

A photograph of a forest path. The path is dirt and covered with fallen leaves, leading into a dense forest. Sunlight filters through the trees, creating a bright, hazy glow in the center of the path. The trees are tall and thin, with some bare branches visible. The overall atmosphere is mysterious and somewhat ethereal.

Psychological or Supernatural?

*Translating Ben Dolnick's The Ghost
Notebooks*

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Abstract

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This thesis analyses the stylistic aspects that convey the double meanings in Ben Dolnick's *The Ghost Notebooks*. The goal of the analysis is to examine the most desirable ways to translate the tools Dolnick used in order to provide these double meanings. It will also provide relevant background information on the novel itself and the various subjects it covers. The emphasis of the analysis lies on the various styles that can be found throughout the novel. As a conclusion to the analysis and possible translation strategies, a Dutch translation of parts of the novel is provided for reference.

Keywords: Ben Dolnick, The Ghost Notebooks, supernatural, psychological, translation, unreliable narrator

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Introduction

In February 2018, Ben Dolnick's fourth novel, *The Ghost Notebooks*, was published by Pantheon Books. On their website it is described as “[a] supernatural story of love, ghosts, and madness as a young couple, newly engaged, become caretakers of a historic museum.” Most of the other descriptions of the novel found at online bookshops and in book reviews (see the bibliography) describe the novel in a similar way, only mostly without the “madness.”

However, after reading the novel I was left with the feeling that this novel's story is, in fact, not so much merely about ghosts as it is about mental illness. The latter is a subject that has been apparent in Dolnick's previous novels as well, whereas the supernatural elements are new to his oeuvre. I looked up all the book reviews I could find, but none of them spoke about this possible interpretation of the book. I started to doubt myself, and sent Dolnick an e-mail, asking, bluntly, whether I was crazy for reading the novel this way. His answer: “[Y]our reading re ghosts is very much in line with my intentions. I wrestled a lot as I was writing with to what extent I wanted the book itself to believe in ghosts, so to speak, and I settled on wanting it to be readable in both ways: as a psychological story or a supernatural one. I love unreliable narrators, but one of my pet peeves is that narrators who are billed as unreliable are too often in fact very reliable, only they're reliable in the manner of a clock that's off by fifteen minutes, i.e. you always know exactly where you stand. I wanted to see if I could write a book with a truly unreliable narrator, where different people would conclude different things.”

This answer raises the question as to why the publisher as well as book sellers, would mention only the supernatural parts of the novel, instead of focussing on both options. They probably chose to mention only the supernatural content of the novel for marketing reasons (ghost stories are simply more marketable than psychological dramas). However, the translator

should remain faithful to the novel as a whole. This means that the main aim when translating this novel is remaining faithful to both the supernatural and the psychological elements the novel offers. In doing so, I hope to find out the best way of translating the particular style Dolnick uses to similarly convey both of these - very different - elements.

The novel's narrator, Nick Beron, is an unreliable narrator. He actively tries to find proof of the existence of ghosts, which he ultimately finds in the form of his fiancé's notebooks. However, because he wants the ghosts to exist so badly, he cannot be trusted to tell the story from an unbiased point of view. It is up to the reader to realise this and from this, to decide whether they still trust Nick's narrative or whether they choose to draw their own conclusions to the mystery of Hannah's death. Ultimately, this means that Nick's unreliability in large part causes the ambiguity between supernatural and psychological. Why Nick wants to believe in the existence of ghosts so badly is explained in the *About The Ghost Notebooks* section of this thesis.

Since for some readers the supernatural elements will stand out whereas for others it will be the psychological elements, it is the translator's task to keep both possibilities open, as this is the case in the source text too. In order to examine this connection this thesis will investigate, most importantly, the following research question: what are the possible ways of translating both Nick's unreliability and the parts of this novel where both the supernatural and the psychological are apparent, and which of those possible translations are the more desirable ones? In order to answer these questions, the thesis will investigate how Nick's unreliability is established, both in his own narrative and in the various fragments that interrupt the main narrative, and how the various styles and voices in the fragments outside of Nick's narrative are established.

Firstly, an overview of the novel will be given. The various voices and writing styles will be introduced and from those styles and voices a selection that best fits the purpose of this thesis

will be made.

Secondly, the selected fragments of the novel will be analysed. The goal of this analysis is to pinpoint exactly where the writing style and the voices of the characters lean towards either supernatural or psychological beliefs or invoke both aspects, and to determine possible ways of translating these fragments.

Thirdly, various possibilities of translating these fragments will be shown, after which the most desirable option will be determined. This case study should then be able to show different ways of dealing with the unreliable narrator's voice, as this is the main reason both possibilities are equally possible. Suggestions for further research on this subject will be made as well.

Finally, the results from the research project described above will be tested by using them to create an annotated translation of part of the novel.

About Ben Dolnick

Ben Dolnick is a young and emerging Jewish-American author who is based in New York City. He was born in 1982. His first novel, *Zoology*, was published in 2007. Since then, he has written three other novels, of which the most recent one is *The Ghost Notebooks*. Dolnick has written for various newspapers and magazines as well, his articles consisting mainly of opinion pieces. Journalism is in his blood; he is one of the descendants of the Ochs-Sulzberger family, the owners of the *New York Times*.

Dolnick's Jewish roots always linger in the background of his stories. Judaism does not, however, drive the narrative like it does in, for example, Jonathan Safran Foer's novels. In Dolnick it is mostly apparent in his character's names and in casual remarks that the characters make about, for example, having become Bat/Bar Mitzvah. This is, however, an element that the

translator should keep in mind, as it is a central theme in his novels, even though not the most apparent or visible one. When asked, Dolnick explains his character's Jewish roots as follows: "It's a fairly direct element of my autobiography/background. I am Jewish by heritage, and had a Bar Mitzvah — and grew up in a community that was predominantly Jewish — but, like 50-75% of the Jewish people I knew, it was much more a cultural influence than a theological one. That is, I have much more interest in Judaism as a cultural tradition — the bookishness, the comedy, the neuroses — than as a religion" (Dolnick, e-mail on 15 May 2018).

None of Dolnick's works has been translated into Dutch as of today, which means that the translator cannot turn to existing translations for help with translation or interpretation problems. The first Dutch translator of Dolnick's novels has to fully trust his or her own interpretations of the novels. The translation rights for *Zoology* have been sold to publishers in Israel and Italy, and the rights for *At the Bottom of Everything* have been sold to a Czech publisher. The translation rights for *The Ghost Notebooks* have not been sold to any publishers yet, according to Dolnick (e-mail on 15 May 2018).

About The Ghost Notebooks

The Ghost Notebooks is, for the most part, set in the first person narrative. The narrator is Nick Beron, a twenty-something New Yorker, and it is through his point of view that the story is told. After the events that changed his life and ended Hannah's occurred, Nick recollects these events that led to the couple's tragic fates. Early in the novel Nick asks his girlfriend, Hannah Rampe, to marry him after they almost ended their relationship, and together they move to the small town of Hibernia in the state New York. Hannah is offered a job there as the caretaker of Wright Historic House.

Wright Historic House (also referred to in the novel as “WHH”) used to be the home of famous writer and philosopher Edmund Wright, although it has long been turned into a museum by the time Nick and Hannah move there. The fictional Wright is most famous for the encyclopaedias he wrote.

Immediately from the start of the novel the reader already knows that something terrible has happened to Nick and Hannah during their stay at the house, although it is only later that the reader finds out what exactly happened, namely that Hannah drowned herself in the river near their house.

Only Nick’s view of events is shown, combined with various fragments written by other people. Nick uses these fragments, however, to create his own explanation of what it was that drove Hannah to end her own life. For Nick, trying to prove that Hannah was possessed by ghosts, even though he begins his narrative (the very first line of the novel) by telling the reader that he never used to believe in the supernatural, is a sort of coping mechanism: “Let me explain, first of all, that I was never one of those people who believed, even a little bit, in ghosts” (5). Choosing to start believing in ghosts is more manageable for him than to accept that Hannah was mentally ill and that he was not able to help her or find out in time that she was about to commit suicide.

The above paints a quite dark picture of the novel’s subject matter. However, it is not only dark and sad. There are many funny passages as well, as Dolnick explains: “I did think it was important that the book be funny. I knew that it was going to have hopefully sad and spooky elements, and so I thought humor would be an important thing to have in the mix, just so the reader doesn’t have a totally gray experience. But I think it’s also the case in general, that just humor is incredibly important to me” (Oldweiler). This notion of adding humour to the novel is

closely connected to Dolnick's Jewish roots (see quote in section *About Ben Dolnick*). As mentioned earlier, Dolnick's novels always feature characters with Jewish backgrounds. The humour in his novels is, like his character's backgrounds, something that he adds to all of his novels and should, as such, be visible in the translation as well.

Part of the novel's comic elements stem from word puns, for example the name of a group of Edmund Wright-fans who call themselves *the Wrighters*. These kinds of word puns form a large part of the novel's humour. These puns form a typical translation problem which cannot be examined as a whole but needs to be looked at separately for each single pun. Since these jokes are not the main subject of this thesis, they will not be examined in-depth. Only the jokes that feature in the to be translated fragments will be discussed in this thesis.

The novel is laid out in three parts. The first part covers Nick and Hannah's lives in New York City, and their move to Wright Historic House up to the part that Hannah goes missing. The second part of the novel begins with Hannah's funeral and covers the weeks after it, during which Nick is committed to a mental hospital. Finally, the third part covers Nick's escape from the hospital and his return to the Wright House, where he sets out to find answers to the circumstances surrounding Hannah's death. Each part has its own chapters, starting at chapter one every time.

Chapter 1 Theoretical Framework and Methodology

Since the main aim of this thesis is to find out how to create the most desirable translation of this novel, and in particular of finding the most desirable way of translating Nick's biased/unreliable narrative, the focus will be on a stylistic analysis of the text. In order to accomplish this, a number of fragments from the text will be analysed, using mostly Arthur Langeveld's *Vertalen wat er staat* and Tim Parks' *Translating Style*.

