Faculteit Geesteswetenschappen

*Versie september 2014*

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Where a Misty Sea-line Meets the Wash of Air: Translating Anglo-Cornish Eye-dialect in Winston Graham’s *Poldark* Novels

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January/February 2018

**Abstract**

The presence of eye-dialect in a novel can enhance the liveliness of the text, its characters and the setting. However, it makes the translation process more complex as it is often tied to strong geographical identities and stereotypes. The process turns particularly complicated if the use of it changes over the course of the narrative; a process that takes place over the span of several novels of Winston Graham’s *Poldark* series (1945). This thesis is aimed at exploring translation strategies applicable to eye-dialect text and finding those that help to maintain, in the target text, certain differences between the characters that were enhanced or implied by the presence of eye-dialect in the source text. Furthermore, the purpose of the project is to reflect the change in the use of eye-dialect over the course of the *Poldark* series. After a translation-focused analysis that divides problems into Christiane Nord’s four categories, the creation of a synthetic dialect was selected as the predominant technique to apply to eye-dialect. Five passages from different novels in the series are translated into Dutch and accompanied by footnotes elaborating on different translation choices and other considered options.

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22. **Introduction**

Although some people would insist they do not, everyone speaks a form of dialect, and what is most commonly taught in schools is often referred to as a standardised variety of the language. While this variety has usually won prestige compared to other language varieties (Bonfiglio 23, Crystal ch. 45), linguistically, it is considered a dialect nonetheless. Authors of novels might engage with these notions of prestige and non-standard language varieties by rendering characters’ speech in dialect. While this enriches the variety in the source text, it adds a layer of complexity to the translation process.

When a text due for translation features two varieties or dialects of the same language, it exhibits what Morini refers to as a double-difference (123): not only is there a difference between the source language and the target language, but within the source text itself there is a language contrast (Morini 123). These differences might consist of grammatical, vocabulary-related or other linguistic and cultural features. This goes for both explicit features, such as local foods, physical objects or exclamations, as well as more implicit features, such as intelligence, social class, and personality. Therefore, the research questions for this project are; what are the additional or altered factors that should be considered when devising a translation strategy for such a text, and how can a translator deal with problems that arise while translating a text featuring both standardised English as well as eye-dialect and localised language features?

In order to formulate answers to these questions and arrive at the final stage – the translation – this project features sections on the definition of dialect, a translation focused analysis of *Poldark* divided into categories as formulated by Christiane Nord (147), and a discussion of some translation strategies that are applicable to eye-dialect. Alongside that, it will feature preliminary options for specific cases, elaboration on techniques that will be used, as well as information about Cornwall, social conventions and the period in which the story is set, to provide context for translation choices.

1. **Dialect and Language in Writing**

One of the most complex translation issues in *Poldark* is the presence of eye-dialect and language. While the general concept of a dialect and a language is familiar to most, the boundaries are not always clear-cut.

A dialect is clearly distinct from an accent. It is “a form of a language that people speak in a particular part of a country, containing some different words and grammar” (“Dialect, n.”), while accent refers to pronunciation only (“Accent, n.”). When the notion of a dialect is evoked in writing, it is referred to as eye-dialect, a term that first appeared in George Philip Krapp’s *The English Language in America* (1925). In eye-dialect, non-standard spelling functions as a cue towards the characters’ speech, but not as an exact linguistic representation of their pronunciation and use of non-standard language (Cook). To distinguish a dialect from a fully-fledged language – the boundaries between which could alter translation strategies – several theoretical works refer to the notion of mutual intelligibility, which theorises that dialects of the same language are mutually intelligible, while different languages are not (Akmajian, Farmer, Bickmore, Demers & Harnish 264). While this is certainly a helpful definition, it still raises the question of what exactly *is* mutually intelligible, and for whom? Not every reader will have the same command of certain varieties of a language. As a result, the definition will depend upon the characters.

When two or more characters are speaking to one another, on a more meta-analytical level, both their varieties would ideally still be intelligible to a presupposed reader of the novel. Therefore, the usage of “(eye-)dialect” in this project will ultimately depend on what is mutually intelligible for the characters in the novels rather than the presupposed reader. “(Eye)-dialect” will be used for units that are marked in a sense that they clearly deviate from standardised English in a way, but to which other characters who are believed or stated to speak a variety of the same overarching language generally respond to in a way that shows they understand it.

1. ***Poldark* andits Translation Problems**

Winston Graham’s *Poldark: Ross Poldark* is the first novel in a series of 12 published between 1945 and 2002, with a hiatus between the fourth book *Warleggan* (1953) and the fifth book *The Black Moon* (1973). The novels are set in late 18th and early 19th century Cornwall, where upon his return, Ross finds his fiancée Elizabeth about to marry his cousin Francis. Despondent, he tries to make a life for himself by re-opening the failing copper mine on his inherited Nampara estate. When he hires miner’s daughter Demelza as a scullery maid to work alongside his servants Prudie and Jud, rumours start spreading about their relationship. Eventually, they marry, but Ross can never quite forget his own past. The intense social pressure of the time, family feuds and the constant threat of poverty all act as catalysts for the plot.

The first six books were translated to Dutch by Hans de Vries in the mid-seventies, but these editions are unavailable. Therefore, it will, unfortunately, not be possible to comment on the techniques used by De Vries pertaining to eye-dialect. The translation in this project will revolve around several excerpts from *Poldark:* *Ross Poldark*, *Warleggan* and *The Angry Tide*; the first, fourth and seventh book, respectively, in order to reflect the developments in the use of eye-dialect, and will be made with a general market publication in mind.

The 2015 TV adaptation of the novels caused a 205% increase in the sale of *Poldark: Ross Poldark* in the first week after the premiere aired alone, with the number of weekly sales rising steadily as the series progressed (Carpenter). Following from this, the substantial increase in interest in *Poldark*, the sustaining world-wide popularity of related historical dramas such as *Outlander*, *Victoria*, *The Crown* as well as a global trend in producing page-to-screen adaptations that in turn raise the sales of their respective books (Burke ch. 1, Celis) – it happened to *Outlander*, which hit first place on the *New York Times* bestseller list 23 years after its first publication as a result of its adaptation (Alter) – would suggest that producing a new Dutch translation would be worthwhile.

The *Poldark* books make up a prose narrative, with a main purpose of entertaining, as the books are noticeably intended to evoke emotions and keep the readers’ attention. They are mostly aimed at a non-youth audience; they feature explicit and violent death- and fight scenes, and even a much-debated case of non-explicit but aggressive rape (*Warleggan* 311-314). The most appropriate genre label for the series is realistic historical fiction. Ross Poldark never existed but the novels do not feature wildly fantastical elements and often refer to real historical events as well as key issues of that particular area at the time. Cornwall was famous for the amount of smuggling through its harbours (Platt), tin and copper supplies and the dangers of working in the mines (“Industry in Cornwall”). Francis Poldark dies in a mine (*Warleggan* 92-94), Ross is almost convicted on suspicion of looting and smuggling in *Jeremy Poldark*, and Malcolm McNeil refers to a mission to suppress smuggling in the area in *The Angry Tide* (45-46). But perhaps more importantly, a vividly detailed setting is evoked through rich description and the inclusion of eye-dialect to evoke local Anglo-Cornish speech.

