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Translating the Multilingual Memoir:

The Case of Dieuwke Wendelaar Bonga's *Eight Prison Camps: A Dutch Family in Japanese Java*

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Abstract

This thesis explores code-switching and multilingualism in the genre of the literary memoir by analysing and translating *Eight Prison Camps: A Dutch Family in Japanese Java* by Dieuwke Wendelaar Bonga as a source text. The research question of this thesis is: What are possible and desirable translation strategies to solve the translation problems that arise when translating the literary, multilingual memoir *Eight Prison Camps: A Dutch Family in Japanese Java* by Dieuwke Wendelaar Bonga into Dutch? Six sequences in the narrative are translated into Dutch. The translation choices are explained with reference to translation strategies in footnotes. The research is informed by a theoretical framework about multilingualism and code-switching. The study concludes that code-switches in this memoir could be preserved in the translation by means of addition in the form of intratextual translation.

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1. Introduction

This year, 2020, Japan surrendered exactly 75 years ago, bringing an end to the Second World War. “It never ended” is the title of the last chapter of the memoir *Eight Prison Camps: A Dutch Family in Japanese Java* by Dieuwke Wendelaar Bonga. This multilingual memoir is a survivor’s testimony of the Japanese occupation of the Dutch East Indies (Taylor 1153), an episode in history that still lingers on in the memories of its victims and their relatives. In Dutch, the author’s name Dieuwke is shortened to Joke. Her maiden name is Talsma, and therefore, in the memoir she is referred to as Joke Talsma. In the year 1928, Joke Talsma’s family moved to the Indies. In 1942, the Japanese military invaded and occupied the Indies with the goal of erasing “all Western influence from society” (Buchheim 106). During the Japanese occupation, around 132,000 Western prisoners were interned behind barbed wire (Yap 318). This way they were made “invisible in public space” (Buchheim 107), and so was the Talsma family. Bonga provides the reader with a personal account of her experiences during the Second World War (Jones 601; Touwen-Bouwsma 670). Elly Touwen-Bouwsma asserts that Bonga’s account is “a family history which transcends personal experience” (670). The author introduces the reader to her world during the Japanese occupation, and composes a nonfiction narrative about herself and her family from her own perspective.

Several studies have been conducted on the translation of testimonies and this has become a major area of interest within the field of Holocaust Studies (Davies 16; Deane-Cox 309; Kershaw 217). Multilingual discourses of transnational war are often characteristic of linguistic diversity and are therefore often associated with “translational complexity” (Kershaw 217). Bonga’s memoir thematises the experience of war in a multilingual manner, posing several translation problems.

In this bachelor’s thesis, the research question is: What are possible and desirable translation strategies to solve the translation problems that arise when translating the literary,

multilingual memoir *Eight Prison Camps: A Dutch Family in Japanese Java* by Dieuwke Wendelaar Bonga into Dutch?

The mock commission is to translate this memoir into Dutch for the publisher Omniboek. This publisher publishes literary, historical accounts and novels, set during the First and Second World War. Its target reader is interested in, and familiar with, the major theatre of war in Europe. Therefore, this specific historical setting in South-East Asia could be seen as rather unfamiliar and new. The audience of Omniboek will function as the target audience for the translation created for this thesis. In order to answer the research question, a theoretical and translation framework will be provided in which the phenomenon of code-switching in a multilingual setting will be analysed. The aim of this thesis is to provide new insights into the translation problems that arise in the genre of the memoir as a result of code-switching. Furthermore, this study makes a contribution to the understanding of the Japanese occupation of the Dutch East Indies.

2. Theoretical Framework

One of the biggest challenges for victims of the Second World War in writing a memoir is putting trauma into words: “If languages lack the words to express the experience of the concentration camps, how does one write the unspeakable? How does one then translate it?” (Arnds 162). Those who had to endure the Second World War have been tormented by traumas of loss for the rest of their lives, and only few have been able to put these traumas into words, or memoirs. Moreover, narrating traumatic memories of the Japanese internment camps in a colonial setting such as the Dutch East Indies is complicated further by the multilingual environment in which traumatic events took place. Multilingualism is therefore central to the literature of survivors of the Second World War. Transnational, multilingual literature is closely connected to the field of Translation Studies as translation is embedded within the historical, multicultural and linguistic context of source and target languages in this literature. This study is concerned with the issues that arise when multilingualism meets translation, and does so by applying and assessing theories of Translation Studies and Holocaust Studies.

2.1. Translation of Multilingual Life Writing

In 1970, when Elie Wiesel stated that “our generation invented a new literature, that of testimony” (as qtd. in Young 409), he suggested that Holocaust testimonies reflect the “unique extremity of the experience” (Davies 12). The memoir is a form of life writing in which recollections of “one moment or period of experience” are collected in writing (Smith & Watson 3). Experiences of the past, language and culture are connected since “the personal story of a remembered past is always in dialogue with emergent cultural formations” (103). Bonga’s memoir recounts the impact of war and can be placed within a historical context; it is the individual representation of her past experiences. Peter Arnds argues that a memoir is the written result of the “translation of lived-through experience, of witnessing” (173), as is the

case with Bonga's *Eight Prison Camps*. Arnds found that in writings on the Holocaust, be it fictional or nonfictional, the "limits of representation and translation" are interconnected (162).