Langeveld offers a thorough and complete overview of possible translation problems in the first four chapters of his book. This thesis will mostly make use of the third and fourth chapter, namely the chapters *translational transformations* and *style*. The chapter on style speaks for itself as to why it is of use to this thesis, and in the chapter on translational transformations Langeveld mentions the following:

It is in no way whatsoever meaningless on what location in a sentence an element is placed. Within a sentence there is always a subtle game going on about the amount of emphasis the different elements are given. When an element is moved to a different location within the sentence, the result is usually that the element gains more or less emphasis than it did in the former location. This is the translator's problem. He is often obligated to move elements; because of the grammar or norms of the target language. However, when doing this he needs to take care that, in their new position, these elements retain approximately the same amount of emphasis they had in the source text. Otherwise, it could happen that an important element loses its emphasis, or that an unimportant element gains too much emphasis. (72)¹

¹ Quotations from Langeveld's *Vertalen wat er staat* in this thesis are my translations.

Langeveld then continues to offer the translator various possible solutions to this problem. When looking at *The Ghost Notebooks* and the previously mentioned subject matter of the novel, a possible theory worth looking at is the question whether Dolnick uses many of these grammatical tricks, such as playing with the location of elements within a sentence, to lay extra emphasis on certain parts of his sentences.

Parks offers a more detailed vision on translating style in particular. His book is divided in eight chapters. The first chapter gives an introduction of the subject matter and explains how source texts can be distinguished from target texts. Chapter two to seven are all case studies using fragments of different novels and their Italian translation. Parks uses back translation to clarify the changes the Italian translator made during the creation of the target text. The final chapter focusses on “translating individualism” (Parks) and is not relevant to this thesis. The seventh chapter, however, on translating Henry Green, is of great value to the analysis of *The Ghost Notebooks*, in particular for the analysis of Nick’s narrative and the mysterious diary entries. Parks mentions the following:

[...] Green deploys some very strange focusing and foregrounding. Things rise to prominence that do not seem to deserve it, structures are made more complex than they need be, sometimes the syntax seems discontinuous, even ‘wrong’. The effect is to create a powerful sense of disorientation, as if the world Green is talking about were one in which we have yet to be initiated, a place not unlike a fog perhaps, where the reader, like the pigeon, risks running up against unexpected obstacles. (199)

This sense of disorientation is apparent in Nick’s mind and thus in his narrative as well. In the case of the mysterious diary entries, the sense of disorientation mainly hits the reader, as these passages are of such a strange tone and subject that the reader has no means of understanding

when reading them the first time.

Leech and Short's book *Style in Fiction* will be sparsely used for this thesis. The reason for this is that Leech and Short focus mainly on the micro-structural level of texts, whereas Langeveld and, to some extent, Parks lay more emphasis on the macro-structural level. This analysis mostly examines the various fragments on the macro-structural level, whereas the footnotes in the translation itself take a closer look at the micro-structural level of the text. Because there are so many different factors on the macro-structural level to take into account in this novel it is simply not possible to discuss both micro- and macro-structural elements in great detail. An exception occurs in the analysis of Nick's narrative, for which Leech and Short's chapter on a novel's narrator will be used.

The analysis will focus on Nick's narrative and on the fragments, each of them in a different voice and style, that have been inserted into the novel. The analysis will determine which factors cause the existence of two possible interpretations of the story and the way Dolnick establishes Nick's unreliability.

However, before any of the above can be examined, the intended audience of both source text and target text should be determined. As mentioned before, Dolnick's previous novels all had the shared theme of family, friendship and love, i.e. the theme of human relationships. His novel *Zoology* is a typical coming-of-age novel in that it revolves around finding a place in the world, first loves and human connection in general. *At the Bottom of Everything* follows Adam Sanecki, who travels to India in search of his missing childhood friend Thomas Pell. Adam and Thomas went through a traumatic event when they were children, and both deal with this trauma in different ways. In the end, this is a novel about dealing with life-changing mistakes and feelings of guilt, long-lost friendship and forgiveness. In *You Know Who You Are*, Dolnick again

chooses to write a coming-of-age story, this time spanning the early life of his main character Jacob Vine. Vine's story revolves around family life, first loves and finding out how to move forward after losing a loved one.

In this regard, it can be said that a reader who is familiar with Dolnick's work may expect his new novels to have the same themes as the ones mentioned above. Themes about family life, love, growing up, friendship and mental health issues always lumbering in the background. And indeed, these themes are apparent in *The Ghost Notebooks*, with the added theme of supernatural elements. A reader who is familiar with Dolnick's previous works, could, however, be quicker to assume that the ghosts in this novel exist only in Nick and Hannah's imaginations, whereas a reader who is new to Dolnick's oeuvre might be quicker to assume the novel is without doubt about ghosts.

How then, will this intended audience be determined? The source text's readers can be divided into two groups of people: the first group consists of readers familiar with Dolnick's work, and the multiple interpretations that usually come with it who read *The Ghost Notebooks* simply because they liked his previous works. The second group consists of readers who are interested in fantasy/horror stories and came across this novel because of the way it is advertised as such by Pantheon Books and in the media.

For the target text, this lies slightly different. Since none of Dolnick's previous works has been translated into Dutch (or into any language), unless they are familiar with his work in English *The Ghost Notebooks* will probably be the first time a Dutch reader comes into contact with it. If the Dutch publisher chooses to market the book in the same way Pantheon Books does, then most of the Dutch readers will start reading *The Ghost Notebooks* with the themes of fantasy and horror in mind. This is something that the translator should keep in mind: the chance that the

Dutch reader overlooks the choice between the two interpretations is greater than the chance of the English-language reader familiar with Dolnick's earlier works not realising this choice is an interpretative possibility. The implications this could have for the possible and most desirable translation choices will be discussed in chapters four and five.

A question that will be tested in this thesis is whether this effect of double interpretations is achieved because Dolnick uses relatively many words that are "stylistically marked." Arthur Langeveld explains this phenomenon as follows: "Some words - like 'face' - only have referential meaning (we call these words stylistically neutral), whereas other words have both a referential and a connotative meaning (these words are referred to as being stylistically marked)" (28). To elaborate, the word *face* is stylistically neutral (exceptions on the contextual level not taken into account); however, the word *mug*, although it refers to someone's face, is stylistically marked, as it carries a somehow negative connotative meaning that the word *face* does not have. Because of this, extra attention will be paid to words that can be categorised as being stylistically marked.

Chapter 2 An Overview of the Various Voices, Styles and Narratives

This chapter gives an overview of the various narrative voices. As mentioned before, the main narrator of the story is Nick Beron. His first person narrative is, however, interrupted by various fragments from other books, diaries, encyclopaedias, signs at Wright Historic House, brochures and more. Some of these fragments have clear sources, whereas others, like the diary entries, remain a mystery until near the end of the novel. Some of these fragments, which are all stylistically unique and very different from Nick's narrative, appear multiple times throughout the novel, whereas others appear only once.

In order to be able to discuss these different fragments combined with Nick's narrative, they need to be laid out first. Because the novel's structure is complex and all the different fragments inserted into Nick's narrative combined with the narrative itself form the novel as a whole, it is necessary to lay out the structure of the novel. This chapter gives an overview of all of these different fragments. They are sorted by frequency; some of the fragments occur multiple times throughout the novel (these fragments are cut up in different parts, resulting in the reader only finding out later on in the novel what these mean as a whole), whereas other fragments occur only once. First, the recurring fragments will be introduced, and after those the isolated fragments.

Recurring fragments

- 1 Mysterious diary entries, each consisting of one long sentence without capitals or punctuation marks. Because of this, it is unclear where one sentence ends and the next one begins. The effect this has on the reader is that he needs to read these passages

- multiple times in order to comprehend the content. There are multiple years between the age of the writer of the fragments. They start at age four and end at age 88. It is only near the end of the novel that the reader finds out that Hannah wrote these fragments and that they are supposed to depict her past and predict her future.
- 2 Teaching material for school employees who visit the museum with their students. The language in these fragments is both informative and meant to attract schools to visit the museum. These fragments are built up in small blocks of text that include questions the teachers can ask their students during their visit.
 - 3 Passages from the encyclopaedias of Edmund Wright. These are written in archaic, nineteenth-century language, although they have been annotated recently, which causes a sort of mix in language usage between Wright's words and those of the editor. It is not entirely clear which parts are edited and which ones are Wright's exact words. However, the editor is mentioned in all of these fragments, and later on in the novel it becomes clear that certain of the novel's characters did not want the general public to know about certain secrets from the Wright family past, which means that the fact that parts of the encyclopaedia's entries were thoroughly edited is important to the novel. Each of these fragments are divided in various subjects, each headed by a title and underneath that title the explanation of this subject. At first, these entries are purely scientific, but as the novel progresses the entries become more philosophical and esoteric. Wright starts talking writing about the afterlife and of the existence of ghosts in this world. This probably has to do with the death of Wright's son. After his son's death, Wright thought he was still in and around the house, and he started trying to communicate with him.

- 4 Documents with frequently asked questions directed at teachers by means of questions and answers. These texts are, like the teaching materials, lightly informative and mainly meant to attract visitors.

Isolated fragments

- 5 Chapter three of the first part of the novel completely consists of a dialogue between Nick and Hannah and Donna, who works at Wright Historic House. Only Donna's dialogue is shown, and the reader has to fill in Nick and Hannah's answers to Donna's questions and remarks himself. This chapter is one long flow of Donna talking, the places where Nick and/or Hannah reply are shown by the quotation marks. The quotation is closed when they (presumably) reply to Donna, and is opened again when Donna resumes talking. The sentences are formed in such a way that the reader can easily fill in what Nick and Hannah would reply between Donna's quotes.
- 6 The novel opens with the sign that hangs outside the museum, on which information about the museum is given. The sign is aimed primarily at children and it has a light informative tone. It has questions for children on it and a short summary of the house rules.
- 7 So-called 'comment cards,' (83) which serve as a kind of guest book for the museum's visitors on which they can leave compliments, complaints and suggestions. Signed cards are shown to the reader from, for example, people living in the neighbourhood and tourists. Children as well as adults have signed the cards.
- 8 Halfway through the novel (144-149), Nick steals the files Hannah's former psychiatrist kept in his office. Here, he finds Blythe's summaries of everything

Hannah talked about during her sessions, including a time-line of her mental health. Blythe's notes consist of very short sentences with many abbreviations and medical terms. His notes are intercepted by Nick's narrative, in which he shares his thoughts about what he reads in the files.

