

# “Well, It’s all in the day’s work.”

Influencing text world perception through translation: *Naked Lunch* in the Netherlands

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## 1. Introduction

When William Seward Burroughs' *Naked Lunch* was introduced to the U.S. audience, it was met with criticism regarding its drug and sexual related content. Court battles were fought out over its censorship, ultimately resulting in the exoneration of the book itself in 1966. By that time, the book, and with it its famous and infamous history, had made its way around the world, being published in France and England before making its way back to the United States. Dutch was the first language *Naked Lunch* was translated into, but unlike the controversy in the U.S.A. around the publication of the source text, relatively little attention has been given to the publication of Joyce & Co's *Naakte Lunch* in 1972 and to its successor, the translation made by Ton Heuvelmans published in 2010. Instead, most Dutch articles concerning *Naked Lunch* look into the life of the author and how this is reflected in his works.

A translation is often the primary way a reader not part of the source language group comes across a work. As such, the material read by the target language reader inevitably differs from the source text, and to a certain extent will have changed the perception of the text the target language reader has of a text compared to their source language counterpart. While reviews and other related articles can give an insight in how a text has been received by the target culture, the influence the translation may have had on that reception is a factor often not considered. In order to determine the effects of the choices made in the translation process on the interpretation potential of Burroughs' text in the Netherlands, this thesis will aim to answer the following question:

- **What voice and interpretational effects have the translations had on the meso-level of William S. Burroughs' *Naked Lunch*, and how does this relate to the perception of the source text world?**

Based on Cees Koster's analytical questions of comparison (cf. Koster 2000, 241), and by using the methodology of Lance Hewson's *An Approach to Translation Criticism*, this question will be answered through the following sub-question:

- **What are the consequences of the choices established on the level of linguistic and textual means for the way the translations' text worlds have been constructed?**

The results of the analysis form an overview of the effects on the meso-level, which lead to two more sub-questions that assist in answering the main question:

- **What interpretation potential can be derived from these choices?**
- **By what historical and/or cultural circumstances can these conceptions of the target text worlds be explained?**

In Chapter 2, the theoretical framework surrounding this study will be explained, looking into Hewson's and Koster's methods of translation criticism. The following chapter will then go on to describe the preliminary data of *Naked Lunch* and its Dutch translations, after which a critical framework will be established. This framework will function as a basis for the micro-analysis analysis done in Chapter 4. In the fifth chapter, the results of the analysis will be combined to determine the effects on the meso-level. The final chapter will give an answer on the questions stated above, and will conclude with a discussion of the findings, possible limitations to the study and recommendations for further research work.

## 2. Theory and methodology

This chapter will set out the methodology for the analysis of *Naked Lunch* and its Dutch translations. As the primary aim of this study is to determine the reception of *Naked Lunch* in the Netherlands and the role of the Dutch translations in the reception, the need for a proper method for capturing the translation and reception history of *Naked Lunch* and, moreover, for linking this to the comparative analysis of the source and target texts. Having been based on various translation criticism theories and methods developed over the last fifty years, the methodology Lance Hewson has used in his *An Approach to Translation Criticism* has proven a suitable method to analyse and compare the *Naked Lunch* translations. Not only does Hewson's preliminary phase lay the groundwork for a critical framework within which the analyses can be performed, it also aids in establishing a good overview of both the reception and translation history of any given work. This leaves the two data sets to be linked together in order to answer the main question of this study; to this end, Cees Koster's *Armamentarium for the Study of Poetic Discourse in Translation* has served as a basis for this link. After a brief introduction on the theory behind Hewson's translation criticism methodology, an overview of the various phases and research topics of his study will be given. The final paragraph will provide an insight on the method of linking reception history to translation comparison.

### 2.1 Lance Hewson's *An Approach to Translation Criticism*

Lance Hewson's method for analysing and comparing translations of Gustave Flaubert's *Madame Bovary* and Jane Austen's *Emma* to their respective source texts, as described in *An Approach to Translation Criticism*, begins with a critical notion regarding the dominant form of translation criticism, which primarily consists of summarising the wrongdoings of the translator. With his study, Hewson aims to shift the focus of translation criticism onto the overall translation process, in order to gather information that may be of use should any work be translated again in the future (Hewson 269). Rather than procuring an evaluative opinion on what a translator should and should not have done, the translating critic should "[attempt] to set out the *interpretative potential* of a translation seen in the light of an *established interpretative framework* whose origin lies in the source text" (Hewson 6, emphasis my own). First of all, it must be established that the critic always deal with the dual nature of each translation, as Koster has stated: "[A] translation is a representation of another text and *at the same time* a text in its own right" (Koster in Riccardi 2002; 26).

When looking into the reception of a work by a target culture that has been translated to said culture's target language, it must be kept in mind that the target culture often sees the translation as a

substitute of the source text. Regarding the position of the Dutch translations of *Naked Lunch*, it is especially important to review both the framework and the analysis in the light of the reception history of the work in the Dutch target culture, and base the hypotheses on the historical data as much as the data obtained in the preliminary analysis.

## 2.2 Gathering preliminary data

The first step in Hewson's methodology consists of the gathering of preliminary data, which will function as the foundation of the critical framework within which the texts will be analysed and compared. The preliminary data are made up of six "areas": 1) "Basic information about the source text ..., supplemented by information about the author and her or his oeuvre"; 2) "Several target-text parameters," which includes the number of translations and its varying editions as well as the critical reception of these target texts; 3) "Information about the translator(s)", consisting of their oeuvre and, if available, personal information regarding their "linguistic and cultural background"; 4) the paratexts of both the source text and the target texts, including all the texts directly surrounding the text itself, e.g. the cover and any notes that may have been added by the translator(s), editors and/or the author; 5) Any available "critical apparatus" that may help in establishing the critical framework for the analysis of the chosen work. This includes both academic studies and reviews from non-academic sources, like newspapers, magazines and web pages; And lastly, 6) Hewson proposes "an overview of the macrostructure of the text" as part of the preliminary data, as a way for the critic to establish a set of hypotheses that are to be answered through the micro- and meso-level analyses that follow (Hewson 24-6). The critical framework constructed with the data gathered in this step will then serve to narrow the field of analysis, as it shows the themes most likely to have been subject to the translator's choice and interpretative process, and helps the critic in "[setting] limits to what would otherwise be an infinitely long process" (26).

Hewson ends his preliminary data overviews of *Madame Bovary* and *Emma* with a brief argumentation on his choice of passages that have been used in his analyses. While also acknowledging the fact that the choice of passages has an arbitrariness to it, he claims that unless proven otherwise, the perceived consistency of the translator should mean that the chosen passages should be taken as a representation of the entire text (Hewson 261). To maximise this idea of representation, the hypotheses need to be based on a first macro-level assumption consisting of an "initial reading" of the texts with the "elements identified in the critical framework in mind", which in turn should lead to the establishment of "specific points" on which the micro-level analysis should focus (Hewson 27). The specific points, combined with the preliminary data, form the critical framework within which the analysis on the micro-

and meso-level will take place. Based on the critical framework, Hewson proposes to “assign [the nature of] the translation to one of ... four categories” as a starting hypothesis (Ibid.), a categorisation which will be tested and, if necessary, adapted based on the results of the data of the subsequent analyses. Chapter 3 will give an overview of the preliminary data gathered for *Naked Lunch* and its Dutch translations, and will establish a set of hypotheses based on the macrostructural analysis of the source text.

### 2.3 Analysing, comparing and categorising methods

After all relevant preliminary data has been gathered, the study moves into its next phase: analysing the target texts on a micro- and meso-level and comparing the obtained data to the source text. In Koster’s comparative method as described in *From World to World: An Armamentarium for the Study of Poetic Discourse in Translation*, the *tertium comparationis* plays an essential part as “an invariant core that can come to inhabit the empty space between the two texts ... to measure the differences against” (Koster 2000; 11). While an independent third factor should serve as a suitable comparison unit, Hewson states that it is impossible for this *tertium* to be an “objective yardstick” due to the factor of interpretation on behalf of both the translator and the translation critic, and prefers to use “choices” and their “effects” as parameters for the analysis (Hewson 17). Hewson goes on to state that the critic should use the framework as a basis for limiting the “range of interpretations”, which should serve as a way of identifying a limited number of potential interpretations and whether the translation choices have stayed within these limits, rather than an “exclusive approach” (26). Rather than taking a single textual object as the *tertium*, the comparative measure should be a broader notion as to cover the interpretative potential within the limits of the study, or, as Koster states, “the relationship between means and functions in itself” (Koster 2000; 98). To widen the view of *tertium*, Koster suggests the “text world” as a medium of comparison: as “constructs of a textual activity” (Doležel in Koster 2000; 69), the elements forming the text world come to the text addressee on the ideational level, generating a set of ideas and experiences for the reader of a work. Each autonomous text generates its own text world, which puts any translation into an intriguing position due to its dual status: The source text’s text world needs to be presented by the target text as well, even though the target language brings with it a text world of its own. Using elements of the source text world as base material, the critic is able to determine the extent of the changes made to the text world as received by the target audience.

While this extensive *tertium* ideally has been established during the preliminary phase, it is recommended to maintain a form of self-evaluating and, if necessary, self-correcting behaviour, by means of a hermeneutic process circulating between the interpretative potential and the findings in the text. This



means that the hypotheses established after the first macro-level analysis are visited after each of the various analysis categories, in order to either confirm or adapt the hypotheses set before the start of the analysis.

Firstly, the data of the micro-level analysis needs to be classified within various textual categories derived from the specific points determined in the preliminary phase (Hewson 59). Hewson flags “certain traits of a text” as general elements that “will always be of interest” to a critic, while at the same time stating that both the general and the specific elements are to be appointed to a certain priority to avoid elements “[standing] in the way of coherent or efficient analysis” (51). He adds an extra distinguishing mechanism called “overriding translational choices”, which precedes his other categories as it deals with the “addition” of “elimination” of textual elements (81-2). After each chosen passage has been analysed and the micro-level changes have been categorised, the meso-level analysis divides the micro-level choices in two effect categories: firstly, the “voice effect”, concerning how the various voices in a work come forward in a specific passage (85). The voice effect category is divided into three categories, being *accretion* (“the idea that the translator has opted for choices that bring ‘more’ to the various choices” (Ibid.)), *reduction* (“the... impression that there is less articulateness, and/or less impact of the stylistic features that have been chosen” (86)), and *deformation* (the choices that “alter the way we hear a voice” (Ibid.)). The second effect category consists of “interpretational effects”, dealing with the way the translational choices have changed the way a text can be interpreted by the target audience (Ibid.). Likewise, Hewson distinguishes three possibilities regarding the so-called “interpretational effects”: *contraction*, *expansion* and *transformation*. While the first two sub-effects stand for respectively a decrease and an increase in the possible interpretations of an analysed passage, the third sub-effect is assigned to a change in interpretation without a “clear link between the potential readings of the source and target texts” (87).

## 2.4 Linking the preliminary data to the analysis phase

Some thought must be given to the position of a translation comparison regarding the reception of a text in a receiving culture. Although reception is part of Hewson’s preliminary data, his theory ultimately does not link the results of the analysis to “the way in which a certain *oeuvre* (or part of it) of an author has been imported into a target culture” (Koster 2000; 23). Koster’s armamentarium, too, is primarily aimed at describing the “translational interpretation”, which Ton Naaijken describes as “[n]ot the view as it develops itself during the process of translation, but the specific view on the source text as it emerges from the translation product” (Naaijken in Koster 2000; 24). Koster, however, links the translational interpretation to the translational reception, but states that the scope of studies regarding translational

reception “may differ enormously” (Koster 2000; 23). His observation that the “historical dimension[s]” (24) of both the source and target texts often play an important part in such studies adds to Hewson’s idea of the preliminary data analysis, which in turn improves the critical framework of the subsequent analysis of the target texts.

### 3. The preliminary phase

In this chapter, an overview of the preliminary regarding *Naked Lunch* and its Dutch translations will be given. These data have been gathered and ordered according to the six areas as defined by Hewson. Extra attention will be given to the historical dimension of each of the texts used in this study, per Koster's suggestion. Following this, an overview of the macrostructural analysis will be given, culminating in a set of hypotheses and parameters that will form the critical framework for the analysis.

#### 3.1 Preliminary data

##### 3.1.1 The source texts: *Naked Lunch* by William S. Burroughs

###### 3.1.1.1 *Burroughs (1959-2000)*

The history of *Naked Lunch* is an interesting tale in itself and, according to Bert Keizer, “stemmed from all the sorrow”<sup>1</sup> Burroughs endured over the course of his life (Keizer). Over the course of the 1950s, William Seward Burroughs wrote many excerpts of text what would later be selected and gathered to form the work initially known under the title *The Naked Lunch*. While University of Chicago periodical *The Chicago Review* initially published some excerpts without much trouble, the work soon came under scrutiny due to “its descriptions of violent eroticism, ... the interrelationship of sex and violence, ... sex and cannibalism, ... bestiality, [and] homosexual exploitation” (Goodman 2). The first publishing house to take up Burroughs' work was the French-based Olympia Press, known for its affiliation with controversial nature; publisher Maurice Girodias would agree to publish *Naked Lunch* after the third time it had come to his attention, once it had become internationally known due to it being subject in a censorship trial in the United States. The passages which would form *Naked Lunch* were selected and, according to Burroughs in a letter to Allen Ginsberg, “[p]ressure welded the whole book together into a real organic continuity which it never had before” (Goodman 134). In 1959, the work was published in France, and quickly rose to fame, before finally ‘coming home’ in 1962, when the American publishing house Grove Press attempted to publish an American edition. This led to a new series of trials, which led to Burroughs re-evaluating his work and going as far to suggest that two chapters particularly filled with sex-related language, titled “A.J.’s Annual Party” and “Hassan’s Rumpus Room”, may better be removed from the manuscript, despite his thoughts that either chapter was “in a very important part of the structure” (Goodman 134). The trials culminated in the

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<sup>1</sup> “Hij was zijn hele leven verslaafd aan opiaten, schoot per ongeluk zijn eigen vrouw dood en verwaarloosde zijn enige zoon die jammerlijk ten onder ging in pogingen om bij zijn vader langszij te komen. Burroughs' meesterwerk, 'Naked Lunch', **ontsproot uit al deze ellende.**”

1966 Boston trial, where the Supreme Court ruled that the book could no longer be banned on grounds of censorship. Apart from the literary praise both Burroughs and *Naked Lunch* received by the time the trials were over (for example, Norman Mailer described Burroughs as “the only living American novelist who may conceivably be possessed by genius” (Davidson)), the book had also “earned its unique distinction as the last work of literature to be censored by the academy, the U.S. Post Office, the U.S. Customs Service, and state and local government” (Goodman 249).

### 3.1.1.2 *Burroughs: The Restored Text (post-2001)*

A new *The Restored Text* edition of *Naked Lunch* was published in 2001, which was edited by Barry Miles and James Grauerholz, Burroughs’ long-time editors, and adds multiple new fragments of paratext, while they also reviewed various drafts and editions of the source text, and collaborated with Burroughs to revise the main text. In their editor’s note as published in the 2015 Penguin Classics Edition, they state that their biggest interventions have been “to remove several repeated paragraphs that were clearly in the wrong place” and “[correcting] scores of spelling errors – mostly proper names of tribes and drugs, and anthropological references – and standardized the use of paragraphs” (Burroughs 2015; 245). Miles defined *Naked Lunch* as his “Book of a Lifetime”, stating it was the book that “has most influenced” him in his life (Miles). In turn, his involvement in the creation of *The Restored Text* was “to fix an accurate text for future editions and translations” (Ibid.).

## 3.1.2 Target-text parameters

### 3.1.2.1 *Joyce & Co*

The Dutch writing and film collective Joyce & Co were the first to translate *Naked Lunch*, publishing a Dutch translation in 1972. After the edition of 1972, the book would get a second print in 1979, which is the edition used in this study. A ‘new’ edition was published in 1992, this time with Meijssing’s name as sole translator printed on the title page. The text of this edition, however, does not differ from the 1972 edition.

### 3.1.2.2 *Heuvelmans*

In 2010, a new translation of *Naked Lunch* was published in commemoration of the fifty-first anniversary of the original publication year; Ironically, Ton Heuvelmans’ translation was supposed to be published a year before as part of a celebration of *Naked Lunch*’s fiftieth anniversary, but when the publication deadline could not be met, publishing house Lebowski decided that the book was to be published a year later. A point of note is the origin of this translation: When looking at the paratext present in 51<sup>st</sup> anniversary edition, Heuvelmans seems to have based his translation on the *Restored Text* edition rather than the original source text. However, Heuvelmans’ 2010 edition does not correspond entirely with the *Restored Text*. This will be addressed in paragraph 3.1.4.4.