Translation can be understood in two ways. The process of translation can be interpreted as the "articulation of experience in language" (Davies 19), referred to as "translating the experience" (Arnds 173). However, the term translation can also refer to the "substitution of one language for another" (Grutman 182). The form of translation that will be studied in this research combines both types of translation, that is interlingual translation, "an interpretation of verbal signs by means of some other language" (Jakobson 233) and intralingual translation, "an interpretation of verbal signs by means of other signs of the same language" (233). Literary multilingualism "challenges the traditional definition of translation as the substitution of one text in language A by another text in language B" (Meylaerts 227). In the case of literary multilingualism, more than one language needs to be translated into one text. Thus, translation of experience into a nonfictional written account, a memoir, and the subsequent translation of the memoir into other languages appear to be closely linked.

2.2. Translingualism

Russell Jones writes that *Eight Prison Camps* is a "plain and candid narrative about the experiences of a young Dutch woman who spent three and a half years in Japanese captivity" (601). Even though Bonga's mother tongue is Dutch, she writes her memoir in English, and uses several languages to express the social-historical context of that time. Bonga can be considered a translingual author, meaning a writer who writes in "more than one language, or at least in a language other than their primary one" (Kellman & Lvovich 403). She introduces the reader to foreign terms and expressions, and explains these references in English. This concept of self-translation, prevalent in Bonga's memoir, often takes place in the works of a translingual writer, which establishes a connection between multilingualism and translation

(Gardner-Chloros and Weston 185). This view is supported by Meylaerts, who writes that “at the heart of multilingualism, we find translation” (227). Bonga crosses language boundaries and this way highlights the intersection of translation and multilingualism.

2.3. Multilingualism and Code-Switching

The memoir carries traces of multiple languages, namely: Dutch, English, Frisian, Japanese and Malay. The use of two or more languages within the same text is referred to as multilingualism (Grutman 182). The past decade has seen a considerable increase in the amount of literature on the literary translation of multilingualism (Meylaerts 227; Nurmi 227). Meylaerts notes that literary multilingualism may take on plentiful forms, depending on the quantity and “type of foreignisms (dialects, sociolects, foreign languages)” (Meylaerts 227), an idea supported by Gardner-Chloros and Weston (185).

Multilingualism in *Eight Prison Camps* is marked through code-switching. Gumperz defines “conversational code switching” as the “juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems” (59). Mackey indicates that multilingual writers employ a process similar to the translation strategy of “linguistic borrowing,” meaning “introducing terms and concepts from one language into texts in another” (as qtd. in Gardner-Chloros and Weston 186). Shana Poplack identifies three main types of code-switching (CS):

1. Tag-switching: “the insertion of a tag in one language into an utterance” in a different language;
2. Intersentential switching: “a switch at a clause or sentence boundary, where each clause or sentence” is in a different language;
3. Intrasentential switching: switching of different linguistic codes “within a clause or sentence boundary” (as qtd. in Bandia 140).

The most common type of code-switching in this memoir is intrasentential switching.

Considering the types of code-switching, these switches can perform a number of functions.

This formed the central focus of a study on code-switching in African creative writing by Paul Bandia (1996), in which the author outlines the pragmatic functions of CS, being:

1. Distancing: listeners, or readers in the case of written CS, can be excluded;
2. Focusing: language is used to “isolate the addressee as the sole intended listener” to the expression;
3. Foregrounding: this entails the “tendency in CS and CM speech interaction for the speaker to use a code that appeals to one person”;
4. Identity: this form of CS encompasses “language as a means of solidarity, kinship and other types of group membership”;
5. Neutralization: code-switching and code-mixing is used to “neutralize the effect the message would have if carried in another code” (144-145).

These functions suggest that code-switching is taken to reflect a conscious choice of the author. It should, however, be noted that the author’s motivation can be multi-layered. These functions should therefore not be regarded as mutually exclusive; code-switching can perform various communicative, or socio-psychological functions, as well as a literary one. In a recent study by Arja Nurmi on multilingualism, she found that “literary texts allow writers to express their own culture” (228). It can be assumed that the main motivation for Bonga to use other languages is to highlight their sociocultural relevance; it could be seen as a way of expressing her own identity and culture. Similarly, Bandia found that sociocultural relevance constitutes the motivation to include “native words and expressions” (143). Furthermore, Gardner-Chloros and Weston point out that a translingual writer could write in several languages as “a means of escaping the constraints of their mother tongue” (185). Texts and their translations are situated within a particular social historical context; the process of

positioning and transferring a translation within a target culture affects the accessibility for a target audience (Davies 11). In order to study and translate the code-switches in *Eight Prison Camps* it is therefore helpful to analyse the source text with a specific focus on the communicative situation.