Chapter 3 Stylistic Analysis

This chapter examines a selection of three of the previously discussed voices and narratives more closely. These three fragments have been selected with variety and stylistic difficulty in mind, and, most importantly, those where the novel's interpretative ambiguity and Nick's unreliability are most apparent. The incidental occurrence of the Wright Historic House information sign, for example, is less problematic to translate than, say, the mysterious diary entries. Even though the sign is a one-time occurrence within the novel, its language use and style is quite straight-forward, and the sign does not carry one or more hidden meanings between the lines, like many of the other fragments do have. The sign, like the other fragments discussed in the previous chapter, is important to the novel as a whole and to understanding the novel's structure. However, discussing all of the fragments that interrupt the main narrative would result in a research project that is too large for this thesis.

The following fragments are discussed in detail: a page of the comment cards (see 7, chapter 2) that are inserted into the novel, the mysterious diary entries (1) (together as a whole, and one of them more detailed), and two fragments from Nick's narrative. The translation that follows this thesis will consist of the fragments discussed in this chapter and chapter 4.

Nick's Narrative

On a first glance, Nick's narrative seems to be nothing more than a recollection of events told in first person. However, when taking a closer look, the reader will see that all is not quite as it seems. As mentioned before, Nick is an unreliable narrator. He wants to believe in ghosts so badly that, as he tells the story, he starts leaning more and more towards their existence. He

delivers convincing proof for the existence of the supernatural. However, when examined more closely, all of this proof can just as easily be disregarded as it can be believed. In order to be able to translate Nick's narrative, the translator needs to have analysed and discovered the stylistic tools Dolnick used to create this particular mix of possible interpretations. As mentioned before, Nick begins his narrative by saying that he did not always believe in ghosts. From this statement, the reader can conclude that Nick has, at the point his story begins, changed his views on this subject, and that it were probably the events that he is about to confer to the reader that have changed this. It is only as the story progresses that the reader finds out what exactly these events entailed.

In order to analyse Nick's narrative, Wayne Booth's concept of the unreliable narrator will be used. Ruben van den Broeke has applied this concept to his thesis "The Good Soldier, The Bad Heart, The Unreliable Narrator" and explains its relevance as follows: "Wayne Booth [...] poses [the unreliable narrator] directly opposite to the reliable narrator. [...] [Booth's definition] treats unreliability as a quality within the text. When unreliability is considered part of the text, it will become one of the features to be translated with it" (15). Van den Broeke then continues to explain the difference between the implied author and the real author. This is important to understanding the concept of the unreliable narrator because:

Our sense of the implied author includes not only the extractable meanings but also the moral and emotional content of each bit of action and suffering of all of the characters. It includes, in short, the intuitive apprehension of a completed artistic whole; the chief value to which *this* implied author is committed, regardless of what party his creator belongs to in real life, is that which is expressed by the total form." (Booth 73-74)

Van den Broeke then explains that "[i]n this way it is possible for the writer to create

different implied authors for different works; the writer is not limited by his or her own personality, views or opinions” (16).

There is a difference between the narrator and the implied author, which Van den Broeke explains through Leech and Short’s *Style in Fiction*. Leech and Short created a diagram that illustrates the relationship between author, reader, and the various literary tools that come between the two.

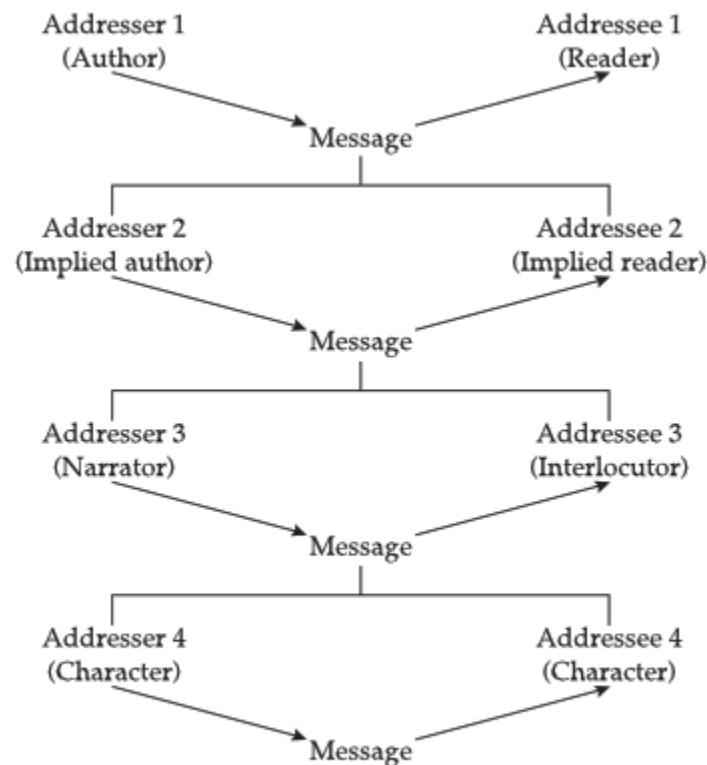


Figure 8.5

1 Figure taken from *Style in Fiction*, 216

In the case of the narrative in *The Ghost Notebooks*, Addresser 2 is the ‘author’ Dolnick created to tell the story through addresser 3, that one being Nick. Addresser 4 only occurs when

Nick tells the reader about conversations he had with other characters within his narrative. The unreliable part of the narrative occurs between Addresser 3 and the message he conveys to Addressee 3. In *The Ghost Notebooks* Addressee 3 is the reader, as this is the person Nick directs his narrative at. As can be seen in the diagram above, this only happens after the real author and the implied author have already ‘spoken’ to the reader. It can thus be said that the information that is *actually* shared from implied author to implied reader, does not contain traces of unreliability, as this is only added in the third level of the diagram. This means that, when the reader manages to work his way back from level three (the level that he is directly presented with through Nick’s narrative) to level two, he will be able to read the story without falling for Nick’s (unconscious) deceptions.

For the translation of Nick’s narrative it is important that the translator keeps these levels of discourse in mind, for if they were merged and levels two and three would, for example, merge into just one level, the target text reader would not be able to distinguish between the unreliable narrator from level three and the implied author, who is not unreliable, from level two. If these levels were to merge, one of two possibilities would occur: the reader would either completely believe in Nick’s ghost story, or he would completely believe in Hannah’s mental illness. There would be no more grey areas between the two. The effect this would have is that the target text would become more flat and less open to interpretation than the source text, effectively turning the target text into another, less satisfying, story.

Now that the definition of unreliable narrator this thesis uses has been established, the next step is to examine how exactly Nick’s narrative obtains this double-sidedness. Two fragments will be analysed and compared with each other. The first one is from around one third of the book, at the point in time when Nick and Hannah have just settled in at the museum and

Hannah has started having nightmares and is acting strangely. Nick is worried about her, and blames her strange behaviour on her history of mental illness and her not taking her pills. The second fragment can be found further in the novel, when Hannah has passed away and Nick is trying to find out why she died, absolutely sure that it cannot have been suicide.

In the first fragment, the sentences marked in red in Appendix 1 show where Nick contradicts himself. First, he mentions “a million little antennae raising” (80) on his body, a few lines later he tells Hannah she is going to be alright, that she only needs to take her medicine and that the both of them will be “fine” as well. He then goes on to mention to the reader that he felt like both of them had been behaving like they were acting ever since they arrived in Hibernia (which does not sound like “being fine”).

At the end of this fragment, Nick mentions that he felt like they were being watched by an invisible audience. This can be seen as a case of foreshadowing, where Nick hints towards the ghosts that he later believes exist. Apparently, when looking back on his story, Nick remembers already feeling some sense of unease being at Wright House. When translating this fragment, the translator needs to keep this case of foreshadowing intact, without making the hints towards ghosts stronger or weaker. It should remain a casual remark that maybe makes the reader raise an eyebrow, but it should not be made too strong in that sense that it would make the reader think about a haunted house already at this early point in the novel.

The second fragment occurs around two thirds into the novel, when Nick has been admitted to a mental hospital after he breaks in to the office of Dr. Blythe, Hannah’s former psychiatrist. After Hannah’s death, Nick starts searching for any kind of material that would prove that Hannah did not commit suicide. This search is how he ended up breaking in to Dr. Blythe’s office. During his stay at the hospital he tries to learn that his search for proof of ghosts

is his reaction to the trauma of Hannah's death, and a self-defence mechanism to not have to deal with the pangs of guilt he feels whenever he thinks about the fact that he did not manage to stop Hannah from taking her own life. At first, the treatment seems to work, and Nick starts to come to terms with Hannah's troubled past and the resulted suicide. However, he later finds out that one of his fellow patients is Jim, the former caretaker of the museum. Hannah took over his job when Jim fell ill, however, neither Hannah nor Nick knew that Jim suffered from ghostly hallucinations as well and was therefore sent to the hospital.

The final turning point, when Nick finally decides to fully believe in the supernatural version of events, occurs in this fragment: "So this was how grief-sick widowers ended up signing over their life savings to psychics on the Lower East Side. This was how otherwise intelligent people came to fill their houses with quartz crystals and sage bundles. If I could, by taking Hannah too seriously now, make up for having failed to take her seriously enough in the fall, then I was ready to toss away my sanity like a crumpled dollar bill" (188). Here, Nick explains how he reached the decision to escape the mental hospital and return to Wright Historic House to find Hannah's notebook and with it, the proof he needs to clear his conscience. However, by adding the word "too," the implied author manages to still hold open the door to the possibility that Nick does not, in fact, truly believe Hannah's ghosts, and that he merely tries to make himself believe. This is, again, where his unreliability comes into play: the reader still does not know whether the ghosts are real, or whether Nick is merely trying to ease his guilt. This is probably the case because Nick does not know this himself, either. He wants to believe in the ghosts, although it is clear that this takes him a great deal of effort.

Nick actually tells the reader ("Or I could believe [...]") (188) that he is now choosing to believe in the supernatural, even though he knows that there is also another explanation possible.

By comparing himself to these “grief-sick widowers” and “otherwise intelligent” people he admits that he is now the same as the people he previously thought were crazy. For Nick, however, this means that these people turn out to be right after all, whereas the reader might still hold the same beliefs as the old Nick, with the difference being that Nick now belongs to this group of not quite sane people himself. The question is whether Nick realises the irony in this himself. The words Nick uses to describe these people are stylistically marked. Instead of using the more neutral *grieving widowers*, Nick makes them *grief-sick*. This lays more emphasis on the fact that these people are suffering from some sort of illness, and that their grieving is making them, and thus Nick as well, act erratically. When translating, the translator should keep in mind that Nick uses these stylistically marked words and that their effect is that it becomes somewhat more obvious that Nick might still believe in the possibility of both him and Hannah not being possessed by ghosts but suffering from mental illness, especially since Nick himself is now also a grieving widower (or, more factual, a grieving ex-fiancé).