### 3.1.3 Translating *Naked Lunch*: Joyce & Co and Ton Heuvelmans

#### 3.1.3.1 Joyce & Co

Of the writing and film collective's writers, Geerten Meijsing and Kees Snell, Meijsing has been the most outspoken regarding their opinions on literature, writing and, more implicitly, on translation, as well as being the better known and more successful solo author after Joyce & Co parted ways. Meijsing, both during his time as part of Joyce & Co and during his solo career, has shown a preference towards classic rhetoric and classical literature as well as decadent and *fin-de-siècle* literature, and wrote and translated works that had or would obtain "cult book" status (cf. Blom 76-8). The attempts to show their knowledge of these subjects as well as their ability to use (or, at least, imitate it) can be seen in responses to and reviews of their work: After Meijsing's original work *Veranderlijk en Wisselvallig* won the AKO literature prize in 1988, spokesperson and Arbeiderspers publisher Martin Ros called Meijsing "[a]n author that has developed in a modern, direct way. A young man able to bridge the gap between the traditional and the modern" (Lion Sjin Tjoe). On the other hand, Paul Claes heavily criticised their work *Erwin* due to the many errors in their use of Latin and Greek, the "disillusioned retro-like hassle" of their "vulgar little work", and the pretentious and "bluff" way with which they "presented their play [of decadence]" (Claes 77). Even Burroughs was confronted with their view on literature: In an interview with Burroughs, conducted in 1978, Joyce & Co asked Burroughs if he deemed the classical rhetoric usable for an author to get a better understanding of his own writing material. Burroughs replied that he doubted the method's usefulness for modern-day literature, because writing and the "actual experience" were too different for the former to ever accurately describe the latter (Joyce & Co 1978). Interestingly, this view is not too far from Joyce & Co's own view on the ultimate form of writing as proclaimed in an interview in *De Volkskrant* in 1972: "a total immersion" in "intuition" and "emotion" (Van Marissing 24). In the same interview, they stated that they "do the work that [they] deem must be done" (25). In an interview in 1991, Meijsing stated that his ultimate aim was "to aggrieve and annoy readers up to the point they start rebelling," because, in his opinion, "literature should not be affirming". Regarding translation, he claimed it to be "the most intimate relation one can have with a favourite author"<sup>2</sup> (Leistra 80-1).

#### 3.1.3.2 Ton Heuvelmans

Unlike Joyce & Co, Ton Heuvelmans has not been outspoken about his translation poetics, save for a small interview in a local Dutch newspaper, in which he stated the following:

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<sup>2</sup> "Het is een eis dat je lezers zo tegen de schenen schopt, dat ze opstandig worden. Literatuur moet niet bevestigend werken ... Vertalen is de meest intieme omgang met een favoriete schrijver."

Anyone who reads a translation [I] made should never get the idea that the book is a translation. It should be a fluent and natural read, even if that means to sometimes deviating from the original ('the source text'). If a reader, while reading, were to see the original breaking through the translation, they would feel cheated. It makes you focus on everything that's incorrect in the book, and you would throw it in a corner after a while. (Krol)<sup>3</sup>

Heuvelmans' oeuvre, however, does give some insight in Heuvelmans' work as a translator. The Central Dutch library database gives 146 unique text entries that have Ton Heuvelmans listed as translator and/or collaborator. Among these are various English literary texts having been adapted to educational purposes by Heuvelmans, adding introductions, afterwords and questions to the texts' respective paratexts. Heuvelmans has translated both non-fiction and fiction works, among which are works of well-known English and American authors, for example Paul Auster, Oscar Wilde, Robert Louis Stevenson, and George Orwell (Nederlandse Centrale Catalogus).

### 3.1.4 Paratextual and peritextual elements

#### 3.1.4.1 *Burroughs (1959-2000)*

The 1976 reprint of the Corgi edition originally published in 1964 show the most commonly used paratext for the original source text editions: an introduction titled "deposition: testimony concerning a sickness" and the fragment titled "Post Script... Wouldn't You?" written by Burroughs. In an appendix, Burroughs has added his "Letter From a Master Addict to Dangerous Drugs" as published in the *British Journal of Addiction*, Volume 53.2. This appendix explains many of the substances mentioned in the book as well as warning about their effects. Later editions would also contain excerpts of the 1966 Boston Supreme Court trial as part of its paratext.

#### 3.1.4.2 *Burroughs: The Restored Text (Post-2001)*

*The Restored Text* edition would add "many editorial corrections to errors present in previous editions, and incorporates Burroughs's notes on the text, several essays he wrote over the years about the book, and an appendix of 20 percent all-new material and alternate drafts from the original manuscript, which predates the first published version" ("Naked Lunch: The Restored Text"). The first appendix section of the 2015 Penguin Modern Classics Edition adds a passage titled "Afterthoughts on a Deposition" to the

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<sup>3</sup> "Als iemand een vertaling van zijn hand leest, moet hij geen ogenblik de indruk krijgen dat het boek vertaald is. Het Nederlands moet vlot en natuurlijk lopen, en daarvoor moet je soms concessies doen aan het origineel ('de brontekst'). 'Als je al lezende regelmatig het origineel door de vertaling ziet heen schemeren,' stelt hij, 'dan voel je je als lezer bij de taas genomen. Dan ga je op de verkeerde dingen letten en gooi je na een poosje het boek in een hoek.'"

paratext written by Burroughs that have been incorporated in most pre-*Restored Text* source text editions. The second appendix section contains an editor's note by Miles and Grauerholz, two previously unreleased chapters and eleven outtakes of chapters that have been part of *Naked Lunch* from its first edition, but were changed over the course of publication and were ultimately not part of the established first edition.

### 3.1.4.3 Joyce & Co

Among the paratext of Joyce & Co's translation is an afterword written by Edwin Garden and Keith Snell, Meijssing's and Snell's pseudonyms. In this afterword, they explain the process that led to the translation as well as an overview of the results of their preliminary analysis of *Naked Lunch*, elaborating on writing process-related techniques and stylistic aspects of the book alike. According to Joyce & Co, *Naked Lunch* is the first novel in which Burroughs has worked with the cut-up technique, creating a "complex construct of folds and grooves; a mosaic, a kaleidoscope, etc."<sup>4</sup> (Joyce & Co, Burroughs 1979; 284). Furthermore, they put emphasis on Burroughs' use of the so-called Recognition principle, a by-product of his cut-up technique: Burroughs mentions topics unfamiliar to the reader until later in the novel, and claim that this principle is created through repeating certain phrases, triggering memories in the reader to either return to what they read before or adding to the knowledge they already had (Ibid.). This Recognition principle, according to them, reached even beyond *Naked Lunch*, as Burroughs would use the cut-up technique in his later works as well.

The final part of the afterword is dedicated one particular key translational issue, and a brief explanation of Joyce & Co's solution: translations for the many slang terms are mainly inspired by the Dutch *bargoens* and Dutch military slang, because Joyce & Co deemed it the closest thing to slang the Dutch language has (285).

Other than the edition's cover (with the words "*Nu verfilmd*" added to it, referring to the 1991 film directed by David Cronenberg, which is loosely based on *Naked Lunch* and Burroughs' biography) and the publishing house's name in the colophon, the paratext of the 1992 edition has not changed from the earlier edition. Even the afterword, now written solely by Geerten Meijssing according to the colophon, is the same as in the earlier edition. Like the first edition, this one would hardly receive any attention in the Dutch media, with most articles putting the primary focus on Burroughs' life. The back cover of the 1979 edition of *Naakte Lunch* gives some quotes on Burroughs, stating ". It also contains a short description of

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<sup>4</sup> "Het boek *Naked Lunch* is een ingewikkeld complex van vouwen en gleuven het is een mozaïek, een kaleidscoop etc. etc."

Burroughs' life and writing, describing Burroughs as "a key figure in modern-day literature. He is mentioned as being on par with Beckett and Joyce" (Joyce & Co, Burroughs 1979; *back cover*).

#### 3.1.4.4 Heuvelmans

Heuvelmans' 2010 edition's dust jacket bears a quote from the final chapter of *Naked Lunch*, which is titled "atrophied preface: wouldn't you?" and which is translated to "*Wegkwijnend voorwoord*" in Heuvelmans' translation. The quoted passage reads the following:

*Men kan op ieder willekeurig snijpunt aan Naakte lunch beginnen. Ik heb tal van voorwoorden geschreven. Ze kwijnen weg en amputeren zichzelf spontaan, zoals de kleine teen eraf valt bij een ziekte die alleen bij Negers in West-Afrika voorkomt, en de blondine laat haar bronzen enkel zien en een gemanicuurde teen stuitert over het terras van het clubhuis en wordt geapporteerd door een Afghaanse windhond, die hem aan haar voeten legt...*

*Naakte lunch is een blauwdruk, een Doe-het-zelfboek... Zwarte insectenbegeerte gaat over in onafzienbare landschappen van andere planeten... Abstracte ideeën, zo kaal als algebra, versmallen zich tot een zwarte drol of een paar bejaarde teelballen...*

*Het Doe-het-zelfconcept verruimt het ervaringsniveau door de deur aan het inde van de gang open te gooien... Deuren die slechts uitkomen op de Stilte... Naakte lunch vereist Stilte van de Lezer. Anders voelt hij zijn eigen polsslag... William S. Burroughs.<sup>5</sup>*

Various comments about *Naked Lunch* and Burroughs, all from American sources, are printed on the back of the dust jacket, commenting on Burroughs' status as a writer as well as giving an impression of the book. Inside, the translation's paratext consists of an editorial preface by Barry Miles and James Grauerholz, editors to *The Restored Text*. Post-text appendices are "*Verklaring: getuigenis betreffende een ziekte*" (translation of the "deposition: testimony concerning a sickness"), "*Opmerkingen bij een verklaring*" (translation of "Afterthoughts on a description").

In paragraph 3.1.2.2, it has been pointed out that Heuvelmans has used *The Restored Text* edition as a source text for his translation. However, he has not translated the entirety of its paratext, with the absence of the "Letter of the From a Master Addict to Dangerous Drugs" appendix being the most notable. This has resulted in any reference to said appendix being omitted from the main text in Heuvelmans' translation. The references to the "Letter" appendix give the appendix a more integrated role in the main text, adding to the perceived text world of *Naked Lunch*. By omitting it from the translation, Heuvelmans and/or the publisher have removed an informative layer from *Naked Lunch's* text world.

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<sup>5</sup> Original text from "atrophied preface" in *Naked Lunch: The Restored Text* (2015) on p. 262.



### 3.1.5 Critical apparatus

#### 3.1.5.1 Burroughs

Dutch reviews of Burroughs' work mainly show an interest in his biographical history: For example, Willem Kuipers reviews Burroughs' life and the influence it has had on his works in his *Volkskrant* review aptly titled "*De naald is niet essentieel*". Christophe Vekeman states in his reviews of the 2010 translation of *Naakte Lunch*: "Because, of course, the one thing Burroughs will forever be associated with even more than the Beat movement, is drugs"<sup>6</sup> (Vekeman in *De Morgen*; 2010). Despite this focus on Burroughs' life-story, it is possible to deduct an impression of the reception of his work *Naked Lunch* from various articles and interviews. Keizer remarks that "for [him], Burroughs remains the author of 'Naked Lunch', and nothing more needs to be said about him"<sup>7</sup> (Keizer), and Joyce & Co stated in *Elsevier* in 1972 that Burroughs' books were being referred to as written by the "Author of *Naked Lunch*" (Joyce & Co 1972; 4). The article goes on to state that Burroughs' fame was founded on *Naked Lunch* mainly because of its genre, the so-called "Menippian Satire", which in the article is described as "a melange of prose and verse" and characteristic for its way of "combining humour and philosophy" and the way "it portrays characters as the mouthpiece for the ideas they represent"<sup>8</sup> (ibid.). The satire in Burroughs has already been elaborated upon in various studies regarding *Naked Lunch*: It mainly lies in Burroughs' use of styles of established institutes. According to R.G. Peterson in his analysis of *Naked Lunch in "Wittgenstein and The Naked Lunch"*, Burroughs' style serves as a vehicle for his satire: he defines the work's style as "alternately telegraphic and chaotic" as an attempt of the author to "parod[y] the styles characteristics of the objects of his satire" (Peterson 83), as, for example, Meagan Wilson claims the work parodies "the medical industry, the judicial system and racism" through the imitation of their language (Wilson 110). In a review of Heuvelmans' translation in *NRC Handelsblad*, Auke Hulst, mentions the metaphorical nature of the work as a satirical vehicle: "Racism is unmasked by portraying it in an exaggerated fashion, and America's collective obsession with violence is portrayed by scenes in which hanging has become a kink"<sup>9</sup> (Hulst 13).

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<sup>6</sup> "Want meer nog dan met beat zal Burroughs uiteraard altijd met drugs geassocieerd blijven."

<sup>7</sup> "Ik zit er mogelijk naast, **maar voor mij is Burroughs schrijver van 'Naked Lunch', en daar hoeft niets meer aan toegevoegd te worden.**"

<sup>8</sup> [De Menippische Satire is] oorspronkelijk een melange van proza en verzen. ... Een voorname karakteristiek ... is de verbinding tussen humor en filosofie ... en [die] de mensen afbeeldt als de spreekbuizen van de ideeën die ze vertegenwoordigen."

<sup>9</sup> "Racisme wordt ontmaskerd met de overtreffende trap ervan, de collectieve Amerikaanse obsessie met geweld wordt vertaald naar scènes waarin ophanging porno wordt."

Dutch Regional newspaper *Nieuwsblad van het Noorden* dedicated two articles to Burroughs and his works, the first one of which was published in 1975. In “William Burroughs en het literaire ‘trip-effekt’”, Wim Blankert focuses on Burroughs’ writing technique, and uses *Naked Lunch* as an example, stating the novel lacks a “plot”, and does not define characters other than through the actions that are described in a chain of fragments that together form “an episode of a never-ending series” (Blankert 25). The 1978 is an interview with Burroughs conducted by Froukje Hoekstra, and briefly mentions *Naked Lunch* as “the description of the delirium world of an addict who has [used] anything he could get his hands on”<sup>10</sup>; the cut-up method is explained as a means of getting closer to “man’s factual perception of reality” (Hoekstra 35).

Regarding the story’s structure, Burroughs stated that *Naked Lunch* lacks a coherent storyline. This, however, is not only due to his use of the cut-up technique and the fact that the various excerpts had to be quickly gathered and ordered when Girodias wanted to receive a publishable edition within two weeks; Apparently, Burroughs left out the notion of a single storyline on purpose: “[Readers] try to read [my works] like any other novel, but every form of narrative that one thinks to have found throughout the chapters is one that any reader of any of my books needs to find in their own head. Most readers are incapable of doing that”<sup>11</sup> (Broeder). However, Fred de Vries points at the coincidental origin of the novel’s structure in an article in the magazine *De Groene Amsterdammer* commemorating the fiftieth anniversary of *Naked Lunch*; He mentions the recognition Time Magazine has given *Naked Lunch* by adding it to the list of the “hundred most important English books since 1923”, before recounting the publication history of the “plotless, seemingly structureless book about the abject human nature, addiction and control, with talking asses and homosexual baboons” (De Vries). According to De Vries, the structure was ultimately “arbitrary”, but, as Burroughs also stated: “How arbitrary is arbitrary?” (Ibid.) De Vries briefly summarizes *Naked Lunch*’s legacy: “[A] literary work with a myth so big that it deserves its own biography, giving a thorough analysis of its analysis, its intentions, structure and effects. The book became a bible for hipsters and created a cult of writers, musicians, free-thinkers, readers, freaks and literary people”<sup>12</sup> (Ibid.). This would prove to be a relatively small group: Burroughs’ work would be lauded for its inventive writing style,

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<sup>10</sup> “‘De Naakte Lunch’, de beschrijving van de delirium-wereld van een verslaafde die alles heeft geslikt, gesnoven, gerookt en gespoten wat hij maar te pakken kon krijgen.”

<sup>11</sup> “Ze proberen ze als een roman te lezen, maar elke verhalende lijn, die men denkt van hoofdstuk naar hoofdstuk aan te treffen, die moet de lezer van mijn boeken in het eigen hoofd vinden. Dat kunnen de meeste lezers niet.”