2.4. Components of a Translation-Relevant Text Analysis

There are various functional models which incorporate elements of translation-relevant text analysis (Munday 138). These models can be used to analyse features of the source text, and enable the translator to select appropriate translation strategies (138).

In “Tekstanalyse en de moeilijkheidsgraad van een vertaling,” Nord underlines that a top-down, pragmatic-oriented analysis of the source text is a crucial facet in the translation process (145). In order to analyse the communicative context, the translator should engage in an extensive analysis of source and target text by answering the following question: “Who is to transmit to whom what for by what medium where when why a text with what function? On what subject matter is he to say what (what not) in which order using which non-verbal elements in which words in what kind of sentences in which tone to what effect?” (Nord 146). This question incorporates intratextual and extratextual factors: text functions, addressees, the medium, motive and time and place of reception, i.e., the communicative context (Munday 135). An analysis of these factors determines the selection of translation problems and is therefore crucial in the analysis of a multilingual text. However, as Nord’s model is applicable to “all text types and translation situations” (131), it does not pay sufficient attention to the case of multilingualism in a non-fictional text.

Eriksson and Haapamäki suggest the following framework to analyse the translation of multilingualism in literary, fictional writings:

1. Communicative context
2. Form of the literary work

3. Literary functions of multilingual communicative strategies. (45)

This model guides research into the translation of multilingualism from a broader, general context towards an analysis of specified elements within the text itself. The communicative context, the broadest level in which the text operates, encompasses the source culture and the target culture (44). This includes the social and cultural factors and reflects the historical conditions. The value of an analysis with a focus on the communicative context is the placing of translation within its specific sociocultural environment. The second component of Eriksson and Haapamäki's model calls for an analysis of the form of the literary work (44); in this case study a nonfictional memoir on the Japanese occupation of the Dutch East Indies. It could be argued that the genre of *Eight Prison Camps* is conditioned by its sociocultural context; Bonga recounts her experiences during the Second World War in the form of a memoir. The third component requires determination of the functions of code-switches in the source text. Thus, Eriksson and Haapamäki's model provides a means of analysing features of the genre and type of text in the multilingual source culture.

For the purpose of this study on the translation of multilingual non-fiction, this model could be expanded upon by implementing existing theory on translation. In order to analyse the communicative context and form of the literary work (Eriksson & Haapamäki 45), I propose to use Nord's top-down method (146). The functions of code-switches in the source text can be determined according to the functions as proposed by Bandia: distancing, focusing, foregrounding, identity, and neutralisation (144-145). Lastly, in the analysis of a multilingual memoir it is important to determine which translation problems the translator may encounter, and which translation strategies can be used to solve those translation problems.

3. Translation Problems

The translator may encounter a variety of translation problems. Nord distinguishes between four types of translation problems: pragmatic, cultural, linguistic, and text-specific (147). This subdivision allows for analysing specific elements within the text. Although pragmatic, cultural and structural factors ought to be taken into consideration when translating multilingual memoirs, code-switching is categorised as a text-specific translation problem, and therefore this category will be analysed extensively.

3.1. Text-Specific Translation Problems

Text-specific translation problems are specific to one text only (Nord 147), such as the translation of word play or code-switching. Bonga alternates between five linguistic codes in the source text: Dutch, English, Frisian, Japanese and Malay. These code-switches are text-specific and form the focus of this study.

In total, the source text contains 710 words in other languages than English. (See fig. 1.) The length of the passages ranges from one word, “When they were leaving the barrack, our room leader would have to yell, “Naore” (at ease)” (Bonga 73), to fifteen words within one sentence, “En het duurt nog maar een poepie dagen, en dan gaan we de rotzooi uit!” (123). (See appendix 8.2.)

