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# Translating Forms of Address in *Jane Eyre* & *North and South*



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## Abstract

This thesis deals with translating forms of address, in particular ‘you’, into Dutch, specifically in the 19<sup>th</sup>-century novels *Jane Eyre* by Charlotte Brontë and *North and South* by Elizabeth Gaskell. Different relationships between main characters and some minor characters in *Jane Eyre* are analyzed in four different Dutch translations, dating from 1946, 1980, 1998 and 2014, to find translation strategies that are used for the forms of address. Context and historical background of these translations are taken into account with these analyses. The findings of this thesis suggest that there are multiple possible strategies to translate ‘you’ into Dutch, all of which take the dialogue surrounding the form of address into account, as well as the dialogue setting and the plot of the story. A strategy for translating ‘you’ into Dutch in *North and South* will be based on the strategies as observed in the various translations of *Jane Eyre* into Dutch. The proposed strategy will be tested in an annotated translation of some excerpts of Elizabeth Gaskell’s novel.

## Introduction

The translation of ‘you’ into Dutch can create difficulties for a translator. In order to choose between the informal ‘jij’ and the formal ‘u’, the translator has to consider the rest of the dialogue between characters, the relationship between characters and the context of the dialogue in which ‘you’ is used. This thesis will look at relationships between characters in Charlotte Brontë’s novel *Jane Eyre* (1847) and, as a consequence of these relationships, at how these characters address each other. On the basis of a study of four Dutch translations of *Jane Eyre* which will focus on the translation strategies followed with regard to ‘you’, a strategy for a translation of excerpts from Elizabeth Gaskell’s *North and South* (1855) will be developed.

This thesis will specifically discuss the following questions: what translation strategies can be found in four different translations of *Jane Eyre* with regard to the forms of address between Jane Eyre and Mr Rochester and between Jane Eyre and less prominent characters (e.g. Mrs Fairfax, Diana and St John)? Is it possible to argue for a strategy which is the most preferable, and could such a strategy be used for a translation of *North and South*?

Since the hypothetical Gaskell translation will be published for a contemporary audience, this thesis will narrow down its corpus to four relatively contemporary, that is to say post-Second World War Dutch translations of *Jane Eyre*: M. Foeken-Visser’s (1946), Heleen Kost’s (1980), Akkie de Jong’s (1998), and Babet Mossel’s (2014).<sup>1</sup> These translations will be referred to as T1, T2, T3 and T4.

After having compared and contrasted these translations, with special focus on the forms of address, a translation of excerpts from *North and South*, which has never been translated into Dutch before, will be offered. In the annotations specific attention will be dedicated to the translation of ‘you’ in the dialogue between the two main characters, Margaret and Mr Thornton, but forms of address between minor characters will also be discussed.

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<sup>1</sup> Other translations include the ones by: Unknown translator (1849), J. Kuyman (1914), Clara Eggink (1941), Elisabeth de Roos (1947), The Reader’s Digest (unknown translator) (1994).

## Chapter 1 *Jane Eyre* and Its Popularity

*Jane Eyre* was written by Charlotte Brontë in 1847. She first wrote under the pseudonym of a man, Currer Bell, and *Jane Eyre* was her first novel to be published. The story is probably well known: Jane Eyre is an orphan at the age of ten at the beginning of the novel, living with her aunt. After some time, her aunt decides to send her to a school named Lowood Institution. Jane finds life at this school, as well as the rule of the headmaster Mr Brocklehurst, very harsh. After six years as a student and two years as a teacher at Lowood, Jane leaves the school to take up a position as a governess at Thornfield Hall, where she teaches a young French girl, Adèle Varens. The housekeeper at Thornfield Hall, Mrs Fairfax, is the one who welcomes Jane and Jane does not meet the actual owner of Thornfield Hall for a few days. The owner, Mr Edward Rochester, is a dark and rather mysterious man, but after a while Jane and Mr Rochester start to like each other's company and they spend many evenings together. One night, Jane saves him from a fire in his bedroom and while he claims a drunken servant named Grace Pool has started the fire, Jane suspects there is something more going on in the house. After a while of spending evenings together, Mr Rochester suddenly proposes to Jane and even though she is in shock she gladly accepts. At the day of the wedding, however, an acquaintance of Mr Rochester tells them that they cannot get married, because Mr Rochester is already married to Bertha Mason. Mr Rochester admits this is true, and shows Jane that he has locked Bertha in his attic because she is crazy, and Grace Poole is supposed to take care of her. Even though Jane still loves Mr Rochester, she cannot live as his mistress and she decides to leave Thornfield Hall in the middle of the night. Without money to get very far and to buy food, she becomes exhausted and hungry and ends up on the doorstep of Moore House, where she is taken in by St John Rivers and his sisters Diana and Mary. While she is recovering her health, she becomes very good friends with Diana and Mary, and after they leave to work as governesses, she becomes closer to St John as well. St John then learns about Jane's true identity and tells her that her uncle has died and that she has inherited his entire fortune. Furthermore, Jane turns out to be related to the Rivers family and she is over the moon with this news. St John asks Jane to come with him to India for missionary work as his wife, but Jane refuses his marriage proposal and suddenly hears Mr Rochester's voice calling her name. She decides to return to Thornfield Hall, where she discovers that Bertha had set the house on fire and committed suicide. The fire has left Mr Rochester blinded and without a hand. Jane reunites with Mr Rochester and after having assured him that she loves him, he proposes again and they get married. Eventually, Mr Rochester's sight returns enough for him to see their first-born son.

After the success of *Jane Eyre*, Brontë wrote two more novels that were published, next to

a fourth novel that she never finished before she died. At the time that *Jane Eyre* was published, it was ahead of its time, since it criticized society and the story had a feminist touch to it. The central figure and narrator being a woman, it showed that female figures could be powerful too, and could stand up for themselves without a man by their sides. As Jerome Beaty explains,

[f]or a good many readers then and now *Jane Eyre* is first and foremost the unloved, abused but independent, self-assertive and rebellious child at Gateshead and Lowood. Her restless adventurousness, her thirst for experience at eighteen when she chooses to leave Lowood; her passion and self-reliance at Thornfield, where she falls in love, is loved and betrayed; her refusal to sacrifice herself even to God's work in the East, and her defiant return to the man she loved and loves, readily reinforce, elaborate, and deepen that image and the consequent interpretation of the novel as valorizing rebellion, independence, self-assertiveness. (Beaty 76)

To this day, a great number of studies have been published on the novel and its author, and around the double ways in which the novel and the author are seen, namely in 'genre and authorship. Do we privilege the narratives of gender/feminism or love/ romance within the novel (and indeed, which do we use to "market" the novel to a contemporary audience?)' (Hateley 1023). These studies show that *Jane Eyre* is a novel of great significance, even now, and underscore its literary and historical importance.

Ever since the novel was published, its popularity has never really decreased. This popularity is reflected in the many adaptations. Throughout the years, *Jane Eyre* has been turned into a movie more than 21 times, the first one being from 1910 and the most recent one being from 2011. Not only has the story been turned into film, there have been numerous retellings and spin-offs from the novel, as well as adaptations for the radio and theatre. All these forms of adaptation have been collected on their own Wikipedia page, 'Adaptations of *Jane Eyre*', which is one indication of how popular the novel has been and still is. Its lasting popularity can also be seen in the translation history. *Jane Eyre* has been translated into Dutch at least nine times, the first translation appearing only two years after the publication of the original. The sheer number of Dutch translations underscore the status of *Jane Eyre*, but the question as to why there are so many translations, some of which were published only a few years apart, does arise.

### **New Translations and the Aging of Translations**

Usually new translations are being commissioned because the previous ones are seen as outdated. In 2002 the translation journal *Filter* published a number of articles discussing the phenomenon of the aging of translations. The series started when Hans van Pinxteren explained that he used a

more contemporary Dutch to translate Balzac's *Cousine Bette*, since he thought Balzac's style had so dramatically aged as to become unreadable (Van Pinxteren 55). As a reaction to this article, Guy Rooryck asked himself the question how fast translations actually age. As an answer to this question, he looked at Van Pinxteren's translation of Balzac, and came to the conclusion that 'a translation ages much faster if it does not take the characteristic defects of the source text into account. The more a translator melts the product in the oven of his own contemporary norms and standards, the faster the ravages of time will affect the translation'<sup>2</sup> (Rooryck 52). Cees Koster, in turn, responded to Rooryck with his own article, questioning Rooryck's assumption that translations will always age. Koster claims that where original works often become increasingly respected as they age, it is undesirable for translations to age (Koster 54), even though this does occur quite often. He argues that the difference between these two types of aging does not lie in the aging itself, but in the way in which people canonize literature, since translations are never finished, while original works are (Koster 54). However, Koster also argues that, 'long before [most translations] could age, they will already have been forgotten. [...] This has nothing to do with intrinsic value, but with attached value. A favorable opportunity will be presented when they are succeeded, and that will only add value' (Koster 55). This means that even though translations age and the process of aging is seen as something undesirable, in the receiving culture retranslation can bring new life to the source texts. Particularly in the case of canonical works such as *Jane Eyre*, this mechanism seems to play an important role in the sheer number of retranslations that have been published over the years.

### **Relationships in *Jane Eyre***

With retranslation come shifts in the target language; naturally, target language conventions change over the years, which can be traced, among others, in how characters of different status and hierarchy address each other, in different translations. Below, various relationships in *Jane Eyre* will be discussed, focusing on the way the characters address each other, which provides necessary information for translators to take as input for the way they process forms of address.

#### **Jane Eyre and Mrs Fairfax**

The first time Jane and Mrs Fairfax meet, Jane is under the impression that Thornfield Hall belongs to Mrs Fairfax. However, Mrs Fairfax soon corrects this mistake and tells Jane that she is merely the housekeeper there. The relationship between the two is not very special or prominent in the novel. They are both kind to each other and belong more or less to the same social class. They address each other accordingly, with respect and a certain amount of affection for each

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<sup>2</sup> All translations from Dutch, unless indicated otherwise, mine, VM.

other. The reader can see that Mrs Fairfax cares for Jane, since she tries to warn Jane to be careful with her heart when she has accepted Mr Rochester's proposal. Mrs Fairfax tells Jane she is worried about the age and social class difference between Jane and Mr Rochester. However, this leaves Jane hurt, since she misinterprets it and thinks Mrs Fairfax is of the opinion that Mr Rochester could never marry Jane out of love. Further on in the novel, the relationship between Mrs Fairfax and Jane is not mentioned anymore.

### **Jane Eyre and Diana Rivers**

As mentioned before, St John has two sisters, one of whom is called Diana. When she meets Jane, and after Jane has returned to health, these two women take a liking to each other. They respect each other, and while Diana and her sister are better read than Jane, Jane's drawing skills outshine theirs. Since the two characters become quite close in a short time, they address each other by their first names after a few days already, because they are quite comfortable with each other. Their affection can therefore be seen in the way they talk to each other and address each other informally. After the news of being related to each other, both women are very pleased and they both feel like they are sisters instead of merely cousins. This does not change anything in the way they speak to each other, however, since they were already informal to each other. In all, their relationship could be described as a particularly close one.

### **Jane Eyre and St John Rivers**

The relationship between Jane and St John evolves throughout the novel into a closer relationship. The first encounter between these two characters takes place after Jane has left Thornfield Hall without any money on her. She ends up on a few different doorsteps, where she is rejected every time she asks for a place to sleep. When she has already given up and is ready to die of cold and hunger, St John finds her on his doorstep and takes her into his home, where he lives with his two sisters. At the beginning of their relationship, both characters are very polite to each other and they consider each other respectfully when they speak to each other, calling each other Mr Rivers and Ms Elliott, Jane's alias. St John, however, is quite a reserved – and, at times, gloomy – man, which means that the relationship between him and Jane is not a very close one. This changes slightly, when St John comes with the news that she and St John and his two sisters are all related. As it turns out, they are cousins and Jane is over the moon with that news. She starts to care more for St John, because she knows he is a part of her family. Accordingly, both characters start to address each other by their first names. A little later, St John wants Jane to become his wife, to help him on his missionary trip to India. Jane, after some thinking, declines his proposal. After this, there is no more interaction between these two characters in the novel.



## **Jane Eyre and Mr Rochester**

When Jane decides she wants to work as a governess for Mr Rochester, the relationship between the two is strictly professional. At their very first meeting, Jane does not even know he is Mr Rochester, since she meets him outside the house somewhere on a road where his horse has thrown him. Even though Mr Rochester soon finds out he is speaking with his newly hired governess, Jane does not realize she is speaking with her master until she formally meets him at Thornfield Hall. Even though their relationship is a professional one, Mr Rochester starts to change the way in which he speaks to Jane after a while, hinting at his possible romantic feelings for Jane. In chapter 17 for example, at the end of a conversation between the two, Mr Rochester says “‘Good-night, my –’ He stopped, bit his lip, and abruptly left me’ (Brontë 180). This suggests that he has more feelings for Jane than he initially lets on. Jane’s feelings towards Mr Rochester are clear from the beginning, at least to the reader, since Jane is the narrator of the story and informs the reader that she is in love with Mr Rochester. This can, for example, be seen in chapter 16, where Jane tells herself that it is ridiculous to be in love with Mr Rochester because he will never love her. She says to herself ‘[i]t does good to no woman to be flattered by her superior, who cannot possibly intend to marry her; and it is madness in all women to let a secret love kindle within them, which, if unreturned and unknown, must devour the life that feeds it’ (Brontë 160). After a while, both characters find out that they are in love with each other and they decide to get married. At this point, the relationship between the two characters has completely changed from strictly professional to a relationship between two lovers. However, the way in which Jane speaks to Mr Rochester still shows that she sees him as her master and she does not see them as equals. She still addresses him as Mr Rochester, and apart from the one time when she accepts his proposal, she never calls him by his first name, while he does call her by her first name. This inequality between the two characters within the forms of address can be explained by the fact that ‘[i]n its romance plot, the text participates in the Victorian obsession with male-female relationships in which an older, fatherly male exceeds a younger, childlike female in age by twenty years or more, and age, like class, creates power inequities between Jane and Rochester’ (Godfrey 860). After the wedding is cancelled, because Jane finds out Mr Rochester is already married and his wife lives in the attic of Thornfield Hall, the feelings between the two characters do not change, and, accordingly, the forms of address stay the same as well. It is striking, however, that Jane distances herself a little more from Mr Rochester in the way she speaks to him, since she is quite angry at him for not telling her he was already married. This can be seen in the short sentences that Jane utters to Mr Rochester, even though the context shows that she is also still in love with him.