<sup>12</sup> “*Naked Lunch* is een literair werk waarvan de mythe de inhoud zodanig heeft overschaduwd dat het een zelfstandige biografie verdient, waarin het ontstaan, de bedoelingen, structuur en effecten zorgvuldig worden geanalyseerd. Het boek werd een bijbel voor hipsters en creëerde een cultus van schrijvers, muzikanten, vrijdenkers, lezers, freaks en literati.”

the book would not become the bestseller Burroughs may have hoped (Joyce & Co 1978). Even though Burroughs himself would be a “strong brand” (Hulst 13), “[h]is iconic personality remains, his work relatively unknown” (Ibid.).

### 3.1.5.2 Joyce & Co

Joyce & Co’s translation of *Naked Lunch* has received relatively few publicity other than the effort Joyce & Co themselves have put into bringing Burroughs and his works to the public. Their 1972 *Elsevier* article, in which they give a profile of William Burroughs and promote *Naked Lunch* as “a work so exorbitant and diverse that the translation had to be made by a writer’s collective: Joyce & Co”<sup>13</sup> (Joyce & Co 1972; 4), is one of the few articles mentioning Joyce & Co as the translators of Burroughs’ work that also goes deeper into the works’ characteristics. When interviewing Burroughs in 1978, Joyce & Co state *Naked Lunch* to be an experimental work which nonetheless has “the bearing of an exemplary work, almost a classic”<sup>14</sup> (Joyce & Co 1978). In his overview of Joyce & Co’s translation oeuvre, Jack van der Weide briefly mentions *Naakte Lunch* as the collective’s first collaborative translation project.

### 3.1.5.3 Heuvelmans

Heuvelmans’ translation has mainly received attention in reference to the anniversary of the initial publication of *Naked Lunch*, with Vekeman going as far as citing Heuvelmans’ translation as if Burroughs had written the 2010 edition of *Naakte Lunch* himself. He states that the adjective “*afschuwelijk*” occurs the most in the text, and cites the target text as examples for Burroughs’ “ingenious style” (Vekeman in *De Morgen*; 2010). Dutch author Maarten ‘t Hart, on the other hand, explicitly praises Heuvelmans for his work, lauding the skill with which he has managed to capture the “American slang expressions and extensive junky terminology” as well as the “many bizarre acts of homosexuality” in “Dutch equivalent terms”<sup>15</sup> (‘t Hart in *Vrij Nederland*; 2010). Finally, Ton Naaijens mentions the translation as “a true retranslation of a classic” in “Het vertaaljaar 2010”, a recurring column in the Dutch translation studies journal *Filter*, claiming it is “good material for a comparison with Joyce & Co’s 1972 version” (Naaijens 8).

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<sup>13</sup> “In één jaar tijds verschenen twee boeken van hem in Nederlandse vertaling, „Junkie” en „Naakte Lunch”, **een zo buitensporig en veelzijdig werk dat de vertaling moest worden gemaakt door leden van een schrijverscollectief, Joyce & Co**, dat ook dit profiel schreef.”

<sup>14</sup> “ofschoon het boek een experimenteel karakter heeft en het resultaat is van experimenten met de cut-up methode, heeft dit boek beslist het aanzien van een voorbeeldig, bijna klassiek werk.”

<sup>15</sup> “De vertaler, Ton Heuvelmans, verdient ook een groot compliment. Voor al die Amerikaanse slang uitdrukkingen, en die uitgebreide junkietermologie heeft hij prachtige Nederlandse equivalenten gevonden, net als voor de vele bizarre homoseksuele handelingen die passeren.”

### 3.1.6 An initial analysis of the macrostructure

#### 3.1.6.1 *Burroughs (1959-2000)*

The edition of the first version of *Naked Lunch* used in this study is the 1976 reprint of the British published Corgi edition, first published in 1964, and contains Burroughs' introductory "deposition: testimony concerning a sickness" as preface and Burroughs' "Letter From a Master Addict to Dangerous Drugs" as an appendix. Page 19-261 make up the main text.

#### 3.1.6.2 *Burroughs: The Restored Text (post-2001)*

The 2015 edition of *The Restored Text* begins with the main text of *Naked Lunch* on page 1, ending on page 196. Both appendix sections are preceded by a page carrying titles of the appendix categories in large fonts, distinguishing "Original Introductions and Additions by the Author" starting on page 197 from "Burroughs Texts Annexed by the Editors", the section starting on page 231.

#### 3.1.6.3 *Joyce & Co*

In the 1979 edition of Joyce & Co's translation, the main text starts after the "*Introductie (Verklaring: Getuigenis betreffende een ziekte)*" (translation of "deposition: testimony concerning a sickness") at page 19, and ends at page 232, spanning 213 pages. The appendices make up the remainder of the 288 pages, being Burroughs' letter on drugs as published in *The British Journal of Addiction*, a transcript of the 1966 Supreme Court process, the translator's postscript, and a brief review of Burroughs' *Junkie*.

#### 3.1.6.4 *Heuvelmans*

Heuvelmans' translation starts with Miles' and Grauerholz's editorial preface, after which the main text body begins on page 25, running through to page 274 and thereby spanning 249 pages. The appendices "*Verklaring: getuigenis betreffende een ziekte*", "*PS... Wat zou jij doen?*" and "*Opmerkingen bij een verklaring*" complete the book's 287 pages.

As it is based on *The Restored Text* edition, Heuvelmans has used titles for each chapter that did not have a title in earlier editions of the source text, most notably the title of the first chapter now being the chapter's final words "... *en vertrekken naar het westen*" (Heuvelmans 27). He also adds titles to some of the paragraphs being part of other chapters in the other texts, leading to Heuvelmans as well having a main text consisting of 25 chapters, differing from the 22 chapters making up the editions of Joyce & Co and the original source text. In Joyce & Co's edition, however, the chapters all follow directly upon one another, rather than beginning on a new page.

## 3.2 Establishing the critical framework

Based on the preliminary data and the macrostructural analysis, a critical framework can now be established. A comparison of the chosen passages will show differences on the micro-level, however, this does not rule out an oversight in differences that will not have been noted in the micro-level analysis. The key elements being analysed will be divided into two main categories: the first category consists of narratological elements, concerning key elements that play an important role in the structure and setting of the texts' narrative. The second set of key elements is made up by those elements that have an effect on the specific style of *Naked Lunch*. These elements work more on the lexical level, and consist of the way sentences are structured, how typographical elements are used and the way specific words that influence the overall voice of the text have been translated.

### 3.2.1 Narratological key elements

Regarding the translational choices that affect the story on a narratological level, a first key element of *Naked Lunch* is the way characters are established throughout the story. While Burroughs generally does not give a thorough description of the characters, their dialogue and actions do create an image of that character. The analysis will look into the dialogue and narrative descriptions of various characters, to give an impression of changes made to these characters' dialogue during the translation process. The second key element analysed is also related to the characters, and is the way names have been translated. By using charactonyms, Burroughs inserts an added meaning into the character connected to the name, and through that, adds a layer to the source text world. The analysis will look into the ways the translators have dealt with these names.

The third key element analysed in this study contains the intertextual elements used throughout the text by Burroughs. These elements add to the narrative setting, and influence the story's location as perceived by the reader. Although Burroughs does mention locations from time to time, the links made between the actions, words and the locations set in the story may be strengthened or weakened based on the way the intertextual elements are connected to the proposed location of the narrative. The same goes for the various idiomatic expressions, which strengthen the perceived setting of the source text world in a certain location. A final aspect of language use in *Naked Lunch* is the foreign language that is used by Burroughs, which amplifies the scene setting but also gives an impression of a culture not entirely available to the unfamiliar reader.

### 3.2.2 Stylistic key elements

The key elements affecting the style of the text make up the second category analysed in this study. Although style itself can be used as a narratological device, the somewhat abstract concept of style goes beyond the mere narratology, influencing the feeling or ideas perceived by the reader when reading a text. Stylistic translational choices on the micro-level may therefore add to or subtract from those auxiliary feelings or ideas. The preliminary data shows *Naked Lunch* has been received as a shocking work because of its content, but also because of the way that content has been portrayed. Ideally, the translations should reflect that shock value, while at the same time not deviate from the source text's narrative nature. The narrative's nature is further influenced by the language used in the direct and discourse. As the dialogues and available descriptions of characters are an important part of setting the tone in the work, some character monologue and dialogue passages will be subjected to analysis. This includes the way expletives and idiomatic expressions are used throughout the text.

A first element regarding style is the way emphasis is put on words, expressions and sentences. For example, the use of italics as an emphasis marker in the narrative, marking words and phrases from a foreign language, or a way to influence the manner of speaking of a character. Another stylistic example in this category is the way ellipses and other forms of punctuation has been used throughout the text. This impacts both the sentence structure and the way dialogue and narrative is perceived.

Finally, some attention will be given to the way the translators have chosen to translate the sex-related language: the topic and the way it is described making up a significant part of the reader's perception of the text world of *Naked Lunch*. Analysing how either translation has chosen to translate the sex-related terms, and how this connects to their respective contexts, will give an insight in the translational interpretation of each translator and the effects of the choices on the perceived text world.

## 4. A micro-structural analysis of *Naked Lunch* and its translations

In the previous chapter, a preliminary overview of *Naked Lunch* and its Dutch translations has been given, based on which a critical framework for an analysis on the micro- and meso-levels of each work has been established. Combined with the preliminary data of chapter 2, an analysis on the micro-level will further establish the text world of each target text. The effect of each micro-level translational choice on the key element determined in the critical framework of chapter 3 will also be analysed, using the six effect change categories (Voice: accretion, reduction, deformation; Interpretational: expansion, contraction, transformation) used by Hewson. These micro-level effects will then be gathered in chapter 5 to determine the meso-level effects.

### 4.1 Narratological elements

The first set of key elements making up the text world of *Naked Lunch* consists of the narratological elements. Although many different content aspects form the story, a few will be looked at in detail in the following paragraphs. The first subparagraph deals with the way characters are represented, looking at the recurring character of Doctor Benway, and the characters of Johnny and Mary, who share multiple scenes in the chapter “a.j.’s annual party”. The second key element that will be dealt with in this paragraph is the way names have been translated, with a specific look into the translation of charactonyms. Related to, and following this element is the analysis of the translational choices regarding intertextuality and idioms in *Naked Lunch*.

#### 4.1.1 Character

With *Naked Lunch* lacking a proper chronology, the setting of each character becomes more prominent in the setting of the story; giving a specific voice to a character can greatly influence the way the reader interprets a character and, through the characters, the text world. Various characters are presented in *Naked Lunch*, with some of them recurring, while others have only a brief outing. A character can be depicted through the descriptions that are given of him/her by a narrator, or through dialogue of the character in question. Of each category, one character is briefly analysed to show the translators’ influence on the character.

##### 4.1.1.1 Doctor Benway

On multiple occasions and through various characters’ perspectives, the reader is introduced to Doctor Benway. The chapter carrying his name shows Benway giving the narrator a tour through his workplace, and comments on various situations and experiments happening in the “reconditioning centre”, which is

actually a mental institute. A first notable difference the way certain expressions are translated, one of which is his catchphrase “Well, it’s all in the day’s work”, used multiple times throughout the story (cf. Burroughs 1976, 52; 2015, 29); in Joyce & Co, this is translated as “*Tja, dat hoort zo bij het werk van alledag*” (Joyce & Co 48) which, though factually correct, but has not a proverbial status like the source text’s phrase. Heuvelmans translates the phrase as “*Nou ja, waar gehakt worden vallen spaanders*” (Heuvelmans 61). Similarly, the “Party Poops” (Burroughs 1976, 46; 2015, 25) keeping Benway from acting out his fantasies are “*Poeperts van de Partij*” in Joyce & Co (43), while Heuvelmans conveys the meaning of Benway’s expression with a conventional Dutch expression: “*Spelbrekers*” (Heuvelmans 55).

Throughout the story, it becomes clear that Benway, most of all, is a quack doctor; Joyce & Co and Heuvelmans show this in a different way throughout the text, for example in a conversation about the effect of cocaine:

<b><i>Burroughs (1976)</i></b>	<b><i>Burroughs: RT (2015)</i></b>	<b><i>Joyce &amp; Co (1979)</i></b>	<b><i>Heuvelmans (2010)</i></b>
Ever pop coke in the mainline? It hits you right in the brain, activating connections of pure pleasure. The pleasure of morphine is in the viscera. You listen down into yourself after a shot But C is electricity through the rain, and the C yen is of the brain alone, a need without body and without feeling. The C-charged brain is a berserk pinball machine, flashing blue and pink lights in electric orgasm. C pleasure could be felt by a thinking machine, the first stirrings of hideous insect life. The craving for C lasts only a few hours, as long as the C channels are stimulated. Of course the effect of C could be produced by an electric current activating the C channels... (43, 22)		Heb je wel eens <b>cocaïne</b> recht in een ader gespoten? <b>Het raakt direct je hersenen om de neuronen van het pure genot te activeren.</b> Het plezier van morfine zetelt in de ingewanden. Je luistert in jezelf na een shot. Maar <b>C</b> is een <b>potentiaal</b> door de hersenen en <b>het verlangen naar C is het monopolie van de hersenen</b> , een behoefte zonder lichaam en zonder gevoel. De met <b>C geladen hersenen</b> lijken op een razend te keer gaande gokautomaat, met blauwe en roze kleren oplichtend in het elektrisch orgasme. <b>Het genot van C</b> zou gevoeld kunnen worden door een denkende machine, de eerste tekenen van een afschuwelijk insectenleven. De hunkering naar C duurt maar een paar uur, zolang de <b>C-kanalen</b> geprikkeld worden. Natuurlijk zou het effect van C teweeggebracht kunnen worden door een elektrische potentiaal die de <b>C-neuronen</b> activeert... (40)	Heb je weleens <b>coke</b> direct in een slagader gespoten? <b>Het knalt recht in je kop en activeert allerlei lijnen van puur genot.</b> Het genot van morfine zit hem in de ingewanden. Na een shot luister je naar je eigen binnenste. Maar <b>coke</b> is als een <b>stroomstoot</b> door je hersenen, en <b>de hunkering naar coke is puur een kwestie van de hersenen</b> , een verlangen zonder lichaam en zonder gevoel. Het met <b>coke geladen brein</b> lijkt op een op hol geslagen flipperkast, met knipperende blauwe en roze lampjes als een elektrisch orgasme. <b>Cokegenot</b> kan worden geregistreerd door een computer, de eerste tekenen van een afgrijselijk insectenleven. Het verlangen naar coke duurt maar een paar uur, net zo lang als de <b>cokelijnen</b> geprikkeld worden. Het effect van coke kan natuurlijk worden veroorzaakt door een elektrische stroom die de <b>cokelijnen</b> activeert... (51-2)



After initially mentioning “cocaine” as the subject of the conversation, Joyce & Co consistently make use of the C used in the source text, translate the “C channels” as “C lijnen” and translate the “electric current” as “*elektrisch potentiaal*”. Heuvelmans consistently uses “*coke*” when referring to the drug, which leads to “*cokelijnen*” as the translation of Burroughs’ C channels. The “electric current” has become “*stroomstoot*” and “*elektrische stroom*” in Heuvelmans’ translation. Joyce & Co’s cocaine shot “*raakt direct je hersenen om de neuronen van het pure genot te activeren.*” The addition of the determiner “*de*” implies all “lines of pure pleasure” (Burroughs 1976, 43) are activated by the cocaine. Heuvelmans’ translation does not add a determiner, but leaves the undefined amount of “*lijnen van puur genot*” intact; Rather than “*hersenen*”, Heuvelmans’ Benway states that the coke “*knalt recht in je kop*”, which is more informal than the statement in Joyce & Co’s translation. Their choice to translate “the C yen is of the brain alone” as “*het verlangen naar C is het monopolie van de hersenen*” also gives Benway a more formal tone, as opposed to Heuvelmans, whose translation reads “*de hunkering naar coke is puur een kwestie van de hersenen*”.