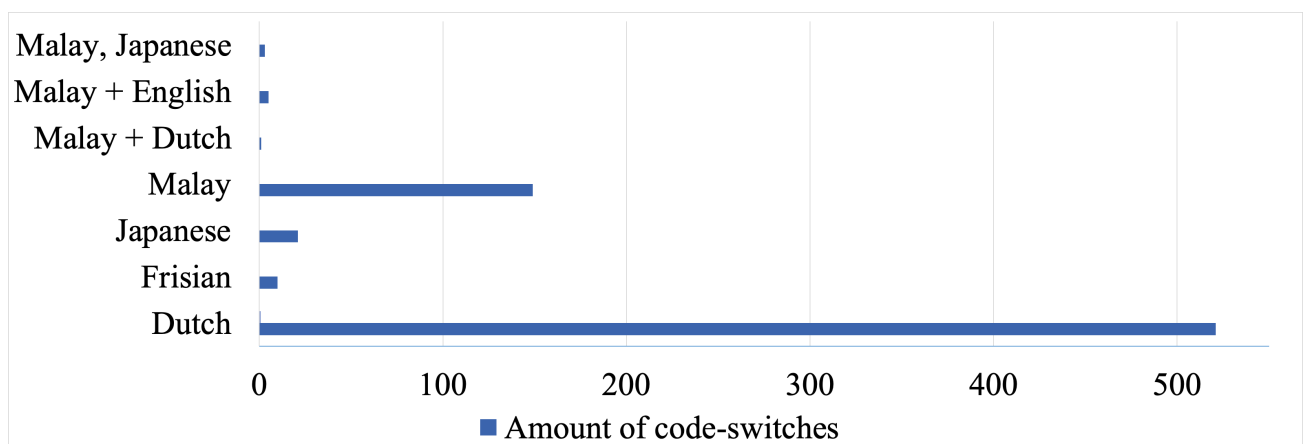


Fig. 1. Code-switches in the source text.

The most frequent type of code-switching tends to be tag-switching as single nouns are the most frequently switched category. (See appendix 8.2.) Other occurrences of code-switching appear to be intra-sentential, “They shouted and screamed with raw hoarse voices at the rampokkers and at us” (Bonga 32), intersentential, for example: “He called it *fu sin bang*.” (118), and extra-sentential: “The soldiers stood behind them with a whip, shouting their best word in Malay, “*Lekas, lekas, lekas!*” (14). (See appendix 8.2.). The code-switch of the latter example is indicated by italics or quotation marks, creating an extra-sentential code-switch. There are two instances of intra-word switching, terms that exist out of two different codes, for example a combination of Malay and Dutch in the expression “*djati hout*” (Bonga 14). This code-switch has been categorised as ‘Malay + Dutch’. (See fig. 1.)

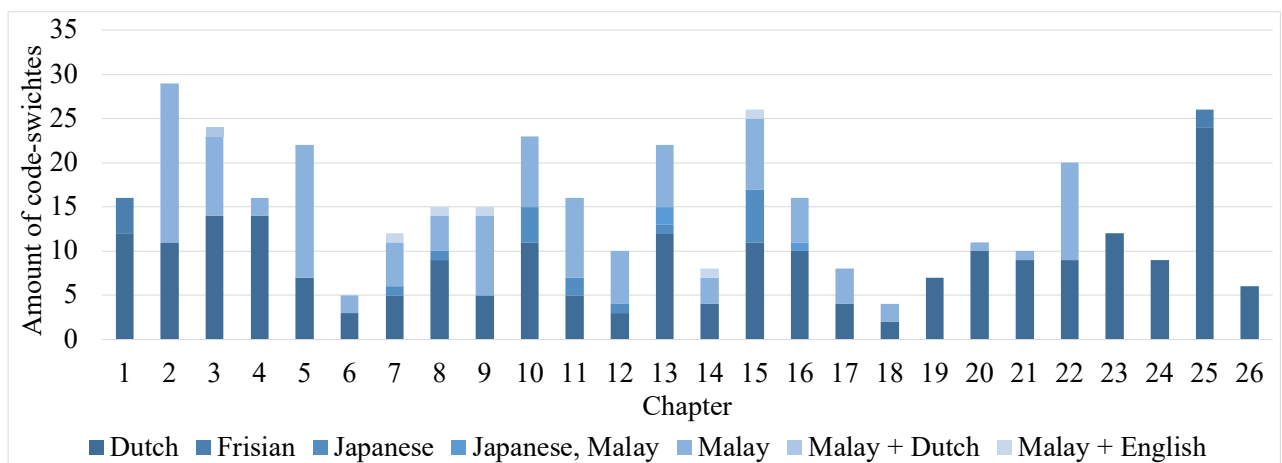


Fig. 2. Overview of code-switches in the source text per chapter.

What is striking about the instances of code-switching is that each language is used in its own context. Code-switches in Dutch appear to be mostly family related; words such as ‘Papa’ and ‘Mama’ are mentioned the most. (See appendix 8.2.) All code-switches in Malay are related to life in South-East Asia; food-related and cooking related words are often mentioned, as well as terms for staff and animals, for example ‘Djambu,’ ‘Kokki,’ and ‘Tjit-tjaks’. (See appendix 8.2.) The code-switches in Japanese can be associated with the internment camps, as for example military orders and the name for a guard. (See appendix 8.2.) It could therefore be concluded that code-switches in each language reflect certain

aspects of the multicultural life of the author; she grew up in the Netherlands (Jones 601; Touwen-Douwsma 670), associating family with the Dutch language. (See fig. 2; Appendix 8.2.) She then moved to the Dutch East Indies at a young age, learning words that are often used in daily life. (See fig. 2; Appendix 8.2.) Bonga and her family are then interned (Jones 601; Touwen-Douwsma 670), again using a different language, Japanese, to express themselves. (See fig. 2; Appendix 8.2.)

Many switches in the memoir are provided with an in-text translation, as for example: “She was vel over been (skin on bones)” (119). Bonga reiterates the expression in another language, English, and this way allows the reader to understand these elements. It is a way to overcome “language barriers” (Kohlemainen & Skaffari 133).