**3a. Pragmatic Problems**

At several points in the books characters quote passages from the Bible such as in chapter 18 of *Poldark: Ross Poldark* when Reuben Clemmow quotes part of Psalm 10 – which refers to assassination – right before he stabs another character: “Why standest thou so far off an’ hidest thy face in the needful time o’ trouble. [...] For the ungodly’th made a boast of his heart's desire, an’ speaketh good of the covetous” (247). The text occasionally features other biblical references such as “[i]t was like a promise of the Second Coming” (*Poldark: Ross Poldark* 401). These citations and references are often directly related to events prior to or after the citation, and some, like the Psalm also feature eye-dialect. Because of the complexity of translating the Bible, existing translations were used for the production of this project’s target text. The *Nieuwe Bijbel Vertaling* (2017) served as a basis, as opposed to, for example, the *Nederlands Bijbelgenootschap* 1951 edition, which could have been considered because it was published around the same time as the first *Poldark* novels. That particular part of Psalm 10 would then appear in the target text as: “Waarom, Heer, bent u zo ver en verbergt u zich in tijden van nood? [...] De mens zonder God prijst wat hij najaagt, en als hij rijk is, vervloekt en veracht hij de Heer” (Ps. 10) This Bible translation has been selected because it uses a comparatively less formal register and grammatical structure, which is suitable for several reasons. Firstly, they are mostly quoted by characters whose speech features eye-dialect, which can be suggested by choosing a Bible translation with a more informal register. Secondly, more archaic Bible translations will often require notes or annotations to be fully understood, and as the quotes in *Poldark* are often directly related to the storyline, it is important that they can be quickly understood without additional annotations. While “thou” was strictly speaking an informal form, denoting intimacy or familiarity (Algeo & Payne 166), the convention in Dutch is to use the formal “u,” and the target text adheres to that convention.

**3b. Culture-Specific Problems**

The novels also feature a particular culture-specific problem; the use pounds as currency (Nord 147). The equivalent of one pound in 1783 – the year in which the first *Poldark* book is set – would be worth around £110 pounds today (Nye). While readers from the source culture would likely be more aware of this difference, target culture readers might not immediately realise this. Still, either of them knowing the exact conversion rate is unlikely. However, through statements such as “I’ve an income of a few pounds a month, and this is supplemented by about £40 a year from the two mines and by those of my other patients who can afford to pay” (*Warleggan* 120) – which is shown to be a living wage for a physician – a rough sense of the difference is illustrated. By contrasting the smaller amounts with higher ones, the reader already gathers a fractional difference between a low income, a physician’s living wage, Caroline Penvenen’s inheritance of “thirty or forty thousand pounds” (*Warleggan* 187), or the significance of Francis investing the “last six hundred pounds” (*Warleggan* 167). In the translation, none of these amounts was converted to its modern value, since the relative difference in wealth between the characters, which becomes clear without further explanation, is more significant than the exact amount.

Measurements of distance never appear in large numbers and when they do, the distances are not extreme; most appearances concern a distance under 10 miles. The number of miles is often mentioned in passing – adding or subtracting a mile or two would not change the overall function – and has little further influence. Some mentions of distance are phrased in such a way that this is indicated quite clearly: Ross “rode [his horse] for miles” (*Poldark: Ross Poldark* 78) or a house lies “a couples of miles” (*Poldark: Ross Poldark* 149) off the coast. Therefore, to preserve the sense of a local system these would appear in the translation as “mijlen” without conversion. It would not be inappropriately inconsistent with the conversion of other measurements or sound too foreign to a reader of the target text, as Dutch has a couple of expressions and idioms using the word “mijlen” (e.g. “mijlenver”). Occasionally “yards” are featured – “[f]rom here it was a few yards” (*Poldark: Ross Poldark* 215) – and these also appear mostly in rough estimates. However, as this is relatively more obscure in the target culture, a translation would involve conversion to meters: “[v]anaf hier was het een paar meter.” In this case the more idiomatic phrasing overrules the preservation of local culture. It appears once in the expression “I would not wish to be a yard of pump water like Cousin William-Alfred” (*Poldark: Ross Poldark* 2), in which it is used to denote a very tall and thin person, someone who might be called a “scharminkel” or a “lange sliert” in Dutch. There are a few mentions of tonnes as weight units, but in the avoirdupois, imperial and metric system, this is about 1000kg, thus a conversion is not strictly necessary.

A related problem that arises from the rather classist society in which the story takes place, is the issue pertaining to honorifics (Nord 147). Within the book there are common honorifics such as “Mr” and “Mrs,” and ones that are used more sparingly, such as “sir” and “Sir”. “Mr” and “Mrs”, in *Poldark*, usually occur in dialogue, and while the actual full forms are “master” and “mistress,” they are approximately pronounced “mister” and “missus” (Lalor). The Dutch equivalents “meneer” and “mevrouw” do have abbreviated forms, but these do not have a particular short form pronunciation; speakers pronounce the whole word. Therefore, the technique applied to the translation of these two honorifics will be the use of the pronounceable fully written forms of the Dutch equivalent. The honorific “sir/Sir” is used in two ways. When it is used without a capital, it fulfils the same function as “Mr,” and when used with a capital as an honorific for nobility (“Essential Guide”). In the latter case it is not merely politeness, but a marker of a distinct class – which is also clarified by the context – hence the target text preserves the English form when it is used with a capital. Rather than “Mr” and “Mrs,” “Sir” is more straightforward to pronounce when it appears in Dutch dialogue. Keeping the English honorific in this case helps to preserve a touch of local colour of the socio-cultural context of the story.

**3c. Language Pair-Specific Problems**

The novels also feature an eclectic mix of personal pronouns. This partly arises from the text-specific issue created by the presence of eye-dialect, and partly from a more general language-pair specific problem (Nord 147). Modern English uses “you” as both the informal and formal or polite form of the second person pronoun, while Dutch uses “je” and “u,” respectively. Within these novels, however, several characters who speak eye-dialect occasionally retain archaic forms that had mostly gone out of use in standardised English at the time in which the story is set (Algeo & Payne 166). The most common is second person singular “thee,” which often appears as shortened form “ee”. “Thou” occurs in Biblical citations but not outside that context. Both these singular forms marked more intimate and informal situations (Algeo & Payne 166). Sometimes “ye” appears too, but it serves more as a cue towards eye-dialect than a strict distinction in formality; Prudie uses both “ye” and “you” to refer to her husband within the span of a few lines[[1]](#footnote-2) (*Poldark: Ross Poldark* 137-138). A handful of characters also retain the occasional “un” which derives from “hine,” – an archaic form of “(to) him” (“hine, pron.”) although sporadically “un(s)” functions as an eye-dialect version of “one(s)” (*Poldark: Ross Poldark* 183). Naturally, this is not likely to be an exact rendering of pronoun use in 18th century Cornwall, but the presence of variation does aid in evoking a realistic setting and a sense of local culture.