Benway reappears in the chapter “hospital”, performing a heart surgery in a toilet stall:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>	<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
<p>NURSE: “I can’t find her pulse, doctor.”</p> <p>DR. BENWAY: “Maybe she got it up her <b>snatch</b> in a <b>finger stall.</b>”</p> <p>NURSE: “Adrenalin, doctor?”</p> <p>DR. BENWAY: “The night porter shot it all up for kicks.” He looks around and picks up one of those rubber vacuum cups at the end of a stick they use to unstop toilets... He advances on the patient... “Make an incision, Doctor Limpf,” he says to his appalled assistant... <b>“I’m going to massage the heart.”</b></p> <p>Doctor Limps shrugs and begins the incision. Doctor Benway washes the suction cup by swishing it around in the toilet bowl...</p> <p>NURSE: “Shouldn’t it be sterilized, doctor?”</p> <p>DR. BENWAY: “Very likely [,]* but there’s no time.” He sits on the suction cup like a cane seat watching his assistant make the incision... “You <b>young squirts</b> couldn’t lance a pimple without an electric vibrating scalpel with automatic drain and suture... Soon we’ll be operating by remote control on patients we never see... We’ll be nothing but</p>		<p><i>Verpleegster:</i> ‘Ik kan haar polsslag niet vinden, dokter.’</p> <p><i>Dr. Benway:</i> ‘Misschien heeft ze hem in een <b>rubbervinger</b> in haar <b>kees.</b>’</p> <p><i>Verpleegster:</i> ‘Adrenaline, dokter?’</p> <p><i>Dr. Benway:</i> ‘De nachtportier heeft het allemaal opgespoten voor de kick.’ Hij kijkt om zich heen en pakt een van die rubber zuignappen met een steel eraan, die ze gebruiken om w.c.’s te ontstoppen... Hij komt op de patiënt af... ‘Maak een incisie, Dokter Sattaffe,’ zegt hij tegen zijn verbijsterde assistent... <b>‘Ik ga het hart masseren.’</b></p> <p>Dr. Sattaffe halt zijn schouders op en begint met de incisie. Dr. Benway wast de zuignap door ermee in de w.c.-pot te roeren...</p> <p><i>Verpleegster:</i> ‘Zou dat niet gesteriliseerd moeten worden, dokter?’</p> <p><i>Dr. Benway:</i> ‘Hoogstwaarschijnlijk, maar er is geen tijd.’ Hij gebruikt de</p>	<p>VERPLEEGSTER: ‘Ik kan nergens een hartslag vinden, dokter.’</p> <p>DOKTER BENWAY: ‘Misschien in een <b>vingercondoom</b> in haar <b>kut.</b>’</p> <p>VERPLEEGSTER: ‘Adrenaline, dokter?’</p> <p>DOKTER BENWAY: ‘De nachtportier heeft alles zelf ingespoten, voor de kick.’ Hij kijkt om zich heen en pakt zo’n rubber zuignap met een steel eraan die gebruikt worden om wc’s te ontstoppen... Hij loopt op de patiënt toe... ‘Maak een incisie, dokter Limpf,’ zegt hij tegen zijn verbijsterde assistent... <b>‘Ik ga een hartmassage toepassen.’</b></p> <p>Dokter Limpf haalt zijn schouders op en maakt de incisie. Dokter Benway spoelt de zuignap schoon door ermee door de toiletpot te roeren...</p> <p>VERPLEEGSTER: ‘moet dat niet gesteriliseerd worden, dokter?’</p>

<p>button pushers. All the skill is going out of surgery... All the <b>know-how and make-do</b>... Did I ever tell you about the time I performed an appendectomy with a rusty sardine can. And once I was caught short without instrument one and removed a uterine tumor with my teeth. That was in the Upper Effendi, and besides..."</p> <p>DR. LIMPF: "The incision is ready, doctor."</p> <p>Dr. Benway forces the cup into the incision and works it up and down. Blood spurts all over the doctors, the nurse [,]/[and]*... The cup makes a horrible sucking sound.</p> <p>NURSE: "I think she's gone, doctor."</p> <p>DR. BENWAY: "Well, it's all in the day's work." He walks across the room to a medicine cabinet... "Some fucking drug addict has cut my cocaine with Saniflush! Nurse! Send the boy out to fill this Rx on the double!"</p> <p>(79-80, 51-2)</p> <p>* The comma is absent in the 2015 edition.</p> <p>** The 1976 edition has [,], the 2015 edition has [and].</p>	<p>ontstopper als een zitstok en kijkt hoe zijn assistent de incisie maakt... 'Jullie <b>jonge heethoofden</b> zouden nog geen puistje kunnen doorprikken zonder een elektrisch vibrerend ontleedmes met automatische vochtonttrekker en hechter... Binnenkort opereren we met afstandsbediening op patiënten die we nooit zien... Dan zijn we niets meer dan knoppendrukkers. Al de vaardigheid verdwijnt uit de chirurgie... Al het <b>effectieve intrinsieke</b>... Heb ik je ooit verteld over de keer dat ik een blindedarmoperatie verrichtte met een roestig sardineblikje? En op een keer zat ik bij een operatie helemaal zonder instrumenten en verwijderde een tumor uit de baarmoeder met mijn tanden. Dat was in de Opper-Effendi en afgezien daarvan...'</p> <p><i>Dr. Sattaffe:</i> 'De incisie is klaar, dokter.'</p> <p>Dr. Benway werkt de ontstopper met geweld in de snede en begint hem op en neer te bewegen. Bloed spuit in het rond over de doktoren, de verpleegster en de muur... De nap maakt een verschrikkelijk zuigend geluid.</p> <p><i>Verpleegster:</i> 'Ik denk dat ze er geweest is, dokter.'</p> <p><i>Dr. Benway:</i> 'Tja, dat hoort zo bij het werk van alledag.' Hij loopt de kamer door naar een medicijnkastje... 'Een of andere <b>geneukte verslaafde</b> heeft Harpol door mijn cocaïne gegoooid! Zuster! Stuur de jongen in loopspas weg om dit recept te halen!' (73)</p>	<p>DOKTER BENWAY: 'Waarschijnlijk wel, maar daar is nu geen tijd voor.' Hij gaat op de zuignap zitten alsof het een rieten stoel is en kijkt toe terwijl zijn assistent de incisie maakt... 'Jullie <b>snotneuzen</b> kunnen nog geen jeugdpuist opensnijden zonder een elektrische vibrerende scalpel met automatische drain en hechtmechanisme... Binnen afzienbare tijd opereren we met afstandsbediening op patiënten die we nooit onder ogen krijgen... Dan hoeven we alleen maar op knoppen te drukken. Alle vakmanschap verdwijnt uit de chirurgie... Alle <b>knowhow en improvisatietalent</b>... Heb ik je ooit verteld over die keer dat ik een blindedarmoperatie heb verricht met een roestig sardineblikje? En een andere keer zat ik helemaal zonder instrumenten en moest ik een tumor uit een baarmoeder verwijderen met mijn tanden. Dat was in de Boven-Effendi, en bovendien...'</p> <p>DOKTER LIMPF: 'De incisie is gereed, dokter.'</p> <p>Dokter Benway drukt met kracht de plopper in de incisie en beweegt hem op en neer. Het bloed spat in het rond op de artsen, de verpleegster en de muur. De plopper maakt een afschuwelijk zuigend geluid.</p> <p>VERPLEEGSTER: 'Volgens mij leeft ze niet meer, dokter.'</p> <p>DOKTER BENWAY: 'Nou ja, waar gehakt wordt vallen spaanders.' Hij steekt het vertrek over naar een medicijnkastje... 'Een of andere <b>fucking junkie</b> heeft mijn cocaïne versneden</p>
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		met toiletreiniger. Zuster! Stuur die jongen onmiddellijk op pad voor een herhaalrecept. <b>En vlug een beetje!</b> ' (89-90)
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Heuvelmans' translation of the dialogue contains an interesting contrast: his "*Ik ga een hartmassage toepassen*" is more elaborate and implies a higher register, while other choices have negated this attempt at a medical language: where Joyce & Co use "*rubbervinger in haar kees*" for "up her snatch in a finger stall", Heuvelmans' Dr. Benway states "*Misschien in een vingercondoom in haar kut*"; not using the euphemism automatically adds a slight sexual connotation to the "*vingercondoom*" as well. Heuvelmans uses "*snotneuzen*" as opposed to Joyce & Co's "*jonge heethoofden*" when Benway talks about the new generation of surgeons, before he starts a tale about his own experiences as a doctor. In Joyce & Co, the action that starts the heart massage is more violent than in Heuvelmans, as it gives a more visual impression of the way Benway messes around in the patient's chest. This aggressiveness, however, is continued in a clearer fashion by Heuvelmans near the end of the passage: not only is Joyce & Co's choice to translate "fucking drug addict" as "*geneukte verslaafde*" less livid than Heuvelmans' "*fucking junkie*", Heuvelmans' choice to maintain "on the double" at the end as "*En vlug een beetje!*" adds a feeling of frustration that Joyce & Co's translation choice lacks.

The final passage related to Benway subject to analysis comes from the chapter "the examination", and depicts the first part of Carl Peterson's meeting with the doctor:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>	<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
"Hurumph," he said finally... "Your name is Carl Peterson I believe..." [...] "You know of course that we are trying. We are all trying. Sometimes of course we don't succeed." [...] The doctor went on chuckling and rocking in his chair like a mechanical toy... Carl realized that he was expected to say something. "That seems reasonable," he said. [...] For the first time the doctor's eyes flickered across Carl's face. <b>Eyes without a trace of warmth or hate or any emotion that Carl had ever experienced in</b>		'Hurumf,' zei hij tenslotte... 'Je naam is Carl Peterson, is het niet...?' [...] 'Je weet natuurlijk dat we zoekende zijn. We zijn allemaal aan het zoeken. Soms slagen we natuurlijk niet.' [...] De dokter bleef in zijn stoel zitten schommelen en grinniken als een opgewonden speelgoedmannetje... Carl besepte dat hij iets moest zeggen. 'Dat lijkt me redelijk,' zei hij. [...]	'Ahum,' zei hij tenslotte... 'Uw naam is Carl Peterson, nietwaar...?' [...] 'U weet natuurlijk dat we ons best doen. We doen allemaal ons best. Maar we slagen er natuurlijk niet altijd in.' [...] De dokter bleef nog even grinnikend heen en weer bewegen op zijn stoel als een opwindpop... Carl besepte dat er een reactie van hem werd verwacht. 'Dat lijkt me <b>inderdaad</b> redelijk,' zei hij. [...]

<p><b>himself or seen in another, at once cold and intense, predatory and impersonal.</b></p> <p>[...]</p> <p>“Treatment of these disorders is, at the present time, hurumph symphomatic.” The doctor suddenly threw himself back in his chair and burst into peals of metallic laughter. Carl watched him, appalled... “The man is insane,” he thought.</p> <p>[...]</p> <p>Suddenly he spoke again in a crisp voce. “And so you may well wonder why we concern ourselves with the matter at all?” He flashed a smile bright and cold as snow in sunlight.</p> <p>[...]</p> <p>“The young,” he said indulgently. “Always they are in a hurry. One day perhaps will you learn the meaning of patience. No, Carl... I may call you Carl? I am not evading your question.”</p> <p>[...]</p> <p>“Yes Carl, I know. And that is why you are here. A blood test prior to marriage [,]/[-]* this is reasonable, no?”</p> <p>[...]</p> <p>He drifted out of his chair and began walking around behind Carl (1976, 211-14; 2015, 156-9).</p> <p>* 1976: [,], 2015: [-]</p>	<p>Voor het eerst gingen de ogen van de dokter over het gezicht van Carl.</p> <p><b>Ogen zonder een spoor van warmte of afkeer of welke emotie ook, die Carl ooit in zichzelf ervaren of bij anderen bemerkt had, tegelijk koud en intens, agressief en onpersoonlijk.</b></p> <p>[...]</p> <p>‘De behandeling van dit soort kwaal is, zoals het er nu voor staat, hurumf, symptomatisch.’ De dokter wierp zich plotseling achterover en barstte uit in een metaalachtig schaterend gelach.</p> <p><b>Ontzet</b> keek Carl hem aan... ‘Hij is gek,’ dacht hij.</p> <p>[...]</p> <p>Plotseling begon hij weer te spreken met heldere stem. ‘En je zal je dus misschien afvragen waarom we ons überhaupt met deze kwestie bezighouden?’ Hij plooidde zijn gezicht tot een glimlach, koud en helder als sneeuw in het zonlicht.</p> <p>[...]</p> <p>‘De jeugd,’ zei hij inschikkelijk. ‘Altijd zijn ze gehaast. Eens zullen jullie misschien de betekenis van geduld leren. Nee, Carl... <b>ik mag je toch Carl noemen...?</b> Ik probeer je vraag niet te ontwijken.’</p> <p>[...]</p> <p>‘Ja, Carl, dat weet ik. En daarom ben je ook hier. Een bloedproef voor het huwelijk, dat is toch redelijk, niet?’</p> <p>[...]</p> <p>Hij kwam ongemerkt uit zijn stoel en begon achter de rug van Carl op en neer te lopen (189-92).</p>	<p>Voor het eerst liet de dokter zijn blik over Carls gezicht gaan. <b>Een blik zonder spoorje warmte of haat of wat voor emotie dan ook die Carl zelf of bij anderen had ervaren; koud en tegelijkertijd intens, roofzuchtig en onpersoonlijk.</b></p> <p>[...]</p> <p>‘De behandeling van dat soort stoornissen is op dit moment ahum symptomatisch. ‘De dokter wierp zich plotseling achterover in zijn stoel en barstte uit in een blikkerig klinkende lachbui... Carl keek hem <b>vol afgrijzen</b> aan. Die vent is gek, dacht hij.</p> <p>[...]</p> <p>Plotseling sprak hij weer op heldere toon. ‘Dus <b>je</b> vraagt je misschien af waarom wij ons überhaupt met die zaak bezighouden?’ Hij toonde een brede lach die zo helder en koud was als sneeuw in het zonlicht.</p> <p>[...]</p> <p>‘<b>Ach</b>, de jeugd,’ zei hij inschikkelijk. ‘Altijd haast. Op een goede dag zul je de betekenis van geduld begrijpen. Nee, Carl... <b>Mag ik Carl zeggen?</b> Ik ontwijk je vraag niet.’</p> <p>[...]</p> <p>‘Ja, Carl, dat weet ik. En daarom ben je ook hier. Een bloedonderzoek <b>vóór</b> het huwelijk, dat is toch <b>heel</b> redelijk, of niet?’</p> <p>[...]</p> <p>Hij kwam zijn stoel uit en ijsbeerde achter Carl door het vertrek (223-27).</p>
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A notable difference between the translations is the use of “*jij*” and “*u*” by the translators, since this addressing difference is no longer present in English, a choice has to be made when translating “you.” Joyce & Co have consistently used “*jij*” in their translation. Heuvelmans, however, has used both “*u*” and “*jij*” in the way Benway addresses Carl. After addressing him initially with “*u*”, he shifts to the more informal “*jij*” after a moment perceived by Carl as Benway being mentally absent, before Benway starts showing a different side of his character, partly by starting to address Carl as “*jij*”. The conversation and its context are further shaped through the various pragmatic particles Heuvelmans adds, for example “*inderdaad*” in Carl’s response to Benway (Heuvelmans 224), and Benway’s “*ach*” and “*heel*” when he seems to talk Carl into a trap (Heuvelmans 226). Heuvelmans uses “*Ahum*” as a translation of Burroughs’ onomatopoeic “*hurumph*”, which is a variation of what the Merriam-Webster dictionary lists as “to clear the throat in a pompous way” (*Harrumph*). These choices increase the liveliness of the dialogue, and in particular Benway’s part in it, while at the same time enlarging the contrastive narrative text in Heuvelmans’ translation.

A difference in liveliness is also present in the depictions of the narrative text in both translations of “the examination”. When Carl meets the nurse just before meeting Benway, he sees her “*killen visseogen*” (Heuvelmans 222), compared to Joyce & Co’s “*koude visseogen*” (Joyce & Co 188). During the conversation shown partly in the above passage, the reader sees Benway sitting “*plotseling doodstil op zijn stoel*”, and somewhat later, meets Benway’s “*blik zonder een spoortje warmte of haat of wat voor emotie dan ook die Carl zelf of bij anderen had ervaren; koud en tegelijkertijd intens, roofzuchtig en onpersoonlijk*” (Heuvelmans 225). The enhanced vivid imagery comes forth in the changes of two words, compared to Joyce & Co’s translation: “*Ogen zonder een spoor van warmte of afkeer of welke emotie ook, die Carl ooit in zichzelf ervaren of bij anderen bemerkt had, tegelijk koud en intens, agressief en onpersoonlijk*” (Joyce & Co 190): “*haat*” as opposed to “*afkeer*”, and “*roofzuchtig*” as opposed to “*agressief*”. Both words used by Heuvelmans have a more menacing undertone, making the reader distrust Benway. This distrust is increased by the way Heuvelmans lets Benway “[begin] walking around behind Carl” (Burroughs 1976, 214; 2015, 159): “*Hij... ijsbeerde achter Carl door het vertrek*” suggests a somewhat more restless and preying doctor than Joyce & Co’s “*Hij... begon achter de rug van Carl op en neer te lopen*”. The lively way Heuvelmans portrays the scene sets the tone for the reader’s view on Benway, and creates or affirms a view of uneasiness for the texts involving him. Carl’s “appalled” reaction in the source text becomes the shocked “*ontzet*” in Joyce & Co’s translation, while Heuvelmans’ choice of “*vol afgrijzen*” captures the tone of disgust implied in the source text remark.