Thus, this analysis showed that Bonga switches between five languages in *Eight Prison Camps*, creating a multilingual memoir. These text-specific translation problems require an analysis of various possible translation strategies to solve the translation problems.

3.2. Translation Strategies

With a firm handle on the nature of the translation problem at hand, in this case code-switching, the possible and desirable strategies for the translation of *Eight Prison Camps* become clear. First of all, it should be noted that strategic frameworks for the solution of code-switching problems seem conspicuous by their absence. With a view to designing a strategic framework that is geared to the translation of code-switching, a basic classification of translation strategies will serve as a point of departure. Within the context of translation didactics, Van Egdom and Van Santen have canvassed classifications of translation strategies in Translation Studies, and developed a decision tree that is to help translation trainees inform decisions made in the translation process. In their incremental model, the MUTS (Maastricht-Utrecht Translation Strategies) model, literal translation is seen as a default strategy. When literal translation is considered undesirable, they give the following options: one can add

material, omit material, or modify (formal, semantic or pragmatic) material. Although these three main strategies branch out in later research, the simplified MUTS model provides a set of building blocks for a finer-grained strategic framework for the translation of code-switching. This model consists of four strategies:

1. Default (literal translation or retention)
2. Addition (retention + description/translation of the core meaning/definition)
3. Omission (= without compensation)
4. Alteration of an element (transposition, inversion or replacement of an element (e.g., a synonym))

The objective of this framework is to classify translation strategies with regards to code-switching. Considering that this simplified model serves as a foundation for the classification of translation strategies, this model can be extended with various sub-strategies as proposed by Andrew Chesterman, Javier Franco Aixelá, and Diederik Grit. Chesterman offers a general classification system of local translation strategies, and Grit outlines which translation techniques can be used to translate realia. Aixelá divides his strategies into two main groups: conservation and substitution (201-202), of which the former corresponds with default and the latter with the last three strategies. This leads to the following model in which several strategies are combined:

1. Default
2. Addition
 - a. Approach: a description in the target language (Grit 192) or paraphrasing (S8) (Chesterman 164);
 - b. Extratextual gloss: explanation in the form of footnote, endnote or glossary (Aixelá 201);
 - c. Intratextual gloss: the gloss is indirectly part of the text (Aixelá 201).

3. Omission
4. Alteration
 - a. Linguistic (non-cultural) translation: a very close reference to the original element (Aixelá 201)
 - b. Loan translation: a word by word translation (Grit 192) or calque (G2) (Chesterman 155);
 - c. Naturalisation (Chesterman 168);
 - d. Synonymy (Aixelá 202; Chesterman 162);
 - e. Translation of the core meaning: only the core is translated, often in the form of hypernyms (Grit 92; Chesterman 162);
 - f. Transposition (G3) (Chesterman 156).

As Chesterman offers a framework with standard types of translation strategies, I have chosen to supplement this by using various strategies by Aixelá and Grit, who focus on the translation of culture-specific items. Seeing as strategies in the classification systems sometimes overlap, I have decided to combine various strategies. This study explores the ways in which code-switching in the memoir *Eight Prison Camps* could be translated for a Dutch translation, and therefore this model will be applied to the translation of six fragments of the memoir.

There are various theories on the translation of code-switching. Kohlehtainen and Skaffari found that code-switching itself could be interpreted as a “conscious” translation strategy, as the translator retains the “original code-switched utterance in the translation” (126). Leppihalme concludes that by means of this strategy the translator can “emphasize the foreign and add colour to the target text” (141). Madeleine Stratford argues that the preservation of multilingualism in the literary target text is important for various reasons: “aesthetic purpose[s], and cultural and political implications” (468). She comments that in the process of “creating a monolingual text from a multilingual one,” the “contexts of production

and reception are lost” (468). Bandia proposes that an in-text translation may be used to preserve the foreignism, and at the same time clarify the meaning to the reader (141). The in-text translation allows for a “smooth flow of the text” and creates a code-mixed text (141). If the translator neutralizes the text, and thus removes the foreign element, i.e., code-switches, and replaces these elements with functional equivalents (Chesterman 168), the multilingual elements of the author’s testimony are eliminated. Sandra Paolucci argues that “in preserving the otherness of the original,” the strategy of foreignization has an “enriching function in the target language and culture” (249). Therefore, the preferred global strategy would be exoticisation by means of the local strategy of intratextual translation.

4. Annotated Translations

4.1. Exerpt 1

Inspectie van de Japanse officieren begon steeds vaker voor te komen. Kleedjes, gordijnen, lakens; alles wat zorgde voor enige privacy moest worden weggehaald wanneer de jappen hun rondes deden. In het gangpad tussen de britsen moesten wij ons opstellen in een rij. Voordat de delegatie onze barak binnenkwam, riep de barakleidster – ook een geïnterneerde – “Kiwotsuke,” oftewel, “In de houding!”¹ Wij gingen rechtop staan. Daarna volgde de kreet: “Keirei”. Wij bogen voorover en bleven in deze houding staan totdat wij alle laarzen en samoeraizwaarden voorbij hadden zien komen.² Wanneer de jappen de barak hadden verlaten, moest onze kamerleider “Naore” schreeuwen. Dit was het teken dat wij weer tot rust mochten komen.