'You are going, Jane?'

'I am going, sir.'

'You are leaving me?'

'Yes.'

'You will not come? You will not be my comforter, my rescuer? My deep love, my wild woe, my frantic prayer, are all nothing to you?'

What unutterable pathos was in his voice! How hard it was to reiterate firmly. 'I am going.' (Brontë 315)

By the end of the novel, when the characters meet again, it seems that the relationship between the two has not changed since the last time they were together. They are still in love with each other, but it also still seems to be the case that Jane does not see herself as Mr Rochester's equal, given the fact that she still does not call him by his first name. Even though the relationship between the characters changes quite a bit throughout the novel, it seems that the way in which they address each other does not. It seems that Jane always presents herself as part of a lower social class than Mr Rochester and, accordingly, always sees Mr Rochester as her master, even when he is her lover.

## Chapter 2 Translation of Forms of Address in Four Dutch Translations

In an article in *Filter* about the translation of ‘you’ into Dutch in Jane Austen’s *Emma* (1816), Saskia van der Lingen argues that translators

[...] not only [...] have to choose between the formal and the informal second person pronoun for ‘you’, like they have to in every translation from English, but they also have to take a logical decision between historicizing and modernizing, exoticizing and naturalizing in the way they refer to characters, that above all fits the choice that has been made for the translation as a whole. (Van der Lingen 91-92)

This means that all the forms of address in the novel are of importance when making a choice in the translation of ‘you’, as well as the context in which they are used. This will be discussed in greater detail below.

### ‘You’ Between Jane and Mrs Fairfax

Mrs Fairfax is the first of the four characters that I will look at with whom Jane converses in the novel. Figure 1 shows what all four translators have decided to do with regard to the forms of address between the two characters. The numbers in brackets are the chapters in which changes occur in that particular translation.

Relationship	T1: M. Foeken-Visser, 1946	T2: Heleen Kost, 1980	T3: Akkie de Jong, 1998	T4: Babet Mossel, 2014
<i>Jane – Mrs Fairfax</i>	‘u’	‘u’	‘u’	‘u’
<i>Mrs Fairfax – Jane</i>	‘u’	‘jij’ (briefly ‘u’, 24)	‘jij’ (briefly ‘u’, 24)	‘u’

Figure 1

As can be seen in the figure above, Jane always addresses Mrs Fairfax with the polite form ‘u’. All translators have chosen to do the same thing here, showing that the relationship between Jane and Mrs Fairfax has been interpreted the same way by all of them. Since Mrs Fairfax is a somewhat older lady, Jane shows respect for her and speaks to her in a polite manner by using the polite form of address in Dutch, ‘u’. However, the other way around there are clearly some differences of opinion amongst the four translators. While the oldest of the four translations as well as the most recent translation use the same polite form of address for Mrs Fairfax to address Jane, the other two have chosen to use the more informal ‘jij’. What is even more striking is that T2 and T3 briefly change from ‘jij’ to ‘u’, and then change back again. The difference is that T2 changes back to ‘jij’ after several sentences and T3 changes back after only one sentence. The

context of the dialogue in the source text is very important here, since the overall way in which Mrs Fairfax speaks to Jane might influence the translator's interpretation of the relationship between these two characters. When looking at the single sentence in T2 and T3 where Mrs Fairfax switches from 'jij' to 'u', it immediately becomes clear why the translator might have made this choice. The full sentence in which this happens and the context of it read as follows

Mrs Fairfax surprised me by looking out of the window with a sad countenance, and saying gravely, 'Miss Eyre, will you come to breakfast?' During the meal she was quiet and cool: but I could not undeceive her then. I must wait for my master to give explanations; and so must she. (Brontë 256)

Since Mrs Fairfax addresses Jane more formally with 'Miss Eyre', it seems only natural that she then also uses the more formal form of 'you' in Dutch. If not, the translation would become inconsistent. Furthermore, the context of this sentence also reveals a reason for T2 and T3 to switch. Jane describes how 'quiet and cool' Mrs Fairfax was acting towards Jane, meaning that the use of formal 'u' creates more distance, reflecting Mrs Fairfax' feelings in the way she speaks to Jane. However, it does seem remarkable for a character to switch the form of address in one sentence and then immediately switch back again after that sentence. In the conversation that follows, Mrs Fairfax is shocked that Jane is going to marry Mr Rochester and speaks to Jane accordingly. T2 uses the same formal 'u' for this conversation, until Mrs Fairfax' feelings change and she becomes warmer towards Jane. The point where T2 switches back to 'jij' is therefore logical when the context is taken into account. T3, however, already switches back to 'jij' after the single sentence mentioned above. Maybe T3 interpreted the following conversation and Mrs Fairfax' feelings differently, but by switching back to 'jij' immediately, T3 creates an inconsistency in the subsequent sentence uttered by Mrs Fairfax to Jane, since she addresses her with 'Miss Eyre' once again.

Moreover, it is interesting to note that T2 and T3 have used the more informal 'jij' for Mrs Fairfax to address Jane from the very beginning of their relationship. This points at a difference in interpretation of the relationship between Jane and Mrs Fairfax, or at a different overall translation strategy. While T1 and T4 have interpreted the relationship between Jane and Mrs Fairfax as a more formal one, this relationship seems to be a closer one in T2 and T3, since Mrs Fairfax addresses Jane with 'jij'. T1 was published during a period when, in Dutch, it was common practice to address someone of the same social standing with 'u' instead of 'jij', and this may have changed over the years, when T2 and T3 were published.

## 'You' Between Jane and Diana Rivers

Relationship	T1: M. Foeken-Visser, 1946	T2: Heleen Kost, 1980	T3: Akkie de Jong, 1998	T4: Babet Mossel, 2014
<i>Jane – Diana</i>	'u' switch to 'jij' (30)	'u' switch to 'jij' (30)	'u' switch to 'jij' (30)	'u' switch to 'jij' (30)
<i>Diana – Jane</i>	'u' switch to 'jij' (30)	briefly 'u' switch to 'jij' (29)	'u' switch to 'jij' (30)	'u' switch to 'jij' (30)

Figure 2

Figure 2 shows that both characters switch from the formal and polite form of address to the informal form in all four translations, pointing at a change in the relationship. Since Diana and Jane are strangers to each other at first, they are polite to each other and, accordingly, use 'u'. Since all four translators have chosen to do this, it does not seem to have to do anything with the time in which they were published. However, in T2 the relationship between Diana and Jane seems to change more quickly than in the other translations. After the polite use of 'u', Diana soon switches to the informal 'jij'. One reason for this choice might be found in the context of their dialogue. Right after the Rivers' have taken Jane in to ensure her recovery to full health, Diana and Mary frequently visit Jane when she is still too weak to walk and talk. In chapter 29, Jane describes what she hears Diana and Mary say to her, and she tells the reader '[n]ever once in their dialogues did I hear a syllable of regret at the hospitality they had extended to me, or of suspicion of, or aversion to, myself. I was comforted' (Brontë 335). This might have given T2 reason to consider the relationship between Diana and Jane as such a close one that Diana addresses Jane with 'jij'. Furthermore, a few lines later Diana tells St John, '[t]o speak truth, St John, my heart rather warms to the poor little soul. I wish we may be able to benefit her permanently' (Brontë 336). This shows that Diana already feels so much affection towards Jane, that T2 has decided to show this affection in Diana's dialogue with Jane by using 'jij' instead of 'u'.

Apart from the deviance in T2, all translators have chosen to switch from 'u' to 'jij' between Diana and Jane at the exact same time. Somewhere halfway through chapter 30, Diana has switched to using 'jij' in all translations. This seems a natural choice, given Jane's descriptions of her relationship with Diana. Jane opens chapter 30 by saying that '[t]he more I knew of the inmates of Moore House, the better I liked them' (Brontë 346). She then goes on to explain how she, Diana and Mary read and draw and agree on many things. Then she says '[o]ur natures dovetailed: mutual affection – of the strongest kind – was the result' (Brontë 347). This indicates a reason for translators to consider the relationship between these two characters changed to one

where they will address each other informally. Even though Jane does not speak to Diana in chapter 30 in the form of dialogue, the next time that Jane does address Diana, in chapter 35, she addresses her with ‘jij’ instead of ‘u’. It seems very likely that Jane switches to ‘jij’ at the same time that Diana does, since the relationship consists of ‘mutual affection’ (Brontë 347), even though there is no dialogue in that chapter to prove it. Moreover, in the context of the novel, even more reasons can be found for the switch from formal to informal. For example, in the way in which Diana and Jane greet each other with hugging, laughing and kissing (Brontë 389) after Diana and Mary have been away on a trip for some time. In order to convey these feelings in their dialogue, it seems necessary to use ‘jij’ instead of ‘u’, like all translations have done.

### ‘You’ Between Jane and St John Rivers

Relationship	T1: M. Foeken-Visser, 1946	T2: Heleen Kost, 1980	T3: Akkie de Jong, 1998	T4: Babet Mossel, 2014
<i>Jane – St John</i>	‘u’ switch to ‘jij’ (33)	‘u’ switch to ‘jij’ (33)	‘u’ switch to ‘jij’ (34)	‘u’ switch to ‘jij’ (33)
<i>St John – Jane</i>	‘u’ switch to ‘jij’ (33)	‘u’ switch to ‘jij’ (33)	‘u’ switch to ‘jij’ (34)	‘u’ switch to ‘jij’ (33)

Figure 3

The relationship between Jane and St John starts out as the same formal relationship between Jane and Diana. Since Jane and St John are strangers to each other, they first address each other with the polite form ‘u’ in all four translations. Furthermore, the way in which St John is described to act and speak to Jane is a reason to consider their relationship a formal one. Jane explains about St John that ‘the intimacy which had arisen so naturally and rapidly between me and his sisters did not extend to him’ (Brontë 347). Other reasons can, for example, be found in St John’s character, as Jane describes,

[...] besides his frequent absences, there was another barrier to friendship with him: he seemed of a reserved, an abstracted, and even of a brooding nature. Zealous in his ministerial labours, blameless in his life and habits, he yet did not appear to enjoy that mental serenity, that inward content. (Brontë 347-8)

This shows that St John is distant towards Jane, which means that the formal ‘u’ is in place here.

However, since this quote describes St John’s character, which will not suddenly change, there has to be a reason for the translators to switch to ‘jij’, which happens after the two characters find out they are related. First of all, the fact that they are related could alone be a reason to switch. The relationship between the characters changes and they may be able to speak

more freely to each other since they are related. Furthermore, there is something in the forms of address in the source text that has given all translators reason to switch to 'jij'. Before Jane and St John know they are related, they speak to each other in a more formal way, with Jane addressing St John as 'Mr Rivers' and 'sir', for example. Using 'u' in this case is logical, otherwise the translation would become inconsistent. However, after finding out they are related, St John and Jane are on a first-name basis, which makes 'jij' more suitable in the Dutch translations.

Even though all translations switch from formal to informal, they do not switch at the exact same point in the text, as can be seen in figure 3. While T1 and T2 switch immediately after St John explains to Jane that they are related, T3 and T4 take a little more time. Reasons for switching at the point in the text where T1 and T2 do, could be that Jane describes how happy she is to have found family, telling the reader that

[i]t seemed I had found a brother: one I could be proud of – one I could love; and two sisters, whose qualities were such, that when I knew them but as mere strangers, they had inspired me with genuine affection and admiration. [...] Glorious discovery to a lonely wretch! This was wealth indeed! – wealth to the heart! – a mine of pure genial affections. This was a blessing, bright, vivid, and exhilarating. (Brontë 381)

Moreover, T1 and T2 might have considered the changing of the relationship to be affective immediately, meaning that they might have thought it strange for family to address each other formally and therefore they instantly switched to informality.

While T4 switches from formal to informal in chapter 33 as well, it does occur a few lines later than in T1 and T2. After hearing the news, Jane paces through the room, thinking about what she will do with her inheritance. She then tells St John to '[w]rite to Diana and Mary tomorrow' (Brontë 382) using the imperative, to which St John answers that she should calm down and drink some water, also using the imperative to say this. Even though the reason behind choosing this particular point in the text seems less clear than the point in T1 and T2, T4 might have seen it as a reason that Jane and St John use an imperative to speak to each other. This might signal that their relationship has changed and that they now feel comfortable speaking in a more direct manner to each other, using 'jij' to match the informality of the imperative.

