge van de wond aan 't hoofd aan duizelingen lijdt... men heeft hem zijn ontslag beloofd en eene landsbetrekking.

BETJE.

Dus zou hij ons niet meer verlaten.

FRANS.

Neen!... maar hoe zullen wij hem nu voor vader brengen?

BETJE.

Dat zal wel loslopen. Ik weet niet of ik het mis heb, maar 'k hou 't er voor dat vader hem niet meer terug zal stooten.

FRANS.

Denkt je?

BETJE.

Maar je houdt me aan de praat en je kunt toch wel aan me zien, dat ik van verlangen brand om hem te omhelzen.

FRANS.

Ga dan maar met me naar den winkel; de patroon heeft wel begrepen dat ik van daag toch alles verkeerd zou doen en me vrijaf gegeven... Willem zit bij hem en vertelt hem van zijne gevechten.

BETJE.

Ik ga met je!... en dan moet je terug naar vader om hem voor te bereiden.

FRANS.

Dat durf ik niet!... je weet hoe vader is...

BETJE.

Durf niet!... welnu, dan zal ik je zeggen hoe je 't moet [19] aanleggen... Als Willem 't goedvindt, moet hij hem schrijven en dien brief... moet jij vader voorlezen.

FRANS.

Dat is misschien het beste!

BETJE.

Dat meen ik ook... maar breng mij nu bij hem... kom!

FRANS.

Stil, daar is vader!

~ ~ ~

**ZESDE TOONEEL.**

DE VORIGEN, VAN BALEN *met jas en hoed door de buitendeur.*

BETJE.

Al terug, vader?

VAN BALEN.

Ja!

FRANS. (BETJE)

Er scheelt toch niets aan?

VAN BALEN.

Neen!

BETJE.

U bent toch niet boos op me, vader?...

VAN BALEN.

Dat weet je wel beter, anders zou je het niet vragen.

FRANS, *zacht tot Betje.*

Boos, waarom?

BETJE, *zacht.*

Dat zal ik je onderweg wel zeggen!

VAN BALEN, *die naar zijn armstoel is gegaan.*

Wat heb jelui zamen te mompelen?...

BETJE.

Och! vader, we wilden er juist uitgaan toen u binnen kwaamt!...

VAN BALEN.

Welnu, ga dan!... ik hou je niet tegen... is de jongen thuis?...

[20]

BETJE.

Ja, vader, hij is in de keuken of in het tuintje!...

VAN BALEN.

Goed, ga dan maar. (*tot Frans.*) Maar wat scheelt jou, je ziet er zoo raar uit!...

FRANS.

Kunt u het aan me zien?... God, ik ben ook zoo in me schik!

VAN BALEN.

Zoo! en waarom?...

FRANS, *verlegen*.

Wel omdat!...

BETJE, *schielijk*.

Omdat kleine Karel op school een prijs heeft gekregen.

FRANS, *zich herstellende*.

Ja! daarom!

VAN BALEN.

Zóó... nu dat doet me ook plezier! ga nu maar heen!...

FRANS *tot Betje*.

Als ik maar zoo bang niet voor hem was, dan zei ik hem alles.

BETJE, *zacht*.

Nog niet!... kom m<sup>ê</sup>e bloodaard (*luid*.) Tot meteen, vader!...

FRANS.

Dag, vader, tot straks.

VAN BALEN.

Dag, kinderen!

(Frans en Betje *af door de buitendeur*. Van Balen *gaat op den armstoel zitten*.)

~~~

## ZEVENDE TOONEEL.

VAN BALEN, *alleen.*

't Zijn goede kinderen! Frans is een brave jongen... als kind zelf was hij altoos even gehoorzaam... nooit reden tot klagen... terwijl de ander... Wat Betje me [21] gezegd heeft, is me onderweg maar niet uit het hoofd gegaan "als hij nu eens dood was", dood!... ver van zijn land, ver van... zijne familie... Ik weet dat zijn schip deelgenomen heeft aan de expeditie naar Japan... Als ik kon lezen had ik de kranten nagezien... maar ik ben een oude domkop... wat ik er van weet heeft Betje me verteld... zoo ter loops... want ze durven er niet over spreken... Ze zijn beide bang voor me... Bang!... ben ik dan zoo hardvochtig... zo streng... neen, ik ben regtvaardig!... En toch... toch gebeurt het me wel eens, als ik 's nachts niet slapen kan, en de wind hoor gieren en huilen, dat het mij voorkomt als hoorde ik daartusschen de stem van.. Willem!... (*met diepe smart*) Willem!... sinds hoe lang heb ik dien naam niet uitgesproken... hoewel hij me dikwijls op de lippen is gekomen! Willem!... 't is toch zoo'n mooijen naam! Acht jaren boete is lang! zei ze... dat is zoo... ze had gelijk... Was mijne arme vrouw niet zoo plotseling gestorven... dan had ze mij misschien overgehaald om... maar de dood sloot haar te spoedig den mond, om iets voor haar kind te kunnen vragen!... ze spreken hier niet over hem... 't is waar, ik heb het verboden... (*zuchtende.*) Ja, ik heb het hen verboden!... Betje alleen waagt het tusschenbeide!... 't Is een goed kind!... ik houd veel van haar! (*naar 't kastje gaande.*) Daarin bewaren ze zijn brieven... er is er in lang geen gekomen... 't is wel twee maanden geleden... dien dag waren ze beiden zoo stil... Zou hetgeen ze mij gezegd heeft waar zijn?... zou hij ziek zijn?... misschien dood... maar neen, dat zouden ze mij niet durven verzwijgen!... 'k heb gisteren het kistje open gevonden... ik geloof dat ik het zelf geopend heb... en heb er een brief uitgenomen... als een dief!... kijk daar ligt er een op de kast. (*ziet rond en neemt den brief.*) 't Is een brief van *hem* zeker... en te zeggen dat ik niet weten kan wat daar in staat... oude domkop!... Ja! had ik dat gekend was ik er misschien net zoo goed gekomen als een [22] ander... maar toen zag men daar niet naar... men werdt soldaat en men stierf soldaat... Wat zou daar wel in kunnen staan.

~~~



**ACHTSTE TOONEEL.**

VAN BALEN, KAREL *van links.*

KAREL.

Dag, grootvader!...

VAN BALEN, *verbergt den brief.*

Zoo ben jij daar, jongenlief!...

KAREL.

Ja, grootvader, waar is moeder?

VAN BALEN.

Die is even de deur uit! maar ze heeft me gezegd dat je zoo'n mooie prijs hebt gekregen!... is dat waar?...

KAREL, *zijn boek toonende.*

Zie maar, een mooi boek, met gouden randen, de geschiedenis van Robinson-Crusoë.

VAN BALEN.

En waar heb je dat voor gekregen?... omdat je zoo'n ondeugende jongen bent?...

KAREL.

Ik?... Nou, dat meent u ook niet, grootvader? Ik heb het voor me lezen gekregen. 't Is de eerste prijs! En de meester en de heeren hebben mij een hand gegeven.

VAN BALEN, *kust hem.*

Je bent een knappe jongen, daar ik veel van hou... en de eerste keer de beste dat we zamen uitgaan, zal je wat moois van me hebben!...

KAREL, *haastig.*

Wanneer gaan we dan?

VAN BALEN, *glimlagchende.*

Wel... later, morgen misschien!...

[23]

KAREL.

Koopt u me dan een schip... zoo'n schip dat varen kan?<sup>238</sup>

VAN BALEN.

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<sup>238</sup> In the manuscript text, some changes were made in this line: “koopt u ~~me~~ dan een schip {voor me}”. The words between the curly brackets were added above the text in pencil.

Waarom juist een schip?

KAREL.

Wel, vader heeft me verleden week voorgelezen van gevechten van Hollandsche schepen in Japan, daar oom Willem bij is geweest, en dat vind ik zoo mooi, dat ik ook matroos wil worden.<sup>239</sup>

VAN BALEN.

Zóó... en spreken je vader en moeder wel eens over je oom Willem?

KAREL.

O, bijna alle dagen!... maar nooit als u er bij bent... Waarom is dat toch, grootvader?...

VAN BALEN, *naar den armstoel gaande.*

Och! nergens om, kind... Maar nu heb je me nog niet eens wat uit je mooie boek voorgelezen... of ken je dat niet?...

KAREL.

Nu, die is ook mooi! Hoe zou ik dan een prijs gekregen hebben!... Luister maar. “Ik ben geboren in de stad York, in het jaar 1632, van eene eerlijke familie van vreemde afkomst. Mijn vader was uit Bremen en vroeger gevestigd te Hull. Na een aanzienlijk vermogen verkregen te hebben, vestigde hij zich te York” (*sprekende.*) Hé, wat een’ moeilijke woorden... (*voortgaande.*) “te York, waar hij met mijne moeder in ’t huwelijk trad, wier ouders, Robinson genaamd, van een oud en bekend geslacht uit het graafschap, afstamden.” Nu, ken ik het of ken ik het niet, grootvader?

VAN BALEN.

Je bent een knappe jongen, en je hebt je boek wel verdiend.

KAREL.

Dat geloof ik ook!

[24]

VAN BALEN, *met inzicht.*

En als je zoo doorgaat, zal je spoedig geschreven schrift óók kunnen lezen!

KAREL.

Geschreven schrift!... Wel dat ken ik al lang!

VAN BALEN.

Zou jij kans zien een brief te lezen!

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<sup>239</sup> In the manuscript text, a word was crossed out in this line: “Wel, vader heeft ~~me~~ verleden week voorgelezen van gevechten van Hollandsche schepen in Japan.”

KAREL.

Wel zeker wel!

VAN BALEN.

Dat zou ik wel eens willen hooren!

KAREL.

Geef u me maar een stuk beschreven papier, al is het nog zoo slecht gekrabbeld!<sup>240</sup>

VAN BALEN, *in den zak tastende.*

Ja! waar vind ik nu een papier... wacht, daar heb ik wat... 't is een oude brief!... Zou je daar uit wijs kunnen worden.

KAREL.

O best!... hoewel 't niet mooi geschreven is.<sup>241</sup> (*met trots.*) Ik schrijf een boel beter.

VAN BALEN.

Nu begin dan! (*ter zijde.*) Wat zal ik hooren?... Goede God, vergeef mij die onschuldige list.

KAREL.

Ik begin! (*lezende.*) Batavia, 30 November 1864... Batavia, dat is in de Oost, niet waar grootvader?

VAN BALEN.

Ja, kind... maar lees door.

KAREL, *lezende.*

“Waarde broeder en zuster! Gij zult wel verwonderd zijn een brief van eene andere hand dan de mijne te ontvangen, maar de dokter heeft mij elke beweging verboden en een vriend schrijft u deze regels. Ik leg in 't hospitaal.”

[25]

VAN BALEN, *ongerust.*

Staat er dat?

KAREL.

Zeker, grootvader... moet ik voortgaan?

VAN BALEN.

Zeker, zeker!

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<sup>240</sup> In the manuscript text, some changes were made in this line: “Geef u {t} me maar ~~een stuk beschreven papier~~, al is het nog zoo slecht gekrabbeld!” The word between the curly brackets was added above the text in pencil.

<sup>241</sup> In the manuscript text, the word “hoewel” was crossed out, and the word “maar” was written above it in pencil.

KAREL, *lezende*.

“In ons eerste gevecht aan boord van de Medusa heb ik een zware wond aan het hoofd ontvangen, er sprong een granaat van den vijand, op de hoogte van den valreep, die mij zoo goed als dood op den grond wierp.”

VAN BALEN, *opspringende*.

God!

KAREL.

Wat is 't, grootvader?

VAN BALEN, *herstelt zich*.

Niets kind, lees voort.

KAREL.

Ik wil wel, 't is een mooie brief.<sup>242</sup> (*lezende*). “Dank zij onzen braven dokter ben ik er doorgekomen, maar, door vermoeijenissen in ons laatste gevecht, waar ik tot de landingstroepen behoorde, ben ik weer ingestort. De dokter behandelt mij als een kind, zoodat ik wel merk dat het gaauw met me gedaan zal zijn, men geeft me alles toe, omdat men begrijpt dat er toch geen helpen meer aan is.”

VAN BALEN, *opstaande, met kracht*.

Dat staat er niet!

KAREL.

Maar grootvader, zie dan maar zelf!

VAN BALEN, *staart wanhopend in den brief en zegt dan met zachte stem*:

Lees verder, lees verder... maar open eerst het raam... 't is hier zoo benaauwd.

KAREL, *opent het raam*.

Moet ik voortgaan, grootvader?

VAN BALEN, *met doffe stem*.

Ja!... ja...

[26]

KAREL.

“Ik ben niet bang om te sterven, want aan boord heb ik den dood zoo dikwijls voor oogen gehad, dat mij die geen vrees meer aanjaagt... Alleen drukt het me dat vader me geen vergiffenis wil

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<sup>242</sup> In the manuscript text, this line was crossed out: “Ik wil wel, 't is een mooie brief.”

schenken; 't is waar, ik heb die niet verdiend, want ik heb tegen Gods gebod gezondigd, dat zegt: Eert uwen vader en uwe moeder; en nu ik sterven ga troost mij de gedachte dat ik daar boven bij Onzen Lieven Heer mijne arme moeder zal aantreffen en zij mij misschien niet verstooten zal, als ze mijn berouw en mijne tranen ziet.”

VAN BALEN, *die gedurende het laatste gedeelte van den brief hevig is aangedaan geworden,*  
*roept in tranen uit, doch op zachten toon.*

Mijn Willem!... mijn kind!... (*en valt bewusteloos in zijn stoel neder.*)

KAREL.

Grootvader!... grootvader!... wat scheelt u?... grootvader, wat is het toch... O! ik word bang... moeder, vader... (*loopt naar de buitendeur*) moeder, vader, hulp, hulp, grootvader sterft.<sup>243</sup>

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<sup>243</sup> In the manuscript text, several changes were made in these lines: “~~O! ik word bang~~... moeder, vader {moeder}... (*loopt naar de buitendeur*) ~~moeder, vader, hulp, hulp, grootvader sterft.~~” The word between curly brackets was added above the text in another ink colour.

**NEGENDE TOONEEL.**

DE VORIGEN, FRANS, BETJE.

FRANS.

Mijn God! wat is het?...

BETJE.

Wat gebeurt hier?...

KAREL.

Help grootvader toch! hij sterft anders!<sup>244</sup>

FRANS, *tot van Balen snellende.*

Vader! vader! wat is het?...

BETJE, *aan de andere zijde.*

Vader, wat is er gebeurd? kom tot u zelve... gaauw Karel... gaauw een glas water.

*(Karel haalt het.)*

[27]

FRANS.

We moeten zijn das losmaken!

BETJE.

Hij komt al bij! *(hem het glas water aan den mond brengende)* kom, lievevader, kom drink eens.  
*(hij drinkt.)*

FRANS.

Wat ziet hij ons aan... wat is er dan toch gebeurd?...

KAREL.

Ik las grootvader een brief voor, en toen...

FRANS.

Een brief!... welken brief?...

BETJE, *tot van Balen.*

Gaat het nu wat beter?...

VAN BALEN, *vat beiden bij de hand en zegt droevig en zacht:*

En je hebt het me durven verzwijgen?

---

<sup>244</sup> In the manuscript text, several changes were made in these lines: "Help grootvader toch! ~~hij sterft anders!~~ {Moeder, kijk}" The words between brackets were added in another ink colour.

FRANS.

Wat dan vader?

VAN BALEN.

Willem, Willem is dood niet waar?

BETJE.

Willem, hoe weet hij?...

VAN BALEN.

Dus is het waar?

BETJE.

Neen, neen, goddank, hij leeft!

VAN BALEN.

En die brief!... dààr (*wijst op den brief dien Karel op den grond heeft laten vallen.*)

FRANS.

Die brief! (*raapt den brief op.*) Hoe?

VAN BALEN.

Lieg niet, ik weet wat er in staat!

BETJE.

Hij leeft, zeg ik u!... ik bezweer het u, hij leeft...

[28]

VAN BALEN.

Hij leeft!... Ja, je zult een oud man niet willen bedriegen... U geloof ik!...

BETJE.

Kom nu een beetje aan het raam, vader, de frissche lucht zal u goed doen.

VAN BALEN.

Ja! lucht! lucht...<sup>245</sup> (*Betje geleidt hem naar het raam op den achtergrond, en doet hem links plaats nemen.*)

FRANS, *Karel bij de hand nemende.*

Spreek jij nu, waarom heb jij je grootvader dien brief voorgelezen?

KAREL.

Wel, grootvader heeft er me zelf om gevraagd.

---

<sup>245</sup> In the manuscript text, the following line was crossed out in pencil: "~~Ja! lucht! lucht...~~"

FRANS.

En hoe ben je er aan gekomen?...

KAREL.

Grootvader heeft hem me zelf gegeven!

FRANS.

Hij!.. (*ziet naar 't kistje op de kast.*)

KAREL.

Bent u boos op me, vader?...

FRANS.

Neen! (*ter zijde.*) 't Is misschien zóó beter! (*tot Karel.*) En heb je den geheelen brief voorgelezen?...

KAREL.

Neen, tot daartoe... (*wijst in den brief.*)

FRANS, *ter zijde.*

Welk een inval! (*steekt den brief in den zak en haalt een anderen te voorschijn, terwijl de kleine naar zijn grootvader gaat, luid*) Gaat het nu wat beter, vader?...

VAN BALEN.

Ja! ja... want je verzekert me...

BETJE, *die op den achtergrond met hem is blijven praten gedurende het voorgaande.*

Twijfelt u nu nog?...

[29]

VAN BALEN, *staat op en komt naar voren.*

Neen, neen, ik geloof je... ik wil het gelooven.

FRANS, *die Karel iets heeft ingefluisterd.*

Karel zegt me, dat u het eerste gedeelte van den brief maar gehoord hebt.

VAN BALEN.

Staat er dan nog meer in?

FRANS.

Natuurlijk! een brief uit Indië... een brief die zoo'n lange reis moet afleggen... schrijft men iederen dag bij... net als een reisboek... dat is zoo de gewoonte.

VAN BALEN.

Is dat wel waar? (*hij ziet Betje vragend aan, die met het hoofd knikt.*)



VAN BALEN.

Zóó!

FRANS.

En daar Karel nu aan den brief begonnen is... moet hij hem uitlezen ook...<sup>246</sup>

BETJE, *ter zijde.*

Ik begrijp hem!

FRANS, *geeft Karel den brief.*

Dààr Karel,... laat grootvader nu het einde van den brief hooren.<sup>247</sup>

VAN BALEN, *gaat in den armstoel zitten.*

Ja lees, kind, lees...

*(Karel zet zich aan zijne voeten, terwijl Frans op het 2de plan zijne vrouw iets in 't oor fluistert, die daarop door de buitendeur heengaat.)*

KAREL, *lezende.*

“Ik schrijf u deze regelen in de hoop dat vader ze moge hooren. Ik ben gered... De goede God heeft mij kracht gegeven om mijn lijden te doorstaan. Nadat ik eenige dagen bewusteloos had gelegen, ontwaakte ik eindelijk, en het kwam in mij voor dat ik een nieuw leven was ingegaan; de koorts had mij verlaten, de ijzeren band<sup>248</sup> die mijn voorhoofd omsloot was verdwenen, ik [30] ademde vrijer, en door 't geopende venster zag ik den blaauwen hemel!... Toen hoorde ik eene stem fluisteren: “de crisis is geweken, hij is gered.” Het was onze brave dokter die voor mijn bed stond... “Nu kunnen ze komen” zeide hij... kort daarop ging de deur open en ik herkende onzen nieuwen kommandant en eenige officieren van mijn schip! Ik wist niet wat dat beteekenen moest en keek hen met verwondering aan, maar oordeel over mijn geluk, toen de kommandant mij naderde en zeide: “Willem van Balen, er is mij een aangenamen pligt opgedragen: gij hebt door uw kloekmoedig gedrag gedurende de expeditie tegen Japan zulke uitstekende diensten bewezen, dat ik het mij een eer en een geluk reken, u volgens besluit van onzen geëerbiedigden Koning, het brevet van Ridder der Militaire Willemsorde te overhandigen.”

VAN BALEN.

Is 't mogelijk!...

---

<sup>246</sup> In the manuscript text, the name “Karel” was crossed out and substituted with the name “Betje”. See note 235.

<sup>247</sup> In the manuscript text, the name “Karel” was crossed out and substituted with the name “Betje”. See note 235.

<sup>248</sup> In the printed edition from 1873, a mistake was made in the typesetting. The “a” in “band” was printed upside down.

KAREL, *staat op en leest door.*

“Ik wilde antwoorden, maar de woorden bleven mij in de keel steken en kon niets anders uitroepen dan: Leve de Koning! waarop ik op nieuw mijn bewustzijn kwijt raakte... maar thans was mijne genezing verzekerd, want toen ik de oogen weder opsloeg ontwaarde ik mijn Kruis dat men tusschen de potretten van vader en moeder, die mij nooit verlaten hebben, bevestigd had.”

VAN BALEN, *opstaande.*

Mijn Willem! mijn kind! Waar is hij... ik wil hem zien.

FRANS.

Dat zult u ook... maar bedaar nu.

VAN BALEN.

Spreek, wanneer komt hij hier?

FRANS.

Spoedig, heel spoedig! over eenige dagen!...

[31]

VAN BALEN, *zacht en angstig.*

En als Onze Lieve Heer mij nu in dien tijd eens tot zich roept, zou ik hem geen vergiffenis kunnen schenken.

FRANS.

Bedaar, Vader, bedaar,... misschien komt hij vroeger... morgen misschien.

VAN BALEN.

Morgen?

FRANS.

Of,... wie weet... welligt van daag nog.

VAN BALEN.

Van daag zeg je?... Waar is hij dan?

FRANS.

Misschien op weg hier naar toe!

VAN BALEN.

Hier digt bij dus?

FRANS.

Ja!... misschien heel digt bij!

VAN BALEN.

Kom dan, kom... dan zullen we naar hem toe gaan.

FRANS.

Bedaar. vader, bedaar!

VAN BALEN.

Je wilt dat ik bedoord zal blijven en de tranen staan je in de oogen... Ja, je houdt ook veel van hem,... maar kom dan toch, breng me bij hem!...

FRANS.

Welnu! daar u het nu wilt...

VAN BALEN.

Kom! kom!

*(Op het oogenblik dat hij naar de buitendeur gaat, wordt die geopend en Betje verschijnt, de hand gevende aan Willem in zeemanskleeding, met het kruis op de borst. – Van Balen treedt terug. – Frans ondersteunt hem.*

VAN BALEN.

Hij!... hij!

[32]

**TIENDE TOONEEL.**

VAN BALEN, FRANS, BETJE, WILLEM, KAREL.