4.2. Exerpt 2

Wat er allemaal heeft plaatsgevonden tijdens kerst en oud en nieuw kan ik mij niet meer herinneren. Ik denk niet zoveel omdat wij geen fut meer hadden en vrijwel alles verboden was. Na een jaar en drie maanden (het was trouwens op de verjaardag van Ids, 23 maart 1944) kwam een aantal agressieve jappen ons kamp binnen. We werden onze barakken uitgejaagd omdat we nog een inspectie kregen. De hele ochtend stonden we in de brandende zon. We konden niets meenemen uit onze kamers maar een van ons had de broek aan! Voordat ze waren begonnen met de inspectie werd onze kamerleidster om de een of andere reden afgeranseld. We waren bang want de bewakers die de inspectie uitvoerden waren in een

¹ The foreign element “Kiwotsuke” has been made explicit by placing it inside quotation marks. This is accounted for by S1: default. The source text contains an explanation of the CS and therefore no further addition is necessary in the Dutch translation. The meaning of “Kiwotsuke” is “(stand at) attention”. However, this term was used as a military command and therefore I have chosen to translate this as ‘In de houding’.

² In the source text, the translation of the foreign element has been placed within brackets. I have chosen to omit this and place the translation of the core meaning in the next sentence as this will increase the readability for the target reader. This decision is accounted for by a combination of S3: omission, and S2: addition.

slechte bui. De enorme rotzooi die ze hadden gemaakt moesten wij weer opruimen. Toen ze vertrokken gaven ze ons het volgende bericht: “Morgenoctend vertrekken jullie naar Ambarawa. Zorg dat je dan klaar staat voor vertrek.” Dit was een enorme shock! We hadden gehoopt in dit kamp te kunnen blijven tot het einde van de oorlog, maar nee, dit was niet voor ons weggelegd. Wij haastten ons om al onze schamele bezittingen in te pakken. Tot middernacht waren wij bezig om onszelf klaar te maken voor vertrek. We zeiden: “Laten we proberen om alles in de vrachtauto’s te laden, dan zien we dan wel of het wordt geweigerd.” Tot onze verbazing werd alles door *coolies* – de inlandse arbeiders – ingeladen.³ De soldaten stonden met zweep achter hen opgesteld, en schreeuwden in hun beste Maleis: “Lekas, lekas, lekas!” De *coolies* moesten zich haasten⁴. Alle bagage van Bertha werd ook ingeladen, we hielpen haar hiermee. Of we haar binnenkort nogmaals zouden zien was nog maar de vraag. Toen vertrokken we in bussen. Waar zouden we heen gaan in Ambarawa? Het was niet zo’n lange busrit, maar onze harten klopten in onze keel. Wat zou deze verhuizing voor ons betekenen?

4.3.Exerpt 3

Het gevolg hiervan was dat ons kamp een nieuwe kampcommandant kreeg toegewezen: een lange, Koreaanse jap met een ziekenfondsbril: een eenvoudige, ronde, metalen bril. Voor elk kleine fout of vergissing ranselde hij de vrouwen af. De jappen die afkomstig waren uit Korea zijn over het algemeen langer en sadistischer. Alleen de jappen die behoorden tot de *kempei tei* – de Japanse Gestapo – overtroffen de Koreaanse jappen met hun verraderlijke bejegening van de gevangenen.⁵ Deze man kreeg onmiddellijk de bijnaam: Brille-jap.

³ This way the culture-specific nature of the source text is preserved by maintain the code-switch. This is accounted for by S1: default. Placing the in-text translation of “coolies” between hyphens instead of brackets is a stylistic choice. The foreign word is italicized to bring out the foreign element.

⁴ An extra sentence with a description of the meaning of the code-switch has been added. This is accounted for by S2a: approach.

⁵ There is no true equivalent for this term in Dutch. ‘Gestapo’ has the closest connotation. The addition of ‘Japanese’ makes it appropriate for its setting. This is accounted for by S4c: naturalisation.

Vanaf dat moment kwamen we er geleidelijk aan achter wat zich in dit kamp had afgespeeld. Ik denk dat dit kamp vroeger een oud ziekenhuis was, want oud en vies was het zeker! Opnieuw ontmoetten we veel andere vrouwen en kinderen, het waren allemaal nieuwe gezichten. Veel van onze oude kampgenoten werden in andere barakken ondergebracht. Dit kamp was heel anders opgebouwd dan dat in Sumowono. In dit kamp waren de barakken kriskas neergezet, ze waren allemaal verbonden met *empers* - open, overdekte gangen.⁶ De barakken waren bakstenen gebouwen met tegelvloeren, maar de gebouwen waren oud. Ons gebouw liep evenwijdig aan de prikkeldraadomheining aan de achterkant van het kamp. De omheining was bedekt met meer dan twee meter hoge *gedek* (een gevlochten mat van bamboe) zodat wij de wereld buiten het kamp niet konden zien.⁷ Er waren stroken van verdord gras tussen de barakken en langs de waar sommige gevangenen kleine moestuintjes met tomatenplanten hadden aangelegd.