At first glance it might look like these apparently clear distinctions between forms would make the translation choices more straightforward, were it not for the fact that these retentions are also part of the eye-dialect, and characters are not consistent in their usage. For example, Drake switches from “you” to “ee” and back to “you” within the span of a few lines of dialogue while there is no telling difference in tone implied by the context (*The Angry Tide* 52-54). Generally, eye-dialect speaking characters prefer the generalized “you” in most cases. The variation in pronouns is employed as a cue for eye-dialect speaking characters only, rather than a rule-bound marker of grammatical function. This inconsistency still leaves the translator with the language-pair specific problem of judging the speaking situations individually to choose the more appropriate form. It requires a keen awareness of both the relation between the characters as well as the specific situation and messages they are conveying, as Hönig formulated (Hönig qtd. in Nord 146).

**3d. Text-Specific Problems**

The characters in the novels come from a wide range of backgrounds, and as a result they feature a wide range of registers. Characters include the relatively uneducated farm hands such as Jud and Prudie Paynter, whose speech clearly features eye-dialect, but also wealthy socialites. Early on in *Poldark: Ross Poldark*, for example, Jud says: “Twur a poor summer for frewt. [...] You can’t do nothing to an apple when thur's a drane[[2]](#footnote-3) in un. Not except kill the drane and eat the apple, an’ thur's a limit t’what two bodies can eat,” (47) to which Prudie replies, “Twas a nice chanst I didn’ swaller one of they wasps” (47). In their speech the eye-dialect is quite prominent compared to others who speak eye-dialect, such as Jim Carter: “It is the cottage I have to thank ee for, [...] You see, if we had no hope for that—[...] We reckoned, sur, if twas all the same to you, that we’d not go into Reuben's cottage” (*Poldark: Ross Poldark* 169). However, all three characters’ speech contrasts quite markedly with the vocabulary and constructions used by characters such as the wealthy high-society heiress Caroline Penvenen: “Why, an heiress, of course. [...] The one thing she never learns is anything about the successful marriage she is being prepared for. So you see, dear Dr Enys, it would not be surprising if she also gave the impression of being two persons and with some higher justification than you” (*Warleggan* 71-72). This is further complicated by the character of Demelza Carne, who gradually loses her initially prominently dialectal speech (*Poldark: Ross Poldark* 107) as a result of, among other things, stigmatization and elocution instructions (*Poldark:* *Ross Poldark* ch. 13). This development is directly commented on in the narrative (*Poldark: Ross Poldark* 298, *The Angry Tide* 258). If, for example, Demelza’s speech wereto be translated into standardised Dutch consistently before she is criticised and receives instructions about manners and speech – and before her speech starts changing – there would be no difference between non-standard and standard to reduce. Why would someone who already speaks the standard dialect receive elocution instructions to speak standard the dialect?

Taking away such an influential contrast could possibly be referred to as censorship through translation (Morini 125). The removal would affect the effect of many interactions and change the perception of the storyline in general by taking away, for example, a significant part of Demelza’s character development. Some might argue that at the moment of the publication of the first novel, no one is aware that her speech in the later books would be so different. However, the contrast in language and the socio-cultural issue of Demelza’s dialect is already addressed in the first novel. In short, all of this variation causes a wealth of text-specific, culture-based, pragmatic and language-pair specific problems, (Nord 147) and demands sensitivity to these differences.

One of the main indirect suggestions of the presence or lack of eye-dialect is a character’s social status. This is to some extent also represented in features such as living circumstances, the worth of certain possessions and economical struggles. These give the reader some information about which characters belong to a higher social stratum than others. However, just from seeing that “twelve thousand pounds” (*The Angry Tide* 78) was not worth the same as it would be now,[[3]](#footnote-4) the target text reader would not grasp the full contrast or les explicit suggestions such as implied intelligence. The way these characters speak emphasizes prejudice, differences, and possible struggles. Therefore, this translation of *Poldark* is aimed at preserving a difference in register between characters who speak eye-dialect and those who do not, as well as Demelza’s speech in passages from the first book compared to passages taken from later books.

There are different ways to do this. Morini discusses several options a translator has when faced with a text containing double-difference, some of which include translating the whole into the standardised variety of the target language and thereby consciously or inadvertently censoring an aspect of the narrative, or translating with two varieties of the target language, with possibly unfitting associations as a result. He also mentions synthetic, non-existent, dialect (Morini 130). As the use of dialect is influential in the *Poldark* series, the aim is to preserve a difference by translating the eye-dialect in *Poldark* into a synthetic Dutch dialect using words that are modified or non-standard. This, for example, would include using “ik ken” as an eye-dialect version of “ik kan,” or “piepers” instead of “aardappels” for “taties” (*Poldark: Ross Poldark* 111). This option was deemed appropriate because the eye-dialect in *Poldark* is relevant enough to show development over the course of the series, be directly commented on, and have genuine influence in the narrative.

Where an item of non-standard vocabulary appears, the aim is to use a non-standard word in the translation where possible, but with a strong preference for words that are not linked to one particular area. However, if there is no equivalent in the target language, such as “[J]ack”[[4]](#footnote-5) (*Poldark: Ross Poldark* 147), it will sometimes be necessary to translate it with standard-dialect vocabulary, or to disambiguate. This can occur because a word is so particular to the source culture that it does not exist in the target language, or the meaning cannot unambiguously be derived from the context (Morini 134).

The option to translate the eye-dialect with an existing Dutch dialect was rejected. Cornwall has a complex history and distinct identity and heritage, and is, among other features, known for farming and mining (“Industry in Cornwall”). This history and identity is present and interacted with in the narrative, and there is no existing Dutch dialect that approximates the specific combination of features. The story is explicitly set in Cornwall and not another region, and therefore it would be difficult to justify why characters are speaking, for example, a Limburg dialect when they are unambiguously stated to be in Cornwall. Still, the eye-dialect is used to distinguish social classes and perceived intelligence. In the source culture Cornish dialect also has strong connotations of being rural and being spoken by people with lower intelligence (Kortmann & Upton 214). Swaneberg, Smit, and Reydt discuss how, in Dutch culture, dialect is often associated with rural areas, and those who speak dialect face prejudice based on, for example, lower perceived intelligence than those who speak more standardised varieties (Swaneberg 151, Smit, Reydt qtd. in Burger 30). Therefore, a synthetic, less localised eye-dialect was selected as the appropriate option (Morini 134), as a result the distinct Anglo-Cornish sound might be lost in translation, but the synthetic eye-dialect will evoke similar connotations.

Interestingly, the texts contain a few words of neither English nor Cornish, but of French origin, which are mostly employed by characters from the higher social classes: the ability to speak French was a sign of prestige and good education (Kelly). These phrases occur throughout the series, for example, *Poldark: Ross Poldark* features the phrase “[we] must back each other up, *esprit de corps*, good of the community, good of the class,” (321), *Warleggan* features “[h]is first decree was a *levée en masse*,” (373) as well as “[m]uch *Qui Vive* all night,” (375) and in *The Angry Tide* St John states that it is “time for *bavarderie*, not serious talk” (429). These phrases are often clarified by the context, usually through elaboration like the first example, or by way of a contrast as in the last example. They do not have a continuous presence, but they are nonetheless part of a certain group of characters’ way of speaking, and therefore functions as another distinguisher of class or perceived intelligence. Combining that with the clarifications present in the text, disambiguation or domestication is not necessary, and foreignisation possible: most French phrases appear in the target text in French.