WILLEM, *op smeehenden, zachten toon.*

Vader,... moeder heeft me vergiffenis geschonken, heb ik nu ook de uwe verdiend?

VAN BALEN.

Willem! Willem!... mijn kind!

WILLEM.

Vader! (*valt in de armen van zijn vader – kleine stilte.*)

VAN BALEN, *met trots.*

Dat is *mijn* kind,... dat is *mijn* zoon!

BETJE.

En u hebt het zelf gezegd, vader: “dat kruis versierde nooit de borst van een onwaardigen.”

*(De gordijn valt.)*

EINDE.



|  |   |
|--|---|
| <i>cassette. – Links 1<sup>ste</sup> plan groote armstoel. – Lâtafel naast het raam, waarop waterkaraf en glas. – Aan den muur, in bruine lijsten, platen voorstellende de veldslagen van Waterloo, Hasselt en Leuven, enz. – Stoelen.</i> | <i>middle, on which coffee cups<sup>255</sup> and bread. – Rug. – In the foreground to the right, a cupboard with a small box<sup>256</sup> on it. – In the foreground on the left a big armchair. – Chest of drawers<sup>257</sup> next to the window, with a jug of water and a glass on it. – On the wall, in brown frames, prints depicting the battles of Waterloo, Hasselt and Leuven, etc. – Chairs.</i> |
| ~~~~   | ~~~~  |
| <b>EERSTE TOONEEL.</b>   | <b>SCENE ONE.</b>   |
| BETJE, daarna FRANS.   | BETJE, then FRANS.  |
| BETJE, <i>staat bij de tafel.</i>  | BETJE, <i>standing at the table.</i>  |
| Ziezoo... me koffie is klaar... laat ik nu vader roepen. ( <i>gaat naar de deur links.</i> )   | There... my coffee is done... let me call father now. ( <i>goes to the door on the left.</i> )  |
| FRANS, <i>door de deur regts.</i>  | FRANS, <i>through the door on the right.</i>  |
| Betje!   | Betje!  |
| BETJE, <i>omziende.</i>  | BETJE, <i>looking back.</i> <sup>258</sup>  |
| Ben jij het al!  | Is that you already!  |
| FRANS.   | FRANS.  |
| Waar is vader?...  | Where is father?...   |
| BETJE.   | BETJE.  |
| In den tuin, ik ging hem juist roepen.   | In the garden, I was just going to call him.  |
| FRANS, <i>komt binnen.</i>   | FRANS, <i>enters.</i> <sup>259</sup>  |
| Wacht nog een beetje.  | Wait a little while. <sup>260</sup>   |
| BETJE.   | BETJE.  |
| Wat scheelt er aan?  | What is the matter?   |
| FRANS, <i>gaat bij de tafel zitten.</i>  | FRANS, <i>goes to sit down at the table.</i>  |
| Dat zal ik je zeggen.  | I will tell you.  |
| BETJE.   | BETJE.  |

<sup>255</sup> **coffee cups:** There is no direct translation for ‘servies’ other than ‘service’. These introductory lines are stage directions, and thus should be as clear as possible in meaning, which at times can undermine stylistic considerations. Thus, ‘coffee cups’ was chosen here, so that it is clear that there should be coffee cups on the stage.

<sup>256</sup> **small box:** As a translation of ‘cassette’, box is not the first word that comes to mind. However, later on in the play, the actors refer back to this ‘cassette’ as a ‘kistje’. Thus, the less ambiguous ‘box’ was chosen, with the adjective ‘small’ so that it would not be confused with a moving box or another bigger type of box.

<sup>257,257</sup> **chest of drawers:** Quite an archaic word in Dutch, ‘lâtafel’ is a piece of furniture, which is sort of like a commode (Van Dale). The chosen translation is ‘chest of drawers’, again for reasons of clarity. Stage directions must be translated as clearly as possible, whereby stylistic considerations need not always be taken into consideration.

<sup>258,258</sup> **looking back:** Vinay and Darbelnet’s technique of ‘explicitation’ is used to make the stage direction clearer; Berman would consider this a ‘clarification’ in his negative analytic (Berman 245; Vinay and Darbelnet 342). ‘Omzien’ or ‘omkijken’ is usually used in Dutch to describe a single movement of someone looking back, looking behind them, or simply turning their head to look another way, but it does not often mean ‘looking around’, which implies a more continuous movement. ‘Looking back’ refers more specifically to one of these movements.

<sup>259</sup> **enters:** ‘Komt binnen’ could also have been translated as ‘comes in’ or ‘comes inside’ but ‘enters’ is the standard phrase used in drama.

<sup>260</sup> **wait a little while:** In the translation, there is no equivalent of ‘nog’. In English, the use of ‘yet’ or ‘still’ in such a phrase is rarely used, and thus would not be appropriate in informal dialogue between husband and wife.

|   |  |
|---|--|
| Je bent bleek!... Is je wat gebeurd op den winkel?...   | You are pale!... Did something happen at the shop?...  |
| FRANS.  | FRANS.   |
| Neen!... of liever ja... Zeg eens, is er niemand hier geweest?  | No!... or rather yes... Say, has anybody been here?  |
| BETJE.  | BETJE.   |
| Wanneer?  | When?  |
| FRANS.  | FRANS.   |
| Van morgen!   | This morning!  |
| BETJE.  | BETJE.   |
| Neen, waarom?...  | No, why?...  |
| FRANS.  | FRANS.   |
| Wel, een uur geleden was er iemand aan den winkel om me te spreken; ik had juist werk onderhanden daar ik niet afkon, en stuurde den jongen naar beneden met de boodschap, of hij een oogenblikje wou wachten, maar de jongen zei dat die persoon hem antwoordde: „dan zal ik over een uurtje wel terugkomen”... Ik vroeg natuurlijk wie het geweest was... de jongen zei dat ’t iemand was die veel van een matroos had. | Well, an hour ago someone was at the shop to talk to me; I had some work on my hands that I couldn’t get out of <sup>261</sup> , and sent the boy downstairs with a message for him to wait a moment, but the boy said this person answered him: “then I’ll just come back in an hour”... Of course, I asked who it had been... the boy said that it was someone who looked very much like a sailor. |
| BETJE.  | BETJE.   |
| Een matroos!  | A sailor!  |
| FRANS, <i>opstaande</i> .   | FRANS, <i>standing up</i> .  |
| Dààr, nu schrik je ook!...  | There! <sup>262</sup> Now you’re shocked too!  |
| BETJE.  | BETJE.   |
| Dat doe ik ook... kom neem een lekker kopje koffie, dat zal je goed doen.   | Indeed I am <sup>263</sup> ... come and have a nice cup of coffee, that will do you good.  |
| FRANS.  | FRANS.   |
| Neen! ‘k moet wêer weg, ik ben maar eens komen overloopen... een matroos dacht ik, die brengt misschien tijding van Willem!   | No! I’ve to go again, I just came over <sup>264</sup> for a while... a sailor, I thought, he might bring news about Willem!  |

<sup>261</sup> **that I couldn’t get out of:** This translation of ‘daar ik niet afkon’, is what Vinay and Darbelnet call a modulation where there is a ‘change of symbol’ (253). Both expressions are idiomatic, and in similar ways, but the Dutch uses the preposition ‘af’, and the English uses the preposition ‘out’. They both mean that the work could not be paused to go and talk to someone.

<sup>262</sup> **there!:** The ST contains acute accents on the word ‘daar’ in order to emphasize this word. English rarely uses acute or grave accents, except for in poetry on occasion, thus the translator opted to show the emphasis by separating the two phrases and using an exclamation point.

<sup>263</sup> **indeed I am:** This is an obligatory modulation, where the auxiliary verb ‘to do (doen)’ is used in Dutch, but which cannot be used in English in this case. Thus, the auxiliary verb ‘to be’ is used here instead.

<sup>264</sup> **came over:** This translation presents an optional modulation from particular to general (Vinay and Darbelnet 36–37). ‘komen overlopen’ is specific about the way Frans came over to the house, while ‘came over’ is more general. Additionally, Antoine Berman would describe this translation as ‘qualitative impoverishment’, due to its failure to create an image and it being lacking in “sonorous richness”(247). Furthermore, ‘maar’ is used in the ST, a modal particle which is frequently used in Dutch. Similar modal particles in English (‘just’ and ‘now’) are not as frequent, and thus words like ‘maar’ and ‘wel’ are difficult to translate (Niemegeers 47). Therefore, an obligatory modulation was necessary here, whereby ‘maar eens’ was translated loosely to ‘just... for a while’, to try to capture the essence of the casualness of the phrase. This illustrates another one of Antoine Berman’s deforming tendencies, namely ‘expansion’ (246).

|   |   |
|---|---|
| BETJE.  | BETJE.  |
| Jammer dat je hem niet gesproken hebt!  | Too bad you didn't get to talk to him!  |
| FRANS.  | FRANS.  |
| Hij komt immers terug... Ik ben bang met hem te spreken.  | He's coming back, after all... I am scared to talk to him.  |
| BETJE.  | BETJE.  |
| Waar denk je aan!...  | What are you thinking about!...   |
| FRANS.  | FRANS.  |
| Willem's laatste brief was zoo akelig... en die hebben we nu al twee maanden geleden ontvangen.           | Willem's last letter was so awful... and it has been two months since we received that one.           |
| BETJE.  | BETJE.  |
| Zonder er vader over te durven spreken!   | Without daring to talk to father about it!  |
| FRANS.  | FRANS.  |
| Je weet immers wel dat hij mij verboden heeft ooit den naam van me broêr uit te spreken.                  | You know that he has forbidden me to ever speak the name of my brother, after all. <sup>265</sup>     |
| BETJE.  | BETJE.  |
| 't Is toch wel hard vind ik!  | It's rather harsh, I think! <sup>266</sup>  |
| FRANS.  | FRANS.  |
| Je weet hoe vader is... en dat duurt nu al acht jaar lang.  | You know what father is like... and it has gone on for eight years now.                               |
| BETJE.  | BETJE.  |
| Ja! onze Karel was net vier jaar toen Willem naar zee ging.   | Yes! Our Karel was just four years old when Willem went out to sea.                                   |
| FRANS.  | FRANS.  |
| Waar is die laatste brief... ik wil hem nog eens nalezen... je hebt hem 't laatst gehad.                  | Where is that last letter... I would like to read it again... you had it last.                        |
| BETJE.  | BETJE.  |
| Hier in 't kistje bij de anderen ( <i>gaat naar de kast waar de cassette op staat.</i> ) Hé, dat is raar! | Here, in the box with the rest ( <i>goes to the cupboard with the box on it.</i> ) Huh, that's weird! |
| FRANS.  | FRANS.  |
| Wat dan?  | What is it?   |
| BETJE.  | BETJE.  |
| Ben jij aan het kistje geweest?   | Have you handled the box? <sup>267</sup>  |
| FRANS.  | FRANS.  |
| Waarom?   | Why?  |
| BETJE.  | BETJE.  |
| Wel, omdat het open is.   | Why, because it is open.  |

<sup>265</sup> **after all:** The Dutch 'immers' can be placed at multiple places in a sentence, but the phrase 'after all', although capturing the meaning, cannot be placed in the same position in the sentences. Thus, it was placed at the end of the sentence in this case.

<sup>266</sup> **it's:** The graphological contraction 't' is used by different characters throughout the play, along with similar structures like 'k'. The target text contains similar contractions, wherever possible. At times, it was not possible to put the contraction in the same sentence, in which case the contraction was compensated elsewhere.

<sup>267</sup> **have you handled the box?:** The Dutch 'ben jij aan het kistje geweest' uses figurative language: it implies some kind of handling, touching or moving of the object in question. It was necessary to use what Vinay and Darbelnet call explicitation in the TT, which Berman may describe with the deforming tendency of 'clarification' (Vinay and Darbelnet 342; Berman 245).



|  |   |
|--|---|
| FRANS.   | FRANS.  |
| En je hebt den sleutel altoos in je zak!   | And you always have the key in your pocket!   |
| BETJE.   | BETJE.  |
| Dat weet ik wel!... daarom juist verwondert het me... daar heb je dien treurigen brief...  | I know that!... that is why it surprised me... there is that sad letter...  |
| FRANS.   | FRANS.  |
| Geef eens hier! ( <i>opent die</i> ) „ Batavia 30 November 1864.”  | Give it here! ( <i>opens it</i> ) “Batavia, 30 <sup>th</sup> of November, 1864.”  |
| BETJE.   | BETJE.  |
| Dat is nu al vijf maanden geleden.   | That is five months ago by now. <sup>268</sup>  |
| FRANS, <i>lezende</i> .  | FRANS, <i>reading</i> .   |
| „Waarde broeder en zuster! Gij zult wel verwonderd zijn een brief van eene andere hand dan de mijne te ontvangen, maar de dokter heeft mij elke beweging verboden en een vriend schrijft u deze regels. Ik leg in het hospitaal. In ons eerste gevecht aan boord van de Medusa heb ik eene zware wond aan het hoofd ontvangen: er sprong een granaat van den vijand op de hoogte van de valreep die mij zoo goed als dood op den grond wierp. Dank zij onze brave dokter, ben ik er doorgekomen, maar door vermoeijenissen in ons laatste gevecht, waar ik tot de landingstroepen behoorde, nu wêer ingestort. De dokter behandelt me als een kind, zoodat ik wel merk dat het gaauw met me gedaan zal zijn, men | “Dear brother and sister! You will probably be surprised to receive a letter in a different hand than mine, but the doctor has forbidden me every movement, and a friend is writing you these lines. I am in the hospital. <sup>269</sup> During our first fight on board the Medusa, I sustained a severe wound to the head: an enemy grenade burst near the gangway <sup>270</sup> which threw me on the ground, practically <sup>271</sup> dead. Thanks to our good doctor, I got through it, but due to fatigue in our last fight, during which I was part of the landing forces, I have collapsed again. The doctor treats me like a child, so I know that I am nearly done for. <sup>272</sup> They <sup>273</sup> allow me anything, because |

<sup>268</sup> **by now:** A direct translation of ‘nu al’ to ‘now... already’ was avoided here. ‘by now’ implies this same surprise at how long it has been.

<sup>269</sup> **I am in the hospital:** The TT is less specific than the ST, meaning that a modulation occurred from particular to general. It is a common expression in Dutch to use the verb ‘to lie’ in the hospital, to describe being in the hospital as a patient.

<sup>270</sup> **near the gangway:** The Dutch ‘valreep’ describes part of a boat, which can either be a sort of rope ladder, an entryway in the protective measures of the ship, or a gangboard. The most universal translation of ‘valreep’ is ‘gangway’, which encompasses most of these translations (Van Dale).

<sup>271</sup> **practically:** The TT ‘practically’ is a modulation from abstract to concrete (Vinay and Darbelnet 249). ‘Zo goed als dood’ is a more figurative description than ‘practically’.

<sup>272</sup> **I am nearly done for:** This translation of ‘dat het gaauw met me gedaan zal zijn’ is what Vinay and Darbelnet call a modulation where there is a ‘change of symbol’ (253). Both expressions are idiomatic, and in similar ways, but the English uses ‘done for’ where Dutch uses ‘gedaan zijn’.

<sup>273</sup> **they:** The Dutch indefinite pronoun ‘men’ (also: ‘je’, ‘ze’, and ‘we’) is often used in impersonal, generic statements referring to people in general, inclusive or exclusive of the speaker. ‘Men’ can be rendered in English using the passive voice, or by using ‘one’, ‘you’, ‘they’, ‘people’ or ‘we’. Hyams and Wekker explain that, as a rule, it is preferable to use the passive voice for such instances in English (287). If that doesn’t work, however, the option to use depends on the intentions in the statement. ‘One’ is quite formal, and means ‘people in general’, including you and me, and sometimes it is used as a first person singular. ‘You’ is the informal equivalent, often vaguely suggesting that the person addressed is included. ‘They/people’ are also informal, and they differ from the other options in that they exclude the speaker and the addressee. Usually, ‘they’ is used when the speaker has a particular group of people in mind, while ‘people’ is more general. Lastly, ‘we’ is also used in a general sense, much in the same way as the Dutch ‘we’. For an overview, see Hyams and Wekker 287-290. In this case, the indefinite ‘men’ is

|   |   |
|---|---|
| geeft me alles toe, omdat men begrijpt, dat er toch geen helpen meer aan is.”   | they know there is nothing that can be done. <sup>274</sup> ”   |
| BETJE.  | BETJE.  |
| Arme Willem!  | Poor Willem!  |
| FRANS.  | FRANS.  |
| „Ik ben niet bang om te sterven, want aan boord heb ik den dood zoo dikwijls voor oogen gehad, dat me die geen vrees meer aanjaagt. Alléén drukt het me, dat vader me geen vergiffenis wil schenken; ’t is waar, ik heb die niet verdiend, want ik heb tegen Gods gebod gezondigd, dat zegt: „Eert uwen vader en uwe moeder...” en nu ik sterven ga troost mij de gedachte, dat ik daarboven, bij Onzen Lieven Heer, mijne arme moeder zal aantreffen en zij mij misschien niet verstooten zal, als ze mijn berouw en mijne tranen ziet. – Je zult wel denken, wat is Willem vroom geworden, maar als men acht jaren met een bezwaard geweten op den grooten oceaan heeft gedobberd, en thans den dood voor oogen heeft, dan voelt men zoo iets in ’t hart, dat men niet beschrijven kan. Vaarwel goede broer, vaarwel lieve zuster, de dokter verbiedt me langer te dicteren; zeg vader dat ik sterf met zijn naam op de lippen en denkt aan uw broer die je niet weer zult zien. Willem van Balen”. | “I am not scared to die, because on board I have looked death in the eyes so many times that it does not frighten me anymore. The only thing pressing me is the fact that father does not want to grant me forgiveness; it’s true, I have not earned it, because I have sinned against God’s commandment that says: “Honour your father and your mother...” <sup>275</sup> and now that I am going to die, I am comforted by the thought that up there, with Our Lord, I will meet my poor mother and that perhaps she will not cast me away, when she sees my remorse and my tears. – You must be thinking, Willem has gotten very pious, but when one <sup>276</sup> has spent eight years with a troubled conscience floating on the great ocean, and presently is at death’s door <sup>277</sup> , one feels such things at heart one cannot describe. Farewell, good brother, farewell beloved sister, the doctor forbids me to dictate any longer; tell father that I die with his name on my lips and think of your brother whom you shall not meet again. Willem van Balen”. <sup>278</sup> |
| BETJE, <i>na eene kleine stilte.</i>  | BETJE, <i>after a small pause.</i>  |
| We moeten vader dien brief voorlezen.   | We have to read this letter to father.  |
| FRANS.  | FRANS.  |

translated with ‘they’ because the speaker has a specific group of people in mind, and the passive voice does not work for both instances in the sentence.

<sup>274</sup> **there is nothing that can be done:** Again, this translation of ‘dat er geen helpen meer aan is’ is what Vinay and Darbelnet call a modulation where there is a ‘change of symbol’ (253). Both expressions are idiomatic, and in similar ways, but the English is less specific: nothing can be done. In Dutch, the expression contains the verb ‘helpen’, which specifically refers to people not being able to help him anymore, but in the passive voice. The other possibility here would be ‘**I am beyond all help**’ but it was not the translator’s first choice due to it containing the word ‘I’, making it self-referential and active, which was considered to deviate too far from the ST.

<sup>275</sup> **“honour your... mother”:** This quote is from the Bible book of Exodus (20:12). The English translation was taken from the New International Version of the Bible, so that it would correspond with readers’ expectations.

<sup>276</sup> **one:** See note 273. One is the more formal option to translate ‘men’. It is used here because of the formal medium of the letter, as well as its inclusiveness of the speaker and the addressee (Hyams and Wekker 287).

<sup>277</sup> **at death’s door:** This translation of ‘de dood voor ogen hebben’ is what Vinay and Darbelnet call a modulation where there is a ‘change of symbol’ (253). Both expressions are idiomatic, and in similar ways: death is ‘nearby’.

<sup>278</sup> **I am...Willem van Balen:** This is a clear example of *amplification*, whereby the TT is longer than the ST (Vinay and Darbelnet 192). Berman calls this *expansion* (246).

|   |  |
|---|--|
| Ik durf niet!.... Herinner je je dan niet hoe hevig hij tegen me uitviel toen ik hem Willem's eerste brief lief zien.... nu vijf jaren geleden.   | I don't dare to!... Don't you remember how severely he fell out with me when I showed him Willem's first letter... now five years ago.   |
| BETJE.  | BETJE.   |
| Ja! maar de tijd doet wonderen, en als hij nu werkelijk gestorven is, is het dan geen misdaad vader er onkundig van te laten?   | Yes! But time works wonders <sup>279</sup> , and if he has really died, isn't it a crime to keep it from father?   |
| FRANS.  | FRANS.   |
| Ik heb nog altijd hoop.... meer dan twintig malen ben ik gaan informeren aan het Ministerie van marine en men had er geen doodbericht van hem ontvangen.... zou je denken dat ik er anders vader niet van gesproken zou hebben?.... | I still have hope... more than twenty times I have gone to inquire at the Ministry of the Navy <sup>280</sup> and they <sup>281</sup> had not received his death notice... don't you think I would have told father about it otherwise?... |
| VAN BALEN, <i>buiten</i> .  | VAN BALEN, <i>outside</i> .  |
| Betje!  | Betje!   |
| BETJE.  | BETJE.   |
| Daar is vader!  | There's father!  |
| FRANS, <i>naar de deur rechts gaande</i> .  | FRANS, <i>going to the door on the right</i> .   |
| Dan maak ik dat ik wegkom.... Is de jongen nog niet thuis?  | Then I'll make myself scarce <sup>282</sup> ... Is the boy not home yet?   |
| BETJE.  | BETJE.   |
| 't Is pas half twaalf.  | It's only half past eleven. <sup>283</sup>   |
| FRANS, <i>geeft haar den brief</i> .  | FRANS, <i>gives her the letter</i> .   |
| Bezorg jij den brief!....   | You deliver the letter!...   |
| VAN BALEN, <i>buiten</i> .  | VAN BALEN, <i>outside</i> .  |
| Betje!  | Betje!   |
| FRANS.  | FRANS.   |
| Tot straks, ik ga kleine Karel tegemoet; ik wil weten of hij een prijs heeft. ( <i>Af, door de deur rechts</i> .)   | See you later, I will head towards little Karel; I want to know whether he got a prize. ( <i>Exits, through the door on the right</i> .)   |
| ~~~   | ~~~  |
| <b>TWEEDE TOONEEL.</b>  | <b>SCENE TWO.</b>  |

<sup>279</sup> **time works wonders:** This idiomatic expression is very nearly the same in Dutch and English, but for the fact that the verb is different. This is an obligatory modulation: change of symbol (Vinay and Darbelnet 253).

