Using CAT in Literary Translation

How Tools May Support Translators in Source-Text Analysis, Translation
and Retranslation: A Case Study of "Mr Loveday's Little Outing"

MA Thesis – August 2019

Lisa Willemijn Horenberg

5518059

MA Translation, Literary Track – Utrecht University

Supervisor: Dr Onno Kosters – Utrecht University

Second reader: Dr Andrew Rothwell – Swansea University

Abstract

In this thesis, the central question was what potential benefits there are for literary translators using Voyant Tools (VT) and Sketch Engine (SE), and SDL Trados Studio (Trados) for source-text analysis and translation practice. The research braved the niche within translation studies with regard to literary translation and translation technologies other than machine translation. The research was centred around Evelyn Waugh's short story "Mr Loveday's Little Outing" (1936) as a case study, analysing the source text with VT and SE individually and retranslating it in Trados. This allowed for (potential) benefits to be identified, some of which also apply to literary translation without an existing translation being available.

In this case, VT proved to be most beneficial in identifying recurring words, phrases and patterns in the text. Although SE showed significant limitations, it showed potential with regard to analysing larger and more complex corpora. Trados offered a greater general overview of the text and the term base and translation memory offered better documentation of translation choices. It was found that the tools added a new, more objective view of the text to that of a translator and made it easier to follow through translation choices based on the results of source-text analysis. As for retranslation, Trados' segmentation reinforced a better comparison of the source text and the existing translation. General possibilities resided in more efficiently combining the workings of the tools, to which further research may add in order to work towards the actual implementation of CAT in literary translation.

Keywords

Table of Contents

Acknowledgements

Firstly, I would like to thank my supervisor Dr Onno Kosters for inspiring, motivating and guiding me not only these past few months, but throughout the past year; I started my MA with a great interest in and affection for translation technology and found tools helped me translate more carefully. Onno encouraged me to explore this, helping me realise it could make a feasible thesis topic even within literary translation.

I would also like to extend special thanks to Dr Andrew Rothwell (Swansea University), not the least for agreeing to read my thesis, and to Dr Roy Youdale (University of Bristol), who both kindly welcomed me at Swansea University for two inspiring days of CALT (Computer-Assisted Literary Translation) workshops, answering my questions and feeding my ambitions then and ever since.

I am immensely grateful to my colleagues at Livewords for properly introducing me to the world of translation over a year and a half ago and for granting me the time and tools, literally and figuratively, I needed to not only write this thesis, but to successfully finish my master's programme. Your insights, unlimited expertise and interest in my academic work have been extremely helpful and encouraging.

Lastly, I am greatly indebted to my close friends and family, including Jamie, who have supported me throughout my studies. Whether it has been by reading my work, taking me abroad for a work holiday or helping me forget about my thesis from time to time – I would not have been able to do this, or enjoyed it as much as I did, without any of you.

List of Abbreviations

ABBYY   ABBYY FineReader 14

AQT   Acceptable Quality Threshold

CAT   Computer Assisted Translation

CDR   Close and Distant Reading

FAHQT   Fully Automated High-Quality Translation

HAMT   Human Aided Machine Translation

LT   Literary Translation

MAHT   Machine Assisted Human Translation

MT   Machine Translation

NMT   Neural Machine Translation

OCR   Optical Character Recognition

PBMT   Phrase-Based statistical Machine Translation

SE   Sketch Engine

SMT   Statistical Machine Translation

ST   Source Text

STA   Source-Text Analysis

TA   Textual Analysis

TB   Term Base

TM   Translation Memory

Trados   SDL Trados Studio

TS   Translation Studies

TT   Target Text

TTech   Translation Technology

VT   Voyant Tools

List of Figures

Chapter 1 – Introduction

In the age-old profession of translation, change is not necessarily a new concept. However, in the run-up to and the introduction of the Digital Age there have been more changes than ever before. Whether it is about collecting, processing or storing data in the form of personal or public information, images, videos or music, or informative, technical, legal or literary texts, the ways things are done has changed drastically. Although the world of translation has been evolving for centuries, new digital tools and their implementation into day-to-day life have changed translators' jobs immensely. First of all, digital tools have been used in translation since the introduction of computers and word processors, which reduced the use of pen and paper to taking notes and completely replaced traditional typewriters. The internet later helped translators look up information, references and/or translation suggestions. Fast forward several decades and the number of digital resources that are available to translators has increased immensely: online open-source dictionaries, top-notch spell-checkers that are part of modern word processors, and different kinds of software that have been developed specifically to suit translators' needs. However, not all translators make full use of the available tools.

The current research is centred around literary translators and Translation Technology (TTech). Although the use of digital translation tools has been increasingly more accepted in and incorporated into the general world of translation from the second half of the twentieth century (e.g. Doherty), this increase is mainly observed in professional non-literary translation. The past decades have seen new research being carried out with regard to TTech, but it seems the focus within Translation Studies (TS) is lopsided as most new research discusses Machine Translation (MT) and Computer Assisted Translation (CAT) is often marginalised. For example, Kristiina Taivalkoski-Shilov discusses MT thoroughly, but does not explore other tools and technologies in as much depth. In her conclusion, however, Taivalkoski-Shilov claims that both "CAT and interactive MT will probably increase in

literary translation [(LT)] in the coming years" (11), which calls for research into how exactly CAT and MT may benefit literary translators. Taivalkoski-Shilov's prediction reinforces the incentive behind the current research, which explores how CAT in particular may benefit literary translators as well.

Opportunities and benefits of TTech are generally easily disregarded by literary translators and researchers, as they commonly say that they fear technologies will limit translators' creativity, or that their skills and therefore jobs will become superfluous. However, this anxiety can be mostly ascribed to MT, overshadowing other tools that may not be as threatening and could even aid translators, for example in better understanding their Source Text (ST) or working more carefully. The prejudice against CAT ties in with and may be reinforced by a trend that can be seen in research, in which CAT, if at all, is discussed and researched alongside or as part of different types of MT. Instead, CAT and MT can be seen as two individual phenomena that deserve to be viewed and researched in their own rights (e.g. Alcina).

A variety of CAT tools is available, some of which are useful for text analyses and others for translating and/or revision. The current research focuses on the possible use of a few of these tools in the preliminary and operational phases of the LT process: Source-Text Analysis (STA) and the act of translation. For STA Voyant Tools (VT) and Sketch Engine (SE) are employed to provide quantitative and statistical data about a text. SDL Trados Studio (Trados) is used for translating a text, offering features such as a Translation Memory (TM) and a Term Base (TB). Trados' interface, like that of similar tool, simultaneously presents the ST and Target Text (TT). For all three tools, a distinct focus is maintained on the tools' basic and entry-level features, which makes their use more approachable for literary translators.

The research aims to answer the following question: what are potential benefits for literary translators using VT and SE, and Trados for STA and translation practice? This is divided into four subquestions:

1) What are possible benefits for literary translators using VT for STA?

2) What are possible benefits for literary translators using SE for STA?

3) What are possible benefits for literary translators translating and retranslating in Trados?

4) To what extent can STA using VT and/or SE complement translating in Trados?

To identify potential benefits, a case study is performed of Evelyn Waugh's short story "Mr Loveday's Little Outing" (1936), which can be found in Appendix I. The story is first analysed and translated without using CAT, and then analysed and retranslated with the help of CAT to compare both processes. The exact method is explained and supported in chapter 3.

By exploring the possibilities for CAT in LT, the current research braves the niche that exists in the area of TTech that Tina Paulsen Christensen et al. identify, revealing "that relatively few scholars have investigated [TTech] in the workplace, and also that research into translators' interaction with translation tools and how this affects their minds and work processes is rather scarce" (14). However, in his recently published book, Roy Youdale discusses how tools can help literary translators translate stylistic aspects of texts, helping them analyse their ST and translation.[1] The current research hypothesises that VT and/or SE can provide literary translators with basic information about the ST that allows them to start their translation process more efficiently and perhaps helps them to achieve a new understanding of the ST. Although the implementation of CAT may not immediately increase translators' efficiency, it would seem literary translators can only benefit from being notified

---

[1] Due to the simultaneous timing of the current research project and the publication of Youdale's book, the book has unfortunately not been fully incorporated into the current research. However, this research includes parts of his work.

of certain linguistic aspects of a text, which Trados in turn may help follow through during translation and/or retranslation. The process of retranslation in particular could benefit from using TMs, as it presents the existing translation to the translator in a clear and organised way. As Youdale explains, his research

> invites the scholarly translation community and the practitioners of literary translation to engage in a wider debate about how technology might productively be integrated into the practice of literary translation, a debate which would also include uses of MT and CAT tools in this context. ("Introduction")

The current research aims to shed light on how these different tools may complement each other and how implementing non-MT tools into LT can potentially help literary translators.

Chapter 2 contains a critical reflection on relevant existing research, after which chapter 3 contextualises the case study and introduces the exact research method as well as the tools that are used. Chapters 4 through 7 then each contain individual parts of the case study and are followed by a discussion of the results and concluding remarks in chapter 8. The ST, existing translation and translations that are created as parts of chapters 4 and 7 are all included as appendices.

Chapter 2 - Theoretical Framework

TTech is not brand new to the field of TS and is a broad research area that over the years has been becoming even more diverse. In 2008 Amparo Alcina explains that

> we describe translation technologies as the field of study that deals with the design and adaptation of strategies, tools and technological resources that help make the translator's job easier, as well as facilitating the research and teaching of such activities. (90)

Developers continuously improve tools and technological recourses, which calls for an equally continuous contribution of new research in order for TS to stay up-to-date with these latest developments in translation practice. However, Christensen et al. point out that the increased use of tools in translation practice "has not been mirrored within Translation Studies … by a similar increase in research projects on translation technology" (7). To better place the current research among existing research, this chapter provides an overview of research and findings relevant to the possibilities of CAT within LT.

2.1 The Field of TTech

2.1.1 Defining and Categorising TTech

Alcina's definition of TTech still stands over a decade later; these technologies' main objective is to make the translator's job easier. Christensen et al. note that by his definition, Alcina defines TTech as "an interdisciplinary field situated midway between computer science and TS" (8). However, they propose it should "be dealt with as a subdiscipline of TS" (8). This is where it is positioned for the current research, considering TTech has been integrating into TS and has become an integral part of non-literary translation practice, and should therefore no longer be seen as alien. More specifically, closer ties between TTech and LT may reinforce the implementation of TTech in the literary field. With TTech being a

subdiscipline of TS, Alcina's distinction between two major branches of TTech is adequate nevertheless: MT and CAT.

MT is often either seen as a subdivision of CAT or the terms are used interchangeably, whereby a lack of definition appears to cause confusion. For example, in a 2017 article in the Dutch journal *Filter*, Désirée Schyns discusses MT and technical texts. In her discussion, she shifts from using the term MT to using CAT as if they were one and the same (17).[2] Although post editing of MT is indeed often done in CAT tools, these tools should not be reduced to MT only. By choosing not to define CAT and using the terms as synonyms, misconceptions about their functionality easily arise. In this instance, misconceptions may be reinforced by an article that immediately succeeds Schyns' article and discusses MT; Gys-Walt van Egdom et al. justifiably explain that MT has indeed become more of a threat than it used to be, because human interference in the translation process is no longer essential (19). This statement has not lost any truth[3], but does not hold true for CAT. This highlights the importance of defining TTech and further stresses the relevance of Alcina's distinction between CAT and MT, as there is no unison in the way they have been represented within the field of TS.

As mentioned earlier, CAT is not particularly new. In 1999, Dorothy Kenny explains that the introduction of CAT sparks new research areas (65), whereby she defines CAT tools as "Word Processors, Spell, Grammar & Style Checkers, Electronic Dictionaries [etc.]" (67). These have now become standard computer equipment that graduating (translation) students likely have grown up with. However, "Terminological Databases [and] … Workbench-style

---

[2] Schyns also mentions that using tools in translator training suggests students will only translate long technical texts (17), which wrongly underwrites the preconceived idea that CAT can only be used for one specific type of texts.

[3] Neural Machine Translation (NMT) was still relatively new in 2017 (Van Egdom et al. 21) and has only improved ever since (e.g. Moorkens et al.). It has changed translators' roles, which in turn ties in with research of the past decades about (the decreasing) human involvement in the end product of MT. Terms like Machine Assisted Human Translation (MAHT, e.g. Kay; Hutchins), Human Aided Machine Translation (HAMT) and Fully Automated High-Quality Translation (FAHQT, e.g. Taivalkoski-Shilov) have arisen, but are not further discussed here due to the scope of this research.

Integrated Packages" (67) such as Trados have only evolved and become more applicable for professionals to use. As CAT tools have become more specialist, there is not only a call for a better implementation in translation education and research than Kenny advocates for, but also for specialised CAT tools that suit literary translators.

CAT tools are often seen as tools that rely solely on TMs (e.g. Heyn; Doherty) and are often called "[TM] systems" (Hutchins 13). Although TMs are indeed "the core of CAT tools" (Doherty 950), TMs are usually incorporated in main systems that also facilitate many other things, such as project management, version control and, more recently, MT. In addition to these TM systems[4], other software exist that provide assistance in other ways (Hutchins 14), which all fall under the umbrella term of MAHT. Translators using CAT can also, for example, use a TB for term or phrase consistency, whereby some tools offer term recognition to alert translators to these terms or phrases. Most tools also allow translators to look up part of a segment in the TM using concordance search. All these actions are made as easy as possible for translators, allowing them to customise shortcuts to increase efficiency. Using TMs and TBs minimises the number of times a translator has to manually move between different parts of a text or several texts and optimises the ways they can do this. Although using TM systems as a term for CAT tools that use TMs is functional, it should always be taken into account that most tools offer much more than just a TM.

As for project management, existing CAT tools provide basic analyses of the ST, which contain information about the total word count and number of segments. These analyses also determine how much of a text is new.[5] These give translators a brief idea of the size of the job they are about to start working on. These analyses, however, seem designed to suit non-literary translation providers and provide no information whatsoever about the actual

---

[4] Examples are SDL Trados Studio, Wordfast, MemoQ and Déjà Vu.
[5] Analyses show how many repetitions there are in the text, how many words have already once been translated according to the selected TMs and how many words are fuzzy matches; words in segments that already have been partly translated according to the TM, effectively resulting in useful matches between 70% and 99%.

contents of the text, which could be useful to (literary) translators as there is not always time for an extensive read through of the ST. This leaves a niche for other tools to perform STAs.

The developments CAT tools have undergone over the past decades are astonishing; they have become more advanced and sophisticated, and no longer solely rely on TMs. Yet, these tools' adoption within the world of translation has been far from easy. Although CAT tools are widely used in professional, non-literary translation, many literary translators seem on edge about implementing the tools in their personal workflows.

2.1.2 TTech and Translation Practice

The introduction of TTech imposes certain changes on translation practice in general: on the industry as a whole and the practice of translation for individual translators. The past decade or so, these changes have reinforced various threats to the translation industry. Anthony Pym, for example, worries that the development of TTech "might … be driving us to a world of amateurish fun" (6), which would make translation specialists redundant. In 2017 Joss Moorkens states that economic pressure and the development of MT threaten professional translators (Way qtd. in Moorkens 470), which can be ascribed to non-professional translators being able to better suit the audience's needs by using innovative technologies and stretching limits, gaining "initiative, authority, and agency" (Pérez-González and Susam-Sarajeva qtd. in Moorkens 470). However, translation professionals should trust and use their expertise to "advise clients whether content should be routed via a different workflow rather than devaluing the work of themselves and others by competing on price with machines and non-professionals" (Moorkens 470). Considering this statement is based on the assumption that there are several "Acceptable Quality Threshold[s]" (AQTs) for translations (Moorkens 469), it leads to the question of translation quality, which is addressed in paragraph 2.1.3. Additionally, Moorkens' statement highlights the need for experienced

translators to be more flexible in an ultra-dynamic environment by finding alternative ways to put their specialist skills to use.

Technological developments have soared in the past decades has enhanced the gap between different generations of translators. For independent translators, it can be a daunting challenge to learn how to use new tools adequately (Doherty 954), as it requires an investment of energy, time and, therefore, money. Pym notes that young translators particularly benefit from using tools (4), as they more easily adapt to working with them. Considering demographic ageing is observed among (literary) translators (in the Netherlands, e.g. de Reus; Vertalersvakschool Amsterdam), this may be a reason behind the reservations about the implementation of TTech that prevail among (literary) translators.

Technology plays a big part in today's industry (Pym 7) and "extends the ways we interact with the world" (1). This perspective sees tools as an aid instead of a replacement of human abilities. Pym explains that translating consists of three parts: "a problem is recognized …, alternative solutions are generated … [and] one solution is selected" (1). Pym argues that the use of TTech mainly changes the practice of translation by extending translators' memories; external memories[6] provide translators with more both relevant and irrelevant translation suggestions (2). This way, the end product of a translation no longer solely relies on the ST (Pym 3). Instead, the TT is guided by "internet searches, glossaries, spell checkers, grammar checkers," which are resources that modern literary translators are already familiar with, and "[TM] and [MT] databases, and anything else resembling a communication technology" (4). Similarly, Andrew Rothwell explains in a forthcoming article how using a TM of an aligned existing translation may offer creative benefits and new insights when retranslating a novel (1, 5-6). If the TT is not just based on its ST and literary translators are already familiar with many of the additional resources TTech offers, literary

---

[6] In his article, Pym does not clearly define external memories, but he mentions both TMs and MT as examples. (2)

translators may benefit from CAT if CAT provides an efficient way to combine and consult these resources.

Using CAT, and more obviously MT, during translation changes the translator's job. However, this does not mean the entire practice of translation is changed; translators are already familiar with and use many features that CAT and MT provide, and are generally "quite willing to adopt new technology as long as it makes their work more efficient" (Koskinen and Ruokonen qtd. in Moorkens 470-1). It also does not mean professional translators' skills are becoming redundant, as is often feared. This apparent threat of TTech stems from MT far more than CAT, and the fact that CAT has already entered many non-literary translators' workflows leaves room for a wider implementation of TTech into LT.

2.1.3 TTech and Translation Quality

When researching whether TTech can be beneficial to translation practice, it is important to be critical of the TTs as well. Doherty describes that "translation process studies have emerged to focus on the translator and the process of translation rather than on the end product" (955). Although studying processes is a useful and valuable part of the current research, improving the translation process is useless if it does not result in good translations.

It is generally challenging to determine what makes translations good. However, this has been attempted frequently in MT research. Andy Way suggests that "the degree of post-editing or human input should be clearly correlated with the content lifespan" (2), which refers to Moorkens' varying AQTs (469-70). Moorkens explains that in 2017 "Statistical Machine Translation (SMT) was the most popular MT paradigm in research and industry," (471) whereas in 2019 this has shifted to NMT. Based on SMT, Moorkens argues that if the translation quality of MT exceeds the AQT "acceptable to both users and publishers, use of raw MT may be considered a worthwhile risk" (471), which indicates that MT offers an alternative process that would not necessarily result in low-quality translations,

even less so when MT is post-edited. This alternative process might indeed increase translators' efficiency and result in good translations, which offers translators a new method in addition to their own traditional translation method and stresses the need for good translators to post-edit the MT's TT. Most importantly, the idea that alternative process may be worthwhile opens doors for the wider implementation of TTech as part of alternative translation processes.

In a case study from 2015 Antonio Toral and Andy Way explore how SMT can be useful in LT, a research that "appears to fly in the face of the perceived wisdom in the field" (241). Toral and Way acknowledge the negativity that surrounds MT in LT in particular, but also explain how MT shows literary potential and that it is a field that is worth exploring (241). Toral and Way argue that literary translators are "*extremely* poorly paid for their work" and that they would like to see MT increase literary translators' efficiency and profitability (241). Toral and Way's findings[7] show that the quality of MT is improving, but that it remains complicated to set an AQT. In 2018, Anthony Toral et al. write about a similar but more extensive research[8] to that of Toral and Way. Both studies reveal that the MT assisted translation process can lead to acceptable translations and that it may even increase translators' efficiency.

Additionally, the TRACE project, a study from 2010 by Olga Torres-Hostench et al., hypothesises that when different translation processes are used, the results of those processes, i.e. the translations, also differ (256). Torres-Hostench et al. research this by comparing non-literary translations made with and without CAT tools (256). Results show that segmentation causes translators to make different decisions regarding, for example, punctuation than they

[7] Toral and Way presented three findings. Firstly, translations by professional translators differ from each other, which makes it difficult to select reference material and formulate a translation standard. More objectively, the study shows MT improved between 2013 and 2015, relieving post-editing translators of 6% of their character edits. Lastly, MT requires less intensive post-editing when it concerns a language combination of two languages that are related (263).

[8] Toral et al. use Phrase-Based statistical MT (PBMT) and NMT, and invite professional literary translators to translate a fragment from scratch and post edit both MT systems. They observe that both MT systems yield compelling time gain that makes the translation process more efficient (10).

otherwise would have made (269). Recent research by Adrià Martín Mor follows this train of thought and reveals that, indeed, translations vary when different tools are used, but that translators and their translations are also influenced by other variables such as the translator's profile (472). Martín Mor believes the effects of TM are general effects of the way translators deal with TMs and automatic segmentation, and finds that "professional subjects are able to avoid [these effects]" (472).

The collective results of the studies mentioned above indicate that researching alternative methods for translating literary texts is at the very least no lost cause, especially considering the fact that studies into MT likely use CAT tools for post-editing. In a description of MT and computer-based translation tools from 2005, John Hutchins names six reasons why translators would use TTech, of which the fifth is that "top quality human translation is not always needed" (Hutchins 1). The observation that MT results in poor translation quality no longer holds true as post-edited MT has been able to meet Moorkens' AQT. As it may be argued that specifically in LT top quality translations are always expected, concerns about the effects of segmentation and TMs on the TT are important to bear in mind whilst researching CAT and LT. Research into MT and LT shows that certain unexpected benefits may surface when somewhat unconventional fields are explored, which incentivises the current research.

2.2 CAT and LT

CAT tools have undergone major developments since their introduction. However, these developments have not increased their functionality for literary translators as was expected (Alcina 99). Researchers now are working with distant-reading tools and other methods borrowed from digital humanities to extract information from texts that can be used for LT.

In 2011 Pym states that the introduction of technology into the world of translation initiates a power shift from "those who know translation to those who know and control the

technologies" (5). He expects that artisanal, "fully human" language services will remain niches, as better and more expensive translations are required for these artisanal texts (5). LT would logically be positioned in this niche, but the current field of literary translation proves that clients are seldom willing to pay these high prices and that literary translators are under huge pressure to produce good translations in a short amount of time for minimal remuneration. Pym's statement is mainly aimed at MT and is based on the idea that specialist or literary translators indeed get paid more, while in reality this is not always the case.[9] Pym's ideas are nevertheless relevant, as they once more draw attention to a development that literary translators would perhaps rather ignore; literary translators can be seen as artists and are often described, in Paul Auster's famous words, as "the shadow heroes of literature" ("Foreword"), but their traditional translation methods, often using a word processor and a variety of reference works in the form of (online) dictionaries and thesauruses, are becoming outdated and unable to keep up with modern technology. It thus no longer seems to be the question if LT should embrace modern day technologies, but how they should start to use which technologies.

In digital humanities, using visualisation techniques for analysing texts has become more and more important in recent years (e.g. Jänicke et al.). Stephan Jänicke et al. explain that these techniques help analyse texts differently from traditional close reading and that this so-called distant reading has been widely beneficial. In his book, Youdale presents schematic overviews of Close and Distant Reading (CDR) in various stages of the literary translation process and of the tools that can be used for this. This use of technology in translation is one that is relatively new, but offers serious possibilities and is applied in the current research.

---

[9] Literary translators in the Netherlands are eligible for additional funds by national literary foundations, but submissions must meet a set of requirements, which due to a range of causes may not always be possible.

The theoretical background behind CDR and its use within translation fits with previous research in TS. In addition to distinguishing between CAT and MT, Alcina identifies five subcategories of TTech, namely:

1. The translator's computer equipment

2. Communication and documentation tools

3. Text edition and desktop publishing

4. Language tools and resources

5. Translation tools (96)

Considering the more recent evolution of Textual Analysis (TA) tools in digital humanities, these tools could be added as a sixth subcategory. The MT and CAT tools that are currently used in translation in general mainly reside in categories four and five; Alcina explains that language tools and resources are "designed for the collection and organisation of linguistic data" and mainly exists of "electronic dictionaries, databases and text corpora" (98), and that translation tools "work with at least one [ST] and one [TT] at the same time and establish relationships between both texts on a segment level or on the whole text level" (98). While some TA tools allow the user to create bilingual corpora and they ideally help organise linguistic data, they do not completely fit either or even both categories. This is likely the case because TA tools are not necessarily designed for translation, or analysing translations or their STs, but, as Youdale indicates, they can be used for these purposes. Adding TA tools to Alcina's list as a sixth subcategory of TTech, and as a subdivision of CAT, better represents these tools' added value to the field of translation.

TA tools may help change translators' general attitude towards TTech. The idea that CAT and MT are similar reinforces a certain prejudice there is against the implementation of tools in general in the world of LT. However, as Michael Cronin mentions in 2012, "students, scholars, and, indeed, anyone interested in the future of human cultures and languages, would be well advised to watch carefully what is happening to translation in a digital age" (2).

Currently, a few literary translators use TTech in their work, some of which openly discuss doing so and finding that TTech indeed helps them save time (Stegeman). Only a limited number of attempts have been made so far to find alternative ways to help literary translators modernise and compete with MT.

Chapter 3 – Outline of the Research

In this chapter, the case study for the current research, the method and the three main tools that are used are introduced. The workflow-oriented research method incorporates aspects of technological and industrial oriented research by focussing on the use and functionality of CAT tools in LT (Christensen et al. 12). Christensen et al. explain that existing research into the technical aspects of TTech usually highlights the tools' functions and that existing workflow-oriented and industrial research is often centred around "the implementation of technology in the language industry [instead of] on the impact of this on translation processes … [or] how the implementation of technology affects "[translators'] minds and work processes" (14). The current research combines Christensen et al.'s research categories in the two-part method as described in paragraphs 3.2 and 3.3

3.1 Contextualisation Case Study

The case for the current research is Evelyn Waugh's short story "Mr. Loveday's Little Outing." Waugh (1903-1966) was an English author, mainly known for *Vile Bodies* and *A Handful of Dust*, some of his earlier works, and *Brideshead Revisited*, which was adapted for television in 1981 and the big screen in 2008. Waugh himself has been the subject of several biographies. In one from 1999 by David Wykes focusing on his literary life, Waugh is described by his son Auberon Waugh as "the funniest man of his generation" (qtd. in Wykes 1), to which a friend adds that "he liked things to go wrong" (Fleming qtd. in Wykes 1). These descriptions perfectly represent the story about Mr Loveday; it has a certain wit about it that strongly leans towards dark humour, as Waugh tends to make "fun of situations usually regarded as tragic, such as death, sickness, disability, and extreme violence, or of the people involved or subject to them" (Bucaria 218-9). However, "making fun" might be a rather rich way to describe what is going on in "Mr Loveday's Little Outing," as Waugh's mocking is extremely elegant and is reflected more by the structure of the story than

on micro level as one might otherwise expect with humorous texts. The dark humorous tone of the text is what characterises it and may very well be part of what makes it timeless.

 "Mr Loveday's Little Outing" was first published in a collection of short stories in 1936, titled *Mr Loveday's Little Outing: And Other Sad Stories*. An unsigned review of this work in *Times Literary Supplement* from the year it was published comments on the peculiarity of the sadness of Waugh's work and that

> [his] stories are magazine stories if magazine stories are stories in which character is subordinated to situation. But they are not magazine stories if magazine stories are stories which involve the great passions. With Mr. Waugh what is involved is of no account except to people who are of no account; his skills lie in constructing his situation out of these nothings. (Stannard 181)

Decades later, in an article in The New Yorker from 1999, Waugh's work is described as "cruelty and compassion [that] mingle in the short stories of a master" (Lane). In both reviews, the uniqueness of Waugh's work is centralised.

Waugh's work can be seen as timeless for several reasons, but the same cannot simply be said about its translation. "Mr Loveday's Little Outing" was last republished by Penguin in 2012, but its only Dutch translation by R. Meijer titled "Het uitje van de heer Loveday" (see Appendix II) turns sixty this year as it was published by *Elsevier* in 1959 and was republished by Loeb in a collection of horror stories in Dutch called *Huivering Wekken* in 1982. Firstly, following Guy Rooryck's analogy between counterfeit Johannes Vermeer paintings and ageing translations in *Filter* (46), world views, translation views and translation technologies have changed drastically in the past sixty years, which means a modern translation of the same text may now focus on different aspects, for example when looking at the text from a feminist perspective, focussing on more psychological questions regarding Mr Loveday's mental wellbeing or analysing lexical differences between characters. Additionally, Outi Paloposki and Kaisa Koskinen argued that although the Retranslation

Hypothesis, which claims that retranslations are more foreignising than original translations (27) and is often discussed in TS, is not always accurate; it ties in with the idea that "what is *considered* faithful or accurate at any given time" changes, but is also caused by the fact that the target culture of translations change with time (36). Additionally, retranslation often leads to better translations, due to the desire "to surpass it, or [compete] for the perfect [translation]" (Jianzhong 194). It can be argued that because both translators' and the audience's perceptions of the source culture and source text change, retranslations can adjust the modern reader's perception of the source text and therefore help the reader to understand it better. It is explained later in this chapter to what extent this is an appropriate aim for translations of Waugh within this research. Regardless, it can be argued that as the audience's perceptions have changed, a retranslation is required to transfer the ST to today's target audience adequately. A retranslation is furthermore welcomed as, although not in large numbers, Dutch translations of Waugh's other works have been republished in the last decade or so; *Brideshead Revisited* is seen to be at the centre of the 20th-century literary canon, which is affirmed by Dutch publisher Prometheus, republishing its Dutch translation in 2008 at the release of the movie directed by Julian Jarrold, famously starring Emma Thompson, Matthew Goode and Ben Whishaw. Additionally, the 1989 Dutch translation of *A Handful of Dust* was last republished in 2010 by another renowned publisher, De Bezige Bij. No translation of "Mr Loveday's Little Outing" has been recently published, leaving a gap for a new version of the Dutch text.[10]

This short story is chosen as the case study because, not insignificantly, its length allows for analyses and translations of the complete text within the scope of this research; it is important that analyses of the full ST can be carried out within this research, so that the

---

[10] As fate would have it, in June 2019 "Het uitje van de heer Loveday" was included in an audiobook titled *Twijfel vooral niet aan jezelf* [Don't doubt yourself]*,* read by Peter van Eerdenburg and published by ShortStories. It is not mentioned who translated the story for this collection, but by the title it seems this is the translation by Meijer. Although this underlines the topicality of the story, it is not further discussed for this research.

information can then be consulted during translation. This way, the full process can be adequately analysed, which would not have been feasible if a much longer or shorter text had been selected. Also, the text needed to be eligible for retranslation into Dutch to be able to research the retranslation process in the way that is explained shortly. These criteria allowed many stories to be chosen, which is salient because a key element of the hypothesis of the research is that CAT could potentially benefit any literary text. Finally, the current case study was chosen because of its interesting stylistic features, for which Waugh is celebrated. These features are analysed in chapters 4, 5 and 6.

3.2 Methodology Part 1 – Non-CAT Translation Process

For the current research, Waugh's ST is first analysed and translated from scratch in chapter 4 without using CAT. For this step, only a word processor and open source reference works any translator can use both online and on paper, such as various thesauruses, dictionaries and *Het juiste woord[11]*, are used.

This first step is similar to how Toral et al., as previously mentioned, researched two different kinds of MT, by having a group of experienced translators first translate a fragment from a text from scratch, using whatever methods they were used to, and then using SMT and NMT (5). The STA is performed in order to extract certain textual features that are deemed important and may cause issues during translation, which is an important step for translation students, but in reality is often internalised (Pym 2). This first part of the research is used as a null test to which the second part, an alternative process using CAT, is compared.

---

[11] *Het juiste woord* [The Right Word] is an extensive reference work by L. Brouwers and P.F. Claes in which Dutch words and phrases are systematically organised to efficiently find synonyms.

3.3 Methodology Part 2 – CAT Analysis and Translation Process

The alternative process consists of several parts that are covered in chapters 5, 6 and 7. Firstly, it is important to note that this alternative process is aimed at translation on the one hand and retranslation on the other, as it is hypothesised that using tools for STA can be useful to any type of translation, but retranslation is where other CAT tools such as TM systems show the most (near-term) potential for LT as there is an increase in the number of retranslations being published.[12] However, in the chapter focused on retranslation and the following discussion, benefits for regular translation may also be identified.

In order to use a tool for any step of the translation process, editable versions of the texts are required. There are multiple tools to efficiently generate these, but for the current research, the ST and existing translation are both first scanned digitally and then converted to Word by applying Optical Character Recognition (OCR) using ABBYY FineReader 14 (ABBYY).[13] The texts are then checked and further cleared of formatting that affects segmentation or readability, or might cause unnecessary fuzzy matches: for example, mid-sentence hard returns, hyphens that split up words and spacing errors. Both texts are found in appendices I and II. Although this conversion is important to the process, it is merely functional and therefore not considered a substantial part of the research. For this reason, it is not further discussed in the following chapters.

In short, the CAT retranslation process consists of parts 2A, 2B and 3. Part 2A incorporates an STA using VT and SE separately in respectively chapters 5 and 6, first applying the tools and then discussing the results in an attempt to identify linguistic elements

---

[12] The past decade has seen a "boom" in retranslations (Mîndreci 360). This indicates that if CAT is deemed beneficial to the retranslation process, its implementation may also offer near-term benefits for future retranslations.

[13] An OCR tool converts text and much if not all of the formatting into for example a word document. In the case of "Mr Loveday's Little Outing," the ST and existing translation are only available on paper. Therefore, both texts are scanned digitally and the PDFs that are then created are uploaded into OCR software. There is a variety of software and online tools available for this, all of which could be used. Trados, even, can convert PDFs into word files, but does not allow its user to monitor the conversion and change letters, words or formatting if necessary. This is why ABBYY is used to convert the scanned documents into editable Word files. Once these files are created, the texts need to be cleared of all formatting characters, such as hyphens and if necessary hard returns and/or section breaks that break up sentences.

that should be taken into account in the translation process. For this part, the existing

translation is not consulted due to the scope of the research, focussing on how these tools

may benefit translators that are translating a text that has not been translated yet. The same

text is then retranslated in part 2B, critically creating and using an alignment of the existing

translation and the ST as a TM and entering the results of the STAs in part 2A in the TB. In

this part, Meijer's existing translation is imported into a TM for retranslation, honouring Xu

Jianzhong's definition of direct retranslation: "[it] refers to the translation for the second or

more times from the original[,] … making use of the former version and trying to surpass

it" (193-4). In part 3 the existing translation, the new translation created in part 1 and the

retranslation created in part 2B care compared. All parts are evaluated, whereby possible

benefits from using the different CAT tools are highlighted. Waugh's short story is used in

full as an ST for each step of the research to allow for complete analyses of the text and

translations in each part of the process, which are outlined in greater detail in the following

subparagraphs.

3.3.1 Part 2A – STA Using CAT

For part 2A of the research, two different tools are used individually. Although VT and SE

behave similarly, their functionalities differ, as Youdale points out in his overview. Whereas

it may seem sensible to use SE[14] only, as it is the more versatile of the tools mentioned in

Youdale's table 1.1, VT[15]'s interface and use seem more straightforward. Using two similar

---

[14] An introduction of the tool: SE allows users to "explore how language works" by having "algorithms analyze authentic texts … to identify instantly what is <u>typical</u> in language and what is rare, unusual or emerging usage. It is also designed for text analysis or text mining applications" ("What Is Sketch Engine?"). Its developers' target audience includes researchers, students, translators and teachers ("What Is Sketch Engine?"), most of whom can use it for free, whereas non-academic users pay a small fee. SE users log into the website, where they find options for word sketch, word list, concordance, N-grams and more (e.g. Youdale, "Table 1.1"). SE also allows users to create bilingual corpora by importing a bilingual TMX-file. Users can work on multiple texts at the same time and can navigate, label and store their work in their profile.

[15] An introduction of the tool: VT "is a scholarly project that is designed to facilitate reading and interpretive practices for digital humanities students and scholars as well as for the general public" that can be used to study computer-assisted analysis and even allows for its users to "develop [their] own tools using our functionality and code" ("About"). VT is open-source and its interface is easy to use; the user copies and pastes or uploads their text or document on the home page and presses "reveal" for VT to calculate word frequency, correlations,

yet different tools allows for the research to compare them more efficiently, which may lead to one of these tools proving to be more beneficial to literary translators than the other. In order not to limit the research to one single STA tool but to give the research a specific direction, a similar predetermined focus is applied to both analyses. This focus only includes the tools' basic functions and results, so that their implementation is as effortless as possible.

The linguistic features that are looked for in ST analyses using these tools are predominantly:

- word lists, "lists all words in a corpus by frequency or alphabetically"

- word/phrase search, "allows the user to search for any word or phrase in the corpus"

- KWIC concordance, "lists occurrences of a search word/phrase with a small amount of text either side"

- collocations, "allows the user to investigate words co-occurring with a search term in the corpus"

- N-grams, "allows the user to search for sequences of words of a set length or range (e.g. 2-5 words) without using a search term"

- word clusters, "allows the user to search for a word or pattern, and group (cluster) the results together with the words immediately to the left or right of the search term" (Youdale, "table 1.1")

Additionally, the tools calculate more general data such as average sentence lengths and the number of unique word forms in the text. All this is predetermined for the current research in accordance with the model presented by Youdale in table 1.2: "A Provisional Model of CDR Applied to the Process of Literary Translation." In this model, four individual stages of the

---

links between words and many more (e.g. Youdale, "Table 1.1"). All this is represented in five windows, whereby the user can select terms they find interesting which causes all five windows to present its findings on that specific word. A link to specific findings can be exported and saved elsewhere to return to the data at a later time.

translation process are labelled, whereby for each stage several elements are identified that may be stylistically relevant on either narratological, lexical, grammatical level or on the level of context and cohesion. Most of these elements, such as "plot structure; character names, attributes, dialogues, registers, etc.; unusual words or collocations; idiomatic expressions; sentence length and type [and] repetition of words or phrases" (Youdale, "table 1.2") should be at least partly covered when focussing on the features mentioned above. These features provide translators with information in the first stage of translation: "STA (part 1): making notes during and after initial reading" (Youdale, "Table 1.2"). The second stage, "STA (part 2): preparing to translate," following the CDR model, involves analysing the gathered data and determining a translation strategy ("Table 1.2"). Part 2A consists of chapters 5 and 6, which discuss the computer assisted analyses of the ST only, using VT and SE respectively. The first paragraph of each chapter focuses on the initial, exemplary functions of the tool, and the second paragraph will focus more explicitly on its results and their implications. For more specific information about the exact workings of the tools, the reader is advised to consult their respective websites. "Initial translation," the third stage of the CDR model is largely accommodated within parts 2B of the research.

3.3.2 Part 2B – Alignment and Retranslation using CAT

Part 2B consists of two individual actions that are performed separately, but are intertwined in how they work and what they can reveal about the ST. Firstly, once a clean, editable ST and existing translation are available, the two can be aligned and a TM can be created. An alignment consists of a segmented[16] text, of which each source segment is connected to a target segment of the existing translation. This is done in Trados[17]. When aligning, Trados

---

[16] In all TM systems, segments are formed rule-based. In Trados, users can customise these rules, but segments are usually and also in this case formed where there are full stops, exclamation marks, question marks, hard returns and section breaks.