When looking at the effects of these translations, Heuvelmans' choices generally make Benway a more informal character, reducing the illusion that he is a doctor and, contrastingly, increasing the ironic and satirical way Benway is presented as a quack. A few times, Heuvelmans has made a more formal choice than Joyce & Co, but overall, Joyce & Co's Benway is more formal and less explicit than Heuvelmans' version. Heuvelmans' choices are also more explicit than the source text, but actually transfer the feeling of unease the source text's portrayal of Doctor Benway has.

#### 4.1.1.2 Johnny and Mary

Two other characters whose perceived image is influenced by the translation choices, are Johnny and Mary, two of the three people involved in the sexual act and subsequent hanging scene in "a.j.'s annual party" (an overview of relevant passages is given in paragraph 4.2.3). Firstly, when looking at Johnny, various traits emerge from analysing his description and his speech. When Mary suggests that she can clean his ass, he replies with "Aw shucks now, it ain't dirty" (Burroughs 1976, 110; 2015). Joyce & Co translate this remark as "*Ga weg, wat een onzin, hij is niet vies*" (100), and Heuvelmans' translation reads "*Ach, laat ook maar, hij is niet vies*" (122). With their translation, Joyce & Co increase the opposing nature of Johnny's reaction, making him less submissive to Mary compared to the way he is portrayed by Heuvelmans. Similarly, his reaction to Mark asking whether he is "All set" (Burroughs 1976, 117; 2015, 81) is somewhat dominant and less compliant in Joyce & Co's "*Doe hem aan*" (Joyce & Co 106); Heuvelmans' translation of this phrase is "*Zet maar aan*" (129), which again shows a seemingly more compliant Johnny.

Contrastingly, the moments in the source texts where Johnny does actively take part in the act show an opposite reaction from Johnny. When he "yell[s]" (Burroughs 1976, 111), Joyce & Co have translated his action as "*schreeuwt*" (101), while Heuvelmans has used the word "*krijst*", while also changing the yell itself by using: "*Wiiiiiiiiiiii*" (Heuvelmans 123) rather than the source text's "Wheeeeeeee!" (Burroughs 1976, 111). After Mary objects to Johnny's yelling, he replies by saying: "Why not? It's real boyish" (112). Heuvelmans translates this as "*Waarom niet? Dat is heel jongensachtig, hoor*" (Heuvelmans 124), with the addition of "*hoor*" further increasing Johnny's boyishness. Heuvelmans' choices portray Johnny as a somewhat younger man, more unsure of himself and what to do, and somewhat reluctant to engage or react to Mary's advances. Joyce & Co, on the other hand, deviate from this meaning with their translation: "*Waarom niet? Het klinkt echt enthousiast*" (Joyce & Co 102). Like the earlier choices, they seemingly let go of Johnny's implied younger nature, instead portraying him as less timid and somewhat more eager to engage in the act.

The translators' character representation of Mary in the same scenes also shows some interesting choices on part of Heuvelmans. Over the course of the chapter, Mary is the main initiator of all the sexual

acts described in “a.j.’s annual party”. She asks both Johnny and Mark permission for doing some of the acts that she performs on them. While Joyce & Co’s questions are straightforward and to the point, Heuvelmans adds some drama to the questions, making the questions almost childlike and a form of begging by using phrases as “*ik wil het zo graag*” and “*vooruit maar*” to the first set of questions, and by inserting the phrase “*Alsjeblieft Mark, mag het?*” into her request to hang Mark (Heuvelmans 122, 130). The last exclamation mark in her objections when Mark moves to hang her instead intensifies her reply, similar to Heuvelmans’ choice to use “*gilt*” as a translation for her “screams” on both occasions it is used in the source text (130).

The choices presented in this passage show a reduction effect on the part of Joyce & Co’s representation of Johnny. While the translation choices regarding Johnny show Johnny to be somewhat older than the representations of Johnny in both the source text and Heuvelmans’ translation. The choices Heuvelmans has made regarding Mary, on the other hand, have an accretion effect: Heuvelmans makes her act more demanding, whingy and hysterical by adding some phrases that increase her begging tone, while also intensifying her voice in the description of her screaming.

#### 4.1.2 Translating names

##### 4.1.2.1 Charactonyms in translation

Another important factor in adding style to the text world are the way charactonyms, names of characters with an added meaning, are translated. On one hand, it adds to the scene of the narrative, either strengthening or weakening the placement of the specific scenes. On the other hand, the choices made when translating names with an added meaning may strengthen or weaken that meaning. Take, for example, the way nicknames are translated in *Naked Lunch*:

<b><i>Burroughs (1976)</i></b>	<b><i>Burroughs: RT (2015)</i></b>	<b><i>Joyce &amp; Co (1979)</i></b>	<b><i>Heuvelmans (2010)</i></b>
Ab[e] the Fuzz Lover*, Finky Marv, The Crooning Hebe, Ali the Stool, Wrongo Sal, The Wailing Spic, The Sheeny Soprano, The Bronx Opera House, The Copper’s Djinn, The Answering Service, The Squeaking Syrian, The Cooing Cocksucker, The Musical Fruit, The Wrong Ass Hole, The Fairy Fink, Leary the Nark, The Lilting Leprechaun... Grassy Gert. (180, 132)		Ab Dons Liefje, Fieltige Marv, Russen Roeltje, Ali de Rat, Sal Scheef, Pieter Praat, De Sissende Sopraan, De Bronx Opera, De Russische Engelbewaarder, De Inlichtingendienst, De Piepende Pool, De Tortelende Pijpjer, De Muzikale Poot, De Verkeerde Aars, De Flikker Fiel, Leary de Verklikker, Platvoet Poot... Theo Thee. (162)	Abe het Jutenliefje, Stille Marv, De Fluisterende Hebe, Ali de Verklikker, Foute Sal, De Jankende Latino, De Joodse Sopraan, De Bronx Opera House, De Politie Djinn, Het Antwoordapparaat, De Klagende Syriër, De Pratende Pikkenlikker, De Muzikale Nicht, De Verkeerde Aars, De Flikkerspion, Louche Leary, de Kakelende Kabouter... Klikkende Gert. (192)
* “Ab the Fuzz Lover” in Burroughs (1976).			

The above passages show the various nicknames given to the shady Islam Inc. financial supporter and con man Hassan, full name “Salvador Hasan O’Leary, the After Birth Tycoon” (Burroughs 1976 180; 2015 122), in “islam incorporated and the parties of interzone”. Some of the nicknames have been translated in a more divergent way by Joyce & Co than by Heuvelmans, most of them in order to add or maintain stylistic features like alliteration or rhyme. For example, “Crooning Hebe” has been translated as “*Russen Roeltje*”, which adds an alliteration while removing the religious discriminative undertone of “Hebe”, a derogatory slang term for Jews. Similarly, “The Squeaking Syrian” is translated as “*De Pratende Pool*”; Joyce & Co have chosen to abandon the connection between Hassan and “Syrian” by choosing “*Pool*”. An interesting choice is their solution for maintaining the alliteration in their translation of “The Liltng Leprechaun”: By abandoning the idea of a leprechaun completely, they insert the bargoens “*Poot*”, adding a sexual element to the list of nicknames.

On the other hand, Heuvelmans seems to have prioritised conveying the meanings of the various nicknames over the retention of the style of each nickname. Although he maintains “Hebe”, which in Dutch does not have the Jewish connotation, but rather refers to the Greek goddess of youth or a green shrub named after said goddess (*Van Dale*). He also maintains the nationality of the “Syrian” by translating his name to “*De Klagende Syriër*”; he maintains the alliterations in multiple nicknames, and compensates for the loss of one, e.g. “*Klikkende Gert*”, by adding one in another, e.g. “*Louche Leary*”, the translation of “Leary the Nark”. He also seems less consistent in translating names, as he maintains names like “*dokter Limpf*” (Burroughs 1976, 79; Heuvelmans 89), “*Jimmy Walkover*” (Joyce & Co 1976, 147; Heuvelmans 159), and “*Johnny Hung Lately*” (Burroughs 1976, 253; Heuvelmans 265), compared to Joyce & Co’s “*Dokter Sattaffe*” (Joyce & Co 73), “*Jimmy Loopover*” (133), and “*Johnny Pas Nog Gehangen*” (224).

#### 4.1.2.2 Creating an additional charactonym

When translating names, a meaning may be added to a name previously not present in the name. An example of this can be found in the translations of the nicknames “Rube” and “Mugwump” (Burroughs 1976 21, 94; 2015 5, 63) introduced in respectively the first chapter and the chapter “hassan’s rumpus room”. According to the Merriam Webster dictionary, Rube means “an awkward or unsophisticated person”, while a Mugwump, according to the Merriam Webster dictionary, is “an anglicized version of a word used by Massachusetts Indians to mean ‘war leader’” (“Mugwump: Editor’s Note”). Joyce & Co translate the two words as “*Kneuter*” (cf. Coster 213: “*kortzichtig, benepen denkend persoon*”) and “*Mieter*” (cf. Ginneken: “*’n hooge mieter: een hooggeplaatst persoon.*”). In both cases, Joyce & Co manage to convey the meaning of the nickname; “*Mieter*”, however, has a double meaning, as it can also mean “*gek of stom iemand*” (Coster 268), and is an informal way of referring to someone’s body (cf. *Van Dale*:



“*mieter*”). Both these meanings are likely to be better known to the intended audience, which means the original meaning moves to the background. Heuvelmans keeps “Mugwump” in his translation, but does translate “Rube” to “*Boerenlu*” (Heuvelmans 29), a more derogatory variant of “*kneuter*”. Taken the nature of *Naked Lunch* into account, this translation choice adds another connection to the sexual and vulgar tone of the story, while at the same time using a more contemporary expletive as a translation. When looking at the effect of these translation choices, Joyce & Co’s choices have a reducing effect, making the expletives flatter and therefore the charactonyms used less derogatory and on some occasions, somewhat silly. Heuvelmans’ choice to stay closer to the meanings of the charactonyms, on the contrary, leads to a transformation effect on the textual and stylistic level.

#### 4.1.3 Intertextuality

*Naked Lunch* contains various intertextual and idiomatic elements that add to the text world of *Naked Lunch* regarding the setting of the narrative. The chapter “hospital” contains an example of intertextuality: In this chapter, a State of the Union scene is played out by patients of the hospital, and the U.S. national anthem is being sung during the address of The Diplomat. The lines of the anthem are written down in each text in the following manner:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>	<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
“Oh thay can you thee...” [...] “Oh say do that Star Spangled Banner yet wave...” [...] “O’er the land of the FREEEEEEEEEEE...” [...] “And the home of the brave.” [...] Gave proof through the night That our flag was still there... (82-4).	“Oh thay can you thee...” [...] “Oh say do that Star-Spangled Banner yet wave...” [...] “O’er the land of the FREEEEEEEEEEE...” [...] “And the home of the brave.” [...] “Gave proof through the night That our flag was still there...” (53-5).	‘O sje g kunt u sjien...’ [...] ‘O zeg dat die met Sterren Bezaaide Vlag nog wappert...’ [...] ‘Over het land van de VRIJIIIIIIIIIIIIIIIIIIII...’ [...] ‘En het vaderland van de dapperen.’ Gaven blij door de nacht Dat onze vlag er nog was... (75-7).	‘Oh thay can you thee...’ [...] ‘Oh say do that Star-Spangled Banner yet wave...’ [...] ‘O’er the land of the FREEEEEEEEEEE...’ [...] ‘And the home of the brave.’ ‘Gave proof through the night That our flag was still there...’ (92-4)

The first line is sung by a “decayed, coreset tenor ... with a slight lisp”, represented in Burroughs and Heuvelmans by the use of “thay” and “thee”; Joyce & Co use “sje g” and “sjien” as representations of the singer’s lisp. Interestingly, Joyce & Co have chosen to translate the U.S. anthem, thereby removing to a large extent the American nationalism inserted into this particular passage by the anthem. Similarly, the specific reference to the “World Series” (Burroughs 1976, 147; 2015, 105), the annual U.S. baseball super-cup match and one of the bigger events in U.S. sports, has either been changed or removed, with Joyce & Co changing it to the Dutch educational magazine, the “*Algemene Ontwikkelings-Serie*” (133), and while

Heuvelmans stays in a sports discourse by having chosen “*Wereldkampioenschap*” (160) as the translation of “World Series”, the American connotation of the source text element has been lost.

Another example of influencing intertextual layers within the narratives is a reference to Samuel Taylor Coleridge’s poem *The Rime of the Ancient Mariner*, made by Doctor Benway in the chapter “benway”: he claims his IND patients “constitute an albatross” for him when he demands them to be removed, referring to Samuel Taylor Coleridge’s poem as a metaphor for an ill omen and a foreshadowing element of a bad fate (Burroughs 1976 52; 2015 28). This instance is the first time a reference is made to the poem, but as Benway only mentions the albatross, it is a very implicit reference. Joyce & Co make this reference explicit in their translation: “*Anders worden ze nog zoiets voor mij als de Albatros voor de Ancient Mariner*” (Joyce & Co 48). Similarly, Joyce & Co explicate a reference to *The Ancient Mariner* in the conversation between the Professor and his students in “campus of interzone university”: The “*Himself the man says!*” (Burroughs 1976) in the source text becomes “*De Ancient Mariner zelf<sup>16</sup> zegt-ie*” (Joyce & Co 97) in Joyce & Co’s translation. While Heuvelmans keeps the implicitness of the first reference intact, he too explicates the removes the slight ambiguity in the students’ reply: “*Hoor je wat hij zegt: de Ancient Mariner zélf*” (Heuvelmans 118).

There are various instances of intertextuality in “atrophied preface”, the final chapter of *Naked Lunch*. On various occasions, Burroughs alludes to Christian stories and the Bible in general. Apart from the more explicit “Immaculate Conception” and the parodying “Immaculate Birth Control” (Burroughs 1976, 252-3; 2015, 189), and the combination of “Revelation” and “Prophecy” (1976, 256; 2015, 191), the text refers to the destruction of Sodom and Gomorrah, and Lot’s wife turning to a salt pillar (cf. *English Standard Version*, Gen 19: 26), when Young Dillinger issues a warning: “Don’t ever look back, kid... You turn into some old cow’s salt lick” (1976, 253; 2015, 190). This reference is lost in Joyce & Co, as the “salt lick” has become “*liksteen*” (Joyce & Co 225). A parodying reference to Jacob’s battle with God can be found in “wrestling with the angel hard-on all night” (cf. *English Standard Version*, Gen. 22:24-32), which is translated by Joyce & Co as “*De hele nacht worstelend met een engelachtige stijve*” (Joyce & Co 225), and by Heuvelmans as “*worstelend met de engel de hele nacht een stijve*” (Heuvelmans 266). Heuvelmans’ translation maintains the reference to the act of wrestling with an angel, but the end of that sentence is illogical on a grammatical level. Joyce & Co’s translation makes more sense grammatically, it changes the image into a divine erection that is being wrestled with, diverging from the biblical imagery.

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<sup>16</sup>Underlining added to highlight the original italicisation in Joyce & Co.

Some references to literature are made in “atrophied preface” as well. For example, a brief description of a drug-induced night experienced by the narrator:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>	<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
Home is the heroin home from the sea and the hustler home from The Bill... (1976, 254; 2015, 191)		<i>Home is the heroine, home from the sea, en de schandknaap is weer thuis, terug van de Rekening... (226)</i>	Thuis is waar heroine is, weer thuis van de zee en de sjacheraar weer thuis na De Afrekening... (267)

The phrase cited above mirrors the last two lines of the second stanza of Robert Louis Stevenson’s poem titled *Requiem*; this adds a sense of fatality to the parodying lines in *Naked Lunch*. Joyce & Co partly translate the phrase, retaining the English first phrase to maintain reference to Stevenson’s poem, and adding a wordplay in their use of “*Rekening*”, which sounds similar to the title *Requiem* and adds a reference to the poem. In Heuvelmans’ translation, the references to *Requiem* are lost, as Heuvelmans translates the entire sentence, but does not make the intertextual link explicit. Finally, when claiming he will vanquish various great monsters, Burroughs mentions “the white whale” (Burroughs 1976, 253; 2015, 189), which is a reference to Herman Melville’s *Moby Dick*; Joyce & Co en Heuvelmans both mention the whale as well (Joyce & Co 224; Heuvelmans 264).