<sup>280</sup> **Ministry of the Navy:** This term was constructed in order to bring across its meaning for the target audience. The cultural reference does not exist in the target culture, and it does not exist in the source culture anymore either. It is immediately clear what the term means, because 'ministry' and 'navy' are common enough words, so that the meaning of this phrase can be deduced by the reader.

<sup>281</sup> **they:** See note 273. They is used because it is an informal setting, and Frans has a particular 'group' or entity in mind (Hyams and Wekker 287).

<sup>282</sup> **make myself scarce:** This translation of 'dan maak ik dat ik wegkom' is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and in similar ways, but the TT is more abstract.

<sup>283</sup> **half past eleven:** This was an obligatory modulation, which can be explained as Vinay and Darbelnet's 'rethinking of intervals and limits in space and time' (253). The source culture uses 'half twaalf' to signify that it is 11.30, but English-speaking cultures do not use this same custom. A particularly British way to say this would be 'half eleven', but it remains 'non-standard' according to the *Oxford Guide to the English Language*. (Weiner et al. 108–109). To avoid confusion, the translator opted for 'half past eleven' which is an accepted utterance in most English-speaking cultures.

|  |  |
|--|--|
| BETJE, VAN BALEN.  | BETJE, VAN BALEN.  |
| BETJE, <i>den brief in haar voorschoot stekende.</i>   | BETJE, <i>putting the letter away in her apron.</i>  |
| Hier ben ik, vader!  | Here I am, father! <sup>284</sup>  |
| VAN BALEN, <i>in donker mouwvest, zwarten broek, zwart fluweel huismutsje, komt van links.</i> | VAN BALEN, <i>in a dark cardigan, black pants, black velvet flat cap</i> <sup>285</sup> , <i>enters from the left.</i> |
| Meid, 't is half twaalf geslagen!... is je koffie er nog niet?...                              | Girl, the clock has struck half past eleven!... Is your coffee not done yet? <sup>286</sup>                            |
| BETJE, <i>de groote stoel bij de tafel schuivende.</i>   | BETJE, <i>moving the big chair toward the table.</i>   |
| Nu, dat zou wat moois zijn!  | Now, wouldn't that be something! <sup>287</sup>  |
| VAN BALEN, <i>gaat zitten.</i>   | VAN BALEN, <i>sits down.</i>   |
| 't Is waar, je houdt óók van stiptheid!  | It's true, you do like punctuality!  |
| BETJE, <i>koffie schenkende.</i>   | BETJE, <i>pouring coffee.</i>  |
| Gewoonte van oude gedienden.   | Habit of a veteran. <sup>288</sup>   |
| VAN BALEN, <i>vrolijk.</i>   | VAN BALEN, <i>cheerful.</i>  |
| Maar dat ben jij dan toch niet?...   | But that is not what you are?...   |
| BETJE, <i>lagchende.</i>   | BETJE, <i>laughing.</i>  |
| Welzeker!... heb ik geen vier jaar gediend... als keukenmeid bij mijnheer Straalman.           | To be sure!... did I not serve four years... as kitchen maid at Mister Straalman.                                      |
| VAN BALEN.   | VAN BALEN.   |
| De patroon van Frans... daar heb jelui elkâar leeren kennen.                                   | Frans' boss... that is where you two <sup>289</sup> met.   |
| BETJE.   | BETJE.   |

<sup>284</sup> **father:** As was explained in the stylistic analysis, the characters use formal terms of address when speaking to van Balen, terms marked for respect. English does not distinguish between formal or informal 'you', thus throughout dialogue with van Balen, the translator attempts to use *compensation* to resolve this *loss*, hereby also using the formal 'father' (Vinay and Darbelnet 169).

<sup>285</sup> **velvet flat cap:** In Dutch it is also ambiguous what 'fluweel huismutsje' means. The translator has assumed that the man wore an old-fashioned flat cap, traditionally worn by (older) men, but this is up for interpretation. The translation was clarified and thus explicitation was used (Vinay and Darbelnet 342; Berman 245). Stage directions must be translated as clearly as possible, whereby stylistic considerations need not always be taken into consideration.

<sup>286</sup> **the clock...done yet:** This line contains two examples of explicitation, or otherwise called clarification (Vinay and Darbelnet 342; Berman 245). While in the Dutch, 'geslagen' is used to imply the striking of a clock, but it is not explicitly stated. In English, the pronoun "it" cannot be used to describe the clock in this idiom. Thus, the implied word was added explicitly in the TT. Furthermore, the ST contains a question on whether the coffee is 'there yet', the TT uses the more explicit: is your coffee not *done yet*.

<sup>287</sup> **now, wouldn't... something:** This translation of 'nu, dat zou wat moois zijn', is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and in similar ways, but the ST contains 'moois', where the TT contains 'something', which is less explicit. They are both sarcastic (but well-meaning) phrases to signal that the addressed has wrongly assumed something not to be true.

<sup>288</sup> **habit of a veteran:** The Dutch is ambiguous: 'oude gediende' or 'oud gediende' could refer to someone who has been in the military, an ex-serviceman, or someone who is experienced at something, which could be translated as 'old hand', or 'veteran'. Van Balen's confusion in the next line signals that he, at least, understood the first meaning (military). Thus, the translator opted for 'literal translation' here, whereby both meanings could be implied, but more leaning toward the military option.

<sup>289</sup> **you two:** In the ST, the archaic 'jelui' is used, which has been replaced with 'jullie'. Both signal a plural 'you'. The translator opted for 'you two' to make it explicit that the plural 'you' is meant here, just like 'jullie'.

|  |   |
|--|---|
| Daar hebt u toch geen spijt van, niet waar?<br>VAN BALEN.  | You do not regret that, do you? <sup>290</sup><br>VAN BALEN.  |
| Zeker niet! ( <i>drinkende</i> ) Al was het maar alleen om je manier van koffie zetten.<br>BETJE.  | Certainly not! ( <i>drinking</i> ) If only because of your way of making coffee.<br>BETJE.  |
| Anders nergens om?<br>VAN BALEN <i>vat hare hand.</i>  | Nothing else?<br>VAN BALEN, <i>grasping her hand.</i>   |
| Dat weet je wel beter. Na den dood van mijne goede vrouw heb jij hare plaats ingenomen... Je kent me nukken... me grillen, en wanneer den ouwe aan 't brommen is, laat je hem maar stilletjes zijn gang gaan. Net als mijne arme ouwe Koos... Ach God! die was ook zoo goed voor me.<br>BETJE. | You know better than that. After the death of my good wife, you have taken her place... You know my moods... my whims, and when the old fellow is grumbling, you let him suit himself quietly. Just like my poor old Koos... Oh God! She was so good to me too.<br>BETJE. |
| En voor hare kinderen ook!<br>VAN BALEN.   | And to her children as well!<br>VAN BALEN.  |
| Dat was ze... arme ziel; ze is er ook mooi voor beloond.<br>BETJE, <i>met inzicht.</i>   | Indeed she was... poor soul; and what was her reward. <sup>291</sup><br>BETJE, <i>perceptively.</i> <sup>292</sup>  |
| Dat moet u nou niet zeggen; als de menschen het hoorden, zouden ze denken dat me man zijne moeder niet goed behandeld heeft...<br>VAN BALEN, <i>driftig.</i>   | You should not say that; if people would hear that, they would think that my husband mistreated his mother...<br>VAN BALEN, <i>heated.</i>  |
| Je man!... Wie spreekt er van je man?<br>BETJE.  | Your husband!... Who speaks of your husband?<br>BETJE.  |
| Van wien spreekt u dan?...<br>VAN BALEN.   | Of whom are you speaking, then?...<br>VAN BALEN.  |
| Ik... van niemand!... ( <i>staat op en gaat bij 't raam zitten met den rug naar haar toe.</i> )<br>BETJE, <i>na eene kleine stilte.</i>  | Me... of no one!... ( <i>stands up and goes to sit at the window with his back to her.</i> )<br>BETJE, <i>after a small pause.</i>  |
| Scheelt er iets aan, vader?<br>VAN BALEN.  | Is something the matter, father? <sup>293</sup><br>VAN BALEN.   |
| Neen!<br>BETJE.  | No!<br>BETJE.   |

<sup>290</sup> **you do... do you?:** The ST contains the abstract noun 'spijt', while the TT uses the verb 'regret'. Thus there has been a transposition from noun to verb without changing the sense (Vinay and Darbelnet 95). Furthermore, the Dutch question tag 'niet waar' cannot be translated directly to 'not true'. Instead it is translated with the question tag 'do you'. According to the rule for the formation of tag questions in English, the interrogative tag will be negative if the statement is positive, and vice versa, and the auxiliary verb in the tag must be the same as that in the statement (Hyams and Wekker 241).

<sup>291</sup> **and what was her reward:** 'Reward' in the TT is a translation of 'beloond', which is a transposition from verb to noun, according to Vinay and Darbelnet (95).

<sup>292</sup> **perceptively:** 'Met inzicht' is consistently used in this play to signal when a character is thinking ahead, and outsmarting someone. The word 'perceptively' captures the meaning of being perceptive, understanding things quickly and easily, and judging the situation well.

<sup>293</sup> **the matter:** 'the matter' in the TT is a translation of 'scheelt' in the ST. This is a transposition from verb to noun, according to Vinay and Darbelnet. They are both, arguably, using the metaphorical sense of the word.

|  |   |
|--|---|
| Is de koffie niet goed?...   | Is the coffee not right?...   |
| VAN BALEN.   | VAN BALEN.  |
| Neen!... jij bent niet goed!   | No!... you're not right! <sup>294</sup>   |
| BETJE.   | BETJE.  |
| Wat heb ik u dan gedaan?   | What have I done to you, then?  |
| VAN BALEN.   | VAN BALEN.  |
| Je wilt me laten praten over dingen... daar ik niet over spreken wil!                                | You want to get me talking about things... which I don't want to discuss!                             |
| BETJE.   | BETJE.  |
| De Hemel beware me... ik heb u niet boos willen maken.   | May Heaven preserve me... I did not want to make you angry.   |
| VAN BALEN.   | VAN BALEN.  |
| Zóó!   | Well! <sup>295</sup>  |
| BETJE.   | BETJE.  |
| Ik weet wel dat u sedert dien ongelukkigen avond streng verboden hebt ooit zijn naam uit te spreken. | I know you have strictly forbidden the mention of his name since that ill-fated night. <sup>296</sup> |
| VAN BALEN, <i>opstaande</i> .  | VAN BALEN, <i>standing up</i> .   |
| Had ik daar geen gelijk in, geen regt toe?   | Was I not justified to do that, did I not have the right to? <sup>297</sup>                           |
| BETJE.   | BETJE.  |
| Regt, ja!... gelijk... neen!   | Right, yes!... Justified... no!   |
| VAN BALEN, <i>achter de tafel</i> .  | VAN BALEN, <i>behind the table</i> .  |
| Wat blief-je?  | I beg your pardon? <sup>298</sup>   |
| BETJE.   | BETJE.  |
| Zie je vader, nu U er zelf over begint te spreken...   | You see father, now that you started speaking about it yourself...                                    |
| VAN BALEN.   | VAN BALEN.  |
| Dat is jouw schuld... jij brengt me op den weg...  | That is your fault... you set me up <sup>299</sup> ...  |
| BETJE, <i>ter zijde</i> .  | BETJE, <i>to the side</i> .   |
| Zooveel te beter...  | All the better...   |
| VAN BALEN, <i>op den leuningstoel</i> .  | VAN BALEN, <i>in the arm chair</i> .  |
| Waaróm keur je mijne handelwijze af?...  | Why do you disapprove of my actions?...   |

<sup>294</sup> **not right:** Stylistically, both this line and the line preceding it have a parallel structure in the ST: 'niet goed'. The translator wished to preserve this parallel structure, thus has chosen to use the phrase 'not right' which can be used to describe a person as well as a beverage like coffee. Thus, Berman's deforming tendency of 'destruction of linguistic patternings' was avoided here (249).

<sup>295</sup> **well!:** Such an exclamation is an interjection, and thus could also be translated with 'I say!' or 'indeed', but these are slightly more explicit. The translator opted for a more neutral interjection. It is up to the actor to add the slightly angry undertone, whichever exclamation is chosen here.

<sup>296</sup> **I know... ill-fated night:** This line contains rationalization (one of Berman's deforming tendencies), whereby the sentence structure had to be changed for reasons of creating a well-formed English sentence (244).

<sup>297</sup> **was I...right to:** Since 'gelijk' and 'recht' both translate to 'right' in English, the translator had to find a solution to distinguish these two words with their slightly different meanings and connotations. It is important that the actions van Balen is trying to defend still reflect upon himself, thus the sentence has to be self-referential and active.

<sup>298</sup> **I beg your pardon?:** This is a direct translation of the sense of 'wat blief-je', including the indignation that can be portrayed while uttering this sentence.

<sup>299</sup> **you set me up:** This translation of 'set me up', is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic. Berman could have labeled this translation with the deforming tendency of 'destruction of expressions and idioms' (Berman 250).

|   |   |
|---|---|
| BETJE.  | BETJE.  |
| Dat doe ik niet... Ik zeg dat er in alles een middenweg is.   | I do not... I am saying that there is a middle ground. <sup>300</sup>   |
| VAN BALEN.  | VAN BALEN.  |
| Dus verdedig je hem nog?  | So you are still defending him?   |
| BETJE.  | BETJE.  |
| Dat niet... als ik dat kon, zou ik zelf geen zoon moeten hebben.  | I'm not <sup>301</sup> ... if I could, I should not have a son myself.  |
| VAN BALEN.  | VAN BALEN.  |
| Waarom praat je er dan over, om me uit me humeur te helpen?   | Why are you talking about it then, to put me in a bad mood? <sup>302</sup>                                      |
| BETJE.  | BETJE.  |
| Acht jaar boete is lang!...   | Eight years penance is a long time <sup>303</sup> !...  |
| VAN BALEN.  | VAN BALEN.  |
| Er zijn misdaden waar geen vergiffenis voor bestaat.  | There are crimes for which there is no forgiveness.   |
| BETJE.  | BETJE.  |
| Voor een regter niet... voor een vader wel!   | Not for a judge... but there is for a father!   |
| VAN BALEN.  | VAN BALEN.  |
| Een vader moet een streng regter zijn!  | A father must be a strict judge!  |
| BETJE.  | BETJE.  |
| Waar staat dat geschreven?  | Who has ever said that? <sup>304</sup>  |
| VAN BALEN.  | VAN BALEN.  |
| Een soldaat die zijn chef slaat krijgt den kogel, wat verdient dan een zoon die zijne moeder durft bedreigen.         | A soldier who strikes his superior gets the bullet, what does a son deserve who dares to threaten his mother.   |
| BETJE.  | BETJE.  |
| De moeder heeft vergiffenis geschonken.   | The mother has granted forgiveness.   |
| VAN BALEN.  | VAN BALEN.  |
| Maar de vader moet straffen! ( <i>ongeduldig</i> ). Bovendien, wie heeft u geroepen om zijne verdediging op te nemen? | But the father must punish! ( <i>impatiently</i> ). Besides, who asked you <sup>305</sup> to go to his defense? |

<sup>300</sup> **there is a middle ground:** The ST contains the word 'alles', meaning that the expression is can be applied universally. The translator opted to omit this word in the TT, for this expression is not common in English. Thus, a modulation from general to particular has taken place (Vinay and Darbelnet 249).

<sup>301</sup> **I'm not:** It was necessary for the translator to change the phrase slightly here, for it is common in Dutch to respond with 'dat niet', but it cannot be directly translated to an English equivalent.

<sup>302</sup> **put me in a bad mood:** The Dutch idiom uses 'uit' [out] to signal that van Balen has been 'brought out of his mood', meaning that he is not happy any longer. English uses 'in' to signal that someone has been put 'in a bad mood'. Thus, this was a necessary change in preposition.

<sup>303</sup> **long time:** This is another example of amplification, otherwise called expansion, whereby the TT is longer (Vinay and Darbelnet 192; Berman 246). It is necessary to explicitate the TT here, because the sentence is not well-formed when it ends on 'is long'.

<sup>304</sup> **who has ever said that?:** The Dutch expression 'waar staat dat geschreven?' is in this case used to portray that Betje doubts whether what van Balen is saying is true/has merit. Thus, she is asking him: where is the proof (Van Dale). What this is implying is: that is not necessarily true, you don't need to believe that. This English utterance has the same sense, but is more explicit. It relies on a more literal and personal metaphor, whereas the 'waar staat dat geschreven' can also have religious connotations.

<sup>305</sup> **asked you:** The Dutch 'u' is used here, which signals a formal, more distant relationship. This cannot be portrayed in the same way in English. Thus, this is a loss (Vinay and Darbelnet 169).

|  |  |
|--|--|
| BETJE.   | BETJE.   |
| Mijn hart, mijn gevoel; ik begrijp wat hij lijden moet.                | My heart, my emotion; I understand what he must be suffering.  |
| VAN BALEN, <i>langzaam en zacht.</i>                                   | VAN BALEN, <i>slowly and softly.</i>   |
| Begrijp je dan niet wat ik geleden heb... wat ik misschien nog lijd... | Don't you understand what I have suffered... what I might still be suffering...                      |
| BETJE.   | BETJE.   |
| Maar... als hij nu eens ziek was...                                    | But... what if he were sick...   |
| VAN BALEN.   | VAN BALEN.   |
| Wat zeg-je?  | What are you saying?   |
| BETJE.   | BETJE.   |
| Als hij dood was...  | If he were dead...   |
| VAN BALEN.   | VAN BALEN.   |
| Dood!... ( <i>somber.</i> ) Dan zou ik voor hem bidden.                | Dead!... ( <i>sombre.</i> ) Then I would pray for him.   |
| BETJE.   | BETJE.   |
| Foei! vader! hoe kan men zo haatdragend zijn!...                       | For shame <sup>306</sup> ! Father! How can one <sup>307</sup> be so full of hate <sup>308</sup> !... |
| VAN BALEN.   | VAN BALEN.   |

<sup>306</sup> **for shame!:** 'Foei' is quite a harsh exclamation of disapproval, also used to call out to pets when they've misbehaved. 'For shame' was supplied as a translation of 'foei' by Van Dale. It does not capture the ambiguity, which is a loss, and a 'qualitative impoverishment' (Vinay and Darbelnet 169; Berman 247).

<sup>307</sup> **one:** See note 273. 'One' is used here because Betje is very polite to her father-in-law (see stylistic analysis) which cannot be translated in the pronouns (Dutch uses 'u' instead of 'je/jij' for politeness and formality) (Hyams and Wekker 287). Furthermore, it seems out of character for Betje to outright accuse her father-in-law of something, so 'you' is not a good option here.

<sup>308</sup> **full of hate:** In this line, there are several other options that can be used instead of 'full of hate', such as 'resentful' or 'spiteful'. This translation was chosen, however, so that there would be symmetry on the next line, where van Balen says: Heb ik je dan gezegd dat ik hem haat? [Have I ever said I hated him?]. The other choices would have undermined this stylistic symmetry.



|   |   |
|---|---|
| <p>Heb ik je dan gezegd dat ik hem haat?... Kan men dan zijn kind haten! – Weet je dat die jongen mijn trots was, dat ik hem alles heb laten leeren, mij beholpen heb om hem eene opvoeding boven zijn stand te geven!...</p>   | <p>Have I ever<sup>309</sup> said I hated him?... Can one<sup>310</sup> hate their child! – Did you know that that boy was my pride, that I let him be taught everything, that I had to make do in order to give him an upbringing above his standing!...</p>   |
| <p>omdat ik maar al te dikwijls ondervonden heb wat het zeggen wil, niets te weten. En wat is de slotsom geweest?... Dat hij zich door zijne opvoeding boven ons verheven wanende, een losbandig leven is gaan lijden, zich in gezelschappen heeft begeven die hem vader en moeder hebben doen verwaarlozen, totdat hij eens op een avond zijne moeder heeft durven dreigen. Nog zie ik het, als ware het gisteren gebeurd. Hij hief de hand op tegen zijne eigene moeder. Ik kwam juist binnen en zoo ik hem toen niet onder mijne voeten vertrapt heb, is het Gods wil geweest die mij tegenhield. Toen heb ik hem verjaagd, verstooten en sedert dien tijd niets meer van hem willen hooren... hij is zeeman geworden, heb je mij gezegd... en gedraagt zich goed... zooveel te beter voor hem... maar, mijn kind is hij niet meer!...</p> | <p>because I have found all too often what it is like, to know nothing. And what was the result<sup>311</sup>?... That he felt he was above us because of his education, and went to live a lawless life, has sought companionship who have made him neglect his father and mother, until he one night dared to threaten his mother. I can still see it, as if it happened yesterday. He raised his hand to his own mother. I was just coming in and it was God's will that kept me from crushing him under my feet.<sup>312</sup> Then I chased him away, disowned him and since that time have not wanted to hear anything about him... He became a sailor, you have told me... and is behaving himself well... so much the better for him... but, he is no longer my child!...</p> |
| <p>BETJE.</p>   | <p>BETJE.</p>   |
| <p>Arme jongen!</p>   | <p>Poor lad!<sup>313</sup></p>  |

<sup>309</sup> **ever:** The word 'ever' is not a translation of any word in the ST sentence 'Heb ik je dan gezegd dat ik hem haat?', but it was added because it replaces the word 'dan'. The sentences now carry a slightly different sense, but the force which the character of van Balen is meant to bring across is captured in this translation.

<sup>310</sup> **one:** See note 273 and 307.

<sup>311</sup> **result:** The TT word 'result' contains the literal meaning of 'outcome' as well as another definition, relating to math 'answer'. The ST also contains this ambiguity.

<sup>312</sup> **I was just...my feet:** This sentence was rearranged, relating to Berman's deforming tendency of 'rationalization' (244). This has, however, caused the sentence to have an anticipatory structure instead of a trailing one, making it more obvious that it was written to be spoken.