[17] An introduction of the tool: with Trados, developer SDL caters to businesses and freelancers, marketing their product differently in accordance to their target audience. For businesses, their marketing strategy is centred around enabling to "translate more, … maintain consistency [and] … increase team productivity" ("SDL Trados

offers a provisional alignment that can then be edited to connect the right segments.[18]

Aligning any translation to its ST can give insight into decisions the translator made during translation, for example on syntax, which in itself may in some cases be seen as a benefit of CAT (e.g. Rothwell). After the alignment is finished, the aligned file is imported into a TM.[19]

During retranslation, the results from the ST analyses using VT and SE are consulted, in parts following the third stage "Initial translation" from Youdale's CDR model ("Table 1.2"), suggesting several features for both "Looking up words and phrases" and "Investigating patterns" while translating.[20] The TM provides the existing translation, which is then changed if necessary.[21] The TM is employed from the start of the translation, but during the process it may be decided to only use it for specific parts as a result of the quality of the translation. My experience using VT, SE and Trados is evaluated in order to, if possible, identify benefits to the process.

Whereas the current research employs two different STA tools, the same is not feasible for the translation part of the research. The process of analysis is similar for the two

---

Studio"). As for their freelance audience, they claim to help translators "save time, … ensure high quality translations … [and] accept any job with the capabilities of being able to work on the widest range of file types" and promote their free additional support resources ("Road To Success"). Trados can be used for among others project management, alignments, TM management, a basic STA and, of course, translation. During translation, the ST and TT are segmented horizontally in the interface, meaning the ST is on the left of the interface and the corresponding target segments are on the right. The TM and TB suggestions are shown at the top, and can be inserted by using shortcuts that can also be customised. The current research employs SDL Trados Studio 2017, instead of the new 2019 version, as it available and the research only requires access to features Trados has offered for years, such as alignment, and creating and using a TM.

[18] If sentence structures are changed in the translation that is being aligned to its ST or if the provisional alignment is incorrect for other reasons, several ST segments can also be connected to one translation segment and one ST segment can be connected to several translation segments. Depending on the translation and changes a translator chose to make, the alignment process can be either rather complex, in which case a considerable amount of intensive reading is involved, or easy, meaning the provisional translation merely has to be checked and minor changes have to be made.

[19] This TM can be used to retranslate the same ST or translate similar texts, in which case the TM also functions as reference material and can be used for lookups. TMs that are used always show segment matches and calculate the extent to which two segments match. This is shown in percentages, whereby matches below 100% are called fuzzy matches.

[20] From Youdale's table, comparable corpora, parallel corpora, Word Sketch Difference, Thesaurus, Corpus Query Language on specific features and using visualisations to compare ST and TT are not used as they are either unavailable due to the corpus or exceed the scope of the current research.

[21] My experience with translating the text for part 1 of the research is likely to interfere to a certain extent in the CAT STA and retranslation in part 2. I tried to minimise the effect on the retranslation by scheduling a gap of nearly two months between translating for part 1 and retranslating for part 2B, and by performing the CAT STA for part 2A as objectively as possible. This was unavoidable due to the scope of the research and is further discussed in chapter 8.

tools and can easily be repeated, but this cannot be said for translating, as the evaluation is tainted the more often the same text is translated in similar environments. Although other CAT or TM systems may also very well be used for this translation part, Trados, from previous experience, seems more versatile than the others. Its straightforward interface and easy documentation in the user's local directory, as opposed to for example MemoQ, make it slightly more suitable for the current research. That said, choosing Trados as opposed to other CAT tools is not expected to affect the outcome of the research as the basic functions and application of the tools are roughly the same.

3.4 Methodology Part 3 – Translations Comparison and Evaluation

Firstly, all translations that are made as part of this research are aimed to adhere to article 1.1 from the model contract for literary translations ("Modelcontact") as proposed by the Dutch authors' union, which most importantly states that the translator produces a translation in impeccable Dutch, which is true to its ST in both style and contents (1). To allow for this, the hypothetical target publication for each translation is a classics collection aimed at readers who are interested in this short story and similar ones. This means the translations do not actively bring forward modern readings of the text, as was explained to be an option earlier.

With this in mind, all three translations (the existing translation, the newly created translation and the retranslation) are briefly compared and are reflected upon in chapter 8. The translations are compared to each other in order to establish if the translations adhere to the model contract. All findings are then evaluated and summarised, referring back to the research question and subquestions as phrased in chapter 1, and followed by concluding remarks in the last paragraph of chapter 8.

Chapter 4 – Analysis and Translation Without CAT

With regard to the criteria mentioned in the model contract, requiring translations to be true to the ST in content and style, it is important to note briefly which specific textual elements create the story's content and style. Based on this, a translation strategy can be determined. This chapter highlights key elements of the text and discusses which of these may be chosen to be maintained in translation, and why and how this can be done. The translation of the ST without using CAT is found in Appendix III.

As previously mentioned, Waugh is often praised for his style. In "Mr Loveday's Little Outing," the dark humorous, rather ironic tone of the text can be seen in style as well as content, the latter rather obviously in the plot-twist at the end of the third part of the story. However, as is argued below, this twist is foreshadowed throughout the text as the short story stylistically contains several shifts as well: shifts both between narratological perspectives and between styles. The ways these elements corelate spark compelling translation issues and requires a closer look in order to determine a translation strategy to adequately solve these issues.

With regard to content, one of the main features that can be identified throughout the story is Angela's personal development. The short story consists of three numbered parts that succeed each other rather seamlessly. In the first part, Angela visits her father at the asylum for the first time in years. She meets his officious secretary Mr Loveday, who is actually an inmate who has been at the asylum for thirty-five years after he killed a young woman. The first part, in which Angela's role is rather passive and she seems controlled by her mother, ends with Angela stating that Loveday's situation "doesn't seem fair" (Waugh 11) as "[she has] never seen anyone saner" (10). The second part provides Angela with more agency and elaborates on Angela's surrogate feeling of injustice and finding out how she can help Mr Loveday when he explains to her that he would like to have just one little outing. In the third part, Angela truly becomes "a woman with a cause" (13) when she works for Mr Loveday's

release. This third part ultimately sees the release of Mr Loveday, which can easily be

regarded as a big personal accomplishment for Angela. However, events turn dark when Mr

Loveday returns to the asylum within two hours after having had his little outing and it is

revealed, albeit implicitly, he has killed another young woman who was passing him on the

road (14), leaving Angela's development negated too. Angela's role in the story draws a clear

line throughout the plot, with the plot twist affecting her as well as Loveday.

Angela's personal development is also represented by stylistic elements of the story,

as her passive role in the first part of the short story is emphasised by her passive

representation. When Angela is mentioned, rather passive phrasing with little emphasis is

used, for example: "… it was being made at her own suggestion" (Waugh 7) and when she

"attempted to move her chair … she found it was screwed to the floor" (8), which may in turn

function as a metaphor for her prospect on life at that point in the story; she seems stuck in a

position with her mother. Although these phrasings are not uncommon in either English or

Dutch, they should be carefully dealt with in the way they relate to Angela and the rest of the

story. If not, it may be tempting for translators to change the way these sentences are phrased

in order to, for example, increase the readability of the story in Dutch. In the second part,

Angela takes more action, which is underlined by her thoughts and feelings being more

emphasised and represented more clearly; the second part starts with: "Angela left the

asylum, oppressed by a sense of injustice" (11), which foreshadows that she aims to end the

oppression. In the rest of this part of the story, phrasings around Angela's actions are more

active as well, for example: "Angela left the question for the time", "Angela disappeared to

the library" and "Angela drove her small car to the asylum and … asked for Mr

Loveday" (12). This continues in the beginning of the third part, where it is explained that

Angela "had a new purpose in life" (13) and achieves something real by herself, which, as it

seems from the way she is portrayed in the first part of the story, is new to her. Stylistically,

her newfound attitude and drive are also represented in the flow of the text, as its speed

increases as the narrative proceeds. The opening paragraphs of the text contain some long, glued together sentences about chaotic events, which stand out compared to the way the story progresses; the dialogue in the second part of the story increases the flow of the text, as well as Angela's actions, which follow each other closely and cause time to progress faster towards the day of Loveday's release. This altogether reinforces Angela's role in the story and builds up suspension for the plot twist that concludes the third and final part.

Another recurring key feature of the text are sudden shifts and a general vagueness considering what is real or true. An example of this is first introduced at the beginning of the story, where there are some fluctuations, for example when the changing weather at the Mopings' garden party is described as "remaining clear and brilliant with promise until the arrival of the first guests, had suddenly blackened into a squall. … another squall; another twenty minutes of sunshine" (Waugh 7). This may create a certain sense of unrest with the reader, both by the changing of the weather and in the way these phrases follow each other with semicolons, providing a rather chaotic paragraph. In addition, Lady Moping's apparently dazed understanding of conversations and situations, constantly in some sort of supposedly unconscious denial of Loveday's very existence (e.g. 11, 12), not only seems to mock Angela, but also diminishes and undermines Loveday's role in the story. Additionally, it may raise the question of Lady Moping's mental wellbeing, as she comes across as an extremely self-centred character, and appears distant and confused. Similarly, the reader is likely unsettled by the representation of Mr Loveday, considering his role at the asylum, and in the story itself, remains unclear for some time. First, Mr Loveday is described through Angela's perspective, being identified as "an elderly little man with full white hair and an expression of great kindness" (9), after which the reader learns about him through various perspectives with him being called an "attendant", a "secretary" (9) and "an *inmate*" (10). However, when Loveday speaks, he indeed comes across as an extremely civil and eloquent man. These contradictions hint at the fact that Loveday may not exactly be who he seems to

be, and all this instability and the shifts in both the style and contents of the text contribute to the sense of unsettlement that readers get.

The events at the end of the story are both represented in and foreshadowed by stylistic elements in the text, which causes different kinds of translation problems. Waugh shifts between dialogues and background information, and between direct and indirect speech, whereby the omniscient narrator changes perspectives. Although this is not an uncommon way to tell a story, this changeable sentiment may create unsettlement with the reader. It also partly creates a rhythm and flow in the story that increases as the story proceeds. This notably builds up to a climax that turns out to contain the plot twist and therefore increases its effect. The increasing speed of the text thus ties in with the structure of the story and shifts between certain narratological elements are mirrored by stylistic changes.

Although Angela's development and the increasing flow of the text do not directly cause specific translation problems, they do call for a translation strategy to solve individual problems that inevitably are to arise during translation. In this respect, it is important to produce a translation that creates a similar rhythm on micro level, and flow on macro or textual level in the Dutch translation as is the case in English. It should also continuously be taken into account how Angela is presented in that particular part of the text, in order to match the Dutch translation to the ST in that respect. Considering the earlier presented target publication of the text, translation issues may be solved by choosing rather foreignising translation options. It is important to note that this does not merely include English aspects of the text in the new Dutch context, such as maintaining "Lady" and "Lord," but also refers to period differences, as for example "lunatic" or its Dutch equivalent "gek" would not be as emphatically used in modern contexts. For the purpose of the current publication and target audience, using these terms seems like the preferable way to honour the ST.

In conclusion, the translation strategy for this text requires the translator to bear in mind the macro level of the text when it comes to specific translation issues, as the way

different elements are intertwined is what makes this text interesting in general. Angela's development, Loveday's sudden twist of character and the other twists in both style and content throughout the text, along with the ironic undertones, are characteristic to the stylistics and contents of the story, which is the exact reason these should ideally all be maintained in translation. However, this does not mean the translation should adhere closely to the ST by means of syntactic and lexical similarity, as it should be constantly evaluated how the same effect and cohesion is achieved in Dutch. It can thus be stated that the translation strategy for this text is foreignising in both time and space, but it is domesticating when it comes to stylistics, specifically in a way that the effect of the stylistic elements with regard to, for example, the irony of the text in Dutch is similar to the English ST.

Chapter 5 – STA and Results Using VT

This chapter focuses on using VT for STA. The first paragraph focuses on the chronological basic use of the tool, whereas results are discussed in the second paragraph. This is briefly reflected upon in paragraph 5.3.

5.1 STA Using VT

VT by default collects basic information about one or more texts; after importing the Word version of the ST, a first set of data is extracted and presented as shown in figure 5.1.1.[22] In this part of the research, each of these frames is discussed individually, but in order to represent this tool and its findings correctly, it is important to note that by default a list of so-called Stopwords, a Stoplist, is excluded from these results. This list mainly consists of pronouns, frequently used auxiliary verbs, prepositions, determiners, and numbers and special characters, or "function words that [do not] carry as much meaning" (VT, "Stopwords").

Figure 5.1.1: Basic data VT

In the case of the English language the list consists of 485 individual words, as shown in Appendix IV, but the list can be customised as is further explored in paragraph 5.2.

VT's initial, clear-cut results are discussed from top left to bottom right, which is how the tool would logically and chronologically be used. The Cirrus in the top left of the view is a word cloud based on term frequency. From this view it can be deducted that *angela* and *loveday* are key terms to the story in this case. Additionally, the words *time, moping, said, mr, day, lady, little, don't* and *doctor* also occur relatively frequently. All words are standardised throughout VT as capitalisation is removed, which, in a way, allows for a more neutral analysis as capitalised words now do not draw more attention than those that are not. Isolating words from their context may also cause users to contemplate the underlaying meaning behind words and names, as perhaps now "angel" and "love" are more prominent parts of the names *angela* and *loveday*. Similarly, the meaning of the verb *moping* is now more emphasised. This aspect of the tool may lead to new interpretations of the text, which is further discussed in the following paragraph.

The terms in the Cirrus from figure 5.1.1 can also be presented in a table, called Terms, or as a more cohesive cloud, called Links, that includes relations between terms (see figures 5.1.2 and 5.1.3). Whereas Terms provides a clearer quantitative overview, stating that *angela* and *loveday* are indeed the most frequent words with eighteen occurrences both, Links enables an interactive element that can be used to achieve a better understanding of the way words are grouped together.
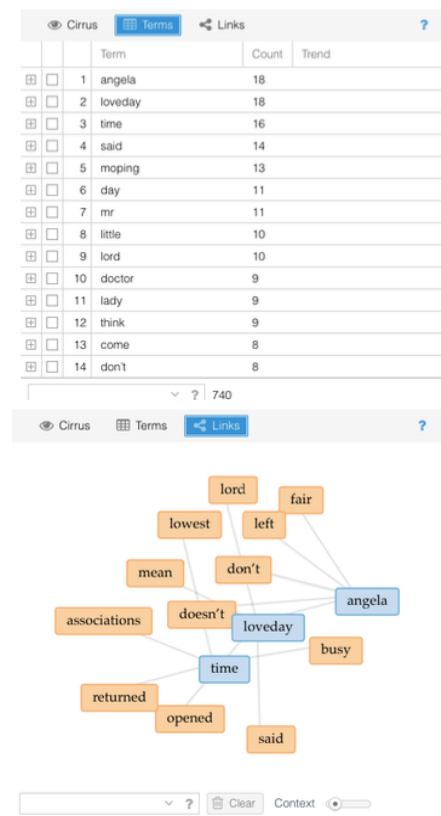

Figure 5.1.3: Links

In both views, users can select[23] one or more terms to focus on.

Cirrus, Terms and Links all refer to general term frequency in the text. They also allow for word, phrase and collocation search, whereby views in other frames give more insight into the distribution of and intratextual relations between words and phrases. These different representations of word frequency already provide some information about the text; knowing they are names of characters, it can be assumed that Angela, Moping and Loveday are major characters in the text. Also, as the frequent occurrence of *said* indicates, there is some direct or indirect speech. The terms *angela, loveday* and *said* are rather unambiguous as to what their functions are in the text and what their frequency reveals about the text, but this cannot easily be said for *time, day* and *little* as these terms can all be used in various ways and, therefore, more context is needed to be able to gain insight in how these terms may cause translation issues. It is interesting nonetheless for translators to be notified of recurring words prior to translation, as they can then make a conscious decision whether they should be translated consistently or not. The use of these terms, and their implications for translation, is explored in detail in paragraph 5.2.

Some context that is required to get more insight into the distribution and use of the terms that are highlighted in Cirrus is immediately offered in the top middle frame of figure 5.1.1. When a word is selected in Cirrus, Terms or Links, all other frames also focus on or highlight that word. The top middle frame, Reader, by default shows the full text, which can then be navigated by scrolling down or selecting words in other frames. The distribution graph underneath the text shows peaks for every occurrence of the word, whereby the horizontal axis represents the selected text from beginning to the end. This way, users can easily scroll through the text to see how individual words are used and distributed.

---

[23] Syntactic elements can also be looked for by using special punctuation symbols to find, for example, phrases or words that occur near each other. VT contains an overview of how to use these symbols.

Reader can also be switched for TermsBerry[24], as
shown below in figure 5.1.4. As is illustrated using *angela*
in figure 5.1.5, the selected word is marked green and
words that occur in proximity are marked pink. Here,
TermsBerry for example allows users to decide how many
terms should be shown and how many terms to consider
context on each side of the word ("TermsBerry"). In the
TermsBerry, the context is set to two by default, implying
two words before and after the selected term are
considered relevant context by VT's developers.

Figure 5.1.4: TermsBerry

Using these default variables, it becomes clear that
angela has the most collocates with other frequent terms
shown in the TermsBerry. Interestingly, this is not the case
for the apparent key term *loveday*, but is the case for

Figure 5.1.5: TermsBerry "angela"

don't, which only has a total of eight occurrences in the whole text and would initially seem
to be a less significant word. *Said* shows the highest number of the same collocates with
Angela, doctor, Lord and *father*. Not much can be concluded from only these results yet,
although it is now indicated that there seems to be some sort of dialogue between or about
Angela, her father (Lord Moping) and the doctor. When *said* is selected, the Reader
additionally shows that this word occurs most often in a section just before the middle of the
text, meaning the dialogue should take place in that part of the text. The Reader and
TermsBerry thus allow for some careful statements about the contents and structure of the
text, but these remain rather basic and other views are required to gain further insight into
these aspects of the text.

---

[24] As explained by VT's developers, "the TermsBerry tool is intended to mix the power of visualizing high
frequency terms with the utility of exploring how those same terms co-occur (that is, to what extend they appear
in proximity with one another). In some ways it's like Cirrus … but even more useful with the added collocates
and corpus coverage information." ("TermsBerry")

The top right Trends view in figure 5.1.1 already provides some of that required insight; Trends by default shows graphs of the five most frequent terms, with relative frequency[25] on the vertical axis and ten default document segments on the horizontal axis. Although this does not make a difference for the current text, it facilitates comparing relative word frequency between different texts or documents better. This word frequency is more clearly shown in the alternative view called Document Terms, see figure 5.1.6. Document Terms also shows a Trend.[26] Because segments here are not based on paragraphs or sections in the text, they provide an evenly spread statistical representation of terms in the text, which can be useful as Trends in particular relies on the distribution of terms throughout the text as a whole and causes a clearer representation.[27]

Figure 5.1.6: Document Terms

Both Trends and Document Terms provide useful representations of data, as the Trends graph for only *said* confirms there is mainly dialogue in the later first half of the text and some dialogue at about three quarters of the text. When only the two most frequently recurring terms are then selected in Trends, something interesting happens; as shown in figure 5.1.7, the relative frequencies for *angela* and *loveday* seem to corelate to a certain extent. Both names barely occur in the first two segments, but then both terms occur increasingly more frequently, although exact numbers vary between segments. Considering both terms are
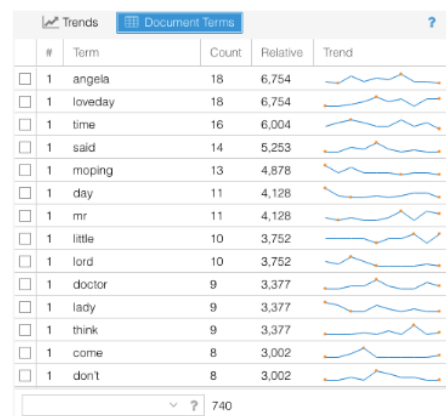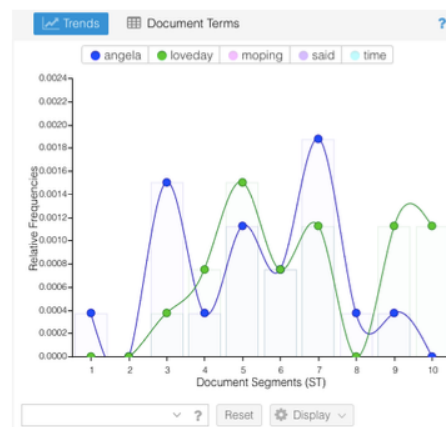
Figure 5.1.7: Trends "angela" and "loveday"

---

[25] The relative frequency is the terms' frequency per million.
[26] Trend is explained as a "sparkline graph that represents the distribution of the term within linear segments of the documents (by default 10 segments of equal size)." ("Document Terms")
[27] Although it would be interesting to also look at the distribution of these terms between textual paragraphs, which would be possible if each paragraph were uploaded as individual documents, this surpasses the basic functions of the tool and is beyond the scope of the current research.

names of characters, logically, they would indicate some sort of character relevance to the story. The increasing mentions of Angela's name point towards her increasing role in the story. The number of occurrences of Mr Loveday's name, however, starts to decrease after his initial introduction halfway through the story. It is clearly notable in figure 5.1.7 that *angela* is barely mentioned in the final quarter of the story and that, contradictory to the direction of the graph in the first eight segments, *loveday* suddenly emerges again in segments nine and ten. This sudden shift at the very least alarms users of something interesting happening.[28] Additionally, in figure 5.1.1 it can be seen that *moping* is mentioned quite often in the first parts of the story, but is then gradually mentioned less frequently, indicating Lord and Lady Moping's roles decrease as the story develops, which can be valuable information if a translator were to perhaps only read the first part of the text before translating it in its entirety.

These results with regard to character relevance can be seen as a result in favour of performing computer assisted analysis. Although the title of the story already indicates it is about Mr Loveday, a translator would normally have to read the entire text in order to know how the story progresses. This may not always be possible for translation jobs with longer texts and tighter deadlines. In these cases, data like this may provide translators with relevant information about the ST before they start translating.

---

[28] Being familiar with the storyline, the shift most notably matches the observations as presented in the STA in chapter 4 and can be directly attributed to the plot twist at the end of the story.

VT's default interface offers two more frames that each contain various views. The bottom left frame Summary initially provides a brief summary of basic textual data (see figure 5.1.1[29]); there is one single document uploaded to VT, which contains 2,655 words with 913 unique word forms. It also shows vocabulary density, in this case 0.343, and the average number of words per sentence, in this case 14.1.[30] Through this view, extra documents can be added and the documents that are used can be downloaded.[31]

	Term	Count	Length	Trend
☐	i do feel that	2	4	
☐	i think of it	2	4	
☐	it doesn't seem fair	2	4	
☐	now i shall be	2	4	
☐	sir roderick lane foscote	2	4	
☐	a great deal	3	3	
☐	a young woman	2	3	
☐	able to get	2	3	

Figure 5.1.8: Phrases

The third view that can be used in this frame is Phrases, as shown in figure 5.1.8. This view, by default shows recurring phrases between two and thirty words long, thus defining a phrase as a combination of any two or more words. These criteria again can be customised and data can be organised, focussing on either Count, Length or Trend. The phrases in the current default selection do not give much insight into the specifics of the text, other than stating the fact that they occur more than once, which may be of use to translators the same way being aware of recurring single terms may be. A closer look at these recurring phrases and their contexts may reveal more about their function in the text, which is explored in paragraph 5.2.

---

[29] More information about this data is presented by hovering the mouse over underlined phrases.
[30] If multiple documents are uploaded, most frequent words in the corpus are calculated and shown per file and presented in an overview in the alternative view Documents.
[31] Although these features may be less relevant to the current case study, they may provide a clear overview of the documents if, for example, a project consists of various documents or a much longer text is uploaded in individual chapters. For the analysis of the current individual text more reference files or data would be needed in order to draw conclusions from data such as Vocabulary Density and Average Words Per Sentence.

Lastly, the bottom right Contexts view provides context the most systematically, as it shows all occurrences of a term or phrase and shows which text precedes and follows it. Users can customise this view by specifying how many words they would like to see as context both left and right of the word or phrase, which is set to five by default.[32] This frame can also present Bubblelines, again providing insight into term distribution across the text (see figure 5.1.9). Finally, the bottom right frame can also show Correlations in a table (see figure 5.1.10).
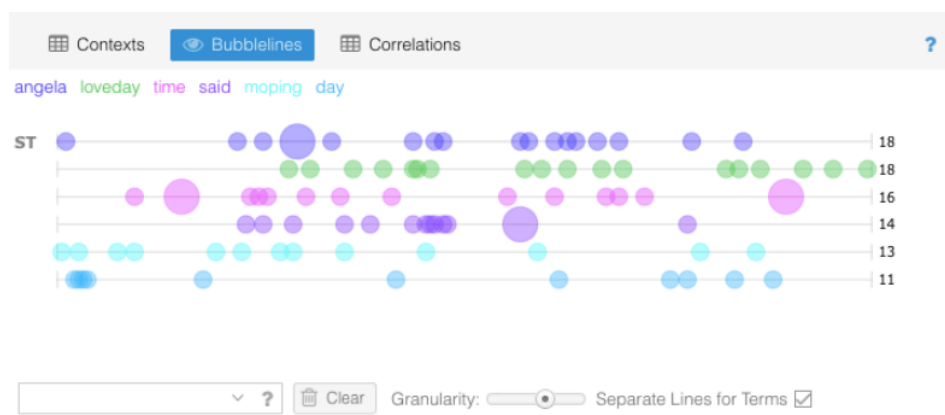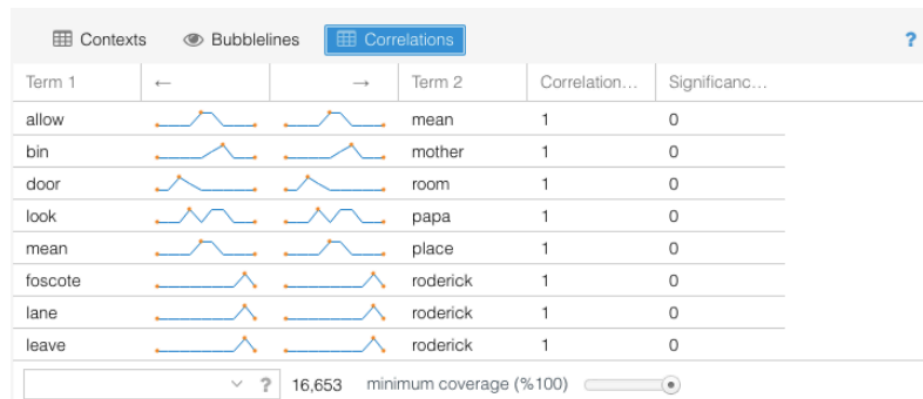

Figure 5.1.9: Bubblelines

Figure 5.1.10: Correlations

---

³² The Expand slider allows users to determine how many context words they would like to see when a row is selected and expanded.

Here, correlations[33] are shown per corpus. In this case, the corpus consists of one document only, so correlations are only shown for the single document ("Correlations"). These results are more useful when there is a large amount of data available, as larger texts ultimately have a higher chance of word repetitions and of these words being used in different contexts. This would be because there logically is more variation in long texts. As for the current case, it was earlier established there are definitely some repeating words and phrases, but the size of the text limits the number of repetitions and respective context immensely, which seems to taint results and, in this case, indicates the text is too short to collect relevant data using the correlation coefficient.

The three views that are offered in the bottom right frame are best used by looking at recurring words and phrases to get better insight into how they are used within the text. In general, the bottom two frames are centred more around looking up phrases whereas the upper three frames are more specifically focused on single words. This combination shows potential for the views to supplement each other and, this way, be beneficial to literary translators, as even in this short text there are recurring phrases of four words. More specific results of STA using VT and their implications on translation are explored and discussed in the following paragraph.

---

[33] The maths behind these correlations is explained by VT's developers as: "The correlation coefficient is calculated by comparing the relative frequencies of terms (relative to each document for the corpus or relative to each segment of document). A coefficient that approaches 1 indicates that values correlate positively, they rise and fall together. A coefficient that approaches -1 indicates that values correlate negatively, frequencies rise for one term as it drops for the other. Coefficients that approach 0 indicate little correlation, positive or negative. This value is the Pearsons correlation as calculated by the Apache Math Commons library SimpleRegression class." ("Correlations")

5.2 VT Results

Firstly, as previously mentioned, VT uses a Stoplist to filter out words that typically would taint results. The list (Appendix IV) not only contains words, but also numbers, punctuation, abbreviations and individual letters. When taking a closer look at this list of Stopwords, it can be argued that some of these words could potentially be relevant to the analysis. Whereas

Figure 5.2.1: Cirrus (no Stoplist)

words like *the, to, and, you, of* and *he* might indeed generally not reveal much about a text, frequent use of words such as *whereas, however, moreover, rather* and *whom* may be stylistically relevant, as they could attest to a certain register. The Stoplist allows for customisation and customised lists can be stored for future use. To illustrate, removing the Stoplist entirely results in a Cirrus as shown in figure 5.2.1, putting the text in a different perspective and admittedly revealing less about the contents of the text as words like *the, to, and, of* and *he* do not give major insight into the story. However, this encourages a closer look at the possibilities of editing the Stoplist.

When comparing frequent terms with and without using the Stoplist, it becomes clear that there are nineteen words that occur more often than *angela* and *loveday* do. Most of these words, such as *a, of, to, the, and*, etcetera, have little potential of being relevant. However, *you* and *i* both occur 42 and 48 times respectively. Reviewing frequent words with and without activating the Stoplist can cause words that are by default included in the Stoplist to stand out. Knowing there is dialogue in the story, it would make sense for *you* and *i* to occur in those parts of the story. Selecting these terms causes Trends to show two clear peaks for *i*, and one peak for *you*, as shown in figure 5.2.2. The peak for *you* coincides with the first one for *i,* and corresponds to the dialogue that occurs in the end of the first half of the story. This

is also shown in the Reader. The view in figure 5.2.3 shows the same results, but focuses on the second peak of *i,* with the Reader showing Loveday's answers to Angela's questions. In these views, it can be seen that Loveday in the first part barely talks about himself, and is more concerned about Lord Moping and Angela, but that the focus in the later part of the story shifts towards Loveday himself, all of which seems to be mirrored in Waugh's use of *i* and *you*. This difference in distribution and the differences between interactions between characters can only be noticed in VT by scrolling through the Reader and then reading through the text with this specific focus. These results and subsequent actions can sharpen translators' awareness of certain linguistic or stylistic aspects of the text, which may have otherwise gone unnoticed.

Figure 5.2.2: Terms, Reader and Trends "you" and "i" (1)

Figure 5.2.3: Terms, Reader and Trends "you" and "i" (2)

In the cases of *you* and *i* and many other words, more context is required for conclusions to be drawn. However, isolating words from their context can also be beneficial. As mentioned in paragraph 5.1, names are not capitalised in VT. This way, *Angela*'s angelic aspect is emphasised, referring to her role in the story in the way she steps up and cares for

Mr Loveday's fate. Similarly, the meaning of *moping* changes when it is seen as a verb[34], where the different definitions can be seen to refer to respectively Lady and Lord Moping's characters in the story, as Lady Moping's mind is generally rather absent and Lord Moping is stubbornly transverse. Furthermore, *loveday* carries two meanings[35], which add to the irony of the story as the day of Loveday's release can be seen as the settlement of a dispute (i.e. the initially friendly rectification of him having lived as an inmate for too long). These underlaying layers cause translation issues as the meaning behind these names is less obvious if the names are maintained in Dutch. However, attempting to find Dutch equivalents can also have undesirable effects as they would domesticate the story while it can be argued its English setting contributes to the meaning of the text.

Also, the recurring use of *time, day* and *little* calls for a closer look as indicated in paragraph 5.1. For example, *time* can refer to time that has passed, what time it is on the clock or can refer to a moment or a general period in time. Similarly, *day* in itself does not give much insight into the story. However, the frequent use of *day* and *time* is interesting as both terms contain direct or indirect references to the times in the past and/or the passing of time, which may hint at a central theme in the story. A Context search for *time* and *day* shows little correlation between the occurrences of the terms, nor does Trends show clear similarities or contrasts between the distribution of both terms. However, in a more general sense and with regard to the theme of time, the terms may refer to the time Loveday has spent at the asylum and the day of his release. The frequent recurrence of *little* is, of course, interesting due to the title
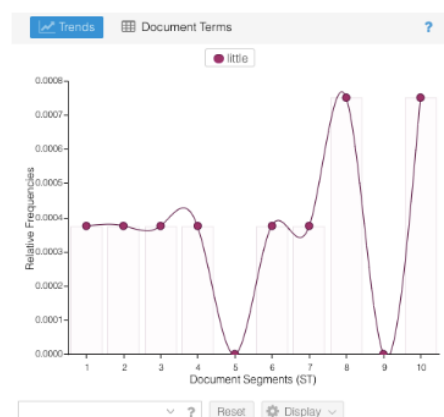

Figure 5.2.4: Trends "little"

---

[34] According to the *Oxford English Dictionary*, the intransitive verb means being listless, apathetic and "in an abstracted or stupefied state," while the transitive verb means "to waste or fritter away … in a state of dejection" ("Mope").
[35] On the one hand, *loveday* simply means "a day devoted to love," but it also refers to "a day appointed for a meeting with a view to the amicable settlement of a dispute" (*OED*, "loveday").

of the story. Trends shows the term is used regularly throughout the text, as shown in figure 5.2.4, and Context shows the term is used in a positive, negative and ironic or derogatory sense, for example: *there is a very nice little flower garden, nasty little river* and *quite a little fortune* or *on our little visit yesterday*, as shown in figure 5.2.5. The frequent use of *little, time* and *day* stands out in such a way that they are likely deliberate stylistic features of the text, building up the story. It can therefore be argued that in this case, consistency[36] in the Dutch translation is desirable.

Figure 5.2.5: Contexts "little"

Besides recurring individual words, VT also presents recurring phrases. However, for these phrases to be meaningful to translators, they have to be analysed. Although there are short phrases of two words that occur more often, such as *mr loveday, lady moping* and *he is*, longer recurring phrases, as previously shown in figure 5.1.8, seem more significant. The longest repeated phrases or word combinations in the text consist of four words and all occur twice. This, much like recurring individual terms, may cause a translator to decide beforehand whether they would prefer to translate phrases, in the case of recurring word combinations other than names, consistently in order to maintain these repetitions as stylistic elements, or if they allow themselves to choose translations that are most suitable in each individual occurrence. Selecting these phrases shows users where and how they are used in

[36] Consistency is not always required within LT. However, Lawrence Venuti explains that consistency in the translation of recurring words is often seen as a part of what makes a translation successful ("Introduction"). In this case, I believe the latter is the case as it is established recurring words and phrases are stylistic features that should be maintained.

the complete text by highlighting the phrase in the other frames. In this case, all repetitions of phrases that consist of four words happen in close proximity to each other as they appear within the same linear segment. Shorter phrases may occur throughout the text, for example the phrase *a great deal,* which occurs three times and in more than one of VT's segments. Knowing a phrase recurs throughout a text may help translators decide how to translate them, but this does not seem to be as much of an issue if the multiple occurrences are close to each other as translators are likely to notice the repeated phrase easier. Although these repetitions are subtle, their close distributional proximity to each other allows for them to, once more, be argued to foreshadow Loveday repeating himself as well and committing a second murder. All things being equal, for this reason it seems most sensible to translate these recurring phrases consistently.

5.3 Reflective Summary

The default interface of VT provides all the data discussed in chapter 3. VT works particularly well through its interactive component, with all views collaborating to provide users with basic information and to allow them to look for the information they want to see. All views in the VT interface can also be switched around so that users can combine the views they find most useful the way they want to. The way these are put together by default gives users insight into different aspects of how words or phrases are used in the text and in relation to each other. Also, for each view, VT offers both basic and elaborate information of the view's specific functionalities and options.

VT provides users with some insights into the text with a focus on the lexical level. However, these insights can indicate much more about the text and reveal main characters, topics, and structures in the text; it recognised Angela, Loveday and Moping were key elements of the story, which users can then interpret as names of characters, giving additional meaning to the graphs and allowing for the plot twist to be recognised in the distribution

graph. Other frequent words, such as *you* and *i,* and the ones relating to time require more effort to be meaningful, but these too can be interpreted to relate to other perspectives and themes in the story, as is set out in paragraph 5.2.

Although the basic use of VT knows some limitations, VT allows users to effortlessly explore the tool and their texts. For larger projects, VT shows some possibilities as it could be used, for example, by uploading chapters of a novel per file, helping users to possibly identify differences or patterns within and between chapters, and so on.

<center>**Chapter 6 – STA and Results Using SE**</center>

This chapter focuses on using SE for STA. The first paragraph focuses on the chronological basic use of the tool, whereas results are discussed in the second paragraph. This is briefly reflected upon in paragraph 6.3.