4.4. Exerpt 4

Vijftien

Muntilan, Kamp 7

Meer verhalen

Opnieuw verkondigde de Japanse kampcommandant dat wij niet hard genoeg werkten, en dat wij te veel sliepen. Daarnaast besliste hij dat het niet veilig genoeg was in het kamp, ondanks dat wij waren omringd door prikkeldraad. Hoe dan ook, we moesten een uur extra wachtlopen in de nacht. Hij noemde dit *fu sin bang*.⁸

⁶ The definition has been added at the end of the sentence in the form intratextual gloss. This is accounted S2c: intratextual gloss.

⁷ The meaning of 'gedek' has been placed between commas to increase the readability of the target text. This is accounted for by S2c: intratextual gloss.

⁸ The meaning of the code-switch has been explained in the previous sentence. No further explanation is necessary. This is accounted for by S1: retention.

Deze nacht was het wachtlopen gestart in alle kampen in Ambarawa en het was een ware ramp. Wij waren hier in kamp Ambarawa 2 niet bij betrokken geweest, maar nu zou een wacht wel drie uur lang duren. Om negen uur 's avonds moeten de lichten uit, wat betekende dat we moesten wachtlopen van negen uur tot middennacht, van middennacht tot drie uur 's nachts en van drie uur 's nachts tot 6 uur 's ochtends. Per blok moesten het vereiste aantal vrouwen of meisjes worden geleverd, twee per shift. De bewakers van het stokkenleger kwamen langslopen om de wachtlopers te controleren.⁹ Wij wisten nooit wanneer zij langskwamen. Zo nu en dan was de Japanse commandant erbij.

Ondanks de moeheid, honger en hinder van oedeem; het moest gebeuren. Mijn zus Emmy is een goed voorbeeld om mee aan te tonen hoe wij eraan toe waren. Zij was achttien jaar oud toen wij in dit kamp zaten. Met een lengte van 177,8 cm woog ze minder dan veertig kilogram. Ze was vel over been en ze was aan het uitdrogen.¹⁰ Kleine kinderen die tegen haar uitstekende botten aanbotsten, kwamen huilend terug met een bult op hun hoofd. Haar dijnen waren net takjes en waren dunner dan haar benen. Door een tekort aan vitamine B1 had ik zelf een vorm van beriberi opgelopen waarbij vocht in het lichaam ophoopt. Ik zag er zo opgezwollen uit. Het was een verschrikkelijk gevoel!

We waren de hele dag op de been, hard aan het werk. Geen wonder dat deze onderbreking van onze nachtrust er hard inhakte. We probeerden om de beurten zoveel mogelijk te verdelen onder de vrouwen, maar veel van hen waren te ziek of zwak. Het leek erop dat wij steeds vaker aan de beurt waren.

⁹ During the Japanese occupation, hundreds of thousands of Indonesian youth were trained by the Japanese in military exercise and discipline. Right in front of the camps, they were trained with simple pointed bamboo or wooden sticks (Bonga 113). Therefore, they were known as “sticks army” (118). This explanation has been given on page 113, and therefore no further explanation is necessary for this code-switch. I have chosen to translate this as ‘stokkenleger’ and remove the quotation marks. This is accounted for by S1: default.

¹⁰ This Dutch expression is familiar with the Dutch target audience and can therefore remain in the text. This is accounted for by S1: default. The English meaning between the brackets has been omitted, which is accounted for by S3: omission.

Het was niet toegestaan om te praten, wat we toch deden. Het was ook niet toegestaan om te zitten, wat mogelijk bloedvergieten tot gevolg had, of om stil te staan. Langzaam slenterden we heen en weer langs de open galerijen naast de kamers van ons blok. Ellenlange blokken van gebouwen werden gebouwd op de voet van de berg, alsof ze op terrassen zaten, met treden tussendoor. Zo af en toe, op met maanlicht overgoten nachten, zwaaiden we vanaf ons blok naar andere wachtlopers. Onze angst was dat de kampbevelhebber ons kwam controleren tijdens een van deze nachten, gezien hij maanziek is, en hij erg wreed kan zijn wanneer hij in zo'n stemming is. De bewakers kunnen op elk moment onverwachts tevoorschijn komen uit het donker.

De nachtwake die Emmy en ik liepen was rustig geweest. Wij waren van drie uur 's nachts tot zes uur 's ochtends aan de beurt. Het was inmiddels al bijna zes uur in de ochtend. Het was nog steeds donker, maar de ochtendschemering trad op. Het bandje van Emmy's slipper was losgekomen dus ze ging snel op een houten bankje op de *emper* zitten om het vast te maken. Ik was zo moe en ik boog naar beneden om naast haar te gaan zitten, toen er opeens voetstappen te horen waren bij een blok vlak bij ons. We hoorden het stampen van de laarzen van de soldaat. Daar waren tweebewakers van het stokkenleger.