<sup>313</sup> **lad:** The Dutch 'jongen' is used often for younger boys but also for teenagers and adolescents. The English 'boy' is more restricted to children. Thus, the word 'lad' is used here to not make it seem like Willem was very young.

|   |   |
|---|---|
| VAN BALEN.  | VAN BALEN.  |
| Beklaag hem niet, beklaag mij! Wat blijft den ouden soldaat nu over?... de zoon waar hij zijn hoop op gebouwd had, heeft zijn ouden dag verbitterd... zijne grijze haren onteerd.   | Don't pity him, pity me! What is left to the old soldier now?... the son on whom he had vested his hopes, has turned his old age bitter... <sup>314</sup> his grey hair disgraced. <sup>315</sup>   |
| BETJE.  | BETJE.  |
| En Frans dan?...  | What about Frans? <sup>316</sup>  |
| VAN BALEN.  | VAN BALEN.  |
| Je hebt gelijk! ik heb onregtvaardig. Frans is een brave jongen, een goed zoon... maar 't kind dat men verliest is ons altoos 't liefste... en dan hoopte ik mij in hem te zien herleven. Ik ben nooit anders geweest dan eenvoudig soldaat, gehoorzaam en blind werktuig. Daarvoor ontving ik het kruis van mijn Koning! en daar ben ik trots op, want dat versierde nooit de borst van een onwaardigen... maar voor hem wilde ik meer... hem wilde ik de opvoeding geven die mij ontbroken heeft. Ik ben geboren in een tijdvak dat men ons niet leerde lezen en schrijven... daar had Napoléon geen tijd voor... We moesten voorwaarts, en onze leermeester was het kanon! Eén ding heb ik echter geleerd: | You are right! I am being unjust. Frans is a good lad, a good son... but the child one <sup>317</sup> loses is always dearest to us... and I was hoping to see my young self in him <sup>318</sup> . I have never been anything other than a simple soldier, an obedient and blind instrument. For that I earned my King's medal! <sup>319</sup> And I am proud of it, because it never adorned the chest of anyone unworthy <sup>320</sup> ... but for him I wanted more... him I wanted to give the education I lacked. I was born in a time when we weren't taught <sup>321</sup> to read and write <sup>322</sup> ... Napoleon didn't have time for that... We had to go forward, and our teacher was the cannon! There is one thing I did learn <sup>323</sup> : |

<sup>314</sup> **turned his old age bitter:** The ST contains the idiomatic 'ouden dag' which translates to the English idiom 'old age'. 'Verbitterd', however cannot be translated directly in the form of a past participle, so therefore the translator has used it as an adjective. Thus a transposition took place from verb to adjective whereby an extra verb had to be added (Vinay and Darbelnet 97).

<sup>315</sup> **grey hair disgraced:** This is a case where there is *gain* in the translation, because the TT also contains alliteration (**gr**) and assonance (grey disgraced) (Vinay and Darbelnet 169).

<sup>316</sup> **what about Frans?:** The ST and TT sentences look very different and are very different in structure, but they bring across the same sense. This can be referred to as 'sense for sense translation' or 'paraphrase' (Dryden 38).

<sup>317</sup> **one:** See note 273 and 307.

<sup>318</sup> **see my young self in him:** In this one statement, the ST contains 'seeing himself in him' as well as 'live again'. Thus, the translator merged these two senses into one by adding 'young' to 'see myself in him'. This may relate to one of Berman's deforming tendencies, namely 'qualitative impoverishment', for it does not contain a word such as 'herleven'(247). This change could be described as a *compensation* procedure, as suggested by Vinay and Darbelnet (341).

<sup>319</sup> **King's medal:** There are too many other meanings for King's Cross, so therefore the more explicit word 'medal' was chosen here to represent the distinction awarded to van Balen, which is also symbolized by a medal presented to the person in question.

<sup>320</sup> **anyone unworthy:** The TT words 'anyone unworthy' are an example of amplification, otherwise called expansion, due to the fact that there is no one English word for 'unworthy person' (Vinay and Darbelnet 192; Berman 246).

<sup>321</sup> **weren't taught:** See note 273. In this instance 'men' can be translated by using the passive voice (Hyams and Wekker 287).

<sup>322</sup> **I was born...and write:** This sentence contains the active phrase 'men ons niet leerde lezen en schrijven' which was modulated to the passive voice: we weren't taught to read and write. Thus, a modulation from active to passive (Vinay and Darbelnet 252).

<sup>323</sup> **There is...did learn:** The ST contains the word 'echter', the sense of which is represented in the TT with the word 'did', to add emphasis to the verb 'learn'. To contradict a negative statement, English emphasizes the operator

|  |  |
|--|--|
| gehoorzaamheid, blinde gehoorzaamheid, en daarmee hebben wij wonderen gedaan.  | obedience, blind obedience, and we worked miracles with it.  |
| <b>BETJE.</b>  | <b>BETJE.</b>  |
| Maar hij was nog zoo jong!   | But he was still so young!   |
| <b>VAN BALEN.</b>  | <b>VAN BALEN.</b>  |
| Op zijne jaren had ik al half Europa doorkruist... toen leerde men vroeg man zijn, en vroeg men niet naar den leeftijd... Ik heb leeren gehoorzamen onder een vreemden Keizer totdat mijn wettige meester mijne diensten noodig had. En die eerbied, dat ontzag, die gehoorzaamheid die mij van mijn jeugd af zijn ingeprent, verlang ik in mijne kinderen terug te vinden. Jij bent ook moeder en zult je misschien nog eenmaal herinneren wat ik gezegd heb. En nu, geen woord meer, en vergeet niet, dat zoo je man zich vermeten had, de helft te zeggen van hetgeen jij gedaan hebt, ik hem al lang den mond gesloten zou hebben. | At his age <sup>324</sup> , I had already crossed half of Europe... At that time, we <sup>325</sup> learned how to be man early, and people <sup>326</sup> didn't ask for our age... I learned to serve under a foreign Emperor until my lawful master needed my service. And such respect, such awe, such obedience, which have been imprinted in me from my youth, I desire to find in my children. You are a mother as well, and one day <sup>327</sup> you might remember what I have told you. And now, not another word, and don't forget, if your husband had been so bold as to say half of what you have, I would have silenced him long ago. |
| <b>BETJE.</b>  | <b>BETJE.</b>  |
| Maar vader...  | But father...  |
| <b>VAN BALEN.</b>  | <b>VAN BALEN.</b>  |
| Genoeg!... Ik ga me jas aandoen en eene wandeling maken... Donders meid, je kunt je beroemen me heelen dag bedorven te hebben. ( <i>af door de deur links.</i> )   | Enough!... I am going to put on my coat and take a walk... Damn it girl, you can pride yourself on having spoiled my whole day. ( <i>exits through the door on the left.</i> )   |
| ~~~  | ~~~  |
| <b>DERDE TOONEEL.</b>  | <b>SCENE THREE.</b>  |
| <b>BETJE, alleen.</b>  | <b>BETJE, alone.</b>   |

in the sentence, and where there is no operator, adding the verb 'do' is required (Hyams and Wekker 245). This is sometimes also called 'contrastive emphasis' (Swan 165).

<sup>324</sup> **at his age:** The TT employs the more literal sense of what the ST portrays figuratively with 'op zijne jaren'. This is a modulation from abstract to concrete, or clarification (Vinay and Darbelnet 249; Berman 245).

<sup>325</sup> **we:** See note 273. In this instance of 'men', it is really important that the speaker is also included (Hyams and Wekker 287).

<sup>326</sup> **people:** See note 273. This 'men' means 'people in general' (Hyams and Wekker 287).

<sup>327</sup> **one day:** The ST contains the more abstract 'eenmaal', while in the TT, the translator chose 'one day' as its translation. This is a modulation from abstract to concrete, or clarification (Vinay and Darbelnet 249; Berman 245).

|   |  |
|---|--|
| <p>Wat een man!... en toch... toch houd ik het er voor dat hij 't in zijn hart zoo kwaad niet meent... hij wil zich groot houwen, niets van Willem hooren, zelfs zijne brieven mogen we hem niet laten zien. Misschien denkt hij wel eens aan hem als er niemand bij is. Arme vader!... hij schaamt zich misschien te toonen dat hij een goed hart heeft... En dat heeft hij!... Dat hebben we gezien toen moeder gestorven is... (<i>ruimt de koffij en 't brood weg, en zet dit op de lâtafel.</i>)</p> | <p>What a man!... and still... still I believe that, in his heart, he doesn't mean it that badly... he wants to put on a brave face<sup>328</sup>, not wanting to hear anything about Willem, we cannot even show him his letters. Maybe he thinks about him sometimes when nobody is around. Poor father!... Perhaps he is ashamed to show that he has a good heart... And he does!.. We saw that when mother died... (<i>clears away the coffee and the bread, and places it on the chest of drawers.</i>)</p> |
| <p>En toen verleden jaar me kleine Karel ziek is geweest, zat hij dagen lang bij hem en eens op een avond dat het arme kind zware koorts had, vond ik hem met tranen in de oogen aan 't bedje zitten, hij hield de hand van het kind in de zijnen en bij 't binnenkomen hoorde ik hem mompelen: „arm kind... ga je me nu ook verlaten net als de andere.” Maar die oude soldaten zijn zoo onbuigzaam. Hij vooral!</p>   | <p>And when my little Karel was sick last year, he sat with him for days, and one night when the poor child had a severe fever, I found him sitting by the bed with tears in his eyes, holding the child's hand in his and when I came in I heard him mumble: “poor child... are you going to leave me just like the other one.” But those old soldiers are so uncompromising. Especially him!</p>   |
| <p>Discipline is bij hem numero een! En me man die zeven jaar ouder is dan zijn broer, zit nog in den brand als de oude hem schuins aanziet!... Wat heb ik daar?... O, den brief van Willem; 'k zal hem maar weêr bij de anderen leggen... 't is toch vreemd dat dat kistje openstond, en nu herinner ik me gisteren me sleutels in de keuken te hebben laten leggen... Zou misschien?... Neen, hij kan ze toch niet lezen!...</p>  | <p>Discipline is number one<sup>329</sup> for him! And my husband, who is seven years older than his brother, is in a fix<sup>330</sup> when the old man<sup>331</sup> even looks at him sideways!<sup>332</sup>... What have I got here?... O, the letter from Willem; I'll put it back with the others... it's strange that the box was open, and now I remember leaving my keys in the kitchen yesterday... Could maybe?... No, he wouldn't be able to read them anyway!...</p>                               |

<sup>328</sup> **put on a brave face:** The Dutch expression ‘groot houden’ is translated with another idiomatic expression in English ‘put on a brave face’. This is what Vinay and Darbelnet call a modulation where there is a ‘change of symbol’ (253). Both expressions are idiomatic, and the senses are the same.

<sup>329</sup> **number one:** The translation of ‘numero een’ with ‘number one’ demonstrates the deforming tendency of ‘the effacement of the superimposition of languages’ (Berman 251). ‘Numero’ is a word that might have been adopted into Dutch from another language, such as French, but this influence is lost in the translation (Vinay and Darbelnet 169).

<sup>330</sup> **in a fix:** The Dutch expression ‘in de brand zitten’ is translated with another idiomatic expression in English ‘being in a fix’. This is what Vinay and Darbelnet call a modulation where there is a ‘change of symbol’ (253). Both expressions are idiomatic, and the senses are the same.

<sup>331</sup> **old man:** ‘Oude’ is used in Dutch to refer to an older man or woman (Van Dale). Thus, a similar expression is used in the TT: ‘old man’, which incidentally also refers to someone’s father. Thus, there is gain in the translation (Vinay and Darbelnet 169).

<sup>332</sup> **looks at him sideways:** The Dutch expression ‘schuins aanzien’ is translated with another idiomatic expression in English ‘look at someone sideways’. This is what Vinay and Darbelnet call a modulation where there is a ‘change

| ~~~<br>VIERDE TOONEEL.  | ~~~<br>SCENE FOUR.   |
|---|--|
| BETJE, KAREL, <i>van rechts komende.</i>  | BETJE, KAREL, <i>entering from the right.</i>  |
| KAREL, <i>buiten.</i>   | KAREL, <i>outside.</i>   |
| Moeder, Moeder!... ik heb een' prijs.   | Mother, mother!... I got a prize.  |
| BETJE, <i>legt haastig den brief op de kast.</i>  | BETJE, <i>hastily putting the letter on the cupboard.</i>  |
| Daar is me jongen.  | There's my boy.  |
| KAREL, <i>komt dansende op.</i>   | KAREL, <i>enters while dancing.</i>  |
| Ik heb een' prijs! ik heb een' prijs!   | I got a prize! I got a prize!  |
| BETJE.  | BETJE.   |
| Welzoo jongen, een' prijs... daar moet ik je eens ferm voor pakken.   | Well, well, lad, a prize!... I'm going to have to give you a big hug <sup>333</sup> for that.  |
| KAREL, <i>heel schielijk.</i>   | KAREL, <i>very quickly.</i>  |
| Dag Moeder! de eerste prijs voor 't lezen heb ik! Een mooi boek, met goud en mooie prenten er in, en de meester zei, ik zou het ver brengen... het is de geschiedenis van Robinson Crusoë... en de heeren hebben me een hand gegeven; er komt een neger in, die heet Vrijdag, en morgen is het geen school en waar is nu me boterham, moeder? | Hello mother! I got first prize for reading! A pretty book, with gold and lovely pictures in it, and the teacher also said that I'm going make it very far <sup>334</sup> ... it's the history of Robinson Crusoe... And the gentlemen shook my hand; there is a black man <sup>335</sup> in it, who is called Friday, and tomorrow there's no school but where is my sandwich, mother? <sup>336</sup> |
| BETJE, <i>lagchende.</i>  | BETJE, <i>laughing.</i>  |
| Een oogenblikje!... je rammelt alles door mekaar... je hebt een' prijs zeg je!  | One moment!... you're jumbling everything together... you say you got a prize!   |
| KAREL, <i>toont haar een boek.</i>  | KAREL, <i>shows her a book.</i>  |
| Ja kijk maar!... de eerste prijs voor het lezen... de hoogste weet u... Waar is grootvader dat ik hem mijn boek laat zien?  | Yes, look!... the first prize for reading... that's the highest, you know... Where is grandfather, so that I may show him my book?   |
| BETJE.  | BETJE.   |
| Grootvader is uitgegaan!... Weet je vader het al... die zou aan 't school zijn.   | Grandfather went out!... Does your father know yet... he was going to be at the school.  |
| KAREL.  | KAREL.   |

of symbol' (253). Both expressions are idiomatic, and the senses are the same. Furthermore, in this case, the literal meanings are also very similar.

<sup>333</sup> **give you a big hug:** The ST 'ferm voor pakken' is translated with 'give a big hug, which means that the verb 'pakken' is translated to the noun 'hug'. This is a transposition from verb to noun (Vinay and Darbelnet 95).

<sup>334</sup> **make it very far:** The Dutch expression 'het ver brengen' is translated with another idiomatic expression in English 'make it very far'. This is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and the senses are the same. Furthermore, in this case, the literal meanings are also very similar.

<sup>335</sup> **black man:** The Dutch uses a more explicit term, which could be translated with 'nigger' or 'negro', but this is very sensitive in English, especially in American English. It is, however, important to keep this translation historical, which means that the reference should be kept in the text.

<sup>336</sup> **there is... sandwich, mother?:** This whole sentence is obviously a run-on sentence, which shows that Karel is a character of a young age. Thus, this was not changed in the TT.

|  |  |
|--|--|
| 't Is van daag vroeger uitgegaan... en morgen is er geen school... Waar is toch me boterham, moeder?...                | We got out early today <sup>337</sup> ... and tomorrow there's no school... but where is my sandwich, mother? <sup>338</sup> |
| BETJE.   | BETJE.   |
| In de keuken! 't schijnt dat de eer je nog al hongerig maakt.  | In the kitchen! It seems as though the honour has made you quite hungry.   |
| KAREL.   | KAREL.   |
| Wat bedoelt u?   | What do you mean?  |
| BETJE.   | BETJE.   |
| Ik bedoel!... och! niemendal, ik bedoel dat ik trotsch op je ben; zoo'n geleerde zoon zal me eer aandoen bij de bureu. | I mean!... Oh! nothing, I meant to say I'm proud of you; such a scholarly son will earn me praise with the neighbours.       |
| KAREL.   | KAREL.   |
| En grootvader! wat zal die opkijken!   | And grandfather! How surprised he will be! <sup>339</sup>  |
| BETJE.   | BETJE.   |
| Dat zal hij wel! ga nu je boterham maar opzoeken.  | He sure will be! Now go and find your sandwich.  |
| KAREL.   | KAREL.   |
| In de keuken zegt u?... in 't kastje zeker! ( <i>gaat springende heen.</i> ) Ik heb een prijs, ik heb een prijs.       | In the kitchen, you say?... In the cupboard probably! ( <i>exits while jumping around.</i> ) I got a prize, I got a prize.   |
| ~~~~~  | ~~~~~  |
| <b>VIJFDE TOONEEL.</b>   | <b>SCENE FIVE.</b>   |
| BETJE, later FRANS.  | BETJE, later FRANS.  |
| BETJE  | BETJE.   |
| Komaan, die dag begint goed! dat zal vader weêr in zijn schik brengen.   | Cheer up <sup>340</sup> , a good start of the day! <sup>341</sup> That will get father back in high spirits. <sup>342</sup>  |
| FRANS, <i>haastig opkomende.</i>   | FRANS, <i>hastily entering.</i>  |
| Bet! ben je daar?... waar is vader?  | Bet! Are you there?... Where is father?  |
| BETJE.   | BETJE.   |

<sup>337</sup> **we got out early today:** The pronoun in the translation was changed from 'it' to 'we' to make a well-formed English sentence.

<sup>338</sup> **where is my sandwich, mother?:** There is a repetition in the ST, whereby the sentence is only changed very slightly (nu/toch). The repetition was retained in the TT, but the adverbs 'nu' and 'toch' were left out, which is a loss (Vinay and Darbelnet 169).

<sup>339</sup> **how surprised he will be!:** Vinay and Darbelnet's technique of 'explicitation' is used here, because 'opkijken' roughly means: being surprised and happy/proud (342). The latter meaning is lost slightly here, but being surprised does have a positive connotation. Berman would consider this a 'clarification' in his negative analytic (245). Moreover, an exclamation with 'wat' is often translated with either 'what' 'how' or 'such', and there is no subject-verb inversion in exclamatory sentences in English (Hyams and Wekker 297).

<sup>340</sup> **cheer up:** The Dutch 'komaan' is often used as an encouragement to go somewhere, or as a pick-me-up statement (Van Dale). The translator chose the latter meaning in this case, because the second part of the phrase suggests that Betje is trying to speak words of encouragement to herself.

<sup>341</sup> **a good start:** In this sentence, the Dutch verb 'begint' was translated as the English noun 'start'. Thus, this was a transposition from verb to noun, according to Vinay and Darbelnet's procedure (95).

<sup>342</sup> **in high spirits:** This translation of 'weer in zijn schik brengen', is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and in similar ways. They describe the same sense, even though their literal meanings differ.

|   |  |
|---|--|
| Uitgegaan! maar wat scheelt je nu weer? dat is de tweede maal dat je van daar als een orkaan in huis komt.              | Gone out! But what is the matter with you now? That is the second time today you stormed into the house. <sup>343</sup>  |
| FRANS.  | FRANS.   |
| Dat komt omdat... geef me een glas water.   | That is because... give me a glass of water.   |
| BETJE, <i>haalt die van de lâtafel.</i>   | BETJE, <i>gets it from the chest of drawers.</i>   |
| Dáár, dáár.... maar mijn God, wat is het nu weer?.... ben je ziek?....  | There, there! <sup>344</sup> ... but by God, what is it this time?... are you ill?...                                    |
| FRANS.  | FRANS.   |
| Ziek? ik ben nog nooit zoo gezond geweest! Ik ben zoo blij.... dáár, ik moet je een zoen geven ( <i>omhelst haar</i> ). | Ill? I have never been so fit! I am so happy... there, I have to <sup>345</sup> give you a kiss ( <i>embraces her</i> ). |
| BETJE.  | BETJE.   |
| Weet je misschien dat Karel een' prijs heeft.   | Did you perhaps find out that Karel got a prize?   |
| FRANS.  | FRANS.   |
| Neen, dat wist ik niet!.... dat zijn twee gelukken op één dag!  | No, I didn't know that!... That's two blessings <sup>346</sup> in one day!   |
| BETJE.  | BETJE.   |
| Wat is het andere dan?  | What is the other, then?   |
| FRANS.  | FRANS.   |
| Dat zal je hooren!.... maar je moet niet schrikken, hoor!...  | I will tell you! <sup>347</sup> ... But you mustn't be shocked!...   |
| BETJE.  | BETJE.   |
| Schrikken! waarom?.... waarom? maar spreek dan toch!  | Shocked? Why?... Why? Just say it already! <sup>348</sup>  |
| FRANS.  | FRANS.   |
| Bedaar! bedaar! Je weet dat er van morgen iemand is geweest om me te spreken.... een zeeman!...                         | Calm down! Calm down! You know someone came to speak to me this morning... a sailor!...                                  |

<sup>343</sup> **stormed into the house:** The Dutch simile 'als een orkaan in huis' cannot be translated literally, as it would be a marked expression. Therefore, a regularly used simile is used here 'to storm in'. It still contains the element of wind and stormy weather, and thus does not qualitatively lose any symbolism. There is a transposition from noun to verb (Vinay and Darbelnet 95).

<sup>344</sup> **there, there!:** In the Dutch, there is an emphasis on the vowels of the words 'daar'. It is not common to add emphasis by means of an 'accent aigu' or 'acute accent' in English (exceptions exist in poetry), thus the translator has added an exclamation point to bring across the emphasis here.

<sup>345</sup> **have to:** The Dutch 'moeten' could also be translated with 'must', or 'be obliged to', but these are quite strong. 'Have to' is considered a more informal form (Hyams and Wekker 225).

<sup>346</sup> **blessings:** The Dutch 'gelukken' has a multitude of definitions, including luck, good fortune, bliss, and joy. In this particular instance, Frans is referring to something lucky, but also very fortunate and pleasurable. The closest to capturing these in one word is 'blessing'. It is a markedly religious term as well, but seeing as the whole work contains references to God and heaven, it will not be deviant, being uttered by any of the characters.

<sup>347</sup> **I will tell you!:** This Dutch phrase cannot be translated directly into English, so an equivalent was found. The translation is an active self-referential sentence with an object, while the original has as its subject the listener, Betje. Thus, the original contains a statement about the effect, while the translation contains a statement about the cause, which is a modulation as described by Vinay and Darbelnet (36).