T3, on the other hand, does not change the form of address until the next chapter. The reason that could be given for this choice, is that it takes some time for the characters to process the fact that they are related, and that, therefore, it takes more than just one conversation for them to switch from 'u' to 'jij' when speaking to each other. The time that passes from the end of chapter 33 until the beginning of chapter 34 might just be the time the characters need to process

the information. At the beginning of chapter 33 it is starting to snow, implying that it is becoming winter, and at the end of chapter 33 Jane tells the reader that it took quite some time to settle her wishes concerning her inheritance. Chapter 34 then begins with '[it] was near Christmas by the time all was settled' (Brontë 385), all of this implying that some time has passed since the conversation between St John and Jane about their being related to each other. Since this time has passed, and the two characters have now become used to being related, T3 has decided that they would at that point speak more informally to each other, using 'jij' instead of 'u'. Next to that, starting from chapter 34, Jane and St John no longer address each other with 'miss' and 'sir', but they use each other's first names instead. This means that starting from chapter 34, all translations should use 'jij' instead of 'u' if they want to be consistent with the rest of the dialogue.

The source text itself, however, is not entirely consistent either. While Jane still addresses St John with 'Mr Rivers' (Brontë 382) in chapter 33, St John addresses Jane with her first name (Brontë 383) twice, followed by 'Miss Eyre' (Brontë 384) once. This makes it more difficult for the translators to choose between 'u' and 'jij' in chapter 33, and has led to different choices in the different translations. While T1 has chosen to switch to 'jij' in chapter 33, the sentence where Jane says 'Mr Rivers! you quite put me out of patience: I am rational enough; it is you who misunderstand, or rather who affect to misunderstand' (Brontë 382) is translated as 'Meneer Rivers! Ik verlies mijn geduld door u. Ik ben echt heel redelijk. Jij bent het die me niet begrijpt, of liever: die doet of hij me niet begrijpt' (Foeken-Visser 476). This makes the translation somewhat inconsistent, especially since there is a switch within one piece of dialogue. The rest of the dialogue is consistent nevertheless, since the informal form of address corresponds with the use of 'Jane' by St John. T2 uses the same type of inconsistency by using 'u' in one sentence while switching to 'jij' for the rest of the conversation. The translation by T2 reads as follows 'Mijnheer Rivers! Zo is het genoeg! Ik ben heel goed bij zinnen. U begrijpt me verkeerd of doet alsof u me verkeerd begrijpt' (Kost 590). T3, on the other hand, has chosen to use 'u' in chapter 33 and not switch to 'jij' until chapter 34, leading to a different type of inconsistency. Even though St John addresses Jane by her first name, T3 still uses 'u' instead of 'jij' in the two sentences mentioned above. This creates an inconsistency within the sentence itself, which might make the reader wonder about where the relationship between St John and Jane stands at that point in the novel, or whether the translator has been paying attention or not. T4 uses the same type of inconsistency the other way around. T4 uses 'jij' in the sentence where Jane addresses St John by 'Mr Rivers', making the sentence read as follows 'Meneer Rivers! Je stelt mijn geduld wel erg op de proef: ik ben heel goed bij mijn hoofd; jij kunt het niet volgen, of liever, dat veins je' (Mossel



458). This all shows that even though the relationship between St John and Jane obviously changes, it is not clear at what point in the novel this can also be portrayed in the forms of address.

### ‘You’ Between Jane and Rochester

Relationship	T1: M. Foeken-Visser, 1946	T2: Heleen Kost, 1980	T3: Akkie de Jong, 1998	T4: Babet Mossel, 2014
<i>Jane – Rochester speech</i>	‘u’	‘u’	‘u’	‘u’
<i>Jane – Rochester thought</i>	‘u’	‘u’ switch to ‘jij’ (22)	‘u’	‘u’ switch to ‘jij’ (23)
<i>Rochester – Jane</i>	‘u’ switch to ‘jij’ (15) briefly ‘u’ (37)	‘u’ (briefly ‘jij’, 12) switch to ‘jij’ (15) briefly ‘u’ (37)	‘u’ switch to ‘jij’ (15) switch to ‘u’ (17) switch to ‘jij’ (19) briefly ‘u’ (37)	‘u’ switch to ‘jij’ and ‘u’ (15) switch to ‘u’ (17) switch to ‘jij’ (19) briefly ‘u’ (37)

Figure 4

The most complicated relationship in the novel is of course the one between Jane and Mr Rochester, with major consequences for the forms of address used between the two characters.

What can be seen in figure 4, is that Jane addresses Mr Rochester with ‘u’ in all four translations. This indicates that the relationship on Jane’s end is not very ambiguous to interpret. When Jane starts to work for Mr Rochester, he is a stranger to her and she is polite enough to address strangers formally. Moreover, Mr Rochester is her master, and the formal form of address is the only way to show him the respect that a master deserves from an employee. However, there is something that has created a difference of opinion amongst the Dutch translators and that is the way Jane addresses Mr Rochester in her thoughts, for example in chapter 23, when Mr Rochester says he wanted to sit with Jane the entire night, and Jane thinks ‘[a]nd so [...] could I with you’ (Brontë 254). As can be seen in figure 4, T1 and T3 have chosen to always use the formal form in Jane’s thoughts towards Mr Rochester, while T2 and T4 did not choose to do so. It can be argued that T1 and T3 have chosen to use the formal form because Jane always feels a certain amount of respect for her master. This can be seen in the fact that even after Mr Rochester has declared his love to Jane and they decide to marry each other, Jane still addresses him with ‘sir’. She only calls him by his first name once, when he insists on it. It

can be argued that this shows that even though Jane is in love with Mr Rochester, she still feels she is inferior to him and respects him as her master. In order to convey those same feelings, she should address him with 'u' in her thoughts as well.

However, T2 and T4 do not agree with this view, and T2 has chosen to use the formal form for Jane's thoughts directed at Mr Rochester in chapter 14. Reason for this might be that she indeed respects her master and she does not know him so well as to have fallen in love with him yet. Therefore, she uses the formal 'u' in her thoughts. However, after this chapter Jane addresses Mr Rochester with 'jij' in her thoughts. There is no direct reason in the context of these thoughts that may have led T2 to this decision, apart from Jane's feelings towards Mr Rochester. Her next thought, in chapter 22, indicates that she is in love with him, saying 'and, in thought, I added, "A loving eye is all the charm needed: to such you are handsome enough; or rather your sternness has a power beyond beauty"' (Brontë 243). T2 may have chosen to use 'jij' here to show the reader that Jane wishes to speak to Mr Rochester in such an informal manner, indicating that they are equals and lovers instead of merely master and employee, even though she does not dare to do so in actual conversation. The other two instances where Jane thinks in terms of 'jij', is when Mr Rochester has proposed to her and she has accepted his proposal. She now knows he is in love with her too, and she sees herself more as an equal to him than an inferior, meaning that she will address him informally in her thoughts, which convey so much love. This might be the same reason why T4 has chosen to switch to 'jij' in these last two thoughts as well.

The way in which Mr Rochester addresses Jane, on the other hand, soon changes from formal to informal in every translation, though at different points. Whether this has to do with the time in which these translations were published or with the translator's interpretation of the dialogue and context is not always clear.

In T2 the switch to informality occurs very quickly and only briefly, before it is switched back to formality again. The first time Mr Rochester and Jane meet each other is on the road where Mr Rochester's horse has fallen down. Jane attempts to help this stranger, for she does not know who he is, and in that first conversation Mr Rochester soon discovers that the girl who is helping him is the new governess he has hired. While Jane keeps addressing the stranger with 'u', Mr Rochester – who is still a stranger to the reader too – addresses Jane with 'jij' after only one sentence with 'u'. It is unclear why T2 has chosen to do this here, since the context does not provide any reasons. It is striking to see that T2 has chosen to use 'u' again in the next scene where Mr Rochester and Jane converse and officially meet each other.

The other three translators, on the other hand, have chosen to use 'u' from the first time

the two characters meet until a point a little further on in the novel where they switch to using 'jij'. T1 has chosen chapter 15 for this switch, right after Jane has saved Mr Rochester from the fire in his bedroom. He tells Jane to go back to bed, and when she says she will, he is hurt that she really wants to leave immediately. He tells her

[b]ut not without taking leave; not without a word or two of acknowledgement and goodwill: not, in short, in that brief dry fashion. Why, you have saved my life – snatched me from a horrible and excruciating death! And you walk past me as if we were mutual strangers! At least shake hands. (Brontë 152)

These words show that Mr Rochester's feelings have changed, which can in particular be seen in the way he speaks to Jane. He is extremely thankful towards Jane for saving his life, and he expresses his feelings in a more affectionate way than he has done before this scene. This clearly is a reason for the translator to switch to 'jij' on Mr Rochester's end, since this shows more affection than the formal and more distant 'u'. A few lines before that, Mr Rochester also briefly uses 'jij' in one other passage, in which he says the following "In the name of all the elves in Christendom, is that Jane Eyre?" he demanded. "What have you done with me, witch, sorceress? Who is in the room besides you? Have you plotted to drown me?" (Brontë 150). Mr Rochester is startled by being awakened so suddenly, and it can be argued that since he is not fully awake and aware of things, he first calls out these words in an informal tone, and after he knows where he is and what is going on, he returns to his formal form of address.

T3 on the other hand, has chosen to use the moment of Mr Rochester being awakened by Jane as the switching point to 'jij' for the rest of the conversation in that scene. While the evident affection at the end of their conversation is a reason for this switch, there is no evident reason to switch at the beginning of the conversation. It might be the case that Mr Rochester already feels that he owes Jane his life, even though he does not really express that until later in their conversation. Even though he addresses Jane with 'jij' in this entire scene, the first scene where they have a conversation again, in chapter 17, he has switched back to 'u' in T3. This seems to be an inconsistency in the translation rather than a choice based on the context of the conversation or the way in which Mr Rochester speaks to Jane, for he addresses Jane informally again after that, until the end of the novel. Especially given the last sentence of this, it seems illogical to switch back to 'u' so briefly, since Mr Rochester ends the conversation by telling Jane 'Good-night, my –' (Brontë 180), clearly not completing the sentence and wanting to say 'my love' or 'my dearest' or a similar term of endearment. When he says 'u' in this conversation, the distance created by that form of address does not match the feelings he has for Jane, which he only barely

manages not to express. Therefore, 'u' seems to be an inconsistency in T3 at that point, as well as in T4, where the same choice has been made.

Even though T4 may show some inconsistency in chapter 17, most choices can be explained on the basis of context. The scene in chapter 15, where Jane saves Mr Rochester from the fire, has caused T4 to use 'jjj' in two instances and 'u' in the rest, before switching to 'jjj' for the rest of the novel. The two cases in which T4 has used 'jjj' for Mr Rochester is in the sentences where he curses or uses other crude language. The first is when Mr Rochester awakens, as quoted above, where T1 has used 'jjj' as well. The second is when he says 'No: what the deuce would you call her for?' (Brontë 150). In both these cases the language used by Mr Rochester fits better with 'jjj' instead of 'u'. After this, T4 switches to 'jjj' at almost the same point as T1, only one sentence later. Mr Rochester's affection becomes very clear, since '[h]e held out his hand; I gave him mine: he took it first in one, then in both his own' (Brontë 152), and what follows after that is an informal form of address in T4, to let his affection show in his language too.

While all four translations use 'jjj' in Mr Rochester's language to address Jane from chapter 19 onwards, there is one point in the novel where he briefly addresses her with 'u'. Since all four translations have done the same thing, there must be an explanation that has nothing to do with the timeframe in which the translations were published, but has everything to do with the context or language use. This moment occurs towards the end of the novel, when Jane is reunited with Mr Rochester and is telling him about her life with St John, Diana and Mary Rivers. In the context of this conversation it becomes clear that Mr Rochester is jealous of St John, therefore distancing himself from Jane for a few seconds. The source text at this point reads as follows

*(Aside)* 'Damn him!' – *(To me)* 'Did you like him, Jane?'

'Yes, Mr Rochester, I liked him: but you asked me that before.'

I perceived, of course, the drift of my interlocutor. Jealousy had got hold of him: she stung him; but the sting was salutary: it gave him respite from the gnawing fang of melancholy. I would not, therefore, immediately charm the snake.

'Perhaps you would rather not sit any longer on my knee, Miss Eyre?' was the next somewhat unexpected observation.

'Why not, Mr Rochester?'

'The picture you have just drawn is suggestive of a rather too overwhelming contrast. Your words have delineated very prettily a graceful Apollo: he is present to your imagination – tall, fair, blue-eyed, and with a Grecian profile. Your eyes dwell on a Vulcan – a real blacksmith, brown, broad-shouldered; and blind and lame into the bargain.'

'I never thought of it before; but you certainly are rather like Vulcan, sir.'

‘Well, you can leave me, ma’am: but before you go’ (and he retained me by a firmer grasp than ever), ‘you will be pleased just to answer me a question or two.’ (Brontë 436)

Starting at the sentence where Mr Rochester addresses Jane with ‘Miss Eyre’, all four translations switch to ‘u’ to create the distance that he expresses because of his jealousy. After the last sentence of this passage quoted above, all translation switch back to ‘jij’ again, because it is noticeable that Mr Rochester feels comforted again that Jane loves him, and he becomes informal in the rest of his language use again as well.