6.1 STA Using SE

After the editable Word version of the ST is uploaded to SE and the language of the text is selected, the tool compiles a corpus. Users are then directed to a page where they can "get to know [their] corpus," as shown in figure 6.1.1, by either extracting key words and terms or taking a look at corpus details and statistics.
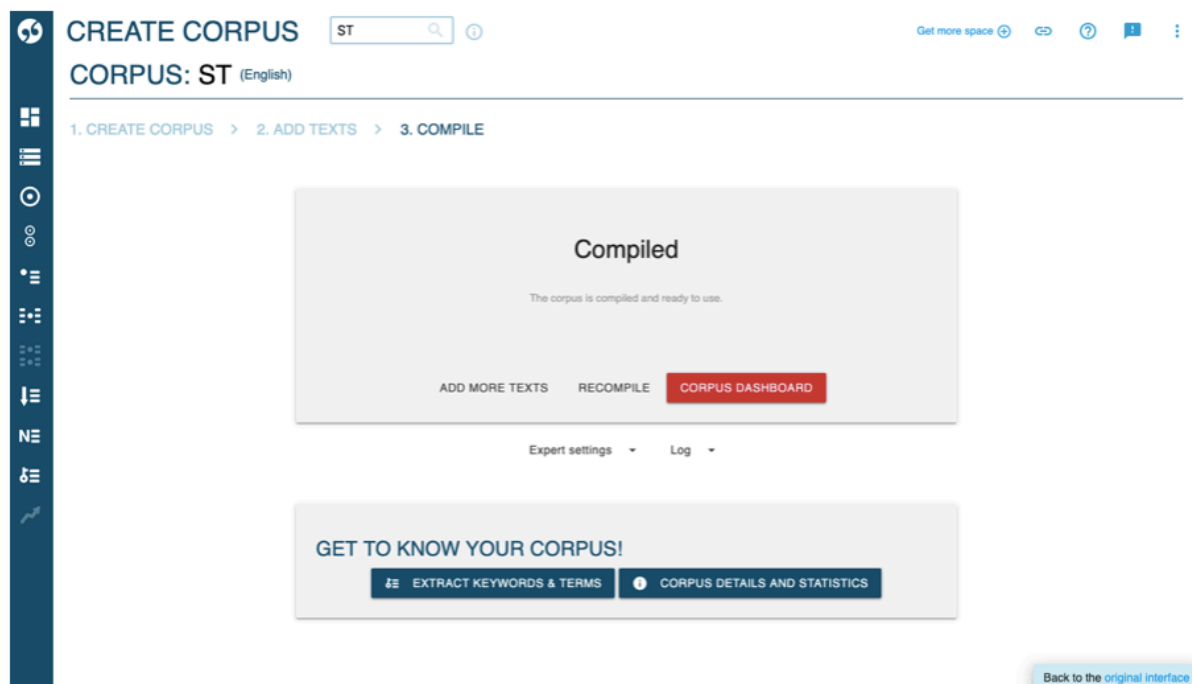

Figure 6.1.1: SE corpus compiled

Going to the Keywords view shows two lists, one with Single-Words and one with Multi-Words, as shown in figure 6.1.2. Each word or group of words in both lists is followed by two numbers, stating how many occurrences there are in respectively the Focus Corpus and the Reference Corpus. As there is no Reference Corpus uploaded here, SE by default compares words occurring in the ST, the Focus Corpus, to those in the standard English

Reference Corpus called English Web 2013[37] ("Reference Corpora"). Words are ranked by a

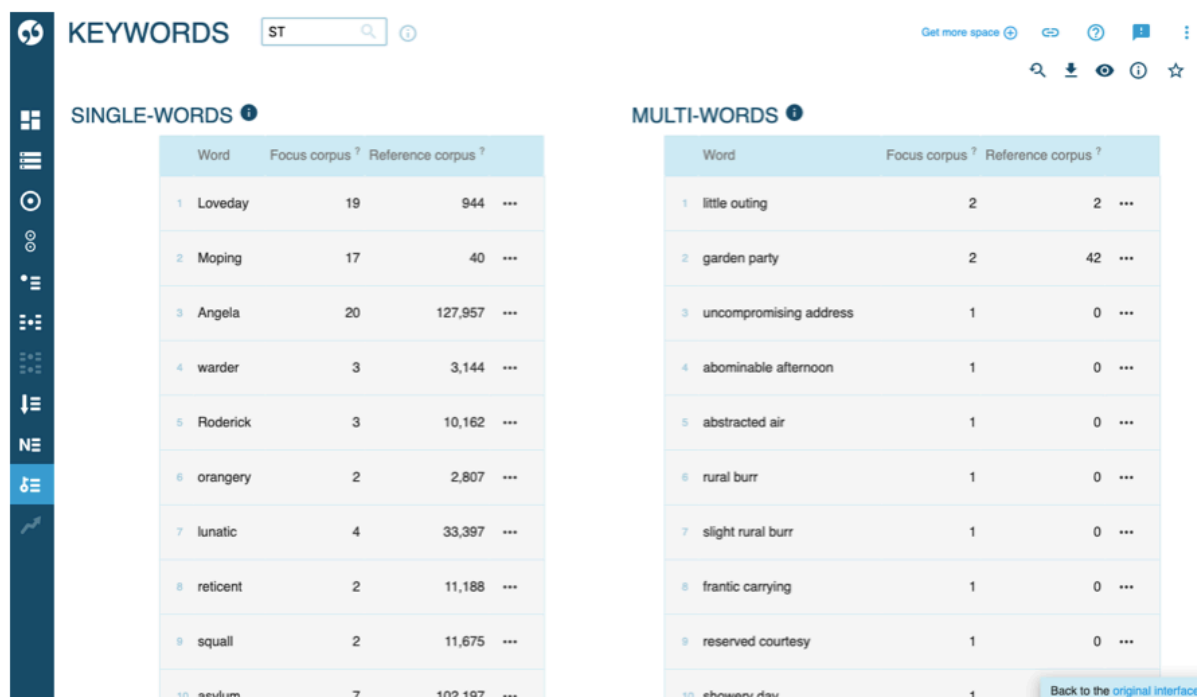relative frequency Score (see "Simple Maths").

Figure 6.1.2: Keywords

The Score can easily be added to the view, as shown in figure 6.1.3, and reveals *Loveday,*

Angela and *Moping* can be seen as characteristic to the story and/or "define its content or

topic" as they appear much more often in this text than in the English Web 2013 corpus.

Other less frequently used words that are still characteristic to the story are, amongst others,

warder, Roderick, orangery, lunatic, reticent, squall and *asylum.* Similarly, the text uses

many word combinations that occur only rarely or not at all in the Reference Corpus and

therefore indicate a specific style. This is the case for *little outing, garden party,*

uncompromising address, abominable afternoon and *abstracted air,* and many more. These

terms and phrases are relevant to translators as they cause them to pay more attention to their

word choice in translation.

---

[37] This corpus consists of "texts collected from the Internet" and contains nineteen billion words ("enTenTen"). There are various reasons to be critical of this corpus for the current research, as it is not a literary corpus and contains spam, as for the 2015 corpus SE mentions that the number of words was reduced by four billion due to "sophisticated spam removal" ("enTenTen"). That said, the Keywords view provides interesting statistics by showing how often terms occur and how often they occur in the Reference Corpus.
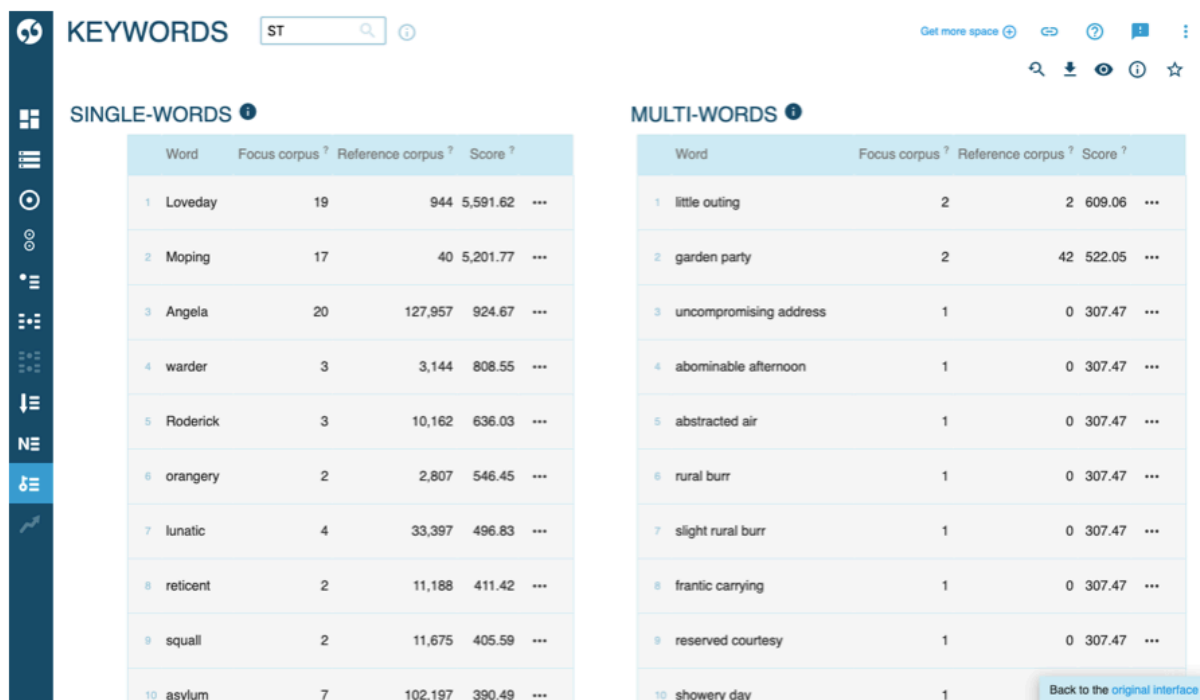
Figure 6.1.3: Keywords + score

They may also cause translators to further look into their use, as recurring words such as *lunatic* may alarm translators for it nowadays has adopted more negative connotations than may have been the case in the source culture. The specific implications these recurring terms and phrases have on translation are further explored in the following paragraph.

If users choose "corpus details and statistics," in the screen shown in figure 6.1.1, SE reveals the text consists of 195 sentences, 2,675 words and 3,262 tokens[38], see figure 6.1.4. On the right of the view lists of the used so-called Common Tags (identified word forms) and Lempos[39] are shown. This does not initially reveal much about the ST, but when scrolling down to Lexicon Sizes, SE for example shows that there are 970 individual word forms, 54 different tags, 869 different Lempos and 828 different lemmas in the text. This overview provides general information. For this information to give insight into the contents and/or stylistics of the text, other views should be consulted.

---

[38] Tokens are "the smallest unit that each corpus divides to. Typically, each word form and punctuation [mark] (comma, dot, …) is a separate token (but don't in English consists of 2 tokens)." ("Token")
[39] Lempos is "a combination of lemma and part of speech (pos)." ("Lempos")

Figure 6.1.4: ST corpus details and statistics

Other views can be navigated between by using the Dashboard, as shown in

figure 6.1.5. With regard to getting insight into the textual features, as explained in chapter 3,

the tabs to the left of the view are discussed individually. This is, however, with exception of

the second tab, as that is where corpora are selected, which has already been done in this

case. A few other tabs are also unavailable for the current case, which is briefly commented
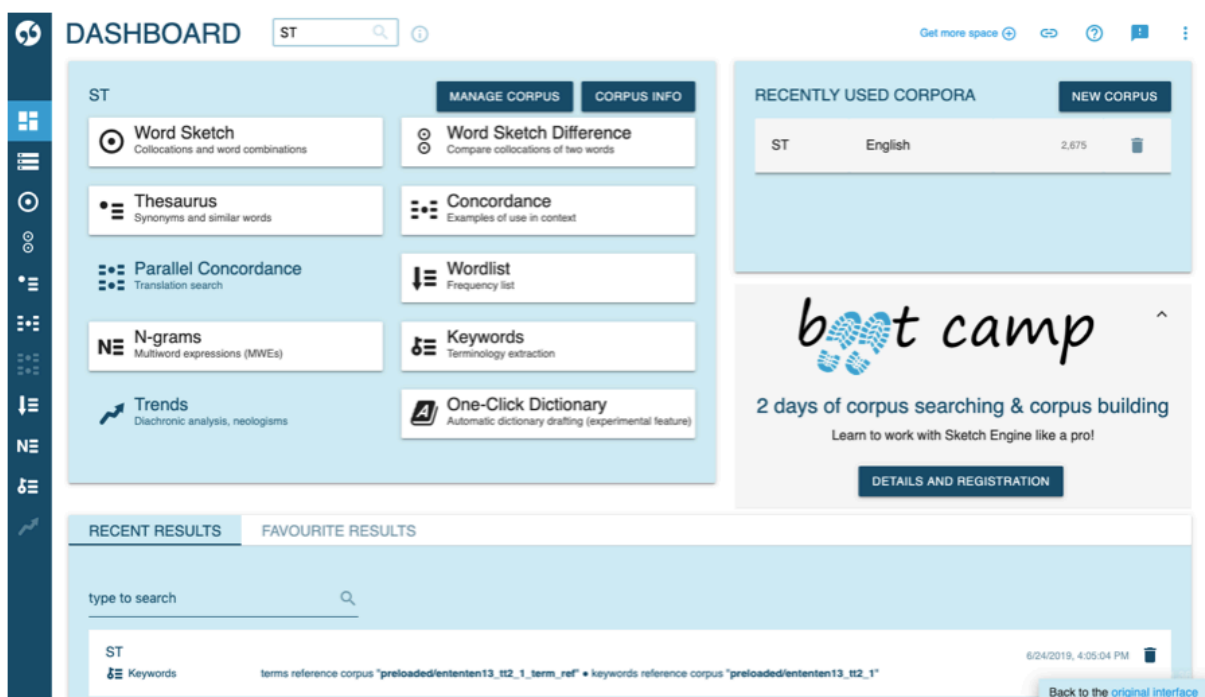
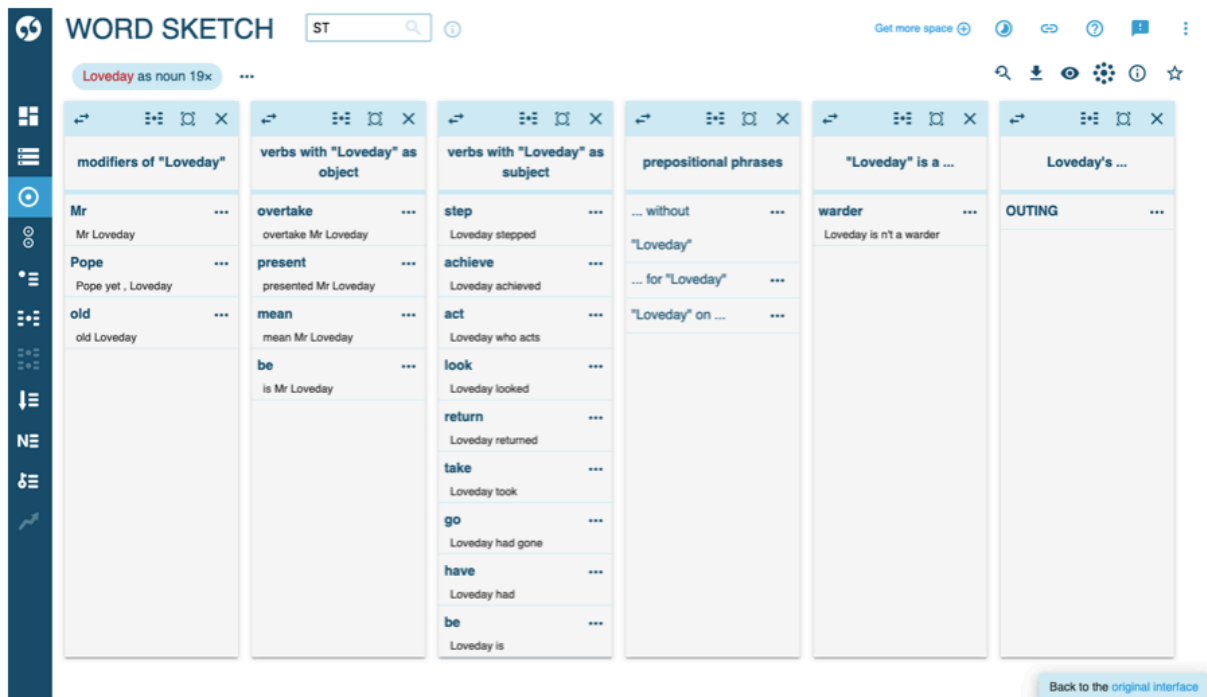on for each tab.

Figure 6.1.5: Dashboard

Figure 6.1.6: Word Sketch "Loveday"

The third tab contains Word Sketch, where either a Basic or an Advanced search allows users to search for a lemma respectively either with or without determining the exact criteria used for the search, showing all collocations for that lemma. A basic search for *Loveday* then results in an overview of the instances the lemma is used as a noun (see figure 6.1.6). SE states it takes modifiers, is used with verbs as both an object and a subject, and in other instances. It must be noted that although SE correctly tags most occurrences, the tool is not always right; *Pope* is not a modifier of *Loveday*, considering the phrase is posed as the question *Have you typed out that letter to the Pope yet, Loveday?* This can be uncovered by clicking the three dots next to the lemma and then choosing Concordance, as can be seen in figure 6.1.7. Still, it is interesting to further look into the different uses of recurring lemmas to possibly uncover patterns in the text.
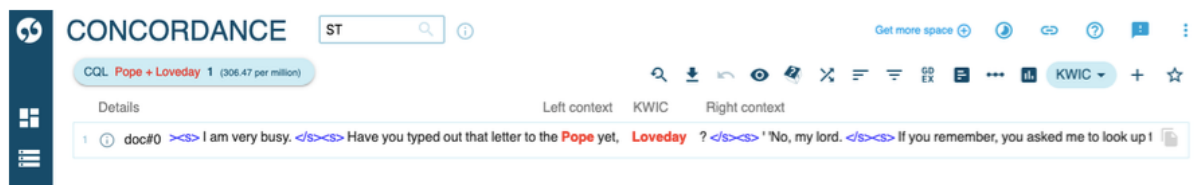

Figure 6.1.7: Concordance "Pope + Loveday"

For *Loveday*, for example, it can be deducted that his character has a rather active role in the story, or at least, as figure 6.1.6 shows, that the character undertakes actions in the story as the subject of a phrase, instead of having actions happening to him as the object of a phrase. Similarly, a Word Sketch for *Angela* shows the name is most often used as the subject of a phrase as well (see figure 6.1.8).[40]
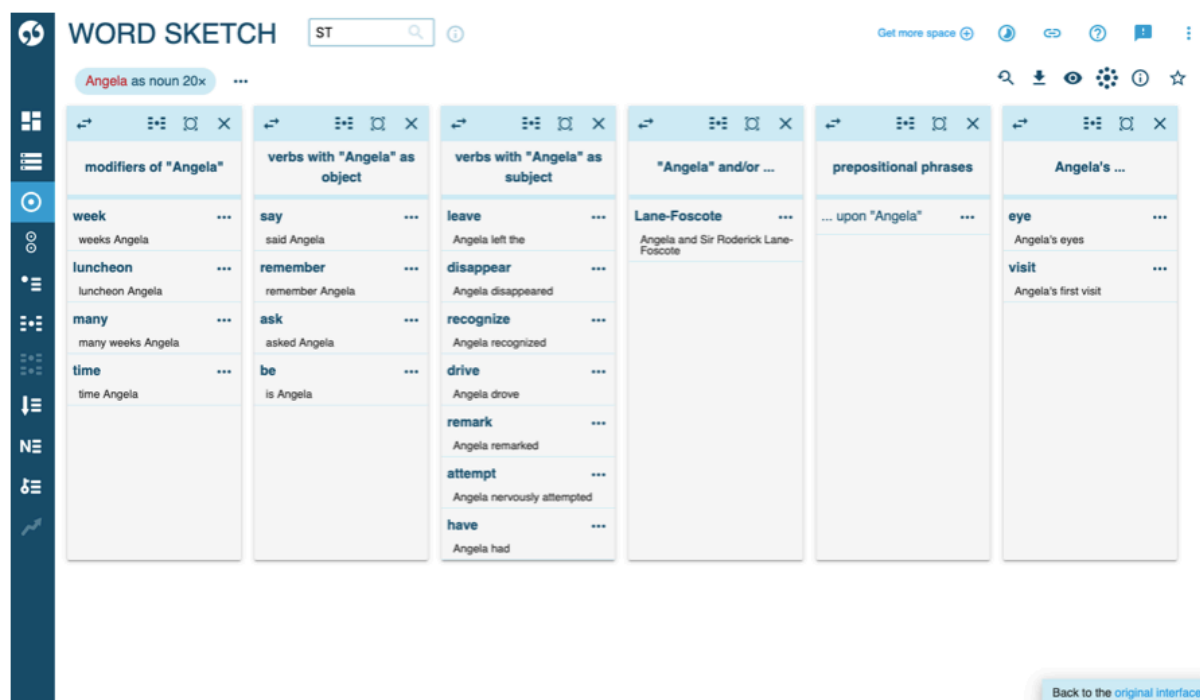

Figure 6.1.8: Word Sketch "Angela"

Here, again, it must be noted that SE incorrectly tags *say* and *ask* as verbs that take *Angela* as an object, when Concordance shows the name is the subject of the phrase, but that there has been a subject-verb inversion. For these terms, no strong or unique collocations can be identified. Nevertheless, these overviews give some insight into the functions of words in the ST, which may help translators prepare for translation.

When searching *Loveday* and *Moping* due to their apparent characterising frequency, a Word Sketch Difference (see figure 6.1.9) shows similarities and differences between the ways both terms occur in the text and the collocations they have, whereby each term is represented by a colour in the overview. Words that both terms have in common are shown in

---

[40] My observation from chapter 4, where I stated that phrasings around Angela seem more passive at the beginning of the story, is not clearly mirrored in these findings. This is reflected upon during discussion.

a more neutral colour. Although the colours make up a clear overview, the view relies predominantly on users to recognise possible patterns. In analysing the combinations *Loveday* and *Moping,* or *Angela* and *Loveday* (see figure 6.1.10) no striking similarities or differences can be identified.
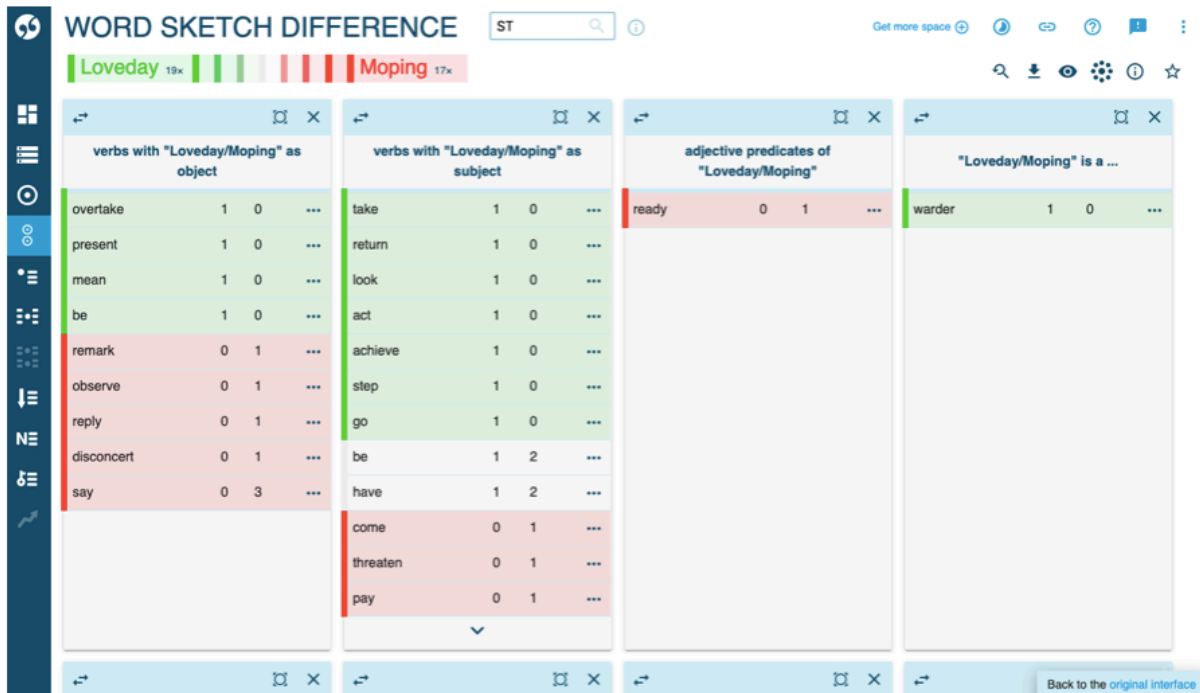

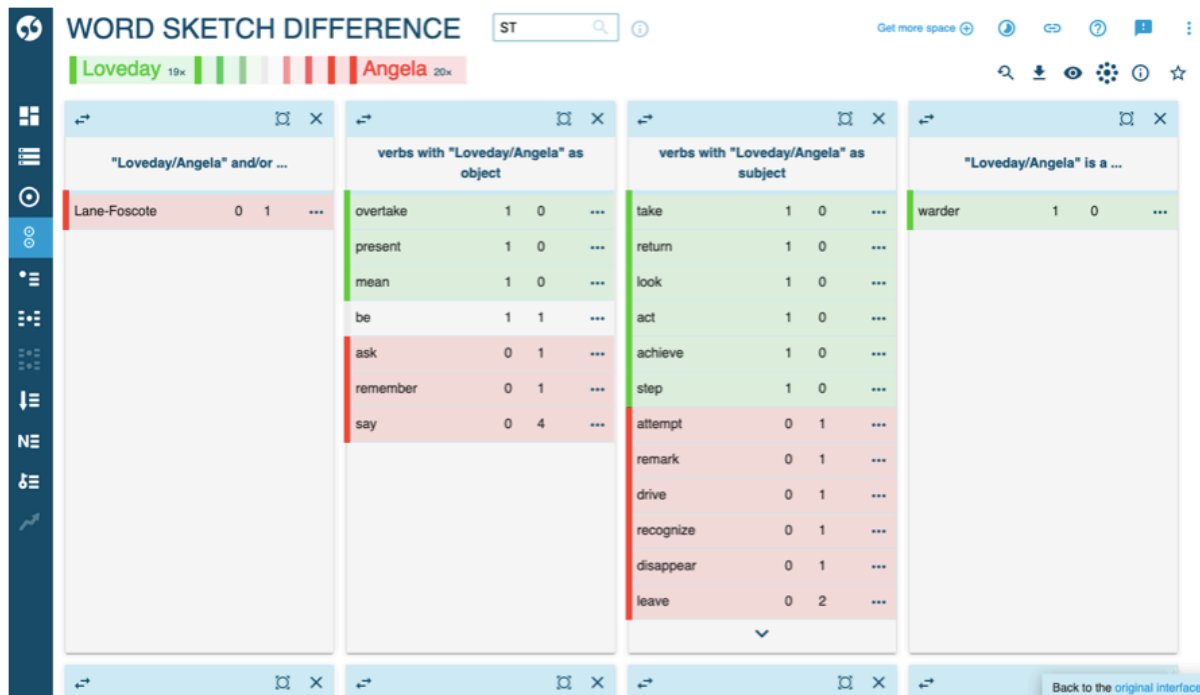Figure 6.1.9: Word Sketch Difference "Loveday + Moping"

Figure 6.1.10: Word Sketch Difference "Loveday + Angela"

The next tab is the Thesaurus, whereby SE developers note that smaller corpora do not generate elaborate results identifying synonyms in the text ("Thesaurus"). This is currently the case, as only *Angela* and *Moping* are seen as synonyms.[41]
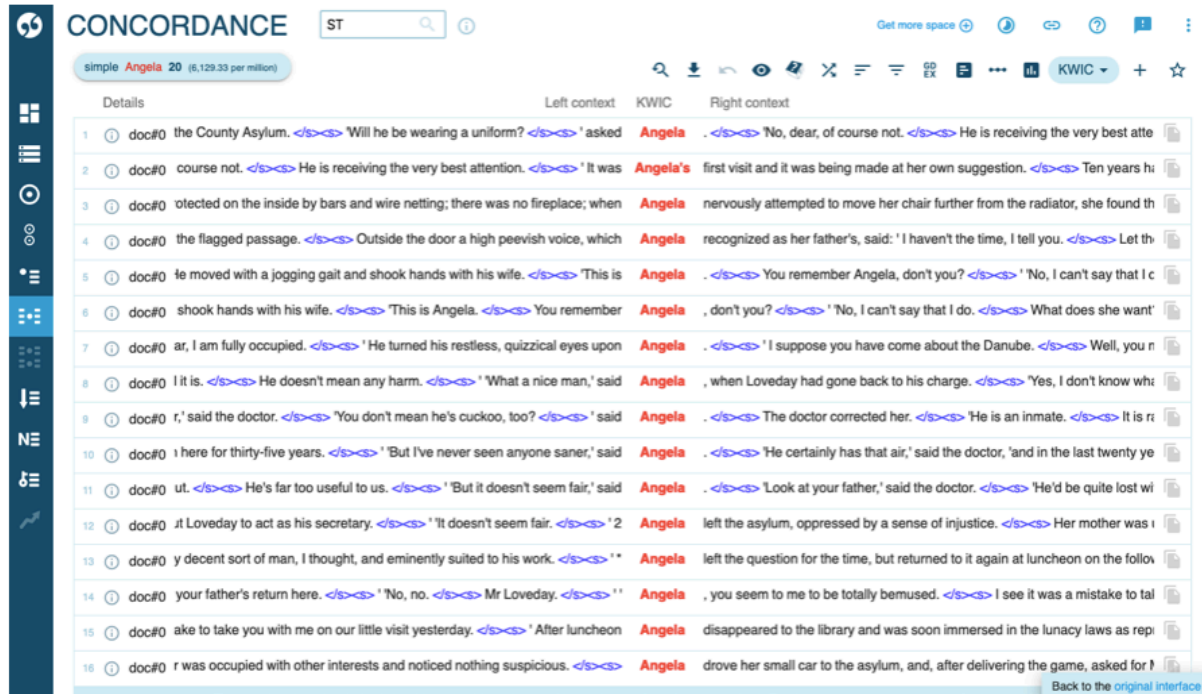

Figure 6.1.11: Concordance "Angela"

A Concordance search for any word gives a complete overview of the instances in which that word is used, as can be seen in figure 6.1.11 using *Angela*. This overview and others like these[42] may actually be equally or more helpful during translation as opposed to STA, as they allow for a specific focus to quickly gather information about certain words and the contexts they occur in. That said, Concordance functions best providing context when needed in other views, as exemplified with figure 6.1.7 and is applied with a sharper focus on specific words in paragraph 6.2.

---

[41] Although it is interesting, yet puzzling, to see Thesaurus automatically recognise the two words as synonyms, this function is of no further use for the current case and does not cause or highlight translation issues.
[42] SE offers some other representations of these findings, such as a graph that shows the distribution of a term throughout the corpus, but as SE does not allow users to digitally compare the graphs for different terms, these functions offer no benefits to the current research and they will therefore not be discussed any further.

The next tab, Parallel Concordance, offers concordance search when an ST and TT are uploaded, and a parallel corpus is created. This unavailable for the current corpus as it only exists of one single ST.[43]

Figure 6.1.12: Wordlist

The penultimate tab to be discussed is Wordlist, as the most bottom tab Trends[44] is again unavailable, presumably due to the selected corpus, and the last available tab is Keywords, which was discussed earlier. By default, Wordlist, as shown in figure 6.1.12, shows a list of all words that occur more than five times throughout the corpus, not taking capitalisation into account. This reveals the frequency of several function word such as *the*, *to* and *of*, but also of words that could be of relevance to the story such as *I*, which occurs 58 times and *you*, which occurs 42 times. To further investigate, the three dots can be used again to show *I* and *you* in Concordance, N-grams, Word Sketch or Thesaurus. Concordance here shows that both often occur in first person dialogue. However, the three other views, which direct to basic default analyses rather than the available Advanced options, result in

---

[43] A similar feature is used during retranslation, as it is offered by and a key feature of many TM systems, including Trados. Naturally, this feature of SE may be useful for STA for retranslation if the existing translation were to be uploaded as well, but this would need further research.

[44] "Trends is a feature used for diachronic analysis, i.e. for identifying how the frequency of the word … changes over time." (SE, "Trends")

unexplained error messages. According to the Keywords view, *I* occurs 2.32 times as often in the Focus Corpus than is the case in the Reference Corpus, and *you* appears 1.6 times as often. This may refer to certain patterns in the text, which is discussed in paragraph 6.2.

Lastly, a default N-grams calculation, with minimum and maximum length set to respectively three and four tokens (i.e. words and/or punctuation), only shows *said the doctor* occurs five times. Changing these default settings to a minimum length of two and a maximum length of six, the most diverging values possible, results in the overview shown in figure 6.1.13, with all recurring phrases consisting of two words only, apart from *said the doctor*. N-grams, as explained by SE's developers, "will typically refer to sequences of words [and] the items inside an n-gram may not have any relation between them apart from the fact that they appear next to each other" ("N-grams"). This overview maintains a minimum frequency of five times, which can be changed in the Advanced settings. These settings and the implications of their results on translation are further explored in the following paragraph.
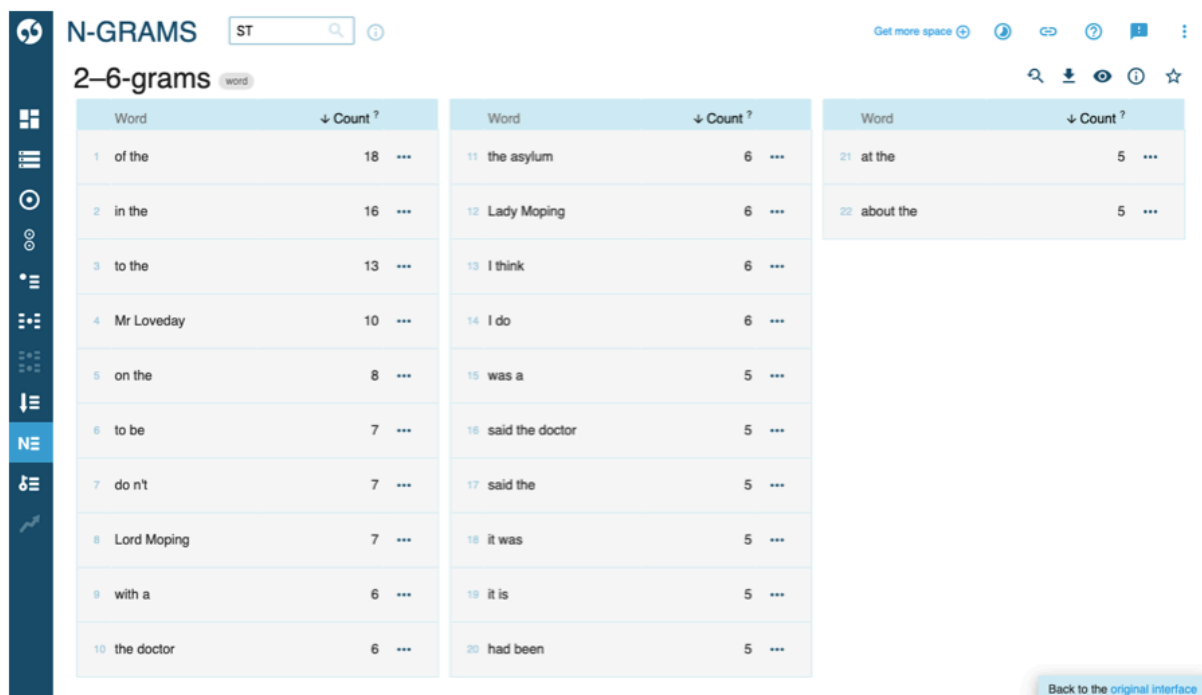

Figure 6.1.13: N-grams

6.2 SE Results

As for SE, the way the Reference Corpus is incorporated into the Keywords view gives insight into an interesting stylistic feature of texts; it shows exactly how characteristic words or combinations of words are to the text. When the minimum number of occurrences is set to two, SE shows that, aside from *Loveday, Moping* and *Angela,* also *warder, Roderick, orangery, lunatic, reticent, squall* and *asylum* are rather characteristic to the text. These terms all occur several times, with asylum recurring seven times and lunatic twice, see figure 6.2.1.

SINGLE-WORDS	Word	Focus corpus	Reference corpus	Score
1	Loveday	19	944	5,591.62
2	Moping	17	40	5,201.77
3	Angela	20	127,957	924.67
4	warder	3	3,144	808.55
5	Roderick	3	10,162	636.03
6	orangery	2	2,807	546.45
7	lunatic	4	33,397	496.83
8	reticent	2	11,188	411.42
9	squall	2	11,675	405.59
10	asylum	7	102,197	390.49

MULTI-WORDS	Word	Focus corpus	Reference corpus	Score
1	little outing	2	2	609.06
2	garden party	2	42	522.05
3	young woman	2	1,161	104.32
4	great deal	3	5,199	40.23

Figure 6.2.1: Keywords (minimum frequency = 2)

The combination of these terms indicates what kind of asylum may be talked about here, but, as mentioned earlier, the translation of *lunatic* can be problematic. Although there is a clear division in the text between the use of *inmate* by the doctor and *lunatic* by Angela and her mother, a division that is not uncommon today (e.g. *OED*, "lunatic"), *lunatic* is a term that is not used lightly. It should therefore be decided if the Dutch translation should contain a term with similar connotations, or if this should be adapted. This decision affects the translation, much like other choices of words when it comes to stylistically unique or unconventional words or word combinations. Most significantly, SE's Keywords (as seen in figure 6.1.2) indicates many of Waugh's combinations of words are original compared to the Reference

Corpus. It must be noted that as this corpus does not specifically contain literary texts, it may cause collocates to be labelled more characteristic than they are. The overview nevertheless gives some indication which of the collocates may be characteristic, for example: *abominable afternoon* and *frantic carrying*. The overview also claims *uncompromising address, rural burr* and *reserved courtesy*, among others, are original word combinations as they do not occur in the Reference Corpus at all. However, *reserved courtesy* for example is not an uncommon collocate, as an internet search illustrates. Although translators have to be critical of these results, they can be beneficial by forcing translators to choose similarly original combinations of words.

SE's Concordance search offers advanced settings that allows searches for among others individual characters, words, lemmas and phrases. Whereas a basic concordance search is offered through other views, the advanced search has to be manually activated. A more specific concordance search for the ten most characterising terms according to SE's Keywords, as mentioned earlier, shows only minor trends in the use of these words; there is no clear line as to whether Loveday is addressed as *Mr Loveday* or *Loveday*, and *Moping* is consistently used in combination with either *Lady* or *Lord.* As for Angela, it may be noticed that she undertakes more actions in the later part of the story, as in the first part she merely *nervously attempted* and *recognized* things*, in the second part she speaks and in the third part she *left the asylum, left the question, disappeared* and *drove her small car*, which may cause translators to more consciously chose active or passive phrasings in translation*. A distribution graph can be generated for each individual term (figure 6.2.2), but as it cannot show more than one term, it is difficult to compare graphs.
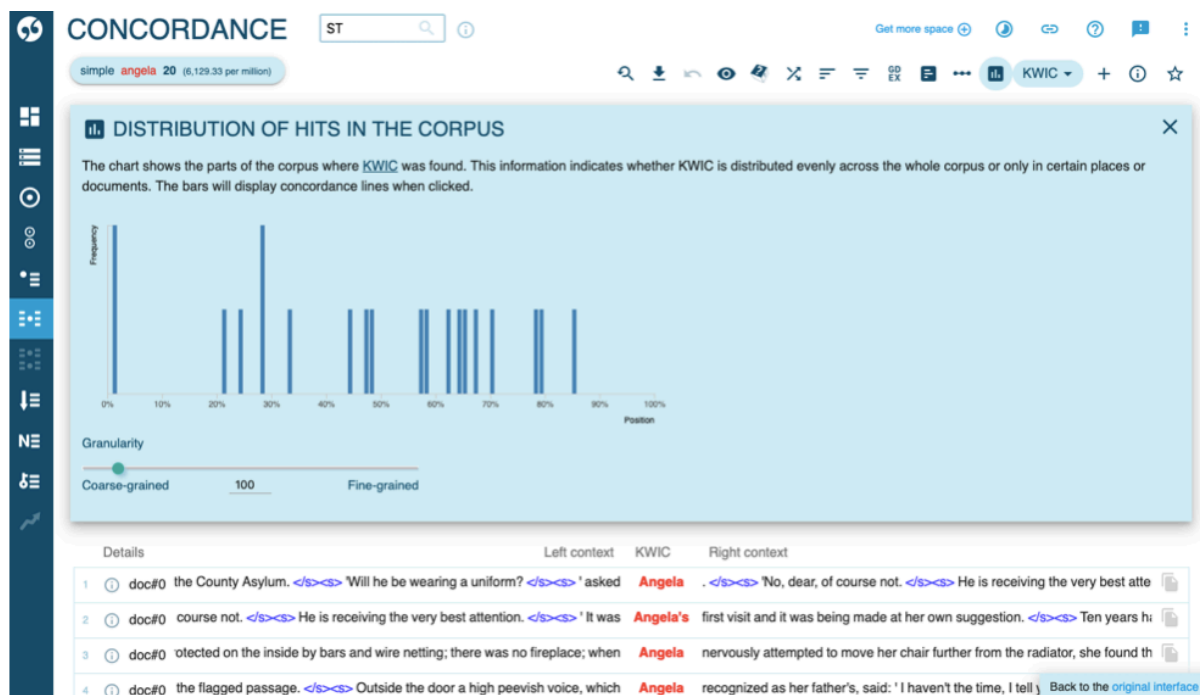
Figure 6.2.2: Distribution graph "Angela"

Warder, Roderick and *orangery* occur only two or three times each, which makes concordance search for trends less useful. A search for *lunatic* shows the term is used by Lady Moping and the narrator of the story specifically, which may direct towards a specific perspective to the story. Interestingly, this is not the case for *inmate,* and although the terms are practically used as synonyms, the context in which either term is used does not seem to be coincidental. Furthermore, both *reticent* and *squall* only occur twice, leaving little opportunity to spot patterns. *Asylum*, lastly, shows no real patterns in the way the term is used. Although SE sees *asylum* as a key word in the text, it does not recognise *bin* is used as a synonym three times in conversation between Lady Moping and Angela. Additionally, in paragraph 6.1 it appeared *I* occurred relatively often compared to the Reference corpus. Concordance searches for *you* and *I* show all instances of the words. Here, it can easily be spotted they are used only in direct speech. However, much more information cannot be deducted. All in all, in the cases there is some regularity in the ways these words are used in the text it can be argued that a consistent translation of these terms is desirable, much like the desired consistent translation of phrases. However, it seems this function is too general for mere STA and would perhaps be better consulted during translation.