<sup>348</sup> **just say it already:** This translation is slightly more informal than the original. This does not propose a problem with regard to characterization, seeing as Betje and Frans are husband and wife, and thus can be informal toward each other.

|   |   |
|---|---|
| BETJE.  | BETJE.  |
| Nu ja!.... die heeft zeker goede tijding van je broer gebragt!  | Oh yes!... he must have brought good tidings of your brother!   |
| FRANS.  | FRANS.  |
| Dat heeft hij!.... en wat een goede!.... Willem is genezen.... heelemaal genezen.... en op weg naar huis.   | That he did! <sup>349</sup> ... Such good tidings! <sup>350</sup> ... Willem is cured... completely cured... and on his way home. |
| BETJE.  | BETJE.  |
| Goddank!  | Thank God!  |
| FRANS.  | FRANS.  |
| Maar dat is alles nog niet!   | But that is not all!  |
| BETJE.  | BETJE.  |
| Wat dan nog meer?   | Then what else?   |
| FRANS.  | FRANS.  |
| Het schijnt dat mijn goede broer een leeuw van dapperheid is geweest.... en onze Koning heeft hem er rijk voor beloond!   | It seems that my brother has been as brave as a lion <sup>351</sup> ... and our King has rewarded him handsomely for it.          |
| BETJE.  | BETJE.  |
| Wat meen je daarmêe?  | What do you mean with that?   |
| FRANS.  | FRANS.  |
| Je moogt trotsch op je familie wezen, mijne goede vrouw.... Willem is ridder geworden, net als vader!   | You may be proud of your family, my dear wife <sup>352</sup> ... Willem has become a knight, just like father!                    |
| BETJE.  | BETJE.  |
| Willem?   | Willem?   |
| FRANS.  | FRANS.  |
| Ja, ridder van de Willems-orde.   | Yes, knight of the Order of William. <sup>353</sup>   |
| BETJE.  | BETJE.  |
| En komt hij hier?   | And he is coming here?  |
| FRANS.  | FRANS.  |
| Ik verwacht hem elk oogenblik!.... Ten gevolge zijner wond heeft hij tot herstel van gezondheid verlof aangevraagd, dat hem is toegestaan.... en hij komt.... morgen misschien. | I am expecting him any moment!... As a result of his wound, he has requested leave  |

<sup>349</sup> **that he did:** In English, ‘do’ can be used as a substitute verb, after an auxiliary verb (Swan 148). The ST does not contain this substitution, but in the TT it is preferable, for it is a short answer. Short answers are often grammatically incomplete, for they do not need to repeat words that have already been said (Swan 517).

<sup>350</sup> **such good tidings!:** Exclamations with ‘wat’, such as ‘en wat een goede!’ can be translated into English starting with ‘what’, ‘how’, or ‘such’ (Hyams and Wekker 297). In this case, the translator chose to repeat the word ‘tidings’, for otherwise it would be a deviant sentence.

<sup>351</sup> **as brave as a lion:** The ST contains a metaphor here, meaning that there is no ‘as’ or ‘like’ in the phrase. In the TT, the translator did add ‘as’, making the phrase a simile. This was done because of the common English comparison of the animal to a courageous, strong or brave person, which could not be stated in a metaphor, in this case (OED Online).

<sup>352</sup> **my dear wife:** alternative: **my good wife.** In the end, my dear wife was chosen here, because it occurs more often in the British National Corpus, and thus could be argued to be a more common utterance.

<sup>353</sup> **knight of the Order of William:** This phrase needs to refer back to the title of the play, so as not to destroy this pattern in the text. To put a different title here would be to evoke the deforming tendencies of ‘the destruction of underlying networks of signification’ and ‘the destruction of linguistic patterning’ (Berman 249).



|   |  |
|---|--|
|   | for recuperation, which he was granted... and he is coming... maybe tomorrow. <sup>354</sup>   |
| BETJE.  | BETJE.   |
| Morgen?   | Tomorrow?  |
| FRANS.  | FRANS.   |
| Misschien van daag nog.... misschien is hij er al.  | Maybe even today... maybe <sup>355</sup> he is already here.   |
| BETJE.  | BETJE.   |
| Wat zeg je?   | What are you saying?   |
| FRANS.  | FRANS.   |
| Welnu ja, me goede Bet, die zeeman was Willem zelf Willem is hier, ik heb hem gezien, gesproken.  | Well, my dear Bet, the sailor was Willem himself, Willem is here, I saw him, talked to him. <sup>356</sup>   |
| BETJE.  | BETJE.   |
| Waar is hij dan?  | Then where is he?  |
| FRANS.  | FRANS.   |
| Op den winkel!... Hij wilde natuurlijk niet hier komen, daar hij bang was dat vader hem niet ontvangen zou.   | At the shop!... He did not want to come here, of course, seeing as he was scared that father would not have him.   |
| BETJE.  | BETJE.   |
| Arme broer! en hij is gezond, zeg je?   | Poor brother! And he is well, you say?   |
| FRANS.  | FRANS.   |
| Hij heeft me gezegd dat hij ten gevolge van de wond aan 't hoofd aan duizelingen lijd.... men heeft hem zijn ontslag beloofd en eene landsbetrekking. | He has told me that he suffers from dizzy spells as a result of the wound to his head... They <sup>357</sup> have promised to discharge <sup>358</sup> him and give him a government place. <sup>359</sup> |
| BETJE.  | BETJE.   |
| Dus zou hij ons niet meer verlaten.   | So he would not leave us again.  |
| FRANS.  | FRANS.   |
| Neen!.... maar hoe zullen wij hem nu voor vader brengen?  | No!... but how shall we bring him before father? <sup>360</sup>  |

<sup>354</sup> **maybe tomorrow:** The phrase 'morgen misschien' returns multiple times in the play, enough to make it a pattern. These need to be translated in consistently the same way as well, so as to keep the pattern intact and not cause an unnecessary deviation.

<sup>355</sup> **maybe he is already here:** The ST contains a pattern on 'misschien', which is retained in the TT with the word 'maybe'.

<sup>356</sup> **well my dear...to him:** This run-on sentence is ungrammatical in the ST, which can only be expected to have been done for dramatic effect. Frans talks like this because he is so excited, so overjoyed, and so eager to tell his wife about his brother, and stop his teasing. Thus, this sentence structure was retained in the TT, to keep this dramatic effect.

<sup>357</sup> **they:** See note 273. In this instance of 'men', a more specific group or entity is meant, thus it should be translated as 'they' (Hyams and Wekker 287).

<sup>358</sup> **discharge:** The ST contains 'ontslag' which is a noun. It has been translated to the verb 'discharge' in English. Thus, there was a transposition from verb to noun, according to the procedure by Vinay and Darbelnet (95).

<sup>359</sup> **government place:** Landsbetrekking is an archaic word to describe a 'staatsbetrekking', which refers to a working position in the government. Thus, 'government place' was the best option to capture this meaning (Van Dale).

<sup>360</sup> **bring before:** The Dutch 'voorbrenge' has the connotation of a formal situation where someone or something is brought somewhere to get a formal decision or judgment made, like in front of a judge in court. This wording could be considered a significant and marked choice, due to the fact that Betje and van Balen had a particularly heated

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|--|---|
| BETJE.<br>Dat zal wel loslopen. Ik weet niet of ik het mis heb, maar 'k hou 't er voor dat vader hem niet meer terug zal stooten.  | BETJE.<br>That will work itself out. <sup>361</sup> I don't know if I'm wrong, but I have the feeling <sup>362</sup> that father will not turn him away anymore. <sup>363</sup>   |
| FRANS.<br>Denkt je?  | FRANS.<br>Do you think so? <sup>364</sup>   |
| BETJE.<br>Maar je houdt me aan de praat en je kunt toch wel aan me zien, dat ik van verlangen brand om hem te omhelzen.  | BETJE.<br>But you keep me talking and you can surely see that I am burning with a desire to hug him.  |
| FRANS.<br>Ga dan maar met me naar den winkel; de patroon heeft wel begrepen dat ik van daag toch alles verkeerd zou doen en me vrijaf gegeven.... Willem zit bij hem en vertelt hem van zijne gevechten. | FRANS.<br>Come with me to the shop, then; the boss <sup>365</sup> understood that I would be doing everything wrong today anyway <sup>366</sup> and has given me the day off... Willem is with him and is telling him of his battles. |
| BETJE.<br>Ik ga met je!.... en dan moet je terug naar vader om hem voor te bereiden.   | BETJE.<br>I am going with you!... and then you have to return to father to prepare him.   |
| FRANS.<br>Dat durf ik niet!.... je weet hoe vader is....   | FRANS.<br>I don't dare to!... you know what father is like...   |
| BETJE.<br>Durf niet!.... welnu, dan zal ik je zeggen hoe je 't moet aanleggen.... Als Willem 't goedvindt, moet hij hem schrijven en dien brief.... moet jij vader voorlezen.                            | BETJE.<br>Don't dare to!... well then, I will tell you how to go about it <sup>367</sup> ... If Willem agrees, he   |

conversation about this very thing earlier on in the play: a father needing to be a strict judge. The English 'bring before' has this same connotation with judgment and a formal environment, which is why it was chosen here.

<sup>361</sup> **that will work itself out:** The Dutch expression 'dat zal wel loslopen' is translated with another idiomatic expression in English 'that will be alright' or 'that will work itself out'. The latter was chosen here, because the former sounds out of place when it is not the answer to a yes/no question (as in: 'would you like me to bring milk for your tea?' – 'no, that will be alright'). This is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and the senses are the same.

<sup>362</sup> **I have the feeling:** The Dutch 'ik hou 't ervoor' means to assume or think something (Van Dale). Thus, the English should reflect this same sentiment. The translator opted for 'I have the feeling' because it expresses this meaning of assuming and thinking as well.

<sup>363</sup> **turn away:** The Dutch 'terugstoten' is an expression to describe rejecting someone, and not wanting them in your presence. Therefore, the English 'to turn (him) away' was used to reflect this (Van Dale). This is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and the senses are the same.

<sup>364</sup> **do you think so?:** This is a clear example of *amplification* (Vinay and Darbelnet 192), whereby the TT is longer than the ST. Berman calls this *expansion* (246). It was necessary to make the TT utterance longer in order not to change the sense of what is being said.

<sup>365</sup> **boss:** Earlier in the play, Frans' boss was also mentioned as the cause of Betje and Frans' meeting each other. In an assumption that this 'patroon' and the aforementioned 'patroon' are one and the same, the translated words should also be the same for both instances.

<sup>366</sup> **would be doing everything wrong today:** alternative: **all out of sorts, making mistakes all day**

<sup>367</sup> **go about it:** The Dutch 'aanleggen' has connotations of starting to do something, or trying to reach a certain goal. These connotations are also present in the expression 'to go about it': 'start dealing with something', 'do something' (MacMillan Dictionary).

|  |  |
|--|--|
|  | should write him a letter... which you should read to father. <sup>368</sup>           |
| FRANS.   | FRANS.   |
| Dat is misschien het beste!                                      | Perhaps that is for the best! <sup>369</sup>   |
| BETJE.   | BETJE.   |
| Dat meen ik ook.... maar breng mij nu bij hem.... kom!           | I think so too... but take me to him now... Come on!                                   |
| FRANS.   | FRANS.   |
| Stil, daar is vader!   | Quiet, there's father!   |
| ~~~  | ~~~  |
| <b>ZESDE TOONEEL.</b>  | <b>SCENE SIX.</b>  |
| DE VORIGEN, VAN BALEN <i>met jas en hoed door de buitendeur.</i> | THE AFOREMENTIONED, VAN BALEN <i>with coat and hat, coming through the front door.</i> |
| BETJE.   | BETJE.   |
| Al terug, vader?   | Back already, father?  |
| VAN BALEN.   | VAN BALEN.   |
| Ja!  | Yes!   |
| BETJE.   | BETJE.   |
| Er scheelt toch niets aan?                                       | Is something the matter? <sup>370</sup>  |
| VAN BALEN.   | VAN BALEN.   |
| Neen!  | No!  |
| BETJE.   | BETJE.   |
| U bent toch niet boos op me, vader?...                           | You are not angry at me, are you father? <sup>371</sup> ...                            |
| VAN BALEN.   | VAN BALEN.   |
| Dat weet je wel beter, anders zou je het niet vragen.            | You know better than that, or you would not have asked.                                |
| FRANS, <i>zacht tot Betje.</i>                                   | FRANS, <i>quietly to Betje.</i>  |
| Boos, waarom?  | Angry, why?  |
| BETJE, <i>zacht.</i>   | BETJE, <i>quietly.</i>   |
| Dat zal ik je onderweg wel zeggen!                               | I will tell you on the way!  |
| VAN BALEN, <i>die naar zijn armstoel is gegaan.</i>              | VAN BALEN, <i>who has gone to his arm chair.</i>                                       |

<sup>368</sup> **if Willem... to father:** The sentence structure had to be adapted slightly here, because this is not one of the cases in which subject- verb inversion is allowed (for a list of the cases where it is allowed, see Swan p. 279-281). The ST contains a structure where the subject and verb are inverted, but as this is not allowed in this instance, the TT had to be structured differently.

<sup>369</sup> **the best thing:** Adjectives can act like nouns, such as is the case here with 'beste'. 'Beste' is an abstract noun, referring to a given situation or set of circumstances, in which case they are usually followed by a noun like 'thing', 'plan', 'part', etc. (Hyams and Wekker 261–262). Thus, the idiom 'for the best' was used here, instead of an expanded and marked construction of 'best thing'.

<sup>370</sup> **Is something the matter?:** There is a pattern in the ST (negative question containing 'toch niet'), which cannot be retained in that form because there is no fitting equivalent in English (except for surely, which would seem too suggestive in this case). Hyams and Wekker suggest adding a tag question to compensate for the loss of 'toch' (25). Such a tag question would result in: 'nothing is the matter, is there?'. This is not a common thing to say, and would be too deviant and therefore considered to be too much of an intrusion by the translator. Consequently, a positive question was used instead. This is a loss (Vinay and Darbelnet 169).

<sup>371</sup> **you are... are you father?:** See note 370. In this case, it was important to retain the negative question. Here, it was possible to add a tag question to compensate for the Dutch 'toch'.

|  |   |
|--|---|
| Wat heb jelui zamen te mompelen?...  | What are you two <sup>372</sup> whispering about?...  |
| BETJE.   | BETJE.  |
| Och! vader, we wilden er juist uitgaan toen u binnen<br>kwaamt!...                         | Oh! Father, we were just about to go out when you came in!... <sup>373</sup>                                    |
| VAN BALEN.   | VAN BALEN.  |
| Welnu, ga dan!... ik hou je niet tegen... is de jongen thuis?...                           | Well then, go!... I am not stopping you... Is the boy home?...  |
| BETJE.   | BETJE.  |
| Ja, vader, hij is in de keuken of in het tuintje!...                                       | Yes, father, he is in the kitchen or in the garden!... <sup>374</sup>   |
| VAN BALEN.   | VAN BALEN.  |
| Goed, ga dan maar. ( <i>tot Frans.</i> ) Maar wat scheelt jou, je ziet er zoo raar uit!... | Very well, go now. ( <i>to Frans.</i> ) But what is the matter <sup>375</sup> with you, you look so strange!... |
| FRANS.   | FRANS.  |
| Kunt u het aan me zien?... God, ik ben ook zoo in me schik!                                | Can you tell by the way I look?... Goodness, I am so pleased <sup>376</sup> after all!                          |
| VAN BALEN.   | VAN BALEN.  |
| Zoo! en waarom?...   | Well! and why is that? <sup>377</sup> ...   |
| FRANS, <i>verlegen.</i>  | FRANS, <i>at a loss</i> <sup>378</sup>  |
| Wel omdat!...  | Well because!...  |
| BETJE, <i>schielijk.</i>   | BETJE, <i>quickly.</i>  |
| Omdat kleine Karel op school een prijs heeft gekregen.                                     | Because little Karel got a prize at school.   |
| FRANS, <i>zich herstellende.</i>   | FRANS, <i>recovering.</i>   |
| Ja! daarom!  | Yes! That's why!  |
| VAN BALEN.   | VAN BALEN.  |
| Zóó... nu dat doet me ook plezier! ga nu maar heen!...                                     | Right!... well I am pleased with that! Go on your way now!...   |
| FRANS <i>tot Betje.</i>  | FRANS, <i>to Betje.</i>   |

<sup>372</sup> **jelui:** See note 289.

<sup>373</sup> **father, we...came in:** The Dutch 'er' can be used for a variety of different functions (See Hyams and Wekker for a discussion of 'er' in translation, p. 291-295). In this case, 'er uit' refers to the house, meaning they were just about leave. This period of leaving can be of variable duration, just like the English 'to go out'.

<sup>374</sup> **the garden:** The ST contains the Dutch diminutive suffix on the word garden, making it 'little garden'. This is certainly a loss, but to compensate it with 'little' would make the mention of the garden marked (Vinay and Darbelnet 169). Seeing as the garden, whether small or large, is not mentioned in the play at all, it seems of little significance to leave out the diminutive adjective.

<sup>375</sup> **the matter:** Throughout the play, 'schelen' is used a lot to ask people about their mood or well-being. This pattern should, wherever possible, also be retained in the TT.

<sup>376</sup> **pleased:** The Dutch 'in me schik' is an archaic expression to describe being in a good mood, or being pleased about something. Therefore, the English 'to be pleased (about something)' was used to reflect this (Van Dale). This is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and the senses are the same.

<sup>377</sup> **why is that?:** This is a clear example where the TT is longer than the ST, thus of *amplification*, whereby the TT is longer than the ST (Vinay and Darbelnet 192). Berman calls this *expansion* (246). The phrase was expanded, so that the natural emphasis is retained, which is situated in the 'waarom', but caused by the 'en'.

<sup>378</sup> **at a loss:** The Dutch adverb 'verlegen' can mean different things, including being shy, being embarrassed, and being perplexed. By looking at the context, it is quite clear what 'verlegen' means in this case: Frans was not expecting this question, and does not want to answer truthfully, therefore, he is *at a loss*.

|  |  |
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| Als ik maar zoo bang niet voor hem was, dan zei ik hem alles.  | If only I wasn't so scared of him, I would tell him everything.  |
| BETJE, <i>zacht</i> .  | BETJE, <i>quietly</i> .  |
| Nog niet!... kom m <sup>ê</sup> e bloodaard ( <i>luid</i> .) Tot meteen, vader!...   | Not yet!... Come on coward <sup>379</sup> ( <i>out loud</i> .) See you shortly, father!...   |
| FRANS.   | FRANS.   |
| Dag, vader, tot straks.  | Bye, father, see you later.  |
| VAN BALEN.   | VAN BALEN.   |
| Dag, kinderen!   | Goodbye, children!   |
| (Frans en Betje <i>af door de buitendeur</i> . van Balen gaat op den armstoel zitten.)   | (FRANS and BETJE <i>exit through the front door</i> . Van Balen goes to sit in the arm chair.)   |
| ~~~  | ~~~  |
| <b>ZEVENDE TOONEEL.</b>  | <b>SCENE SEVEN.</b>  |
| VAN BALEN, <i>alleen</i> .   | VAN BALEN, <i>alone</i> .  |
| 't Zijn goede kinderen! Frans is een brave jongen... als kind zelf was hij altoos even gehoorzaam... nooit reden tot klagen... terwijl de ander...   | They're good kids! Frans is a decent lad... even as a child he was always just as obedient... never a reason to complain... while the other...   |
| Wat Betje me gezegd heeft, is me onderweg maar niet uit het hoofd gegaan „als hij nu eens dood was,” dood!... ver van zijn land, ver van... zijne familie... Ik weet dat zijn schip deelgenomen heeft aan de expeditie naar Japan... Als ik kon lezen had ik de kranten nagezien... maar ik ben een oude domkop... wat ik er van weet heeft Betje me verteld... zoo ter loops... want zedurven er niet over spreken... Ze zijn beide bang voor me... Bang!... ben ik dan zoo hardvochtig... zo streng... neen, ik ben regtvaardig!... En toch... toch gebeurt het me wel eens, als ik 's nachts niet slapen kan, en de wind hoor gieren en huilen, dat het mij voorkomt als hoorde ik daartusschen de stem van.. | During my walk <sup>380</sup> , I could not get the thing Betje told me out of my head “what if he were dead,” dead!.. far from his country, far from... his family... I know his ship took part in the expedition to Japan... If I could read I would have read up in the papers... but I am an old dunce... all I know is what Betje |

<sup>379</sup> **coward:** This archaic Dutch word is translated as ‘coward’, ‘craven’ and ‘faint-heart’ by Van Dale. Of these, the most fitting was coward. Due to the fact that this is not a completely historicizing translation, the more modern variant was chosen. An even more modern variant would be ‘chicken’.

<sup>380</sup> **during my walk:** It was necessary to use what Vinay and Darbelnet call ‘explicitation’ in the TT, which Berman may describe with the deforming tendency of ‘clarification’ (Vinay and Darbelnet 342; Berman 245).

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| <p>Willem!... (<i>met diepe smart</i>) Willem!... sinds hoe lang heb ik dien naam niet uitgesproken... hoewel hij me dikwijls op de lippen is gekomen! Willem!... 't is toch zoo'n mooijen naam!</p> | <p>told me... in passing<sup>381</sup>... because they do not dare talk about it... they are both scared of me... Scared!... Am I truly so harsh... so strict... no, I am just!... and yet... yet it sometimes happens to me<sup>382</sup>, when I can't sleep at night, and hear the wind lashing and howling, that it seems like amidst it all I hear the voice of... Willem!<sup>383</sup>... (<i>in deep sorrow</i>) Willem!... How long has it been since<sup>384</sup> I said that name... Even though it has occurred<sup>385</sup> to me often! Willem!... It is still such a beautiful name!</p> |
|--|---|

<sup>381</sup> **in passing:** The Dutch expression 'groot houden' is translated with another idiomatic expression in English 'put on a brave face'. This is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and the senses are the same. The literal meaning is also similar: both have to do with moving past something.

<sup>382</sup> **it sometimes happens to me:** In the Dutch 'gebeurt het me wel eens', the word 'me' is a reflexive pronoun, meaning that it's a pronoun which is preceded by the noun it refers to in the same clause (Swan 476). These reflexive pronouns are usually translated with 'myself', 'yourself', 'herself', etc. There are many verbs that are reflexive in Dutch and non-reflexive in English, as is the case here: 'gebeuren' can be reflexive in Dutch, but it is not in English (Hyams and Wekker 268–670). Therefore, the nearest equivalent would be to add a prepositional phrase: 'gebeurt me' would translate to 'happens to me'.

<sup>383</sup> **the voice of... Willem:** The expression 'Willem's voice' would be a less marked choice here, but stylistically, this was the better choice. The sentence ends on 'Willem' in the ST, which is extremely significant, since van Balen goes on to say that he had not said the name for years. This passage could be described as one of the most important of the entire play, for it is centered around the relationship between Willem and his father, van Balen. Furthermore, the name is repeated once immediately after this sentence. Thus, even though this choice is marked, it does contain the stylistic features of the source text, which in this case is the most important.

<sup>384</sup> **how long has it been since:** English, as opposed to Dutch, uses the present perfect to refer to an activity which started in the past but which is continuing till now. Dutch often uses a simple present tense, and sometimes a present perfect, which is used when the sentence uses the adverb 'al', or another indication of passed time, such as 'hoe lang' here (Hyams and Wekker 196–199). Therefore, the present perfect was used here, seeing as that is used to indicate an activity still ongoing.