**3e. Conclusion**

All in all, there are a number of marked translation problems some of which, such as the inclusion of Bible citations or French phrases, are susceptible to a clearly defined translation strategy before the translation process begins. Others however, such as the main issues connected to eye-dialect, occur in such context-specific phrases that they require an overall sensitivity and can only be sketched out in broad strokes beforehand. These will often be evaluated and decided on a case-by-case basis. As per the research questions, this analysis framed by Nord’s categories illustrates the factors that should be taken into account, or paid more attention than usual when translating eye-dialect are numerous. The frequency and the “heaviness” of the eye-dialect are two of the most significant, as well as the source culture associations or stereotypes connected to it. Moreover, an important factor in deciding the translation strategy is the involvement in and interaction with the narrative; does the eye-dialect change for a particular reason, such as it does for Demelza? The translation strategies employed in producing the target text of *Poldark* will be varied, including foreignisation, domestication, disambiguation and those in between. One of the main aims is to maintain some level of difference in the way source text phrases with eye-dialect and those with a markedly higher register are translated. To preserve some of the differences between and developments of characters that are ingrained in their use of language, an important translation technique throughout this project will be the creation of synthetic dialect. Further research could investigate reader-focused evaluations of several translated texts of which the source contained eye-dialect, and provide statistical evaluations of whether certain translation strategies pertaining to eye-dialect have the desired effect(s).
Words: 3872

1. **Translations and Footnotes**

**4a. Fragment 1, uit *Poldark: Ross Poldark*, pp. 110-112.**

Het meisje voor hem stootte hem voorzichtig aan.[[5]](#footnote-6)

‘Ken u me d’r hier af laten?’

‘Maar je bent nog maar halverwege Illuggan.’

‘Weet ik, maar ik denk niet dat ik voorlopig naar huis ga.’

‘Waarom niet?’

Ze gaf geen antwoord.

‘Weet je vader soms niet dat je weg bent geweest?’

‘Jawel, maar ik heb een overhemd en een kniebroek van m’n broer geleend. Pa zei dat ik hoe dan ook naar de markt moest, dus zei hij dat ik Lukes zondagse kloffie maar moest lenen.’

‘En toen?’

‘En toen heb ik niet gevonden waar ik voor kwam. En Luke’s kleren zijn helemaal smerig geworden. Dus ik denk –’

‘Waarom ben je niet in je eigen kleren gegaan?’

‘Vader heb ze gister kapot gescheurd toen ie me een pak slaag gaf.’

Ze reden nog een stukje door. Demelza gluurde over haar schouder om er zeker van te zijn dat Garrick nog volgde.

‘Slaat je vader je vaak?’ vroeg Ross.

‘Alleen wanneer ie teveel heeft gedronken.’

‘En hoe vaak gebeurt dat?’

‘O… twee keer per week of zo. Minder als ie ’t geld d’r niet voor heb.’[[6]](#footnote-7)

[…]

‘En wat moet je thuis allemaal doen?’[[7]](#footnote-8)

‘Op ’t huis passen en piepers[[8]](#footnote-9) poten en ’t varken voeren.’

‘Hoeveel broers en zussen heb je?’

‘Zes broers.’

‘Allemaal jonger dan jij?’

‘Ja.’ Ze keek weer over haar schouder en floot scherp naar Garrick.

‘Houd je van je vader?’

Ze keek hem verbaasd aan. ‘Ja –’

‘Waarom?’

Ze aarzelde. ‘Omdat ’t moet van de Bijbel.’

‘Vind je het fijn om thuis te wonen?’

‘Ik ben van huis weggelopen toen ik twaalf was.’

‘En wat gebeurde er toen?’

‘Toen ben ik weer teruggebracht.’

Zwartje schrok toen er plotseling een wezel het pad overstak, en Ross greep de teugels steviger vast.

‘Als je je vader voorlopig niet voor de voeten loopt, zal hij vast vergeten wat je fout gedaan hebt.’

 Ze schudde haar hoofd. ‘Hij legt gewoon een pak slaag voor me opzij.’

‘Wat heeft het dan voor zin hem te uit de weg te gaan?’

Ze glimlachte met een onverwachte volwassenheid. ‘Dat stelt ’t uit.’

Ze hadden een splitsing in het landweggetje bereikt. Rechtdoor lag de weg naar Illugan; de afslag naar rechts zou hem langs de rand van St. Ann’s brengen vanwaar hij het gebruikelijke pad richting Sawle zou kunnen volgen. Hij liet de merrie stilhouden.

‘Ik stap d’r hier wel af,’ zei Demelza.

Hij zei: ‘Ik heb thuis een dienstmeisje nodig. Op[[9]](#footnote-10) Nampara, voorbij St. Ann’s. Je krijgt te eten en betere kleding dan je nu hebt. Omdat je minderjarig bent zou ik je loon aan je vader betalen.’ Hij voegde eraan toe: ‘Ik heb een sterk iemand nodig, want het is zwaar werk.’

**4b. Fragment 2, uit *Poldark: Ross Poldark,* pp. 132-134**

 ‘Ze zeggen dat je[[10]](#footnote-11) m’n dochter hier heb.’

‘Wie heeft je[[11]](#footnote-12) dat verteld?’

‘Weduwe Richards zei dat je d’r mee naar huis heb genomen.’

‘Die ken ik niet.’

Carne bewoog onrustig heen en weer en knipperde met zijn ogen. Hij was vastbesloten zich niet zomaar te laten afwimpelen.

‘Waar is m’n dochter?’ zei hij dreigend.

‘Ze hebben ’t huis doorzocht,’ vertelde Prudie terwijl ze weer binnen kwam.

‘Mond houden, vrouw,’ zei Carne.

‘Waar haal je het recht vandaan hierheen te komen en deze toon aan te slaan tegen mijn werkster?’ vroeg Ross met venijnige beleefdheid.

‘Recht, mijn God! Je hebt m’n dochter verleid. Je heb d’r meegelokt. Waar is ze?’

‘Ik heb geen flauw idee.’

Carne knarsetandde.[[12]](#footnote-13) ‘Dan zorg je maar dat je d’r achter komt.’

‘Inderdaad!’ zei een van de broers.

‘Zodat je haar mee naar huis kunt nemen en weer kan slaan?’

‘Ik doe wat ik wil met m’n kinderen,’ zei Carne.

‘Haar rug is al vuurrood.’

‘Wat voor recht heb jij om d’r rug te zien! Ik zorg d’rvoor dat de lange arm van de wet je zal grijpen!’[[13]](#footnote-14)

‘Volgens de wet mag een meisje op haar veertiende haar eigen huis kiezen.’

‘Ze is nog geen veertien.’

‘Kun je dat bewijzen?’

Carne trok zijn riem aan. ‘Luister ’ns effe, ’t is niet aan mij om iets te bewijzen. Ze is mijn dochter, en ze zal mooi niet het speeltje worden van een of andere hitsige ijdeltuit, niet nu, en niet als ze veertig is, begrepen?’

‘En zelfs dat,’ zei Ross, ‘is waarschijnlijk beter dan het uitmesten van jouw varkensstal.’

Carne keek zijdelings naar zijn broers.

‘Hij gaat d’r niet teruggeven.’

‘We kunnen ’m dwingen,’ zei de tweede broer, een man van rond de dertig met een pokdalig gezicht.