Finally, paragraph 6.1 showed SE's basic N-grams to provide rather limited information that did not cause translation issues. Experimenting with the values in the advanced settings does not provide much useful information either, other than providing the following recurring concordances for content words, in addition to many concordances for function word: *the doctor, mr loveday, lord moping, lady moping*, etcetera, which are all occurrences that are usually translated the same.

6.3 Reflective Summary

SE's default settings provide all the data introduced in chapter 3. For most views, basic analyses give some sort of information about the text, but to gain further insights, using advanced settings seems necessary. The way all views can be coordinated requires a certain level of knowledge and insight. SE's developers explain most functions and variables, but some issues only seem to be solved or worked around by experimenting with various settings.

The tool's results give some insight into main characters and themes of the story, but it takes significant insight and time spent simply trying things out to get rather limited additional insights; in this case, the tool does not allow for patterns to be easily uncovered.

That said, certain features that offer great potential stood out. For example, the way SE's Reference Corpus works is particularly interesting as it is capable of providing a list with words that are characteristic to the text. If more specific literary reference material were to be uploaded, it would seem the results of the list would be even more specialised. Additionally, some features are currently unavailable due to the small size of the corpus. These features could perhaps provide more insight about larger corpora, along with using customised settings, leaving various opportunities for further research – not to mention the possibilities of analysing bilingual corpora, with which SE allows users to compare STs and their translation or translations.

Chapter 7 – Alignment and Retranslation Using CAT

This chapter puts the outcome of the CAT STAs to practice by retranslating the ST using Trados and consulting VT and SE. For retranslation, an alignment of the existing translation by Meijer to the ST is used as a TM. This alignment is briefly discussed in paragraph 7.1, after which it is put to use in paragraph 7.2.

7.1 Alignment

In order to retranslate parts of the ST, the text first needs to be aligned to the existing translation. The Word versions of the ST and the existing translation are uploaded to Trados, which then creates a provisional alignment of the documents, as shown in figure 7.1.1, that can be edited, confirmed and finished as shown in figure 7.1.2.
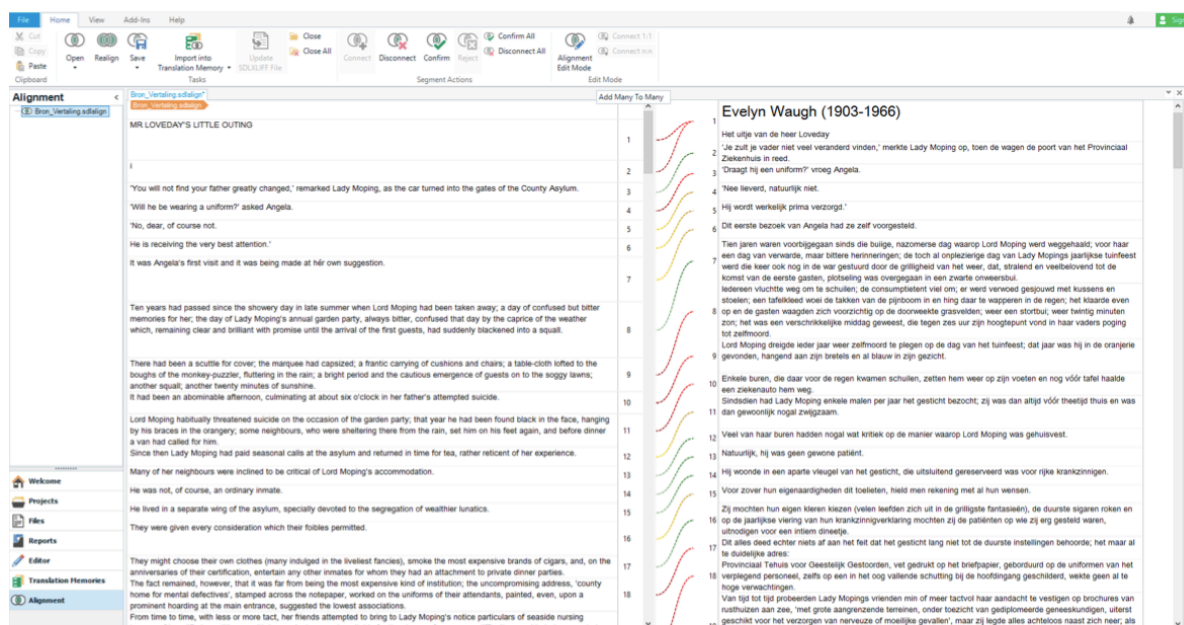
Figure 7.1.1: Trados alignment mode

The alignment for "Mr Loveday's Little Outing" was not at all difficult to make; of the 205 ST segments, only one ST sentence was split up and two sentences were merged in the existing Dutch translation. Although punctuation varies between the texts, causing differences in segmentation and requiring editing during aligning, the alignment most notably highlights that the Dutch translation adheres rather closely to its English ST. This can be seen in the fact that, apart from titling, most segments could be aligned one-to-one.
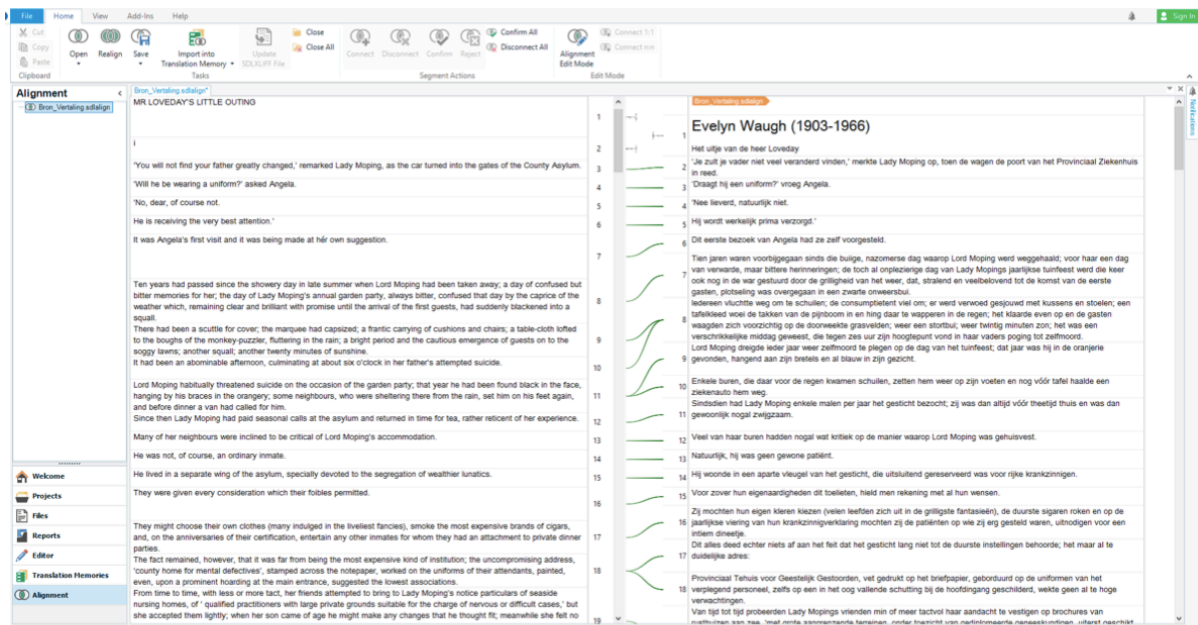
Figure 7.1.2: Trados finished alignment

The one-to-one alignment may be partly attributed to the dialogical style of the text, but can also be found in other parts of the text, where long sentences are, for example, glued together by semicolons. This may cause translators to change syntactic structures, but can also be seen as a stylistic feature, in which case it may be more obvious to try and maintain them in translation.

The fact that this alignment was so straightforward disagrees with the idea that TTech and segmentation limit translators' freedom or creativity, as it proves translators may not always take full advantage of this supposed freedom if they have it considering Meijer took very little freedom translating this text. That said, as is discussed later, CAT tools such as Trados allow translators to easily split and merge segments in order to provide that freedom, to not have to translate segments one-to-one, even within the tool. They even offer segmentation based on paragraphs, giving translators the freedom to move around phrases and/or sentences within that paragraph, etc. Although it may not always be the case that a ST and its translation can be aligned one-to-one, which Rothwell explains is the case for his study (3-4), it can at least be argued that CAT may be less of a restriction to translators working on certain types of literary texts, considering the freedom to move around phrases or

sentences may not be required as much in texts that for example contain a lot of dialogue. However, further research is required to make more detailed claims about this.

The process of aligning an ST and its translation provides interesting insights to not only research about the technology, but also to the translator retranslating the text or translating the text in a different language (e.g. Rothwell), as they can now analyse the structures of the existing translation compared to the ST more detailed and, perhaps more significantly, with greater ease. During alignment, in this case it was noted that indeed syntactic structures seemed to characterise the style of the ST, for example as long sentences shape the narratological style.

7.2 Retranslation

The entire translation is created through Trados and the TM was employed for most parts of the text, although the amount of editing the TM matches required varied. The translation was started by creating a translation project for the ST in Trados. For this, Trados' default settings were used, the TM of the alignment was attached to the project and a TB was created to store names and recurring terms. For terms to be recognised more efficiently, some minor settings were altered, which is explained shortly. By default, aligned segments are given a penalty of 1% in the TM, meaning they will never result in 100% matches. Effectively, this means matches with this TM are 99% at the highest, which is useful because segments likely need changing and, this way, segments are not automatically confirmed. The TT that was created using CAT can be found in Appendix V.

Before translation starts in a Trados project, Trados runs an analysis, of which the results are shown in figure 7.2.1.

Figure 7.2.1: Trados analysis

The analysis calculates different kinds of data, of which the total number of translatable segments, words and characters there are in the text, and how many of them match with text in the applied TM are usually the most useful. In this case, Trados shows that most of the text matches with already translated segments in the TM, which was to be expected considering the contents of the TM and the fact that the project contains the same ST as the TM. If a translation project consists of multiple files, Trados provides these statistics per file as well as an overview of collective data of all files. Trados analyses are most useful to non-literary language professionals, allowing them to quickly and easily get insight into how much text actually needs to be translated. However, for literary use, these analyses provide barely any useful insights.

As for the TB, all names and words that are characterising to the text, according to VT and SE's analyses, were added to the TB. As certain terms, such as "orangery," "warder," "lunatic" and "asylum," are highly characteristic to the text according to SE's analysis, it was decided it would be beneficial to the translation that these terms would be translated as consistently as possible, meaning a Dutch equivalent suitable for each occurrence of the word would be sought. This was also the case for other terms that VT showed to be recurring

frequently, such as "time," "said," "day," "little" and "think." In order to add a term to the TB[45], the TT equivalent does not have to be chosen yet; there can be no, one or multiple TT entries. Trados can draw the translator's attention to words in ST segments that are in the TB, as can be seen in figure 7.2.2. TT terms can then be added or edited. During final checks, Trados can check for ST and TT TB equivalents in segments. If a TT equivalent is missing where there is a ST term, users are notified. This way, Trados prevents users from producing a text that contains accidental inconsistencies.

> 91 | It's a great comfort to know that you are able to get such good warders,' said Lady Moping; 'people who don't know, say such foolish things about asylums.'
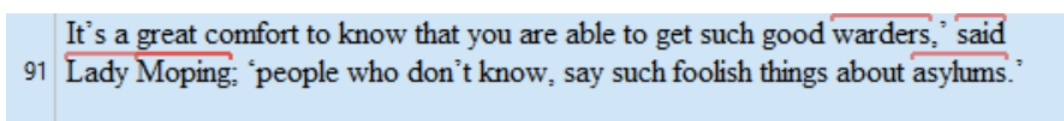
Figure 7.2.2: Segment 91 term recognition

As for the actual translation part of this part of the research, the TM was activated from the start of the translation, which allowed for a critical evaluation of the quality of the existing translation. It was, however, soon concluded that the translation in the TM was rather close to the ST in terms of syntactic structures and lexical choices, which was deemed inappropriate for the dialogue the story starts with as it took away from the readability of the text and required considerable revisions.[46] The short dialogue in the beginning of the story is followed by several paragraphs of narrative prose, which is why it was decided to keep using the TM until it was found to have negative impact on retranslation; as long as the TM did not invasively disturb retranslating the text, it was used to allow for positive effects to be noted.[47]

The TM was soon indeed found helpful when it provided the existing translation, as it inspired alternative translation solutions on multiple levels, and more words could be maintained than was the case in the beginning of the story. Although this required a way of

---

[45] TB settings can easily be customised in Project Settings in order to allow more specifically for certain functions, such as pointing out ST words that are in the TB without having TT equivalents stored.

[46] For example, Lady Moping's first phrase "you will not find your father greatly changed" was translated by Meijer as "je zult je vader niet veel veranderd vinden," which does not read fluently in Dutch and stays too close to the grammatical and lexical structures of the text by translating "find" with "vinden" and adhering to similar phrasing in Dutch. During retranslation, this was changed to "je zult zien dat je vader weinig is veranderd" [you will see that your father has barely changed] to read more fluently.

[47] Here, it is taken into account that retranslation is not in any way easier than translation without having an existing translation available (e.g. Jianzhong). However, should the TM obstruct retranslation too much, other more effective ways to consult the existing translation could be sought.

working and thinking that was different from the non-CAT (re)translation process, and although this translation method does not increase translation speed at all, it can be seen to benefit the translator in some ways that are discussed shortly. For some segments, the entire TT segment had to be rewritten, whereas often a thorough revision was deemed to be sufficient or, in a few cases, the TT could be left as it was. Examples of benefits and drawbacks of using the TB and the TM are discussed in the following sections.

Firstly, as previously mentioned, the TB enforces a narrower focus on a lexical level; although the TB tracks recurring identical words that have been entered into the TB, this focus ultimately also draws closer attention to recurring words that are similar or mean more or less the same and are not identified by the TB. This way, the TB helped to note individual words more easily. It was particularly noticeable that, for example, "little" is easily overlooked. In phrases like "enjoy himself a little," "elderly little man" and "our little visit," there is a subtle nuance in the way "little" is used. In the first phrase "a little" is easily changed in Dutch, for example by choosing "wat" [a bit] or perhaps omitting the word completely. In the latter two phrases, "little" not only indicates something is small, but also can be seen as a characterising, somewhat derogatory adjective, which, in Dutch, would allow for different translation choices to transfer that same tone or effect to the TT. Now, considering "little" is part of a pattern throughout the text, it proposes the challenge to maintain the term. In Dutch, this can consistently be done in one of two ways, by adding the adjective "klein(e)" to nouns or choosing diminutives by adding the suffix "-(t/k)je" to nouns. As "klein(e)" does not fit the title of the story, using suffixes is more appropriate. However, to make sure it is manageable to frequently use the suffix, VT's, SE's and Trados' concordance search was used to review all instances of "little". This way, it was concluded that this would not cause big issues. Thus, for the first phrase above, "een beetje" [a bit] can be used instead of "wat" in order to use the suffix, an idea that stems from the existing translation in the TM. Diminutives can also be used without causing much of a problem in

the other two examples and other instances. Although the STA using VT and SE both indicated that "little" would be a frequently recurring term, the way Trados reminds the translator of this, may actually prevent losing time searching separate tools. Additionally, the existing translation in the TM helped to find more appropriate translations in some cases by showing the existing translation for each segment.

During translation in Trados, the TB also made it easier to track the translation of adjectives and superlatives, which are often used in the text and can be seen as characteristic to the speech of the upper-class characters in the story. Because this does not necessarily include similar or recurring words, VT and SE did not notice them. However, during retranslation I found myself struggling with the translations of these words with similar functions, that I decided to also track them in the TB. As superlatives such as "the very best," "very nice," "very well" and "excellent" are similar and their translations may be interchangeable, it can come in handy to be able to efficiently search previous translation choices. Although this by no means indicates these and other similar terms have to be translated consistently or not, Trados may help to make a better-informed decision, by allowing translators to easily perform concordance searches within the TM as well. This way, if a word or part of a word is selected and searched that has already been used once, previous translations are shown. Due to the tool's segmentation, it can easily be seen what translation was chosen for what ST element.

Similarly, "very" is used often and in various contexts. Here, it may be somewhat of an investment to individually add every occurrence to the TB. In this and similar cases, the translator may decide not to add the term, but to only use the TM to search for other instances. Although non-CAT translators likely notice these and other typical features of the language that is used in the ST, the TB allows for easily tracking these terms and their translations if this is desirable, without forcibly advocating consistency. The TM can be used to effortlessly look up how terms were handled in the existing translation by using

concordance search, as shown in figure 7.2.3 searching "Loveday" for example. On a lexical

level, Trados' TM and TB offer some benefits, which other features and aspects of the tool,

such as concordance search and segmentation, facilitate.
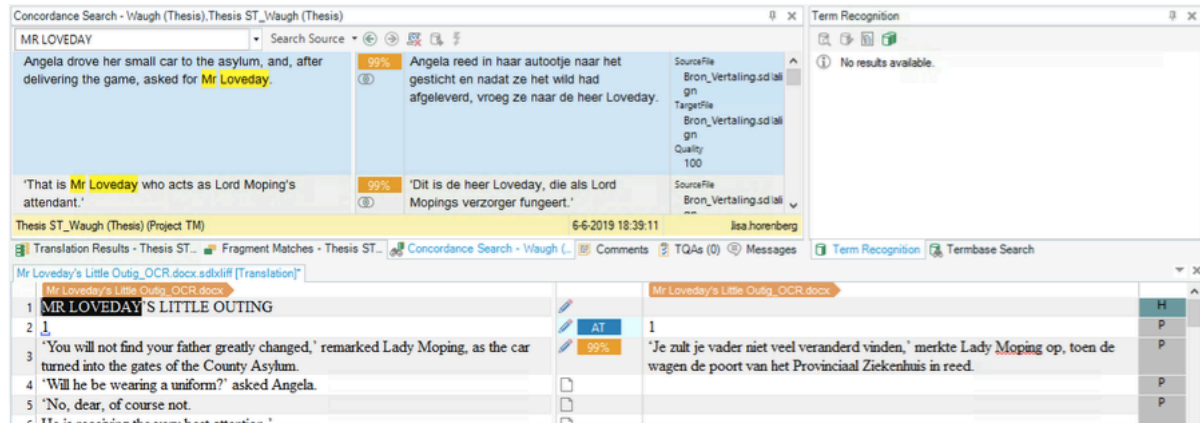
Figure 7.2.3: Concordance search "Loveday"

Concordance search is a feature that Trados, VT and SE all offer. In this case, Trados

offers the easiest and most beneficial lookup during translation due to the aligned existing

translation in the TM, providing bilingual search results. Had the TM not been activated,

which is the case for translations of texts that have not yet been translated, both VT and SE

offer more efficient ways to look up similar phrases or combinations of words within the text

or texts that are to be translated. However, concordance searches in Trados are benefitted by

the fact that the tool looks for fuzzy matches, meaning that when "excellent condition" is

searched for, "condition is excellent" is also shown. This could benefit the consistency of the

translation and distinguishes Trados from VT and SE. Again, this is only possible if the

segments that are searched for already exist in the TM, underlining the fact that Trados

searches the TM, whereas SE and VT search the ST. It is therefore important to note that

concordance searches in Trados are more fruitful if there is sufficient aligned reference

material and that SE and VT are better options if there is little or no reference material.

Naturally, there were occasions during translation of the ST where terms could not

realistically be translated consistently, even though it was decided earlier that would be the

aim. This most relevantly was the case for "asylum," where different solutions were chosen

to translate the same term. As neither "gesticht" nor "tehuis" always suit the context perfectly, they were both used and it was in several cases decided it would be best to omit the term in the TT completely.

Once retranslation was finished, a so-called verification check was run along with a spellchecker. This way, Trados checked the TT for spelling errors, similar to the way Word does, and checked whether the ST was translated accordingly to the TB. Although omissions like the ones above resulted in warning messages, see figure 7.2.4, these could be ignored as they were deliberately made.
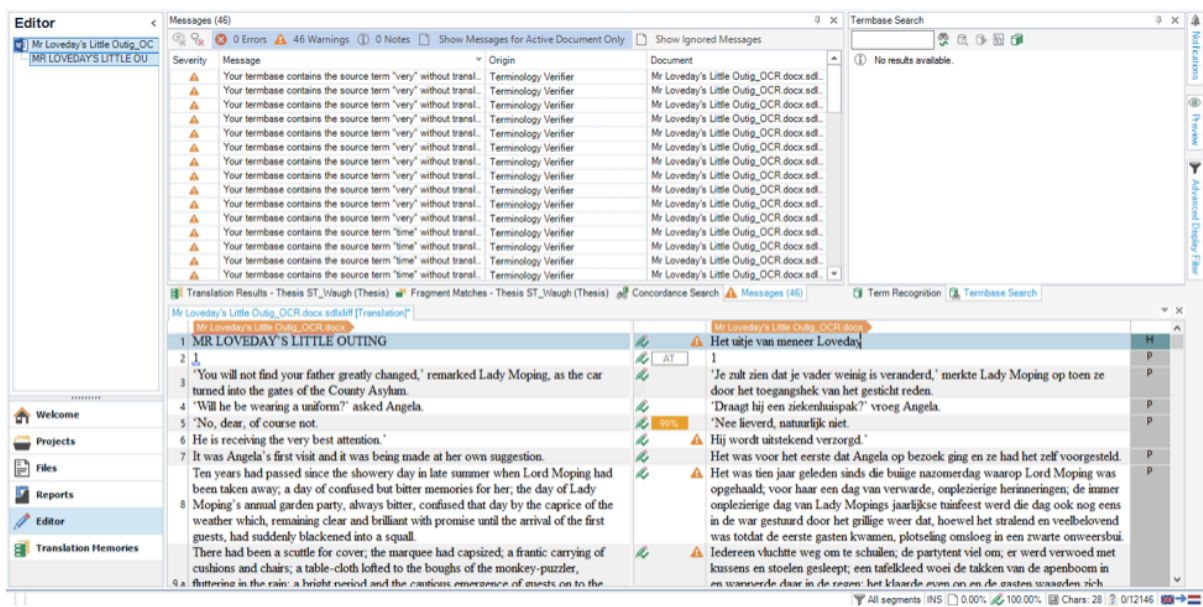
Figure 7.2.4: Verification check

However, during a verification check of an earlier version of the retranslation, it correctly noticed that "Mr Loveday" was accidentally translated with "heer Loveday," which is what Meijer had used in the existing translation and which was overlooked during retranslation as I opted for "meneer." This inconsistency was corrected. After the translation was finished, it could be exported to Word. Here, an additional benefit occurs when the target file is created, as the translator has to pay less attention to the layout of the text, with Trados automatically copying things such as spacing, paragraphs and fonts from the source file. Even if layout needs to be changed due to, for example, publisher conventions, this can be done more easily by adjusting all spacing in the target file at once.

Although, so far, the focus has been on decisions on a lexical level, whereby the TB shows some benefits that apply for any type of CAT translation and the TM, as expected, only seems useful for retranslation, it is important to discuss other elements as well. Although tools that use segmentation are often said to limit translators' creativity, no limitations were experienced during the current case study; the few segments that were not translated one-to-one were split or merged easily. Sentence structures that were changed, in either earlier stages of translation or in the final TT, sometimes occurred within segments or could be fixed without having to spit or merge sentences, for example by ending a segment with a comma instead of a full stop. Only a few segments were merged as in figure 7.2.5, which required general clear-cut decision-making with regard to sentence length and how this should be dealt with. Having to merge and split segments in order to change sentence structures requires a different thinking pattern that takes some getting used to. However, once a translator is used to this, this issue no longer exists.[48]

13	Many of her neighbours were inclined to be critical of Lord Moping's accommodation.	✅ 99%	Veel van haar buren hadden nogal wat kritiek op de manier waarop Lord Moping was gehuisvest.
14	He was not, of course, an ordinary inmate. He lived in a separate wing of the asylum, specially devoted to the segregation of wealthier lunatics.	✅	Hij was natuurlijk geen gewone patiënt; hij woonde in een aparte vleugel van het gesticht die uitsluitend bedoeld was voor de rijkere gekken|
16	They were given every consideration which their foibles permitted.	✅	Ze hadden, voor zover het geoorloofd was gezien hun eigenaardigheden, niets te wensen over.

Figure 7.2.5: Merged segments 14 and 15

During translation in Trados, it was very easy to move back and forth between different parts in the text, which can be attributed to segmentation. This makes it incredibly easy to go back (or forth, if applicable) to different parts of the text, no matter how big or small the text, its segments or the parts a translator wants to move between. The segmentation most importantly facilitates easier revision and editing, whether this is done by the translator themselves or by a second reader, and makes it possible to, for example, first translate all dialogues in the text and then all narratological context, should this be preferred for whatever reason. Being able to easily move back and forth without having to look up the corresponding

---

[48] Huub Stegeman is a literary translator who used to work with TTech often for his non-literary work and explained at a conference how he avidly continues to use CAT for literary translation because of the benefits he experiences. Although it seems Stegeman spends less time on his translations due to voice recognition, which is a different ballgame, it proves CAT may indeed have more benefits to offer than is often believed.

ST segment or other context even increased the total overview of the text during translation to a certain extent. However, other translators might feel differently about this, as segmentation indeed can make it difficult to see larger layout structures of the text.[49] For this, there are several solutions to be found in different CAT tools. For example, MemoQ, which functions similarly to Trados, includes an additional view that shows the TT in its target layout. This may be a reason to look into the usability of different TM CAT tools in LT during further research.

During translation, both with and without using the TM, some issues can be identified for VT, SE as well as Trados. This was particularly the case if the ST required some research. For example, the translation of "confused but bitter memories" requires some looking up, as "confused memories" is no standard collocation and "bitter," in this context, not necessarily contradicts "confused," which in turn makes "but" an interesting word choice. This issue occurs during translation without CAT as well, but it may seem tools could help to easier look up more information about these rather original collocations. This is currently not the case for the tools that were used. More frequently and in other cases, the shifting between the tools took a lot of time. Naturally, for the purpose of this research, this was not an issue, but it does realistically hinder the implementation of these tools. One last interesting feature, which all three tools have in common, is a concordance search. This search was found to be most efficient in Trados as it is most ready at hand there, causing to wonder what possibilities there are for the tools to interact and possibly save translators time. The following chapter further elaborates on this.

Lastly, throughout retranslation, VT and SE, and Trados for most concordance searches, were consulted as set out in chapter 3 following Youdale's CDR model ("Table 1.2"). SE's monolingual corpus, Word Sketch, N-grams, word clusters and collocations were

---

[49] On the far-right side of the frame, Trados contains grey-coloured bars to indicate paragraphs, but these are, admittingly, tricky to keep track of.

employed during retranslation to gain further insight into specific words or word combinations. The same applies for VT's visualisations, word clusters and collocations, which proved particularly insightful during retranslation by showing distribution graphs, and then very easily and quickly being able to see if calculations in other frames could add to that information. This way, VT and SE were most beneficial in looking up information about recurring words or phrases, and their distribution and contexts, but little benefits can consciously be identified for non-recurring words. Trados turned out to have the additional benefit of easily looking up words in its concordance search, which then searched for words that were similar or the same. In order to look up similar words in VT, for example, special characters are required, which does not allow for a quick search. Trados' downside, here, was that the representation of hits blurred their distribution throughout the text like VT can.

7.3 Reflective Summary

Aligning the ST to the existing translation was an interesting way to closely read and analyse the text. Although it was not expected, the alignment of this ST and the existing translation was easy to make as segments could often be connected one-to-one, with only a few segments being split or merged; ST segments and TT segments were very much alike, which was seen in both dialogical and narratological parts of the text. Also, during translation, segments or sentences were rarely split or merged, and general sentence structures were maintained in translation. This partly resided in the dialogical parts of the text, in which phrases were not as easily moved around as is the case in other narratological parts. Throughout the rest of the text, this was caused by the long peculiar sentences that are characteristic to the text and therefore were maintained in Dutch.[50]

---

[50] Although I did not feel it limited the research, as it is largely process oriented and it is expected to provide an indication of the tools' possible uses, it must be noted that I have limited experience in retranslation. Changes to the existing translation in the TM were mainly made to solve imperfections in grammar and word choice to benefit the text as a whole, but also its fluency, and understanding and representation, to most importantly create a better translation without plagiarising the original translation (Jianzhong 194). Further research may, among others, employ translators that are more experienced with (re)translation.

Trados' analysis of the ST was of little use, but the TB and the TM were very useful. As it was decided recurring words were part of patterns throughout the text, it was also decided frequently recurring terms and phrases should be translated as consistently as possible. By adding frequent terms (according to VT and SE) to the TB, Trados highlighted recurring terms which caused an enhanced focus on individual words. This does not necessarily mean it enforced a word-by-word translation, but it made me more aware of words that might otherwise be easily overlooked.

The TM provided translation suggestions that required various amounts of editing, but they were all in all helpful as the suggestions sometimes inspired new translations, or showed alternative phrasings were also possible without having to keep track of the existing translation. Referring to Youdale, Trados' TM and TB mainly reinforced a new awareness on a lexical level and, in this case, helped to bear in mind context and cohesion. For the narratological and grammatical level, the translation relied on the translator's experience and insights.

All this was made possible by the segmentation of the ST, which in practice did not seem to have any real downslides besides taking some time to get used to it. It may be argued that the tools add a new layer to the translator's interpretation and translation method, rather than replacing or altering their translation method altogether. I have experienced that translating in Trados enforces no real limitations, but encourages me to make more deliberate decisions. Most of these findings hold true for both translating and retranslating in Trados, as only the TM contains less data in the case of translation as opposed to retranslation.

Chapter 8 – Discussion

In this chapter the translations are briefly compared and the findings of the research are discussed focussing on the research question. Each subquestion is discussed individually in the third paragraph, before closing with general considerations, prospects and concluding remarks.

8.1 Comparison of and Reflection on Translations

As mentioned in chapter 2, it is important to safeguard translation quality for any research into translation methods to be viable. However, the scope of the current research does not allow for an extensive comparison of the ST and the translations, ideally applying TA tools and comparing results following Youdale ("Table 1.2"). Instead, some brief comments are made about the translations that were created. A parallel overview of the ST and the translations can be found in Appendix VI and allows for a comparison of the texts on the reader's own discretion.

 When comparing Meijer's existing translation to my translation without CAT, it appears my translation reads more fluently, but it can be argued to be slightly more contemporary and specific in certain word choices, such as "gedetineerde"[51] for "inmate" instead of "patient", *"diagnosticering"* instead of "krankzinnigverklaring" for "certification," and most notably uses "meneer" instead of "de heer" to refer to Mr Loveday. Here, "meneer" is more informal, but in my view translates through time and suits the situation better. Between my two translations, the ones with and without CAT, it can be seen that CAT indeed helped to translate words such as "little" more consistently, whereas the word is sometimes unnecessarily omitted in my translation without CAT. However, it must be noted that in all three Dutch translations, the suffix *-je* is also occasionally used in instances where "little" did

---

[51] In hindsight, "gedetineerde" too specifically refers to prison inmates, which is not the case here; "patiënt" is more appropriate.

not occur in the ST, which may reinforce the effect of the suffix, but can also compensate for unnecessary omissions. Additionally, some recurring words, such as "asylum" and "time" have been omitted in my translation without CAT and Meijer's translation. Here, CAT helped to translate these and other terms more consistently, which can be attributed to the TB as well as the TM, making sure lexical patterns that foreshadow and/or reinforce the story's plot are maintained in translation.

Although this evidence is nowhere near exhaustive, I am inclined to argue that my translation without CAT reads most fluently, making sure sentences flow and follow each other nicely; in this translation I also changed a few grammatical aspects, choosing different punctuation and splitting up sentences, to ensure it reads fluently. Looking back, however, I can see the translation may be slightly too polished to fully and truly transfer the changeable nature of the text that foreshadows the plot twist. Content wise, ST elements are present, but the fluctuating atmosphere that exists in the ST is better transferred in the retranslation I made with CAT; the fact that my CAT retranslation is informed by Meijer's translation may have resulted in a golden-mean translation. All in all, I believe my two translations are both acceptable variants, with minor errors and imperfections, but generally honour the requirements of the model contract in style and contents. I believe my translations have surpassed Meijer's translation (e.g. Jianzhong), although it may be argued some contemporary elements should be adjusted.

More specifically, my retranslation is the better-informed translation of the three, as the CAT STA added additional layers to the ST that Trados helped maintain in the TT and it is informed by Meijer's previous translation decisions. Because of the STA tools and the way Trados works, the focus on recurring words was clearer. Although it must be noted this may not necessarily be beneficial in other cases, but it was established this was a key feature of the text that ideally was to be maintained in the TT. For example, in my own translation without CAT, it turns out I had overlooked some uses of "little", for example in "enjoy

himself a little", which I had translated with "daar wat leuks zou doen" [would do something fun there], whereas the alignment of Meijer's translation showed that "om zich een beetje te amuseren" [to entertain himself a little] better maintains the reference. However, Meijer's translation used "hij glimlachte een beetje eigenaardig" [he smiled a little peculiarly] for "he was smiling whimsically," thus adding "little" or "beetje" to the translation. This is not necessarily bad, but less appropriate considering the Dutch "binnenpretje" [a self-regarding inside joke referring to something they experienced] fits in perfectly here. However, my translation without CAT, "een glimlach om een binnenpretje over iets dat hij moest hebben meegemaakt" [an inside joke about something he must have experienced] was too wordy, so the TT sentence in the retranslation was: "Hij had een eigenaardige lach op zijn gezicht: een voorzichtige glimlach om een binnenpretje" [He had a peculiar smile on his face: a careful smile over a self-regarding inside joke] for "he was smiling whimsically, a gentle self-regarding smile of reminiscence."

It is important to note that the processes with which these translations were created differs and so do the translations, but, at first sight, there does not seem to be a clear correlation between the positive and negative aspects of the translations, and their methods. If anything, it seems my translation without CAT provided me with too much freedom, which resulted in a translation that is perhaps too naturalised and fluent. I would like to argue that it was not so much Trados as a tool that led me to adhere more closely to the ST punctuation, but the existing translation provided to me in the TM; my inexperience retranslating texts presumably caused me to maintain relatively many features of Meijer's existing translation. This is why I call for further research to include more translators and more experienced translators. That said, the fact that I felt more restricted by the existing translation than by the tool, makes me suspect translators' generations plays a larger role in the implementation and adoption of tools than I previously had expected. This follows Pym, as I am part of the new, younger generation of translators that has grown up with tools.

8.2 Discussion of Results

Whereas Youdale in his research specifically focused on using tools, including VT and SE, for the translation of literary style, the aim of this research maintains a wider focus, looking into the possibilities for the implementation of tools in LT in a more general sense.

As for SE's and VT's word lists, there is a major difference between the default analyses of both tools. VT's Stoplist greatly filters the outcome and, although this results in a clearer overview of content words, it also predetermines that non-content words are irrelevant while this may not necessarily be the case. The representation of key words is, therefore, not entirely reliable. SE, on the other hand, provides two different word lists: Wordlist, containing all words that occur five times or more, and Keywords, containing words that are considered characteristic to the text compared to the Reference Corpus. SE's Simple Maths Score filters out most non-content words similar to what VT does. Here, the default Reference Corpus is functional, but this feature seems to be most useful when a case-specific Reference Corpus is available. Although both tools gather data differently, this has led to similar, and more importantly, useful results.

Words and phrases that may be looked into further are more efficiently highlighted by VT than SE. For many features, SE requires users already to have some sense of direction in that they have an idea what they are looking for, whereas VT guides users more in discovering textual features. The same is the case for KWIC concordance, as the way each view can command other views makes it easier to research various words or phrases using VT's concordance, but interaction between SE's views are not as clearly featured, requiring users to determine their exact course of action rather than being guided by results.

As for collocations, N-grams and word clusters, the basic results in SE omit all recurring word combinations below five times, whereas VT offers a more complete overview. For the current case, SE seems to include too few data, whereas VT provides too many. For both tools, further steps are required to benefit from these functions for STA,

which are in turn more easily applied in VT than in SE. During translation, both tools allow for easy look up of words, whereby SE and Trados offer concordance search most efficiently. Both VT and SE provide basic textual information, but to determine how the tools can benefit literary translators further actions had to be undertaken. This was done by focussing on different specific data in the different views of the tools and by experimenting with initial, basic results, so that the possible implications of gathered data for translation could be identified and reflected upon.

When further exploring the ways VT and SE list content words, results differentiate.[52] Removing the Stoplist from VT's results allows users to compare different results, for example identifying a pattern in the use of "I" and "you". SE's representation of frequent words leads to similar data, but limited patterns can be identified as there is no clear overview of the distribution of multiple terms throughout the document as is the case for VT. Also, whereas VT clearly standardises all words by removing capitalisation, some SE views are case sensitive by default, which can be manually changed. The standardisation of words in VT offers a benefit that may not have been entirely intentional, as isolating names from their context in this case emphasised their roots.

Although it is discussed for both tools how the text shows little or no calculated correlation between content words, this was much easier established using VT than it was for SE. VT's interface minimises the number of actions users have to undertake to navigate the tool, as opposed to SE, where users continuously have to go back and forth between different functions. Although both tools provide overviews of recurring words and phrases, VT offers context more efficiently once a recurring word or phrase is selected, whereas SE offers more elaborate searches for any word or phrase. This causes SE users with little prior knowledge of the ST and/or the tool to spend more time looking up and analysing data that may turn out to

---

[52] Programming differences between the tools seems to explain minor differences between the exact number of occurrences of terms.

be irrelevant before coming across useful results. SE's main possible advantages seem to lie within the Reference Corpus. It seems especially useful if a literary or, even better, custom built Reference Corpus is available and if users have words or phrases they would like to look up, which they are more likely to collect during translation than during STA. Additionally, SE seems most useful for analysing and navigating larger texts, as certain features cannot be used at all or can be used limitedly for the current case.

In general, these results show potential as the tools pointed out recurring words and phrases, themes and patterns in the text. However, due to the way results are presented, in this case VT was more beneficial than SE. Using CAT for STA is a more objective way to analyse texts, which may add interpretative layers to the translator's own interpretation and internalised analysis of an ST.

During translation in Trados, the results of STA by VT and SE were best applied by entering recurring words into the TB. As there were no significant recurring phrases that did not appear in close proximity to each other, it was decided these would not be added to the TB. Generally, the TB helped translate more consistently, which is a benefit may takes effect for both retranslation and translation without an existing translation or TM. The TB also helped store translation solutions that were not translated consistently, but had a similar meaning and/or function. The TM was useful throughout the text, as it suggested alternative translations that I had not yet considered and therefore forced me to make (more) deliberate decisions. Trados also offers easy concordance search of words or combinations of words in the TM, with segmentation allowing for an effortless comparison of the ST segment and the TT segment. This concordance search is similar to that of VT and SE, but was now easier at hands.

It seems segmentation is often seen as a restriction, but this may not always be rightfully the case. Considering translators may translate a text sentence-by-sentence outside of CAT as well, I expect this issue mainly stems from translators' attitudes and a heavily

ingrained way of thinking while translating. In Trados, and tools like it, segments are easily split or merged, which allows translators to change up the order of phrases and sentences. Additionally, Trados has a way of indicating which segments form paragraphs, which should indicate which segments belong together with regard to the ST. It seems that the issue with segmentation may instead be an issue with translators' individual way of thinking during translation that would need to be adjusted. However, further research may reveal more comprehensive insights regarding this issue.