<sup>385</sup> **has occurred:** The ST employs a figurative expression 'op de lippen komen', which cannot be translated literally to English. There is also no idiomatic equivalent to be found. Therefore, it was necessary to use what Vinay and Darbelnet call explicitation in the TT, which Berman may describe with the deforming tendency of 'clarification' (Vinay and Darbelnet 342; Berman 245).

|   |   |
|---|---|
| <p>Acht jaren boete is lang! zei ze... dat is zoo... ze had gelijk... Was mijne arme vrouw niet zoo plotseling gestorven... dan had ze mij misschien overgehaald om... maar de dood sloot haar te spoedig den mond, om iets voor haar kind te kunnen vragen!...</p>   | <p>Eight years penance is a long time!<sup>386</sup> she said... That is true... She was right... Had my poor wife not died so suddenly... she may<sup>387</sup> have convinced me to... but death reduced her to silence<sup>388</sup> all too soon to be able to ask something for her child!...</p>  |
| <p>ze spreken hier niet over hem... 't is waar, ik heb het verboden... (<i>zuchtende.</i>) Ja, ik heb het hen verboden!... Betje alleen waagt het tusschenbeide!... 't Is een goed kind!... ik houd veel van haar! (<i>naar 't kastje gaande.</i>) Daarin bewaren ze zijn brieven... er is er in lang geen gekomen... 't is wel twee maanden geleden... dien dag waren ze beiden zoo stil... Zou hetgeen ze mij gezegd heeft waar zijn? zou hij ziek zijn?... misschien dood... maar neen, dat zouden ze mij niet durven verzwijgen!...</p> | <p>they<sup>389</sup> don't speak about him here... it's true, I forbade it... (<i>sighing.</i>) Yes, I forbade it!... Only Betje dares to, of the two of them!... she's a good gal!... I love her a lot! (<i>going to the cupboard.</i>) That is where they keep his letters... There hasn't been one in a long time<sup>390</sup>... it has been two months now<sup>391</sup>... that day, they were both so quiet... Could it be true what she has told me?<sup>392</sup> Could he be ill?... Maybe dead... but no, they wouldn't dare keep that from me!...</p> |

<sup>386</sup> **eight years... long time:** This quote should be the same as the words uttered earlier by the character Betje in conversation with van Balen.

<sup>387</sup> **may:** The ST contains the word 'misschien', which expresses possibility. When Dutch expresses possibility with 'misschien', it can be translated with 'may' or 'might' in English (Hyams and Wekker 222). Might expresses a more tentative possibility, less probable than may (Swan 338). Therefore, the translator opted for 'may' in order to express that van Balen is expressing sentimentality towards his estranged son.

<sup>388</sup> **death reduced her to silence:** The Dutch expression 'de dood sloot haar de mond' is translated with another idiomatic expression in English 'death reduced her to silence'. This is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and the senses are the same. The literal meaning is also similar: both have to do with death being a silencer, and life being associated with sound or talking. The difference is that the Dutch expression could also symbolize not being able to breathe anymore.

<sup>389</sup> **they:** See note 273

<sup>390</sup> **hasn't been:** See note 373

<sup>391</sup> **it has been two months now:** see note 373. Additionally, since the present perfect indicates the fact that an activity started in the past and continues to now, the word 'al' can be left untranslated, unless extra emphasis is required (Hyams and Wekker 198). The word 'now' was added to add such emphasis, and stress the fact that van Balen is surprised that it has been so long.

<sup>392</sup> **could it be:** The Dutch 'zou' as an expression of possibility can be translated with 'would' or 'could' or 'might'. Hyams and Wekker suggest 'could it be', as a translation of 'zou het' (220).

|   |  |
|---|--|
| 'k heb gisteren het kistje open gevonden... ik geloof dat ik het zelf geopend heb... en heb er een brief uitgenomen... als een dief!... kijk daar ligt er een op de kast. ( <i>ziet rond en neemt den brief.</i> ) 't Is een brief van <i>hem</i> zeker... en te zeggen dat ik niet weten kan wat daar in staat... oude domkop!... Ja! had ik dat gekend was ik er misschien net zoo goed gekomen als een ander... maar toen zag men daar niet naar... men werdt soldaat en men stierf soldaat... Wat zou daar wel in kunnen staan. | The box was open when I found it yesterday... I believe I opened it myself... and took a letter out of it... like a thief!... see, there is one on the cupboard there. ( <i>looks around and takes the letter.</i> ) it's a letter from <i>him</i> surely... and to say that I cannot know what is in there... old dunce!... Yes! Had I known how, I may have been able to get somewhere, like any other... but people <sup>393</sup> didn't care about that then... you <sup>394</sup> became a soldier and you died a soldier... whatever could be written in there... |
| ~~~   | ~~~  |
| <b>ACHTSTE TOONEEL.</b>   | <b>SCENE EIGHT.</b>  |
| VAN BALEN, KAREL <i>van links.</i>  | VAN BALEN, KAREL <i>from left.</i>   |
| KAREL.  | KAREL.   |
| Dag, grootvader!...   | Hello, grandfather!...   |
| VAN BALEN, <i>verbergt den brief.</i>   | VAN BALEN, <i>hiding the letter.</i>   |
| Zoo ben jij daar, jongenlief!...  | Well is that you, sweet lad!... <sup>395</sup>   |
| KAREL.  | KAREL.   |
| Ja, grootvader, waar is moeder?   | Yes, grandfather, where is mother?   |
| VAN BALEN.  | VAN BALEN.   |
| Die is even de deur uit! maar ze heeft me gezegd dat je zoo'n mooie prijs hebt gekregen!... is dat waar?...   | She stepped out for a bit! <sup>396</sup> But she told me that you got a beautiful prize!... Is that true?...  |
| KAREL, <i>in zijn boek toonende.</i>  | KAREL, <i>showing his book.</i>  |
| Zie maar, een mooi boek, met gouden randen, de geschiedenis van Robinson-Crusoë.  | See here, a beautiful book, with golden edges, the story of Robinson Crusoe.   |
| VAN BALEN.  | VAN BALEN.   |
| En waar heb je dat voor gekregen?... omdat je zoo'n ondeugende jongen bent?...  | And what did you get it for?... Because you're such a naughty lad?...  |
| KAREL.  | KAREL.   |
| Ik?... Nou, dat meent u ook niet, grootvader? Ik ben het voor me lezen gekregen. 't Is de eerste  | Me?... Now, you don't mean that, right, grandfather? I got it for my reading. It's the   |

<sup>393</sup> **people:** See note 273. This 'men' means 'people in general', not a specific group of people, and not necessarily specifically also including van Balen himself (Hyams and Wekker 287).

<sup>394</sup> **you:** See note 273. This instance of 'men' means people, but it is specifically closer to van Balen, as he is an old military man (Hyams and Wekker 287). Thus, the less formal 'you' is preferred over 'one'.

<sup>395</sup> **is that you:** 'Ben jij daar' in the ST is simply meant to express surprise and joy at his grandchild walking in. It cannot be translated word-for-word, therefore only the sense is retained here, and a similar sentence is used by van Balen to express his joy and surprise.

<sup>396</sup> **stepped out for a bit:** This translation of 'even de deur uit', is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and in similar ways, but the Dutch uses the concreteness of being on the other side of the door to express someone leaving the house, and the English uses the verb 'to step' to signal that Betje has left. They both mean to leave the house for a short time, thus have the same sense.



|  |   |
|--|---|
| prijs! En de meester en de heeren hebben mij een hand gegeven.   | first prize! And the teacher and the gentlemen shook my hand.   |
| VAN BALEN, <i>kust hem.</i>  | VAN BALEN, <i>kisses him.</i>   |
| Je bent een knappe jongen, daar ik veel van hou... en de eerste keer de beste dat we zamen uitgaan, zal je wat moois van me hebben!...   | You are a clever boy, whom I love very much... and the next time we will go out together, I will buy you something nice <sup>397</sup> !...   |
| KAREL, <i>haastig.</i>   | KAREL, <i>hastily.</i>  |
| Wanneer gaan we dan?   | When will we go, then?  |
| VAN BALEN, <i>glimlagchende.</i>   | VAN BALEN, <i>smiling.</i>  |
| Wel... later, morgen misschien!...   | Well... later, maybe tomorrow!... <sup>398</sup>  |
| KAREL.   | KAREL.  |
| Koopt u me dan een schip... zoo'n schip dat varen kan?   | Will you buy me a ship... one of those ships that can sail?   |
| VAN BALEN.   | VAN BALEN.  |
| Waarom juist een schip?  | Why a ship, exactly?  |
| KAREL.   | KAREL.  |
| Wel, vader heeft me verleden week voorgelezen van gevechten van Hollandsche schepen in Japan, daar oom Willem bij is geweest, en dat vind ik zoo mooi, dat ik ook matroos wil worden.  | Well, father read to me last week of Dutch ships in battle in Japan, where uncle Willem was <sup>399</sup> , and I find it so brilliant, that I also want to become a sailor.   |
| VAN BALEN.   | VAN BALEN.  |
| Zóó... en spreken je vader en moeder wel eens over je oom Willem?  | Well!... and do your father and mother ever talk about your uncle Willem?   |
| KAREL.   | KAREL.  |
| O, bijna alle dagen!... maar nooit als u er bij bent... Waarom is dat toch, grootvader?...   | Oh, almost every day!... But never when you are there... Why is that, grandfather?...   |
| VAN BALEN, <i>naar den armstoel gaande.</i>  | VAN BALEN, <i>going to the arm chair.</i>   |
| Och! nergens om, kind... Maar nu heb je me nog niet eens wat uit je mooie boek voorgelezen... of ken je dat niet?...   | Oh! No reason, lad... But you haven't even read me anything from your beautiful book... or can't you do that?   |
| KAREL.   | KAREL.  |
| Nu, die is ook mooi! Hoe zou ik dan een prijs gekregen hebben!... Luister maar. „Ik ben geboren in de stad York, in het jaar 1632, van eene eerlijke familie van vreemde afkomst. Mijn vader was uit Bremen en vroeger gevestigd te Hull. Na een aanzienlijk vermogen verkregen te hebben, vestigde hij zich te York ( <i>sprekende.</i> ) Hé, wat een' moeilijke woorden... ( <i>voortgaande.</i> ) te York, waar hij met mijne | Well, you must be kidding! <sup>400</sup> How else would I have got a prize!... Just listen. "I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterward at York ( <i>speaking.</i> ) Hey, these are difficult words... ( <i>continuing.</i> ) at York, from |

<sup>397</sup> **I will... something nice:** This is what Vinay and Darbelnet call a modulation, whereby the ST contains a statement about the effect, and the TT a statement about the cause (36).

<sup>398</sup> **maybe tomorrow:** See note 354.

<sup>399</sup> **where uncle Willem was:** This is an unsatisfactory translation, because it does not capture the connotation that he 'was a part of it', and simply capture that 'he was there'. But seeing as it is Karel speaking, a small child, this rudimentary explanation will be enough to convey the meaning that Willem was part of the battle.

<sup>400</sup> **you must be kidding!:** 'Mooi' can be used figuratively to express sarcasm (also see note 287). Seeing as Karel's character is a child, the expression should be quite mild and friendly. Thus 'you must be kidding', said in the appropriate tone by the actor, would do.

|  |  |
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| moeder in 't huwelijk trad, wier ouders, Robinson genaamd, van een oud en bekend geslacht uit het graafschap, afstamden.' Nu, ken ik het of ken ik het niet, grootvader? | whence he had married my mother, whose relations were named Robinson, a very good family and that country. <sup>401</sup> Well, can I do it or can't I do it, grandfather? |
| VAN BALEN.   | VAN BALEN.   |
| Je bent een knappe jongen, en je hebt je boek wel verdiend.  | You are a clever boy <sup>402</sup> , and you rightly earned your book.  |
| KAREL.   | KAREL.   |
| Dat geloof ik ook!   | I think so too!  |
| VAN BALEN, <i>met inzicht</i> .  | VAN BALEN, <i>perceptively</i> . <sup>403</sup>  |
| En als je zoo doorgaat, zal je spoedig geschreven schrift óók kunnen lezen!  | And if you continue like this, you will soon be able to read handwritten text as well!   |
| KAREL.   | KAREL.   |
| Geschreven schrift!... Wel dat ken ik al lang!   | Handwritten text!... Well, I learned that a long time ago! <sup>404</sup>  |
| VAN BALEN.   | VAN BALEN.   |
| Zou jij kans zien een brief te lezen!  | Would you be able to read a letter? <sup>405</sup>   |
| KAREL.   | KAREL.   |
| Zeker wel!   | Sure could!  |
| VAN BALEN.   | VAN BALEN.   |
| Dat zou ik wel eens willen hooren!   | I would love to hear that!   |
| KAREL.   | KAREL.   |
| Geef u me maar een stuk beschreven papier, al is het nog zoo slecht gekrabbeld!  | You just give me a sheet of paper with writing <sup>406</sup> , even if it is scribbled really badly <sup>407</sup> !  |
| VAN BALEN, <i>in den zak tastende</i> .  | VAN BALEN, <i>reaching in his pocket</i> .   |
| Ja! waar vind ik nu een papier... wacht, daar heb ik wat... 't is een oude brief!... Zou je daar uit wijs kunnen worden.   | Yes! Where would I find a sheet of paper... wait, here is something... It's an old letter!... would you be able to make sense of it? <sup>408</sup>                        |
| KAREL.   | KAREL.   |

<sup>401</sup> **I was... that country:** This excerpt, to remain faithful to the intertextuality here, was taken directly from *Robinson Crusoe* (1719) by Daniel Defoe.

<sup>402</sup> **you are a clever boy:** This is a repetition of an earlier sentence in the ST ('je bent een knappe jongen'), thus it should be the same as the earlier instance, to preserve the stylistic pattern.

<sup>403</sup> **perceptively:** See note 292

<sup>404</sup> **learned that...time ago:** This is what Vinay and Darbelnet call a modulation, whereby the ST contains a statement about the effect, and the TT a statement about the cause (36). This was done because the Dutch phrase did not translate literally to English.

<sup>405</sup> **be able to:** The ST contains a figurative statement, for which there is no English equivalent. Thus the statement was rendered literally, which is called explication, or clarification (Vinay and Darbelnet 342; Berman 245).

<sup>406</sup> **with writing:** The Dutch 'beschreven' is an adjective, and directly translates to 'written'. 'Written pages', however, is not a common expression in English. Therefore, the prepositional phrase 'with writing' was added to translate this word.

<sup>407</sup> **really badly:** The ST contains 'al is het nog zoo slecht geschreven', which is a way of saying 'no matter how badly it was written', only a fraction less strong, like it matters a little bit. Thus, the translator opted for 'really badly' to compensate for this sentiment.

<sup>408</sup> **make sense of it:** This translation of 'wijs uit kunnen worden', is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, and in similar ways, but the Dutch uses an expression of 'becoming wise', and the English talks about understanding the sense. They both mean trying to understand/work with something, thus have the same sense.

|   |  |
|---|--|
| O best!... hoewel 't niet mooi geschreven is. ( <i>met trots.</i> ) Ik schrijf een boel beter.<br>VAN BALEN.  | Oh sure!... Although the handwriting is not good <sup>409</sup> . ( <i>proudly.</i> ) I write a great deal better.<br>VAN BALEN.   |
| Nu begin dan! ( <i>ter zijde.</i> ) Wat zal ik hooren?... Goede God, vergeef mij die onschuldige list.<br>KAREL.  | Well then, start! ( <i>to the side.</i> ) What will I hear?... Dear God, forgive me this innocent deception.<br>KAREL.   |
| Ik begin! ( <i>lezende.</i> ) Batavia, 30 November 1864... Batavia, dat is in de Oost, niet waar grootvader?<br>VAN BALEN.  | I'm starting! ( <i>reading.</i> ) Batavia, 30th of November, 1864... Batavia, that's in the Indies <sup>410</sup> , isn't it grandfather?<br>VAN BALEN.  |
| Ja, kind... maar lees door.<br>KAREL, <i>lezende.</i>   | Yes, child... but read on.<br>KAREL <i>reading.</i>  |
| „Waarde broeder en zuster! Gij zult wel verwonderd zijn een brief van eene andere hand dan de mijne te ontvangen, maar de dokter heeft mij elke beweging verboden en een vriend schrijft u deze regels. Ik leg in 't hospitaal.”<br>VAN BALEN, <i>ongerust.</i> | “Dear brother and sister! You will probably be surprised to receive a letter in a different hand than mine, but the doctor has forbidden me every movement, and a friend is writing you these lines. I am in the hospital.” <sup>411</sup><br>VAN BALEN, <i>worried.</i> |
| Staat er dat?<br>KAREL.   | Does it say that?<br>KAREL.  |
| Zeker, grootvader,... moet ik voortgaan?<br>VAN BALEN.  | Sure does, grandfather... Should I go on?<br>VAN BALEN.  |
| Zeker, zeker!<br>KAREL, <i>lezende.</i>   | Sure, sure! <sup>412</sup><br>KAREL.   |
| „In ons eerste gevecht aan boord van de Medusa heb ik een zware wond aan het hoofd ontvangen, er sprong een granaat van den vijand, op de hoogte van den valreep, die mij zoo goed als dood op den grond wierp.<br>VAN BALEN, <i>opspringende.</i>              | During our first fight on board the Medusa, I sustained a severe wound to the head: an enemy grenade burst near the gangway which threw me on the ground, practically dead. <sup>413</sup><br>VAN BALEN, <i>starting.</i>  |
| God!<br>KAREL.  | God!<br>KAREL.   |
| Wat is 't, grootvader?<br>VAN BALEN, <i>herstelt zich.</i>  | What is it, grandfather?<br>VAN BALEN, <i>recovering himself.</i>  |
| Niets kind, lees voort.<br>KAREL.   | Nothing, child, read on.<br>KAREL.   |

<sup>409</sup> **handwriting is not good:** This is what Vinay and Darbelnet call a modulation, whereby the ST contains a statement about the cause, and the TT a statement about the effect (36). This was done because the Dutch phrase did not translate literally to English.

<sup>410</sup> **the Indies:** ‘De Oost’ refers to the Dutch East Indies, which at the time of the play was still a Dutch colony. The full name was ‘Nederlands-Indië’ or ‘Nederlands-Oost-Indië’, or ‘Oost-Indië’. It is clear that Karel is using an abbreviation which is often used by ‘the grown-up’s’ and therefore, the abbreviated ‘the Indies’ is an appropriate translation.

<sup>411</sup> **dear brother... hospital:** Since this letter has been read before during the play, this text needs to be the same as what has been read in scene one.

<sup>412</sup> **sure, sure!:** This line is repeating what Karel says the line before. This repetition cannot be kept intact completely, but at least partly, because ‘sure’ is repeated.

<sup>413</sup> **during our... practically dead:** See note 411

|  |  |
|--|--|
| Ik wil wel, 't is een mooie brief. ( <i>lezende</i> ). „Dank zij onzen braven dokter ben ik er doorgekomen, maar, door vermoeijenissen in ons laatste gevecht, waar ik tot de landingstroepen behoorde, ben ik weer ingestort. De dokter behandelt mij als een kind, zoodat ik wel merk dat het gaauw met me gedaan zal zijn, men geeft me alles toe, omdat met begrijpt dat er toch geen helpen meer aan is.”   | I want to <sup>414</sup> , it's a nice letter. ( <i>reading</i> .) Thanks to our good doctor, I got through it, but due to fatigue in our last fight, during which I was part of the landing forces, collapsed again. The doctor treats me like a child, so I know that I am nearly done for. They allow me anything, because they know there is nothing that can be done.” <sup>415</sup>   |
| VAN BALEN, <i>opstaande, met kracht</i> .  | VAN BALEN, <i>jumping up to his feet, with force</i> .   |
| Dat staat er niet!   | That's not what it says!   |
| KAREL.   | KAREL.   |
| Maar grootvader, zie dan maar zelf!  | But grandfather, see for yourself!   |
| VAN BALEN, <i>staart wanhopend in den brief en zegt dan met zachte stem:</i>   | VAN BALEN, <i>stares hopelessly at the letter and then says in a low voice:</i>  |
| Lees verder, lees verder.... maar open eerst het raam.... 't is hier zoo benaauwd.   | Read on, read on... but first open the window... it's so stuffy <sup>416</sup> in here.  |
| KAREL, <i>opent het raam</i> .   | KAREL, <i>opens the window</i> .   |
| Moet ik voortgaan, grootvader?   | Should I go on, grandfather?   |
| VAN BALEN, <i>met doffe stem</i> .   | VAN BALEN, <i>in a dull voice</i> .  |
| Ja!.... ja....   | Yes!... yes...   |
| KAREL.   | KAREL.   |
| „Ik ben niet bang om te sterven, want aan boord heb ik den dood zoo dikwijls voor oogen gehad, dat mij die geen vrees meer aanjaagt.... Alleen drukt het me dat vader me geen vergiffenis wil schenken; 't is waar, ik heb die niet verdiend, want ik heb tegen Gods gebod gezondigd, dat zegt: Eert uwen vader en uwe moeder; en nu ik sterven ga troost mij de gedachte dat ik daar boven bij Onzen Lieven Heer mijne arme moeder zal aantreffen en zij mij misschien niet verstooten zal, als ze mijn berouw en mijne tranen ziet”. | “I am not scared to die, because on board I have looked death in the eyes so many times that it does not frighten me anymore. The only thing pressing me, is the fact that father does not want to grant me forgiveness; it's true, I have not earned it, because I have sinned against God's commandment that says: “Honour your father and your mother...” and now that I am going to die, I am comforted by the thought that up there, with Our Lord, I will meet my poor mother and that perhaps she will not cast me away, when she sees my remorse and my tears.” <sup>417</sup> |
| VAN BALEN, <i>die gedurende het laatste gedeelte van den brief hevig is aangedaan geworden, roept in tranen uit, doch op zachten toon</i> .  | VAN BALEN, <i>having become very moved during the latter part of the letter, calls out in tears, yet in a soft tone</i> .  |

<sup>414</sup> **I want to:** The Dutch ‘wel’ is notoriously hard to translate. Sometimes it carries the meaning of ‘occasionally’, for instance ‘wel eens’, and sometimes it is an emphatic affirmation. In this case, it could be part of the latter category, but it is not supposed to be too strong an affirmation. Thus, it was left untranslated here.

<sup>415</sup> **thanks to...be done:** See note 411.

<sup>416</sup> **so stuffy:** Other suggested translations by Van Dale were ‘sultry’, ‘muggy’, and ‘oppressive’. These all have connotations with weather (MacMillan Dictionary). ‘Stuffy’ is directly associated with a hot room with no fresh air, which is what van Balen is suggesting. In reality, his shortness of breath is probably caused by the news about his son. It is a loss, because the second meaning of ‘benaauwd’ is lost: it means stuffy as well as short of breath, when used to refer to a person (Vinay and Darbelnet 169).

<sup>417</sup> **I am no... my tears:** See note 411.