‘Ik ga Jud effe halen,’ zei Prudie vanuit de hoek,[[14]](#footnote-15) en liep op flappende sandalen[[15]](#footnote-16) weer naar buiten.

‘Dus, meneer,’ zei Carne, ‘wat zal het wezen?’

‘Dus daarom heb je de familie meegebracht,’ zei Ross. ‘Je hebt gewoon het lef niet om het zelf op te knappen.’[[16]](#footnote-17)

‘Ik had met gemak honderd man mee kunnen nemen, meneer.’ Hij boog naar voren. ‘We hebben het niet zo op geile bokken in Illugan. Ga d’rvoor jongens.’[[17]](#footnote-18)

De twee andere mannen draaiden onmiddellijk om; een schopte een stoel omver, de ander gaf de tafel waar nog kopjes en borden op stonden een gooi, en Carne pakte een kandelaar en smeet hem op de grond.

Ross liep naar de andere kant van de kamer en pakte een set Franse duelleerpistolen van de muur. Hij maakte ze gereed.

‘De eerstvolgende die meubels in deze kamer aanraakt schiet ik neer,’ zei hij.

Er viel een moment stilte. De drie mannen stopten, duidelijk een halt toegeroepen.

‘Waar is m’n dochter?’ brulde Carne.

**4c. Fragment 3, uit *Poldark: Ross Poldark*, pp. 137-138.**

‘Nou zeg,’ bromde Jud. ‘Ik ken niet nog sneller lopen. En wat motten we doen wanneer we d’r zijn? ’T is maar drie tegen drie hoor. En een van ons is maar een jochie, zo dun als een grasspriet, en zo teer als een lelie.’

‘Hé, laat me,’ zei Jim. ‘Ik waag het er wel op.’

‘En je denkt er dus niet eens aan om mij mee te rekenen?’ zei Prudie terwijl ze over haar grote rode neus wreef. ‘D’r is geen man op aarde die ik niet aan ken als ik me d’r toe zet.[[18]](#footnote-19) Aanstellerige watjes, dat is wat ze zijn, die mannen. Sla ze een keer voor de kop met een soeplepel, en wat doen ze? Ze kruipen weg alsof je ze pijn heb gedaan.’

‘Ik loop alvast vooruit,’ zei Jim Carter. Hij had een leren zweep vast een zette het op een drafje om de heuvel af te komen.

‘Waar is ’t kreng?’ vroeg Jud aan zijn vrouw.

‘Geen idee. Ze hebben ’t huis doorzocht voor kap’tein Ross thuiskwam.[[19]](#footnote-20) Het verbaast me dat je ze niet tegengekomen ben. En ik vroeg me af waarom je niet reageerde toen ik net naar je aan het roepen was. Ik ben d’r helemaal schor van.

‘Ik ken ook niet overal tegelijk zijn,’ zei Jud terwijl hij de hooivork op zijn andere schouder legde. ‘Dat verwacht je toch ook niet van een doodgewone man.[[20]](#footnote-21) Als er nou zesenveertig Jud Paynters over de boerderij keuvelden, dan zou d’r misschien eentje op een plek zijn die jou uitkomt. Maar aangezien er maar één is, Godzijdank–’

‘Amen,’ zei Prudie.

‘Goed, goed. Maar je ken toch niet verwachten dat ie altijd binnen gehoorsafstand is als jij begint te blèren.’

‘Nee, maar ik verwacht ook niet dat ie zich doof houdt, terwijl ik maar één veld verderop sta. Ik kon alleen je kniebroek zien, maar ik wist dat jij het was door de lappen die er opgenaaid zijn en door de enorme rookpluim uit de fabrieksschoorsteen vlak bij ’t veld.’

Ze zagen Jim Carter tevoorschijn komen uit de appelboomgaard en door te tuin richting het huis rennen. Zodra hij aankwam ging hij naar binnen.

Prudie verloor één van haar flappende sandalen moest stoppen om hem weer op te pakken. Nu was het Jud zijn buurt om te mopperen. Ze hadden de appelboomgaard bereikt, maar voor ze er doorheen waren kwam Jim Carter ze al tegemoet lopen.

‘‘T is oké. Ze vechten… eerlijk.[[21]](#footnote-22) Het is best indrukwekkend om te zien– ’

‘Wat?’ siste Jud. ‘Vechten? Zeg eens, hebben we ’t gemist?’

Hij liet zijn hooivork vallen, zette het op een lopen, en bereikte het huis ver voor de andere twee. De huiskamer lag in duigen, maar het ergste van het gevecht was voorbij.

**4d. Fragment 4, uit *Warleggan*, pp. 29-30.[[22]](#footnote-23)**

Wat iemand anders ook had kunnen vinden van het gezamenlijke karakter van het tafelgezelschap,[[23]](#footnote-24) Malcolm McNeil had niets te klagen. Hij had alleen gewild dat Sir Hugh zich niet zo monopolistisch gedroeg. Telkens weer probeerde hij zelf de aandacht van mevrouw Poldark te trekken, en telkens weer trok de harige baronet deze terug. Zijn eerste echte kans kreeg hij pas toen Sir Hugh nog een portie van het braadstuk afsneed voor mevrouw Frensham, de zus van Sir John, en McNeil Demelza prompt vroeg of hij hetzelfde voor haar kon doen.

‘Nee hoor, maar bedankt,’ zei Demelza. ‘Het is best verassend u hier te zien, kapitein McNeil. Ik dacht dat u naar Schotland en de clans was teruggekeerd.’

‘O, ik ben ondertussen wel terug geweest,’ verzekerde hij Demelza, terwijl hij haar bewonderend aankeek en aan zijn indrukwekkende snor draaide.[[24]](#footnote-25) ‘En overzees. En in Londen en Windsor. Maar ik heb een speciale plek in mijn hart voor dit gebied – en sommige mensen hier – en toen de kans zich voordeed om naar beide terug te keren…’

‘Met uw dragonders?’

‘Geen dragonders deze keer.’

‘Niet één?’

‘Alleen ikzelf, mevrouw Poldark. Het spijt me u teleur te moeten stellen.[[25]](#footnote-26) Ik kreeg griep, en daarna, toen ik Sir John ontmoette in Londen, werd ik uitgenodigd om mijn ziekteverlof hier door te brengen.

Demelza keek hem vriendelijk aan. ‘U ziet er niet ziek uit, kapitein McNeil.’

‘Op dit moment ben ik dat ook niet mevrouw. Maar laat me uw glas bijvullen. Heeft u al eens kanariewijn gedronken?’[[26]](#footnote-27)

‘Ik ken maar drie smaken, en het is geen van die drie daar.’

‘Dan moet u wel kanariewijn proberen. Ik haal trouwens veel plezier uit het bewonderen van jullie prachtige kustlijn, en het deed mijn gezondheid ook goed –‘

‘Was u niet op zoek naar smokkelaars?’

‘Nee, nee, mevrouw Poldark, deze keer niet. Zijn ze er dan nog steeds? Ik had verwacht dat mijn laatste bezoek hun activiteit wel een beetje de kop in gedrukt had.’

‘Dat had het zeker. We waren helemaal betreurd toen u[[27]](#footnote-28) vertrokken was.’

De Schot wierp haar een speelse blik toe. ‘Dat is een opmerking die ik op twee manieren kan opvatten.’