8.3 Answering Subquestions

In an attempt to fill the niche that exists within TS, the current research focused on using CAT in LT. In order to formulate an answer to the research question, the four subquestions are first answered individually.

1) What are possible benefits for literary translators using VT for STA?

It has become clear VT is indeed capable of identifying recurring words, phrases and patterns that are relevant to translators. Although the tool's functions may not have been employed to the fullest, due to the limitations of the scope of the current research and case, the basic results have given significant insight into the ST. VT's additional options, allowing users to choose how they would like to use the interface, switching around frames and views, may offer even more benefits, as well as using more specialised characters to search for variable words or phrasings.

  Although VT very much focuses on the lexical level of the text, it has proven to be a versatile and efficient tool that is easy to use and provides insightful data. The translator can then determine if and how the results should affect the translation. VT's Stoplist offers potential in the way it can be customised and perhaps a list can be established that would be more specific for literary use. For larger projects, VT may be more useful in identifying

recurring phrases or sentences, as longer texts ultimately contain more variation, and other patterns throughout one or more texts.

VT's strength lies in its visualisations, which allow users to easily identify important terms, themes, relations between words and patterns within the text. Additionally, it is possible to conclude that VT would be more beneficial or widely applicable if it were to allow for more advanced settings. However, VT benefits from its simplicity; each view is clearly organised and the whole interface is comprehensible. Possible benefits for VT thus reside in analysing larger texts, whereby I expect VT's results will only become more sophisticated. However, it seems VT's opportunities for more in-depth analyses is limited.

VT's possible benefits for LT are tangible and realistic; it offers additional insights with which translators can do whatever they like. It takes little time to upload a text and just see if any interesting data is shown. This way, it takes negligible investment in order to perhaps gain significant information that would only add to the translation process, instead of invasively alter it.

2) What are possible benefits for literary translators using SE for STA?
Contradictory to VT, the current case study seemed rather small for SE. Although the tool certainly provided the basic data that was required, not all functions could be applied to the ST. Additionally, SE did not manage to provide overviews the way VT did and the tool took relatively much effort to get familiar with. However, also contradictory to VT, it seems SE's possibilities for larger translation projects are wide; having an appropriate Reference Corpus should optimise SE's results and the option to upload a bilingual file was not even used for the current research. In the case of retranslation, doing so allows translators to better analyse an existing translation of their ST and, in the case of translation, the ST and (draft versions of) the TT may be compared (e.g. Youdale).

Possible benefits of SE lie precisely in the features that were not applied to the current case, as they were not available or only showed little information because the ST provided too few data for the tool to adequately perform calculations on. SE's Thesaurus and Word Sketch Difference show particularly potential as it would be interesting to see which words are used in similar ways or contexts. Additionally, a major benefit of SE, as opposed to VT, is that it can recognise word forms. Although this function did not work flawlessly for the current research, it would seem this can only be improved over time.

Compared to VT, SE's possible benefits seem less of a so-called quick win for literary translators; the tool takes some time getting used to and it takes a considerable amount of insight to be able to fully interpret results, a major difference being SE's minimal visualisations. However, SE's power and potential benefits reside in its ability to carry out many different analyses on larger, more complex corpora, with various features and advanced settings to be explored.

3) What are possible benefits for literary translators translating and retranslating in Trados?
A few potential benefits that can be identified for using Trados in LT hold true for both translation and retranslation in the tool. Although the analysis Trados runs is of little benefit, the TB and TM, in certain ways, can be used for both translation and retranslation. Although the TM is particularly useful for retranslation if an alignment can be generated and imported into the TM, the TM stores every translated and confirmed TT segment, which allows for concordance searches of already translated text even if there is no existing translation available. This can still lead to useful concordance searches, minimising the times the translator has to go back in the text themselves. Similarly, the TB can be easily used to track translations of individual words or phrases. Implementing Trados in LT may even save time editing the layout of the text. This, however, requires that the ST is provided in a digital (preferably editable) format.

Additionally, Trados' segmentation allows to easily go back to earlier parts of the translation in order to check and/or change segments, or revise the entire text. Although segmented text may take some getting used to, it can be concluded from the current case study that translating in Trados is beneficial. The expected downside of segmentation, taking away the layout of the text and causing the worry that textual overview is compromised or that the tool too forcefully causes translators to translate segment-by-segment or word-by-word, was not experienced during the current research.

For now, I would like to argue that Trados' TB and TM can change a translator's translation practice for the better, by forcing translators not to translate segment-by-segment, but to make more deliberate decisions as to whether or not they want to split up or merge sentences together, or translate words and/or phrases consistently. Especially for longer texts, Trados can help translators keep track of the project they are working on.

4) To what extent can STA using VT and/or SE complement translating in Trados?
VT's and SE's STA results can aid translators' decision-making during translation. Although translators using VT and SE not at all have to use Trados or any TM system to benefit from using either tool, Trados can help translating accordingly to the STA tools' results. In this case, it seems the STA tools and Trados all maintain a lexical focus, which makes documentation of results in Trados' TB easy, whereby statistical graphs of lexical data may provide more insight on a textual level. The latter highlights the need for translators to interpret results and to take further actions, which is also the reason these tools are unlikely to diminish translators' jobs. Also, Trados shows potential to save time in other steps of the entire translation process, as it supports a variety of file types and may increase efficiency for both literary translators and their publishers.

Considering Trados already offers a very basic analysis, it would make sense if the tools could better complement each other; more specifically, it would make sense if VT

and/or SE could be implemented in or connected to Trados as current benefits of the tools do not outweigh the extra time and efforts they cost. For the tools to have better chances of a wider implementation into LT, the way the tools work together needs to be streamlined so that they increase efficiency. It seems there should be possibilities for Trados to collaborate with, for example, VT to make the tool more applicable to LT as well, which could cause Trados to tap into a sizable brand-new audience. Currently, Trados offers a range of plug-ins that allow users to customise the tool by adding the features they need. If Trados were to offer a TA-tool plug-in, characterising and/or frequently recurring words could, for example, automatically be added to a TB. However, this is currently nothing more than a pipe dream that requires more specialised and thorough research. Until the tools may increase efficiency, I expect it is unrealistic to think that translators will implement CAT in their translation process for STA and translation.

8.4 General Considerations, Prospects and Concluding Remarks

As both VT and SE collect abstract data, whereby it is up to the translator to decide if and how these should be taken into account during translation, it is important to stress that the current research was carried out as objectively as possible. Realistically, this is not entirely feasible due to the scope of the research; although the representation and analyses of data and findings in chapters 5, 6 and 7 data are aimed to rely solely on facts and logic, they are not completely uninformed. I had already become familiar with the text by translating it for chapter 4, although the research was scheduled in a way that would minimise this effect. Other caveats of the research are that I have little experience retranslating, the ST of the case study proved to be too short for certain aspects of VT and SE, and translation and retranslation using CAT could not be researched individually. Most importantly, the research could have benefitted from a thorough analysis and comparison of the ST, the existing translation and the translations that were created as part of the research, which would have

made findings more compelling. In further research, these limitations may be avoided by setting up a research with a wider scope to allow for more thorough analyses of translations, employing multiple and/or external translators and translating several and/or longer texts.

More specific suggestions for further research have been made throughout this research and may focus on more specialised use of VT, SE, Trados and/or other CAT tools. The actual effect of segmentation and TMs on translations and how CAT affects (more experienced) translators and their translation process is particularly interesting to further look into; having analysed the CAT (re)translation process and taking existing research into account, I expect that segmentation in particular does not generally limit translators. Considering Pym's explanation that younger translators adopt tools more easily, this seems a generational issue that relates back to translator attitude. I would therefore like to see research look into (literary) translators' attitudes towards CAT and, more specifically, how this attitude may or may not change once they have intensively used them. This may provide more insight into how CAT can best be implemented into LT.[53]

That said, to answer the question what potential benefits there are for literary translators using VT and SE, and Trados for STA and translation practice, it can be concluded that the tools may offer additional insight into the ST and that they provide an organised way to document choices made during translation, which in the future may increase efficiency. Firstly, although both VT and SE have a similar approach to texts, their use, the data they collect and the results they instigate differ and the way findings are presented varies greatly and so do their possibilities. VT's results mostly rely on the visualisations that reveal structures and patterns in the text and although SE's data are similar, the tool does not allow users to draw conclusions from these results easily. The ease with which information can be consulted causes VT to currently be better suitable for STA,

[53] A promising survey about literary translators' experience with and ideas about TTech was distributed among Dutch speaking literary translators in August 2019 by Joke Daems of the university of Ghent, the results of which are to be published at the 2019 EST congress in Stellenbosch, SA, 9-13 September.

whereas SE shows more potential for larger, more complicated translation projects. Secondly, Trados can benefit translators by providing both a TB and a TM, helping translators maintain better overview of the text and allowing them to more easily look-up other parts of the text and move between different parts without having to look up that same part in the ST. Although this was not the aim of the research, it highlights the importance of good translators; it is the translator who reviews results, connects dots and draws conclusions, and ultimately determines in what ways the information can be used during translation. Although MT may indeed threaten translators' jobs, it has become clear that the opposite is the case for CAT in LT. This is, at least, worth exploring more thoroughly.

Bibliography

"About" voyant-tools.org, n.d., https://voyant-tools.org/docs/#!/guide/about. Accessed 3 June 2019.

Auster, Paul. "Foreword" *To Be Translated or Not To Be*, edited by Esther Allen, Institut Ramon Llull, 2007.

Alcina, Amparo. "Translation Technologies" *Target*, vol. 20, no.1, 2008, pp. 79-102.

Bucaria, Chiara. "Dubbing Dark Humour: A Case Study in Audiovisual Translation." *Lodz Papers in Pragmatics*, vol.4, no. 2, 2008, pp. 215-40.

Christensen, Tina Paulsen, et al. "Mapping Translation Technology Research in Translation Studies. An Introduction to the Thematic Section" *Hermes*, no. 56, 2017, pp. 7-20.

"Correlations" *Voyant Tools,* n.d., https://voyant-tools.org/docs/#!/guide/correlations. Accessed 22 June 2019.

Cronin, Michael. *Translation in the Digital Age*. Routledge, 2012.

Daems, Joke. "Literaire vertalers en vertaaltechnologie" Questionnaire, August 2019.

"De afgelopen twintig jaar" *Tirade*, n.d., http://www.tirade.nu/?page_id=1085. Accessed 14 May 2019.

"Document Terms" *Voyant Tools,* n.d., https://voyant-tools.org/docs/#!/guide/documentterms. Accessed 22 June 2019.

Doherty, Stephen. "The Impact of Translation Technologies on the Process and Product of Translation" *International Journal of Communication*, vol. 10, 2016, pp. 947-69.

Egdom, Gys-Walt van, et al. "Machinevertaling, *singularity et prometheische Scham*" *Filter*, vol. 24, no. 2, 2017, pp. 19-26.

"enTenTen – English Corpus From the Web" *Sketch Engine*, n.d., https://www.sketchengine.eu/ententen-english-corpus/https://www.sketchengine.eu/ententen-english-corpus/. Accessed 22 June 2019.

Heyn, Matthias. "Present and future needs in the CAT-world." *LISA – The Localisation Industry Standards Association Forum Newsletter*. vol. 5, no. 3, 1996.

Hutchins, John. "Current Commercial Machine Translation Systems and Computer-Based Translation Tools: System Types and Their Uses" *International Journal of Translation*, vol. 17, no. 1-2, 2005, pp. 1-24.

Jänicke, Stefan, et al. "On close and distant reading in digital humanities: A survey and future challenges." *Eurographics Conference on Visualization (EuroVis)-STARs. The Eurographics Association*, vol. 2, no. 5, 2015, n.p.

Jianzhong, Xu. "Retranslation: Necessary or Unnecessary" *Babel*, vol. 49, no. 3, 2003, pp. 193-202.

Kay, Martin. "Machine translation." *American Journal of Computational Linguistics,* vol. 8, no. 2, 1982.

Kenny, Dorothy. "CAT Tools in an Academic Environment: What Are They Good For?" *Target,* Vol. 11, No. 1, 1999, pp. 65-82.

Lane, Anthony. "Waugh in Pieces" *The New Yorker*, 26 Sept. 1999, https://www.newyorker.com/magazine/1999/10/04/waugh-in-pieces. Accessed 14 May 2019.

"Lempos" *Sketch Engine*, n.d., https://www.sketchengine.eu/my_keywords/lempos/https://www.sketchengine.eu/my _keywords/lempos/. Accessed 22 June 2019.

"Loveday" *Oxford English Dictionary Online*, n.d. Accessed 13 July 2019.

"lunatic," *Oxford English Dictionary Online*, n.d. Accessed 13 July 2019.

Martín Mor, Adrià. "Do Translation Memories Affect Translations? Final Results of the TRACE Project" *Perspectives*, Vol. 27, No. 3, 2019, pp. 455-76.

Mîndreci, Georgina. "Ageing Translations and Retranslation Hypothesis" *Language and Literature–European Landmarks of Identity*, 2014, pp. 358-66.

"Modelcontract voor de uitgave van een vertaling van een literair werk" Auteursbond,
revised 19 June 2012, https://auteursbond.nl/files/2016/12/modelcontract-literaire-
vertalingen-en-toelichting.pdf. Accessed 11 June 2019.

Moorkens, Joss. "Under Pressure: Translation in Times of Austerity" *Perspectives*, vol. 25,
no. 3, 2017, pp. 464-77.

Moorkens, Joss et al. "Translators' Perceptions of Literary Post-Editing Using Statistical and
Neural Machine Translation" *Translation Spaces*, vol. 7, no. 2, 2018, pp. 240-62.

"Mope" *Oxford English Dictionary Online*,
n.d.https://www.oed.com/view/Entry/122042?rskey=LJg3sO&result=1#eid. Accessed
13 July 2019.

"N-grams" *Sketch Engine*, n.d., https://www.sketchengine.eu/user-guide/user-manual/n-
grams/. Accessed 22 June 2019.

Paloposki, Outi and Kaisa Koskinen. "A Thousand and One Translations" *Claims, Changes
and Challenges in Translation Studies*, edited by Gyde Hansen, Kirsten Malmkjær,
Daniel Gile, John Benjamins Publishing Company, 2004, pp. 27-36

"Phrases" *Voyant Tools,* n.d., https://voyant-tools.org/docs/#!/guide/phraseshttps://voyant-
tools.org/docs/#!/guide/phrases. Accessed 22 June 2019.

Pym, Anthony. "What Technology Does to Translating" *Translation & Interpreting,* vol. 3,
no. 1, 2011, pp. 1-9.

"Reference Corpora" *Sketch Engine*, n.d., https://www.sketchengine.eu/corpora-and-
languages/reference-corpus/. Accessed 22 June 2019.

Reus, Tamara de. "Vertaalslag 2016: de ondernemende vertaler in de spotlights"
Loodmagazine, 13 March 2016, http://loodmagazine.nl/de-ondernemende-vertaler-in-
de-spotlights/. Accessed 11 June 2019.

Rooryck, Guy. "Hoe snel veroudert een vertaling?" *Filter*, vol. 9, no. 4, 2002, pp. 46-52.

Rothwell, Andrew. "CAT Tools and Creativity: Retranslating Zola in Stereo" Forthcoming.

Schyns, Désirée. "Doe mij maar een Picardie string" *Filter,* vol. 24, no. 2, 2017, pp. 13-8.

"SDL Trados Studio" SDL.com, n.d., https://www.sdl.com/nl/software-and-
services/translation-software/sdl-trados-studio/. Accessed 3 June 2019.

"Simple Maths" *Sketch Engine*, n.d., https://www.sketchengine.eu/documentation/simple-
maths/https://www.sketchengine.eu/documentation/simple-maths/. Accessed 22 June
2019.

Sinclair, Stéfan and Geoffrey Rockwell. *Voyant Tools*. v. 2.4, voyant-tools.org, 2016. Web.

Sketch Engine. Lexical Computing, v. 3.99.3, sketchengine.eu, 2019. Web.

Stannard, Martin eds. *Evelyn Waugh: The Critical Heritage*. Routledge, 2002.

Stegeman, Huub. "Maar ik vertaal het echt allemaal zelf hoor!" Literaire vertaaldagen 2014,
12 December 2014, De Rode Hoed, Amsterdam. Keynote Speech.
http://www.letterenfonds.nl/nl/entry/882/zestiende-literaire-vertaaldagen. Accessed
23 July 2019.

"Stopwords" *Voyant Tools*, n.d., https://voyant-tools.org/docs/#!/guide/stopwords. Accessed
22 June 2019.

Taivalkoski-Shilov, Kristiina. "Ethical Issues Regarding Machine(-Assisted) Translation of
Literary Texts" *Perspectives*, 2018, pp. 1-15.

"TermsBerry" *Voyant Tools,* n.d., https://voyant-
tools.org/docs/#!/guide/termsberryhttps://voyant-tools.org/docs/#!/guide/termsberry.
Accessed 22 June 2019.

"The Freelance Translator's Road to Success" sdltrados.com, n.d.,
https://www.sdltrados.com/solutions/translators/?target_audience=translator.
Accessed 3 June 2019.

"Thesaurus" *Sketch Engine*, n.d., https://www.sketchengine.eu/automatic-thesaurus-
synonyms-for-all-words/. Accessed 22 June 2019.

"Token" *Sketch Engine*, n.d.,

      https://www.sketchengine.eu/my_keywords/token/https://www.sketchengine.eu/my_k

      eywords/token/. Accessed 22 June 2019.

Toral, Antonio and Andy Way. "Machine-Assisted Translation of Literary Text: A Case

      Study" *Translation Spaces*, vol. 4, no. 2, 2015, pp. 240-67.

Toral, Antonio, et al. "Post-editing Effort of a Novel With Statistical and Neural Machine

      Translation" *Frontiers in Digital Humanities*, vol. 5, no. 9, 2018, pp. 1-11.

Torres-Hostench, Olga et al. "TRACE: Measuring the Impact of CAT Tools on Translated

      Texts" *Linguistic and Translation Studies in Scientific Communication*, edited by

      Maria-Lluisa Gea Valor, Isabel García-Izquierdo and Maria-José Esteve, Peter Lang,

      2010, pp. 255-76.

Trados Studio 2017. SDL, v. 14.1.10015.44945, sdltrados.com, 2019.

"Trends" *Sketch Engine*, n.d.,

      https://www.sketchengine.eu/my_keywords/trends/https://www.sketchengine.eu/my_

      keywords/token/. Accessed 22 June 2019.

Venuti, Lawrence. "Introduction" *Rethinking Translation: Discourse, Subjectivity, Ideology,*

      edited by Lawrence Venuti, Routledge, 1992, n.p.

Vertalersvakschool Amsterdam "Beleidsplan 2015-2018" 15 Dec. 2014,

      http://www.vertalersvakschool.nl/wp-content/uploads/2016/02/Beleidsplan-

      Vertalersvakschool-Amsterdam-2015-2018.pdf. Accessed 14 May 2019.

Waugh, Evelyn. *Brideshead Revisited*. Chapman & Hall, 1945.

---. *Handful of Dust*. Chapman & Hall, 1934.

---. "Het uitje van de heer Loveday" *Huivering wekken*. Translated by R. Meijer, Amsterdam,

      Loeb, 1982, pp. 186-92.

---. "Mr Loveday's Little Outing" *Works Suspended and Other Stories,* Penguin Books, 1951,

      pp. 7-14.

---. *Mr Loveday's Little Outing: And Other Sad Stories*. Chapman & Hall, 1936.

---. *Vile Bodies*. Chapman & Hall, 1930.

Way, Andy. "Traditional and emerging use-cases for machine translation*."* Paper presented at *Translating and the Computer 35,* Nov. 2013*,* London*.*

"What Is Sketch Engine?" sketchengine.eu, n.d., https://www.sketchengine.eu/#blue. Accessed 3 June 2019.

Wykes, David. *Evelyn Waugh: A Literary Life.* Springer, 2016.

Youdale, Roy. "Introduction" *Using Computers in the Translation of Literary Style: Challenges and Opportunities*, Routledge, 2019, n.p.

---. "Table 1.1 Comparison Chart of Corpus Linguistic Software for Use in Literary Translation" *Using Computers in the Translation of Literary Style: Challenges and Opportunities*, Routledge, 2019.

---. "Table 1.2 A Provisional Model of CDR Applied to the Process of Literary Translation" *Using Computers in the Translation of Literary Style: Challenges and Opportunities*, Routledge, 2019.

Appendix I: ST

MR LOVEDAY'S LITTLE OUTING

1

'You will not find your father greatly changed,' remarked Lady Moping, as the car turned into the gates of the County Asylum.

'Will he be wearing a uniform?' asked Angela.

'No, dear, of course not. He is receiving the very best attention.'

It was Angela's first visit and it was being made at her own suggestion.

Ten years had passed since the showery day in late summer when Lord Moping had been taken away; a day of confused but bitter memories for her; the day of Lady Moping's annual garden party, always bitter, confused that day by the caprice of the weather which, remaining clear and brilliant with promise until the arrival of the first guests, had suddenly blackened into a squall. There had been a scuttle for cover; the marquee had capsized; a frantic carrying of cushions and chairs; a table-cloth lofted to the boughs of the monkey-puzzler, fluttering in the rain; a bright period and the cautious emergence of guests on to the soggy lawns; another squall; another twenty minutes of sunshine. It had been an abominable afternoon, culminating at about six o'clock in her father's attempted suicide.

Lord Moping habitually threatened suicide on the occasion of the garden party; that year he had been found black in the face, hanging by his braces in the orangery; some neighbours, who were sheltering there from the rain, set him on his feet again, and before dinner a van had called for him. Since then Lady Moping had paid seasonal calls at the asylum and returned in time for tea, rather reticent of her experience.

Many of her neighbours were inclined to be critical of Lord Moping's accommodation. He was not, of course, an ordinary inmate. He lived in a separate wing of the asylum, specially

devoted to the segregation of wealthier lunatics. They were given every consideration which their foibles permitted. They might choose their own clothes (many indulged in the liveliest fancies), smoke the most expensive brands of cigars, and, on the anniversaries of their certification, entertain any other inmates for whom they had an attachment to private dinner parties.

The fact remained, however, that it was far from being the most expensive kind of institution; the uncompromising address, 'COUNTY HOME FOR MENTAL DEFECTIVES', stamped across the notepaper, worked on the uniforms of their attendants, painted, even, upon a prominent hoarding at the main entrance, suggested the lowest associations. From time to time, with less or more tact, her friends attempted to bring to Lady Moping's notice particulars of seaside nursing homes, of 'qualified practitioners with large private grounds suitable for the charge of nervous or difficult cases,' but she accepted them lightly; when her son came of age he might make any changes that he thought fit; meanwhile she felt no inclination to relax her economical régime; her husband had betrayed her basely on the one day in the year when she looked for loyal support, and was far better off than he deserved.

<p align="center">*</p>

A few lonely figures in great-coats were shuffling and loping about the park.

'Those are the lower class lunatics,' observed Lady Moping. 'There is a very nice little flower garden for people like your father. I sent them some cuttings last year.'

They drove past the blank, yellow brick facade to the doctor's private entrance and were received by him in the 'visitors' room', set aside for interviews of this kind. The window was protected on the inside by bars and wire netting; there was no fireplace; when Angela nervously attempted to move her chair further from the radiator, she found that it was screwed to the floor.

'Lord Moping is quite ready to see you,' said the doctor.

'How is he?'

'Oh, very well, very well indeed, I'm glad to say. He had rather a nasty cold some time ago, but apart from that, his condition is excellent. He spends a lot of his time in writing.'

They heard a shuffling, skipping sound approaching along the flagged passage. Outside the door a high peevish voice, which Angela recognized as her father's, said: 'I haven't the time, I tell you. Let them come back later.'

A gentler tone, with a slight rural burr, replied, 'Now come along. It is a purely formal audience. You need stay no longer than you like.'

Then the door was pushed open (it had no lock or fastening) and Lord Moping came into the room. He was attended by an elderly little man with full white hair and an expression of great kindness.

'That is Mr Loveday who acts as Lord Moping's attendant.'

'Secretary,' said Lord Moping, He moved with a jogging gait and shook hands with his wife.

'This is Angela. You remember Angela, don't you?'

'No, I can't say that I do. What does she want?'.

'We just came to see you.'

'Well, you have come at an exceedingly inconvenient time. I am very busy. Have you typed out that letter to the Pope yet, Loveday?'

'No, my lord. If you remember, you asked me to look up the figures about the Newfoundland fisheries first?'

'So I did. Well, it is fortunate, as I think the whole letter will have to be redrafted. A great deal of new information has come to light since luncheon. A great deal ... You see, my dear, I am fully occupied.' He turned his restless, quizzical eyes upon Angela. 'I suppose you have come about the Danube. Well, you must come again later. Tell them it will be all right, quite all right, but I have not had time to give my full attention to it. Tell them that.'

'Very well, Papa.'

'Anyway,' said Lord Moping rather petulantly, 'it is a matter of secondary importance. There

is the Elbe and the Amazon and the Tigris to be dealt with first, eh, Loveday? ... *Danube* indeed. Nasty little river. I'd only call it a stream myself. Well, can't stop, nice of you to come. I would do more for you if I could, but you see how I'm fixed. Write to me about it. That's it. *Put it in black and white.'*

And with that he left the room.

'You see,' said the doctor, 'he is in excellent condition. He is putting on weight, eating and sleeping excellently. In fact, the whole tone of his system is above reproach.'

The door opened again and Loveday returned.

'Forgive my coming back, sir, but I was afraid that the young lady might be upset at his Lordship's not knowing her. You mustn't mind him, miss. Next time he'll be very pleased to see you. It's only to-day he's put out on account of being behindhand with his work. You see, sir, all this week I've been helping in the library and I haven't been able to get all his Lordship's reports typed out. And he's got muddled with his card index. That's all it is. He doesn't mean any harm.'

'What a nice man,' said Angela, when Loveday had gone back to his charge.

'Yes, I don't know what we should do without old Loveday. Everybody loves him, staff and patients alike.'

'I remember him well. It's a great comfort to know that you are able to get such good warders,' said Lady Moping; 'people who don't know, say such foolish things about asylums.'

'Oh, but Loveday isn't a warder,' said the doctor.

'You don't mean he's cuckoo, too?' said Angela.

The doctor corrected her.

'He is an *inmate.* It is rather an interesting case. He has been here for thirty-five years.'

'But I've never seen anyone saner,' said Angela.

'He certainly has that air,' said the doctor, 'and in the last twenty years we have treated him as such. He is the life and soul of the place. Of course he is not one of the private patients, but

we allow him to mix freely with them. He plays billiards excellently, does conjuring tricks at the concert, mends their gramophones, valets them, helps them in their crossword puzzles and various - er - hobbies. We allow them to give him small tips for services rendered, and he must by now have amassed quite a little fortune. He has a way with even the most troublesome of them. An invaluable man about the place.'

'Yes, but why is he here?'

'Well, it is rather sad. When he was a very young man he killed somebody - a young woman quite unknown to him, whom he knocked off her bicycle and then throttled. He gave himself up immediately afterwards and has been here ever since.'

'But surely he is perfectly safe now. Why is he not let out?'

'Well, I suppose if it was to anyone's interest, he would be. He has no relatives except a step-sister who lives in Plymouth. She used to visit him at one time, but she hasn't been for years now. He's perfectly happy here and I can assure you *we* aren't going to take the first steps in turning him out. He's far too useful to us.'

'But it doesn't seem fair,' said Angela.

'Look at your father,' said the doctor. 'He'd be quite lost without Loveday to act as his secretary.'

'It doesn't seem fair.'

2

Angela left the asylum, oppressed by a sense of injustice. Her mother was unsympathetic.

'Think of being locked up in a looney bin all one's life.' 'He attempted to hang himself in the orangery,' replied

Lady Moping, *'in front of the Chester-Martins.'*

'I don't mean Papa. I mean Mr Loveday.'

'I don't think I know him.'

'Yes, the looney they have put to look after papa.' 'Your father's secretary. A very decent

sort of man, I thought, and eminently suited to his work.'

<p style="text-align:center">*</p>

Angela left the question for the time, but returned to it again at luncheon on the following day.

'Mums, what does one have to do to get people out of the bin?'

'The bin? Good gracious, child, I hope that you do not anticipate your father's return *here.'*

'No, no. Mr Loveday.'

'Angela, you seem to me to be totally bemused. I see it was a mistake to take you with me on our little visit yesterday.'

After luncheon Angela disappeared to the library and was soon immersed in the lunacy laws as represented in the encyclopaedia.

She did not re-open the subject with her mother, but a fortnight later, when there was a question of taking some pheasants over to her father for his eleventh Certification Party she showed an unusual willingness to run over with them. Her mother was occupied with other interests and noticed nothing suspicious.

Angela drove her small car to the asylum, and, after delivering the game, asked for Mr Loveday. He was busy at the time making a crown for one of his companions who expected hourly to be anointed Emperor of Brazil, but he left his work and enjoyed several minutes' conversation with her. They spoke about her father's health and spirits. After a time Angela remarked, 'Don't you ever want to get away?'

Mr Loveday looked at her with his gentle, blue-grey eyes.

'I've got very well used to the life, miss. I'm fond of the poor people here, and I think that several of them are quite fond of me. At least, I think they would miss me if I were to go.'

'But don't you ever think of being free again?'

'Oh yes, miss, I think of it - almost all the time I think of it.'

'What would you do if you got out? There must be *something* you would sooner do than stay

here.'

The old man fidgeted uneasily. 'Well, miss, it sounds ungrateful, but I can't deny I should welcome a little outing once, before I get too old to enjoy it. I expect we all have our secret ambitions, and there *is* one thing I often wish I could do. You mustn't ask me what ... It wouldn't take long. But I do feel that if I had done it just for a day, an afternoon even, then I would die quiet. I could settle down again easier, and devote myself to the poor crazed people here with a better heart. Yes, I do feel that.'

There were tears in Angela's eyes that afternoon as she drove away. 'He *shall* have his little outing, bless him,' she said.

<div align="center">3</div>

From that day onwards for many weeks Angela had a new purpose in life. She moved about the ordinary routine of her home with an abstracted air and an unfamiliar, reserved courtesy which greatly disconcerted Lady Moping.

'I believe the child's in love. I only pray that it isn't that uncouth Egbertson boy.'

She read a great deal in the library, she cross-examined any guests who had pretensions to legal or medical knowledge, she showed extreme goodwill to old Sir Roderick Lane-Foscote, their Member. The names 'alienist', 'barrister' or 'government official' now had for her the glamour that formerly surrounded film actors and professional wrestlers. She was a woman with a cause, and before the end of the hunting season she had triumphed. Mr Loveday achieved his liberty.

The doctor at the asylum showed reluctance but no real opposition. Sir Roderick wrote to the Home Office. The necessary papers were signed, and at last the day came when Mr Loveday took leave of the home where he had spent such long and useful years.

His departure was marked by some ceremony. Angela and Sir Roderick Lane-Foscote sat with the doctors on the stage of the gymnasium. Below them was assembled everyone in the

institution who was thought to be stable enough to endure the excitement.

Lord Moping, with a few suitable expressions of regret presented Mr Loveday on behalf of the wealthier lunatics with a gold cigarette case; those who supposed themselves to be emperors showered him with decorations and titles of honour. The warders gave him a silver watch and many of the non-paying inmates were in tears on the day of the presentation.

The doctor made the main speech of the afternoon. 'Remember,' he remarked, 'that you leave behind you nothing but our warmest good wishes. You are bound to us by ties that none will forget. Time will only deepen our sense of debt to you. If at any time in the future you should grow tired of your life in the world, there will always be a welcome for you here. Your post will be open.'

A dozen or so variously afflicted lunatics hopped and skipped after him down the drive until the iron gates opened and Mr Loveday stepped into his freedom. His small trunk had already gone to the station; he elected to walk. He had been reticent about his plans, but he was well provided with money, and the general impression was that he would go to London and enjoy himself a little before visiting his stepsister in Plymouth.

It was to the surprise of all that he returned within two hours of his liberation. He was smiling whimsically, a gentle self-regarding smile of reminiscence.

'I have come back,' he informed the doctor. 'I think that now I shall be here for good.'

'But, Loveday, what a short holiday. I'm afraid that you have hardly enjoyed yourself at all.'

'Oh yes, sir, thank you, sir, I've enjoyed myself *very much.* I'd been promising myself one little treat, all these years. It was short, sir, but *most* enjoyable. Now I shall be able to settle down again to my work here without any regrets.'

Half a mile up the road from the asylum gates, they later discovered an abandoned bicycle. It was a lady's machine of some antiquity. Quite near it in the ditch lay the strangled body of a young woman, who, riding home to her tea, had chanced to overtake Mr Loveday, as he strode along, musing on his opportunities.

Appendix II: Existing Translation by R. Meijer

Het uitje van de heer Loveday

'Je zult je vader niet veel veranderd vinden,' merkte Lady Moping op, toen de wagen de poort van het Provinciaal Ziekenhuis in reed.

'Draagt hij een uniform?' vroeg Angela.

'Nee lieverd, natuurlijk niet. Hij wordt werkelijk prima verzorgd.'

Dit eerste bezoek van Angela had ze zelf voorgesteld.

Tien jaren waren voorbijgegaan sinds die buiige, nazomerse dag waarop Lord Moping werd weggehaald; voor haar een dag van verwarde, maar bittere herinneringen; de toch al onplezierige dag van Lady Mopings jaarlijkse tuinfeest werd die keer ook nog in de war gestuurd door de grilligheid van het weer, dat, stralend en veelbelovend tot de komst van de eerste gasten, plotseling was overgegaan in een zwarte onweersbui. Iedereen vluchtte weg om te schuilen; de consumptietent viel om; er werd verwoed gesjouwd met kussens en stoelen; een tafelkleed woei de takken van de pijnboom in en hing daar te wapperen in de regen; het klaarde even op en de gasten waagden zich voorzichtig op de doorweekte grasvelden; weer een stortbui; weer twintig minuten zon; het was een verschrikkelijke middag geweest, die tegen zes uur zijn hoogtepunt vond in haar vaders poging tot zelfmoord.

Lord Moping dreigde ieder jaar weer zelfmoord te plegen op de dag van het tuinfeest; dat jaar was hij in de oranjerie gevonden, hangend aan zijn bretels en al blauw in zijn gezicht. Enkele buren, die daar voor de regen kwamen schuilen, zetten hem weer op zijn voeten en nog vóór tafel haalde een ziekenauto hem weg. Sindsdien had Lady Moping enkele malen per jaar het gesticht bezocht; zij was dan altijd vóór theetijd thuis en was dan gewoonlijk nogal zwijgzaam. Veel van haar buren hadden nogal wat kritiek op de manier waarop Lord Moping was gehuisvest. Natuurlijk, hij was geen gewone patiënt. Hij woonde in een aparte vleugel van het gesticht, die uitsluitend gereserveerd was voor rijke krankzinnigen. Voor zover hun

eigenaardigheden dit toelieten, hield men rekening met al hun wensen. Zij mochten hun eigen kleren kiezen (velen leefden zich uit in de grilligste fantasieën), de duurste sigaren roken en op de jaarlijkse viering van hun krankzinnigverklaring mochten zij de patiënten op wie zij erg gesteld waren, uitnodigen voor een intiem dineetje.

Dit alles deed echter niets af aan het feit dat het gesticht lang niet tot de duurste instellingen behoorde; het maar al te duidelijke adres: Provinciaal Tehuis voor Geestelijk Gestoorden, vet gedrukt op het briefpapier, geborduurd op de uniformen van het verplegend personeel, zelfs op een in het oog vallende schutting bij de hoofdingang geschilderd, wekte geen al te hoge verwachtingen. Van tijd tot tijd probeerden Lady Mopings vrienden min of meer tactvol haar aandacht te vestigen op brochures van rusthuizen aan zee, 'met grote aangrenzende terreinen, onder toezicht van gediplomeerde geneeskundigen, uiterst geschikt voor het verzorgen van nerveuze of moeilijke gevallen', maar zij legde alles achteloos naast zich neer; als haar zoon meerderjarig werd, kon hij alles veranderen wat hij nodig achtte; tot dat ogenblik voelde zij er niets voor om haar zuinig beheer op te geven; haar man had haar laaghartig in de steek gelaten op die ene dag van het jaar dat zij op zijn steun rekende en was er nu veel beter aan toe dan hij verdiende.

Een paar eenzame figuren in overjassen schuifelden en draafden door het park.

'Daar lopen de krankzinnigen van mindere stand,' merkte Lady Moping op. 'Er is een heel aardig bloementuintje voor mensen als je vader. Verleden jaar heb ik ze wat stekken gestuurd.'

Zij reden langs de strakke voorgevel van gele baksteen naar de privé-ingang van de dokter en werden door hem ontvangen in de 'spreekkamer', speciaal bestemd voor dit soort gesprekken. Het raam was aan de binnenkant beschermd door tralies en gaas; er was geen stookgelegenheid; toen Angela nerveus probeerde haar stoel wat verder van de radiator te schuiven, merkte zij dat hij aan de vloer was vastgeschroefd.

'Lord Moping staat al op u te wachten,' zei de dokter.

'Hoe gaat het met hem?'

'O, uitstekend, werkelijk uitstekend, mag ik wel zeggen. Een tijdje geleden was hij zwaar verkouden, maar afgezien daarvan is zijn toestand uitstekend. Hij brengt een groot deel van zijn tijd door met schrijven.'

Zij hoorden een soort schuifelend of huppelend geluid naderbij komen langs de betegelde gang.

Buiten de deur zei een hoge geprikkelde stem, die Angela herkende als die van haar vader:

'Ik heb geen tijd, zeg ik je. Laat ze maar een andere keer terugkomen.'

Een vriendelijker geluid, met een licht provinciaals accent, antwoordde: 'Komt u maar mee. Het is een zuiver formeel onderhoud. U hoeft niet langer te blijven dan u wenst.'

Toen werd de deur (zonder slot of iets) opengeduwd en Lord Moping kwam de kamer binnen. Hij werd begeleid door een kleine, al wat oudere man met dik wit haar en een bijzonder zachtmoedig gezicht.

'Dit is de heer Loveday, die als Lord Mopings verzorger fungeert.'

'Secretaris,' verbeterde Lord Moping. Hij sjokte naar zijn vrouw toe en gaf haar een hand.

'Hier is Angela. Je herinnert je Angela toch wel?'

'Nee, niet bepaald. Wat komt ze hier doen?'

'We kwamen je alleen maar opzoeken.'

'Dan zijn jullie op een buitengewoon ongeschikte tijd gekomen. Ik heb het erg druk. Heb je die brief aan de Paus al getypt, Loveday?'

'Nee meneer. U herinnert zich misschien wel dat u me gevraagd hebt eerst de gegevens over de visserij in Newfoundland voor u op te zoeken?'

'Inderdaad. Dat komt goed uit, want ik geloof dat de hele brief opnieuw zal moeten worden opgesteld. Een hoop nieuwe feiten zijn sinds de lunch aan het licht gekomen. Een hoop... Zie je liefste, ik heb het erg druk.' Hij richtte zijn rusteloze en nu vragende blik op Angela. 'Ik veronderstel dat u gekomen bent om over de Donau te praten. Dan moet u nog eens terugkomen. Zeg ze dat alles in orde zal komen, helemaal in orde, maar dat ik nog geen tijd heb gehad om er mijn volle aandacht aan te schenken. Zeg ze dat maar.'

'Goed vader.'