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|--|--|
| Mijn Willem!.... mijn kind!.... ( <i>en valt bewusteloos in zijn stoel neder.</i> )  | My Willem!... My child!... ( <i>and falls back into his chair, unconscious.</i> )  |
| KAREL.   | KAREL.   |
| Grootvader!.... grootvader!.... wat scheelt u?.... grootvader, wat is het toch.... O! ik word bang.... moeder, vader.... ( <i>loopt naar de buitendeur</i> ) moeder, vader, hulp, hulp, grootvader sterft. | Grandfather!... Grandfather!... What is the matter with you?... Grandfather, what is it... Oh! I'm scared... mother, father... ( <i>goes to the front door</i> ) mother, father, help, help, grandfather is dying. |
| ~~~  | ~~~  |
| <b>NEGENDE TOONEEL.</b>  | <b>SCENE NINE.</b>   |
| DE VORIGEN, FRANS, BETJE.  | THE AFOREMENTIONED, FRANS, BETJE.  |
| FRANS.   | FRANS.   |
| Mijn God! wat is het?....  | My God! What is it?...   |
| BETJE.   | BETJE.   |
| Wat gebeurt hier?....  | What is going on here?...  |
| KAREL.   | KAREL.   |
| Help grootvader toch! hij sterft anders!   | Help grandfather! Or else he will die! <sup>418</sup>  |
| FRANS, <i>tot van Balen snellende.</i>   | FRANS, <i>rushing to van Balen's side.</i>   |
| Vader! vader! wat is het?....  | Father! Father! What is it?...   |
| BETJE, <i>aan de andere zijde.</i>   | BETJE, <i>on the other side.</i>   |
| Vader, wat is er gebeurd? kom tot u zelve.... gaauw Karel.... gaauw een glas water.  | Father, what happened? Come around <sup>419</sup> ... Quick Karel... Quick, a glass of water.  |
| ( <i>Karel haalt het.</i> )  | ( <i>Karel gets it.</i> )  |
| FRANS.   | FRANS.   |
| We moeten zijn das losmaken!   | We have to loosen his tie!   |
| BETJE.   | BETJE.   |
| Hij komt al bij! ( <i>hem het glas water aan den mond brengende</i> ) kom, lievevader, kom drink eens. ( <i>hij drinkt.</i> )  | He is coming to <sup>420</sup> ! ( <i>bringing the glass of water to his mouth</i> ) Come, dear father, come drink some. ( <i>he drinks.</i> )   |
| FRANS.   | FRANS.   |
| Wat ziet hij ons aan.... wat is er dan toch gebeurd?....   | See how he is watching us <sup>421</sup> ... whatever even happened? <sup>422</sup> ...  |
| KAREL.   | KAREL.   |
| Ik las grootvader een brief voor, en toen....  | I was reading grandfather a letter, and then...  |
| FRANS.   | FRANS.   |
| Een brief!... welken brief?...   | A letter!... What letter?...   |

<sup>418</sup> **or else he will die:** The Dutch 'anders' can be translated with 'otherwise' or something to that effect, in this case. The translator has opted to use 'or else' here, to accommodate the child register of Karel.

<sup>419</sup> **come around:** This translation of 'kom tot u zelve', is what Vinay and Darbelnet call a modulation where there is a 'change of symbol' (253). Both expressions are idiomatic, but the Dutch expression refers back to the affected person, and the English does not. Both expressions mean 'to regain consciousness'

<sup>420</sup> **coming to:** alternative: **coming around.** See note 419.

<sup>421</sup> **See how he is watching us:** This Dutch exclamation is difficult to translate into Dutch, due to the structure starting with 'wat'. Hyams and Wekker suggest 'how', 'such', or 'what', (see note 339), but this does not lead to a proper English sentence with the right sense in this case (297). Thus, explicitation was used: it is more explicit that Frans is talking to his wife Betje, because of the verb 'see' (Vinay and Darbelnet 342).

<sup>422</sup> **whatever even happened:** The ST contains the sentence 'wat is er dan toch gebeurd', which includes 'dan toch' to add emphasis and express surprise and bewilderment. This was expressed in the TT by using 'whatever even'.

|  |   |
|--|---|
| BETJE, <i>tot van Balen.</i>   | BETJE.  |
| Gaat het nu wat beter?...  | Are you doing better now?...  |
| VAN BALEN, <i>vat beiden bij de hand en zegt droevig en zacht:</i>   | VAN BALEN, <i>grasps both their hands and says softly and sadly:</i>  |
| En je hebt het me durven verzwijgen?   | And you dared to keep that from me? <sup>423</sup>  |
| FRANS.   | FRANS.  |
| Wat dan vader?   | What, father?   |
| VAN BALEN.   | VAN BALEN.  |
| Willem, Willem is dood niet waar?  | Willem, Willem is dead, isn't he? <sup>424</sup>  |
| BETJE.   | BETJE.  |
| Willem, hoe weet hij?...   | Willem, how does he know?...  |
| VAN BALEN.   | VAN BALEN.  |
| Dus is het waar?   | So is it true?...   |
| BETJE.   | BETJE.  |
| Neen, neen, goddank, hij leeft!  | No, no, thank God, he's alive!  |
| VAN BALEN.   | VAN BALEN.  |
| En die brief!... dààr ( <i>wijst op den brief dien Karel op den grond heeft laten vallen.</i> )                    | And that letter!... There! ( <i>points to the letter, which Karel has dropped on the ground.</i> )              |
| FRANS.   | FRANS.  |
| Die brief! ( <i>raapt den brief op.</i> ) Hoe?   | That letter! ( <i>picks up the letter.</i> ) How?   |
| VAN BALEN.   | VAN BALEN.  |
| Lieg niet, ik weet wat er in staat!  | Don't lie, I know what is in there <sup>425</sup> !   |
| BETJE.   | BETJE.  |
| Hij leeft, zeg ik u!... ik bezweer het u, hij leeft...   | He's alive, I tell you <sup>426</sup> !... I swear to you, he's alive...  |
| VAN BALEN.   | VAN BALEN.  |
| Hij leeft!... Ja, je zult een oud man niet willen bedriegen... U geloof ik!...                                     | He's alive!... Yes, you would not want to deceive an old man... You I believe!...                               |
| BETJE.   | BETJE.  |
| Kom nu een beetje aan het raam, vader, de frissche lucht zal u goed doen.  | Come over to the window now, father, the fresh air will do you good.  |
| VAN BALEN.   | VAN BALEN.  |
| Ja! lucht! lucht... ( <i>Betje geleidt hem naar het raam op den achtergrond, en doet hem links plaats nemen.</i> ) | Yes! Air! Air... ( <i>Betje leads him to the window on the background, and lets him sit down on the left.</i> ) |
| FRANS, <i>Karel bij de hand nemende.</i>   | FRANS, <i>taking Karel by the hand.</i>   |
| Spreek jij nu, waarom heb jij je grootvader dien brief voorgelezen?  | Speak, now <sup>427</sup> , why did you read your grandfather that letter?                                      |

<sup>423</sup> **keep that from me:** See note 382. 'Verzwijgen' in the ST is used as a reflexive verb, for which there is no English equivalent. Thus, it was necessary to add the preposition 'from'.

<sup>424</sup> **isn't he?:** See note 290. The auxiliary verb in the tag is the same as that in the statement, and the subject of the tag is a personal pronoun referring to the subject of the statement (Hyams and Wekker 241).

<sup>425</sup> **there:** In this case, the Dutch 'er' is used as a place adverb, because it is replaceable by 'daar' (Hyams and Wekker 292). Therefore, it was translated with 'there'.

<sup>426</sup> **I tell you:** This phrase is similar to a reporting clause, but in this case the reporting verb is still in the direct speech of the character. Therefore, it subject-verb inversion, which occurs in the ST 'zeg ik U', is not possible.

<sup>427</sup> **speak, now:** This translation is slightly more direct and commanding than the ST 'spreek jij nu', where the subject pronoun is added. To add the subject pronoun in English sounds even more direct (Cambridge Dictionary). An milder statement could not be found in English without straying too far from the source text. 'Speak, now, child'

|   |  |
|---|--|
| KAREL.  | KAREL.   |
| Wel, grootvader heeft er me zelf om gevraagd.   | Well, grandfather asked me to himself.   |
| FRANS.  | FRANS.   |
| En hoe ben je er aan gekomen?...  | And how did you get it?  |
| KAREL.  | KAREL.   |
| Grootvader heeft hem me zelf gegeven!   | Grandfather gave it to me himself!   |
| FRANS.  | FRANS.   |
| Hij!.. ( <i>ziet naar 't kistje op de kast.</i> )   | He!... ( <i>looks at the box on the cupboard.</i> )  |
| KAREL.  | KAREL.   |
| Bent u boos op me, vader?...  | Are you mad at me, father?...  |
| FRANS.  | FRANS.   |
| Neen! ( <i>ter zijde.</i> ) 't Is misschien zóó beter! ( <i>tot Karel.</i> ) En heb je den geheelen brief voorgelezen?...   | No! ( <i>to the side.</i> ) It may be for the better! ( <i>to Karel.</i> ) And did you read him <sup>428</sup> the entire letter?...                                     |
| KAREL.  | KAREL.   |
| Neen, tot daartoe... ( <i>wijst in den brief.</i> )   | No, until there... ( <i>points somewhere in the letter.</i> )  |
| FRANS, <i>ter zijde.</i>  | FRANS, <i>to the side.</i>   |
| Welk een inval! ( <i>steekt den brief in den zak en haalt een anderen te voorschijn, terwijl de kleine naar zijn grootvader gaat, luid</i> ) Gaat het nu wat beter, vader?... | What an idea! ( <i>puts the letter in his pocket, and takes out another, while the little one goes to his grandfather, loudly</i> ) Are you doing better now, father?... |
| VAN BALEN.  | VAN BALEN.   |
| Ja! ja... want je verzekert me...   | Yes! yes... because you assure me...   |
| BETJE, <i>die op den achtergrond met hem is blijven praten gedurende het voorgaande.</i>  | BETJE, <i>who has kept</i> <sup>429</sup> <i> talking to him on the background during the former.</i>  |
| Twijfelt u nu nog?...   | Are you still doubting now?...   |
| VAN BALEN, <i>staat op en komt naar voren.</i>  | VAN BALEN, <i>stands up and comes forward.</i>   |
| Neen, neen, ik geloof je... ik wil het gelooven.  | No, no, I believe you... I want to believe it...   |
| FRANS, <i>die Karel iets heeft ingefluisterd.</i>   | FRANS, <i>who has whispered something to Karel.</i>  |
| Karel zegt me, dat u het eerste gedeelte van den brief maar gehoord hebt.   | Karel tells me that you have only heard the first part of the letter.  |
| VAN BALEN.  | VAN BALEN.   |
| Staat er dan nog meer in?   | Is there more in there?  |
| FRANS.  | FRANS.   |
| Natuurlijk! een brief uit Indië... een brief die zoo'n lange reis moet afleggen... schrijft men iederen dag bij... net als een reisboek... dat is zoo de gewoonte.            | Of course! A letter from the Indies... a letter which has to travel such a long distance... is   |

was considered, but it makes the statement unnecessarily formal. The softness can, in this case, still be portrayed in a performance of the play by the actor playing Frans.

<sup>428</sup> **him:** The addition of 'him' in the sentence was for the fact that 'voorlezen' has an implied object in the verb itself, which 'read' does not have. Therefore, the word 'him' was added to reflect the fact that Karel was reading the letter *out loud to his grandfather.*

<sup>429</sup> **has kept:** See note 384.

|   |  |
|---|--|
|   | added to <sup>430</sup> every day... just like a travel journal... that is the custom.   |
| VAN BALEN.  | VAN BALEN.   |
| Is dat wel waar? ( <i>hij ziet Betje vragend aan, die met het hoofd knikt.</i> )  | Is that really true? <sup>431</sup> ( <i>he turns to Betje with a questioning look, who nods her head.</i> )   |
| VAN BALEN.  | VAN BALEN.   |
| Zóó!  | Well!  |
| FRANS.  | FRANS.   |
| En daar Karel nu aan den brief begonnen is... moet hij hem uitlezen ook...  | And now that Karel has started the letter... he must finish reading it too.  |
| BETJE, <i>ter zijde.</i>  | BETJE, <i>to the side.</i>   |
| Ik begrijp hem!   | I get it!  |
| FRANS, <i>geeft Karel den brief.</i>  | FRANS, <i>gives Karel the letter.</i>  |
| Dààr Karel,... laat grootvader nu het einde van den brief hooren.   | There, Karel... let grandfather hear the end of the letter, now.   |
| VAN BALEN, <i>gaat in den armstoel zitten.</i>  | VAN BALEN, <i>goes to sit in the arm chair.</i>  |
| Ja lees, kind, lees...  | Yes read, child, read...   |
| ( <i>Karel zet zich aan zijne voeten, terwijl Frans op het 2de plan zijne vrouw iets in 't oor fluistert, die daarop door de buitendeur heengaat.</i> )   | ( <i>Karel sits down at his feet, while Frans whispers something to his wife in the background, upon which she leaves through the front door.</i> )  |
| KAREL, <i>lezende.</i>  | KAREL, <i>reading.</i>   |
| „Ik schrijf u deze regelen in de hoop dat vader ze moge hooren. Ik ben gered... De goede God heeft mij kracht gegeven om mijn lijden te doorstaan. Nadat ik eenige dagen bewusteloos had gelegen, ontwaakte ik eindelijk, en het kwam in mij voor dat ik een nieuw leven was ingegaan; de koorts had mij verlaten, de ijzeren band <sup>432</sup> die mijn voorhoofd omsloot was verdwenen, ik ademde vrijer, en door 't geopende venster zag ik den blaauwen hemel!... | “I am writing you these lines in hopes of father hearing them. I have been saved. The good God has given me strength to endure my suffering. After being unconscious for some days, I finally awoke, and it occurred to me that I had started a new life: the fever had left me, the iron band that was around my forehead was gone, I breathed more freely, and through the open window, I saw the blue sky! <sup>433</sup> ... |
| Toen hoorde ik eene stem fluisteren: „de crisis is geweken, hij is gered.” Het was onze brave dokter die voor mijn bed stond... „Nu kunnen ze komen” zeide hij... kort daarop ging de deur open en ik herkende onzen nieuwen kommandant en eenige officieren van mijn schip!  | Then I heard a voice whispering: “the crisis has been averted, he is saved.” It was our good doctor who was standing in front of my bed... “Now they can come” he said... shortly after, the door opened and I recognized our new commander and a few officers from my ship!   |

<sup>430</sup> **is added to:** See note 273. ‘Men’ is translated here by changing the phrase to the passive voice, which is the preferred option, especially since Frans wants to make it seem like this is general knowledge, and a custom (Hyams and Wekker 287).

<sup>431</sup> **really true:** The Dutch ‘wel’ is used for emphasis here. ‘Really’ is not a direct translation, but it does put emphasis on ‘true’, and expresses the same urgency as the ST.

<sup>432</sup> mistake in typesetting of '73 printed book. upside down a

<sup>433</sup> **sky:** The Dutch ‘hemel’ can mean ‘sky’ as well as ‘heaven’. Therefore, it is a loss that this ambiguity cannot be expressed in English (Vinay and Darbelnet 169).



|   |  |
|---|--|
| Ik wist niet wat dat beteekenen moest en keek hen met verwondering aan, maar oordeel over mijn geluk, toen de kommandant mij naderde en zeide: „Willem van Balen, er is mij door uw kloekmoedig gedrag gedurende de expeditie tegen Japan zulke uitstekende diensten bewezen, dat ik het mij een eer en een geluk regen, u volgens besluit van onzen geëerbiedigden Koning, het brevet van Ridder der Militaire Willemsorde te overhandigen.” | I didn't know what that was supposed to mean, and looked at them in wonder, but count my blessings <sup>434</sup> when the commander approached me and said: “Willem van Balen, you have proven such exceptional service with your valiant behaviour during the expedition against Japan, that I count myself honoured and lucky to, in accordance with the decision from our respected King, present you with the distinction of Knight of the Military order of William.” <sup>435</sup> |
| VAN BALEN.  | VAN BALEN.   |
| Is 't mogelijk!...  | Is it possible!...   |
| KAREL, <i>staat op en leest door.</i>   | KAREL.   |
| „Ik wilde antwoorden, maar de woorden bleven mij in de keel steken en kon niets anders uitroepen dan: Leve de Koning! waarop ik op nieuw mijn bewustzijn kwijt raakte... maar thans was mijne genezing verzekerd, want toen ik de oogen weder opsloeg ontwaarde ik mijn Kruis dat men tusschen de potretten van vader en moeder, die mij nooit verlaten hebben, bevestigd had.”   | “I wanted to respond, but the words stuck in my throat and I could not declare anything other than: Long live the King! upon which I lost consciousness again... But after that <sup>436</sup> , my recovery was assured, because when I opened my eyes again I beheld my medal that was fastened <sup>437</sup> between the portraits of father and mother, who have never left me.   |
| VAN BALEN, <i>opstaande.</i>  | VAN BALEN, <i>standing up.</i>   |
| Mijn Willem! mijn kind! Waar is hij... ik wil hem zien.   | My Willem! my child! Where is he... I want to see him.   |
| FRANS.  | FRANS.   |
| Dat zult u ook... maar bedaar nu.   | And you will, too... but calm down now.  |
| VAN BALEN.  | VAN BALEN.   |
| Spreek, wanneer komt hij hier?  | Speak, when will he come here?   |
| FRANS.  | FRANS.   |
| Spoedig, heel spoedig! over eenige dagen!...  | Soon, very soon! In a couple of days.  |
| VAN BALEN, <i>zacht en angstig.</i>   | VAN BALEN.   |
| En als Onze Lieve Heer mij nu in dien tijd eens tot zich roept, zou ik hem geen vergiffenis kunnen schenken.  | And if Our Lord God calls me to him before that time, I would not be able to grant him forgiveness.  |
| FRANS.  | FRANS.   |

<sup>434</sup> **count my blessings:** The ST contains the phrase ‘oordeel over mijn geluk’, which means ‘judge my luck’. The translator has taken this to mean: that wasn’t all, count my blessings after I have told you what happened next. To capture the same sentiment, the expression ‘count my blessings’ was used. Also see note 346.

<sup>435</sup> **“Willem van Balen... of William”:** The sentence structure was changed here, to make sure that the sentence was well-formed, and did not have to be divided up. This must seem like an official statement, which is said to all soldier who received this distinction. This is also why a more formal register is used here.

<sup>436</sup> **after that:** The Dutch ‘thans’ has several meanings, including ‘at this time’, ‘these days’, ‘after what has happened’, ‘in the current circumstances’. Thus, seeing as some extraordinary circumstances were mentioned, it seems clear that the ST implies that after these circumstances, his recovery was ensured. Thus, ‘after that’ was chosen here.

<sup>437</sup> **was fastened:** See note 273. Since the passive voice is preferable when translating ‘men’, it is used here (Hyams and Wekker 287).

|   |  |
|---|--|
| Bedaar, vader, bedaar,... misschien komt hij vroeger... morgen misschien.   | Calm down, father, calm down... maybe he will come sooner... maybe tomorrow. <sup>438</sup>  |
| VAN BALEN.  | VAN BALEN.   |
| Morgen?   | Tomorrow?  |
| FRANS.  | FRANS.   |
| Of,... wie weet.... welligt van daag nog.   | Or... who knows... maybe even today.   |
| VAN BALEN.  | VAN BALEN.   |
| Van daag zeg je?... Waar is hij dan?  | Today you say?... Then where is he?  |
| FRANS.  | FRANS.   |
| Misschien op weg hier naar toe!   | Maybe on his way here!   |
| VAN BALEN.  | VAN BALEN.   |
| Hier dicht bij dus?   | So close to here <sup>439</sup> ?  |
| FRANS.  | FRANS.   |
| Ja!... misschien heel dicht bij!  | Yes!... Maybe very close to here.  |
| VAN BALEN.  | VAN BALEN.   |
| Kom dan, kom.... dan zullen we naar hem toe gaan.   | Come on then, come... Then we will go to him.  |
| FRANS.  | FRANS.   |
| Bedaar. vader, bedaar!  | Calm down, father, calm down!  |
| VAN BALEN.  | VAN BALEN.   |
| Je wilt dat ik bedaard zal blijven en de tranen staan je in de oogen.... Ja, je houdt ook veel van hem,... maar kom dan toch, breng me bij hem!.,..   | You want me to calm down, yet there are tears in your eyes... yes, you love him a lot as well... so come on now, take me to him!...  |
| FRANS.  | FRANS.   |
| Welnu! daar u het nu wilt....   | Well! If you want to go now...   |
| VAN BALEN.  | VAN BALEN.   |
| Kom! kom!   | Come! Come!  |
| <i>(Op het oogenblik dat hij naar de buitendeur gaat, wordt die geopend en Betje verschijnt, de hand gevende aan Willem in zeemanskleeding, met het kruis op de borst. – Van Balen treedt terug. – Frans ondersteunt hem.</i> | <i>(The moment he goes to the front door, it opens and Betje appears, giving a hand to Willem in sailor attire, with the medal on his chest. – Van Balen steps back. – Frans supports him.</i> |
| VAN BALEN.  | VAN BALEN.   |
| Hij!... hij!  | He!... he!   |
| <b>TIENDE TOONEEL.</b>  | <b>SCENE TEN.</b>  |
| VAN BALEN, FRANS, BETJE, WILLEM, KAREL.   | VAN BALEN, FRANS, BETJE, WILLEM, KAREL.  |
| WILLEM, <i>op smeehenden, zachten toon.</i>   | WILLEM, <i>in a soft, begging tone.</i>  |
| Vader,... moeder heeft me vergiffenis geschonken, heb ik nu ook de uwe verdiend?  | Father... mother has granted me forgiveness, have I now earned yours as well?  |
| VAN BALEN.  | VAN BALEN.   |
| Willem! Willem!... mijn kind!   | Willem! Willem!... my child!   |
| WILLEM.   | WILLEM.  |
| Vader! ( <i>valt in de armen van zijn vader – kleine stilte.</i> )  | Father! ( <i>falling into the arms of his father – small pause.</i> )  |
| VAN BALEN, <i>met trots.</i>  | VAN BALEN, <i>proudly.</i>   |
| Dat is mijn kind,... dat is mijn zoon!  | That is my child... that is my son!  |

<sup>438</sup> maybe tomorrow: See note 354.

<sup>439</sup> close to here: alternative: close by

|   |   |
|---|---|
| BETJE.  | BETJE.  |
| En u hebt het zelf gezegd, vader: „dat kruis versierde nooit de borst van een onwaardigen”. | And you said it yourself, father: “that medal never adorned the chest of anyone unworthy.” <sup>440</sup> |
| <i>(De gordijn valt.)</i>   | <i>(The curtain falls.)</i>   |
| EINDE.  | THE END.  |

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<sup>440</sup> “that medal...anyone unworthy”: This line needs to be the same as the one in scene two, said by van Balen.