When analysing the translational choices of either translation, the main observation is the variation in effect they have had on the interpretational potential. Joyce & Co mainly contract the interpretational potential by making references more explicit, and on some occasions, they transform the potential interpretation altogether, as can be seen in the World Series and the American anthem examples. Heuvelmans, on the other hand, loses some interpretation potential in the translation of the World Series, although he does maintain the ‘important match’ feeling, which is needed to get the message across that the cheating referred to in the passage is significant. Heuvelmans’ translations of the literary intertextualities have contracted the interpretational potential, too, removing the connections to Stevenson’s poem, while explicitating references to Taylor Coleridge’s *Mariner*.

#### 4.1.4 Idiom

Throughout *Naked Lunch*, various idiomatic expressions are used. They add a specific meaning to a certain passage and therefore, different choices on behalf of either translator have led to two distinct ways of translating these textual elements.

In the first chapter, the good night-phrase “Sweet dreams” (Burroughs 1976, 28; 2015, 10) is translated by Joyce & Co as “*Droom zoet*” (27), and as “*Slaap zacht*” in Heuvelmans (37). In the Malmö

Ferry passage cited in paragraph 4.1.1, the U.S.-drag expression undergoes a change as well: Joyce & Co have chosen to translate “U.S. drag” to “*U.S.A.-tering*” (29) using a Dutch expletive where the source text does not have one, increasing the rudeness of the remark. Heuvelmans translated “drag” with “*saaiheid*” (39).

In a scene in “atrophied preface”, two proverbs are used in quick succession by a “tiresome old prophet”, who reminisces about the trouble coming from an aging playboy murdering his wife, by replying to the resulting “[h]air shit and blood spurt[ing] out 1963 on the wall” that “the shit really hit the fan in ‘63” (Burroughs 1976, 252; 2015, 188-9). Heuvelmans has retained the connection to “shit” in his translation: “*Ja, jongens, in 1963 wordt het pas echt shit*” (Heuvelmans 264), which explicates the prophetic nature of the prophet’s words, something the source text does not do due to the choice of conjugation “hit”. Joyce & Co’s translation reads “*Jawel meneertje, jongens, de stront sloeg werkelijk tegen de ventilator in ‘63*” (224), which is an interesting choice on multiple aspects: the proverbial element has been lost, as only the literal sense of shit hitting the fan has been retained. Moreover, Joyce & Co place the actual event in the past, which is in line with the source text and gives the prophet either precognitive abilities or the ability to time-travel. Maintaining the English word has enabled Heuvelmans to convey the meaning of the proverb used by Burroughs, even though the proverb has been reduced to a metaphor. Joyce & Co, on the other hand, have transferred the proverb’s image to the target text and, in doing so, have divided the image from the metaphorical meaning of shit hitting the fan.

Shortly after that, the phrase “the croaker ... had the monkey on his back” is used during a description of a faked “Immaculate Conception” of a “six-ounce spider monkey” (Burroughs 1976, 252; 2015, 189). While the remark is primarily meant in a literal sense, it also has a more proverbial meaning. According to the Merriam-Webster dictionary, the proverb “getting the monkey of one’s back” means “to remove or solve a problem that has been difficult to get rid of or solve; to get rid of a problem or situation that makes one unhappy and that lasts for a long time”. It does, however, also have a relation to drugs: “He finally got the monkey off his back and kicked his drug addiction” (Merriam-Webster: *Get the monkey off one’s back*) which is retained in both translations. Both Joyce & Co and Heuvelmans have translated the second proverb as “*de aap op zijn rug hebben*”, a direct derivation from the American slang proverb, according to Marc de Coster in his Dutch expression dictionary (19). While in the source text, the primary meaning is removing trouble in general, the Dutch proverb has the specific connotation of drugs, explicating the drug aspect of the fake immaculate birth of a monkey that is joked about in this passage. The way both translations have made this interpretation explicit has led to a contraction of the

interpretational potential of this element, reducing the variety of ways the remark may be interpreted figuratively.

As shown above, the effect of the choices made with regard to the idiom in *Naked Lunch* varies. While Joyce & Co occasionally show reduction effects in their translational choices, there are also instances where their choices have either a transformative or a contractive effect, affecting the interpretational potential rather than the voice of the narrative. Heuvelmans' choices are more consistent with the source text, only showing a slight transformative effect in the way the proverbs have been translated, as well as a minor contracting effect.

## 4.2 Style

While the obvious fragmentation on the macro-level, the cutting up and replacing of chapter parts and the non-chronological ordering of the resulting chapters, is what played part in the fame of *Naked Lunch*, the micro-level also contains various elements contributing to a feeling of fragmentation and disorientation: Depending on the passage, Burroughs varies in his use of sentence length, punctuation, and the word order of the sentences. Most of this is copied by Joyce & Co and Heuvelmans, but there are instances where there is a difference in sentence structure. The following paragraphs will analyse various examples of these varying structures.

### 4.2.1 Sentence structure: length and punctuation

The first element of the text to be analysed is the use of punctuation and the choices regarding sentence length. As seen in the initial reading, key syntactic elements in *Naked Lunch* include the occasional long sentences, sometimes subdivided by comma's, and sometimes divided by ellipses. Combined with the way Burroughs jumps between topics even within scenes, these devices give the text a feeling of a stream-of-consciousness, most of which have been transferred to either translation by Joyce & Co and Heuvelmans. That an added or removed ellipsis may influence the way a particular scene may be perceived, is shown in the following passage:

<b><i>Burroughs (1976)</i></b>	<b><i>Burroughs: RT (2015)</i></b>	<b><i>Joyce &amp; Co (1979)</i></b>	<b><i>Heuvelmans (2010)</i></b>
The broken image of Man moves in minute by minute and cell by cell ... Poverty, hatred, war, police-criminals, bureaucracy, insanity, all symptoms of The Human Virus. <i>The Human Virus can now be isolated and treated.</i> (191, 141)		Het brokkelende beeld van De Mens komt van minuut tot minuut en van cel tot cel naderbij... Armoede, haat, oorlog, politie-misdadigers, bureaucratie, waanzin, allemaal symptomen van het Menselijk Virus.	Het verstoorde beeld van de Mens komt van minuut tot minuut en van cel tot cel dichterbij... Armoede, haat, oorlog, politiecriminelen, bureaucratie, waanzin... allemaal symptomen van Het Menselijk Virus.

	<i>Het Menselijk Virus kan nu geïsoleerd en bestreden worden. (172)</i>	<i>Het Menselijk Virus kan nu worden geïsoleerd en behandeld. (203)</i>
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In this case, the ellipses inserted by Heuvelmans gives the reader a moment to let the summary sink in, and gives the idea that the narrator is thinking the symptoms through rather than simply summing up a list.

Contrastingly, Joyce & Co have chosen to remove an ellipsis during the rape scene in “a.j.’s annual party”:

<b><i>Burroughs (1976)</i></b>	<b><i>Burroughs: RT (2015)</i></b>	<b><i>Joyce &amp; Co (1979)</i></b>	<b><i>Heuvelmans (2010)</i></b>
Mark and Mary are suddenly impatient and hot... They push Johnny forward onto the gallows platform covered with moldy jockstraps and sweat shirts (117, 81)		Mark en Mary worden plotseling ongeduldig en heet. Ze duwen Johnny vooruit naar het schavot met de galg dat bezaaid is met schimmelende suspensoirs en zweterige hemden. (106)	Mark en Mary worden plotseling ongeduldig en krijgen haast... Ze duwen Johnny naar voren, het podium met de galg op, dat bedekt is met schimmelige toques en sweatshirts. (129)

While there is a pause after “hot” in the source texts, Joyce & Co’s translation has no ellipses inserted pause after “*heet*”, speeding up the flow of that scene. Heuvelmans does maintain the ellipses and, through this, the suspense that the scene provides.

Overall, the fewer ellipses used by Joyce & Co compared to Heuvelmans give Joyce & Co a more fluid text, which reduces the interrupted and fragmented feeling of the source text. Heuvelmans maintains these traits of the source text passages.

The second passage subject to analysis regarding punctuation and sentence length depicts the narrator’s experience of the first chapter in the original text, titled “the rube” in *The Restored Text*, where the narrator describes a dreary scene he experiences in Kansas City:

<b><i>Burroughs (1976)</i></b>	<b><i>Burroughs: RT (2015)</i></b>	<b><i>Joyce &amp; Co (1979)</i></b>	<b><i>Heuvelmans (2010)</i></b>
And <b>the U.S. drag</b> closes around us like no other drag in the world, worse than the Andes, high mountain towns, cold wind down from postcard mountains, thin air like death in the throat, river towns, of Ecuador, malaria grey as junk under black Stetson, muzzle loading	And <b>the U.S. drag</b> closes around us like no other drag in the world, worse than the Andes, high mountain towns, cold wind down from postcard mountains, thin air like death in the throat, river towns of Ecuador, malaria grey as junk under black	En <b>de U.S.A.-tering</b> sluit zich om ons heen als geen andere tering in de wereld, erger dan de Andes, hooggelegen bergsteden, een koude wind omlaag van ansichtkaartbergen, een lucht dun als de dood in je keel, de riviersteden van Ecuador, malaria grauw als junk	En <b>de Amerikaanse saaiheid</b> sluit zich om je heen zoals nergens anders ter wereld, erger dan de Andes, de hooggelegen bergdorpen, de ijskoude wind van ansichtkaartbergen, de ijle doodslucht die je door de keel snijdt, de riviersteden in Ecuador, de malaria zo grauw als junk

<p>shotguns, <b>vultures</b> pecking through the mud streets – and what hits you when you get off the Malmo Ferry in (no juice tax on the ferry) Sweden knocks all that cheap, tax free juice right out of you and brings you all the way down: averted eyes and the cemetery in the middle of town (every town in Sweden seems to be built around a cemetery), and nothing to do in the afternoon, <b>not a bar nor a movie</b> and I blasted my last <b>stick of Tangier tea</b> and I said: “K.E. let’s get right back on that ferry.” (30) (144 words)</p>	<p>Stetson, muzzle loading shotguns, <b>vultures</b> pecking through the mud streets – and what hits you when you get off the Malmö Ferry (no juice tax on the ferry) in Sweden knocks all that cheap, tax free juice right of you and brings you all the way down: averted eyes and the cemetery in the middle of town (every town in Sweden seems to be built around a cemetery), and nothing to do in the afternoon, <b>not a bar not a movie</b> and I blasted my last <b>stick of Tangier tea</b> and I said, “K.E. let’s get right back on that ferry.” (12). (144 words)</p>	<p>onder een zwarte Stetson, ouderwetse voorladers, naar voedsel pikkende <b>condors</b> in de modderstraten – en de klap in je gezicht als je van de Malmö Ferry (belastingvrije alcohol op de Ferry) afkomt in Zweden, slaat al die goedkope belastingvrije alcohol gelijk er weer uit en geeft je een hele afknapper: afgewende ogen en het kerkhof in het midden van de stad (elke stad in Zweden lijkt rond een kerkhof gebouwd te zijn) en niets te doen in de middag, <b>geen bar, geen film</b> en ik rookte mijn laatste <b>stickje Tangerthee (Noot: Thee is de naam voor soft drugs als hashish en marijuana)</b> en zei ‘K.E. laten we onmiddellijk weer teruggaan op die boot.’ (29) (156 words)</p>	<p>onder een zwarte stetson, ouderwetse dubbelloops voorladers, pikkende <b>gieren</b> in modderige straten – en wat je als een schop in je maag treft als je in Malmö van de pont stapt (belastingvrije drank op de pont) en al die belastingvrije drank er weer uit jaagt en je de ultieme afknapper bezorgt: neergeslagen blikken en het kerkhof midden in de stad (alle steden in Zweden lijken rond een kerkhof te zijn gebouwd), en de hele middag niets te doen, <b>geen café of bioscoop open</b>, ik rookte mijn laatste <b>stick met wiet uit Tanger</b> en zei: ‘K.E., we stappen gelijk weer op de pont.’ (39) (147 words)</p>
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The scene above consists of a single sentence, with a visible difference between the length of Joyce & Co’s translation as opposed to either Heuvelmans’ translation or the source text. Joyce & Co have added a note explaining the meaning of Tanger tea, while Heuvelmans opts for an explication within the text with his choice to go for “*stick met wiet*” for “stick of Tanger tea”. The flow of the sentence does somewhat differ between the two translations near the end of the passage: where Burroughs uses a “not... nor” construction, Joyce & Co have chosen to use a comma to add to the previous idea of a summary, but suggests that there is no “*bar*” and “*film*” to do, rather than to visit either place. Heuvelmans also adds a comma, but replaces the conjunction between “*movie*” and “I blasted my last stick...”, increasing the summarising structure of the phrase.

On various occasions, the translators have chosen to lengthen sentences by inserting function words into the text, normalising the text in Dutch. The following passage from “a.j.’s annual party” and “atrophied preface” shows the way the insertion of determiners is used to enhance the text’s structure:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>	<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
A train roar[s]* through him whistle blowing... boat whistle, foghorn, sky rocket[s]* burst over oily lagoons... penny arcade[s]* open into a maze of dirty pictures... ceremonial cannon boom in the harbor... a scream shoots down a white hospital corridor... (114, 79)  * added in Burroughs (2015)		Met gillende stoomfluit raast een trein door hem heen... <b>de</b> hoorn van <b>een</b> schip, <b>een</b> misthoorn, <b>een</b> vuurpijl explodeert boven olie-achtige lagunes... <b>een</b> <b>vunzige</b> <b>arcade</b> loopt uit op een doolhof van geile prentjes... ceremonieel kanongebulder in de haven.... Een schreeuw schiet door een witte ziekenhuisgang... (103)	Er dendert een trein dwars door hem heen met gillende stoomfluit... scheepsfluit, misthoorn, <b>vuurpijlen</b> spatten uiteen boven met olie vervuilde lagunes... <b>goedkope</b> <b>speelhallen</b> openen zich in een doolhof van smerige plaatjes... ceremonieel kanongebulder in de haven... een gil eechoot door een witte ziekenhuisgang... (126)
Police bullet in the alley... Broken wings of Icarus, screams of a burning boy inhaled by the old junky ... eyes empty as a vast plain... ( <b>vulture wings</b> husk in the dry air). (254, 190)		<b>Een</b> politie-kogel door het straatje... <b>De</b> gebroken vleugels van Icarus, <b>de</b> schreeuwen van een brandende jongen worden geïnhaleerd door de oude junkie... ogen leeg als een uitgestrekte vlakte... ( <b>de</b> <b>vleugels</b> van <b>een</b> <b>condor</b> doorklieven de droge lucht). (225)	Politiekogel in de steeg... Gebroken vleugels van Icarus, gekrijs van een brandende jongen, geïnhaleerd door de oude junkie... ogen zo leeg als een uitgestrekte vlakte... ( <b>giervleugels</b> doorklieven de droge lucht). (265).

Joyce & Co's first passage opens with a change in word order, focusing on the "*gillende stoomfluit*", implying the noise made by either Mark or Johnny in the metaphor of the whistle. Joyce & Co have added various determiners throughout the images described in the passage, extending the text and adding structure to the text not present in the source text. Similar choices have been made in the second passage, increasing a structure by forming sentences that are more coherent on a syntactic level by adding determiners. Heuvelmans, on the other hand, has stayed closer to the source text, having not used determiners to change the syntax of the various images presented in the text. A final noteworthy change in the second passage is the "*condor*", the translation of "vulture" as chosen by Joyce & Co, which is a specific kind of vulture mainly residing in South-America and the southern part of North-America. This seemingly unnecessary specification changes the imagery related to the image of a vulture as a carrion bird and the relation to death, an image less associated with the Dutch "*condor*".

The various choices made by Joyce & Co throughout the passages described above lead to the ironing out of the text structure, reducing the feeling of fragmentation that the source text has. Their word choices regarding "drag" and "vulture" transform the interpretation potential of the respective images, making the scene less dreary and morbid than its source text counterpart. Heuvelmans maintains the fragmentation through his choices, and keeps the feeling of fragmentation and dreariness presented in this passage of the first chapter intact.