**4e. Fragment 5, uit *Het Woeste Getij*, pp. 53-55.**

Drake lachte. ‘Ik moet ervandoor, zus, maar nog bedankt voor de thee. Zou Jeremy binnenkort naar de kostschool gaan?’

Demelza keek bedachtzaam. ‘Ik probeer hem eerst te leren wat ik weet, en daarna krijgt hij misschien een tijdje een tutor aan huis. Ik zou hem nooit tegen houden als hij graag weg wil, maar als hij pas zeven of acht is, is het wreed om een jongen zo uit huis te rukken. Ross ging pas naar de kostschool nadat zijn moeder overleed, toen hij net tien was.’

‘Natuurlijk,’ zei Drake, ‘en Geoffrey Charles was tenslotte elf toen ze hem naar Harrow[[28]](#footnote-29) stuurden.’

Dit was zo’n gevoelig onderwerp dat voor een tijdje geen van beiden verder praatte.

[…]

Drake zei dat hij volgende maandag rond zever uur weer op bezoek zou komen, en schuifelde net richting de deur, toen Demelza zei: ‘Volgens mij staat Rosina Hoblyn op het punt te vertrekken. Ken jij d’r, Drake? Ze komt uit Sawle en woont bij haar familie. Ze naait, borduurt en maakt hoeden voor me.’[[29]](#footnote-30)

Drake twijfelde. ‘’K denk dat ik d’r misschien wel een keertje heb zien lopen.’

‘Ik heb haar een krukje gegeven – je weet wel, Ross, die oude uit de kleine slaapkamer. Het zal bij haar thuis van pas komen, maar ze loopt een beetje mank en het is nogal ver om het te dragen.’ Demelza liep naar de deur en riep. ‘Rosina.’

‘Ja, mevrouw.’ Rosina kwam aanlopen met haar naaiwerkje in haar handen. Ze keek verbaasd op toen ze de twee mannen zag staan.

‘Ben je klaar om te vertrekken? Dat moet toch bijna af zijn?’

‘O, dat is het zeker. Ik voegde gewoon hier en daar nog een steekje of twee toe, en ik wachtte tot u kon komen kijken of het allemaal mooi en netjes was.’

‘Ken je mijn broer, Drake Carne? Hij moet ook jouw kant op; hij woont in St. Ann’s, dus het is ook helemaal geen omweg voor hem, en hij kan het krukje voor je dragen.’

Rosina zei: ‘O, maar mevrouw, ik kan het wel aan hoor. ’T is niet zo zwaar, en ik ben het wel gewend om emmers water en dat soort dingen te sjouwen.’

‘Ach,’ zei Demelza, ‘Drake gaat toch al die kant op en staat net op het punt om weg te gaan. Je vindt het toch niet erg, Drake?’

Drake schudde zijn hoofd.

‘Pak dan maar snel je hoed.’

Het meisje verdween, maar was snel terug met haar naaimand en het krukje.

Deze werden aan Drake overhandigd, hij pakte ze aan, en zij vertrokken, over een krakende houten brug, via het door meidoorns omgeven pad de vallei uit. Ross en Demelza keken ze na.

Ross zei: ‘Is dit weer een van je huwelijks experimenten?’

Demelza tuurde ze na. ‘Ze blijft een beetje mank lopen ondanks alles wat Dwight geprobeerd heeft. Ze is een lieve meid.’

‘Zo’n overduidelijke list heb ik nog nooit gezien.’

‘O, dat was het zeker niet! Dat vind ik tenminste… ze waren hier toch allebei op hetzelfde moment…’

‘Op jouw uitnodiging.’

‘Ross, Drake heeft een vrouw nodig. Ik wil hem niet op zo’n jonge leeftijd gevoelloos zien worden van teleurstelling en eenzaamheid. Ik wil hem weer… vrolijk zien, zoals hij vroeger was. Hij is mijn favoriete broer.’

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1. **Source Texts**

The punctuation, in this chapter, was left as it appears in the novels.

**6a. Excerpt 1, from *Poldark: Ross Poldark*, pp. 110-112.**

The girl in front of him gave a wriggle.

“Could ee let me down ’ere?” she said.

“You’re but halfway to Illuggan yet.”

“I know. I doubt I shall be going ’ome yet awhile.”

“Why not?”

There was no answer.

“Does your father not know you’ve been out?”

“Yes, but I was lended my brother's shirt and breeches. Fathur says I must go to fair whether or no, so he says I can borrow Luke's Sunday fligs.”

“Well?”

“Well, I ain’t got what I went for. And Luke's clothes is all slottery. So I reckon—”

“Why did you not go in your own clothes?”

“Fathur tored ’em last night when he give me a cooting.”

They jogged on for some distance. She turned and peered back to be sure Garrick was following.

“Does your father often beat you?” Ross asked.

“Only when he's bin takin’ too much.”

“How often is that?”

“Oh… mebbe twice a week. Less when he ’an’t got the money.”

[…]

 “What work do you do?”

“Looking after the ’ouse and plantin’ taties an’ feeding the pig.”

“How many brothers and sisters have you?”

“Six brothers.”

“All younger than you?”

“Es-s.” She turned her head and whistled piercingly to Garrick.

“Do you love your father?”

She looked at him in surprise. “Es-s—”

“Why?”

She wriggled. “Cos it says you must in the Bible.”

“You like living at home?”

“I runned away when I was twelve.”

“And what happened?”

“I was broft back.”

Darkie swerved as a stoat scuttered across the path, and Ross took a firmer grip on the reins.

“If you stay out of your father's way for a time, no doubt he’ll forget what you have done wrong.”

She shook her head. “He’ll save un up.”

“Then what is the use of avoiding him?”

She smiled with an odd maturity. “Twill put un off.”

They reached a break in the track. Ahead lay the way to Illuggan; the right fork would bring him to skirt St. Ann's whence he could join the usual lane to Sawle. He reined up the mare.

“I’ll get down ’ere,” she said.

He said: “I need a girl to work in my house. At Nampara, beyond St. Ann's. You would get your food and better clothing than you have now. As you are under age I would pay your wages to your father.” He added: “I want someone strong, for the work is hard.”

**6b. Excerpt 2, from *Poldark: Ross Poldark*, pp. 132-134.**

“I hear tell you’ve gotten my dattur.”

“Who told you that?”

“The Widow Richards said you took ’er ’ome.”

“I don’t know the woman.”

Carne shifted restlessly and blinked his eyes. He had no intention of being sidetracked.

“Where's my dattur?” he said grimly.

“They’ve searched the ’ouse,” came from Prudie at the door.

“Hold your noise, woman,” said Carne.

“By what right do you come here and talk to my servant like that?” Ross asked with malignant politeness.

“Right, by God! You’ve slocked my dattur. You ’ticed her away. Where is she?”

“I have no idea.”

Carne thrust out his bottom lip. “Then you’d best find out.”

“Aye!” said one of the brothers.

“So that you may take her home and beat her?”

“I do what I choose wi’ me own,” said Carne.

“Her back is already inflamed.”

“What right ha’ you to be seein’ her back! I’ll have the law on you!”

“The law says a girl may choose her own home when she is fourteen.”

“She's not fourteen.”

“Can you prove it?”