Another returning stylistic aspect of Nick’s narrative is his repetitive use of the phrase “so this was” and “so this is.” These exact phrases occur twelve times in the novel, and “this is” and “this was” occur another 128 times. Almost every time Nick uses one of these phrases, he continues the sentence with some sort of epiphany he experienced: “So this was the old, bad Megan” (124), “So this was the Hannah that I’d met” (146), and so on. This repetitive way of beginning an important sentence functions as a sign for the reader that Nick is about to mention something that changes everything for him. In the above examples, he is first thrown out by Hannah’s sister Megan, and later, when he is reading through the files he stole from her psychiatrist’s office, he finds out how it was possible that he never knew about Hannah’s past mental health issues. When translating Nick’s narrative, the translator should try to find an

alternative for these phrases that can be used in the same kind of repetitive manner.

Regarding the translation of Nick's narrative, it is therefore important that the translator makes sure to implement these mixed feelings Nick has on the subjects of the supernatural and mental health issues, and that the translator does not overlook the key turning point that occurs in the second fragment discussed. Even if the reader had blindly believed Nick up until this point in the novel, then this fragment is sure to at least raise suspicion that Nick might not be that trustworthy a narrator after all. This fragment makes it clear how much he is haunted by his own ghosts, clouding his judgement and sense of reality versus fantasy.

Comment Cards

The comment cards inserted into the novel pose less of a problem for the translator than Nick's confused thoughts do. However, they do seem to form an essential part of the story. The full text of the comment cards can be found in Appendix 5. It is never made clear why these cards are in the novel, neither is it known who inserted them. Possibly Nick found them inserted in Hannah's notebook and then shoved them into his own notebook, the one in which he writes his narrative. Dolnick explains his writing process as follows: "I always thought of the book as a physical notebook, like one of those black and white marbled notebooks that people have in school. Whenever I have a notebook, I shove folded papers in there, whether it's handouts or receipts or things I've written on the back of. I was physically picturing an object like that. Crammed throughout were disparate kinds of things – letters, forms, whatever. That was the conceptual structure" (Baird, interview with Dolnick). According to Dolnick, *The Ghost Notebooks* is, apart from Nick's ongoing narrative, a collection of notes, flyers, and such found throughout Wright Historic House and inserted into the notebook. It can be said, then, that the

comment cards can be seen as a kind of illustration. They do not give essential information about the story or its characters, they pose merely as a way of showing the reader how visitors experience the museum, so that the reader can use those experiences to form a clearer picture of the museum for themselves.

The writing styles of the visitors who wrote on the cards are all very different. Ana Magloire wrote a single line in which she compliments the museum, David and Judy Diamant use the cards as free advertisement for their catering company and a possible job opportunity for themselves, Raymond Farkas shares insights about his personal life and encourages the museum personnel to keep on going, and Brian Gumley was, apparently, impressed by the Wrights' graves.

Magloire's piece is short and to the point. Between every comma is a short sentence on a different part of the museum. It seems as though she was in a hurry and filling out the comment card was mainly a sign of politeness on her part. It does give the reader some insight into the kind of things that can be viewed in and around the museum.

The Diamants call the museum a "gem" (83), which places positive emphasis on the museum. It is confusing to think of the museum as a gem as well as a place where people go insane and end their own lives. This, again, adds to Nick's unreliability, since the picture he paints of the museum cannot be described as it being a "gem" in the least.

Farkas's card is interesting because it speaks mainly of himself, and not as much of the museum. He is an elderly person and writes about his illnesses and his time serving in the American army, including mentioning his rank. He shares, very briefly, his own story and compliments the museum on sharing Wright's story. He hints towards the people who want to close the museum (Nick later writes about the museum's financial troubles due to lack of

visitors), which Nick at first thinks is what keeps Hannah awake at night.

The comment cards pose various translation problems, such as the abbreviations of the states the card writers are from and Farkas's "Bronze Star" (83). These will be examined further in the next chapter and in the footnotes provided with the Dutch translations.

Mysterious Diary Entries

The final fragments to be discussed are two of the mysterious diary entries that later turn out to show Hannah's past, present and future, shown to her by the ghosts haunting the museum (or so Hannah believes). The fragments that will be discussed here can be found in Appendices 4 and 5. These fragments are the first and the last of these entries found in the novel. In the first entry Hannah is four years old, in the last one she is 88 years old. However, the language use is not different in the entry from the four-year-old and, for example, that of the 88-year-old. The entry from four-year-old Hannah is not written in a childlike style and does not use childlike language, if anything the opposite is the case.

The fragments are written in a kind of stream of consciousness-like style, as if the person who wrote them tried to write everything she saw down as quickly as possible. It is only near the end of the novel that the reader finds out that this was, in fact, the case. Hannah wrote the fragments while she was possessed by the ghosts that showed her how her life would unfold. This knowledge of her whole life is what Nick thinks drove her to suicide.

As mentioned in chapter 2, the reader needs to read these passages multiple times before being able to determine where one sentence ends and the next one begins.

The second person point of view is less usual than the first or third person point of view in novels. At first, the reader has no idea that this point of view is like this because Hannah is

jotting down what her ghosts are showing her. This is only made clear when Nick finally finds Hannah's notebook. Because this is such a specific point of view, combined with the lack of punctuation, it is immediately clear to the reader that something strange is going on in these fragments, making them pay closer attention to what they are reading. These are two key elements the translator should try to keep in the target text, because these elements give these fragments the style Dolnick intended: "I like when books — especially careful [sic] written books — occasionally heat to such an emotional temperature that ordinary means of expression briefly or not-so-briefly break down" (e-mail, 01-05-'18). Dolnick is saying that these fragments were written while Hannah was in a highly emotional state, and that that (at least partly) explains their hurried and confusing style. These elements are thus an important factor in the style and ambiance these fragments create.

Something interesting happens in the diary entry from four-year-old Hannah. She mentions the mug her father is holding: "*a black mug American Academy of Ophthalmology*" (24). It is unusual for a four-year-old to be able to read, especially difficult words like *ophthalmology*. This is an indication that something is off, and that it cannot have been an actual four-year-old who wrote this diary entry and observed the text on the mug. This could pose a problem for the translation, because the translator needs to choose whether to translate this title or keep the English name and either explain this or exoticise the text by not giving any explanation. These possibilities will be tested in the next chapter.

James Joyce uses a similar writing style in the last episode of *Ulysses* where Molly Bloom reminisces on her life and mixes her current thoughts and emotions with memories from her past. This episode was written in a stream of consciousness-type of style as well, and virtually lacks punctuation. There is no direct intertextual reference between this chapter and the

diary entries in *The Ghost Notebooks*; however, existing research on the translation of this chapter from *Ulysses* is relevant to use for the analysis of the diary entries. Such research has been conducted by Carlos Tee, who concludes the following: “The succeeding lines [in this chapter] follow this same pattern where memory and commentary virtually alternate as repeated binary pairs. It would suffice to say that, in effect, Molly practically engages in some internal dialogue with her own recalls and reminiscences” (163). In the Diary Entries from *The Ghost Notebooks*, there is no commentary apparent. These fragments consist merely of Hannah’s memories and premonitions of the future (which she wrote down as though they are memories as well). This means that there is no dialogue happening in these fragments, only the musings of a confused and scared mind. According to Tee, Joyce uses indications of time to help the reader understand which of the verbs Molly uses reflect her current feelings, and which ones are recollections from the past. In this way, Joyce helps the reader because “[i]t is readily observable how the past tense predominates over the present” (163). For the translation of *The Ghost Notebooks*, the opposite of this needs to happen: since the reader is not supposed to know who wrote the diary entries and, maybe even more important, *when* they were written, until later in the novel, there should be no tell-tale signs about when and by whom they were written. The source text diary fragments are all written in the present simple, and the target text should not make any changes to this.

General Conclusion

When comparing these fragments, together with Nick’s narrative as a whole and keeping Dolnick’s idea behind all the different voices in mind, the main point that becomes clear is that all of these fragments represent completely different voices and styles. This is especially clear

when looking at the comment cards, all four of them essentially different regarding voice. This part of Dolnick's style is something to be put first when translating the novel. Possible ways in which this can be achieved are discussed in the next two chapters.

Another aspect the comment cards and the diary fragments share is deviation from the standard rules concerning punctuation and grammar. This is most clear in the diary entries, and occurs in the comment cards as well. This sets these fragments apart from Nick's narrative, as there are no grammatical deviations in his narrative, nor any punctuational ones. This, too, is an aspect of the novel that the translator should keep in mind. An effect this has on the novel as a whole is that it makes Nick seem intelligent, sensible and distanced from the strange diary writer, and it makes him seem more involved and more prone to detail than the visitors who signed the comment cards. The comparison between Nick's neat narrative and the other - sometimes strange, sometimes ungrammatical, always confusing - fragments make Nick seem more reliable than he actually is.

The above also provides the answer to part of the research goals, namely how Nick's unreliability is established. Shortly said: firstly, his narrative is set apart from the other voices by the grammatically correct, intelligent-sounding sentences he creates. Secondly, his unreliability is strengthened by his changing views of Hannah's mental state: one moment he believes Hannah suffered from severe mental illness, the next he believes that she was possessed by the ghosts of Wright Historic House.

Chapter 4 An Overview of Possible and Desirable Translation Strategies

This chapter discusses the possible and most desirable translation strategies that could be used to translate *The Ghost Notebooks*. Like in the previous chapter, the fragments are discussed apart from each other, and a general conclusion combines the fragments and examines them as a whole. After determining possible strategies the most desirable ones will be selected.

The most obvious translation strategy for *The Ghost Notebooks* as a whole would be that of an adequate translation: remaining as close to the source text as possible (Toury). The difference between the source culture and the target culture is small enough to opt for a mostly adequate translation, where the translator does not need to hold the reader's hand to guide them through the novel. This would even take away a large part of the novel's mystery: Nick's narrative raises so many questions that it would actually change the contents of the novel if the target text would answer these questions for the reader.

An adequate translation would be a logical strategy to choose when looking at the target audience: an adult audience that has an interest in literary works of fiction. A certain degree of effort can be expected from this audience when it comes to, for example, understanding culture-specific references. However, some problems will undoubtedly occur when using this strategy, such as grammatical ones like word order and idiomatic expressions in dialogues.