## Chapter 7: Editor-translator’s note

### *Textual analysis of the printed editions*

The digital revolution has brought many changes to academic research, literary and linguistic studies not excluded. With the digital medium, new methods can be used to parse, mine and analyse texts on a bigger scale and with more accuracy. Performing textual analyses by using algorithms, or other digital means, is broadly called *text analysis*, and more specifically *algorithmic criticism*. Ramsay argues that this is the most quantitative approach to the study of literature, and thus the most scientific form of literary investigation.<sup>441</sup>

To determine the relationship between the different editions in the current project, one such text analysis program was used to calculate certain data. For all the different editions, the number of tokens, syllables, and sentences was counted by a program in the Perl programming language (see Appendix C: Perl Program). With these data, the Flesch Kincaid Grade Level Index was calculated using the following formula:<sup>442</sup>

$$FKGL = 0.39 \left( \frac{\text{total words}}{\text{total sentences}} \right) + 11.8 \left( \frac{\text{total syllables}}{\text{total words}} \right) - 15.59$$

And the Flesch Reading Ease Score was calculated using the following formula:

$$FKRE = 206.835 - 1.015 \left( \frac{\text{total words}}{\text{total sentences}} \right) - 84.6 \left( \frac{\text{total syllables}}{\text{total words}} \right)$$

This program was written and adapted in Notepad ++ and executed with a command prompt.

The following table with the results was created in a .csv file:

| EDITION        | TOKENS | SYLLABLES | SENTENCES | FKGL     | FRE      |
|----------------|--------|-----------|-----------|----------|----------|
| DMW1873        | 6009   | 7528      | 568       | 3.31879  | 90.11126 |
| DMW1883        | 6025   | 7581      | 580       | 3.308729 | 89.84269 |
| DMWMODERN      | 6022   | 7503      | 595       | 3.059186 | 91.15636 |
| DMWTRANSLATION | 6142   | 7522      | 632       | 2.651412 | 93.36273 |

Table 2. Readability of *De Militaire Willemsorde*, with character turn-taking indications.

<sup>441</sup> Stephen Ramsay, *Algorithmic Criticism*, ed. Susan Schreibman and Ray Siemens (Oxford: Blackwell, 2008), <http://digitalhumanities.org/companion/view?docId=blackwell/9781405148641/9781405148641.xml&doc.view=print&chunk.id=ss1-6-7&toc.depth=1&toc.id=0> (Accessed October 19, 2017).

<sup>442</sup> Kincaid et al., “Derivation of New Readability Formulas”.

The Flesch Kincaid Grade Level Index (FKGL) corresponds with a U.S. grade level. Thus, the lower the number, the easier the text is to read, and thus fewer years of education are needed to understand it. All the texts fall in the range of second to fourth grade. This means that the texts, according to this analysis, are easy to read and require few years of education. The Flesch Reading Ease Score, as the name suggests, indicates how easy the text is to read. The scoring is between 0 and 100, whereby texts in the range of 0-30 are “very difficult” and texts in the range of 90-100 are “very easy”.<sup>443</sup> Thus, Table 2 would suggest that all texts are very easy to read.

These results, however, are severely skewed by the turn taking indications in the form of the character names (e.g. BETJE.) which appear throughout the text. The program reads all of these as one-word sentences, which significantly lowers the grade level. Another analysis of the texts without the turn-taking indications gave a completely different result. The character names were only removed where they indicate a speaker’s turn, or in a short stage direction, but not in the body of the text. The following table was created:

| <b>EDITION</b>        | <b>TOKENS</b> | <b>SYLLABLES</b> | <b>SENTENCES</b> | <b>FKGL</b> | <b>FRE</b> |
|-----------------------|---------------|------------------|------------------|-------------|------------|
| <b>DMW1873</b>        | 5563          | 6939             | 257              | 7.57062     | 79.33871   |
| <b>DMW1883</b>        | 5593          | 7006             | 266              | 7.391382    | 79.52018   |
| <b>DMWMODERN</b>      | 5590          | 6928             | 285              | 6.683874    | 82.07724   |
| <b>DMWTRANSLATION</b> | 5711          | 6949             | 325              | 5.621141    | 86.05997   |

Table 3: Readability of De Militaire Willemsorde, without character turn-taking indications.

As can be seen from Table 3, the results are very different from those in Table 2. The Grade Level index is significantly higher and accordingly, the Reading Ease Score is lower. These results are an arguably more accurate analysis of the actual text, because the turn-taking indications are not essentially text, but stage directions.

Both tables show clearly that the scores respective to one another do not change. Predictably, the most “difficult” text to read is the oldest text (first edition from 1873). The

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<sup>443</sup> Rudolf Flesch, “A New Readability Yardstick”, *Journal of Applied Psychology* 32:3 (1948), pp. 221–33.

edition from 1883 is a somewhat “easier read” than the edition from 1873, because it was modernised and standardised slightly. The “modern” edition has an even higher score for Reading Ease and a lower Grade Level. Logically, it is even easier to read, for it is modernised and therefore does not use archaic structures. The English translation is the easiest text to read. The translation scores even higher in Reading Ease and significantly lower in Grade Level. This result is in line with the methodology of the editor-translator. Such a result could also be expected, because the whole text was completely rewritten for this edition, and the editor-translator’s intent was to modernise the linguistic aspect.<sup>444</sup>

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<sup>444</sup> Holmes, “The Cross Temporal Factor in Verse Translation”, p. 103.

### *Editor-translator – convergence of roles*

In this project, the editor and the translator are one and the same. It is important to emphasise this fact not only implicitly by acting as editor and translator simultaneously in this project, but also explicitly in this final note.

### **Similar history**

Both the field of translation and the field of textual scholarship, although not always recognised as such, have been practiced a long time. Both practices extend back to Antiquity, notably to the Library of Alexandria.<sup>445</sup> Very early editorial practices, carried out in the third and second centuries B.C., were primarily involved with the Old Testament and attempted to determine “what was authentic and what was spurious in the texts of the manuscripts they assembled.”<sup>446</sup> Around that same time, the Hebrew Bible was being translated to Greek. This caused many legends to originate around this process, notably the story of the ancient Septuagint, in which seventy translators, who worked independently, came up with identical renderings of the text through divine intervention.<sup>447</sup> Translation as well as textual scholarship have thus had a long standing in the history of textual transmission.

However, they have not always been recognised as a field in their own right. Textual scholarship of classical and biblical texts has surely been a prestigious activity, but literary texts from the Renaissance or later were not accorded such a central position. American textual critic and bibliographer G. Thomas Tanselle argues that Greg’s famous essay on copy text, and Bowers’ extension of it, have finally awakened questions and awareness to textual and editorial scholarship across all texts.<sup>448</sup> Furthermore, Greetham writes, in his introduction to the book *Textual Scholarship: An Introduction* (1994), that when he first started thinking about such a book – some fifteen years before it came out – there was not even a term which would sum up the practices of enumeration, description, transcription, editing, and annotation of texts.<sup>449</sup> The

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<sup>445</sup> G. Thomas Tanselle, “Classical, Biblical, and Medieval Textual Criticism and Modern Editing”, *Studies in Bibliography* 36 (1983), p. 21; Theo Hermans, “Translation, Irritation and Resonance”, in *Constructing a Sociology of Translation*, ed. Michaela Wolf and Alexandra Fukari (Amsterdam: John Benjamins Publishing Company, 2007), pp. 57–58.

<sup>446</sup> Tanselle, “Classical, Biblical, and Medieval Textual Criticism and Modern Editing”, p. 21.

<sup>447</sup> Hermans, “Translation, Irritation and Resonance”, pp. 58–59.

<sup>448</sup> Tanselle, “Classical, Biblical, and Medieval Textual Criticism and Modern Editing”, p. 22; Greg, “The Rationale of Copy-Text; Bowers”, “Greg’s “Rationale of Copy-Text” revisited”.

<sup>449</sup> Greetham, *Textual Scholarship*.

“moderate success” with which the term *textual scholarship* was adopted for said field was in part thanks to Greetham himself, who founded the Society for Textual Scholarship, as well as Tanselle’s publications about *textual criticism*, which field can be argued to be but one branch of textual scholarship as a whole.<sup>450</sup>

Similarly, the field of translation, though having been practiced for centuries, gained increasingly more interest from the Second World War onwards.<sup>451</sup> Scholars from various disciplines have moved to the field of translation, particularly from linguistics, literary studies, and linguistic philosophy. This caused many different models and methodologies to converge in this new field, which did not even have a proper name yet, at that point (in the 1960’s, 1970’s). James S. Holmes identified this growing interest and confusion about the name, and after analysing several possible terms, he suggested calling this new field *translation studies*.<sup>452</sup> Holmes then continued in his article to outline the field of translation studies and its subfields.

### **Similar focus points and tasks**

In essence, translations and editions have a lot in common. They both make the inaccessible accessible.<sup>453</sup> Editors do so by making transcriptions, bringing together disparate materials, and giving older or neglected texts new life, and translators by expressing a text in another language and/or context, through which more people will have access to it. In that, both the translator and the editor are mediators. In these cases, a text is produced by an author but cannot directly be transferred to its audience because it is in some way or other inaccessible to them. The text thus needs to be mediated by a translator or editor for the audience to gain access to it. Some texts may be written in a language foreign to the audience, which would require a translator to engage in *interlingual translation*. Munday describes this as “translation proper”, or “an interpretation of verbal signs by means of some other language.”<sup>454</sup> Another text may be written in a language which is archaic to the audience, which could be preserved and transcribed, but could also be modernised. Such modernization could very well be described as *intralingual*

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<sup>450</sup> Greetham, *Textual Scholarship*, ix; G. Thomas Tanselle, *A Rationale of Textual Criticism* (Philadelphia: University of Pennsylvania Press, 1989).

<sup>451</sup> James S. Holmes, “The Name and Nature of Translation Studies”, in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2004), p. 173.

<sup>452</sup> Holmes, “The Name and Nature of Translation Studies”, pp. 174–176.

<sup>453</sup> Hunter, *Editing Early Modern Texts*, p. 1.

<sup>454</sup> Munday, *Introducing Translation Studies*, p. 9.



*translation* described by Munday as “rewording”, or “an interpretation of verbal signs by means of other signs of the same language.”<sup>455</sup>

Nida, in his book *Contexts in Translating*, emphasises that translators have common ground with other disciplines. Translators need to be versatile, especially when it comes to understanding the text, as well as its audience and its context:

Translators need to know if a translation would become more relevant if the features of format (paragraphing, indentation, shifts in style, type face, spacing, and bullets) were adjusted to the meaningful elements in the text. In addition, the existence of previously published translations of a text inevitably conditions people’s thinking about a revision or a new translation of such texts as the Bible, Shakespeare’s dramas, and the Greek and Latin Classics.<sup>456</sup>

The considerations Nida enumerates here are fundamental to philology and editorial practices, even though he himself does not explicitly make this connection: the consideration of different versions and careful attention to formatting. Furthermore, Nida states that “the essential skill of translators is being able to understand correctly the meaning of a source text.”<sup>457</sup>

When it comes to issues of modernization and foreignization versus domestication, as described earlier, translators and editors have a lot of similar decisions to make. Should the spelling be modernised? Should the cultural references be adapted, or explained? This also relates to the concern of remaining faithful to the source text. Both translators and editors deal with the fact that they are not the original author of the text they are working with. This relates to other issues about status as well, which is described below, but it also spurs much discussion about equivalence and faithfulness. Translators do not have the option to remain completely diplomatic; whatever they do, they are themselves reflected in the text they translate. This is obvious, since the text is literally rewritten completely, with a certain model, theory or certain strategies in mind. Few realise that this is also the case with editors, albeit in a less visible way. In a completely diplomatic facsimile, it could be argued that the editor did not interfere in the text. Yet even then, the choice of which text to recreate, and especially which *not* to, is an editorial decision, which influences the presentation of the text. Moreover, editing a text may

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<sup>455</sup> Munday, *Introducing Translation Studies*, p. 8.

<sup>456</sup> Eugene. A. Nida, *Contexts in Translating* (Amsterdam: John Benjamins Publishing Company, 2001), p. 11.

<sup>457</sup> Nida, *Contexts in Translating*, p. 10.

seem straightforward, but in actual practice a multitude of decisions and considerations are involved in the process of transcription, comparison, and the eventual presentation of an edition.

### **Similar status**

Both translation studies and textual scholarship are often taken for granted in the academic sphere.<sup>458</sup> This is not limited to fields outside the scope of linguistics or literature, but also from within, for in my opinion, it seems that editors do not always take translators seriously, and vice versa. For example, in creating an edition, it is sometimes necessary for editors to create a translation of the text as well. In doing so, they often disregard the careful consideration translators take in analysing and recreating a text in another language, or any theoretical models that exist about translation. Translations produced by editors are often made in such a way that the reader can understand the edition, which is focused on the source text, while translators are very much focused on the outcome, the target text. Similarly, scholars from other fields often do not realise how many considerations and decisions are made in the making of an edition. For instance, scholars in different fields may not pay attention to which version of the text they take for their research. While editors spend much time and attention on selecting a copy text, removing any accidental changes and retaining substantive adaptations, translators may not even look at a different version of their target text.

Compared to the original authors of the texts, translators and editors often have a lower status. This trend started, and was especially evident in, the Romantic Era and its cult of the genius.<sup>459</sup> Prunč argues that translators have never truly gotten over this “Author-God” power structure, regarding themselves as being only a “servant” and an “invisible communicator.”<sup>460</sup> Venuti also stresses this point in *The Translator’s Invisibility*:

Translation is defined as a second-order representation: only the foreign text can be original, an authentic copy, true to the author’s personality or intention, whereas the translation is derivative, fake, potentially a false copy.<sup>461</sup>

Obviously, there is much more to be said about the fields of translation and textual scholarship, where they converge, and where they divert from one another. But what was

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<sup>458</sup> Hunter, *Editing Early Modern Texts*, p. 1.

<sup>459</sup> Erich Prunč, “Priests, Princes and Pariahs. Constructing the Professional Field of Translation”, in *Constructing a Sociology of Translation*, ed. Michaela Wolf and Alexandra Fukari (Amsterdam: John Benjamins Publishing Company, 2007), p. 50.

<sup>460</sup> Prunč, “Priests, Princes and Pariahs”, p. 51.

<sup>461</sup> Venuti, *The Translator’s Invisibility*, p. 7.

intended with this MA Thesis is to encourage discussion about this topic. Both fields have grown and gained independence in the last few decades. Now it is time to explore how they can work together and, when the circumstances allow it, like in this project, be merged.

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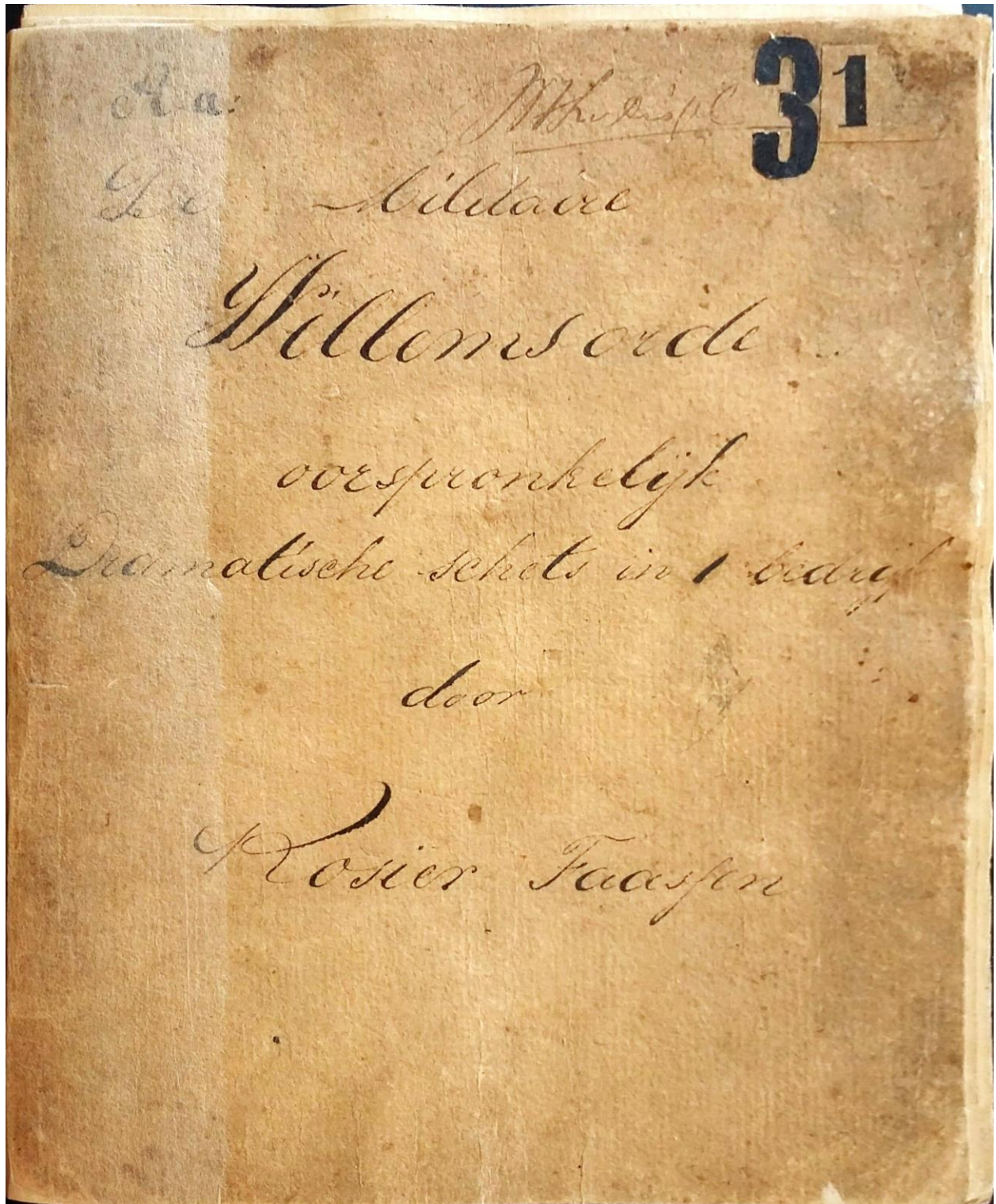
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Appendix A: Autographical inscription, 1873

Wetland getuigen Meer  
Den Meer J. J. Prema  
met de meede kroongetuigen  
aangeboden  
Van L. van dien  
Rijksassen.  
getuigen 22 feb. 1873.

Appendix B: Manuscript cover



## Appendix C: Perl Program

This program was used to create the readability statistics about the different editions of *De Militaire Willemsorde*. This script was originally used in the Digital Text and Data Processing course of the Book and Digital Media Studies MA program. The script below was the result after I adapted the aforementioned script to suit my thesis. Most notably, I added the Flesch Reading Ease variable and formula, so that this would also be calculated and printed in the .csv file.

```
use strict ;
use warnings ;

my %data ;
my @texts ;

my %freq ;

my $dir = "Cleantexts" ;

opendir (DIR, $dir) or die "Can't open directory!";

while (my $file = readdir(DIR)) {

    if ( $file =~ /txt$/ ) {
        push ( @texts, $file ) ;
    }
}

print "Calculating tokens and number of syllables ... \n" ;

foreach my $t ( @texts ) {

    print "$t \n" ;
    open ( IN , $dir . "\\\" . $t ) or die "Can't open file $t !";

    while(<IN>) {

        my @words = split( /(\s|--)+/ , $_ ) ;

        foreach my $w ( @words ) {

            if( $w =~ /(([a-zA-Z']+-)*[a-zA-Z']+)/ ) {
```

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        $data{$t}{ "nrSyllables" } += &countSyllables( lc($1) ) ;
        $data{$t}{ "tokens" }++ ;

    }

}

}
close(IN);
}

print "Calculating number of sentences ... \n" ;

$/ = "";

foreach my $t ( @texts ) {

    open ( IN , $dir . "\\\" . $t ) ;
    print $t . "\n" ;

    my $count = 0 ;

    while (<IN>) {

        $_ =~ s/\n/ /g;

        $_ =~ s/--/ -- /g;

        $_ =~ s/Mr\./Mr/gi ;

        $_ =~ s/Mrs\./Mrs/gi ;

        $_ =~ s/Dr\./Dr/gi ;

        while( $_ =~ /([\']{0,2}[A-Z][\^\?!\]{2,}[.\?!][\']{0,2})+?(?=\s+[\']{0,2}[A-Z])/g ) {

            $count++ ;

        }

    }

    $data{$t}{ "nrSentences" } = $count ;

}

```

```

open ( OUT , ">readabilitydmw2.csv" ) ;

print OUT "edition,tokens,syllables,sentences,FKGL,FRE" ;

foreach my $t ( @texts ) {

    my $title = $t ;
    $title =~ s/\.txt$//g;

        print OUT "\n" ;
    print OUT $title ;
    print OUT "," ;
    print OUT $data{$t}{"tokens"} ;
    print OUT "," ;
    print OUT $data{$t}{"nrSyllables"} ;
    print OUT "," ;
    print OUT $data{$t}{"nrSentences"} ;
    print OUT "," ;
    print OUT FKGL ( $data{$t}{"tokens"} , $data{$t}{"nrSyllables"} ,
    $data{$t}{"nrSentences"} ) ;
        print OUT "," ;
    print OUT FRE ( $data{$t}{"tokens"} , $data{$t}{"nrSyllables"} ,
    $data{$t}{"nrSentences"} ) ;
}

sub countSyllables() {

    my $text = shift ;

    my $regex = "[aiouy]+e*(e(?!d$|ly).|[td]ed|le\$)" ;

    my $count = 0 ;

    my @c = $text =~ /$regex/g;
    $count = @c;
    return $count ;

}

sub FKGL() {

    my $tokens = shift ;
    my $syllables = shift ;
    my $sentences = shift ;

    my $avgWord = $tokens / $sentences ;
    my $avgSyll= $syllables / $tokens ;

```

```

    my $FKGL = ( 0.39 * $avgWord ) + ( 11.8 * $avgSyll ) ;
    $FKGL = $FKGL - 15.59 ;

    return $FKGL ;
}

sub FRE() {

    my $tokens = shift ;
    my $syllables = shift ;
    my $sentences = shift ;

    my $avgWord = $tokens / $sentences ;
    my $avgSyll= $syllables / $tokens ;

    my $FRE = 206.835 - ( 1.015 * $avgWord ) - ( 84.6 * $avgSyll ) ;

    return $FRE ;
}

```