### **Overall Translation Strategies**

In all, these choices lead to an overall strategy for each translation with regard to the forms of address. It can be said that T1 mostly uses ‘u’ between characters, until they know each other better and the nature of the relationship changes to a closer one. For example, in T1 ‘u’ is always used between Mrs Fairfax and Jane, since the nature of their relationship does not change throughout the story, while the relationship between St John and Jane does change, meaning that they start to address each other with ‘jij’ after this change. The same goes for the relationship between Jane and Mr Rochester when they fall in love. However, social classes are very important in T1 as well, which can be seen in the way Jane always addresses Mr Rochester with ‘u’.

T2 seems to start out with the same polite use of ‘u’ for strangers, but characters switch to the informal ‘jij’ much faster than in T1. This can be seen, for example, in the dialogue between Diana and Jane, and in Jane’s thoughts directed at Mr Rochester as well. The translation strategy of T2 seems to be more inconsistent than T1, since T2 switches a number of times without an apparent reason.

T3 has the same, sometimes even greater, level of inconsistency as T2, with switches lacking apparent reasons. In general, T3 has a similar strategy as T2, even though T3 does use ‘u’ in Jane’s thoughts to Mr Rochester, pointing out a more respectful manner of addressing superiors in the text.

T4, on the other hand, seems to have a translation strategy that is more similar to the one used in T1. Characters address each other with ‘u’ until the nature of the relationship changes to a more informal one. The forms of address used by Mr Rochester to address Jane, however, cause some inconsistency. Furthermore, there is a difference in the translation of Jane’s thoughts, compared to T1, meaning that social classes seem to have less influence on the strategy of T4 than T1.

### Chapter 3 *North and South* and Translation Strategy

*North and South* was written by Elizabeth Gaskell in 1855. Gaskell wrote five novels, as well as a great number of short stories and novellas. *North and South* was Mrs Gaskell's third novel, and is often described as a social novel, since social problems such as poverty and working conditions, as well as gender roles, are very prominent themes in the story and have an important effect on the characters in the story. However, not everyone agrees with that term and some claim that '[i]t is rather a novel about irrevocable change, and about the confused process of response and accommodation that attends it' (Bodenheimer 282). The story is about Margaret Hale, who moves from a little village in the south of England, Helstone, to a northern industrial town, Milton. She and her parents have to move, because her father, a pastor, no longer agrees with the Church of England and wants to move far away from it. Margaret struggles to find her place in Milton and is upset by all the poverty in the town around her. Her father has started to work as a tutor, through which Margaret meets Mr John Thornton, a rich industrial manufacturer, who has worked himself up from poverty. She also meets an industrial worker, Nicholas Higgins, and because of these connections on both sides of the industry, she develops a sense of social justice. Her relationship with Mr John Thornton changes throughout the novel, starting out as two strangers, who gradually respect each other more and fall in love with each other, until they decide to get married at the end of the novel.

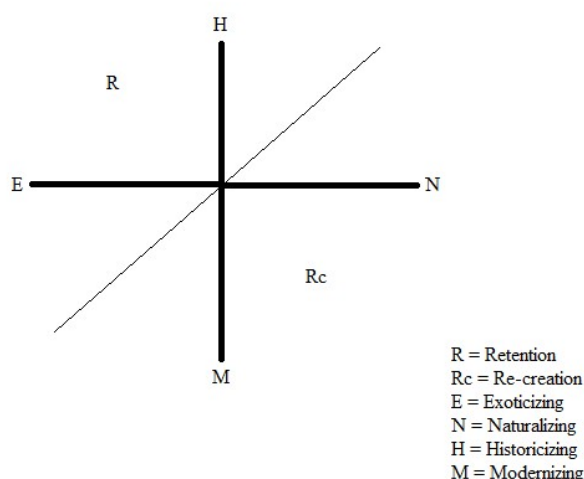
When *North and South* was published it was severely criticized. Even though Gaskell was 'such a well-loved figure, [she] has also managed to excite an inordinate amount of controversy. [...] "Mrs. Gaskell" offended even outraged critics with not one but several politically engaged works of fiction' (D'Albertis 10). One of the criticisms of the novel was 'the uneasiness that many people in mid-nineteenth-century England felt on the subject of female visitors to the poor' (Elliott 21). Despite these criticisms, Gaskell was also celebrated during her lifetime (Hamilton 178), but there were '[m]any twentieth-century readers [who] have critiqued Elizabeth Gaskell's *North and South* [...] for its apparent conventionality' (Kanwit 190). This contemporary reception changed when a mini TV-series was broadcast in 1975, and renewed interest in the novel was created by yet another TV-series that was aired in 2004. The novel has never been as popular as *Jane Eyre* though, which can not only be seen in the small number of adaptations, but also, for instance, in the lack of a Dutch translation.

*Jane Eyre* and *North and South* have the same type of relationship between its two main characters, which therefore comes with its implications for the various forms of address to be chosen by the translator. Mr Rochester and Jane have a complicated and changing relationship in *Jane Eyre*, and so do Margaret and Mr Thornton in *North and South*. Male and female characters

come from different social classes, and, in Dutch, the forms of address ought to reflect this difference too.

### Translation Strategy for *North and South*

Having looked at four Dutch translations of *Jane Eyre*, a strategy can be created for translating *North and South*. James S. Holmes' cross of translation is useful to convey the strategy used for the translation of *North and South*, which is presented later on in this thesis. Holmes places exoticizing as opposed to naturalizing, historicizing as opposed to modernizing and retention as opposed to re-creation (Holmes 48). He places all these terms in a cross, in order to define translation strategies.



**Figure 5**

First of all, when it comes to cultural aspects in the novel, an exoticizing approach seemed to be the best choice, meaning that the translation strategy is placed somewhat more to the left of the cross. The translated excerpts that are presented do not have too many cultural aspects though, so this approach may not come across very clearly in those excerpts. Furthermore, the translation is a combination between a modern and a historic translation, which means it finds itself somewhere in the middle of Holmes' cross. The language use is modernized to such an extent that the contemporary reader will be able to read it fluently, while still capturing the essence of the historic timeframe in which the novel is set.

A similar translation strategy as T1 and to some extent T4 of *Jane Eyre* has been used with regard to the forms of address. This means that first of all, family members, like Margaret Hale and her father and mother, address each other in an informal manner, thus with 'jij'. Since

throughout the entire novel the reader can see that the relationship between Margaret and her parents is a very close one, it seems only logical to have them address each other with 'jij' in order to convey this closeness and the informality of their relationship.

Secondly, it means that respect can be conveyed by using 'u' and the lack thereof by using 'jij'. In the second excerpt of the translation, a strike is taking place in front of Mr Thornton's home. Mr Thornton does not respect the workmen who are involved in this strike and he feels he stands above those men who should show him respect instead of the other way around. This can be seen in the way he speaks of his workmen as 'fools' (Gaskell 139) for example, but also in the way he sees the striking workmen as 'men that make themselves into wild beasts' (Gaskell 213). When he speaks in this scene he shows no respect to the workmen, meaning that 'jij' as a form of address is in place here. Margaret, on the other hand, does have respect for the workmen, since she knows their side of the story as well, thanks to her friend Nicholas Higgins who is a workman himself. She urges Mr Thornton to '[s]ave these poor strangers, whom you have decoyed here. Speak to your workmen as if they were human beings. Speak to them kindly' (Gaskell 214), showing that when she speaks to the workmen herself, she will do so with respect. She tries to make them see reason and go home, and in order to do that, she cannot speak to them as if she stands above them. Therefore, the formal form of address 'u' seems to be the right choice in the translation of her speaking to the workmen.

The last relationship in the translated excerpts is the one between Margaret and Mr Thornton. This is, like the relationship between Jane Eyre and Mr Rochester, a more complicated relationship, especially when it comes to the forms of address. Since the translation still captures the essence of the time in which the story is set, it means that strangers address each other respectfully with 'u', especially when both characters seem to belong to the higher social classes. Margaret clearly states that she respects Mr Thornton, when she tells his mother 'I have heard enough to make me respect and admire him' (Gaskell 136). Both Margaret and Mr Thornton therefore address each other with 'u', even when they have gotten to know each other a little better, in order to show each other respect and to show that they do not deem themselves to belong to a higher social class than the other. Furthermore, the two characters frequently address each other by their last names, which makes 'u' the more appropriate choice.

In the second excerpt however, Mr Thornton seems to have fallen in love with Margaret. This changes the way he addresses her, since he then uses her first name, meaning that 'u' should change to 'jij' to stay consistent with the informality of the use of her first name. When, in the third excerpt, Mr Thornton tries to thank Margaret for saving his life, he seems to have regained his formal ways and once again addresses Margaret with 'miss Hale', meaning that the use of 'u' is



in place. Even though there is one sentence at the beginning of the third excerpt which implies that Mr Thornton wants to utter words of affection, he clearly explains to the reader that he does not simply want to blurt out his feelings for her, but he wants to put thought into his words. Therefore he would still say 'u' instead of 'jij', especially since he addresses Margaret by her last name in the sentences before that. Mr Thornton will not switch to 'jij' until he has actually expressed his affection for Margaret, since he is a respectful man and it would be impertinent to use this informal form of address before Margaret has learned about his feelings for her. This formal tone continues until the last chapter of the novel, when Mr Thornton and Margaret meet to discuss business. During this meeting, Mr Thornton suddenly seems overwhelmed by his feelings for Margaret and calls out her first name thrice. When he calls out her name, it shows how deeply he feels for Margaret, and 'jij' shows those same feelings, since 'u' would be too formal and distant to correspond with the use of her first name. That is therefore the point in the translation where Mr Thornton switches to 'jij' again.

Margaret on the other hand, still calls Mr Thornton by his last instead of his first name. After the scene mentioned above, she claims that she is 'not good enough' (Gaskell 530), which shows her insecurity towards Mr Thornton. These are both reasons to use 'jij' when Margaret speaks to Mr Thornton in this excerpt. At least until it becomes clear that she has gained more confidence about her relationship to him, which is implied in the last few sentences. Those sentences imply that Margaret and Mr Thornton have decided to marry each other, meaning that Margaret seems to have accepted that she is good enough for him after all. The last sentence of the novel shows that Margaret is teasing Mr Thornton, which leads to the choice of using 'jij' instead of 'u' there, because it indicates that their relationship has changed to such an extent that they are familiar enough with each other to tease each other, which means that the use of informal 'jij' is more in place than 'u'.

## Chapter 4 Translation of *North and South*

Since the forms of address have been discussed at large in the previous chapter, there will be no further explanation of my decisions on that subject. Other decisions in my translation that may seem unclear will be explained in footnotes throughout my translation.

The excerpt from chapter 15 begins when Mr Thornton, the mill-owner, is discussing with Mr Hale and Margaret how he expects his workmen to start a strike. They are unhappy since they want higher wages but their wish is not granted by the masters. Mr Higgins, of which Mrs Hale speaks in this excerpt, is a workman who befriended Margaret.

In the excerpt from chapter 22 the workmen are so angry with Mr Thornton for having hired Irish men to take their place, that they are gathered outside his house to make him fire the Irish men and rehire themselves.

Chapter 24 follows the excerpt from chapter 22, when Margaret saves Mr Thornton from the rioters and Mr Thornton wants to thank Margaret and confess his love to her.

Finally, in the excerpt from chapter 52, Margaret has inherited a great piece of land, making her Mr Thornton's landlord. Mr Thornton, however, has to give up his business because of money problems. Also, in chapter 52, Mr Thornton is still in love with Margaret and she finally realizes she loves Mr Thornton too. Mr Lennox, who is mentioned several times in this excerpt, is Margaret's lawyer.

### *Noord en zuid*

#### **Hoofdstuk vijftien: Meesters en ondergeschikten<sup>3</sup>**

'Ik vermoed dat alle arbeiders tegelijk zullen staken. Ik neem aan dat u Milton over enkele dagen wel zonder rook zult zien, juffrouw Hale.'

'Maar waarom,' vroeg ze, 'kunt u niet uitleggen welke goede reden u heeft voor het verwachten van slechte handel? Ik weet niet of ik de juiste woorden gebruik, maar u zult allicht begrijpen wat ik bedoel.'

'Geeft u uw bedienden uitleg over uw uitgaven of over het beheer van uw eigen geld? Wij, de bezitters van kapitaal, hebben het recht om ermee te doen wat we willen.'

'Een menselijk recht,' zei Margaret heel zachtjes.

'Neemt u mij niet kwalijk, ik verstond niet wat u zei.'

'Ik zou het liever niet herhalen,' zei ze; 'het had betrekking op een gevoel dat u denk ik

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<sup>3</sup> I have decided to translate 'men' with 'ondergeschikten', because it seems to fit better in contrast to 'masters' in the title. This way, the link to the text itself is somewhat lost, since 'ondergeschikten' is not the best translation for 'men' in the text itself. However, the contrast in the title is more important than the link to the text in that chapter because the title explains much of what is talked about in this chapter. Furthermore, the link between 'ondergeschikten' and 'arbeiders' will still be possible to make by a reader who is interested and committed to the story.

niet zou delen.’

‘Wilt u toch een poging wagen?’ drong hij aan. Hij wilde plots met alle macht weten wat ze had gezegd. Zijn halsstarrigheid stond haar niet aan, maar ze besloot om niet al te veel belang aan haar woorden te hechten.

‘Ik zei dat het een menselijk recht was. Ik bedoelde dat er slechts religieuze redenen leken te zijn om niet te doen wat u zou willen met uw bezit.’