Carne tightened his belt. “Look ’ere, man; tedn’t fur me to prove nothing. She's my dattur, and she’ll not go to be plaything to a rake-hell dandy, not now, nor when she's forty, see?”

“Even that,” said Ross, “might be better than caring for your pigsty.”

Carne glanced at his brothers.

“He ain’t going to give ’er up.”

“We can make un,” said the second brother, a man of about thirty with a pockmarked face.

“I’ll go fetch Jud,” said Prudie from the door, and went out flapping in her slippers.

“Well, mister,” said Carne. “What's it to be?”

“So that's why you brought your family,” said Ross. “Without the spunk to do a job yourself.”

“I could ’a brought two ’undred men, mister.” Carne thrust his face forward. “We don’t ’old wi’ cradle thiefs down Illuggan way. Scat un up, boys.”

Immediately the other two turned; one kicked over a chair, the other upended the table on which were some cups and plates, Carne picked up a candlestick and dashed it on the floor.

Ross walked across the room and took down from the wall one of a pair of French duelling pistols. This he began to prime.

“I’ll shoot the next man who touches furniture in this room,” he said.

There was a moment's pause. The three men stopped, plainly thwarted.

“Where's my dattur?” shouted Carne.

**6c. Excerpt 3, from *Poldark: Ross Poldark*, pp. 137-138.**

“All right,” growled Jud. “I can’t walk no fasterer. An’ what's to do when we git there? Tes only three agin three, then. An’ one of us is a slit of a boy, as thin as a stalk o’ wheat an’ delicut as a lily.”

“Here, leave off,” said Jim. “I’ll take my chance.”

“Ye don’t think to count me, an?” said Prudie, rubbing her big red nose. “Thur's no man born o’ woman I can’t deal with if I’ve the mind. Puffed up pirouettes, that's what men are. Hit ’em acrost the ’ead wi’ a soup ladle, an’ what happens? They crawl away as if you’d ’urt ’em.”

“I’ll run on,” said Jim Carter. He was carrying a leather whip, and he broke into a trot to take him down the hill.

“Whur's the brat?” Jud asked his wife.

“Dunno. They searched the ’ouse afore Cap’n Ross come home. A wonder to me ye didn’t see ’em and come down. And I wonder ye didn’t ’ear me just now when I was shouting. ’Oarse, I am.”

“Can’t be every place at once,” said Jud, changing shoulders with his long pitchfork. “Tedn’t to be expected of mortal man. If there was forty-six Jud Paynters poddlin’ about the farm, then mebbe one of ’em would be in the right place to suit you. But as there's only one, Lord be thanked—”

“Amen,” said Prudie.

“All right, all right. Then ye can’t expect ’im to be within earshot every time you start cryin’ out.”

“No, but I don’t expect ’im to be deaf on purpose, when I’m only one field away. The knees of your britches was all I seen, but I knew twas you by the patches on ’em and by the factory chimney puffin’ smoke hard by.”

They saw Jim Carter emerge from among the apple trees and run across the garden to the house. They saw him reach it and enter.

Prudie lost one of her flapping slippers and had to stop to retrieve it. It was Jud's turn to grumble. They reached the plantation of apple trees, but before they were through it they met Jim Carter returning.

“ ’Tis all right. They’re… fighting fair. ’Tis a proper job to watch—”

“What?” snapped Jud. “Wrastling? ’Ere, ’ave we missed it?”

He dropped his pitchfork, broke into a run, and reached the house ahead of the other two. The parlour was in ruin, but the best of the struggle was over.

**6d. Excerpt 4, from *Warleggan,* pp. 29-30.**

Whatever anyone else might feel about the disposition of the table, Malcolm McNeil had no complaints. He only wished Sir Hugh wouldn’t be so monopolistic. Again and again he tried to gain Mrs Poldark’s attention, and again and again the hairy baronet grabbed it back. His first real opportunity came when Sir Hugh had to carve another piece off the joint for Mrs Frensham, Sir John’s sister, and McNeil at once asked Demelza if he might presently do the same for her.

“Thank you, no,” said Demelza. “’Tis quite surprising seeing you here, Captain McNeil. I thought you was gone back to Scotland and the clans.”

 “Oh, I have been back in the meantime,” he assured her, screwing in his great moustache at her admiringly. “And overseas. And in London and Windsor. But I grew an affection for this piece of country – and some of the people – and when the occasion came to revisit it and them . . .”

 “With your dragoons?”

 “No dragoons this time.”

 “Not one?”

 “Only myself, Mrs Poldark. I’m sorry to disappoint ye. I was ill with a fever, and afterwards, meeting Sir John in London, was invited to take my sick leave here.”

 Demelza glanced at him amiably. “You don’t look a sick man, Captain McNeil.”

 “Nor am I now, ma’am. Let me fill your glass. Is it canary ye have been drinking?”

 “I know only three flavours, and it is none of those three.”

 “Then canary it must be. And I have found a great amount of pleasure as well as health in admiring your beautiful coast line –”

 “Not looking for smugglers?”

 “No, no, Mrs Poldark; not this time. Why, are there some still? I thought my last visit had quite put them down.”

 “And so it did. We was all downcast after you had gone.”

 The Scotsman glanced at her with a twinkle. “That is a remark capable of two interpretations.”

**6e. Excerpt 5, from *The Angry Tide*, pp. 53-55.**

Drake laughed. “I must go, sister. Thank ee for the tea. Will Jeremy go away to school soon?”

 Demelza wrinkled her eyebrows at the thought. “I am trying to teach him what I know and then he can maybe have a tutor for a while. I shall never hold him in if he has the wish to go away, but at seven or eight it is savage for a boy to be torn from his home. Ross did not go till after his mother died, when he was turned ten.”

 “Of course,” Drake said, “and Geoffrey Charles, he was eleven when they sent him to Harrow.”

 This was such a sore subject that for a few moments neither spoke.

[…]

 Drake said he would come next Monday at seven, and was edging his way towards the door, when Demelza said: “I believe Rosina Hoblyn is just leaving. D’you know her, Drake? She’s from Sawle and lives with her family. She does needlework and millinery for me.”

Drake hesitated. “I expect mebbe I seen her about.”

“I’ve given her a stool – you know the old one, Ross, that was in the box bedroom. It will be useful for her at home, but as she is a little lame it is a long way to carry it.” Demelza went to the door and called. “Rosina.”

 “Yes, ma’am.” Rosina came to the door, needle in hand. When she saw the two men she looked surprised.

 “Are you ready to go? That must be near finished.”

 “Oh, it is. I was but adding a stitch or two, here and there, waiting for you to come see twas right and proper.”

 “D’you know my brother, Drake Carne? He’s going your way; he lives at St Ann’s, so it’ll not be out of his way at all, and he can carry the stool.”

 Rosina said: “Oh, ma’am, I can manage that. Tis no great weight; and I’m used to fetching and carrying water and the like.”

 “Well,” Demelza said, “Drake is going that way and is about to leave. You do not mind, Drake?”

 Drake shook his head.

 “Then go get your bonnet.”

 The girl disappeared, and soon came back, carrying her workbasket and the stool. This was handed to Drake, who took it, and they set off, over the creaky wooden bridge and up the may-lined lane out of the valley. Ross and Demelza watched them go.