## 4.2.2 Italicisation

Italicisation has various purposes in *Naked Lunch*: Firstly, it can be used as a marker for foreign language, of a representation of thoughts as opposed to direct or indirect speech, but it is often used as a means of giving emphasis to certain words as well. With either translation using italicisation in different ways, the text can be perceived in different ways. The first example involves a passage from “the examination”, showing a part of the conversation between Carl Peterson and Dr. Benway:

<i>Burroughs (1976)</i>	<i>Burroughs: RT (2015)</i>	<i>Joyce &amp; Co (1979)</i>	<i>Heuvelmans (2010)</i>
<p>“For example... <i>for example...</i> take the matter of uh <i>sexual deviation.</i>” [...] “Tuberculosis. On the other hand you can readily see that <i>any</i> illness imposes certain, should we say <i>obligations</i>, certain <i>necessities</i> of a prophylactic nature on the authorities concerned with public health, [...] I am sure you will agree that individuals infected with hurumph what the French call ‘<i>Les Maladies galantes</i>’ heh heh heh should be compelled to undergo treatment if they do not wish to report voluntarily.” (211-2).</p>	<p>“For example... <i>for example...</i> take the matter of uh <i>sexual deviation.</i>” [...] “Tuberculosis. On the other hand you can readily see that <i>any</i> illness imposes certain, should we say, <i>obligations</i>, certain <i>necessities</i> of a prophylactic nature on the authorities concerned with public health, [...] I am sure you will agree that individuals infected with hurumph what the French call ‘<i>les maladies galantes</i>’ heh heh should be compelled to undergo treatment if they do not report voluntarily.” (157).</p>	<p>‘Bijvoorbeeld... <i>bijvoorbeeld...</i> neem de kwestie van de, uh, <i>sexuele afwijking.</i>’ [...] ‘Tuberculose. Aan de andere kant zul je wel begrijpen dat <i>iedere</i> ziekte, laten we zeggen zekere <i>verplichtingen</i>, zekere <i>noodzakelijkheden</i> van profylactische aard oplegt aan de autoriteiten belast met de volksgezondheid, [...] Ik ben ervan overtuigd dat je met me eens zult zijn dat personen met, hurumf, wat de Fransen noemen “<i>Les Maladies Galantes</i>” heh heh heh, indien zij zich niet vrijwillig melden, gedwongen moeten worden om een behandeling te ondergaan.’ (189-90).</p>	<p>‘Bijvoorbeeld... <i>neem nu bijvoorbeeld</i> de kwestie van eh <i>seksueel afwijkend</i> gedrag.’ [...] ‘tuberculose. Van de andere kant is het zonneklaar dat <i>welke ziekte dan ook</i>, laten we zeggen, bepaalde <i>verplichtingen</i>, bepaalde <i>noodzakelijkheden</i> van preventieve aard oplegt aan de overheden die zich bezighouden met de volksgezondheid, [...] U bent het vast en zeker met mij eens dat personen die besmet zijn met ahum wat de Fransen noemen “<i>les maladies galantes</i>”, hèhèhè gedwongen moeten worden een behandeling te ondergaan indien zij zich niet vrijwillig daarvoor aanmelden.’ (223-4)</p>

Looking at this passage in each text shows that both source text editions largely correspond on the use of italicisation as a form of emphasis in dialogue. The *Restored Text* diverges from the 1976 text by using italics for the French expression “les maladies galantes” as a means of highlighting foreign language. This has been taken over by Heuvelmans, who, contrastingly, leaves out italics for the emphasis in the text, instead opting for to add accents on the second utterance of “*bijvoorbeeld*” only. The other words receiving emphasis by the use of italics are do not get emphasis marks by Heuvelmans and are more or less assimilated in the flow of the text, reducing the emphasis laid on these words in the other translations.

Another example of the use of italicisation is given in the following passage:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>	<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
<p><i>“Here to show off his new body,”</i> Lee decided with a shudder of morning junk sickness. He knew what he was seeing – ah yes <i>Miguel</i> thank you – three months back sitting in the Metropole nodded out over a stale yellow éclair that would poison a cat two hours later, [...]</p> <p><i>“Besides by the time I could correct the error... Lazarus go home.... Pay The Man and go home.... What I want to see your old borrowed meat for?”</i> [...]</p> <p>Lee sat there waiting. “One snort never put anybody back on, kid.”</p> <p>“I know what I’m doing.”</p> <p><b>“They always know.”</b></p> <p>Miguel took the nail file.</p> <p>Lee closed his eyes: <b>“It’s too tiresome.”</b></p> <p>“Uh thanks that was great.” (88-9)</p>	<p><i>Here to show off his new body,</i> Lee decided with a shudder of morning junk sickness. He knew what he was seeing – ah yes <i>Miguel</i> thank you – three months back sitting in the Metropole nodded out over a stale yellow éclair that would poison a cat two hours later, [...]</p> <p><i>Besides by the time I could correct the error... Lazarus go home... Pay The Man and go home... What I want to see your old borrowed meat for?</i> [...]</p> <p>Lee sat there waiting. “One snort never put anybody back on, kid.”</p> <p>“I know what I’m doing.”</p> <p><b><i>They always know.</i></b></p> <p>Miguel took the nail fie.</p> <p>Lee closed his eyes: <b><i>It’s too tiresome.</i></b></p> <p>“Uh thanks that was great.” (58-9)</p>	<p><i>‘Hier gekomen om zijn nieuwe lichaam te laten zien,’</i> besloot Lee met een huivering van ochtendjunkziekte. Hij wist wat hij zag – ah ja <i>Miguel</i> dank je – drie maanden geleden aan een tafeltje in de Metropole onder de stuff, boven een verschaald geel gebakje dat twee uur later een kat zou vergiftigen, [...]</p> <p><i>‘Overigens zo ik de fout te zijn tijd kunnen herstellen... Lazarus ga naar huis... Betaal De Man en ga naar huis.... Waarom denk je wel dat ik je bruikleenvlees wil zien?’</i> [...]</p> <p>Lee bleef zitten wachten. ‘Eén fix heeft nog nooit iemand doen terugvallen, jongen.’</p> <p>‘Ik weet wat ik doe.’</p> <p><b>‘Dat weten ze altijd.’</b></p> <p>Miguel pakte de nagelvijl.</p> <p>Lee sloot zijn ogen: <b>‘Het is te vervelend.’</b></p> <p>‘Uh, dank je wel, dat was geweldig.’ (81-2)</p>	<p><i>Teruggekomen om zijn nieuwe lichaam te laten zien,</i> besloot Lee en huiverde door zijn junkkater. Hij wist wat hij zag – ah ja, <b>Miguel</b>, dank je – drie maanden geleden zittend aan een tafeltje in de Metropole, stoned en leunend over een gele oudbakken roomsoes waarmee twee uur later een kat zich zou vergiftigen, [...]</p> <p><b><i>Bovendien tegen de tijd dat ik de fout kan corrigeren... Ga naar huis, Lazarus... Betaal De Man en ga naar huis... Waarom zou ik jouw ouwe tweederangs vlees willen zien?</i></b> [...]</p> <p>Lee wachtte af. ‘Van één lijntje is nog nooit iemand teruggevallen, jochie.’</p> <p>‘Ik weet wat ik doe.’</p> <p><b><i>Ze weten altijd wat ze doen.</i></b></p> <p>Miguel pakte de nagelvijl.</p> <p>Lee sloot zijn ogen: <b><i>Het is mij te vermoeiend.</i></b></p> <p>‘Eh, bedankt, dat was fantastisch.’ (99-100)</p>

In these excerpts from “lazarus go home”, italicisation is mainly used as a way of conveying the narrator’s thoughts; however, the use of speech marks in the 1976 edition suggest the words are spoken out aloud rather than thoughts. As the remarks have no specific addressee within the narrative, it can be implied that Lee is talking to himself. Joyce & Co have reproduced the 1976 source text’s form, retaining both the speech marks and the italics and thus retaining the implication that Lee is either thinking out loud or that his words are important. Heuvelmans, contrarily, has removed the speech marks whenever the sentences were italicised, changing the sentences to thoughts effectively. Furthermore, Heuvelmans has chosen not

to italicise Miguel’s name in the interjection “*ah ja, Miguel, dank je*”, reducing the emphasis laid on the name in both the source texts and Joyce & Co’s text.

The way Joyce & Co have used italicisation in their translation show a close following of the source text, using italics to place emphasis on the words in a similar manner to the 1976 source text. Using italicisation as a means of putting emphasis on words helps the words stand out. It is less clear how Joyce & Co have interpreted the phrases that have been marked as thoughts in the 2015 source text. Joyce & Co’s choices, while in line with the 1976 source text, mark Lee’s words as thoughts that are spoken aloud, or sentences spoken with great emphasis. These choices have a somewhat deforming effect on the text.

The change in italicisations in the 2015 edition of the source text accounts for some of the choices made by Heuvelmans, but the differences between the use of italics as a means of adding emphasis to words stands out. Although Heuvelmans does add emphasis marks on one occasions, the words italicised in the source text stand out less in the Heuvelmans passages. His choices therefore reduce the effect of the italicised emphasis.

#### 4.2.3 Sex and pornography: controversial content

As determined in the preliminary phase, *Naked Lunch* is well-known for its many references to and descriptions of sex and sex-related acts. In “a.j.’s annual party”, a sex scene turns into a sadomasochistic hanging between three people, with Mary ultimately dying. The descriptions of the various acts over the course of the scene turn more violent as the act progresses; the following four passages are taken from the beginning and the end of the act; the first two are dialogue preceding the act and the beginning of the actual sexual acts, the third and fourth passages show two culminations of the sadomasochistic hanging:

<b>Burroughs (1976)</b>	<b>Burroughs: RT (2015)</b>
<p>“Darling, I want to rim you,” she whispers.</p> <p>“No. Not now.”</p> <p>“Please, I want to.”</p> <p>“Well, all right. I’ll go wash my ass.”</p> <p>“No, I’ll wash it.”</p> <p>“Aw shucks now, it ain’t dirty.”</p> <p>“Yes it is. Come on now, Johnny boy.”</p> <p>She leads him into the bathroom. “All right, get down.” He gets down on his knees and leans forward, with his chin on the bath mat.</p> <p>“Allah,” he says. He looks back and grins at her. She washes his ass with soap and hot water sticking her finger up it. (110-1, 76).</p>	
<p>She lick[s]* up the perennial divide. His small tight balls... A great pearl stands out on the tip of his circumcised cock. Her mouth closes over the crown. She sucks rhythmically up and down, pausing on the up stroke and moving her head around in a circle. Her hand plays gently with his balls, slide down and middle finger up his ass. As she sucks down toward the root of his cock she tickles his prostate mockingly. He grin[s]* and fart[s]*. She is sucking his cock now in a frenzy. His body begins to contract [,] pulling up toward his chin. Each</p>	

time the contraction is longer. "Wheeeeeeee!" the boy yell[s]\*, every muscle tense his whole body strain[ing] to empty through his cock. She drinks his jissom which fills her mouth in great hot spurts he lets his feet flop back onto the bed. He arches his back and yawns. (111, 76)

\* Added in Burroughs (2015)

A shudder runs down Johnny's body... one foot flutters like a trapped bird... Mark has draped himself over a swing and mimics Johnny's twitches, closes his eyes and sticks his tongue out... Johnny's cock springs up and Mary guides it up her cunt, writhing against him in a fluid belly dance, groaning and shrieking with delight... sweat pours down her body, hair hangs over her face in wet strands. "Cut him down, Mark," she screams. Mark reaches over with a snap knife and cuts the rope, catching Johnny as he falls, easing onto his back with Mary still impaled and writhing... (118, 82).

"Let me hang you, Mark... Let me hang you... Please, Mark, let me hang you!"

Sure baby." He pulls her brutally to her feet and pins her hands behind her.

"No, Mark!! No! No! No," she screams, shitting and pissing in terror as he drags her to the platform. He leaves her tied on the platform in a pile of old used condoms[,]\*\* while he adjusts the rope across the room... and comes back carrying the noose on a silver tray. He jerks her to her feet and tightens the noose. He sticks his cock up her and waltzes around the platform and off into space swinging in a great arc... "Wheeeeeee!" he screams, turning into Johnny. Her neck snaps. A great fluid wave undulates through her body. [->]\*\*\* Johnny drops to the floor and stands poised and alert like a young animal. (118-9, 82-3).

\*\* Omitted in Burroughs (2015)

\*\*\* New paragraph starts here in Burroughs (2015)

Joyce & Co's and Heuvelmans' translations of these passages are as follows:

<b>Joyce &amp; Co (1979)</b>	<b>Heuvelmans (2010)</b>
<p>'Liefje, ik wil je klaarlikken,' fluistert ze.</p> <p>'Nee, niet nu.'</p> <p>'Alsjeblieft, ik wil het.'</p> <p>'Nou, goed dan. Even mijn kont wassen.'</p> <p>'Nee, ik zal hem wel wassen.'</p> <p>'Ga weg, <b>wat een onzin</b>, hij is niet vies.'</p> <p>'Jawel. Vooruit, Johnny-boy.'</p> <p>Ze leidt hem de badkamer in. 'O.K., bukken maar.' Hij gaat op zijn knieën zitten en leunt voorover met zijn kin op het badmatje. 'Allah,' zegt hij. Hij kijkt naar achteren en grijnst naar haar. Ze wast zijn reet met zeep en warm water en steekt haar vinger erin. (100)</p>	<p>'Schat, ik wil je rimmen,' fluistert ze.</p> <p>'Nee, niet nu.'</p> <p>'Alsjeblieft, ik wil het <b>zo graag</b>.'</p> <p>'Nou, goed dan. Even mijn kont wassen.'</p> <p>'Nee, dat doe ik wel.'</p> <p>'Ach, <b>laat ook maar</b>, hij is niet vies.'</p> <p>'Wel waar. Kom maar, Johnny boy.'</p> <p>Ze gaat hem voor naar de badkamer. 'Goed, ga maar zitten.' Hij gaat op zijn knieën zitten en leunt voorover tot hij met zijn kin de badmat raakt. 'Allah,' zegt hij. Hij kijkt om en grijnst naar haar. Ze wast zijn kont met water, zeep en warm water en steekt haar vinger erin. (122-3)</p>
<p>Ze likt langs de <b>naad</b> omhoog. Zijn kleine stevige ballen... Een grote parel ligt op de top van zijn besneden <b>penis</b>. Haar mond sluit zich om de eikel. Ritmisch zuigt ze op en neer en stopt elke keer even als ze boven is, haar hoofd in een cirkel bewegend als ze weer terug gaat. Haar hand speelt vriendelijk met zijn <b>testikels</b>, glijdt</p>	<p>Ze likt zijn <b>perineum</b>. Zijn kleine, strakke ballen... Er verschijnt een grote parel op het puntje van zijn besneden <b>pik</b>. Ze sluit haar mond over de eikel. Ze zuigt ritmisch op en neer, wacht even na het omhooggaan en draait haar hoofd in een cirkel rond. Met één hand speelt ze zachtjes met zijn <b>ballen</b>, laat die zakken en glijdt met een</p>