‘Ik weet dat wij verschillen in onze religieuze opvattingen, maar geeft u mij geen erkenning voor het feit dat ik ze wel heb, ook al verschillen ze van de uwe?’

Hij sprak met gedempte stem, alsof hij alleen tegen haar sprak. Ze vond het niet prettig om zo persoonlijk aangesproken te worden. Ze gaf antwoord met gewone stem:

‘Ik denk niet dat ik enige reden heb om uw bijzondere religieuze opvattingen in deze zaak in aanmerking te nemen. Ik wilde gewoonweg zeggen dat er geen enkele menselijke wet is die de werkgevers ervan weerhoudt al hun geld volkomen te verspillen of in een bodemloze put te gooien, als ze daarvoor zouden kiezen; maar dat er wel degelijk passages in de Bijbel staan die daarentegen suggereren – naar mijn mening in ieder geval – dat zij hun plicht als rentmeesters verwaarlozen als zij dat zouden doen. Ik weet echter zo weinig over stakingen, de hoogte van lonen, kapitaal en arbeid dat ik beter niet met een politiek econoom als u kan praten.’

‘Nee, juist des te meer reden,’ zei hij enthousiast. ‘Ik zal u met genoeg alles uitleggen dat afwijkend of mysterieus lijkt voor iemand van buitenaf; zeker in een tijd als deze, waarin onze handelingen ongetwijfeld vastgelegd worden door elke krabbelaar die een pen kan vasthouden.’

‘Dank u wel,’ antwoordde ze koeltjes. ‘Uiteraard zal ik mij in eerste instantie tot mijn vader wenden voor enige informatie die hij mij kan verschaffen, als ik in verwarring gebracht word door het leven binnen deze voor mij<sup>4</sup> ongewone samenleving.’

‘U noemt het ongewoon. Waarom?’

‘Dat weet ik niet – ik denk omdat ik op het oog twee klassen zie, die op elke mogelijke manier van elkaar afhankelijk zijn, maar toch klaarblijkelijk de belangen van de ander tegenover hun eigen belangen zien staan. Ik heb nooit ergens gewoond waar twee groepen mensen een permanente wrok tegen elkaar koesteren.’

‘Wie koestert er wrok tegen de meesters? Ik vraag u niet wie er wrok koestert tegen de mannen; ik zie namelijk dat u erin volhardt om verkeerd te begrijpen wat ik onlangs heb gezegd. Maar wie koestert er wrok tegen de meesters?’

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<sup>4</sup> I have added the words ‘voor mij’ to link this sentence more strongly to the sentences above, where Mr Thornton says Margaret is ‘a stranger’, which I have translated with ‘iemand van buitenaf’. This shows more clearly that what she says in this sentence is only her opinion as a stranger.

Margaret begon te blozen; toen glimlachte ze terwijl ze zei, ‘Ik houd<sup>5</sup> er niet van om ondervraagd te worden. Ik weiger antwoord te geven op uw vraag. Bovendien heeft dat niets te maken met de feiten. U moet van mij aannemen dat ik enkele mensen, of misschien maar één van de werknemers, heb horen zeggen dat het in het belang van de werkgevers zou zijn om hen ervan te weerhouden geld over te houden – dat ze te onafhankelijk zouden worden als zij een bedrag op de spaarbank zouden hebben staan.’

‘Ik veronderstel dat het die Higgins was die je dit allemaal verteld heeft,’ zei mevrouw Hale. Meneer Thornton leek niet te horen wat Margaret hem overduidelijk niet wilde vertellen. Maar hij ving het wel degelijk op.

‘Ik heb bovendien gehoord dat het als een voordeel voor de meesters gold om onwetende werklieden te hebben – en geen wijsneuzen, zoals commandant Lennox die mannen in zijn compagnie noemde die elk bevel in twijfel trokken en er elke keer de reden achter wilden weten.’

Dit laatste deel van haar zin richtte ze meer tot haar vader dan tot meneer Thornton. Wie is commandant Lennox? vroeg meneer Thornton zich af, met een vreemd soort ongenoegen dat belette dat hij haar meteen antwoord gaf.<sup>6</sup> Haar vader pakte de draad van het gesprek weer op.

‘Je was nooit gek op scholen, Margaret, anders zou je hiervoor al wel gezien en geweten hebben hoeveel er in Milton aan educatie wordt gedaan.’

‘Nee!’ zei ze, plotseling gedwee. ‘Ik weet dat ik niet genoeg waarde hecht aan scholen. Maar de kennis en de onwetendheid waar ik over sprak, hadden niets te maken met het onderwijs of de kennis die men een kind kan meegeven, zoals lezen en schrijven. Ik weet zeker dat de onwetendheid die bedoeld werd, die van de wijsheid die mannen en vrouwen zal leiden was. Ik weet nauwelijks wat dat inhoudt. Maar hij – dat wil zeggen, mijn informant – praatte alsof de meesters wilden dat hun arbeiders slechts lange, grote kinderen zouden zijn, die in het nú leven, met blinde, domme gehoorzaamheid.’

‘Kortom, juffrouw Hale, het is erg duidelijk dat uw informant een vrij bereidwillige luisteraar had gevonden voor alle laster die hij besloot uit te spreken tegen zijn meesters,’ zei meneer Thornton, beledigd.

Margaret gaf geen antwoord. Ze vond het onaangenaam dat meneer Thornton zo’n persoonlijke waarde hechtte aan wat ze had gezegd.

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<sup>5</sup> I have chosen to use the more formal ‘houd’ instead of the more informal ‘hou’ since Margaret speaks quite formal in this dialogue. Even though ‘hou’ is more often used in speech and ‘houd’ more in writing, it makes Margaret’s language more formal to use ‘houd’ and it fits her character better in this dialogue.

<sup>6</sup> I have decided to leave the exclamation mark out of this sentence, since it looks unusual in the Dutch text. This part of the text is not spoken out loud by any of the characters and the exclamation mark here looks archaic. There are other points in the text where I have changed the punctuation as well, in order to make it more natural in Dutch, for example, by changing a semicolon into a period or a comma.

## Hoofdstuk tweeëntwintig: Een dreun en de consequenties

Ze kon niet praten, maar ze hield haar armen naar hen uitgestrekt tot ze weer op adem was gekomen.

‘Gebruik geen geweld! Hij is maar alleen en jullie zijn met velen’; maar haar woorden stierven weg, want ze was nauwelijks hoorbaar; haar stem was slechts een hees gefluister. Meneer Thornton stond een stukje verder opzij; hij was achter haar vandaan gekomen, alsof hij bezorgd was over alles wat tussen hem en het gevaar in zou komen te staan.

‘Ga!’ zei ze nog een keer – en nu klonk haar stem als een schreeuw. ‘De soldaten zijn gewaarschuwd – ze komen eraan. Ga vredig. Ga weg. Uw problemen, wat ze ook mogen zijn, zullen opgelost worden.’

‘Zullen die Ierse schoften weer weggestuurd worden?’ vroeg iemand vanuit de menigte op dreigende toon.

‘Nooit, niet voor jullie!’ riep meneer Thornton uit. Onmiddellijk ontstak er een storm van verontwaardiging. Het gejoel werd luider en schalde over het plein<sup>7</sup> – maar Margaret hoorde het niet. Haar ogen waren gericht op de groep jongemannen die zichzelf een tijdje daarvoor hadden bewapend met hun metaalomrande<sup>8</sup> werkschoenen. Ze zag hun gebaren – ze wist wat ze betekenden – ze begreep waar ze op richtten. Nog een paar tellen en meneer Thornton zou misschien geveld worden – hij die door haar aansporen en opstoken naar deze gevaarlijke plek was gekomen. Ze dacht alleen maar aan hoe ze hem kon redden. Ze sloeg haar armen om hem heen; ze maakte van haar lichaam een schild tegen de woedende mensen in de menigte. Nog steeds stilstaand, met zijn armen over elkaar, schudde hij haar af.

‘Ga weg,’ zei hij met zijn zware stem. ‘Dit is geen plek voor u.’

‘Dat is het well!’ zei ze. ‘U zag niet wat ik net zag.’ Als ze dacht dat het feit dat ze een vrouw was bescherming zou bieden – als ze zich met toegeknepen ogen van het verschrikkelijke gevaar van deze mannen had afgewend, in de hoop dat voordat ze weer zou opkijken de mannen zich zouden hebben bedacht, en zouden zijn afgedropen, zouden zijn verdwenen, dan had ze het mis. Hun roekeloze woede had hen te ver gevoerd om nog te stoppen – had tenminste enkelen van hen te ver gevoerd; want het zijn altijd de wilde jongemannen, met hun voorliefde voor

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<sup>7</sup> The translation of ‘filled the air’ with ‘vulde de lucht’ is too literal. Normally, a better translation would be ‘vulde de ruimte’. However, since the strike is taking place outside, this translation is not possible. Therefore I have chosen to make it somewhat more explicit by saying ‘schalde over het plein’, which makes the type of sound somewhat more explicit, as well as the place where they are at the moment.

<sup>8</sup> I have added the word ‘metaalomrande’ here to describe the sort of shoes that they were wearing a little bit more. The type of shoe, according to the OED, is ‘a shoe with a thick wooden sole protected by a rim of metal, worn in the north’. This means that when this shoe was used as a weapon, you could really hurt someone with it. Adding an adjective that shortly describes the type of shoe makes it clear for the reader why Margaret is so worried when she sees that the men want to throw the shoe at Mr Thornton’s head. This is the best choice since it will not distract the reader by adding a long explanatory sentence, though the effect the shoe will have once it is thrown will be clear.

buitensporige opwinding, die relletjes opstoken – ongeacht tot welke bloedvergieten het misschien kan leiden. Een werkschoen suisde door de lucht. Margaret volgde gefascineerd zijn baan. Hij miste zijn doel en ze werd misselijk van angst, maar ze veranderde haar positie niet, verborg alleen haar hoofd tegen de arm van meneer Thornton. Toen draaide ze zich om en sprak weer:

‘In godsnaam! Schaad uw doel niet met dit geweld. U weet niet wat u doet.’ Ze probeerde zich uit alle macht verstaanbaar te maken.

Een scherpe kiezels vloog langs haar heen, schampte haar voorhoofd en wang en deed een verblindend licht voor haar ogen opflitsen. Ze lag alsof ze dodelijk getroffen was tegen de schouder van meneer Thornton. Toen opende hij zijn armen en hield een ogenblik één arm om haar heen:

‘Dat doen jullie goed, hoor!’ zei hij. ‘Jullie komen hier om de onschuldige vreemdelingen te verdrijven. Jullie – jullie honderden – vallen één man aan, en wanneer er een vrouw voor jullie staat, om jullie voor je eigen bestwil te vragen om verstandig te zijn, richt jullie lafhartige woede zich op haar! Dat doen jullie goed!’ Ze waren stil terwijl hij sprak. Ze keken met grote ogen en open monden naar het straaltje donkerrood bloed dat hen uit hun trance van woede deed ontwaken. Diegenen die het dichtste bij de poort stonden slopen beschaamd weg; er zat beweging in de menigte – een terugtrekkende beweging. Maar één stem riep uit:

‘De steen was voor uzelf bedoeld, maar u zat verscholen achter een vrouw!’

Meneer Thornton trilde van woede. Het stroompje bloed had Margaret een heel klein beetje bij bewustzijn gebracht. Hij zette haar voorzichtig op de drempel; ze rustte haar hoofd tegen de deurpost.

‘Kunt u hier even blijven zitten?’ vroeg hij. Maar zonder op haar antwoord te wachten, liep hij langzaam de treden af naar het midden van de menigte. ‘Vermoord me nu maar, als dat jullie primitieve wens is. Er is hier geen vrouw om me te beschermen. Jullie kunnen me doodslaan – jullie zullen me nooit overhalen om een ander besluit te nemen – jullie niet!’ Hij stond in hun midden, zijn armen over elkaar, in precies dezelfde houding die hij op het trapje had aangenomen.

Maar de achterwaartse beweging richting de poort was begonnen – net zo impulsief, misschien zelfs net zo blind, als de gelijktijdige woede. Of misschien kwam het door het idee van de naderende soldaten, en het aanzicht van dat bleke, naar boven weggedraaide gezicht, met gesloten ogen, onbeweeglijk en droevig als marmer, hoewel de tranen opwelden uit de lange, verwarde wimpers en naar beneden vielen; en zwaarder en langzamer dan zelfs de tranen was het gedrup van bloed uit haar wond. Zelf de meest roekeloze – Boucher zelf – trok zich terug,

schuifelde achteruit, keek kwaad, en ging uiteindelijk weg, zachtjes scheldend op de meester die daar met onveranderlijke houding stond en met een opstandige blik naar hun aftocht keek. Zodra dat terugtrekken vluchten werd (zoals uit de aard ervan duidelijk zou gebeuren), snelde hij het bordes op naar Margaret toe.

Ze probeerde zonder zijn hulp op te staan.

‘Het is niets,’ zei ze met een zwak glimlachje. ‘Het is maar een schaafwond en ik was op dat moment eventjes bewusteloos. O, ik ben zo dankbaar dat ze weg zijn!’ En ze hilde zonder terughoudendheid.