As Parks shows in the first chapter of his book *Translating Style*, the method a translator chooses depends greatly on the context of the source text. Parks illustrates this by giving different examples of translating an English advert for a cookbook in Italian: if this text is meant to sell cookbooks, the translator would sooner choose to domesticise the text to Italian cooking standards than if the advert were part of a satirical novel illustrating the English view on cooking (9). An example like this means, according to Parks, that a translator might, in certain situations,

remain closer to the actual contents of the source text by slightly adjusting the phrasing in the target text, than when the translator would remain completely faithful to the exact wording of the source text, thereby alienating the target text readers. It is possible that something similar turns out to be the case when translating *The Ghost Notebooks*.

Nick's Narrative

When translating Nick's narrative, the translator should be careful with the location of certain elements within the text. Arthur Langeveld explains the necessity of this as follows: "There is no small chance that [the translator] disrupts the carefully constructed balance between the various elements in the original sentence. The result of this is that the wrong words etc. gain the wrong 'communicative weight': either too little or too much. And this could then lead to a distortion of the source text message" (74). The amount of emphasis placed on certain elements within sentences in Nick's narrative is of great importance to the reader's interpretative options. When translating Nick's narrative, attention needs to be paid to the way Dolnick places emphasis on certain words or sentences, as these are an important factor in the way the reader can interpret this story.

Nick has been defined as being an unreliable narrator, and the aspects that make him like this have been discussed in the previous chapters. The following section examines how these elements of unreliability can be translated to Dutch. As mentioned before, there are various manners in which Nick's unreliability is established. Part of these are found in fragments outside of Nick's narrative, and other parts within the narrative. One of the phrases that establish Nick as unreliable is the following: "This time she asked me if I'd remembered to turn off the lights in the exhibit cases upstairs. I didn't fight, I didn't press; I told her I hadn't and so I trudged

upstairs, feeling somehow both as if I'd caught someone at something and been caught at something myself" (79). By saying "I didn't fight, I didn't press" he half admits that he knows that he really should have done this at that time, instead of leaving Hannah be like he did. However, Nick does not actually tell the reader he should have acted differently than he did, and continues his story with only this half-admittance of guilt. And this is important: the amount of emphasis Nick lays on not intervening in Hannah's wishes strongly suggest that he knows he really should have, yet he does not directly admit this. This is what makes Nick unreliable in this case: he only tells a half-truth here.

When translating these phrases, it is important that this same message is conveyed to the reader, that Nick should have fought and pressed, and more importantly, that he himself knows he should have and chooses not to directly say this. Nick did not fight Hannah, Nick did not press Hannah. In both these instances the words *Hannah* or *her* can be added, laying extra emphasis on this missed chance and Nick's inability to stand up to Hannah, even if it were in her best interests. These subtle references to their uneven relationship need to remain intact in the target text. It is therefore important that the translator remains as close to the source text meaning as possible, and that, in the case a choice needs to be made between an idiomatic Dutch sentence or a slightly less smooth sentence that does convey the source text meaning, the latter should be chosen. For the above phrases this is not so much a problem (see translation in Appendix 6), however, this problem does arise when taking a closer look at the following sentence: "After what felt like fifteen minutes — long enough that the sun had set completely, and there were goosebumps on our arms — she sat back up and said, 'Are we going to be okay?'" (81). The phrase "after what felt like" sounds like a term like *ages* or *hours* would follow, and not "fifteen minutes." This feels anti-climactic and odd. Furthermore, the phrase "Na wat voelde als een

kwartier” is unidiomatic in Dutch, as “*wat voelde als*” is usually followed by an exaggerated term (such as “*een eeuwigheid*”). A logical translational decision would be to change this *kwartier* to something more exaggerated, however, in this specific case the translator could justify his choice for *kwartier* because it adds to Nick’s contradictory comments.

Comment Cards

The most obvious translation issue when looking at the comment cards are their very different styles. As can be seen in the previous chapter, all of these cards provide information about the museum in some way, and they help place Nick in his role as unreliable narrator since the positive comments on the museum they give are very different from Nick’s experiences there and how he views it. When translating these, the translator should try to keep this function in mind in order to create a similar function in the target text. This means that, when having to choose between style and content, the translator should, in this fragment, make sure the content remains the same, even if this might mean that the style would be slightly different.

Ana Magloire’s card shows a generic text, one that could have been written for basically any museum. She does not mention any of the museum’s facets in detail, and instead jots down a few generic lines. The writing style seems hurried and uncreative. Magloire stuffs four short sentences into one long one, each of the separate sentences divided by commas. If the translation uses the same kind of sentence structure and uses words that are as generic as the ones in the source text, the target text reader should take away the same information from this card as the source text reader does.

The Diamants have an underlying motive for filling out a comment card, as they are trying to have the museum hire their catering company. The fact that they mention the museum’s

budget is a clear sign for the reader that they see this as mainly a job opportunity and not so much as a genuine compliment for the museum. This also means that their calling the museum a “gem” could be less sincere than it seems. It is quite a strong word to describe the museum, quite over the top. The Dutch equivalent therefore should also be a strong term.

A possible strategy the translator could use when translating the comment cards is to view guest books of Dutch museums to examine in what kind of wording Dutch language museum visitors tend to write about their experience. This could be helpful when translating Magloire’s generic response or when translating the specific word “gem” the Diamants use to describe the museum.

Regarding the novel’s supernatural elements, the comment cards do not influence the reader’s opinion on either of the two interpretational options. Young Brian Gumley does mention the graves, however, he does not use any adjective or other kind of word to sway the reader towards certain ideas. Gumley simply liked the graves, or he found them scary or cool or whatever he thought that made him feel the need to write this comment. The exact reason he mentions the graves is left in the middle, therefore all the reader knows is that he was impressed by them, either positively or negatively.

Mysterious Diary Entries

The main translation problem in these fragments is Hannah’s mentioning of names, like *American Academy of Ophthalmology*. This is an existing academy in the United States. The translator needs to decide whether to domesticise the translation by finding a Dutch equivalent for this academy, or to foreignise the translation by keeping the English name. A third option would be a combination of the two, where the translator would choose a literal translation of the

academy's name, even though an *Amerikaanse Academie voor Oogheelkunde* does not exist.

Were the translator to choose the first option and domesticate the academy's name, the reader could become confused and wonder why an American man would be drinking from a Dutch mug. Although, as explained in chapter 3, the mug is meant to make the reader think, the subject he thinks about should not be that of the language on the mug.

The second option would already be more desirable than the first one, since the Dutch-in-America problem is not the case with this option. However, the chance that a Dutch reader knows the meaning of *ophthalmology* is slight, as in Dutch there is a more common term for the medical word *ophthalmologie*, namely *oogheelkunde*. In English, there is no such simpler term, meaning that *ophthalmology* is much wider known than the Dutch *ophthalmologie*. Therefore, choosing the second version could cause the reader to become distracted from the story by having to look up the meaning of this word, or it would cause the reader to continue reading without knowing the meaning of *ophthalmologie* and thus missing information about Hannah's father, and, more importantly, the close reader might miss a hint about the 'you' in these diary entries (as Nick mentions that Hannah's father is a surgeon early on in the novel (30)).

In the third option, the real-life name of the academy is lost, however, the text world is not disrupted like in option one, and the reader will not be distracted from the story because of not understanding the mug's text. This option remains closest to the function this sentence has in the source text, namely that of making the reader notice something is off (a four-year-old is not supposed to be able to read such long words).

Leech and Short mention a text's cohesion as part of the stylistic analysis: does the text contain logical or other links between sentences [...]? Or does it tend to rely on implicit connections of meaning?' (64). In the diary fragments the latter is the case: because the reader

does not know who wrote these fragments there are no clear connections of meaning between these fragments and other sentences in the novel. Implicitly though, these connections *are* apparent: the diary entries are one of the novel's recurring mysteries, and part of the reason that a reader would want to continue reading to find out who wrote them and what they mean. In order to faithfully translate *The Ghost Notebooks*, this implicit connection needs to remain intact. This can be achieved by avoiding direct links to other parts of the novel.

Another typical stylistic element Dolnick uses is that all of the mysterious diary entries begin either with "you are sitting" or "you are standing." The translator should keep in mind that these fragments all begin with the exact same words as this is part of the text's cohesion. According to Leech and Short these are "meaning connections reinforced by repetition of words and phrases" (64). This should not pose a problem in itself, however it is something to keep in mind in order to be able to keep the novel's style intact.

As mentioned in the previous chapter, these diary entries seem to be meant to confuse the reader. This is achieved in two ways: the sentence structures where a lack of punctuation forces the reader to reread the entries in order to understand where one sentence ends and the next one begins, and secondly the fact that it remains unclear who wrote the entries until the end of the novel. The strategy the translator chooses should result in the target text having the same effect on the Dutch reader as the source text has on the source text reader. This means that an exoticising strategy would probably work best for these fragments: where the translator needs to choose between multiple possible translations he might opt for the more difficult to comprehend option instead of a simpler translation. In Appendices 8 and 9, the discussed diary fragments are translated, with footnotes that give additional information on translation strategy and translation problems.

General Conclusion

When translating *The Ghost Notebooks*, the translator is effectively working on various types of text, all with their own stylistic markers and their own effect on the novel and the text world as a whole. It is therefore impossible to speak of one general translation strategy, as there are so many different factors to take into account in each part of the novel; not only in the fragments discussed in this thesis, but for all the different voices and text types discussed in chapter 2.

Some assumptions on a general translation strategy can, however, be made: the translator will in all probability use a mainly adequate and foreignising strategy as opposed to an acceptable and domesticising one. This is mainly because Nick's lack of reliability should remain as it is, as well as the mysterious style of the diary entries. This means that the translator should not provide extra hints or help to the target text reader. Were Nick to become less unreliable, there would be a greater chance of the target text reader leaning more towards the supernatural interpretation of the novel than a source text reader would, since Nick's lack of reliability is the main cause for the two possible interpretations.

As it needs to remain clear that the fragments outside of Nick's narrative are loose pages stuffed inside the notebook and therefore exist outside of Nick's narrative, making sure that these fragments stand out from Nick's narrative through their writing style and other markers should be a main priority to keep in mind while translating. An example of this is Nick's frequent use of the phrase "so this is/was," which is a clear indicator that the reader is now again reading Nick's narrative. Furthermore, the translator should keep in mind that these fragments still need to actually be loose pages that can be fitted into a notebook. An example of a translation problem that arises from this can be found in footnote 13.