'In ieder geval,' zei Lord Moping nogal kribbig, 'is het een zaak van secundair belang. Eerst moeten de Elbe, de Amazone, en de Tigris afgedaan worden, niet waar, Loveday? Ja, die Donau... een kleine snertrivier. Persoonlijk zou ik het maar een beek noemen. Ik heb nu geen tijd meer; aardig dat u gekomen bent. Ik zou graag meer voor u gedaan hebben, maar u ziet zelf wel hoe druk ik het heb. Schrijft u me maar. Ja precies. *Zet het zwart op wit.'*

En daarmee verliet hij de kamer.

'U ziet,' zei de dokter, 'hij is in uitstekende conditie. Hij wordt zwaarder; hij eet en slaapt uitstekend. Over zijn algemene toestand mogen wij dus niet klagen.'

De deur ging open en Loveday kwam weer binnen.

'Neem me niet kwalijk dat ik even terugkom, meneer, maar ik was bang dat de jongedame misschien overstuur zou zijn, omdat Lord Moping haar niet herkende. U moet 't u niet aantrekken, juffrouw. De volgende keer zal hij erg blij zijn u te zien. Maar vandaag is hij een beetje uit zijn humeur omdat hij achter is met zijn werk. Ziet u, meneer, deze hele week heb ik in de bibliotheek geholpen en ik heb geen tijd gehad om al zijn rapporten uit te tikken. En hij is helemaal vastgelopen met zijn kaartsysteem. Meer zit er niet achter. Hij bedoelt 't zo kwaad niet.'

'Wat een aardige man,' zei Angela, toen Loveday weg was.

'Ja, ik weet niet wat we zonder die goede Loveday zouden moeten beginnen. Iedereen is erg op hem gesteld, personeel zowel als patiënten.'

'Ik kan me hem heel goed herinneren. Het is een grote troost te weten dat u zulke goede oppassers kunt krijgen,' zei Lady Moping; 'mensen die er niets van afweten, kunnen zulke domme dingen zeggen over gestichten.'

'O, maar Loveday is helemaal geen oppasser,' zei de dokter.

'U wilt toch niet zeggen dat hij ook getikt is?' zei Angela.

De dokter verbeterde haar.

'Hij is patiënt hier. Het is nogal een interessant geval. Hij is al vijfendertig jaar hier.'

'Maar ik heb nog nooit iemand gezien die normaler is,' zei Angela.

'Zo ziet het er wel uit,' zei de dokter, 'en de laatste twintig jaar hebben we hem ook als zodanig behandeld. Hij is hier de bezielende geest. Natuurlijk is hij geen particuliere patiënt, maar wij staan hem wel toe vrij met hen om te gaan. Hij speelt uitstekend biljart, goochelt op gezellige avondjes, repareert hun grammofoons, bedient ze, en helpt ze met hun kruiswoordpuzzels en diverse... eh... liefhebberijen. We vinden het goed dat hij kleine fooien krijgt voor bewezen diensten, en langzamerhand moet hij wel een klein fortuintje hebben bijeengespaard. Hij weet zelfs met de lastigsten om te gaan. Iemand die niet genoeg te waarderen is hier in het gesticht.'

'Ja, maar waarom is hij nu eigenlijk hier?'

'Dat is nogal triest. Toen hij nog erg jong was, heeft hij iemand vermoord ... een jonge vrouw, die hij helemaal niet kende, heeft hij van haar fiets geslagen en gewurgd. Onmiddellijk daarna heeft hij zichzelf aangegeven en sindsdien is hij altijd hier geweest.'

'Maar hij is nu toch volkomen ongevaarlijk. Waarom wordt hij dan niet ontslagen?'

'Tja, ik vermoed dat als iemand er belang bij had, hij al vrij zou zijn. Hij heeft geen familie, behalve een stiefzuster, die in Plymouth woont. Vroeger bezocht ze hem nog wel, maar ze is al in jaren niet hier geweest. Hij is volkomen gelukkig hier en ik verzeker u dat wij niet de eerste stappen zullen doen om hem ontslagen te krijgen. We kunnen hem veel te goed gebruiken.'

'Maar dat is niet eerlijk,' zei Angela.

'Neem bij voorbeeld uw vader eens,' zei de dokter, 'hij zou niet weten wat hij moest beginnen zonder Loveday.'

'En toch is het niet eerlijk.'

Angela verliet terneergeslagen het gesticht, overtuigd dat het onrechtvaardig was. Haar moeder

gaf geen blijk van medeleven.

'Denk u eens in wat het betekent om je leven lang in een gekkenhuis opgesloten te zitten.'

'Hij heeft geprobeerd zich op te hangen in de oranjerie,' antwoordde Lady Moping, *'voor de ogen van de Chester-Martins.'*

'Ik heb 't niet over vader. Ik bedoel meneer Loveday.'

'Ik geloof niet dat ik die ken.'

'Jawel, de gek die op vader moet passen.'

'Je vaders secretaris. Een keurige man, vond ik, en buitengewoon geschikt voor zijn werk.'

Angela liet de kwestie voorlopig rusten, maar kwam er de volgende dag aan de lunch op terug.

'Mam, wat moet je doen om mensen uit een gekkenhuis te krijgen?'

'Een gekkenhuis? Lieve hemel, kind, ik hoop niet dat je er op rekent je vader hier terug te zien.'

'Nee, nee, meneer Loveday.'

'Angela, 't lijkt wel of je helemaal uit je gewone doen bent. Ik zie nu in dat het een vergissing geweest is je gisteren mee te nemen.'

Na de lunch verdween Angela in de bibliotheek en was spoedig verdiept in de krankzinnigenwetten, zoals de encyclopedie die samenvatte.

Ze sprak niet meer over dit onderwerp met haar moeder, maar een dag of veertien later, toen er enkele fazanten naar haar vader moesten worden gebracht voor de elfde viering van zijn krankzinnigverklaring, toonde ze een ongewone bereidwilligheid om ze aan te reiken. Haar moeder had nog meer te doen en zag er niets verdachts in.

Angela reed in haar autootje naar het gesticht en nadat ze het wild had afgeleverd, vroeg ze naar de heer Loveday. Op dat ogenblik was hij net bezig een kroon te maken voor een van zijn lotgenoten, die verwachtte ieder ogenblik tot keizer van Brazilië gezalfd te zullen worden, maar hij liet zijn werk even liggen en bleef enkele minuten heel gezellig met haar praten. Ze hadden 't over haar vaders humeur en gezondheid. Na een poosje merkte Angela op: 'Wilt u hier nu nooit eens weg?'

De heer Loveday keek haar aan met zijn vriendelijke grijsblauwe ogen. 'Ik ben helemaal gewend aan het leven hier, juffrouw. Ik ben erg gesteld op deze arme mensen en ik geloof dat sommigen van hen nogal op mij gesteld zijn. Tenminste, ik geloof dat ze me zouden missen als ik wegging.'

'Maar denkt u er dan nooit aan wat 't zou betekenen weer vrij te zijn?' 'O ja, juffrouw, daar denk ik zelfs bijna voortdurend aan.'

'Wat zou u doen, als u vrijkwam? Er moet toch iets zijn dat u liever doet dan hier blijven?'

De oude man wiebelde onrustig op zijn stoel. 'Ach, juffrouw, het klinkt ondankbaar, maar ik kan niet ontkennen dat ik er wel eens een dagje tussenuit zou willen, één keer maar, voordat ik te oud ben om ervan te genieten. Ik vermoed dat we allemaal onze geheime verlangens hebben, en er is inderdaad één ding dat ik graag zou willen doen. U moet me maar niet vragen wat... Het zou niet voor lang hoeven te zijn. Maar ik voel wel dat ik rustig zou sterven, als ik 't maar één dag zou kunnen doen, al was het maar één middag. Dan zou ik tevreden terugkomen en met meer toewijding kunnen zorgen voor de arme gestoorde mensen hier. Ja, daar ben ik van overtuigd.'

Toen Angela die middag wegreed, waren er tranen in haar ogen. 'Hij zal zijn uitje hebben, de goeierd,' zei ze.

Van die dag af had Angela vele weken lang een nieuw levensdoel. Diep in gedachten verzonken liep ze in huis rond en ze was ongewoon afwezig en beleefd, hetgeen Lady Moping zeer verontrustte.

'Ik geloof vast dat het kind verliefd is. Ik hoop alleen maar dat het niet die onbehouwen jongen van Egbertson is.'

Ze bracht een groot deel van haar tijd door met lezen in de bibliotheek, ze onderwierp alle gasten, die aanspraak maakten op juridische of medische kennis, aan een kruisverhoor, ze was

buitengewoon vriendelijk voor de oude Sir Roderick Lane-Foscate, het parlementslid. De woorden 'psychiater', 'advocaat' of 'regeringsambtenaar' hadden nu voor haar een bekoring, die vroeger alleen uitging van filmacteurs en beroepsworstelaars. Ze was een vrouw met een ideaal en nog vóór het einde van het jachtseizoen had ze haar zin gekregen. De heer Loveday werd in vrijheid gesteld. De gestichtsdokter was niet erg enthousiast, maar verzette zich niet. Sir Roderick schreef naar het ministerie van Binnenlandse Zaken. De nodige papieren werden getekend en tenslotte kwam de dag waarop de heer Loveday het tehuis verliet, waar hij zoveel lange en nuttige jaren had doorgebracht.

Zijn vertrek ging met enige plechtigheid gepaard. Angela en Sir Roderick Lane-Foscate zaten met de doctoren op het toneel van het gymnastieklokaal. Beneden hen bevonden zich alle patiënten van het gesticht, die voldoende stabiel werden geacht om de opwinding te kunnen doorstaan. Lord Moping betuigde zijn spijt in enkele welgekozen woorden en overhandigde de heer Loveday namens de rijkere krankzinnigen een gouden sigarettenkoker; zij die zich keizer waanden, overlaadden hem met ordetekens en eretitels. De oppassers gaven hem een zilveren horloge en vele kosteloos verpleegden waren die dag in tranen. De dokter hield de belangrijkste rede van de middag. 'Vergeet niet,' zei hij, 'dat u niets minder dan onze warmste genegenheid achterlaat. Niemand zal de nauwe banden vergeten waarmee u aan ons gehecht bent. De tijd zal de verplichtingen die wij jegens u voelen alleen nog maar vergroten. Mocht u ooit in de toekomst het leven in de buitenwereld moe worden, dan zult u hier altijd welkom zijn. Uw plaats zal altijd openblijven.'

Een stuk of tien gekken, in diverse stadia van krankzinnigheid, huppelden en sprongen achter hem aan de oprijlaan af, totdat de ijzeren hekken opengingen en de heer Loveday de vrijheid tegemoet stapte. Zijn koffertje was al naar het station gebracht; hij wilde liever lopen. Hij had zich niet uitgelaten over zijn plannen, maar hij zat goed in zijn geld en de algemene indruk was, dat hij naar Londen zou gaan om zich een beetje te amuseren, voordat hij zijn stiefzuster in Plymouth ging opzoeken.

Tot grote verrassing van iedereen kwam hij binnen twee uur na zijn vrijlating terug. Hij glimlachte een beetje eigenaardig, een naar binnen gekeerde glimlach vol vertederde herinnering.

'Ik ben teruggekomen,' zei hij tegen de dokter. 'Ik denk dat ik nu wel voorgoed hier zal blijven.'

'Maar Loveday, wat een korte vakantie. Ik ben bang dat je je nauwelijks geamuseerd hebt.'

'O ja, meneer, dank u, meneer, ik heb me *voortreffelijk* geamuseerd. Ik had me zelf al deze jaren één pleziertje beloofd. Het duurde niet lang, maar ik heb ervan genoten. Nu kan ik mijn werk hier weer volkomen tevreden hervatten.'

Ongeveer een kilometer van de poort vond men later een verlaten fiets langs de weg. Het was een oude damesfiets. Dicht erbij in de greppel lag het lijk van een gewurgde jonge vrouw, die, op weg naar huis voor de thee, toevallig de heer Loveday was voorbijgereden, terwijl hij daar zijn kansen liep te overpeinzen.

Appendix III: Translation Without CAT

Het uitje van meneer Loveday

1

'Je zult zien dat je vader weinig is veranderd,' zei Lady Moping toen ze door het toegangshek van het gesticht reden.

'Heeft hij een ziekenhuispak aan?' vroeg Angela.

'Nee, schat. Natuurlijk niet. Hij wordt uitstekend verzorgd.'

Het was Angela's eerste bezoek aan haar vader en ze had zelf voorgesteld om te gaan.

Het was al tien jaar geleden sinds die regenachtige dag aan het eind van de zomer waarop Lord Moping was opgehaald; voor Angela een dag vol verwarrende maar bovenal bittere herinneringen; de dag van Lady Mopings jaarlijkse tuinfeest, altijd een bittere aangelegenheid, maar die dag verwarrend vanwege het grillige weer; de stralende, heldere hemel leek veelbelovend totdat de eerste gasten arriveerden, maar trok plotseling dicht en zorgde voor fikse regenbuien en windstoten. Er werd massaal beschutting gezocht; de feesttent was omgewaaid; er brak een hysterisch gesleep met tuistoelen en kussens uit; een tafelkleed was meegevoerd door de wind en wapperde in de takken van de apenboom; er volgde een rustig moment en de gasten begaven zich behoedzaam weer op het drassige grasveld; weer een bui; een halfuurtje zon. Het was een vreselijke middag die tegen zessen uitmondde in haar vaders zelfmoordpoging.

Lord Moping dreigde wel vaker met zelfmoord naar aanleiding van het tuinfeest. Dat jaar werd hij in de orangerie gevonden, hij had zich opgehangen aan zijn bretels en was al paars aangelopen; enkele buren die er waren komen schuilen voor de regen hadden hem weer met beide benen op de grond gezet, waarna hij nog voordat het diner werd opgediend met een busje werd opgehaald. Sindsdien had Lady Moping zo nu en dan bezoek gebracht aan het gesticht, telkens was ze voor het eten weer thuis, immer zwijgzaam over haar belevenis.

Vele van haar buren hadden iets aan te merken op Lord Mopings verblijf. Hij was natuurlijk geen gewone gedetineerde. Hij woonde in een aparte vleugel van het gesticht die er geheel toe diende de welvarendere gekken van anderen te scheiden. Zij werden, voor zover hun geestelijke gesteldheid het toeliet, op hun wenken bediend; ze konden hun eigen kleding uitkiezen (velen trakteerden zichzelf op de meest spitante weelderigheden), rookten de duurste sigaren, en, wanneer ze het jubileum van hun diagnosticering vierden, vermaakten andere gedetineerden in besloten kring met een etentje.

Dit alles deed echter niet af aan het feit dat het verre van de duurste instelling was; de onverbiddelijke naam, 'REGIONAAL GESTICHT VOOR GEESTELIJK BEPERKTEN,' op het briefpapier gedrukt, in de begeleidersuniformen gewoven, zelfs op het prominente hekwerk bij de hoofdingang geverfd, riep niet bepaald goede associaties op. Af en toe probeerden haar vriendinnen, niet onverdeeld discreet, haar te attenderen op verzorgingstehuizen aan zee, op 'uiterst bekwame behandelaars die beschikten over ruime faciliteiten om zorg te dragen voor onrustige of lastige cliënten.' Maar hier deed ze niet veel mee; zodra haar zoon volwassen werd, kon hij veranderingen aanbrengen indien hij dat nodig achtte; tot die tijd zag zij geen enkele reden haar schappelijke regeling bij te stellen; haar man had haar valselijk verraden, juist op de dag dat ze zijn steun nodig had gehad, en nu had hij het vele malen beter voor elkaar dan hij verdiende.

*

Enkele eenzame figuren in overjassen schuifelden en struinden over het grasveld.

'Dat zijn de lager gestelde gekken,' merkte Lady Moping op. 'Er is een erg leuk bloemenperkje voor mensen zoals je vader. Ik heb vorig jaar nog nieuwe stekjes laten bezorgen.'

Ze reden langs de kale, gele voorgevel van het gebouw richting de privé-ingang van de arts en werden door hem ontvangen in de 'bezoekerskamer' die voor dit soort gesprekken was ingericht. Het raam was van de binnenkant met stalen tralies en gaas beveiligd; een haard

was er niet; toen Angela zenuwachtig haar stoel verder van de radiator probeerde te schuiven, merkte ze dat deze vastgeschroefd was aan de vloer.

'Lord Moping is klaar om u te ontvangen,' zei de arts.

'Hoe gaat het met hem?'

'O, erg goed. Het gaat gelukkig erg goed. Hij was een tijdje terug behoorlijk verkouden, maar verkeert verder in uitstekende conditie. Hij schrijft veel.'

Ze hoorden een sloffend gehuppel naderen vanuit de aangegeven gang. Van achter de deur was een hoge geërgerde stem te horen, waarin Angela haar vaders stem herkende, die zei: 'Ik heb je toch gezegd dat ik geen tijd heb. Ze komen maar een keer terug.'

Een zachtaardige stem met landelijke tongval antwoordde: 'Komt u maar mee. Het is slechts een formaliteit. U hoeft niet langer te blijven dan u wilt.'

Toen werd de deur (zonder sluiting of slot) opengeduwd en kwam Lord Moping de ruimte binnen. Hij werd vergezeld door een kleine oude man met een witte bos haar en een uiterst vriendelijke uitstraling.

'Dat is meneer Loveday, hij fungeert als Lord Mopings begeleider.'

'Assistent,' verbeterde Lord Moping. Hij bewoog zich met een lichte tred voorwaarts en gaf zijn vrouw een hand.

'Dit is Angela. Je herinnert je Angela nog wel, toch?'

'Nee, ik herinner me haar niet. Wat doet ze hier?'

'We zijn hier om jou te zien.'

'Nou, het komt uiterst ongelegen. Ik ben ongelooflijk druk. Heeft u die brief voor de Paus al uitgetypt, Loveday?'

'Nee, meneer. U had mij gevraagd eerst informatie op te zoeken over visserijen in Newfoundland, weet u nog?'

'Juist, ja. Dat komt goed uit, want ik vermoed dat de gehele brief opnieuw moet worden opgesteld. Er is een grote hoeveelheid nieuwe informatie aan het licht gekomen sinds

de lunch. Een grote hoeveelheid … Je kunt wel zien, schat, ik heb het vreselijk druk.' Hij richtte zijn rusteloze, vragende blik aan Angela. 'U komt zeker voor de Donau. Nou, u moet maar een keer terugkomen. Zeg maar dat het goedkomt, het komt goed, maar dat ik er nog niet goed naar heb kunnen kijken. Zeg dat maar.'

'Prima, vader.'

'Het heeft immers geen prioriteit,' stelde Lord Moping nogal nukkig, 'Eerst moeten de Elbe en de Amazone en de Tigris nog. Toch, Loveday? … Tja, *Donau,* vervelend riviertje toch ook. Ik zou het zelf niet meer dan een stroompje noemen. Nou, ik moet door. Wat aardig dat u er was. Ik zou u graag beter willen helpen, maar u ziet hoe druk ik het heb. Schrijft u mij er maar over. Ja, *zet het maar op papier.*'

En met die woorden verliet hij de ruimte.

'Ziet u,' zei de arts 'hij maakt het uitstekend. We meten een keurige gewichtstoename en hij eet en slaapt uitstekend. Sterker nog, zijn algehele gesteldheid is feilloos.'

De deur werd weer geopend en Loveday kwam opnieuw binnen.

'Excuseert u mij, meneer, maar ik was bang dat de jongedame wellicht teleurgesteld was dat mijnheer haar niet herkende. Daar moet u zich niets van aantrekken, mejuffrouw. De volgende keer zal hij blij zijn u te zien. Hij is vandaag simpelweg wat gefrustreerd vanwege zijn achterstallige werk. Kijk, meneer, ik help al de hele week in de bibliotheek waardoor ik er nog niet aan toe ben gekomen het werk van de heer uit te typen. Bovendien is hij verward door zijn kaartensysteem. Maar dat is alles. Hij meent het niet zo.'

'Wat een aardige man,' zei Angela nadat Loveday verder was gegaan met zijn taken.

'Dat is hij zeker. Ik zou niet weten wat we zonder hem zouden moeten, die Loveday. Patiënten, medewerkers, iedereen hier loopt met hem weg.'

'Ik kan hem me goed herinneren. Het geeft veel rust te weten dat u zulke goede verzorgers in dienst heeft,' zei Lady Moping: 'Mensen zeggen de raarste dingen over tehuizen, maar ze weten er niets van.'

'Oh, maar Loveday is geen verzorger,' antwoordde de arts.

'U meent toch niet te zeggen dat hij ook gek is?' vroeg Angela.

De arts verbeterde haar.

'Hij is een *gedetineerde*. Meneer is een nogal interessant geval. Hij is hier al vijfendertig jaar.'

'Maar hij is de meest normale persoon die ik ooit heb gezien,' zei Angela.

'Dat draagt hij zeker uit, ja,' zei de arts, 'en gedurende de afgelopen twintig jaar hebben we hem zo ook behandeld. Hij is hier het kloppende hart. Hij is natuurlijk niet een van de particuliere patiënten, maar hij mag van ons omgaan met wie hij wil. Hij speelt een uitstekend potje biljart, doet goocheltrucs tijdens het open podium, repareert platenspelers, hij bedient ze, en helpt ze met hun kruiswoordpuzzels en andere, uhm, hobby's. De patiënten mogen hem fooien geven voor zijn diensten. Hij zal nu wel een klein fortuin bij elkaar hebben gespaard. Hij kan zelfs met de meest problematische gevallen overweg. Een zeer waardevolle man.'

'Nou inderdaad, maar waarom zit hij hier?'

'Tja, is een droevig verhaal. Toen hij heel jong was, heeft hij iemand vermoord. Hij heeft een jonge vrouw die hij niet kende van haar fiets geslagen en gewurgd. Hij heeft zichzelf meteen overgegeven en heeft hier al die tijd gezeten.'

'Dan is hij nu toch zeker wel in orde, waarom wordt hij niet vrijgelaten?'

'Ja, dat zou kunnen, als iemand zich daar hard voor zou maken. Hij heeft geen familie behalve een stiefzus in Plymouth. Zij heeft hem nog wel eens bezocht, maar is hier nu al in geen jaren geweest. Hij heeft het hier zeker wel naar zijn zin en ik kan u vertellen dat *wij* niet de eerste stappen zullen zetten om zijn vrijlating te bewerkstelligen. We hebben hem veel te hard nodig.'

'Maar dat is toch niet eerlijk?' concludeerde Angela.

'Kijk naar uw vader,' antwoordde de arts. 'Zonder Loveday als zijn assistent zou hij niets zijn.'

''t Is niet eerlijk.'

<div align="center">2</div>

Angela verliet het gesticht met een koop van onrecht in haar maag, maar haar moeder had daar geen begrip voor.

'Stel je toch eens voor: een leven lang opgesloten zitten in een gekkenhuis.'

'Hij heeft zichzelf opgehangen in de orangerie,' antwoordde Lady Moping, '*waar de Chester-Martins bij waren.*'

'Ik heb het niet over papa. Ik heb het over meneer Loveday.'

'Ik geloof niet dat ik die naam eerder heb gehoord.'

'Jawel, die gek die ze voor papa laten zorgen.'

'Je vaders assistent. Wat een fatsoenlijke man, vond ik dat. Uitermate geschikt voor het werk dat hij doet.'

<div align="center">*</div>

Angela liet onderwerp even rusten, maar sneed het de volgende dag tijdens de lunch weer aan.

'Mam, wat moet er gebeuren als je iemand uit het gekkenhuis wilt halen?'

'Het gekkenhuis? Goede God, mijn kind, ik mag toch hopen dat je je vader niet terug wil laten keren, terug naar *hier.*'

'Nee, hoor. Meneer Loveday.'

'Ach, Angela, je bent niet goed wijs. Misschien was het een vergissing om je mee te nemen gisteren.'

Na de lunch dook Angela de bibliotheek in. Al snel was ze diep verzonken in encyclopedieën om wet- en regelgeving na te zoeken over de mentale gezondheidszorg.

Haar moeder liet ze over het onderwerp met rust, maar toen het twee weken later de vraag was of ze enkele fazanten naar haar vader zouden brengen voor het elfde jubileum van zijn diagnosticering, had ze bijzonder veel interesse om ze erheen te brengen. Haar moeder was druk met andere dingen en had niets door.

Angela reed in haar autootje naar het gesticht en vroeg daar, nadat ze het wild had afgegeven, naar meneer Loveday. Hij was op dat moment een kroon aan fabriceren voor een van zijn kompanen die elk uur tot keizer van Brazilië gekroond wenste te worden, maar hij legde zijn werk voor haar neer en ze spraken enkele minuten. Ze hadden het over haar vader, zijn gezondheid en zijn humeur. Na enige tijd vroeg Angela: 'Wilt u hier ooit niet weg?'

Meneer Loveday keek haar met zijn vriendelijke, grijsblauwe ogen aan. 'Ik ben aan het leven hier gewend. Ik ben verzot die arme mensen en ik heb het idee dat een aantal van hen mij ook wel mag. Tenminste, laat ik zeggen dat ik denk dat ze me zouden missen als ik er niet meer zou zijn.'

'Maar denkt u er nooit aan om weer vrij te zijn?'

'Ja, natuurlijk denk ik daar aan, mejuffrouw… Ik denk daar vrijwel altijd aan.'

'Wat zou u doen als u vrij was? Er moet toch *iets* zijn dat u liever zou doen dan hier te blijven.'

De oude man frutselde wat van ongemakkelijkheid. 'Nou, mejuffrouw, het klinkt wellicht wat ondankbaar, maar ik moet toegeven dat ik een uitje wel zou waarderen, voordat ik straks te oud ben om ervan te kunnen genieten. Zo hebben we vast allemaal wel onze stille verlangens, en er *is* één ding waarvan ik vaak hoop het nog te kunnen doen. U moet me niet vragen wat… Het hoeft niet lang te duren, maar ik denk wel dat als ik dat nog een keer zou hebben gedaan, al is het maar voor een dag, een middag, dat ik dan vredig zou kunnen sterven. Ik zou beter tot rust kunnen komen en zou mezelf beter, met een gerust hart, kunnen wijden aan die arme gestoorde mensen hier. Ja, dat denk ik wel.'

Angela had tranen in haar ogen toen ze die middag wegreed bij het gesticht. 'Hij moet en zal zijn uitje krijgen, die arme man,' zei ze.

<center>3</center>

Sinds die dag had Angela wekenlang een nieuw doel in haar leven. Ze doolde dromerig door het huis met een ongewone, gereserveerde beleefdheid die Lady Moping ten zeerste onthutste.

'Ik denk dat het meisje verliefd is. Ik hoop alleen maar dat het niet die onhebbelijke jongen van Egbertson is.'

Ze las veel in de bibliotheek, ze onderwierp gasten die ook maar iets konden afweten van de juridische of medische wereld aan een kruisverhoor, ze was ongelooflijk vriendelijk tegen Sir Roderick Lane-Foscote, het parlementslid. Termen als 'psychiater', 'advocaat' en 'overheidsfunctionaris' klonken haar nu net zo betoverend in de oren als filmsterren en sporthelden voorheen deden. Ze was een vrouw met een missie en nog voordat het jachtseizoen voorbij was, had ze succes. Meneer Loveday kwam vrij.

De arts van het gesticht was wat terughoudend, maar verzette zich er niet tegen. Sir Roderick schreef een brief aan Binnenlandse Zaken. De vereiste formulieren werden ingevuld en ondertekend en eindelijk was daar de langverwachte dag dat meneer Loveday het gesticht, waar hij zo lang had gewoond en gewerkt, verliet.

Zijn vertrek werd gevierd met een kleine ceremonie. Angela en Sir Roderick Lane-Foscote zaten bij de artsen op het podium in de sporthal. In de hal had iedereen uit het gesticht zich verzameld; iedereen die stabiel genoeg was om alle opwinding mee te maken.

Lord Moping overhandigde, met enkele gepaste spijtbetuigingen, meneer Loveday namens de rijkere gekken een gouden sigarettenkistje. Zij die zichzelf keizer achtten overlaadden hem met eervolle onderscheidingen en titels. De verzorgers gaven hem een zilveren horloge en vele van de niet-betalende gedetineerden waren de dag van de uitreiking in tranen.

De arts hield die middag de hoofdtoespraak. 'En onthoud,' sprak hij, 'dat wij u niets dan het beste wensen. Wij zullen nog lang aan u denken, waarbij de tijd onze dankbaarheid enkel zal vergroten. Als u op enig moment in de toekomst uw leven in de wijde wereld beu bent, weet dan dat u hier altijd welkom bent. We zullen uw functie voor u open houden.'

Een tiental gekken met verschillende aandoeningen begeleidden hem huppelend en hinkelend de oprit af tot aan het ijzeren hek. Toen het hek werd geopend, liep Loveday zijn vrijheid tegemoet. Zijn koffertje was al naar het treinstation gebracht; hij liep liever. Hij had niet veel losgelaten over zijn plannen, maar geld had hij genoeg en iedereen ging ervan uit dat hij naar Londen zou gaan, daar wat leuks zou doen en daarna door zou reizen naar zijn stiefzus in Plymouth.

Tot eenieders verbazing was hij binnen twee uur na zijn vrijlating alweer terug. Hij had een eigenaardige lach op zijn gezicht, een glimlach om een binnenpretje over iets dat hij moest hebben meegemaakt.

'Ik ben terug,' liet hij de arts weten. 'Ik denk dat ik hier nu voorgoed blijf.'

'Maar wat een korte vakantie, Loveday. Hier heb je toch helemaal niet van kunnen genieten?'

'Oh, jazeker wel, meneer. Vriendelijk bedankt, meneer, ik heb er *ten zeerste* van genoten. Al die jaren had ik mijzelf één kleine beloning beloofd. Het was kort, zeker meneer, maar *uitermate* plezierig. Nu kan ik meer rust vinden in mijn werkzaamheden hier, zonder ook maar enige spijt.'

Ruim een halve kilometer verderop werd later een fiets langs de weg gevonden. Het was een antieke damesfiets. Niet veel verder lag in de greppel het gewurgde lichaam van een jonge vrouw; ze was onderweg naar huis geweest voor het avondeten en had meneer Loveday in willen halen, die, toen hij daar wandelde, zijn kans schoon zag.

Appendix IV: Default English Stoplist VT

!	1995	2017	4
$	1996	2018	40
%	1997	2019	41
&	1998	2020	42
-	1999	21	43
.	2	22	44
0	20	23	45
1	2000	24	46
10	2001	25	47
100	2002	26	48
11	2003	27	49
12	2004	28	5
13	2005	29	50
14	2006	3	51
15	2007	30	52
16	2008	31	53
17	2009	32	54
18	2010	33	55
19	2011	34	56
1990	2012	35	57
1991	2013	36	58
1992	2014	37	59
1993	2015	38	6
1994	2016	39	60

61	86	\]	and
62	87	\^	another
63	88	\{	any
64	89	\}	anyhow
65	9	a	anyone
66	90	about	anything
67	91	above	anyway
68	92	across	anywhere
69	93	after	are
7	94	afterwards	around
70	95	again	as
71	96	against	at
72	97	all	b
73	98	almost	back
74	99	alone	be
75	:	along	because
76	;	already	been
77	<	also	before
78	>	although	beforehand
8	@	always	being
80	\(	am	beside
81	\)	among	besides
82	*	amongst	between
83	\+	amoungst	both
84	\?	amount	bottom
85	\[	an	but

by	either	found	himself
c	eleven	four	his
call	else	from	how
can	elsewhere	front	however
cannot	enough	full	hundred
cant	etc	further	i
co	even	g	ie
con	ever	get	if
could	every	give	in
couldnt	everyone	go	inc
d	everything	h	indeed
de	everywhere	had	into
did	except	has	is
didn't	f	hasnt	it
do	few	have	its
does	fifteen	he	itself
doesn't	fify	hence	j
don't	fill	her	k
done	find	here	keep
down	fire	hereafter	l
due	first	hereby	last
during	five	herein	latter
e	for	hereupon	latterly
each	former	hers	least
eg	formerly	herself	less
eight	forty	him	ltd

m	no	over	so
made	nobody	own	some
many	none	p	somehow
may	noone	part	someone
me	nor	per	something
meanwhile	not	perhaps	sometime
might	nothing	please	sometimes
mill	now	put	somewhere
mine	nowhere	q	still
more	o	r	such
moreover	of	rather	system
most	off	re	t
mostly	often	s	take
move	on	same	ten
much	once	see	than
must	one	seem	that
my	only	seemed	the
myself	onto	seeming	thee
n	or	seems	their
name	other	serious	them
namely	others	several	themselves
neither	otherwise	she	then
never	our	should	thence
nevertheless	ours	since	there
next	ourselves	six	thereafter
nine	out	sixty	thereby

therefore	un	whether
therein	under	which
thereupon	until	while
these	up	whither
they	upon	who
thing	us	whoever
third	v	whole
this	very	whom
those	via	whose
thou	w	why
though	was	will
three	we	with
through	well	within
throughout	were	without
thru	what	would
thus	whatever	x
thy	when	y
to	whence	yet
together	whenever	you
too	where	your
toward	whereafter	yours
towards	whereas	yourself
twelve	whereby	yourselves
twenty	wherein	z
two	whereupon	
u	wherever	

Appendix V: Translation With CAT

Het uitje van meneer Loveday

1

'Je zult zien dat je vader weinig is veranderd,' merkte Lady Moping op toen ze door het toegangshek van het gesticht reden.

'Draagt hij een ziekenhuispak?' vroeg Angela.

'Nee lieverd, natuurlijk niet. Hij wordt uitstekend verzorgd.'

Het was voor het eerste dat Angela op bezoek ging en ze had het zelf voorgesteld.

Het was tien jaar geleden sinds die buiige nazomerdag waarop Lord Moping was opgehaald; voor haar een dag van verwarde, onplezierige herinneringen; de immer onplezierige dag van Lady Mopings jaarlijkse tuinfeest werd die dag ook nog eens in de war gestuurd door het grillige weer dat, hoewel het stralend en veelbelovend was totdat de eerste gasten kwamen, plotseling omsloeg in een zwarte onweersbui. Iedereen vluchtte weg om te schuilen; de partytent viel om; er werd verwoed met kussens en stoelen gesleept; een tafelkleed woei de takken van de apenboom in en wapperde daar in de regen; het klaarde even op en de gasten waagden zich voorzichtig op de doorweekte grasvelden; weer een stortbui; weer twintig minuten zon. Het was een verschrikkelijke middag geweest die tegen zessen uitmondde in haar vaders zelfmoordpoging.

Lord Moping dreigde ieder jaar weer zelfmoord te plegen op de dag van het tuinfeest; dat jaar werd hij in de oranjerie gevonden, hangend aan zijn bretels en zijn gezicht al blauw aangelopen. Enkele buren, die daar voor de regen waren komen schuilen, hadden hem weer op de grond gezet en nog vóór het diner werd hij met een ziekenwagen opgehaald. Sindsdien had Lady Moping enkele malen per jaar het gesticht bezocht; ze was dan altijd voor de thee weer thuis en gewoonlijk nogal zwijgzaam over haar belevenis.

Veel van haar buren hadden nogal wat kritiek op de manier waarop Lord Moping was gehuisvest. Hij was natuurlijk geen gewone patiënt; hij woonde in een aparte vleugel van het gesticht die uitsluitend bedoeld was voor de rijkere gekken. Ze hadden, voor zover het geoorloofd was gezien hun eigenaardigheden, niets te wensen over. Zij mochten hun eigen kleding kiezen (velen leefden zich uit in de meest grillige fantasieën), de duurste sigaren roken en, op het jubileum van hun krankzinnigverklaring, de medepatiënten met wie zij het goed konden vinden uitnodigen voor een intiem etentje.

Dit alles deed echter niets af aan het feit dat het gesticht bij lange na niet tot de duurste instellingen behoorde; de nietsverhullende naam: Provinciaal Tehuis voor Geestelijk Gestoorden, vet gedrukt op het briefpapier, geborduurd op de uniformen van het verplegend personeel, zelfs op een in het oog vallende schutting bij de hoofdingang geschilderd, schepte geen al te hoge verwachtingen. Van tijd tot tijd probeerden Lady Mopings vrienden al dan niet tactvol haar aandacht te vestigen op brochures van rusthuizen aan zee, 'met grote aangrenzende terreinen, onder toezicht van gediplomeerde artsen, uiterst geschikt voor de verzorging van onrustige of moeilijke gevallen', maar zij legde alles achteloos naast zich neer; als haar zoon meerderjarig werd, kon hij veranderen wat hij nodig achtte; tot die tijd voelde zij er niets voor om haar zuinig regeling bij te stellen; haar man had haar laaghartig in de steek gelaten, juist op die ene dag van het jaar dat ze zijn steun nodig had, en nu had hij het vele malen beter voor elkaar dan hij verdiende.

<p style="text-align:center">*</p>

Een paar eenzame figuren in overjassen schuifelden en schreden over het grasveld.

'Daar lopen de lager gestelde gekken,' vertelde Lady Moping. 'Er is een heel leuk bloemenperkje voor mensen zoals je vader. Ik heb ze verleden jaar nog wat stekken laten bezorgen.'

Ze reden langs de strakke, gele bakstenen voorgevel naar de privé-ingang van de dokter en werden door hem ontvangen in de 'bezoekkamer,' speciaal bestemd voor dit soort gesprekken.

Het raam was aan de binnenkant beschermd met tralies en gaas; er was geen haard; toen Angela nerveus haar stoel wat verder van de radiator probeerde te schuiven, merkte zij dat hij aan de vloer was vastgeschroefd.

'Lord Moping is klaar voor u,' zei de dokter.

'Hoe gaat het met hem?'

'O, uitstekend, werkelijk uitstekend, mag ik wel zeggen. Een tijdje geleden was hij flink verkouden, maar afgezien daarvan maakt hij het erg goed. Hij brengt veel van zijn tijd schrijvend door.'

Vanuit de aangewezen gang hoorden ze een naderend geschuifel en gehuppel. Van achter de deur klonk een hoge geprikkelde stem, die Angela herkende als die van haar vader, toen hij zei: 'Ik heb geen tijd, zeg ik je. Laat ze maar een andere keer terugkomen.'

Een vriendelijker geluid, met een licht provinciaals accent, antwoordde: 'Komt u nou maar mee. Het is een slechts een formaliteit. U hoeft niet langer te blijven dan u wilt.'

Toen werd de deur (zonder slot of iets) opengeduwd en kwam Lord Moping de kamer binnen. Hij werd begeleid door een wat ouder mannetje met witte bos haar en een bijzonder vriendelijke uitstraling.

'Dit is meneer Loveday, hij fungeert als Lord Mopings verzorger.'

'Secretaris,' verbeterde Lord Moping. Hij sjokte naar zijn vrouw toe en gaf haar een hand.

'Dit is Angela. Je herinnert je Angela nog wel, toch?'

'Nee, niet bepaald. Wat komt ze hier doen?'

'We kwamen je gewoon even opzoeken.'

'Dan zijn jullie op een buitengewoon ongeschikt moment gekomen. Ik heb het ontzettend druk. Heb je die brief aan de Paus al uitgetypt, Loveday?'

'Nee, meneer. U heeft me gevraagd eerst informatie over de visserij in Newfoundland voor u op te zoeken, weet u nog?'

'Inderdaad, ja. Dat komt goed uit, want ik geloof dat de hele brief opnieuw moeten worden

opgesteld. Er is sinds de lunch een hele hoop nieuwe informatie aan het licht gekomen. Een hele hoop... Zie je, liefste, ik heb het ontzettend druk.' Hij richtte zijn rusteloze, vragende blik op Angela. 'U bent zeker gekomen om met mij over de Donau te praten. Nou, dan moet u maar een keer terugkomen. Zeg ze maar dat alles in orde komt, helemaal in orde, maar dat ik nog geen tijd heb gehad om me er volledig in te verdiepen. Zeg ze dat maar.'

'Goed, vader.'