Hij kon niet met haar meevoelen. Zijn boosheid was nog niet bedaard; die groeide juist steeds meer naarmate het gevoel van direct gevaar afnam. In de verte was het gestommel van de soldaten te horen; slechts vijf minuten te laat om de verdwenen bende de kracht van autoriteit en orde te laten voelen. Hij hoopte dat ze de troepen zouden zien en zouden schrikken van de gedachte dat ze op het nippertje waren ontsnapt. Terwijl deze gedachten door zijn hoofd schoten, klampte Margaret zich aan de deurpost vast om zichzelf in evenwicht te brengen: maar er trok een waas voor haar ogen – hij was maar net op tijd om haar op te vangen. ‘Moeder – moeder!’ schreeuwde hij; ‘Kom naar beneden – ze zijn weg en juffrouw Hale is gewond!’ Hij droeg haar de eetkamer in en legde haar daar op de bank neer; hij legde haar zachtjes neer en terwijl hij naar haar pure, witte gezicht keek kwamen zijn gevoelens over haar ineens zo sterk naar voren dat hij gekweld uitriep:

‘O, mijn Margaret – mijn Margaret! Niemand weet wat jij voor mij betekent! Dood – koud zoals je daar ligt ben jij de enige vrouw van wie ik ooit heb gehouden! O, Margaret – Margaret!’

Hij had vrijwel onverstaanbaar gesproken, knielend naast haar, en de woorden eerder gekreund dan gezegd en hij schrok beschaamd op toen zijn moeder binnenkwam.

### **Hoofdstuk vierentwintig: Misverstanden opgehelderd**

Meneer Thornton zette haastig een stap of twee vooruit, herstelde zich en liep stil maar resoluut naar de deur (die zij open had laten staan) en deed hem dicht. Toen liep hij weer terug en stond even tegenover haar om haar prachtige verschijning in zich op te nemen, voordat hij het aandurfde die te verstoren, of misschien zelfs af te schrikken, met wat hij te zeggen had.

‘Juffrouw Hale, ik was gisteren erg ondankbaar –’

‘U had niets om dankbaar voor te zijn,’ zei ze, terwijl ze haar blik omhoog richtte en hem recht in zijn ogen aankeek. ‘U bedoelt, neem ik aan, dat u denkt mij te moeten bedanken voor wat ik heb gedaan.’ Onwillekeurig – in strijd met haar boosheid – liep haar hele gezicht vuurrood aan en begonnen zelfs haar ogen te branden, die desondanks hun ernstige en strakke blik niet

verloren. ‘Het was gewoon een natuurlijk instinct; iedere andere vrouw zou precies hetzelfde hebben gedaan. We zien de onschendbaarheid van ons geslacht allemaal als een groot privilege wanneer er gevaar op ons pad komt. Ik zou me eerder,’ zei ze haastig, ‘moeten verontschuldigen tegenover u, voor mijn ondoordachte woorden die u het gevaar in stuurden.’

‘Dat kwam niet door uw woorden; het kwam door de waarheid die ze bevatten, hoe venijnig die ook werd uitgedrukt. Maar daarmee kunt u me niet afpoeieren en ontsnappen aan de verwoording van mijn diepgaande dankbaarheid, mijn –’ hij had het bijna gezegd; hij zou niet haastig spreken door zijn hartstocht; hij zou ieder woord afwegen. Dat zou hij doen en zijn wilskracht triomfeerde. Hij stopte midden in zijn verhaal.

‘Ik probeer nergens aan te ontsnappen,’ zei ze. ‘Ik zeg alleen dat u me geen dankbaarheid verschuldigd bent; en ik zou daar graag aan toevoegen dat enige uiting daarvan pijnlijk voor mij zal zijn, omdat ik niet het gevoel heb dat ik die verdien. Maar toch, als het u zal ontlasten van een verplichting, zelfs al is die denkbeeldig, gaat u verder.’

‘Ik wil van geen enkele verplichting ontlast worden,’ zei hij, geïrriteerd door haar kalme houding. ‘Denkbeeldig of niet – ik ondervraag mezelf niet om te weten welke – ik kies ervoor om te geloven dat ik mijn leven aan u te danken heb – ja – lach maar en denk maar dat ik overdrijf als u dat wilt. Ik geloof het, omdat het een waarde toevoegt aan dat leven door te denken – o, juffrouw Hale!’ ging hij verder met zo’n zachte stem vol intense hartstocht dat ze erdoor begon te beven en trillen, ‘te denken dat het feit zo voorgevallen is, dat wanneer ik van nu af aan zielsgelukkig ben met mijn bestaan, ik tegen mezelf kan zeggen, “Al dit geluk in mijn leven, alle eerlijke trots op het doen van mijn werk in de wereld, al dit heldere besef van het bestaan heb ik aan haar te danken!” En de blijdschap wordt verdubbeld, de trots gaat gloeien, het besef van het bestaan wordt verscherpt tot ik niet meer weet of het pijn of genot is, door de gedachte dat ik dat allemaal te danken heb aan iemand – nee, u moet, u zal dit horen’ – zei hij terwijl hij naar voren stapte met onwrikbare vastberadenheid – ‘aan iemand van wie ik hou, zoals geen man ooit van een vrouw heeft gehouden.’ Hij hield haar hand stevig in de zijne. Hij hijgde terwijl hij luisterde naar wat komen zou. Maar hij gooide die hand verontwaardigd van zich af toen hij haar ijzige toon hoorde; want ijzig was die zeker, ook al kwamen de woorden haperend naar buiten, alsof ze niet wist waar ze die moest vinden.

‘Uw manier van praten choqueert me. Het is lasterlijk. Ik kan er niets aan doen als dat mijn eerste gevoel erbij is. Dat zou het waarschijnlijk niet zijn als ik de gevoelens die u beschrijft zou begrijpen. Ik wil u niet ergeren; bovendien moeten we zachtjes praten, want moeder slaapt; maar uw hele gedrag beledigt mij –’

‘Wat!’ riep hij uit. ‘Beledigt u! Ik ben daadwerkelijk uiterst ongelukkig.’



‘Ja!’ zei ze met herstelde waardigheid. ‘Ik ben inderdaad beledigd; en, naar mijn mening, met goede reden. U lijkt zich in uw hoofd gehaald te hebben dat mijn optreden gisteren’ – alweer het diepe anjerkleurige schaamrood, maar dit keer met ogen die gloeiden van verontwaardiging in plaats van schaamte – ‘iets persoonlijks tussen u en mij was; en dat u me ervoor mag komen bedanken, in plaats van te beseffen, zoals een echte<sup>9</sup> heer zou doen – ja! Een echte heer,’ herhaalde ze in een toespeling op hun eerdere gesprek over dat begrip, ‘dat iedere vrouw, die de naam vrouw waardig is, naar voren zou komen om een man in gevaar met haar eerbiedwaardige weerloosheid te beschermen tegen het geweld van een menigte.’

‘En voor de echte heer die op deze wijze is gered, is de verlichting van een dankwoord verboden!’ viel hij haar in de rede, vol verachting. ‘Ik ben een man. Ik eis het recht op om mijn gevoelens te uiten.’

‘En ik heb toegegeven aan dat recht. Ik zei alleen dat u me pijn deed door erop aan te dringen,’ reageerde ze zelfverzekerd. ‘Maar u lijkt zich te hebben verbeeld dat ik niet alleen geleid werd door een vrouwelijk instinct, maar’ – en nu sprongen door haar emoties de tranen, die ze lang had binnengehouden en waar ze zo sterk tegen had gevochten, in haar ogen en verstikten haar stem – ‘maar dat ik gedreven werd door een bijzonder gevoel voor u – voor u! Nou, er was geen man – geen arme, wanhopige man in die hele menigte – voor wie ik niet meer mededogen had – voor wie ik niet het weinige dat ik kon doen met meer hartelijkheid gedaan zou hebben.’

‘U mag verder spreken, juffrouw Hale. Ik ben me bewust van al dit misplaatste mededogen van u. Ik geloof nu dat het slechts uw aangeboren gevoel voor onderdrukking was – (ja; al ben ik een meester, ook ik kan onderdrukt zijn) – waardoor u zo nobel heeft gehandeld. Ik weet dat u me minacht; sta me toe te zeggen dat dat zo is omdat u me niet begrijpt.’

‘Ik wil de moeite niet nemen om u te begrijpen,’ antwoordde ze, terwijl ze de tafel vastgreep om zichzelf te ondersteunen; want ze vond hem wreed – wat hij inderdaad was – en ze was zwak door haar verontwaardiging.

‘Nee, ik merk dat u dat niet doet. U bent oneerlijk en onrechtvaardig.’

Margaret drukte haar lippen open. Ze zou niets zeggen als antwoord op zulke beschuldigingen. Maar, ondanks alles – ondanks al zijn wrede woorden kon hij zichzelf wel aan haar voeten werpen en de zoom van haar kleding kussen. Ze zei niets; ze bewoog zich niet. Warme tranen van gekrenkte trots stroomden naar beneden. Hij wachtte een tijdje, verlangde ernaar dat ze iets zou zeggen, al was het maar een beschimping, waar hij op zou kunnen reageren. Maar ze bleef stil. Hij pakte zijn hoed op.

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<sup>9</sup> I have added ‘echte’ to emphasize the word ‘heer’ a little more. If I would only use ‘heer’, it would not convey the same feelings as the word ‘gentleman’ does in the source text, especially in combination with the second sentence in which it is used, which alludes to a previous conversation between the two characters about what a ‘gentleman’ really is.

‘Nog één ding. U keek alsof u dacht dat het u besmette om door mij bemind te worden. U kunt het niet vermijden. Nee, al zou ik het proberen, ik kan u er niet van reinigen. En ik zou het niet doen, al zou ik het kunnen. Ik heb nog nooit eerder van een vrouw gehouden: mijn leven is te druk geweest, mijn gedachten waren te veel in beslag genomen door andere dingen. Nu hou ik van iemand en zal ik dat doen ook. Maar vrees niet voor te veel uiting daarvan van mijn kant.’

‘Daar vrees ik niet voor,’ reageerde ze terwijl ze haar rug rechtte. ‘Niemand heeft het tot nu toe gewaagd om aanstootgevend tegen me te zijn en dat zal niemand ooit doen. Maar, meneer Thornton, u bent erg aardig geweest tegen mijn vader,’ zei ze terwijl ze haar hele toon en houding een vrouwelijke tederheid gaf. ‘Laten we elkaar verder niet boos maken. Alstublieft niet!’ Hij ging niet in op haar woorden: hij hield zichzelf bezig met het gladstrijken van de stof van zijn hoed met zijn mouw<sup>10</sup>, een paar seconden lang. Toen, terwijl hij haar uitgestoken hand negeerde en deed alsof hij haar ernstige blik vol spijt niet zag, draaide hij zich plotseling om en verliet de kamer.

### **Hoofdstuk tweeënvijftig: Achter de wolken schijnt de zon<sup>11</sup>**

Niemand wist waarom meneer Lennox zijn afspraak de volgende dag niet nakwam. Meneer Thornton kwam precies op tijd; en nadat ze hem bijna een uur had laten wachten, kwam Margaret binnen met een erg bleek en bezorgd gezicht.

Ze begon haastig te zeggen:

‘Het spijt me zo dat meneer Lennox niet aanwezig is – hij zou het zo veel beter kunnen dan ik. Hij is mijn adviseur hierin –’

‘Het spijt me dat ik gekomen ben als ik u daarmee tot last ben. Zal ik naar de raadkamer van meneer Lennox gaan en kijken of ik hem kan vinden?’

‘Nee, dank u wel. Ik wilde u vertellen hoe bedroefd ik was toen ik ontdekte dat ik u als huurder kwijt zou raken. Maar, meneer Lennox zegt dat de dingen zeker op zullen klaren –’

‘Meneer Lennox weet er weinig van af,’ zei meneer Thornton stilletjes. ‘Gelukkig en voorspoedig in alles waar een man om geeft, snapt hij niet hoe het voelt om ineens niet meer jong te zijn – maar toch terug te moeten gaan naar het beginpunt dat vraagt om de hoopvolle energie van jeugdigheid – om te voelen dat de helft van het leven voorbij is en niets bereikt is –’

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<sup>10</sup> I left out the fact that it was his coat-sleeve, since it is not very important in the story. In Dutch the sentence would become quite long with too much use of ‘van’ in between, which would be distracting for the reader and would bring attention to the details in this scene that are not important.

<sup>11</sup> The English title of this chapter is ‘Pack Clouds Away’, which is probably a reference to a poem written by Thomas Heywood titled ‘Pack, Clouds, Away’. This poem, in short, is about a new day and that new days bring new hope and happiness. To use this reference as a title suits the content of this chapter very well, since Margaret and Mr Thornton finally end up together and Mr Thornton can keep working Marlborough Mills with Margaret’s money. This new chapter thus brings new hope and happiness. The reference to this poem, however, would be unclear to the Dutch reader due to the lack of a Dutch translation. Therefore, to translate this title I have decided to use a Dutch proverb that conveys the same message as the poem does, while still preserving the ‘clouds’ metaphor.

niets overgebleven van verspilde kansen, behalve de bittere herinnering dat ze voorbijgegaan zijn. Juffrouw Hale, ik hoor liever niets over de mening van meneer Lennox wat betreft mijn zaken. Diegenen die zelf gelukkig en succesvol zijn, hebben vaak de neiging andermans tegenspoed luchtig op te vatten.’