The assumption is that deviations from the general adequate/exoticising strategy will occur. When this is the case, this will be made clear through footnotes in the translation itself.

Chapter 5 Further Research

There are many elements in *The Ghost Notebooks* that could be examined more closely. This thesis focussed mainly on the novel's style through a selection of the various voices apparent in the novel, and on examining the way Nick is established as an unreliable narrator. The rest of the fragments outside of the main narrative could be examined more closely as well, as, for example, the pages from Wright's diary and encyclopaedias could form an interesting stylistic research subject in themselves. A subject could then be a comparison between modern English and nineteenth-century English and modern Dutch and nineteenth-century Dutch, and whether this could lead to translation problems.

This thesis focussed mainly on the novel's macrostructural elements, further research could be conducted on the microstructural elements. Another option, outside of translation studies, for further research would be to compare the research on Nick as an unreliable narrator with other unreliable narrators and examine if there are shared elements to be found that help create an unreliable narrator.

Tim Parks concludes the following on translating James Joyce's *Ulysses*: "In a novel where the traditional narrative line is very much in the background while the language sparkles blindingly in the fore, a medium too bright to see through, reading the translation has the effect of putting on dark glasses. All is slightly clearer, slightly less exhilarating" (107). Trying to answer the question whether this "clearer" and "less exhilarating" translation would apply to the mysterious diary entries from *The Ghost Notebooks* as well, or that it can be possible to stay closer to the source text when translating the diary entries than it was possible with the Molly Bloom soliloquy could be an interesting research topic as well.

Chapter 6 Conclusion

The main aim of this thesis was to examine how Nick's unreliability and the various voices and styles outside of the main narrative are established and to find out the most desirable translation strategies for these. The research question was the following: what are the possible ways of translating both Nick's unreliability and the parts of this novel where both the supernatural and the psychological are apparent, and which of those possible translations are the more desirable ones?

As concluded in chapter 4, a general translation strategy for this novel is impossible to form. However, the research goal of investigating Nick's unreliability has been partially answered, as the research conducted in chapters 3 and 4 examined how this was established. Furthermore, a general translation strategy has been formed, with deviations from this strategy explained in the footnotes of the translations in appendices 6 through 10.

In the end, however, this novel requires many different translation strategies, for which the translator should always remember Nick's unreliability and the ways in which Dolnick has made him so, the diary's mysterious elements and the ways in which the mystery is achieved, and the various different voices in the comment cards that seem random but help form the image of Nick as an unreliable narrator and provide information about the museum and the text world.

A Dutch translation of this novel would be a great addition to the Dutch book sector, as the novel beautifully combines the fantasy elements of classic ghost stories, and the still very stigmatised subject of mental health and the ways in which people deal with this. It is a novel that makes the reader pause and think and it is unlike any other novel currently available on the Dutch market.

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Appendix 1 Nick's Narrative 1

“Are you still taking these?”

Her doctor, she said, had switched her onto something else. It wasn't my business when. Since when did I monitor her medical treatment? No, I couldn't see the new bottle. Was I serious?

When Hannah lied there was a thing she did immediately afterward with her face and voice, a kind of snapping shut. Then she'd always move on, with unnatural speed, to some neutral, innocuous subject that had supposedly just come into her mind. This time she asked me if I'd remembered to turn off the lights in the exhibit cases upstairs. I didn't fight, I didn't press; I told her I hadn't and so I trudged upstairs, feeling somehow both as if I'd caught someone at something and been caught at something myself. I switched off the lights before coming back to bed.

Those next few days Hannah treated me with a deliberate, almost apologetic gentleness. She showed me a new set of places she'd been thinking about for the reception. At dinner she made a point of finishing her slice of the undercooked apple pie I'd made (Donna had gone apple picking a week before and now we had apples piled on every surface in our room, enough to feed all of Hibernia). *She seemed so mild and normal that I decided I'd probably been wrong; she really was on a new medicine and she'd just for whatever reason been embarrassed to tell me about it. Maybe the only actual thing the matter was that she was engaged to someone who treated her like the subject of a police investigation.*

We were standing out in the woods by the Wrights' gravestones when Hannah burst into tears and told me that she'd been lying.

This was at five o'clock on a Friday, just after the museum had closed after another day

without visitors. We'd come outside to hang paper decorations in the trees—the house's Spooky Halloween Festival was that weekend—and to see if Edmund and Sarah's graves were in good enough shape for kids to do crayon rubbings. The sun was slipping down between the trees, and I was crouched in front of Edmund's grave, trying to hold the piece of tracing paper still.

Hannah's wail was so sudden that at first I thought something had bitten her.

"I lied to you," she said, "I lied to you, I'm so sorry, I haven't been taking anything, something's wrong with me—"

I rushed to her—a jumble of crayons and cardboard ghosts and pieces of tracing paper fell out of her hands as she started to silently weep—and, not knowing what else to do, I put my hands on her shoulders and started in on the useless, automatic script: *What's going on? Are you okay? Everything's fine, what's happening? Don't worry. I felt, all through my body, a kind of microscopic expansion, like a million little antennae raising.*

The first thing she said once she'd gotten so she could speak again—by then I'd ushered her back to the museum, and we were sitting side by side on the front porch—was, "What if I'm not okay?"

"You are okay," I said. "You just need to be taking your medicine. We're going to go inside and I'm going to call Dr. Blythe." (Dr. Blythe, the therapist from her postcollege breakdown, was not a name I'd ever spoken before.)

"What if we get married and you're stuck taking care of a crazy person for the rest of your life?" she said. "What if I'm Mary Todd Lincoln? I would ruin your life."

"I've always seen a little of myself in old Abe."

She snuffled a laugh through her dripping nose, then started to cry again.

“Do you hate me for lying to you?”

“No. I’ll hate you if you don’t take better care of yourself.”

“This hasn’t happened before,” she said. “I’m not sleeping, and when I do I’m having the weirdest dreams.”

“What kind of dreams?”

But she just lowered her head onto her knees and turned her face away from me; from the shuddering of her back, I could feel that she was still crying.

After what felt like fifteen minutes—long enough that the sun had set completely, and there were goosebumps on our arms—she sat back up and said, “Are we going to be okay?”

“We’re going to be fine,” I said. “We’re going to go inside and call Dr. Blythe, I’m going to make us dinner while you take a shower, then we’re both going to get in bed and get a good night’s sleep.”

But that wasn’t what she meant.

“Are we going to have a happy life?” she said.

“Of course we are. What are you talking about? We’re going to have a great life. We already are.”

She nodded quickly, trying not to cry again.

“Don’t tell my parents about this, okay? I don’t want them to be scared. Promise.” I nodded, and then I watched her face break. “They should be nicer to you,” she said. “They should be happier for us.”

“It’s okay,” I said. “They will be. They’ll be just fine. Let’s go inside and call your doctor. Let’s stand up.”

“Let me call, okay? Let me call.” Helping her inside reminded me strangely of the nights—there had only ever been a handful in our relationship—when she’d had too much to drink and I’d had to steer her into our bedroom, lower her onto the bed, help her off with her shoes and tights.

Once she was in her office chair, phone in hand, I stepped out into the hall and closed the door. Her office was just a little room underneath the stairs, and that moment, standing alone on the other side of the door, feeling my pulse synced up with the tick of the grandfather clock, is, for whatever reason, one of the sharpest memories I have of this entire period. Studying the cracks in the paint on the door, standing so my feet lined up entirely within the floorboard. **I had the feeling (and this was very likely delayed shock from our conversation) that we were acting out roles somehow, that the house was a set and that there was an invisible audience somewhere that was watching both me standing waiting and Hannah in her office; I could feel them holding their breath.**

Appendix 2 Nick's Narrative 2

I had, I felt, arrived at the point where I needed to make a choice. I could believe that what I'd heard was just a Russian nesting doll of insanity: that Jim lived inside Wright's craziness, and that Hannah, thanks to bad luck and some organic predisposition, had come to live inside Jim's. Or I could believe—at the risk of becoming the innermost doll myself—that Jim, and so Hannah, had glimpsed something real, and that all the work I'd done in the hospital was just a complicated means of rejecting the stray bits of oddity that had been begging me to assemble them since Hannah's death.

“Your girlfriend,” Jim said. “It sounds like she was following right in my footsteps. Those papers you've got, they would have been the least of it. You said she was always writing in a notebook, right? That's the mother lode. She probably would have tried to hide it. She wouldn't have wanted Donna to find it, maybe not even you. That's what you've got to find.”

I sat silent for a few seconds. “What does it mean when you say spirits want to get free? Free from what?”

“From what? From not having a body, from reliving their deaths over and over. It's got to be agony.”

I nodded numbly. So this was how grief-sick widowers ended up signing over their life savings to psychics on the Lower East Side. This was how otherwise intelligent people came to fill their houses with quartz crystals and sage bundles. If I could, by taking Hannah too seriously now, make up for having failed to take her seriously enough in the fall, then I was ready to toss away my sanity like a crumpled dollar bill.

I cleared my throat and leaned so close to Jim that our knees were touching. “Do you know if anyone's ever broken out of here?” I said.

Appendix 3 Comment Cards

[Comment cards, Wright Historic House]

Ana Magloire—Poughkeepsie, NY

Very informative museum, keep up the good work, interesting encyclopedias, the garden space is nice.

David and Judy Diamant—Keene, NH

Stumbled on this gem while visiting sister (Alice Sussler), free afternoon. Wish there had been a bit more detail regarding food and cooking, as have great interest and expertise in food of the period and would be glad to return to make a presentation, including preparing authentic recipes, if your schedule and budget permitted it (whatachef@whatachefcatering.com).

Raymond Farkas—Pine Plains, NY

It has been years since I have had the privilege of visiting this fine little museum, despite the proximity, as life does intrude (2 back surgeries, 1 valve replacement, severe Lyme disease). Count me among the “huzzahs” that you have not given in to those who would prefer to see you closed. I am a veteran of the US Air Force ('51–'55, Bronze Star) and I understand that history is complex and that sharing one man's story is a worthy and noble mission.

Brian Gumley (age 7)—Hibernia, NY

The graves.

...