<p>omlaag en de middelvinger gaat zijn aars binnen. As ze haar mond omlaag brengt naar de voet van zijn <b>penis</b>, kietelt ze plagend zijn prostaat. Hij grijnst en laat een scheet. Ze gaat nu bezeten te keer op zijn <b>penis</b>. Zijn lichaam begint zich ineen te trekken, trekt omhoog naar zijn kin. De <b>beweging</b> is iedere keer langer. <b>'Weeeeeeeee!</b>' schreeuwt de jongen, iedere spier gespannen, zijn hele lichaam klaar om zich door zijn penis te ledigen. Zij drinkt zijn sperma dat haar mond met grote hete stralen vult. Hij laat zijn voeten terugvallen op het bed. Hij maakt een holle rug en gaapt. (101)</p>	<p>middelvinger in zijn aars. Terwijl ze zijn <b>pik</b> al zuigend helemaal in haar mond laat verdwijnen, kietelt ze plagend zijn prostaat. Hij laat grijnzend een scheet. Ze zuigt nu koortsachtig aan zijn <b>pik</b>. Zijn lichaam begint krampachtig te bewegen, en trekt in een spasme naar zijn kin. Elke keer duurt het <b>spasme</b> langer.</p> <p><b>'Wiiiiiiiiiii!</b>' <b>krijst</b> de jongen. Al zijn spieren staan strak, zijn hele lichaam is gespannen en wil zich leegspuiten door zijn pik. Ze slikt zijn zaad door, dat met krachtige hete stralen in haar mond spuit. Hij laat zijn voeten weer op het bed vallen. Hij trekt zijn rug krom en gaapt. (123)</p>
<p>Een rilling gaat door Johnny's lichaam... één voet spartelt als een gestrikt vogeltje... Mark is over een schommel gaan hangen en imiteert de kronkelingen van Johnny, doet zijn ogen dicht en steekt zijn tong uit... Johnny's penis springt omhoog en Mary leidt hem haar kut in, wrijft zich tegen hem in een vloeiende buikdans, kreunt en gilt van genot... Het zweet stroomt over haar lichaam, haar haar hangt in natte slierten over haar gezicht. 'Snij hem af, Mark,' <b>schreeuwt</b> ze. Mark komt met een stiletto en snijdt het touw door, grijpt Johnny in zijn val en trekt hem over zijn schouder <b>terwijl Mary nog steeds aan hem vastgestoken zit en zich tegen hem aanwrijft...</b> (107)</p>	<p>Er gaat een huivering door Johnny's lichaam... een voet bungelt als een vogel in de val... Mark hangt op een schommel en imiteert Johnny's stuiprekkingen, doet zijn ogen dicht en steekt zijn tong uit... Johnny's pik springt omhoog en Mary leidt hem haar kut binnen, terwijl ze tegen hem oprijdt in een geile buikdans, kreunend en krijsend van genot... het zweet loopt tappelings langs haar lijf, het haar hangt in natte pieken voor haar gezicht... 'Snij hem los, Mark,' <b>gilt</b> ze. Mark komt bij haar met een stiletto, snijdt het touw door, vangt de vallende Johnny op en legt hem voorzichtig op zijn rug <b>terwijl Mary nog steeds kronkelend op zijn pik zit...</b> (130).</p>
<p>'Laat me je verhangen, Mark... Laat me je verhangen... Ach, Mark, mag ik je hangen!'</p> <p>'Tuurlijk, liefje.' Hij zet haar ruw op haar benen en houdt haar handen achter haar rug.</p> <p>'Nee, Mark!! Nee! Nee! Nee,' <b>schreeuwt</b> ze poepend en pissend van angst als hij haar naar het schavot <b>trekt</b>. Hij laat haar <b>vastgebonden</b> op het platform alleen in een berg van oude gebruikte condooms, terwijl hij in de kamer het koord in gereedheid brengt... en komt terug met de strop op een zilveren dienblad. Hij schudt haar overeind en trekt de strop aan. Hij steekt zijn penis in haar en walst over het platform met een grote zwaai de ruimte in... <b>'Weeeeeeeee!</b>' schreeuwt hij en gaat over in Johnny. Haar nek breekt. Een lange vloeiende golf trilt door haar lichaam. Johnny ploft op de vloer en staat stevig en oplettend als een jong dier. (107-8).</p>	<p>'Mag ik je ophangen, Mark?... Toe laat me je ophangen... Alsjeblieft, Mark, mag het? Ik wil je ophangen!'</p> <p>'Natuurlijk, liefje.' Hij sleurt haar hardhandig overeind en houdt haar handen achter haar rug vast.</p> <p>'Nee, Mark!! Nee! Nee! Nee!' <b>gilt</b> ze, pissend en schijtend van angst terwijl hij haar naar het podium <b>sleurt</b>. Hij laat haar <b>geboeid</b> achter op het podium te midden van een berg oude gebruikte condooms, terwijl hij het touw in gereedheid brengt, waarna hij terugkomt met de strop op een zilveren dienblad. Hij sleurt haar overeind en legt de strop strak om haar hals. Hij steekt zijn pk in haar en walst over het podium en met een grote boog de ruimte in... <b>'Wiiiiiiii!</b>' schreeuwt hij en hij verandert in Johnny. Haar nek breekt. Een lange vloeiende golf deint door haar lichaam.</p> <p>Johnny valt op de grond en staat op, stabiel en waakzaam als een jong dier.' (130-1).</p>

The first thing that stands out in these passages are the various words used to describe the sexual organs. The choices regarding the male genitalia made in Joyce & Co's translation are relatively neutral, with a

consistent use of the word *“penis”* where the source text has *“cock”*. Heuvelmans, on the contrary, consistently uses the word *“pik”* as a translation. Similarly, the *“testikels”* used by Joyce & Co is more clinical than Heuvelmans’ *“ballen.”* Both translators, however, have used *“kut”* for *“cunt”*. Joyce & Co’s choice for *“sperma”* is also neutral, compared to the slightly more informal *“zaad”* used by Heuvelmans.

Other physical elements that have seen changes throughout the translation process include the *“perennial divide”*, which has been changed to *“naad”* by Joyce & Co to move Mary’s licking somewhat higher up Johnny’s crotch area as opposed to Heuvelmans’ *“perineum”*, which is strictly spoken a correct translation, but seems almost clinical compared to the rest of the text. When Mary washes Johnny’s ass, Joyce & Co have used with *“reet”* as the translation for *“ass”*; Heuvelmans has taken a less informal solution, using *“kont”* in his translation. During Johnny and Mary’s oral sex act, Johnny’s *“contraction”* is translated as *“spasme”* by Heuvelmans, while Joyce & Co opt for the neutral *“beweging,”* an almost flat choice compared to the lively and descriptive choice made by Heuvelmans.

Some descriptions of the sexual and the masochistic acts, too, show some interesting differences. Where Joyce & Co’s Mary *“haar mond omlaag brengt naar de voet van zijn penis”* during the oral sex act, Heuvelmans pictures the movement differently, adding *“zuigend”*, increasing the sexual imagery in this scene. Furthermore, after Johnny is cut down from the gallows, Mary is *“still impaled and writhing”*. Joyce & Co have translated this as *“nog steeds aan hem vastgestoken zit en zich tegen hem aanwrijft”*; compared to Heuvelmans’ choice, *“terwijl Mary nog steeds kronkelend op zijn pik zit”*, Joyce & Co’s choice seems almost endearing, while Heuvelmans has pictured this image more aggressive. Another change by Heuvelmans that increases the masochistic nature of the scene sees Mary being left *“geboeid”* on the platform before her hanging, as well as the *“sleurt”* as the translation for the source text’s *“drags”*; Joyce & Co, again, stay closer to the source text by using *“vastgebonden”* and *“trekt”*, both choices lacking the masochistic and aggressive nature of the source text.

The effect categorisations of the changes analysed in this paragraph show that Heuvelmans has made more changes that imply an effect of accretion, while Joyce & Co have stayed close to the source text. Given the importance of the shock effect and the controversial nature of this chapter in particular, however, the choices made by Joyce & Co actually reduce the controversial nature of the scene, resulting in a text that is less vivid compared to the source text.

## 5. Effects on the meso-level

In this chapter, the data gathered in the micro-level analyses in paragraphs 4.1 will be gathered and translated to their respective effects on the meso-level, in order to answer the first sub-question as posed in Chapter 1:

- **What are the consequences of the choices established on the level of linguistic and textual means for the way the translations' text worlds have been constructed?**

It must be taken into consideration that most of the micro-level choices identified during the previous phase need to be accumulated to realise a significant effect on the meso-level. The effects registered in each translation will be categorised as either voice effects or interpretational effects, using Hewson's subcategories as shown in paragraph 2.3.

### 5.1 Voice effects

Voice effects entail any effect "that move[s] the translation in a particular direction" (Hewson 167). Any choice that the translator has made may alter the way the reader perceives the text, regardless of whether the choice is a just or a false interpretation. The following to subparagraphs look at each translator's effects as determined in the previous chapter, and will give an overall result of the effects of the translational choices on the voice of the text on the meso-level.

#### 5.1.1 Joyce & Co

Looking at the results of the analysis, it can be stated that Joyce & Co's translational choices mainly have resulted in either reduction or deformation effects. In many of their choices, they have stayed relatively close to the source text, but on several occasions, this has resulted in a relatively flat text, reducing the shock value of the elements presented. By staying relatively close to the words of the source text with regard to the sex scenes, Joyce & Co have also made their text more neutral than their 2010 counterpart, with it sometimes becoming almost a flat text compared to the source text world and to Heuvelmans' target text world, removing some of the shock value embedded in the scene. Regarding the sentence structure, Joyce & Co have chosen to add various syntactic elements to the passages analysed, which has led to a reduction of the fragmented and stream-of-consciousness-like structure present in a large part of the text. In turn, this reduces the feeling of fragmentation and disorientation the source text world gives.

By using relatively neutral words for the descriptions of the more expletive and controversial passages and terms in *Naked Lunch*, Joyce & Co have cleaned the text world, reducing the transfer of *Naked Lunch's* grim, controversial and dirty nature into the target text world.

### 5.1.2 Heuvelmans

Looking at the results of the analyses of chapter 4, it can be concluded that Heuvelmans' translational choices overall add to the voice of the text. The majority of Heuvelmans' choices either have accretion or deformation effects. Both the direct speech of and the indirect speech about various characters have influenced the way the reader perceives them. The expletives are more prominent in Heuvelmans' representations of the narrative, intensifying the source text world, but aiming at maintaining the shock value of the text. Additionally, the speech in Heuvelmans has been enhanced by his choices, and through this, the perception of various characters, by adding particles and pragmatic particles: for example, Mary's increased begging making her more manipulative, and an "I" character in the "atrophied preface" saying "*En gebruik die alcohol, verdomme*" (Heuvelmans 270), using an expletive as a replacement for the emphasis in the source texts' "and use that alcohol" (Burroughs 1976, 259; 2015, 195). Heuvelmans has also used English words more freely, most notably the word "fucking", having become a regularly used expletive in the Dutch language, which adds to the exotic sense of the work. A similar effect is created through the maintaining of the auxiliary ideas behind idioms, although the intertextuality has sometimes been reduced. Overall, this has led to a text that keeps in line with the shock value of Burroughs' source text.

### 5.2 Interpretational effects

The interpretational effects are mostly influenced by translational choices resulting in an actual change in meaning compared to the source text. As with the voice effects, Hewson distinguishes three categories of interpretational changes (contraction, expansion and transformation), which are used to measure the extent of divergence from the text world each choice instigates. This category shows a relatively large difference between the two translations: both Heuvelmans and Joyce & Co have shown to have made some transformative interpretational choices, it is the latter that contains significantly more translational changes that lead to interpretational effects. The following two subparagraphs give an overview of the effects on the interpretational level deduced from the analyses performed in chapter 4.



### 5.2.1 Joyce & Co

Looking at the micro-level analyses of Joyce & Co's translation shows that, overall, Joyce & Co have contracted the interpretation potential of the text world: For example, contraction takes place in Joyce & Co's interpretation of various intertextual elements and idiomatic expressions, by translating them to something different from the meaning presented in the source text; Joyce & Co have narrowed down the interpretations by emphasising the link between some passages in *Naked Lunch* and other works. Through this, Joyce & Co have strengthened the intertextual connections, leaving the reader with a narrower field of interpretations that have become clearer to pursue. Other translation choices have led to a reduced potential of interpretation of intertextuality, for example the translation of the American national anthem.

On some occasions, Joyce & Co have transformed the interpretation potential of the text world; for example, by choosing a Dutch magazine as a replacement for one of the famous sport events in the U.S. removes the possible interpretation linked to the value the event has for the American reader, as opposed as cheating on questions in a magazine. The value of this textual element has changed to a great effect with Joyce & Co's choice.

### 5.2.2 Heuvelmans

Choices that have an effect on the interpretational level are mainly of a transformative nature in Heuvelmans' translation. Various choices show a different interpretation of words on a textual level, but do show a proper understanding of the meaning behind the words, and the feeling that is conveyed in the source text is often properly transferred into the target text. Heuvelmans has issued some transformational effects in his choice of translating charactonyms, but in general has stayed close to conveying an added meaning that the source text already implied.

## 6. Conclusion

### 6.1 Final results

With the micro-level and meso-level analyses completed, this study returns to the macro-level. The choices on the micro- and their effects on the meso-level have been accumulated and analysed in order to determine how they have changed the voice and the interpretation of the text. This leads to answering the question set out at the beginning of this thesis:

- **What voice and interpretational effects have the translation choices of both Joyce & Co and Heuvelmans had on the meso-level of William S. Burroughs' *Naked Lunch*, and how does this relate to the perception of the source text world?**

The meso-level effects will now be connected to the macro-level of the text world, by returning to the two remaining sub-questions set at the beginning of the study, and answering each with the data gathered in the previous chapters. Based on Chesterman's categorisation of "projected macro-level effects" (cf. Hewson 27, 180-4), both translations will be scaled from the least to the most difference compared to the source text world when looking at the interpretation potential of the target texts:

- **What interpretation potential can be derived from these choices?**

Hewson follows Andrew Chesterman's categorisation method for the extent of the effects of the translational choices made by both translators. Ranging from the least to the most difference compared to the source text world, these are "divergent similarity, relative divergence, radical divergence, [and] adaptation" (Hewson 27).

Firstly, Joyce & Co's translation can be labelled as having "relative divergence", with a tendency towards "divergent similarity." When compared to Heuvelmans' translation, and considering the crude nature of the pre-*Restored Text* editions of the source text, the translation choices made by Joyce & Co tend to vary on the voice effect level, ranging primarily from reduction to deformation effects through the ironing out of some of the key stylistic elements, and by neutralising the shock value of the narratological elements. On the interpretational level, Joyce & Co's translation shows contraction and transformation effects, missing some of the interpretations in their tendency to transfer the text into the Dutch target culture.

Based on the meso-level effects, Heuvelmans' translation is labelled as having "divergent similarity". Although his translation choices mainly have had accretion effects, Heuvelmans has managed to maintain the underlying controversial tone and shock value of the source text world, which is a key element identifying Burroughs' (in)famous work. His relatively limited changes to the interpretation potential of the source text world reduces the chance for the reader to make a false interpretation of the work, even though the text's fragmented and disorienting narrative proves a challenge regardless of the choices made by either translator.

- **By what historical and/or cultural circumstances can these conceptions of the target text worlds be explained?**

From the day it became known to the editors of *Chicago Review*, *Naked Lunch* has intrigued literary figures and readers alike. The book was condemned and lauded, both for its form and its content. Even if the work did not receive as much criticism as it did in the source culture, the work remains a controversial work, relying on its shock value regarding the raw descriptions of sex and drugs and its explicit use of swearwords. While Joyce & Co deemed *Naked Lunch* a work that really had to be translated into Dutch, they reduced the shock value that made the work famous when it was initially published. This leads to another possible explanation for Joyce & Co's choices: Joyce & Co's self-proclaimed preference for decadence may have resulted in a more prudish and high-register text as opposed to Heuvelmans' translation. Following this, it can also be stated that the translator's poetics have played a part in the choices they have made. Joyce & Co have made their poetics explicit by stating their preference for the Classical rhetoric and their aim to make the text enjoyable and, if possible, more understandable for the reader. In doing so, the text has become somewhat ironed out, reducing the fragmented and disorienting structure key to *Naked Lunch*.

By looking at the preliminary data of the source text, *Naked Lunch* has mainly been attributed to Burroughs' drug-filled lifestyle. Heuvelmans' edition, interestingly, has removed the "Letter From a Master Addict to Dangerous Drugs" appendix from the text, which may be taken as an attempt from either Heuvelmans or the publisher to slightly move away this image of being a drug novel. This claim, however, cannot be substantiated by means of an analysis of the text or the available data. Both translations have transferred the drug-related terms in a proper manner, without any significant changes to the drug names or jargon related to drug use, as it is still a key subject from the work.

The use of *bargoens* by Joyce & Co has not been reproduced by Heuvelmans, who instead has used expletives and other words more commonly used in the Dutch language to translate the slang present in *Naked Lunch*. By doing so, Heuvelmans has refrained from changing a subgroup from a source culture into another subgroup in the target culture, but has tried to evoke the source text world more extensively than Joyce & Co has done. Maintaining more of the foreign language has strengthened the exotic nature of the narrative compared to the target culture.

## 6.2 Limitations to the study and recommendations to further research

With the study concluded, there are some issues that need to be addressed regarding the conclusions drawn from the study, as well as the parameters lying at the basis for this study. From this discussion, points can be taken towards a possible new study, in order to increase the comprehensiveness of any analysis that may be done in the future.

One of the main issues that needs to be addressed is the scale and limits of this study: like Hewson's study, this has only looked at some of the passages of the text, and although the passages are chosen to form a representation of the text as much as possible, the conclusions drawn from the study should be tested against other passages to be confirmed.

This leads to a second factor playing a part in this study: the target texts are based on two different source texts, even though both source texts are *Naked Lunch* by William Burroughs. The extensive editing done on *The Restored Text* has also impacted Heuvelmans' translation compared to Joyce & Co's translation. This has resulted in some passages that initially showed interesting differences in choices having less impact on the text world than the comparison between the two target texts would let on, as the Heuvelmans has taken over many changes performed by Miles and Grauerholz in *The Restored Text*.

A final point of discussion is the subjectivity of the final assessments made with regard to the source text; lacking an extensive translation and reception history, the macro-level hypotheses are partly based on a subjective view on the meso- and macro-level effects as perceived based on the analysis. While a completely objective view on this subject can never be achieved, an intersubjective view may be established through further study, testing the conclusions of this study against new passages chosen from *Naked Lunch* and its translations.

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