‘U bent onrechtvaardig,’ zei Margaret goedaardig. ‘Meneer Lennox sprak alleen over de grote waarschijnlijkheid waar hij in gelooft, dat u alles zal herwinnen – dat u meer zal herwinnen dan dat u verloren heeft – spreek niet tot ik klaar ben – alstublieft niet doen!’ En toen ze zichzelf nogmaals onder controle had ging ze snel verder met het omdraaien van wetspapieren en rekeningafschriften met een bevende en gehaaste houding. ‘O! Hier is het! En – hij heeft een voorstel voor me opgesteld – ik wou dat hij hier was om het uit te leggen – dat laat zien dat als u wat van mijn geld zou aannemen, achttienduizend zevenenvijftig pond, dat op dit moment ongebruikt bij de bank ligt, en me slechts tweeënhalf procent oplevert – dan zou u me een veel betere rente kunnen betalen en misschien Marlborough Mills verder kunnen laten draaien.’ Haar stem was helderder en kalmer geworden. Meneer Thornton zei niets en ze ging verder met het zoeken naar een papier waarop het voorstel voor de garantie stond; want ze was erop uit dat het echt<sup>12</sup> als een zakelijke overeenkomst gezien zou worden, waarbij het grootste voordeel voor haar zou zijn. Terwijl ze naar dit papier zocht stakte haar adem in haar keel<sup>13</sup> door de toon waarop meneer Thornton haar aansprak. Zijn stem was hees en beefde door tedere hartstocht toen hij zei: –

‘Margaret!’

Een ogenblik keek ze op en probeerde toen haar heldere ogen te verbergen door haar hoofd in haar handen te laten zakken. Nogmaals, met een stap dichterbij, smeekte hij haar met een bevende, verlangende uitroep van haar naam.

‘Margaret!’

Haar hoofd zakte nog lager, haar gezicht was nu nog dieper verborgen, bijna liggend op de tafel voor haar. Hij kwam dichtbij haar staan. Hij knielde naast haar neer om zijn hoofd op dezelfde hoogte als haar oor te brengen en fluisterde – hijgde de woorden: –

‘Let op. Als je niets zegt – zal ik je op een rare verwaande manier als de mijne opeisen. Stuur me meteen weg, als ik moet gaan; – Margaret! –’

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<sup>12</sup> The urgency of the fact that she wants Mr Thornton to see it as a business arrangement is conveyed by the English word ‘anxious’. However, in Dutch it sounds less strong. In order to convey the same urgency in the Dutch text, I have added ‘echt’ in this sentence.

<sup>13</sup> The use of ‘her very heart-pulse was arrested’ shows the reader that Margaret is startled by the way Mr Thornton speaks to her. However, in Dutch it sounds quite strange to say ‘haar hartslag stopte’. Other translations might have been ‘haar hart stond even stil/sloeg over’ but these both strongly suggest that Margaret is in love with Mr Thornton, which does not come across in the English sentence. Therefore I have decided to use a different collocation, which is ‘haar adem stakte in haar keel’. This shows that she is shocked by the way Mr Thornton addresses her, but it does not strongly suggest that she is in love with him.

Bij die derde uitroep draaide ze haar gezicht, dat nog steeds bedekt was met haar kleine witte handen, naar hem toe, legde het op zijn schouder en verborg het zelfs daar nog; en het was te heerlijk om haar zachte wang tegen de zijne te voelen om te wensen dat hij de bloes op haar wangen of haar liefdevolle ogen kon zien. Hij trok haar dicht tegen zich aan. Maar ze bleven allebei stil. Na een tijdje mompelde ze met gebroken stem:

‘O, meneer Thornton, ik ben niet goed genoeg!’

‘Niet goed genoeg! Spot niet met mijn eigen diepe gevoel van onwaardigheid.’

Na een minuut of twee, haalde hij zachtjes haar handen van haar gezicht en legde haar armen neer zoals ze ooit lagen om hem van de reischoppers te beschermen.

‘Weet je nog, liefste?’ fluisterde hij. ‘En hoe ik je beantwoordde met mijn onbeschoftheid de volgende dag?’

‘Ik weet nog hoe verkeerd ik tegen u sprak – meer niet.’

‘Kijk eens hier! Doe je hoofd eens omhoog. Ik moet je iets laten zien!’ Langzaam keek ze op, gloeiend door prachtige schaamte.

‘Herken je deze rozen?’ zei hij toen hij zijn zakboekje tevoorschijn haalde waarin enkele dode bloemen bewaard zaten.

‘Nee!’ antwoordde ze met onschuldige nieuwsgierigheid. ‘Heb ik die aan u gegeven?’

‘Nee! Dit prul; dat heb je niet. Je hebt zeer waarschijnlijk zusterrozen gedragen.’

Ze keek ernaar, zich even iets afvragend, en glimlachte toen een beetje terwijl ze zei –

‘Ze komen uit Helstone, of niet? Ik herken de diepe kartelingen rond de bladeren. O! Bent u daar geweest? Wanneer was u daar?’

‘Ik wilde de plek zien waar Margaret opgroeide tot wat ze is, zelfs op het slechtste moment dat er was, toen ik geen enkele hoop had om haar ooit de mijne te kunnen noemen. Ik ben daar op mijn terugreis van Havre geweest.’

‘U moet ze aan mij geven,’ zei ze en ze probeerde ze met lieflijk geweld uit zijn handen te pakken.

‘Goed dan. Maar je moet me ervoor betalen!’

‘Hoe moet ik dit ooit aan Tante Shaw vertellen?’ fluisterde ze na een poosje heerlijke stilte.

‘Laat mij anders met haar praten.’

‘O, nee! Ik ben het haar verschuldigd – maar wat zal ze wel niet zeggen?’

‘Dat kan ik wel raden. Haar eerste uitroep zal zijn, “Die man!”’

‘Sst!’ zei Margaret, ‘of ik zal proberen jou je moeders verontwaardigde toon te laten horen als ze zegt, “Die vrouw!”’

## Conclusion

This thesis has helped determine different strategies to translate ‘you’ into Dutch in two different 19<sup>th</sup>-century novels. It has become clear that the plot of the story can help determine whether characters use ‘u’ or ‘jij’ to address each other. This has been illustrated, for example, by the changing relationship of Jane and Mr Rochester in *Jane Eyre*. When love entered their relationship, their forms of address started to change in all four Dutch translations. Next to that, not only the plot of the story can help with translating ‘you’ into Dutch, the direct context and other forms of address can help with the desired translation as well. Direct context hints at the deeper layers of the relationships between characters, as well as the emotions of characters in different scenes, which will help translators choose between ‘u’ and ‘jij’. The influence that direct context has, can, for example, be seen in the description of Mrs Fairfax’s cool behavior towards Jane after she has heard that Jane is engaged to Mr Rochester. Another example is the scene at the end of the novel, when a description follows of Mr Rochester being jealous of St John for spending much time with Jane, which influences the way he speaks to Jane. The context is often combined with other forms of address between characters, providing the translator with reasons for choosing ‘u’ or ‘jij’. Mr Rochester’s jealousy is expressed by the fact that he suddenly starts to address Jane with ‘Miss Eyre’ instead of using her first name, with which he distances himself from her. Choosing to switch to ‘u’ in the translation shows that the translator has based his decision on more than just plot, but has taken direct context and other forms of address into account as well. However, differences in interpretation of the relationships between characters can still occur between translators, leading to different strategies. This thesis has shown that to be true, and it has also shown that it is not possible to argue for one strategy to be the most preferable. In the end, the strategy used for a translation of *North and South* was a combination of two strategies from *Jane Eyre* translations. There is no universal strategy to translate ‘you’ into Dutch, since, as this thesis has shown, context is such an important factor in choosing the desired translation. Choosing a strategy mostly depends on that context, as well as on the overall strategy that the translator uses, for example, historicizing or modernizing. Every translator uses a new overall strategy and interprets the text differently, meaning that the translation of ‘you’ will not be the exact same in two translations, as can be seen in this thesis. The detailed attention to forms of address presented in this thesis also emphasizes the fact that when translators pay a great amount of attention to these types of elements, the relationships between characters will be displayed with more precision. With that, retranslations can indeed, within the dynamics of the changing target language conventions, bring new life to classical works such as *Jane Eyre* or *North and South*.

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## Appendix

### Source Text *North and South*

#### Chapter Fifteen: Masters and Men (pp. 140-142)

‘I conjecture, a simultaneous strike. You will see Milton without smoke in a few days, I imagine, Miss Hale.’

‘But why,’ asked she, ‘could you not explain what good reason you have for expecting a bad trade? I don’t know whether I use the right words, but you will understand what I mean.’

‘Do you give your servants reasons for your expenditure, or your economy in the use of your own money? We, the owners of capital, have a right to choose what we will do with it.’

‘A human right,’ said Margaret, very low.

‘I beg your pardon, I did not hear what you said.’

‘I would rather not repeat it,’ said she; ‘it related to a feeling which I do not think you would share.’

‘Won’t you try me?’ pleaded he; his thoughts suddenly bent upon learning what she had said. She was displeased with his pertinacity, but did not choose to affix too much importance to her words.

‘I said you had a human right. I meant that there seemed no reason but religious ones, why you should not do what you like with your own.’

‘I know we differ in our religious opinions; but don’t you give me credit for having some, though not the same as yours?’

He was speaking in a subdued voice, as if to her alone. She did not wish to be so exclusively addressed. She replied out in her usual tone:

‘I do not think that I have any occasion to consider your special religious opinions in the affair. All I meant to say is, that there is no human law to prevent the employers from utterly wasting or throwing away all their money, if they choose; but that there are passages in the Bible which would rather imply – to me at least – that they neglected their duty as stewards if they did so. However, I know so little about strikes, and rate of wages, and capital, and labour, that I had better not talk to a political economist like you.’

‘Nay, the more reason,’ said he, eagerly. ‘I shall only be too glad to explain to you all that may seem anomalous or mysterious to a stranger; especially at a time like this, when our doings are sure to be canvassed by every scribbler who can hold a pen.’

‘Thank you,’ she answered, coldly. ‘Of course, I shall apply to my father in the first instance for any information he can give me, if I get puzzled with living here amongst this strange



society.’

‘You think it strange. Why?’

‘I don’t know – I suppose because, on the very face of it, I see two classes dependent on each other in every possible way, yet each evidently regarding the interests of the other as opposed to their own; I never lived in a place before where there were two sets of people always running each other down.’

‘Who have you heard running the masters down? I don’t ask who you have heard abusing the men; for I see you persist in misunderstanding what I said the other day. But who have you heard abusing the masters?’

Margaret reddened; then smiled as she said, ‘I am not fond of being catechized. I refuse to answer your question. Besides, it has nothing to do with the fact. You must take my word for it, that I have heard some people, or, it may be, only some one of the workpeople, speak as though it were the interest of the employers to keep them from acquiring money – that it would make them too independent if they had a sum in the savings’ bank.’

‘I dare say it was that man Higgins who told you all this,’ said Mrs Hale. Mr Thornton did not appear to hear what Margaret evidently did not wish him to know. But he caught it, nevertheless.

‘I heard, moreover, that it was considered to the advantage of the masters to have ignorant workmen – not hedge-lawyers, as Captain Lennox used to call those men in his company who questioned and would know the reason for every order.’

This latter part of her sentence she addressed rather to her father than to Mr Thornton. Who is Captain Lennox? asked Mr Thornton of himself, with a strange kind of displeasure, that prevented him for the moment from replying to her! Her father took up the conversation.

‘You never were fond of schools, Margaret, or you would have seen and known before this, how much is being done for education in Milton.’

‘No!’ said she, with sudden meekness. ‘I know I do not care enough about schools. But the knowledge and the ignorance of which I was speaking, did not relate to reading and writing, – the teaching or information one can give to a child. I am sure, that what was meant was ignorance of the wisdom that shall guide men and women. I hardly know what that is. But he – that is, my informant – spoke as if the masters would like their hands to be merely tall, large children – living in the present moment – with a blind unreasoning kind of obedience.’

‘In short, Miss Hale, it is very evident that your informant found a pretty ready listener to all the slander he chose to utter against the masters,’ said Mr Thornton, in an offended tone.

Margaret did not reply. She was displeased at the personal character Mr Thornton affixed to what she had said.

## **Chapter Twenty-Two: A Blow and Its Consequences (pp. 215-218)**

She could not speak, but held out her arms towards them till she could recover breath.

‘Oh, do not use violence! He is one man, and you are many’; but her words died away, for there was no tone in her voice; it was but a hoarse whisper. Mr Thornton stood a little on one side; he had moved away from behind her, as if jealous of anything that should come between him and danger.

‘Go!’ said she, once more (and now her voice was like a cry). ‘The soldiers are sent for – are coming. Go peaceably. Go away. You shall have relief from your complaints, whatever they are.’

‘Shall them Irish blackguards be packed back again?’ asked one from out the crowd, with fierce threatening in his voice.

‘Never, for your bidding!’ exclaimed Mr Thornton. And instantly the storm broke. The hootings rose and filled the air – but Margaret did not hear them. Her eye was on the group of lads who had armed themselves with their clogs some time before. She saw their gesture – she knew its meaning – she read their aim. Another moment, and Mr Thornton might be smitten down – he whom she had urged and goaded to come to this perilous place. She only thought how she could save him. She threw her arms around him; she made her body into a shield from the fierce people beyond. Still, with his arms folded, he shook her off.

‘Go away,’ said he, in his deep voice. ‘This is no place for you.’