 Ross said: “Is this another of your matrimonial experiments?”

 Demelza narrowed her eyes. “That little limp stays with her in spite of all Dwight has been able to do. She’s a nice girl.”

 “A more flagrant contrivance I never saw.”

 “Oh, no it was not! I don’t think so… since they both happened to be here at the same time…”

 “At your invitation.”

 “Ross, Drake needs a wife. I don’t want to see him dry up in his youth from disappointment and loneliness. I want to see him – in joy again, as he used to be. He’s my favourite brother.”

1. “Ye” and “you” could both be used as regular plural and polite singular. [↑](#footnote-ref-2)
2. This is a specific type of male honey-bee, a Dutch approximant would be “dar”. [↑](#footnote-ref-3)
3. It would be worth around £1.13 million (Nye). Nye converts to American dollar, so the amount was converted back to pounds using the American dollar to British pound conversion rate of the 13th of January 2018. [↑](#footnote-ref-4)
4. A term used for Cornishmen, specifically Cornish miners. (“Cousin , n.1c.”) [↑](#footnote-ref-5)
5. In the novel, this action is preceded by a long description focalised through Ross. Just before, it is stated that up until Demelza moves they ride silently. Judging from the context, this movement is intended to get Ross out of his reverie, rather than a result of cold or awkwardness. Options such as “kronkelde,” “wiebelde,” or “huiverde” either do not sound idiomatic or have negative connotations [↑](#footnote-ref-6)
6. The first two excerpts consist mainly of dialogue. Concerning Graham’s style: in his dialogue-based scenes he tends not to use much embellishments or desciption, which can make the dialgue seem a little stilted at times, but it does evoke a certain dynamic. [↑](#footnote-ref-7)
7. “En” was added as, preceding this sentence in the complete novel, Ross asks her about her age and this question links in with the first. [↑](#footnote-ref-8)
8. For some cases of dialect vocabulary I consulted the *Mijn Woordenboek* “dialect vertaler,” for suggestions. [↑](#footnote-ref-9)
9. Nampara is both the estate and the main building on the estate [↑](#footnote-ref-10)
10. The nature of the scene and tone used by Carne would not fit with a formal pronoun, hence the “je/jouw” instead of “u.” [↑](#footnote-ref-11)
11. Ross is part of a higher, educated social class than Carne, social conventions would not demand for Ross to use a formal pronoun to adress him. [↑](#footnote-ref-12)
12. The word “pruilen” was considered, but it has a denotation of being silently angry or silently disagreeing as well as a onnotation with sadness or crying because of the word ‘pruillip’, which is also inappropriate. [↑](#footnote-ref-13)
13. An earlier draft used “ik stuur de politie op je af!” but as the first police force was not established until 1822, that would be anachronistic. Then it changed to “de lange arm van de wet zal je grijpen!” but that took away Carne’s agency implied in the source text, hence this solution. [↑](#footnote-ref-14)
14. The literal translation “van waar ze stond” would be illogical as people presumably speak from where they are standing. However, the explicit mention of her position in the room emphasises she was not taking part in the conversation, therefore it was translated into the more idiomatic “vanuit de hoek”. [↑](#footnote-ref-15)
15. An earlier draft featured “en ging sloffend weer naar buiten” but later on the loose fit of her shoe is emphasised because she loses it on the way back to the house. [↑](#footnote-ref-16)
16. The source text uses “you […] your” but in the Dutch version the two pronouns end up next to each other, and “jij je familie meegebracht” does not scan as well as the source text option, so I opted to translate that with “de familie” to avoid the two pronouns, as it would be extremely unlikely for him to bring a family that is not his own.

 Please see 3c for “un.” Here it most likely refers to the room. “To scat” in this case, is an archaic verb meaning “to leave/go” so I interpreted this source text sentence as “go for [the room], boys” as they start tearing up the living room instead of going for Ross directly, which “un” could theoretically also have referred to. [↑](#footnote-ref-17)
17. 17 “To scat” is a moderately archaic verb meaning “to leave” or “to go.” I interpreted this sentence as “go for it [the room], boys”’ as they start tearing up the living room instead of going for Ross personally, which “un” could theoretically also have referred to. [↑](#footnote-ref-18)
18. The source text phrase “man born o’ woman,” would result in a unidiomatic “man die uit een vrouw geboren is” which is does not really scan. The implied characteristic is that this man is mortal, yet “sterfelijke man” does not fit Prudie’s register, so I opted for “geen man op aarde.” I considered “sterveling” but Prudie is really making a point of how she, a 1780’s woman, is not afraid of joining a fight with several men, so I aimed to keep the gender in. [↑](#footnote-ref-19)
19. While in the source text “Captain” is capitalized, Dutch Ministry of Defense websites do not capitalize “kapitein,” which is why I opted not to capitalize. [↑](#footnote-ref-20)
20. The source text used “mortal man,” but “sterveling” seems to fit better in with a higher register than Juds. I used “doodgewone” to preserve some reference to mortality. [↑](#footnote-ref-21)
21. The ellipsis was moved to create a more idiomatic pause. [↑](#footnote-ref-22)
22. As charcter names are not translated throughout, and several novels’ titles are character names, they were not translated either. To avoid confusion about whether it is an English or Dutch edition, I would add a secondary title as some earlier English editions of the novels had one too. To denote more clearly that this concerns a Dutch edition, I would add something along the lines of “Boek [nummer] uit/van de Poldark-cyclus” or “Cornwall cyclus.” This was based off of how the secondary title of Diana Gabaldon’s *Outlander* was translated. [↑](#footnote-ref-23)
23. I added “gezamenlijke” to add a few syllables in between the two “van het” structures to improve legibility and rhythm, as well as to emphasize that it’s about the whole group. [↑](#footnote-ref-24)
24. The order of actions was switched around because the very explicit mention of the direction of his action results in a patched or unidiomatic sentence structure if translated literally. [↑](#footnote-ref-25)
25. “Ye” (source text) here is part of the Anglo-Scottish dialect, but as McNeil does not show many other cues towards eye-dialect and is explicitly stated to be Scottish a couple of times before and after this scene. I chose to translate with the polite forms in this scene as they are currently in very upper-class company. [↑](#footnote-ref-26)
26. I could have translated it with related beverages like “port,” but kanariewijn is quite particular to the time period; it would presumably also look out of place to source culture readers and can therefore remain obscure in the translation. [↑](#footnote-ref-27)
27. I consistently translated interactions between McNeil and Demelza with with polite forms n this excerpt as they are at a very upper-class dinner in this scene. McNeil has a more than appropriate interest in Demelza. At the beginning of chapter 8 he asks her secretively if they could move to a first name basis, and he very nearly lures her into sleeping with him. The significance of being on a first name basis in this socio-cultural context works best if they are polite form in prior scenes. [↑](#footnote-ref-28)
28. There is no true equivalent for this school in Dutch, nor would a Dutch name make much sense in this context, so it was kept. [↑](#footnote-ref-29)
29. Splitting needlework into its two main constituents does change the rhythm, but it allows for a more flowing structure of the list of things Rosina does for Demelza. In English both elements can use the verb does, but in Dutch these would have two different verbs (“doet naaiwerk […] maakt hoeden”). [↑](#footnote-ref-30)