Appendix 4 Mysterious Diary Entry 1

Winter 1985 -New York- Age 4

you are sitting on the living room floor by the edge of the rug tangled white tassels your cat sits by your knee staring at a spot of sunlight on the floorboard he tilts his head you touch his neck he's purring not a sound but a buzz you close your eyes you try to purr then you feel by a shift in the floor that your dad is standing behind you there he is his legs you look up his hair standing up on the side his blue sweatshirt his socks with the hole in the toe he sips too loudly from a black mug American Academy of Ophthalmology his glasses hold white squares of light that move when he moves he says and what are you doing with this beautiful day my darling no matter what your answer he's going to say thats a lovely thing for a little girl to do he'll lean over smell of coffee and morning and rough cheeks and then he does he leans over the cat darts of the buzz is gone you are sitting on the living room floor... (24)

Appendix 5 Mysterious Diary Entry 2

Summer 2069—New Jersey—Age 88

you are sitting in the sun by the window where they've left your chair you start to reach for your glass of wine but your hand is shaking lately you've been dropping things pens glasses silverware your sister has been talking without taking a breath now she asks do you remember Denise you tell her yes of course you smile that seems to satisfy her you reach again for the glass but your fingers won't open they seem not to belong to you your sister raises her eyebrows says you really do seem so much better she takes a handful of almonds drops them in her mouth you smile again say what you'd really like is to be out of this chair and you don't mention the night last week when you fell from the bed the floor rushing up to meet you the dark crawl to the phone the rest on the carpet and how you had never until that second unable to move your arms or call for help or lift your head you had never understood before just what it meant to be alone...

Appendix 6 Nicks narratief 1

‘Neem je deze nog wel?’

Haar arts, zei ze, had haar recept veranderd. Het ging me niets aan wanneer. Sinds wanneer monitorde ik haar medische behandeling? Nee, ik mocht het nieuwe potje niet zien. Meende ik dat nou serieus?

Als Hannah loog deed ze direct daarna iets met haar gezicht en haar stem waarmee ze zichzelf afsloot van haar omgeving². Vervolgens ging ze altijd met onnatuurlijke snelheid over op een of ander neutraal en onschuldig onderwerp dat zogenaamd net in haar was opgekomen. Deze keer vroeg ze me of ik eraan had gedacht om de lichten in de vitrines boven uit te zetten. Ik ging niet tegen haar in, ik drong niet aan; ik antwoordde dat ik dat nog niet had gedaan en sleepte mezelf naar boven. Het voelde op de een of andere manier alsof ik zowel iemand had betrappt als dat iemand mij had betrappt. Ik deed de lichten uit en ging³ terug naar bed.

De daaropvolgende dagen behandelde Hannah me met een bewuste, haast verontschuldigende zachtheid. Ze liet me een aantal nieuwe plekken zien die ze in gedachten had voor de receptie. Bij het eten deed ze zichtbaar haar best om de punt ongare appeltaart die ik had gemaakt weg te werken (Donna had de week ervoor appels geplukt en nu lagen er stapels appels op elke lege plek van onze kamer; genoeg om heel Hibernia te voorzien). Ze leek zo mild en zo⁴

² “a kind of snapping shut” could more literally be translated as “een soort dichtklappen.” However, in Dutch this would lead to an unwanted personification, seeing as ‘dichtklappen’ is not something a face can do. In English, such a personification is more accepted, therefore, I chose to stray from the source text in this case to keep the target text idiomatic.

³ In the source text there is a “before” in this sentence. However, in the target text this “before” (“daarna” in this sentence structure) is unnecessary and even unidiomatic. Therefore, I chose not to add it to the target text.

⁴ Added a second “zo” for extra emphasis.

normaal dat ik besloot dat ik het waarschijnlijk bij het verkeerde eind had gehad; ze had echt nieuwe medicatie en ze was simpelweg om wat voor reden dan ook te beschaamd om me dat te vertellen. Misschien was het enige dat er aan de hand was het feit dat ze door haar verloofde werd behandeld als het onderwerp van een politieonderzoek.

We stonden in het bos bij de grafstenen van de Wrights toen Hannah in tranen uitbarstte en me vertelde dat ze had gelogen.

Dit was op een vrijdagmiddag om vijf uur, vlak nadat het museum na weer een dag zonder bezoekers was gesloten. We waren naar buiten gegaan om papieren versieringen in de bomen te hangen (het griezelige Halloweenfeest zou dat weekend plaatsvinden), en om te kijken of de graven van Edmund en Sarah nog in goede staat verkeerden zodat de kinderen er met waskrijt afdrukken van konden maken. De zon zakte al weg achter de bomen en ik zat op mijn hurken voor Edmunds graf terwijl ik probeerde mijn overtrekpapier stil te houden. Hannahs snikken kwamen zo plotseling dat ik in eerste instantie dacht dat ze door iets was gebeten.

‘Ik heb tegen je gelogen,’ zei ze, ‘ik heb tegen je gelogen, het spijt me zo, ik heb helemaal geen medicijnen genomen, er is iets mis met me...’

Ik haastte me naar haar toe. Een wirwar van krijtjes en kartonnen geesten en stukken overtrekpapier vielen uit haar handen terwijl ze stilletjes begon te huilen. Niet wetende wat ik anders moest doen legde ik mijn handen op haar schouders en stak ik van wal met mijn nutteloze, automatische praatje: *Wat is er aan de hand? Gaat het met je? Er is niets aan de*

*hand*⁵, *wat gebeurt er? Maak je geen zorgen*. Ik voelde door mijn hele lichaam een soort microscopische uitbreiding, alsof er een miljoen kleine antennes uit mijn huid groeiden⁶.

Het eerste dat ze zei toen ze weer wat uit kon brengen (tegen die tijd had ik haar terug naar het museum geleid en zaten we naast elkaar in het voorportaal) was: ‘Wat nou als er wél iets aan de hand is?’

‘Er is echt⁷ niets aan de hand,’ zei ik. ‘Je moet alleen je medicijnen nemen. We gaan naar binnen en dan bel ik Dr. Blythe.’ (Ik had Dr. Blythe, die haar therapeut was geweest toen ze na de universiteit was ingestort, nooit eerder hardop genoemd.)

‘Wat nou als we trouwen en je de rest van je leven vastzit aan de zorg voor een gestoord persoon?’ zei ze. ‘Wat als ik Mary Todd Lincoln⁸ ben? Ik zou je leven kapot maken.’

‘Ik heb altijd wel iets van mezelf gezien in die oude Abe.’

Tussen het snotten door hoorde ik een lach, toen begon ze weer te huilen.

‘Haat je me omdat ik tegen je heb gelogen?’

‘Nee. Ik ga je pas haten als je niet beter voor jezelf gaat zorgen.’

⁵ Although “alles is oké” would be an idiomatic way of translating “everything’s fine,” I chose to go for “er is niets aan de hand,” since a few lines down Hannah refers to Nick saying this, and “wat nou als het niet oké is” is *not* an idiomatic Dutch sentence. Therefore, in order to keep the connection intact, I chose to change this sentence in order to have the next ones make more sense.

⁶ To avoid the personification of “antennaes raising” I added ‘uit mijn huid.’

⁷ Added “echt” to lay more emphasis on Nick’s reassurance, since this is the second time he says this.

⁸ Dutch readers probably do not know the first name of Mrs. Lincoln, however, in the following sentence the name ‘Abe’ is mentioned, which, combined with the last name should be enough information for the reader to figure out that Mary Todd is his wife. The reader can also gather from the context that Mrs. Lincoln suffered from mental health issues.

‘Dit is niet eerder gebeurd,’ zei ze. ‘Ik slaap niet, en als ik dan eens slaap heb ik de vreemdste dromen.’

‘Wat voor dromen?’

Maar ze legde haar hoofd op haar knieën en draaide zich van me weg; door het beven van haar rug kon ik voelen dat ze nog steeds huilde.

Na wat voelde als een kwartier, zo lang dat de zon inmiddels volledig onder was en er kippenvel op onze armen was verschenen, ging ze weer rechtop zitten en zei, ‘Gaat het goedkomen met ons?’

‘Helemaal,’ zei ik. ‘We gaan naar binnen en we bellen Dr. Blythe, ik ga voor ons koken terwijl jij een douche neemt en dan gaan we samen naar bed en een nacht goed slapen.’

Maar dat was niet wat ze bedoelde.

‘Zullen we een gelukkig leven hebben?’ zei ze.

‘Natuurlijk wel. Waar heb je het over? We zullen een geweldig leven hebben. We hebben al een geweldig leven.’

Ze knikte vlug, terwijl ze haar best deed niet weer in tranen uit te barsten.

‘Niet tegen mijn ouders zeggen, oké? Ik wil niet dat ze bang worden. Beloof het.’ Ik knikte, en zag toen dat het haar niet meer lukte haar tranen te bedwingen.⁹ ‘Ze zouden aardiger tegen je moeten zijn,’ zei ze. ‘Ze zouden blijer voor ons moeten zijn.’

‘Het is niet zo’n probleem¹⁰,’ zei ik. ‘Dat worden ze wel. Ze draaien wel bij. Laten we naar binnen gaan en je arts bellen. Laten we opstaan.’¹¹

‘Laat mij bellen, oké? Laat mij bellen.’ Haar naar binnen helpen herinnerde me gek genoeg aan de nachten dat ze te veel gedronken had (daar waren er maar een handvol van geweest tijdens onze relatie) en ik haar onze slaapkamer in moest manoeuvreren, haar op bed moest laten zakken en haar moest helpen haar schoenen en panty uit te trekken.

Zodra ze met haar telefoon in haar handen in haar bureaustoel zat ging ik naar de gang en deed de deur van haar kantoor dicht. Haar kantoortje was slechts een klein kamertje onder de trap, en dat moment, terwijl ik alleen aan de andere kant van die deur stond en terwijl mijn hartslag zich had aangepast aan het tikken van de staande klok, is om wat voor reden dan ook een van de scherpste herinneringen die ik heb van deze hele periode. De haarscheurtjes in de verf op de deur, mijn voeten zo op de grond dat ze precies gelijk stonden met de vloerplanken. Ik had het gevoel (en dit kwam heel waarschijnlijk doordat de schok van ons gesprek nu pas binnenkwam) dat we op een of andere manier een rol speelden, dat het huis een set was en dat er

⁹ Hannah’s face ‘breaking’ is a personification that is fine in English, but not as common in Dutch. Therefore, I chose to remove the personification and describe what Nick sees in her face in different wording.