'Maar goed,' zei Lord Moping nogal kribbig, 'het heeft geen prioriteit. Eerst moeten de Elbe, de Amazone, en de Tigris nog, niet waar, Loveday? ... Ja, die *Donau*, snertriviertje is het ook. Persoonlijk zou ik het nog net een beek noemen. Dat was het, ik moet door. Aardig dat u er was. Ik had u graag beter geholpen, maar u ziet zelf wel hoe druk ik het heb. Schrijft u me ander maar. Ja, *zet het maar zwart op wit.*

En met die woorden verliet hij de kamer.

'U ziet,' zei de dokter, 'hij maakt het erg goed. Hij komt weer wat aan, en eet en slaapt uitstekend. Sterker nog, zijn algehele toestand laat niets te wensen over.'

De deur ging open en Loveday kwam weer binnen.

'Neem me niet kwalijk dat ik even terugkom, meneer, maar ik was bang dat de jongedame misschien teleurgesteld zou zijn omdat Lord Moping haar niet herkende. Trek het u niet aan, mejuffrouw. De volgende keer zal hij blij zijn u te zien. Hij is vandaag gewoon een beetje uit zijn humeur omdat hij achter loopt met zijn werk. Ziet u, meneer, ik heb de hele week in de bibliotheek geholpen, waardoor ik geen tijd heb gehad om al zijn rapporten uit te tikken. En zijn kaartsysteem is helemaal in de war. Meer zit er niet achter. Hij meent het niet zo.'

'Wat een aardige man,' zei Angela nadat Loveday weer weg was gegaan.

'Inderdaad, ik weet niet wat we zonder die Loveday zouden moeten beginnen. Iedereen is erg op hem gesteld, zowel personeel als patiënten.'

'Ik kan me hem heel goed herinneren. Wat een geruststelling dat u hier zulke goede verplegers heeft,' zei Lady Moping: 'mensen kunnen soms toch zulke onzinnige dingen

zeggen, maar ze weten er werkelijk niets van af.'

'O, maar Loveday is geen verpleger,' zei de dokter.

'U wilt toch niet zeggen dat hij ook gek is?' zei Angela.

'*Patiënt,*' verbeterde de dokter.

 Meneer is nogal een interessant geval. Hij is hier al vijfendertig jaar.'

'Maar ik heb nog nooit een normaler iemand gezien,' zei Angela.

'Zo ziet hij er inderdaad uit,' zei de dokter, 'en de afgelopen twintig jaar hebben we hem ook zo behandeld. Hij is hier het kloppende hart. Natuurlijk is hij niet een van de particuliere patiënten, maar het staat hem vrij met hen om te gaan. Hij speelt uitstekend biljart, goochelt tijdens het open podium, repareert grammofoons, bedient ze, en helpt ze met hun kruiswoordpuzzels en diverse... eh... liefhebberijen. We staan het toe dat hij fooien krijgt voor zijn diensten. Zo langzamerhand moet hij haast wel een fortuintje bij elkaar hebben gespaard. Hij weet zelfs met de lastigste patiënten om te gaan. Een man van onschatbare waarde.'

'Dat zeker, maar waarom zit hij hier?'

'Tja, dat is een nogal triest verhaal. Hij heeft toen hij heel jong was iemand vermoord... een jonge vrouw die hij helemaal niet kende. Hij heeft haar van haar fiets geslagen en toen gewurgd. Onmiddellijk daarna heeft hij zichzelf overgegeven en sindsdien is hij hier.'

'Maar hij moet nu toch volkomen ongevaarlijk zijn; waarom mag hij niet weg?'

'Tja, ik vermoed dat hij al vrij zou zijn als iemand er belang bij zou hebben. Hij heeft geen familie, behalve een stiefzus die in Plymouth woont. Vroeger bezocht ze hem nog wel, maar ze is hier al in geen jaren geweest. Hij is volkomen gelukkig hier en ik kan u verzekeren dat *wij* niet de eerste stappen zullen zetten om ervoor te zorgen dat hij mag gaan. We kunnen hem veel te goed gebruiken.'

'Maar dat is niet eerlijk,' zei Angela.

'Neem nou uw vader,' zei de dokter. 'Zonder Loveday om hem te helpen zou hij niet weten waar hij moest beginnen.'

'En toch is het niet eerlijk.'

<div align="center">2</div>

Angela verliet terneergeslagen het gesticht, overtuigd van de onrechtvaardigheid, maar haar moeder gaf geen blijk van medeleven.

'Stelt u zich het eens voor: levenslang opgesloten in een gekkenhuis.' Hij heeft zichzelf opgehangen in de orangerie,' antwoordde Lady Moping, '*waar de Chester-Martins bij waren*.'

'Ik heb 't niet over papa. Ik bedoel meneer Loveday.'

'Ik geloof niet dat ik die ken.'

'Jawel, de gek die ze op papa laten passen.' 'Je vaders secretaris. Een keurige man, vond ik. Buitengewoon geschikt voor zijn werk.'

<div align="center">*</div>

Angela liet het onderwerp even rusten, maar sneed het de volgende dag tijdens de lunch weer aan.

'Mam, wat moet je doen om mensen uit een gekkenhuis te krijgen?'

'Een gekkenhuis? Lieve hemel, kind, ik hoop niet dat je er op rekent je vader *hier* terug te zien.'

'Nee, nee. Meneer Loveday.'

'Angela, je bent niet wijs. Het was duidelijk geen goed idee om je mee te nemen op ons bezoekje van gisteren.'

Na de lunch verdween Angela in de bibliotheek. Ze was spoedig diep verzonken in de krankzinnigenwetten, zoals die samengevat waren in de encyclopedie.

Ze sprak er niet meer over met haar moeder, maar een week of twee later, toen er enkele fazanten naar haar vader moesten worden gebracht voor het feestje voor het elfde jubileum van zijn krankzinnigverklaring, toonde ze een ongewone bereidwilligheid om ze te overhandigen. Haar moeder had het te druk om er iets verdachts in te zien.

Angela reed in haar autootje naar het gesticht en, nadat ze het wild had afgeleverd, vroeg naar meneer Loveday. Op dat moment was hij net bezig een kroon te maken voor een van zijn kompanen, die ieder uur verwachtte keizer van Brazilië gekroond te worden, maar hij legde zijn taken even neer en bleef enkele minuten heel gezellig met haar praten. Ze hadden het over haar vaders humeur en gezondheid, en na een poosje merkte Angela op: 'Wilt u hier nu nooit eens weg?'

Meneer Loveday keek haar met zijn vriendelijke grijsblauwe ogen aan.

'Mejuffrouw, ik ben volkomen gewend aan het leven hier. Ik ben erg gesteld op deze arme mensen en ik geloof dat sommigen van hen nogal op mij gesteld zijn. Tenminste, ik denk dat ze me zouden missen als ik weg zou gaan.'

'Maar denkt u er dan nooit aan weer vrij te zijn?'

'O zeker, mejuffrouw, daar denk ik bijna voortdurend aan.'

'Wat zou u doen, als u vrijkwam? Er moet toch *iets* zijn dat u liever doet dan hier te blijven?'

De oude man wiebelde onrustig op zijn stoel. 'Ach, mejuffrouw, het klinkt ondankbaar, maar ik kan niet ontkennen dat ik er wel eens een dagje tussenuit zou willen, één keer maar. Voordat ik te oud ben om ervan te kunnen genieten. Ik vermoed dat we zo allemaal wel onze geheime verlangens hebben. Er is inderdaad één ding dat ik graag nog zou willen doen. Maar u moet me maar niet vragen wat... Het zou niet lang duren. Maar ik denk wel dat ik rustig zou kunnen sterven als ik 't maar één dag zou hebben gedaan, al was het maar een middag. Dan zou ik voldaan terugkomen en met meer toewijding voor die arme gestoorde mensen hier kunnen zorgen. Ja, daar ben ik van overtuigd.'

Toen Angela die middag wegreed, had ze tranen in haar ogen. 'Hij zal zijn uitje hebben, die arme man,' zei ze.

3

Vanaf dat moment had Angela wekenlang een nieuw levensdoel. Ze liep diep in gedachten verzonken rond in het huis, en was ongewoon afwezig en beleefd, iets wat Lady Moping zeer

verontrustte.

'Ik geloof dat het kind verliefd is. Ik mag hopen dat het niet die onbehouwen jongen van Egbertson is.'

Ze bracht een groot deel van haar tijd lezend door in de bibliotheek, ze onderwierp alle gasten, die ook maar enige juridische of medische kennis zouden kunnen hebben, aan een kruisverhoor, en ze was buitengewoon vriendelijk voor die oude Sir Roderick Lane-Foscote, het parlementslid. De woorden 'psychiater,' 'advocaat' of 'regeringsambtenaar' waren voor haar nu net zo betoverend als filmacteurs en beroepsworstelaars vroeger waren. Ze was een vrouw met een doel en nog voordat het jachtseizoen ten einde liep, had ze succes. Meneer Loveday kwam vrij.

De dokter van het gesticht stond er niet om te springen, maar verzette zich ook niet. Sir Roderick schreef naar het ministerie van Binnenlandse Zaken, de nodige papieren werden getekend en eindelijk was daar de dag dat meneer Loveday het tehuis, waar hij zoveel lange en nuttige jaren had doorgebracht, kon verlaten.

Zijn vertrek werd gevierd met een ceremonie. Angela en Sir Roderick Lane-Foscote zaten met de doktoren op het podium in de gymzaal. Voor hen bevonden zich alle patiënten van het gesticht die voldoende stabiel werden geacht om alle opwinding te kunnen doorstaan.

Lord Moping betuigde zijn spijt in enkele welgekozen woorden en overhandigde meneer Loveday namens de rijkere gekken een gouden sigarettendoosje; zij die zich keizer waanden, overlaadden hem met ordetekens en eretitels. De verplegers gaven hem een zilveren horloge en vele niet-betalende patiënten waren die dag in tranen.

De dokter hield de hoofdtoespraak van de middag. 'Onthoud,' zei hij, 'dat wij u niets dan het beste wensen. We zullen u nimmer vergeten en de tijd zal onze dankbaarheid enkel vergroten. Mocht u ooit het leven in de buitenwereld zat zijn, dan bent u hier altijd welkom. We zullen uw functie voor u openhouden.'

Een stuk of tien gekken met diverse aandoeningen huppelden en hinkelden achter hem aan

de oprijlaan af, totdat de ijzeren hekken opengingen en meneer Loveday zijn vrijheid tegemoet ging. Zijn koffertje was al naar het station gebracht. Zelf liep hij liever. Hij was zwijgzaam geweest over zijn plannen, maar hij had geld genoeg en men veronderstelde dat hij naar Londen zou gaan om zich een beetje te amuseren en dat hij daarna zijn stiefzus in Plymouth op zou zoeken.

Tot iedereens verrassing kwam hij binnen twee uur na zijn vrijlating alweer terug. Hij had een eigenaardige lach op zijn gezicht: een voorzichtige glimlach om een binnenpretje.

'Ik ben terug,' zei hij tegen de dokter. 'Ik denk dat ik hier nu voorgoed blijf.'

'Maar Loveday, wat een korte vakantie. Je kunt je toch niet goed hebben vermaakt in zo'n korte tijd?'

'O jawel, hoor, meneer. Dank u, meneer. Ik heb me *ten zeerste* vermaakt. Ik had mezelf al die jaren één pleziertje beloofd. Het duurde weliswaar kort, maar ik heb er *zeer* van genoten, meneer. Nu kan ik mijn werk hier met volledige toegewijd hervatten.'

Een kleine kilometer verderop van het gesticht werd later langs de weg een fiets gevonden. Het was een antieke damesfiets. In de greppel, niet ver van de fiets vandaan, lag het gewurgde lichaam van een jonge vrouw, die, op weg naar huis voor de thee, toevallig meneer Loveday voorbij was gereden, die zijn kans schoon had gezien.

Appendix VI: Parallel Overview of ST and Translations

APPENDIX I: ST	APPENDIX II: Existing Translation by R. Meijer	APPENDIX III: Translation Without CAT	APPENDIX V: Translation With CAT
MR LOVEDAY'S LITTLE OUTING	*Het uitje van de heer Loveday*	Het uitje van meneer Loveday	Het uitje van meneer Loveday
1 'You will not find your father greatly changed,' remarked Lady Moping, as the car turned into the gates of the County Asylum. 'Will he be wearing a uniform?' asked Angela. 'No, dear, of course not. He is receiving the very best attention.' It was Angela's first visit and it was being made at her own suggestion.	'Je zult je vader niet veel veranderd vinden,' merkte Lady Moping op, toen de wagen de poort van het Provinciaal Ziekenhuis in reed. 'Draagt hij een uniform?' vroeg Angela. 'Nee lieverd, natuurlijk niet. Hij wordt werkelijk prima verzorgd.' Dit eerste bezoek van Angela had ze zelf voorgesteld.	1 'Je zult zien dat je vader weinig is veranderd,' zei Lady Moping toen ze door het toegangshek van het gesticht reden. 'Heeft hij een ziekenhuispak aan?' vroeg Angela. 'Nee, schat. Natuurlijk niet. Hij wordt uitstekend verzorgd.' Het was Angela's eerste bezoek aan haar vader en ze had zelf voorgesteld om te gaan.	1 'Je zult zien dat je vader weinig is veranderd,' merkte Lady Moping op toen ze door het toegangshek van het gesticht reden. 'Draagt hij een ziekenhuispak?' vroeg Angela. 'Nee lieverd, natuurlijk niet. Hij wordt uitstekend verzorgd.' Het was voor het eerste dat Angela op bezoek ging en ze had het zelf voorgesteld.
Ten years had passed since the showery day in late summer when Lord Moping had been taken away; a day of confused but bitter memories for her; the day of Lady Moping's annual garden party, always bitter, confused that day by the caprice of the weather which, remaining clear and brilliant with promise until the arrival of the first guests, had suddenly blackened into a squall. There had been a scuttle for cover; the marquee had capsized; a frantic carrying of cushions and chairs; a table-cloth lofted to the boughs of the	Tien jaren waren voorbijgegaan sinds die buiige, nazomerse dag waarop Lord Moping werd weggehaald; voor haar een dag van verwarde, maar bittere herinneringen; de toch al onplezierige dag van Lady Mopings jaarlijkse tuinfeest werd die keer ook nog in de war gestuurd door de grilligheid van het weer, dat, stralend en veelbelovend tot de komst van de eerste gasten, plotseling was overgegaan in een zwarte onweersbui. Iedereen vluchtte weg om te schuilen; de consumptietent viel om; er werd verwoed gesjouwd met kussens en stoelen; een	Het was al tien jaar geleden sinds die regenachtige dag aan het eind van de zomer waarop Lord Moping was opgehaald; voor Angela een dag vol verwarrende maar bovenal bittere herinneringen; de dag van Lady Mopings jaarlijkse tuinfeest, altijd een bittere aangelegenheid, maar die dag verwarrend vanwege het grillige weer; de stralende, heldere hemel leek veelbelovend totdat de eerste gasten arriveerden, maar trok plotseling dicht en zorgde voor fikse regenbuien en windstoten. Er werd massaal beschutting gezocht; de feesttent	Het was tien jaar geleden sinds die buiige nazomerdag waarop Lord Moping was opgehaald; voor haar een dag van verwarde, onplezierige herinneringen; de immer onplezierige dag van Lady Mopings jaarlijkse tuinfeest werd die dag ook nog eens in de war gestuurd door het grillige weer dat, hoewel het stralend en veelbelovend was totdat de eerste gasten kwamen, plotseling omsloeg in een zwarte onweersbui. Iedereen vluchtte weg om te schuilen; de partytent viel om; er werd verwoed met kussens en stoelen gesleept; een tafelkleed woei de

monkey-puzzler, fluttering in the rain; a bright period and the cautious emergence of guests on to the soggy lawns; another squall; another twenty minutes of sunshine. It had been an abominable afternoon, culminating at about six o'clock in her father's attempted suicide.	tafelkleed woei de takken van de pijnboom in en hing daar te wapperen in de regen; het klaarde even op en de gasten waagden zich voorzichtig op de doorweekte grasvelden; weer een stortbui; weer twintig minuten zon; het was een verschrikkelijke middag geweest, die tegen zes uur zijn hoogtepunt vond in haar vaders poging tot zelfmoord.	was omgewaaid; er brak een hysterisch gesleep met tuistoelen en kussens uit; een tafelkleed was meegevoerd door de wind en wapperde in de takken van de apenboom; er volgde een rustig moment en de gasten begaven zich behoedzaam weer op het drassige grasveld; weer een bui; een halfuurtje zon. Het was een vreselijke middag die tegen zessen uitmondde in haar vaders zelfmoordpoging.	takken van de apenboom in en wapperde daar in de regen; het klaarde even op en de gasten waagden zich voorzichtig op de doorweekte grasvelden; weer een stortbui; weer twintig minuten zon. Het was een verschrikkelijke middag geweest die tegen zessen uitmondde in haar vaders zelfmoordpoging.
Lord Moping habitually threatened suicide on the occasion of the garden party; that year he had been found black in the face, hanging by his braces in the orangery; some neighbours, who were sheltering there from the rain, set him on his feet again, and before dinner a van had called for him. Since then Lady Moping had paid seasonal calls at the asylum and returned in time for tea, rather reticent of her experience.	Lord Moping dreigde ieder jaar weer zelfmoord te plegen op de dag van het tuinfeest; dat jaar was hij in de oranjerie gevonden, hangend aan zijn bretels en al blauw in zijn gezicht. Enkele buren, die daar voor de regen kwamen schuilen, zetten hem weer op zijn voeten en nog vóór tafel haalde een ziekenauto hem weg. Sindsdien had Lady Moping enkele malen per jaar het gesticht bezocht; zij was dan altijd vóór theetijd thuis en was dan gewoonlijk nogal zwijgzaam.	Lord Moping dreigde wel vaker met zelfmoord naar aanleiding van het tuinfeest. Dat jaar werd hij in de orangerie gevonden, hij had zich opgehangen aan zijn bretels en was al paars aangelopen; enkele buren die er waren komen schuilen voor de regen hadden hem weer met beide benen op de grond gezet, waarna hij nog voordat het diner werd opgediend met een busje werd opgehaald. Sindsdien had Lady Moping zo nu en dan bezoek gebracht aan het gesticht, telkens was ze voor het eten weer thuis, immer zwijgzaam over haar belevenis.	Lord Moping dreigde ieder jaar weer zelfmoord te plegen op de dag van het tuinfeest; dat jaar werd hij in de oranjerie gevonden, hangend aan zijn bretels en zijn gezicht al blauw aangelopen. Enkele buren, die daar voor de regen waren komen schuilen, hadden hem weer op de grond gezet en nog vóór het diner werd hij met een ziekenwagen opgehaald. Sindsdien had Lady Moping enkele malen per jaar het gesticht bezocht; ze was dan altijd voor de thee weer thuis en gewoonlijk nogal zwijgzaam over haar belevenis.
Many of her neighbours were inclined to be critical of Lord Moping's accommodation. He was not, of course, an ordinary inmate. He lived in a separate wing of the asylum,	Veel van haar buren hadden nogal wat kritiek op de manier waarop Lord Moping was gehuisvest. Natuurlijk, hij was geen gewone patiënt. Hij woonde in een aparte vleugel van het	Vele van haar buren hadden iets aan te merken op Lord Mopings verblijf. Hij was natuurlijk geen gewone gedetineerde. Hij woonde in een aparte vleugel van het gesticht die er geheel	Veel van haar buren hadden nogal wat kritiek op de manier waarop Lord Moping was gehuisvest. Hij was natuurlijk geen gewone patiënt; hij woonde in een aparte vleugel van het

specially devoted to the segregation of wealthier lunatics. They were given every consideration which their foibles permitted. They might choose their own clothes (many indulged in the liveliest fancies), smoke the most expensive brands of cigars, and, on the anniversaries of their certification, entertain any other inmates for whom they had an attachment to private dinner parties.	gesticht, die uitsluitend gereserveerd was voor rijke krankzinnigen. Voor zover hun eigenaardigheden dit toelieten, hield men rekening met al hun wensen. Zij mochten hun eigen kleren kiezen (velen leefden zich uit in de grilligste fantasieën), de duurste sigaren roken en op de jaarlijkse viering van hun krankzinnigverklaring mochten zij de patiënten op wie zij erg gesteld waren, uitnodigen voor een intiem dineetje.	toe diende de welvarendere gekken van anderen te scheiden. Zij werden, voor zover hun geestelijke gesteldheid het toeliet, op hun wenken bediend; ze konden hun eigen kleding uitkiezen (velen trakteerden zichzelf op de meest spitante weelderigheden), rookten de duurste sigaren, en, wanneer ze het jubileum van hun diagnosticering vierden, vermaakten andere gedetineerden in besloten kring met een etentje.	gesticht die uitsluitend bedoeld was voor de rijkere gekken. Ze hadden, voor zover het geoorloofd was gezien hun eigenaardigheden, niets te wensen over. Zij mochten hun eigen kleding kiezen (velen leefden zich uit in de meest grillige fantasieën), de duurste sigaren roken en, op het jubileum van hun krankzinnigverklaring, de medepatiënten met wie zij het goed konden vinden uitnodigen voor een intiem etentje.
The fact remained, however, that it was far from being the most expensive kind of institution; the uncompromising address, 'COUNTY HOME FOR MENTAL DEFECTIVES', stamped across the notepaper, worked on the uniforms of their attendants, painted, even, upon a prominent hoarding at the main entrance, suggested the lowest associations.	Dit alles deed echter niets af aan het feit dat het gesticht lang niet tot de duurste instellingen behoorde; het maar al te duidelijke adres: Provinciaal Tehuis voor Geestelijk Gestoorden, vet gedrukt op het briefpapier, geborduurd op de uniformen van het verplegend personeel, zelfs op een in het oog vallende schutting bij de hoofdingang geschilderd, wekte geen al te hoge verwachtingen. Van tijd tot tijd probeerden Lady Mopings vrienden min of meer tactvol haar aandacht te vestigen op brochures van rusthuizen aan zee, 'met grote aangrenzende terreinen, onder toezicht van gediplomeerde geneeskundigen,	Dit alles deed echter niet af aan het feit dat het verre van de duurste instelling was; de onverbiddelijke naam, 'REGIONAAL GESTICHT VOOR GEESTELIJK BEPERKTEN,' op het briefpapier gedrukt, in de begeleidersuniformen geweven, zelfs op het prominente hekwerk bij de hoofdingang geverfd, riep niet bepaald goede associaties op. Af en toe probeerden haar vriendinnen, niet onverdeeld discreet, haar te attenderen op verzorgingstehuizen aan zee, op 'uiterst bekwame behandelaars die beschikten over ruime faciliteiten om zorg te dragen voor onrustige of lastige cliënten.' Maar hier deed ze niet veel mee; zodra haar zoon	Dit alles deed echter niets af aan het feit dat het gesticht bij lange na niet tot de duurste instellingen behoorde; de nietsverhullende naam: Provinciaal Tehuis voor Geestelijk Gestoorden, vet gedrukt op het briefpapier, geborduurd op de uniformen van het verplegend personeel, zelfs op een in het oog vallende schutting bij de hoofdingang geschilderd, schepte geen al te hoge verwachtingen. Van tijd tot tijd probeerden Lady Mopings vrienden al dan niet tactvol haar aandacht te vestigen op brochures van rusthuizen aan zee, 'met grote aangrenzende terreinen, onder toezicht van gediplomeerde artsen, uiterst geschikt voor de verzorging van
From time to time, with less or more tact, her friends attempted to bring to Lady Moping's notice particulars of seaside nursing homes, of 'qualified practitioners with large private grounds suitable for the charge of nervous or difficult cases,' but she accepted them lightly; when her son			

came of age he might make any changes that he thought fit; meanwhile she felt no inclination to relax her economical régime; her husband had betrayed her basely on the one day in the year when she looked for loyal support, and was far better off than he deserved.	uiterst geschikt voor het verzorgen van nerveuze of moeilijke gevallen', maar zij legde alles achteloos naast zich neer; als haar zoon meerderjarig werd, kon hij alles veranderen wat hij nodig achtte; tot dat ogenblik voelde zij er niets voor om haar zuinig beheer op te geven; haar man had haar laaghartig in de steek gelaten op die ene dag van het jaar dat zij op zijn steun rekende en was er nu veel beter aan toe dan hij verdiende.	volwassen werd, kon hij veranderingen aanbrengen indien hij dat nodig achtte; tot die tijd zag zij geen enkele reden haar schappelijke regeling bij te stellen; haar man had haar valselijk verraden, juist op de dag dat ze zijn steun nodig had gehad, en nu had hij het vele malen beter voor elkaar dan hij verdiende.	onrustige of moeilijke gevallen', maar zij legde alles achteloos naast zich neer; als haar zoon meerderjarig werd, kon hij veranderen wat hij nodig achtte; tot die tijd voelde zij er niets voor om haar zuinig regeling bij te stellen; haar man had haar laaghartig in de steek gelaten, juist op die ene dag van het jaar dat ze zijn steun nodig had, en nu had hij het vele malen beter voor elkaar dan hij verdiende.
*		*	*
A few lonely figures in great-coats were shuffling and loping about the park.	Een paar eenzame figuren in overjassen schuifelden en draafden door het park.	Enkele eenzame figuren in overjassen schuifelden en struinden over het grasveld.	Een paar eenzame figuren in overjassen schuifelden en schreden over het grasveld.
'Those are the lower class lunatics,' observed Lady Moping. 'There is a very nice little flower garden for people like your father. I sent them some cuttings last year.'	'Daar lopen de krankzinnigen van mindere stand,' merkte Lady Moping op. 'Er is een heel aardig bloementuintje voor mensen als je vader. Verleden jaar heb ik ze wat stekken gestuurd.'	'Dat zijn de lager gestelde gekken,' merkte Lady Moping op. 'Er is een erg leuk bloemenperkje voor mensen zoals je vader. Ik heb vorig jaar nog nieuwe stekjes laten bezorgen.'	'Daar lopen de lager gestelde gekken,' vertelde Lady Moping. 'Er is een heel leuk bloemenperkje voor mensen zoals je vader. Ik heb ze verleden jaar nog wat stekken laten bezorgen.'
They drove past the blank, yellow brick facade to the doctor's private entrance and were received by him in the 'visitors' room', set aside for interviews of this kind. The window was protected on the inside by bars and wire netting; there was no fireplace; when Angela nervously attempted to move her chair further from the radiator, she found that it was screwed to the floor.	Zij reden langs de strakke voorgevel van gele baksteen naar de privé-ingang van de dokter en werden door hem ontvangen in de 'spreekkamer', speciaal bestemd voor dit soort gesprekken. Het raam was aan de binnenkant beschermd door tralies en gaas; er was geen stookgelegenheid; toen Angela nerveus probeerde haar stoel wat verder van de radiator te schuiven, merkte zij dat hij aan	Ze reden langs de kale, gele voorgevel van het gebouw richting de privé-ingang van de arts en werden door hem ontvangen in de 'bezoekerskamer' die voor dit soort gesprekken was ingericht. Het raam was van de binnenkant met stalen tralies en gaas beveiligd; een haard was er niet; toen Angela zenuwachtig haar stoel verder van de radiator probeerde te schuiven, merkte ze	Ze reden langs de strakke, gele bakstenen voorgevel naar de privé-ingang van de dokter en werden door hem ontvangen in de 'bezoekkamer,' speciaal bestemd voor dit soort gesprekken. Het raam was aan de binnenkant beschermd met tralies en gaas; er was geen haard; toen Angela nerveus haar stoel wat verder van de radiator probeerde te schuiven, merkte zij dat hij aan de vloer

	de vloer was vastgeschroefd.	dat deze vastgeschroefd was aan de vloer.	was vastgeschroefd.
'Lord Moping is quite ready to see you,' said the doctor. 'How is he?'	'Lord Moping staat al op u te wachten,' zei de dokter. 'Hoe gaat het met hem?'	'Lord Moping is klaar om u te ontvangen,' zei de arts. 'Hoe gaat het met hem?'	'Lord Moping is klaar voor u,' zei de dokter. 'Hoe gaat het met hem?'
'Oh, very well, very well indeed, I'm glad to say. He had rather a nasty cold some time ago, but apart from that, his condition is excellent. He spends a lot of his time in writing.'	'O, uitstekend, werkelijk uitstekend, mag ik wel zeggen. Een tijdje geleden was hij zwaar verkouden, maar afgezien daarvan is zijn toestand uitstekend. Hij brengt een groot deel van zijn tijd door met schrijven.'	'O, erg goed. Het gaat gelukkig erg goed. Hij was een tijdje terug behoorlijk verkouden, maar verkeert verder in uitstekende conditie. Hij schrijft veel.'	'O, uitstekend, werkelijk uitstekend, mag ik wel zeggen. Een tijdje geleden was hij flink verkouden, maar afgezien daarvan maakt hij het erg goed. Hij brengt veel van zijn tijd schrijvend door.'
They heard a shuffling, skipping sound approaching along the flagged passage. Outside the door a high peevish voice, which Angela recognized as her father's, said: 'I haven't the time, I tell you. Let them come back later.'	Zij hoorden een soort schuifelend of huppelend geluid naderbij komen langs de betegelde gang. Buiten de deur zei een hoge geprikkelde stem, die Angela herkende als die van haar vader: 'Ik heb geen tijd, zeg ik je. Laat ze maar een andere keer terugkomen.'	Ze hoorden een sloffend gehuppel naderen vanuit de aangegeven gang. Van achter de deur was een hoge geërgerde stem te horen, waarin Angela haar vaders stem herkende, die zei: 'Ik heb je toch gezegd dat ik geen tijd heb. Ze komen maar een keer terug.'	Vanuit de aangewezen gang hoorden ze een naderend geschuifel en gehuppel. Van achter de deur klonk een hoge geprikkelde stem, die Angela herkende als die van haar vader, toen hij zei: 'Ik heb geen tijd, zeg ik je. Laat ze maar een andere keer terugkomen.'
A gentler tone, with a slight rural burr, replied, 'Now come along. It is a purely formal audience. You need stay no longer than you like.'	Een vriendelijker geluid, met een licht provinciaals accent, antwoordde: 'Komt u maar mee. Het is een zuiver formeel onderhoud. U hoeft niet langer te blijven dan u wenst.'	Een zachtaardige stem met landelijke tongval antwoordde: 'Komt u maar mee. Het is slechts een formaliteit. U hoeft niet langer te blijven dan u wilt.'	Een vriendelijker geluid, met een licht provinciaals accent, antwoordde: 'Komt u nou maar mee. Het is een slechts een formaliteit. U hoeft niet langer te blijven dan u wilt.'
Then the door was pushed open (it had no lock or fastening) and Lord Moping came into the room. He was attended by an elderly little man with full white hair and an expression of great kindness. 'That is Mr Loveday who acts as Lord Moping's attendant.'	Toen werd de deur (zonder slot of iets) opengeduwd en Lord Moping kwam de kamer binnen. Hij werd begeleid door een kleine, al wat oudere man met dik wit haar en een bijzonder zachtmoedig gezicht. 'Dit is de heer Loveday, die als Lord Mopings verzorger fungeert.'	Toen werd de deur (zonder sluiting of slot) opengeduwd en kwam Lord Moping de ruimte binnen. Hij werd vergezeld door een kleine oude man met een witte bos haar en een uiterst vriendelijke uitstraling. 'Dat is meneer Loveday, hij fungeert als Lord Mopings begeleider.'	Toen werd de deur (zonder slot of iets) opengeduwd en kwam Lord Moping de kamer binnen. Hij werd begeleid door een wat ouder mannetje met witte bos haar en een bijzonder vriendelijke uitstraling. 'Dit is meneer Loveday, hij fungeert als Lord Mopings verzorger.'

'Secretary,' said Lord Moping, He moved with a jogging gait and shook hands with his wife.	'Secretaris,' verbeterde Lord Moping. Hij sjokte naar zijn vrouw toe en gaf haar een hand.	'Assistent,' verbeterde Lord Moping. Hij bewoog zich met een lichte tred voorwaarts en gaf zijn vrouw een hand.	'Secretaris,' verbeterde Lord Moping. Hij sjokte naar zijn vrouw toe en gaf haar een hand.
'This is Angela. You remember Angela, don't you?'	'Hier is Angela. Je herinnert je Angela toch wel?'	'Dit is Angela. Je herinnert je Angela nog wel, toch?'	'Dit is Angela. Je herinnert je Angela nog wel, toch?'
'No, I can't say that I do. What does she want?'.	'Nee, niet bepaald. Wat komt ze hier doen?'	'Nee, ik herinner me haar niet. Wat doet ze hier?'	'Nee, niet bepaald. Wat komt ze hier doen?'
'We just came to see you.'	'We kwamen je alleen maar opzoeken.'	'We zijn hier om jou te zien.'	'We kwamen je gewoon even opzoeken.'
'Well, you have come at an exceedingly inconvenient time. I am very busy. Have you typed out that letter to the Pope yet, Loveday?'	'Dan zijn jullie op een buitengewoon ongeschikte tijd gekomen. Ik heb het erg druk. Heb je die brief aan de Paus al getypt, Loveday?'	'Nou, het komt uiterst ongelegen. Ik ben ongelooflijk druk. Heeft u die brief voor de Paus al uitgetypt, Loveday?'	'Dan zijn jullie op een buitengewoon ongeschikt moment gekomen. Ik heb het ontzettend druk. Heb je die brief aan de Paus al uitgetypt, Loveday?'
'No, my lord. If you remember, you asked me to look up the figures about the Newfoundland fisheries first?'	'Nee meneer. U herinnert zich misschien wel dat u me gevraagd hebt eerst de gegevens over de visserij in Newfoundland voor u op te zoeken?'	'Nee, meneer. U had mij gevraagd eerst informatie op te zoeken over visserijen in Newfoundland, weet u nog?'	'Nee, meneer. U heeft me gevraagd eerst informatie over de visserij in Newfoundland voor u op te zoeken, weet u nog?'
'So I did. Well, it is fortunate, as I think the whole letter will have to be redrafted. A great deal of new information has come to light since luncheon. A great deal ... You see, my dear, I am fully occupied.' He turned his restless, quizzical eyes upon Angela. 'I suppose you have come about the Danube. Well, you must come again later. Tell them it will be all right, quite all right, but I have not had time to give my full attention to it. Tell them that.'	'Inderdaad. Dat komt goed uit, want ik geloof dat de hele brief opnieuw zal moeten worden opgesteld. Een hoop nieuwe feiten zijn sinds de lunch aan het licht gekomen. Een hoop... Zie je liefste, ik heb het erg druk.' Hij richtte zijn rusteloze en nu vragende blik op Angela. 'Ik veronderstel dat u gekomen bent om over de Donau te praten. Dan moet u nog eens terugkomen. Zeg ze dat alles in orde zal komen, helemaal in orde, maar dat ik nog geen tijd heb gehad om er mijn volle aandacht aan te schenken. Zeg ze dat maar.'	'Juist, ja. Dat komt goed uit, want ik vermoed dat de gehele brief opnieuw moet worden opgesteld. Er is een grote hoeveelheid nieuwe informatie aan het licht gekomen sinds de lunch. Een grote hoeveelheid … Je kunt wel zien, schat, ik heb het vreselijk druk.' Hij richtte zijn rusteloze, vragende blik aan Angela. 'U komt zeker voor de Donau. Nou, u moet maar een keer terugkomen. Zeg maar dat het goedkomt, het komt goed, maar dat ik er nog niet goed naar heb kunnen kijken. Zeg dat maar.'	'Inderdaad, ja. Dat komt goed uit, want ik geloof dat de hele brief opnieuw moeten worden opgesteld. Er is sinds de lunch een hele hoop nieuwe informatie aan het licht gekomen. Een hele hoop... Zie je, liefste, ik heb het ontzettend druk.' Hij richtte zijn rusteloze, vragende blik op Angela. 'U bent zeker gekomen om met mij over de Donau te praten. Nou, dan moet u maar een keer terugkomen. Zeg ze maar dat alles in orde komt, helemaal in orde, maar dat ik nog geen tijd heb gehad om me er volledig in te verdiepen. Zeg ze dat maar.'
		'Prima, vader.'	'Goed, vader.'

'Very well, Papa.'

'Anyway,' said Lord Moping rather petulantly, 'it is a matter of secondary importance. There is the Elbe and the Amazon and the Tigris to be dealt with first, eh, Loveday? ... *Danube* indeed. Nasty little river. I'd only call it a stream myself. Well, can't stop, nice of you to come. I would do more for you if I could, but you see how I'm fixed. Write to me about it. That's it. *Put it in black and white.*'

And with that he left the room.

'You see,' said the doctor, 'he is in excellent condition. He is putting on weight, eating and sleeping excellently. In fact, the whole tone of his system is above reproach.'

The door opened again and Loveday returned.

'Forgive my coming back, sir, but I was afraid that the young lady might be upset at his Lordship's not knowing her. You mustn't mind him, miss. Next time he'll be very pleased to see you. It's only to-day he's put out on account of being behindhand with his work. You see, sir, all this week I've been helping in the library and I haven't been able to get all his

'Goed vader.'
'In ieder geval,' zei Lord Moping nogal kribbig, 'is het een zaak van secundair belang. Eerst moeten de Elbe, de Amazone, en de Tigris afgedaan worden, niet waar, Loveday? Ja, die Donau... een kleine snertrivier. Persoonlijk zou ik het maar een beek noemen. Ik heb nu geen tijd meer; aardig dat u gekomen bent. Ik zou graag meer voor u gedaan hebben, maar u ziet zelf wel hoe druk ik het heb. Schrijft u me maar. Ja precies. *Zet het zwart op wit.*'
En daarmee verliet hij de kamer.
'U ziet,' zei de dokter, 'hij is in uitstekende conditie. Hij wordt zwaarder; hij eet en slaapt uitstekend. Over zijn algemene toestand mogen wij dus niet klagen.'

De deur ging open en Loveday kwam weer binnen.

'Neem me niet kwalijk dat ik even terugkom, meneer, maar ik was bang dat de jongedame misschien overstuur zou zijn, omdat Lord Moping haar niet herkende. U moet 't u niet aantrekken, juffrouw. De volgende keer zal hij erg blij zijn u te zien. Maar vandaag is hij een beetje uit zijn humeur omdat hij achter is met zijn werk. Ziet u, meneer, deze hele week heb ik in de

'Het heeft immers geen prioriteit,' stelde Lord Moping nogal nukkig, 'Eerst moeten de Elbe en de Amazone en de Tigris nog. Toch, Loveday? ... Tja, *Donau,* vervelend riviertje toch ook. Ik zou het zelf niet meer dan een stroompje noemen. Nou, ik moet door. Wat aardig dat u er was. Ik zou u graag beter willen helpen, maar u ziet hoe druk ik het heb. Schrijft u mij er maar over. Ja, *zet het maar op papier.*'
En met die woorden verliet hij de ruimte.
'Ziet u,' zei de arts 'hij maakt het uitstekend. We meten een keurige gewichtstoename en hij eet en slaapt uitstekend. Sterker nog, zijn algehele gesteldheid is feilloos.'
De deur werd weer geopend en Loveday kwam opnieuw binnen.
'Excuseert u mij, meneer, maar ik was bang dat de jongedame wellicht teleurgesteld was dat mijnheer haar niet herkende. Daar moet u zich niets van aantrekken, mejuffrouw. De volgende keer zal hij blij zijn u te zien. Hij is vandaag simpelweg wat gefrustreerd vanwege zijn achterstallige werk. Kijk, meneer, ik help al de hele week in de bibliotheek waardoor ik er nog niet aan toe ben gekomen het werk

'Maar goed,' zei Lord Moping nogal kribbig, 'het heeft geen prioriteit. Eerst moeten de Elbe, de Amazone, en de Tigris nog, niet waar, Loveday? ... Ja, die *Donau*, snertriviertje is het ook. Persoonlijk zou ik het nog net een beek noemen. Dat was het, ik moet door. Aardig dat u er was. Ik had u graag beter geholpen, maar u ziet zelf wel hoe druk ik het heb. Schrijft u me ander maar. Ja, *zet het maar zwart op wit.*

En met die woorden verliet hij de kamer.
'U ziet,' zei de dokter, 'hij maakt het erg goed. Hij komt weer wat aan, en eet en slaapt uitstekend. Sterker nog, zijn algehele toestand laat niets te wensen over.'