‘It is!’ said she. ‘You did not see what I saw.’ If she thought her sex would be a protection – if, with shrinking eyes she had turned away from the terrible anger of these men, in any hope that ere she looked again they would have paused and reflected, and slunk away, and vanished, she was wrong. Their reckless passion had carried them too far to stop – at least had carried some of them too far; for it is always the savage lads, with their love of cruel excitement, who head the riot – reckless to what bloodshed it may lead. A clog whizzed through the air. Margaret’s fascinated eyes watched its progress; it missed its aim, and she turned sick with affright, but changed not her position, only hid her face on Mr Thornton’s arm. Then she turned and spoke again:

‘For God’s sake! do not damage your cause by this violence. You do not know what you are doing.’ She strove to make her words distinct.

A sharp pebble flew by her, grazing forehead and cheek, and drawing a blinding sheet of

light before her eyes. She lay like one dead on Mr Thornton's shoulder. Then he unfolded his arms, and held her encircled in one for an instant:

'You do well!' said he. 'You come to oust the innocent stranger. You fall – you hundreds – on one man; and when a woman comes before you, to ask you for your own sakes to be reasonable creatures, your cowardly wrath falls upon her! You do well!' They were silent while he spoke. They were watching, open-eyed and open-mouthed, the thread of dark-red blood which wakened them up from their trance of passion. Those nearest the gate stole out ashamed; there was a movement through all the crowd – a retreating movement. Only one voice cried out:

'Th' stone were meant for thee; but thou wert sheltered behind a woman!'

Mr Thornton quivered with rage. The blood-flowing had made Margaret conscious – dimly, vaguely, conscious. He placed her gently on the door-step; her head leaning against the frame.

'Can you rest there?' he asked. But without waiting for her answer, he went slowly down the steps right into the middle of the crowd. 'Now kill me, if it is your brutal will. There is no woman to shield me here. You may beat me to death – you will never move me from what I have determined upon – not you!' He stood amongst them, with his arms folded, in precisely the same attitude as he had been in on the steps.

But the retrograde movement towards the gate had begun – as unreasoningly, perhaps as blindly, as the simultaneous anger. Or, perhaps, the idea of the approach of the soldiers, and the sight of that pale, upturned face, with closed eyes, still and sad as marble, though the tears welled out of the long entanglement of eyelashes, and dropped down; and, heavier, slower plash than even tears, came the drip of blood from her wound. Even the most desperate – Boucher himself – drew back, faltered away, scowled, and finally went off, muttering curses on the master, who stood in his unchanging attitude, looking after their retreat with defiant eyes. The moment that retreat had changed into a flight (as it was sure from its very character to do), he darted up the steps to Margaret.

She tried to rise without his help.

'It is nothing,' she said, with a sickly smile. 'The skin is grazed, and I was stunned at the moment. Oh, I am so thankful they are gone!' And she cried without restraint.

He could not sympathize with her. His anger had not abated; it was rather rising the more as his sense of immediate danger was passing away. The distant clank of the soldiers was heard; just five minutes too late to make this vanished mob feel the power of authority and order. He hoped they would see the troops, and be quelled by the thought of their narrow escape. While these thoughts crossed his mind, Margaret clung to the doorpost to steady herself: but a film

came over her eyes – he was only just in time to catch her. ‘Mother – mother!’ cried he; ‘Come down – they are gone, and Miss Hale is hurt!’ He bore her into the dining-room, and laid her on the sofa there; laid her down softly, and looking on her pure white face, the sense of what she was to him came upon him so keenly that he spoke it out in his pain:

‘Oh, my Margaret – my Margaret! no one can tell what you are to me! Dead – cold as you lie there, you are the only woman I ever loved! Oh, Margaret – Margaret!’

Inarticulately as he spoke, kneeling by her, and rather moaning than saying the words, he started up, ashamed of himself, as his mother came in.

#### **Chapter Twenty-Four: Mistakes Cleared Up (pp. 234-237)**

Mr Thornton made a hasty step or two forwards; recovered himself, and went with quiet firmness to the door (which she had left open), and shut it. Then he came back, and stood opposite to her for a moment, receiving the general impression of her beautiful presence, before he dared to disturb it, perhaps to repel it, by what he had to say.

‘Miss Hale, I was very ungrateful yesterday – ’

‘You had nothing to be grateful for,’ said she, raising her eyes, and looking full and straight at him. ‘You mean, I suppose, that you believe you ought to thank me for what I did.’ In spite of herself – in defiance of her anger – the thick blushes came all over her face, and burnt into her very eyes; which fell not nevertheless from their grave and steady look. ‘It was only a natural instinct; any woman would have done just the same. We all feel the sanctity of our sex as a high privilege when we see danger. I ought rather,’ said she, hastily, ‘to apologize to you, for having said thoughtless words which sent you down into the danger.’

‘It was not your words; it was the truth they conveyed, pungently as it was expressed. But you shall not drive me off upon that, and so escape the expression of my deep gratitude, my – ’ he was on the verge now; he would not speak in the haste of his hot passion; he would weigh each word. He would; and his will was triumphant. He stopped in mid career.

‘I do not try to escape from anything,’ said she. ‘I simply say, that you owe me no gratitude; and I may add, that any expression of it will be painful to me, because I do not feel that I deserve it. Still, if it will relieve you from even a fancied obligation, speak on.’

‘I do not want to be relieved from any obligation,’ said he, goaded by her calm manner. ‘Fancied, or not fancied – I question not myself to know which – I choose to believe that I owe my very life to you – ay – smile, and think it an exaggeration if you will. I believe it, because it adds a value to that life to think – oh, Miss Hale!’ continued he, lowering his voice to such a tender intensity of passion that she shivered and trembled before him, ‘to think circumstance so

wrought, that whenever I exult in existence henceforward, I may say to myself, “All this gladness in life, all honest pride in doing my work in the world, all this keen sense of being, I owe to her!” And it doubles the gladness, it makes the pride glow, it sharpens the sense of existence till I hardly know if it is pain or pleasure, to think that I owe it to one – nay, you must, you shall hear’ – said he, stepping forwards with stern determination – ‘to one whom I love, as I do not believe man ever loved woman before.’ He held her hand tight in his. He panted as he listened for what should come. He threw the hand away with indignation, as he heard her icy tone; for icy it was, though the words came faltering out, as if she knew not where to find them.

‘Your way of speaking shocks me. It is blasphemous. I cannot help it, if that is my first feeling. It might not be so, I dare say, if I understood the kind of feeling you describe. I do not want to vex you; and besides, we must speak gently, for mamma is asleep; but your whole manner offends me – ’

‘How!’ exclaimed he. ‘Offends you! I am indeed most unfortunate.’

‘Yes!’ said she, with recovered dignity. ‘I do feel offended; and, I think, justly. You seem to fancy that my conduct of yesterday’ – again the deep carnation blush, but this time with eyes kindling with indignation rather than shame – ‘was a personal act between you and me; and that you may come and thank me for it, instead of perceiving, as a gentleman would – yes! a gentleman,’ she repeated in allusion to their former conversation about that word, ‘that any woman, worthy of the name of woman, would come forward to shield, with her revered helplessness, a man in danger from the violence of numbers.’

‘And the gentleman thus rescued is forbidden the relief of thanks!’ he broke in contemptuously. ‘I am a man. I claim the right of expressing my feelings.’

‘And I yielded to the right; simply saying that you gave me pain by insisting upon it,’ she replied, proudly. ‘But you seem to have imagined, that I was not merely guided by womanly instinct, but’ – and here the passionate tears (kept down for long – struggled with vehemently) came up into her eyes, and choked her voice – ‘but that I was prompted by some particular feeling for you – you! Why, there was not a man – not a poor desperate man in all that crowd – for whom I had not more sympathy – for whom I should not have done what little I could more heartily.’

‘You may speak on, Miss Hale. I am aware of all these misplaced sympathies of yours. I now believe that it was only your innate sense of oppression – (yes; I, though a master, may be oppressed) – that made you act so nobly as you did. I know you despise me; allow me to say, it is because you do not understand me.’

‘I do not care to understand,’ she replied, taking hold of the table to steady herself; for

she thought him cruel – as, indeed, he was – and she was weak with her indignation.

‘No, I see you do not. You are unfair and unjust.’

Margaret compressed her lips. She would not speak in answer to such accusations. But, for all that – for all his savage words, he could have thrown himself at her feet, and kissed the hem of her garment. She did not speak; she did not move. The tears of wounded pride fell hot and fast. He waited awhile, longing for her to say something, even a taunt, to which he might reply. But she was silent. He took up his hat.

‘One word more. You look as if you thought it tainted you to be loved by me. You cannot avoid it. Nay, I, if I would, cannot cleanse you from it. But I would not, if I could. I have never loved any woman before: my life has been too busy, my thoughts too much absorbed with other things. Now I love, and will love. But do not be afraid of too much expression on my part.’

‘I am not afraid,’ she replied, lifting herself straight up. ‘No one yet has ever dared to be impertinent to me, and no one ever shall. But, Mr Thornton, you have been very kind to my father,’ said she, changing her whole tone and bearing to a most womanly softness. ‘Don’t let us go on making each other angry. Pray don’t!’ He took no notice of her words: he occupied himself in smoothing the nap of his hat with his coat-sleeve, for half a minute or so; and then, rejecting her offered hand, and making as if he did not see her grave look of regret, he turned abruptly away, and left the room.

## **Chapter Fifty-Two: ‘Pack Clouds Away’ (pp. 528-531)**

No one ever knew why Mr Lennox did not keep to his appointment on the following day. Mr Thornton came true to his time; and, after keeping him waiting for nearly an hour, Margaret came in looking very white and anxious.

She began hurriedly:

‘I am so sorry Mr Lennox is not here – he could have done it so much better than I can. He is my adviser in this –’

‘I am sorry that I came, if it troubles you. Shall I go to Mr Lennox’s chambers and try and find him?’

‘No, thank you. I wanted to tell you, how grieved I was to find that I am to lose you as a tenant. But, Mr Lennox says, things are sure to brighten –’

‘Mr Lennox knows little about it,’ said Mr Thornton quietly. ‘Happy and fortunate in all a man cares for, he does not understand what it is to find oneself no longer young – yet thrown back to the starting-point which requires the hopeful energy of youth – to feel one half of life gone, and nothing done – nothing remaining of wasted opportunity, but the bitter recollection

that it has been. Miss Hale, I would rather not hear Mr Lennox's opinion of my affairs. Those who are happy and successful themselves are too apt to make light of the misfortunes of others.'

'You are unjust,' said Margaret, gently. 'Mr Lennox has only spoken of the great probability which he believes there to be of your redeeming – your more than redeeming what you have lost – don't speak till I have ended – pray don't!' And collecting herself once more, she went on rapidly turning over some law papers, and statements of accounts in a trembling hurried manner. 'Oh! here it is! And – he drew me out a proposal – I wish he was here to explain it – showing that if you would take some money of mine, eighteen thousand and fifty-seven pounds, lying just at this moment unused in the bank, and bringing me in only two and a half per cent. – you could pay me much better interest, and might go on working Marlborough Mills.' Her voice had cleared itself and become more steady. Mr Thornton did not speak, and she went on looking for some paper on which were written down the proposals for security; for she was most anxious to have it all looked upon in the light of a mere business arrangement, in which the principal advantage would be on her side. While she sought for this paper, her very heart-pulse was arrested by the tone in which Mr Thornton spoke. His voice was hoarse, and trembling with tender passion, as he said: –

'Margaret!'

For an instant she looked up; and then sought to veil her luminous eyes by dropping her forehead on her hands. Again, stepping nearer, he besought her with another tremulous eager call upon her name.

'Margaret!'

Still lower went the head; more closely hidden was the face, almost resting on the table before her. He came close to her. He knelt by her side, to bring his face to a level with her ear; and whispered – panted out the words: –

'Take care. If you do not speak – I shall claim you as my own in some strange presumptuous way. Send me away at once, if I must go; – Margaret! – '

At that third call she turned her face, still covered with her small white hands, towards him, and laid it on his shoulder, hiding it even there; and it was too delicious to feel her soft cheek against his, for him to wish to see either deep blushes or loving eyes. He clasped her close. But they both kept silence. At length she murmured in a broken voice:

'Oh, Mr Thornton, I am not good enough!'

'Not good enough! Don't mock my own deep feeling of unworthiness.'

After a minute or two, he gently disengaged her hands from her face, and laid her arms as they had once before been placed to protect him from the rioters.

‘Do you remember, love?’ he murmured. ‘And how I requited you with my insolence the next day?’

‘I remember how wrongly I spoke to you – that is all.’

‘Look here! Lift up your head. I have something to show you!’ She slowly faced him, glowing with beautiful shame.

‘Do you know these roses?’ he said, drawing out his pocket-book, in which were treasured up some dead flowers.

‘No!’ she replied, with innocent curiosity. ‘Did I give them to you?’

‘No! Vanity; you did not. You may have worn sister roses very probably.’

She looked at them, wondering for a minute, then she smiled a little as she said –

‘They are from Helstone, are they not? I know the deep indentations round the leaves. Oh! have you been there? When were you there?’

‘I wanted to see the place where Margaret grew to what she is, even at the worst time of all, when I had no hope of ever calling her mine. I went there on my return from Havre.’

‘You must give them to me,’ she said, trying to take them out of his hand with gentle violence.

‘Very well. Only you must pay me for them!’

‘How shall I ever tell Aunt Shaw?’ she whispered, after some time of delicious silence.

‘Let me speak to her.’

‘Oh, no! I owe to her – but what will she say?’

‘I can guess. Her first exclamation will be, “That man!” ’

‘Hush!’ said Margaret, ‘or I shall try and show you your mother’s indignant tones as she says, “That woman!” ’