¹⁰ “It’s okay” is an idiomatic phrase in English, however, the direct translation “het is oké” is not so much in Dutch. Therefore, I chose to remain close to the source text meaning, as opposed to the source text wording.

¹¹ “Kom, we staan op” would be more idiomatic than ‘laten we opstaan.’ However, as this fragment shows Nick at one of his weakest, most powerless moments, I tried to keep his pleading, half-desperate tone intact. He would not dare to tell Hannah what to do, therefore, I chose to translate this sentence in this slightly less idiomatic way.

ergens een onzichtbaar publiek was dat zowel keek hoe ik stond te wachten als keek naar Hannah in haar kantoor; ik kon horen hoe ze hun adem inhielden.

Appendix 7 Nicks narratief 2

Ik was, zo voelde het, op een punt beland waar ik een keuze moest maken. Ik kon geloven dat wat ik had gehoord simpelweg een opeenstapeling van waanzin was: een soort matroesjka met de krankzinnigheid van Wright aan de buitenkant, Jim daar weer in en in het centrum Hannah, dankzij pure pech en een genetische aanleg. Of ik kon geloven, met het risico dat ik zelf ook tot onderdeel van de pop kon verworden, dat Jim, en daarmee ook Hannah, iets echt had gezien en dat alle moeite die ik in het ziekenhuis had gedaan slechts een ingewikkelde manier was geweest om alle losse stukjes vreemdheid die ik was tegengekomen en die er sinds Hannahs dood om smeekten in elkaar te worden gepuzzeld af te wijzen.

‘Je vriendin,’ zei Jim. ‘Het klinkt alsof ze rechtstreeks in mijn voetsporen trad. Die papieren die je hebt zijn maar een deel van alles. Je zei dat ze altijd in een notitieboek zat te schrijven, toch? Dat is de kern. Ze zal waarschijnlijk hebben geprobeerd het te verstoppen. Ze zou niet hebben gewild dat Donna het zou vinden, en misschien zelfs jij niet. Dat is wat je moet vinden.’

Ik was een paar seconden stil. ‘Wat betekent het als je zegt dat geesten vrij willen zijn? Vrij waarvan?’¹²

‘Waarvan? Van het niet hebben van een lichaam, van het keer op keer herbeleven van hun dood. Het moet een kwelling zijn.’

¹² Some context: in the previous fragment, Jim was telling Nick how the ghosts at Wright Historic House wanted to be “free.”

Ik knikte verstomd. Dus dit was hoe weduwnaars, ziek van verdriet, ertoe kwamen hun volledige spaargeld over te dragen aan een van de vele¹³ paragnosten aan de Lower East Side. Dit was hoe anderszins intelligente mensen ertoe kwamen hun huizen te vullen met kwartskristallen en bosjes salie. Als ik, door Hannah nu te serieus te nemen, mijn gebrek aan vertrouwen van afgelopen herfst goed kon maken, dan was ik er klaar voor om mijn verstand als een verfrommeld dollarbiljet weg te gooien.

Ik schraapte mijn keel en leunde zo dicht naar Jim toe dat onze knieën elkaar raakten. ‘Weet jij of er hier ooit iemand ontsnapt is?’ vroeg ik.

¹³ I added ‘een van de vele’ because it is improbable that a Dutch reader would know that there are, for some reason, many psychics working in New York’s Lower East Side. By adding ‘een van de vele’ the translator discreetly explains to the reader why Nick would specifically mention the Lower East Side.

Appendix 8 Geheimzinnig dagboekfragment 1

Winter 1985,¹⁴ New York, 4 jaar oud

je zit op de woonkamervloer aan de buitenzijde van het tapijt witte kwasten in de knoop je kat zit aan je voeten hij staart naar een zonnevlek op de vloer hij houdt zijn kop schuin je raakt zijn nek aan hij spint niet een¹⁵ geluid maar een zoem je doet je ogen dicht je probeert te spinnen dan voel je aan een trilling in de vloer dat je vader achter je staat daar is hij zijn benen je kijkt op zijn haar staat aan de zijkanten omhoog zijn blauwe trui zijn sokken met het gat in de teen hij slurpt te luid uit een zwarte mok Amerikaanse Academie voor Oogheelkunde zijn bril houdt witte lichtvierkantjes vast die bewegen als hij beweegt hij zegt en wat brengt deze prachtige dag jou vandaag lieverd het maakt niet uit wat je antwoordt hij gaat sowieso zeggen dat is een mooie activiteit voor een klein meisje hij zal voorover leunen geur van koffie en ochtend en ruwe wangen en dan doet hij het hij buigt voorover de kat schiet weg de zoem houdt op je zit op de woonkamervloer...

¹⁴ I chose to replace the dashes with commas, as this is more common in Dutch. Especially when writing quickly, a person used to writing in Dutch would be more inclined to use commas than to use the barely used dashes.

¹⁵ "Not a" could here be translated as either *geen* or *niet een*. I chose the latter, as this could confuse the reader in combination with *hij spint*. On a first read, the reader probably sees *hij spint niet* (he doesn't purr), which would, combined with *een geluid maar een zoem* cause the reader to reread this part of the fragment, thereby achieving the goal of having the reader pause and reread certain parts of these fragments.

Appendix 9 Geheimzinnig dagboekfragment 2

Zomer 2069, New Jersey, 88 jaar oud

je zit in de zon bij het raam waar ze je stoel hebben neergezet je reikt naar je glas wijn maar je hand trilt de laatste tijd heb je vaak dingen laten vallen pennen glazen tafelzilver je zus stort een spraakwaterval¹⁶ over je uit nu vraagt ze je of je je Denise herinnert je antwoordt haar ja natuurlijk je lacht dat lijkt haar tevreden te stellen je reikt nogmaals naar het glas maar je vingers willen niet meewerken ze lijken geen deel meer van je uit te maken je zus trekt haar wenkbrauwen op zegt je lijkt echt een stuk beter ze neemt een handvol amandelen laat ze in haar mond vallen je lacht nog eens zegt wat je echt graag zou willen is niet meer op deze stoel zitten en je hebt het niet over die nacht vorige week toen je uit bed was gevallen de vloer die omhoog leek te komen tijdens je val kruipend in het donker naar de telefoon het uitrusten op het tapijt en hoe je je tot dat moment niet in staat om je armen te bewegen of om hulp te roepen of je hoofd op te tillen je had nooit eerder begrepen hoe het precies voelde om alleen te zijn...

¹⁶ There is no translation for ‘talking without taking a breath’ that conveys the same meaning in Dutch. A literal translation would be ‘praat zonder tussendoor adem te halen,’ however, where in English this sounds like a natural thing to say, in Dutch this would be flat, forced use of language, and unidiomatic. Therefore, I chose to stray from the source text with this translation.

Appendix 10 Gastenboekfragmenten

[Pagina uit¹⁷ het gastenboek¹⁸ van Wright Historic House]

Ana Magloire — Poughkeepsie, New York¹⁹

Erg informatief museum, ga zo door, interessante encyclopedieën, de tuin is mooi.

David en Judy Diamant — Keene, New Hampshire

Per toeval dit pareltje ontdekt tijdens een bezoekje aan zus (Alice Sussler), vrije middag. Jammer dat er niet meer details werden gegeven mbt²⁰ voedsel en koken, aangezien ik zeer geïnteresseerd en gespecialiseerd ben in voedsel uit die tijd en ik zou met alle liefde terugkeren om een

¹⁷ I added 'pagina uit' because the idea of these fragments is that they were stuck inside Hannah's notebook. With comment cards this is not a problem, however, it is impossible to stuff a complete 'gastenboek' inside of another book. Therefore, I chose to add 'pagina uit' to make it seem like this is only one page that was ripped out of the book and stuck inside Hannah's notebook.

¹⁸ There is no Dutch equivalent for the collocation 'comment card.' Since the goal of these is to provide the guests with a means of leaving behind their opinion of the museum, I chose to translate this as 'gastenboek,' as this is a common feature in Dutch museums and therefore easily recognisable for a Dutch reader.

¹⁹ The probability that an American-English reader knows the abbreviations of American states is greater than that of a Dutch-language reader knowing these. In order to not confuse the target text reader where he is not, by the implied author, meant to be confused, I chose to translate the full names of the states.

²⁰ Chose to not add the full stops between this abbreviation to make up for the inclusion of 'ik' in the next part of the sentence, where the word 'I' is missing in the source text. By leaving out the full stops and using an abbreviation this comment card still has a hurried feel to it. I chose to not remove the word 'ik' as this has a more grammatically disturbing impact on the target text than it has on the source text.

presentatie te geven, inclusief het bereiden van authentieke maaltijden, als uw agenda en budget het toelaten (wateenkok@wateenkokcatering.com²¹).

Raymond Farkas — Pine Plains, New York

Ondanks de nabijheid ben ik jaren geleden voor het laatst in dit mooie museumpje geweest, het leven gooide steeds roet in het eten (2 rugoperaties, 1 hartklep vervangen, ernstige vorm van Lyme). Schaar mij maar bij de enthousiastelingen die u toejuichen²² omdat u niet heeft toegegeven aan hen die het museum liever haar deuren zien sluiten. Ik ben veteraan van de Amerikaanse luchtmacht ('51 - '55, Bronze Star medaille)²³ en ik begrijp dat geschiedenis ingewikkeld is en dat het delen van het verhaal van één man een waardige en nobele missie is.

Brian Gumley (7 jaar) — Hibernia, New York

De graven.

...

²¹ Translated the e-mail address to Dutch to create a more unified translation. Since I chose to translate other titles/names as well, I decided to also translate this e-mail address.

²² In Dutch, 'hoera' cannot be used as a noun, as 'huzzah' is used in the source text. Therefore, I chose to translate 'huzzah' as 'enthousiasteling' as this has the same positive sound, and I let the idea of someone cheering return in the word 'toejuichen.'

²³ Added 'medaille' in order to clarify what this 'Bronze Star' is, as there is no translation for this award and it is referred to in Dutch as 'Bronze Star' as well.

Plagiarism Statement



Universiteit Utrecht

Faculteit Geesteswetenschappen

Versie september 2014

VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT

Fraude en plagiaat

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

Plagiaat

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafraseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;

- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafraseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.



In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

Naam: Heleen Wiemans

Studentnummer: 3497461

Datum en handtekening:

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.