De deur ging open en Loveday kwam weer binnen.

'Neem me niet kwalijk dat ik even terugkom, meneer, maar ik was bang dat de jongedame misschien teleurgesteld zou zijn omdat Lord Moping haar niet herkende. Trek het u niet aan, mejuffrouw. De volgende keer zal hij blij zijn u te zien. Hij is vandaag gewoon een beetje uit zijn humeur omdat hij achter loopt met zijn werk. Ziet u, meneer, ik heb de hele week in

Lordship's reports typed out. And he's got muddled with his card index. That's all it is. He doesn't mean any harm.'	bibliotheek geholpen en ik heb geen tijd gehad om al zijn rapporten uit te tikken. En hij is helemaal vastgelopen met zijn kaartsysteem. Meer zit er niet achter. Hij bedoelt 't zo kwaad niet.'	van de heer uit te typen. Bovendien is hij verward door zijn kaartensysteem. Maar dat is alles. Hij meent het niet zo.'	de bibliotheek geholpen, waardoor ik geen tijd heb gehad om al zijn rapporten uit te tikken. En zijn kaartsysteem is helemaal in de war. Meer zit er niet achter. Hij meent het niet zo.'
'What a nice man,' said Angela, when Loveday had gone back to his charge.	'Wat een aardige man,' zei Angela, toen Loveday weg was.	'Wat een aardige man,' zei Angela nadat Loveday verder was gegaan met zijn taken.	'Wat een aardige man,' zei Angela nadat Loveday weer weg was gegaan.
'Yes, I don't know what we should do without old Loveday. Everybody loves him, staff and patients alike.'	'Ja, ik weet niet wat we zonder die goede Loveday zouden moeten beginnen. Iedereen is erg op hem gesteld, personeel zowel als patiënten.'	'Dat is hij zeker. Ik zou niet weten wat we zonder hem zouden moeten, die Loveday. Patiënten, medewerkers, iedereen hier loopt met hem weg.'	'Inderdaad, ik weet niet wat we zonder die Loveday zouden moeten beginnen. Iedereen is erg op hem gesteld, zowel personeel als patiënten.'
'I remember him well. It's a great comfort to know that you are able to get such good warders,' said Lady Moping; 'people who don't know, say such foolish things about asylums.'	'Ik kan me hem heel goed herinneren. Het is een grote troost te weten dat u zulke goede oppassers kunt krijgen,' zei Lady Moping; 'mensen die er niets van afweten, kunnen zulke domme dingen zeggen over gestichten.'	'Ik kan hem me goed herinneren. Het geeft veel rust te weten dat u zulke goede verzorgers in dienst heeft,' zei Lady Moping: 'Mensen zeggen de raarste dingen over tehuizen, maar ze weten er niets van.'	'Ik kan me hem heel goed herinneren. Wat een geruststelling dat u hier zulke goede verplegers heeft,' zei Lady Moping: 'mensen kunnen soms toch zulke onzinnige dingen zeggen, maar ze weten er werkelijk niets van af.'
'Oh, but Loveday isn't a warder,' said the doctor.	'O, maar Loveday is helemaal geen oppasser,' zei de dokter.	'Oh, maar Loveday is geen verzorger,' antwoordde de arts.	'O, maar Loveday is geen verpleger,' zei de dokter.
'You don't mean he's cuckoo, too?' said Angela.	'U wilt toch niet zeggen dat hij ook getikt is?' zei Angela.	'U meent toch niet te zeggen dat hij ook gek is?' vroeg Angela.	'U wilt toch niet zeggen dat hij ook gek is?' zei Angela.
The doctor corrected her.	De dokter verbeterde haar.	De arts verbeterde haar.	'*Patiënt,*' verbeterde de dokter.
'He is an *inmate*. It is rather an interesting case. He has been here for thirty-five years.'	'Hij is patiënt hier. Het is nogal een interessant geval. Hij is al vijfendertig jaar hier.'	'Hij is een *gedetineerde*. Meneer is een nogal interessant geval. Hij is hier al vijfendertig jaar.'	Meneer is nogal een interessant geval. Hij is hier al vijfendertig jaar.'
'But I've never seen anyone saner,' said Angela.	'Maar ik heb nog nooit iemand gezien die normaler is,' zei Angela.	'Maar hij is de meest normale persoon die ik ooit heb gezien,' zei Angela.	'Maar ik heb nog nooit een normaler iemand gezien,' zei Angela.
'He certainly has that air,' said the doctor, 'and in the last	'Zo ziet het er wel uit,' zei de dokter, 'en de laatste twintig jaar	'Dat draagt hij zeker uit, ja,' zei de arts, 'en gedurende de	'Zo ziet hij er inderdaad uit,' zei de dokter, 'en de

twenty years we have treated him as such. He is the life and soul of the place. Of course he is not one of the private patients, but we allow him to mix freely with them. He plays billiards excellently, does conjuring tricks at the concert, mends their gramophones, valets them, helps them in their crossword puzzles and various - er - hobbies. We allow them to give him small tips for services rendered, and he must by now have amassed quite a little fortune. He has a way with even the most troublesome of them. An invaluable man about the place.'	hebben we hem ook als zodanig behandeld. Hij is hier de bezielende geest. Natuurlijk is hij geen particuliere patiënt, maar wij staan hem wel toe vrij met hen om te gaan. Hij speelt uitstekend biljart, goochelt op gezellige avondjes, repareert hun grammofoons, bedient ze, en helpt ze met hun kruiswoordpuzzels en diverse... eh... liefhebberijen. We vinden het goed dat hij kleine fooien krijgt voor bewezen diensten, en langzamerhand moet hij wel een klein fortuintje hebben bijeengespaard. Hij weet zelfs met de lastigsten om te gaan. Iemand die niet genoeg te waarderen is hier in het gesticht.'	afgelopen twintig jaar hebben we hem zo ook behandeld. Hij is hier het kloppende hart. Hij is natuurlijk niet een van de particuliere patiënten, maar hij mag van ons omgaan met wie hij wil. Hij speelt een uitstekend potje biljart, doet goocheltrucs tijdens het open podium, repareert platenspelers, hij bedient ze, en helpt ze met hun kruiswoordpuzzels en andere, uhm, hobby's. De patiënten mogen hem fooien geven voor zijn diensten. Hij zal nu wel een klein fortuin bij elkaar hebben gespaard. Hij kan zelfs met de meest problematische gevallen overweg. Een zeer waardevolle man.'	afgelopen twintig jaar hebben we hem ook zo behandeld. Hij is hier het kloppende hart. Natuurlijk is hij niet een van de particuliere patiënten, maar het staat hem vrij met hen om te gaan. Hij speelt uitstekend biljart, goochelt tijdens het open podium, repareert grammofoons, bedient ze, en helpt ze met hun kruiswoordpuzzels en diverse... eh... liefhebberijen. We staan het toe dat hij fooien krijgt voor zijn diensten. Zo langzamerhand moet hij haast wel een fortuintje bij elkaar hebben gespaard. Hij weet zelfs met de lastigste patiënten om te gaan. Een man van onschatbare waarde.'
'Yes, but why is he here?'	'Ja, maar waarom is hij nu eigenlijk hier?'	'Nou inderdaad, maar waarom zit hij hier?'	'Dat zeker, maar waarom zit hij hier?'
'Well, it is rather sad. When he was a very young man he killed somebody - a young woman quite unknown to him, whom he knocked off her bicycle and then throttled. He gave himself up immediately afterwards and has been here ever since.'	'Dat is nogal triest. Toen hij nog erg jong was, heeft hij iemand vermoord ... een jonge vrouw, die hij helemaal niet kende, heeft hij van haar fiets geslagen en gewurgd. Onmiddellijk daarna heeft hij zichzelf aangegeven en sindsdien is hij altijd hier geweest.'	'Tja, is een droevig verhaal. Toen hij heel jong was, heeft hij iemand vermoord. Hij heeft een jonge vrouw die hij niet kende van haar fiets geslagen en gewurgd. Hij heeft zichzelf meteen overgegeven en heeft hier al die tijd gezeten.'	'Tja, dat is een nogal triest verhaal. Hij heeft toen hij heel jong was iemand vermoord... een jonge vrouw die hij helemaal niet kende. Hij heeft haar van haar fiets geslagen en toen gewurgd. Onmiddellijk daarna heeft hij zichzelf overgegeven en sindsdien is hij hier.'
'But surely he is perfectly safe now. Why is he not let out?'	'Maar hij is nu toch volkomen ongevaarlijk. Waarom wordt hij dan niet ontslagen?'	'Dan is hij nu toch zeker wel in orde, waarom wordt hij niet vrijgelaten?'	'Maar hij moet nu toch volkomen ongevaarlijk zijn; waarom mag hij niet weg?
'Well, I suppose if it was to anyone's interest, he would be. He has no relatives	'Tja, ik vermoed dat als iemand er belang bij had, hij al vrij zou zijn. Hij heeft geen	'Ja, dat zou kunnen, als iemand zich daar hard voor zou maken. Hij heeft	'Tja, ik vermoed dat hij al vrij zou zijn als iemand er belang bij zou hebben. Hij heeft

except a step-sister who lives in Plymouth. She used to visit him at one time, but she hasn't been for years now. He's perfectly happy here and I can assure you *we* aren't going to take the first steps in turning him out. He's far too useful to us.'	familie, behalve een stiefzuster, die in Plymouth woont. Vroeger bezocht ze hem nog wel, maar ze is al in jaren niet hier geweest. Hij is volkomen gelukkig hier en ik verzeker u dat wij niet de eerste stappen zullen doen om hem ontslagen te krijgen. We kunnen hem veel te goed gebruiken.'	geen familie behalve een stiefzus in Plymouth. Zij heeft hem nog wel eens bezocht, maar is hier nu al in geen jaren geweest. Hij heeft het hier zeker wel naar zijn zin en ik kan u vertellen dat *wij* niet de eerste stappen zullen zetten om zijn vrijlating te bewerkstelligen. We hebben hem veel te hard nodig.'	geen familie, behalve een stiefzus die in Plymouth woont. Vroeger bezocht ze hem nog wel, maar ze is hier al in geen jaren geweest. Hij is volkomen gelukkig hier en ik kan u verzekeren dat *wij* niet de eerste stappen zullen zetten om ervoor te zorgen dat hij mag gaan. We kunnen hem veel te goed gebruiken.'
'But it doesn't seem fair,' said Angela. 'Look at your father,' said the doctor. 'He'd be quite lost without Loveday to act as his secretary.' 'It doesn't seem fair.'	'Maar dat is niet eerlijk,' zei Angela. 'Neem bij voorbeeld uw vader eens,' zei de dokter, 'hij zou niet weten wat hij moest beginnen zonder Loveday.' 'En toch is het niet eerlijk.'	'Maar dat is toch niet eerlijk?' concludeerde Angela. 'Kijk naar uw vader,' antwoordde de arts. 'Zonder Loveday als zijn assistent zou hij niets zijn.' ''t Is niet eerlijk.'	'Maar dat is niet eerlijk,' zei Angela. 'Neem nou uw vader,' zei de dokter. 'Zonder Loveday om hem te helpen zou hij niet weten waar hij moest beginnen.' 'En toch is het niet eerlijk.'
2 Angela left the asylum, oppressed by a sense of injustice. Her mother was unsympathetic.	Angela verliet terneergeslagen het gesticht, overtuigd dat het onrechtvaardig was. Haar moeder gaf geen blijk van medeleven.	2 Angela verliet het gesticht met een koop van onrecht in haar maag, maar haar moeder had daar geen begrip voor.	2 Angela verliet terneergeslagen het gesticht, overtuigd van de onrechtvaardigheid, maar haar moeder gaf geen blijk van medeleven.
'Think of being locked up in a looney bin all one's life.' 'He attempted to hang himself in the orangery,' replied Lady Moping, *'in front of the Chester-Martins.'*	'Denk u eens in wat het betekent om je leven lang in een gekkenhuis opgesloten te zitten.' 'Hij heeft geprobeerd zich op te hangen in de oranjerie,' antwoordde Lady Moping, *'voor de ogen van de Chester-Martins.'*	'Stel je toch eens voor: een leven lang opgesloten zitten in een gekkenhuis.' 'Hij heeft zichzelf opgehangen in de orangerie,' antwoordde Lady Moping, *'waar de Chester-Martins bij waren.'*	'Stelt u zich het eens voor: levenslang opgesloten in een gekkenhuis.' Hij heeft zichzelf opgehangen in de orangerie,' antwoordde Lady Moping, *'waar de Chester-Martins bij waren.'*
'I don't mean Papa. I mean Mr Loveday.'	'Ik heb 't niet over vader. Ik bedoel meneer Loveday.'	'Ik heb het niet over papa. Ik heb het over meneer Loveday.'	'Ik heb 't niet over papa. Ik bedoel meneer Loveday.'
'I don't think I know him.' 'Yes, the looney they have put to look after papa.' 'Your father's secretary. A very decent sort of	'Ik geloof niet dat ik die ken.' 'Jawel, de gek die op vader moet passen.' 'Je vaders secretaris. Een keurige man, vond ik, en	'Ik geloof niet dat ik die naam eerder heb gehoord.' 'Jawel, die gek die ze voor papa laten zorgen.'	'Ik geloof niet dat ik die ken.' 'Jawel, de gek die ze op papa laten passen.' 'Je vaders secretaris. Een keurige man, vond ik.

man, I thought, and eminently suited to his work.'	buitengewoon geschikt voor zijn werk.'	'Je vaders assistent. Wat een fatsoenlijke man, vond ik dat. Uitermate geschikt voor het werk dat hij doet.'	Buitengewoon geschikt voor zijn werk.'
*	*	*	*
Angela left the question for the time, but returned to it again at luncheon on the following day.	Angela liet de kwestie voorlopig rusten, maar kwam er de volgende dag aan de lunch op terug.	Angela liet onderwerp even rusten, maar sneed het de volgende dag tijdens de lunch weer aan.	Angela liet het onderwerp even rusten, maar sneed het de volgende dag tijdens de lunch weer aan.
'Mums, what does one have to do to get people out of the bin?'	'Mam, wat moet je doen om mensen uit een gekkenhuis te krijgen?'	'Mam, wat moet er gebeuren als je iemand uit het gekkenhuis wilt halen?'	'Mam, wat moet je doen om mensen uit een gekkenhuis te krijgen?'
'The bin? Good gracious, child, I hope that you do not anticipate your father's return *here.'*	'Een gekkenhuis? Lieve hemel, kind, ik hoop niet dat je er op rekent je vader hier terug te zien.'	'Het gekkenhuis? Goede God, mijn kind, ik mag toch hopen dat je je vader niet terug wil laten keren, terug naar *hier.'*	'Een gekkenhuis? Lieve hemel, kind, ik hoop niet dat je er op rekent je vader *hier* terug te zien.'
'No, no. Mr Loveday.'	'Nee, nee, meneer Loveday.'	'Nee, hoor. Meneer Loveday.'	'Nee, nee. Meneer Loveday.'
'Angela, you seem to me to be totally bemused. I see it was a mistake to take you with me on our little visit yesterday.'	'Angela, 't lijkt wel of je helemaal uit je gewone doen bent. Ik zie nu in dat het een vergissing geweest is je gisteren mee te nemen.'	'Ach, Angela, je bent niet goed wijs. Misschien was het een vergissing om je mee te nemen gisteren.'	'Angela, je bent niet wijs. Het was duidelijk geen goed idee om je mee te nemen op ons bezoekje van gisteren.'
After luncheon Angela disappeared to the library and was soon immersed in the lunacy laws as represented in the encyclopaedia.	Na de lunch verdween Angela in de bibliotheek en was spoedig verdiept in de krankzinnigenwetten, zoals de encyclopedie die samenvatte.	Na de lunch dook Angela de bibliotheek in. Al snel was ze diep verzonken in encyclopedieën om wet- en regelgeving na te zoeken over de mentale gezondheidszorg.	Na de lunch verdween Angela in de bibliotheek. Ze was spoedig diep verzonken in de krankzinnigenwetten, zoals die samengevat waren in de encyclopedie.
She did not re-open the subject with her mother, but a fortnight later, when there was a question of taking some pheasants over to her father for his eleventh Certification Party she showed an unusual willingness to run over with them. Her mother was occupied with other	Ze sprak niet meer over dit onderwerp met haar moeder, maar een dag of veertien later, toen er enkele fazanten naar haar vader moesten worden gebracht voor de elfde viering van zijn krankzinnigverklaring, toonde ze een ongewone bereidwilligheid om ze	Haar moeder liet ze over het onderwerp met rust, maar toen het twee weken later de vraag was of ze enkele fazanten naar haar vader zouden brengen voor het elfde jubileum van zijn diagnosticering, had ze bijzonder veel interesse om ze erheen	Ze sprak er niet meer over met haar moeder, maar een week of twee later, toen er enkele fazanten naar haar vader moesten worden gebracht voor het feestje voor het elfde jubileum van zijn krankzinnigverklaring, toonde ze een ongewone

Column 1 (English):

interests and noticed nothing suspicious.

Angela drove her small car to the asylum, and, after delivering the game, asked for Mr Loveday. He was busy at the time making a crown for one of his companions who expected hourly to be anointed Emperor of Brazil, but he left his work and enjoyed several minutes' conversation with her. They spoke about her father's health and spirits. After a time Angela remarked, 'Don't you ever want to get away?'

Mr Loveday looked at her with his gentle, blue-grey eyes. 'I've got very well used to the life, miss. I'm fond of the poor people here, and I think that several of them are quite fond of me. At least, I think they would miss me if I were to go.'

'But don't you ever think of being free again?' 'Oh yes, miss, I think of it - almost all the time I think of it.'

'What would you do if you got out? There must be *something* you would sooner do than stay

Column 2 (Dutch):

aan te reiken. Haar moeder had nog meer te doen en zag er niets verdachts in.

Angela reed in haar autootje naar het gesticht en nadat ze het wild had afgeleverd, vroeg ze naar de heer Loveday. Op dat ogenblik was hij net bezig een kroon te maken voor een van zijn lotgenoten, die verwachtte ieder ogenblik tot keizer van Brazilië gezalfd te zullen worden, maar hij liet zijn werk even liggen en bleef enkele minuten heel gezellig met haar praten. Ze hadden 't over haar vaders humeur en gezondheid. Na een poosje merkte Angela op: 'Wilt u hier nu nooit eens weg?'

De heer Loveday keek haar aan met zijn vriendelijke grijsblauwe ogen. 'Ik ben helemaal gewend aan het leven hier, juffrouw. Ik ben erg gesteld op deze arme mensen en ik geloof dat sommigen van hen nogal op mij gesteld zijn. Tenminste, ik geloof dat ze me zouden missen als ik wegging.' 'Maar denkt u er dan nooit aan wat 't zou betekenen weer vrij te zijn?' 'O ja, juffrouw, daar denk ik zelfs bijna voortdurend aan.' 'Wat zou u doen, als u vrijkwam? Er moet toch iets zijn dat u liever doet dan hier blijven?'

Column 3 (Dutch):

te brengen. Haar moeder was druk met andere dingen en had niets door.

Angela reed in haar autootje naar het gesticht en vroeg daar, nadat ze het wild had afgegeven, naar meneer Loveday. Hij was op dat moment een kroon aan fabriceren voor een van zijn kompanen die elk uur tot keizer van Brazilië gekroond wenste te worden, maar hij legde zijn werk voor haar neer en ze spraken enkele minuten. Ze hadden het over haar vader, zijn gezondheid en zijn humeur. Na enige tijd vroeg Angela: 'Wilt u hier ooit niet weg?'

Meneer Loveday keek haar met zijn vriendelijke, grijsblauwe ogen aan. 'Ik ben aan het leven hier gewend. Ik ben verzot die arme mensen en ik heb het idee dat een aantal van hen mij ook wel mag. Tenminste, laat ik zeggen dat ik denk dat ze me zouden missen als ik er niet meer zou zijn.' 'Maar denkt u er nooit aan om weer vrij te zijn?' 'Ja, natuurlijk denk ik daar aan, mejuffrouw… Ik denk daar vrijwel altijd aan.' 'Wat zou u doen als u vrij was? Er moet toch *iets* zijn dat u liever zou doen dan hier te blijven.'

Column 4 (Dutch):

bereidwilligheid om ze te overhandigen. Haar moeder had het te druk om er iets verdachts in te zien.

Angela reed in haar autootje naar het gesticht en, nadat ze het wild had afgeleverd, vroeg naar meneer Loveday. Op dat moment was hij net bezig een kroon te maken voor een van zijn kompanen, die ieder uur verwachtte keizer van Brazilië gekroond te worden, maar hij legde zijn taken even neer en bleef enkele minuten heel gezellig met haar praten. Ze hadden het over haar vaders humeur en gezondheid, en na een poosje merkte Angela op: 'Wilt u hier nu nooit eens weg?'

Meneer Loveday keek haar met zijn vriendelijke grijsblauwe ogen aan. 'Mejuffrouw, ik ben volkomen gewend aan het leven hier. Ik ben erg gesteld op deze arme mensen en ik geloof dat sommigen van hen nogal op mij gesteld zijn. Tenminste, ik denk dat ze me zouden missen als ik weg zou gaan.' 'Maar denkt u er dan nooit aan weer vrij te zijn?' 'O zeker, mejuffrouw, daar denk ik bijna voortdurend aan.' 'Wat zou u doen, als u vrijkwam? Er moet toch *iets* zijn dat u liever doet dan hier te blijven?'

here.'

The old man fidgeted uneasily. 'Well, miss, it sounds ungrateful, but I can't deny I should welcome a little outing once, before I get too old to enjoy it. I expect we all have our secret ambitions, and there *is* one thing I often wish I could do. You mustn't ask me what ... It wouldn't take long. But I do feel that if I had done it just for a day, an afternoon even, then I would die quiet. I could settle down again easier, and devote myself to the poor crazed people here with a better heart. Yes, I do feel that.'

There were tears in Angela's eyes that afternoon as she drove away. 'He *shall* have his little outing, bless him,' she said.

3
From that day onwards for many weeks Angela had a new purpose in life. She moved about the ordinary routine of her home with an abstracted air and an unfamiliar, reserved courtesy which greatly disconcerted Lady Moping.

De oude man wiebelde onrustig op zijn stoel. 'Ach, juffrouw, het klinkt ondankbaar, maar ik kan niet ontkennen dat ik er wel eens een dagje tussenuit zou willen, één keer maar, voordat ik te oud ben om ervan te genieten. Ik vermoed dat we allemaal onze geheime verlangens hebben, en er is inderdaad één ding dat ik graag zou willen doen. U moet me maar niet vragen wat... Het zou niet voor lang hoeven te zijn. Maar ik voel wel dat ik rustig zou sterven, als ik 't maar één dag zou kunnen doen, al was het maar één middag. Dan zou ik tevreden terugkomen en met meer toewijding kunnen zorgen voor de arme gestoorde mensen hier. Ja, daar ben ik van overtuigd.'

Toen Angela die middag wegreed, waren er tranen in haar ogen. 'Hij zal zijn uitje hebben, de goeierd,' zei ze.

3
Van die dag af had Angela vele weken lang een nieuw levensdoel. Diep in gedachten verzonken liep ze in huis rond en ze was ongewoon afwezig en beleefd, hetgeen Lady Moping zeer verontrustte.

De oude man frutselde wat van ongemakkelijkheid. 'Nou, mejuffrouw, het klinkt wellicht wat ondankbaar, maar ik moet toegeven dat ik een uitje wel zou waarderen, voordat ik straks te oud ben om ervan te kunnen genieten. Zo hebben we vast allemaal wel onze stille verlangens, en er *is* één ding waarvan ik vaak hoop het nog te kunnen doen. U moet me niet vragen wat… Het hoeft niet lang te duren, maar ik denk wel dat als ik dat nog een keer zou hebben gedaan, al is het maar voor een dag, een middag, dat ik dan vredig zou kunnen sterven. Ik zou beter tot rust kunnen komen en zou mezelf beter, met een gerust hart, kunnen wijden aan die arme gestoorde mensen hier. Ja, dat denk ik wel.'

Angela had tranen in haar ogen toen ze die middag wegreed bij het gesticht. 'Hij moet en zal zijn uitje krijgen, die arme man,' zei ze.

3
Sinds die dag had Angela wekenlang een nieuw doel in haar leven. Ze doolde dromerig door het huis met een ongewone, gereserveerde beleefdheid die Lady Moping ten zeerste onthutste.

De oude man wiebelde onrustig op zijn stoel. 'Ach, mejuffrouw, het klinkt ondankbaar, maar ik kan niet ontkennen dat ik er wel eens een dagje tussenuit zou willen, één keer maar. Voordat ik te oud ben om ervan te kunnen genieten. Ik vermoed dat we zo allemaal wel onze geheime verlangens hebben. Er is inderdaad één ding dat ik graag nog zou willen doen. Maar u moet me maar niet vragen wat... Het zou niet lang duren. Maar ik denk wel dat ik rustig zou kunnen sterven als ik 't maar één dag zou hebben gedaan, al was het maar een middag. Dan zou ik voldaan terugkomen en met meer toewijding voor die arme gestoorde mensen hier kunnen zorgen. Ja, daar ben ik van overtuigd.'

Toen Angela die middag wegreed, had ze tranen in haar ogen. 'Hij zal zijn uitje hebben, die arme man,' zei ze.

3
Vanaf dat moment had Angela wekenlang een nieuw levensdoel. Ze liep diep in gedachten verzonken rond in het huis, en was ongewoon afwezig en beleefd, iets wat Lady Moping zeer verontrustte.

'I believe the child's in love. I only pray that it isn't that uncouth Egbertson boy.'	'Ik geloof vast dat het kind verliefd is. Ik hoop alleen maar dat het niet die onbehouwen jongen van Egbertson is.'	'Ik denk dat het meisje verliefd is. Ik hoop alleen maar dat het niet die onhebbelijke jongen van Egbertson is.'	'Ik geloof dat het kind verliefd is. Ik mag hopen dat het niet die onbehouwen jongen van Egbertson is.'
She read a great deal in the library, she cross-examined any guests who had pretensions to legal or medical knowledge, she showed extreme goodwill to old Sir Roderick Lane-Foscote, their Member. The names 'alienist', 'barrister' or 'government official' now had for her the glamour that formerly surrounded film actors and professional wrestlers. She was a woman with a cause, and before the end of the hunting season she had triumphed. Mr Loveday achieved his liberty.	Ze bracht een groot deel van haar tijd door met lezen in de bibliotheek, ze onderwierp alle gasten, die aanspraak maakten op juridische of medische kennis, aan een kruisverhoor, ze was buitengewoon vriendelijk voor de oude Sir Roderick Lane-Foscate, het parlementslid. De woorden 'psychiater', 'advocaat' of 'regeringsambtenaar' hadden nu voor haar een bekoring, die vroeger alleen uitging van filmacteurs en beroepsworstelaars. Ze was een vrouw met een ideaal en nog vóór het einde van het jachtseizoen had ze haar zin gekregen. De heer Loveday werd in vrijheid gesteld.	Ze las veel in de bibliotheek, ze onderwierp gasten die ook maar iets konden afweten van de juridische of medische wereld aan een kruisverhoor, ze was ongelooflijk vriendelijk tegen Sir Roderick Lane-Foscote, het parlementslid. Termen als 'psychiater', 'advocaat' en 'overheidsfunctionaris' klonken haar nu net zo betoverend in de oren als filmsterren en sporthelden voorheen deden. Ze was een vrouw met een missie en nog voordat het jachtseizoen voorbij was, had ze succes. Meneer Loveday kwam vrij.	Ze bracht een groot deel van haar tijd lezend door in de bibliotheek, ze onderwierp alle gasten, die ook maar enige juridische of medische kennis zouden kunnen hebben, aan een kruisverhoor, en ze was buitengewoon vriendelijk voor die oude Sir Roderick Lane-Foscote, het parlementslid. De woorden 'psychiater,' 'advocaat' of 'regeringsambtenaar' waren voor haar nu net zo betoverend als filmacteurs en beroepsworstelaars vroegen waren. Ze was een vrouw met een doel en nog voordat het jachtseizoen ten einde liep, had ze succes. Meneer Loveday kwam vrij.
The doctor at the asylum showed reluctance but no real opposition. Sir Roderick wrote to the Home Office. The necessary papers were signed, and at last the day came when Mr Loveday took leave of the home where he had spent such long and useful years.	De gestichtsdokter was niet erg enthousiast, maar verzette zich niet. Sir Roderick schreef naar het ministerie van Binnenlandse Zaken. De nodige papieren werden getekend en tenslotte kwam de dag waarop de heer Loveday het tehuis verliet, waar hij zoveel lange en nuttige jaren had doorgebracht.	De arts van het gesticht was wat terughoudend, maar verzette zich er niet tegen. Sir Roderick schreef een brief aan Binnenlandse Zaken. De vereiste formulieren werden ingevuld en ondertekend en eindelijk was daar de langverwachte dag dat meneer Loveday het gesticht, waar hij zo lang had gewoond en gewerkt, verliet.	De dokter van het gesticht stond er niet om te springen, maar verzette zich ook niet. Sir Roderick schreef naar het ministerie van Binnenlandse Zaken, de nodige papieren werden getekend en eindelijk was daar de dag dat meneer Loveday het tehuis, waar hij zoveel lange en nuttige jaren had doorgebracht, kon verlaten.
His departure was marked by some	Zijn vertrek ging met enige plechtigheid	Zijn vertrek werd gevierd met een kleine ceremonie.	Zijn vertrek werd gevierd met een

ceremony. Angela and Sir Roderick Lane-Foscote sat with the doctors on the stage of the gymnasium. Below them was assembled everyone in the institution who was thought to be stable enough to endure the excitement.	gepaard. Angela en Sir Roderick Lane-Foscate zaten met de doctoren op het toneel van het gymnastieklokaal. Beneden hen bevonden zich alle patiënten van het gesticht, die voldoende stabiel werden geacht om de opwinding te kunnen doorstaan.	Angela en Sir Roderick Lane-Foscote zaten bij de artsen op het podium in de sporthal. In de hal had iedereen uit het gesticht zich verzameld; iedereen die stabiel genoeg was om alle opwinding mee te maken.	ceremonie. Angela en Sir Roderick Lane-Foscote zaten met de doktoren op het podium in de gymzaal. Voor hen bevonden zich alle patiënten van het gesticht die voldoende stabiel werden geacht om alle opwinding te kunnen doorstaan.
Lord Moping, with a few suitable expressions of regret presented Mr Loveday on behalf of the wealthier lunatics with a gold cigarette case; those who supposed themselves to be emperors showered him with decorations and titles of honour. The warders gave him a silver watch and many of the non-paying inmates were in tears on the day of the presentation.	Lord Moping betuigde zijn spijt in enkele welgekozen woorden en overhandigde de heer Loveday namens de rijkere krankzinnigen een gouden sigarettenkoker; zij die zich keizer waanden, overlaadden hem met ordetekens en eretitels. De oppassers gaven hem een zilveren horloge en vele kosteloos verpleegden waren die dag in tranen.	Lord Moping overhandigde, met enkele gepaste spijtbetuigingen, meneer Loveday namens de rijkere gekken een gouden sigarettenkistje. Zij die zichzelf keizer achtten overlaadden hem met eervolle onderscheidingen en titels. De verzorgers gaven hem een zilveren horloge en vele van de niet-betalende gedetineerden waren de dag van de uitreiking in tranen.	Lord Moping betuigde zijn spijt in enkele welgekozen woorden en overhandigde meneer Loveday namens de rijkere gekken een gouden sigarettendoosje; zij die zich keizer waanden, overlaadden hem met ordetekens en eretitels. De verplegers gaven hem een zilveren horloge en vele niet-betalende patiënten waren die dag in tranen.
The doctor made the main speech of the afternoon. 'Remember,' he remarked, 'that you leave behind you nothing but our warmest good wishes. You are bound to us by ties that none will forget. Time will only deepen our sense of debt to you. If at any time in the future you should grow tired of your life in the world, there will always be a welcome for you here. Your post will be open.'	De dokter hield de belangrijkste rede van de middag. 'Vergeet niet,' zei hij, 'dat u niets minder dan onze warmste genegenheid achterlaat. Niemand zal de nauwe banden vergeten waarmee u aan ons gehecht bent. De tijd zal de verplichtingen die wij jegens u voelen alleen nog maar vergroten. Mocht u ooit in de toekomst het leven in de buitenwereld moe worden, dan zult u hier altijd welkom zijn. Uw plaats zal altijd openblijven.'	De arts hield die middag de hoofdtoespraak. 'En onthoud,' sprak hij, 'dat wij u niets dan het beste wensen. Wij zullen nog lang aan u denken, waarbij de tijd onze dankbaarheid enkel zal vergroten. Als u op enig moment in de toekomst uw leven in de wijde wereld beu bent, weet dan dat u hier altijd welkom bent. We zullen uw functie voor u open houden.'	De dokter hield de hoofdtoespraak van de middag. 'Onthoud,' zei hij, 'dat wij u niets dan het beste wensen. We zullen u nimmer vergeten en de tijd zal onze dankbaarheid enkel vergroten. Mocht u ooit het leven in de buitenwereld zat zijn, dan bent u hier altijd welkom. We zullen uw functie voor u openhouden.'
A dozen or so variously afflicted lunatics hopped and	Een stuk of tien gekken, in diverse stadia van	Een tiental gekken met verschillende aandoeningen	Een stuk of tien gekken met diverse aandoeningen

skipped after him down the drive until the iron gates opened and Mr Loveday stepped into his freedom. His small trunk had already gone to the station; he elected to walk. He had been reticent about his plans, but he was well provided with money, and the general impression was that he would go to London and enjoy himself a little before visiting his stepsister in Plymouth.

It was to the surprise of all that he returned within two hours of his liberation. He was smiling whimsically, a gentle self-regarding smile of reminiscence.

'I have come back,' he informed the doctor. 'I think that now I shall be here for good.'
'But, Loveday, what a short holiday. I'm afraid that you have hardly enjoyed yourself at all.'

'Oh yes, sir, thank you, sir, I've enjoyed myself *very much*. I'd been promising myself one little treat, all these years. It was short, sir, but *most* enjoyable. Now I shall be able to settle down again to my work here

---

krankzinnigheid, huppelden en sprongen achter hem aan de oprijlaan af, totdat de ijzeren hekken opengingen en de heer Loveday de vrijheid tegemoet stapte. Zijn koffertje was al naar het station gebracht; hij wilde liever lopen. Hij had zich niet uitgelaten over zijn plannen, maar hij zat goed in zijn geld en de algemene indruk was, dat hij naar Londen zou gaan om zich een beetje te amuseren, voordat hij zijn stiefzuster in Plymouth ging opzoeken.

Tot grote verrassing van iedereen kwam hij binnen twee uur na zijn vrijlating terug. Hij glimlachte een beetje eigenaardig, een naar binnen gekeerde glimlach vol vertederde herinnering.

'Ik ben teruggekomen,' zei hij tegen de dokter. 'Ik denk dat ik nu wel voorgoed hier zal blijven.'
'Maar Loveday, wat een korte vakantie. Ik ben bang dat je je nauwelijks geamuseerd hebt.'
'O ja, meneer, dank u, meneer, ik heb me *voortreffelijk* geamuseerd. Ik had me zelf al deze jaren één pleziertje beloofd. Het duurde niet lang, maar ik heb ervan genoten. Nu kan ik mijn werk hier weer

---

begeleidden hem huppelend en hinkelend de oprit af tot aan het ijzeren hek. Toen het hek werd geopend, liep Loveday zijn vrijheid tegemoet. Zijn koffertje was al naar het treinstation gebracht; hij liep liever. Hij had niet veel losgelaten over zijn plannen, maar geld had hij genoeg en iedereen ging ervan uit dat hij naar Londen zou gaan, daar wat leuks zou doen en daarna door zou reizen naar zijn stiefzus in Plymouth.

Tot eenieders verbazing was hij binnen twee uur na zijn vrijlating alweer terug. Hij had een eigenaardige lach op zijn gezicht, een glimlach om een binnenpretje over iets dat hij moest hebben meegemaakt.
'Ik ben terug,' liet hij de arts weten. 'Ik denk dat ik hier nu voorgoed blijf.'
'Maar wat een korte vakantie, Loveday. Hier heb je toch helemaal niet van kunnen genieten?'

'Oh, jazeker wel, meneer. Vriendelijk bedankt, meneer, ik heb er *ten zeerste* van genoten. Al die jaren had ik mijzelf één kleine beloning beloofd. Het was kort, zeker meneer, maar *uitermate* plezierig. Nu

---

huppelden en hinkelden achter hem aan de oprijlaan af, totdat de ijzeren hekken opengingen en meneer Loveday zijn vrijheid tegemoet ging. Zijn koffertje was al naar het station gebracht. Zelf liep hij liever. Hij was zwijgzaam geweest over zijn plannen, maar hij had geld genoeg en men veronderstelde dat hij naar Londen zou gaan om zich een beetje te amuseren en dat hij daarna zijn stiefzus in Plymouth op zou zoeken.

Tot iedereens verrassing kwam hij binnen twee uur na zijn vrijlating alweer terug. Hij had een eigenaardige lach op zijn gezicht: een voorzichtige glimlach om een binnenpretje.

'Ik ben terug,' zei hij tegen de dokter. 'Ik denk dat ik hier nu voorgoed blijf.'
'Maar Loveday, wat een korte vakantie. Je kunt je toch niet goed hebben vermaakt in zo'n korte tijd?'

'O jawel, hoor, meneer. Dank u, meneer. Ik heb me *ten zeerste* vermaakt. Ik had mezelf al die jaren één pleziertje beloofd. Het duurde weliswaar kort, maar ik heb er *zeer* van genoten, meneer. Nu kan ik

without any regrets.'	volkomen tevreden hervatten.'	kan ik meer rust vinden in mijn werkzaamheden hier, zonder ook maar enige spijt.'	mijn werk hier met volledige toegewijd hervatten.'
Half a mile up the road from the asylum gates, they later discovered an abandoned bicycle. It was a lady's machine of some antiquity. Quite near it in the ditch lay the strangled body of a young woman, who, riding home to her tea, had chanced to overtake Mr Loveday, as he strode along, musing on his opportunities.	Ongeveer een kilometer van de poort vond men later een verlaten fiets langs de weg. Het was een oude damesfiets. Dicht erbij in de greppel lag het lijk van een gewurgde jonge vrouw, die, op weg naar huis voor de thee, toevallig de heer Loveday was voorbijgereden, terwijl hij daar zijn kansen liep te overpeinzen.	Ruim een halve kilometer verderop werd later een fiets langs de weg gevonden. Het was een antieke damesfiets. Niet veel verder lag in de greppel het gewurgde lichaam van een jonge vrouw; ze was onderweg naar huis geweest voor het avondeten en had meneer Loveday in willen halen, die, toen hij daar wandelde, zijn kans schoon zag.	Een kleine kilometer verderop van het gesticht werd later langs de weg een fiets gevonden. Het was een antieke damesfiets. In de greppel, niet ver van de fiets vandaan, lag het gewurgde lichaam van een jonge vrouw, die, op weg naar huis voor de thee, toevallig meneer Loveday voorbij was gereden, die zijn kans schoon had gezien.