We haasten ons naar hen toe zoals wij hoorden te doen, bogen diep en gaven ons bericht door, "Dai sanpang to dai sipang, fukumudju idju arimassin" (Alles is in orde bij blok 3 en 4).¹¹ Deze keer besteden zij geen aandacht aan ons geratel. Een van de twee vroeg in het Maleis, "Waarom zijn jullie daar gaan zitten?" Emmy gaf antwoord in haar beste Maleis dat ze het koord van haar slipper moest vastmaken. Toen draaide hij zich om naar mij en vroeg, "En jij ook?" Plotseling schoot zijn been uit en schopte hij ons, en hij stond boven op onze voeten. Haastig weken wij terug om hem erlangs te laten, maar de andere bewaker stompte Emmy in haar buik. Ze boog naar achteren, klapte bijna dubbel en raakte toen verstrikt in een

¹¹ The Japanese expression is repeated in the target text. This is accounted for by S1: default.

waslijn. Per ongeluk viel ze om tegen een metalen emmer. Dit maakte een enorm kabaal zo vroeg in de stille morgen. Ik denk dat het geluid van de rollende emmer hun gedachten deed veranderen om ons nog verder in elkaar te slaan.

Veel mensen werden van schrik wakker en gluurden uit de ramen van hun kamers om te zien waar de commotie vandaan kwam. Wij moesten nog door tot het volgende blok, en de bewakers waren al aan het lopen. Snel haasten wij ons achter de twee imbecielen aan. Wij waren net op tijd om onze boodschap door te geven, “Susu itai fukumu ita imas” (we geven je door aan het volgende blok).¹² Bevend sleepten we onszelf voort naar onze kamer. Het was 6 uur ’s ochtends en mama en de anderen stonden al in de deuropening om ons verhaal aan te horen. Emmy zei dat ze niet veel pijn had, maar natuurlijk waren we vernederd. We waren echt opgelucht dat de maanzieke jap er niet bij was geweest. Bovenal, binnen een uur moesten we weer onderweg zijn met de *patjol* groep om naar de velden te gaan en daar zouden we deze eikels weer onder ogen komen. Dat was geen fijne ochtend.

Op hetzelfde moment als de uitgebreide *fu sin bang* moesten we starten met de verlengde ochtendoefeningen, maar gelukkig duurde dit niet lang. Het hield langzamerhand op werd uiteindelijk beëindigd. De woordenwisselingen gingen wel continu door in het kamp. De Japanse bewakers en het stokkenleger werden steeds ongeduldiger. Ze hadden absoluut geen gevoel voor humor. Opeens moest het haar van alle jongens van acht jaar en ouder worden afgeschoren. Dat was niet grappig! De meeste jappen waren kaalgeschoren. Wij vonden het treiteren, het was een bespottelijk iets om te doen.

Een keer kwam de Japanse bewaker genaamd ‘Hansje m’n Knecht’ het kamp binnen.

¹³ Hij werd bestormd door veel vrouwen uit ons vorige kamp, Ambarawa 2, en zij bestookten hem met vragen over de jongens. Dat was dom om te doen. Hij deed erg afstandelijk en de

¹² This Japanese expression is retained in the target text. This is accounted for by S1: default.

¹³ Earlier in the source text it is explained that ‘Hansje m’n Knecht’ is a Dutch tale about someone who runs errands and performs good deeds, and therefore this nickname has been chosen (Bonga 94). No further explanation is needed in this fragment. This is accounted for by S1: default.

vrouwen waren erg teleurgesteld. Geen wonder, zij konden hem verraden voor het smokkelen van briefjes. Hij moest zichzelf beschermen, dat is hoe wij het zagen. We hebben nooit te horen gekregen of hij berichtjes bij zich had op dat moment.

4.5. Exerpt 5

Twintig

Singapore I, Kamp Irene,

Nummer 12

Opnieuw werden we wakker in een vreemde omgeving. Mijn eerste gedachte was, “We zijn vrij! We zijn echt vrij!” Ik stond op zodra de zon op mijn gezicht scheen, net als alle anderen. We waren zo enthousiast. We kletsten over het feit dat we hier in Singapore waren, ver weg van de jappen en andere vijanden, zoals de *merdeka* strijders.

We vroegen ons af hoe het kon dat deze wereld zo vol is met haat dat een man achteloos vrouwen en kinderen neerschiet. Hoe kan het dat een land een ander land zo erg haat dat het normaal lijkt om onschuldige burgers uit te hongeren en te martelen. We praatten over het Nederlands-Indië dat we achterlieten. Ons land, onze jeugd en papa’s levenswerk. Mama zei dat Holland ook erg mooi is, “We gaan terug daarheen en jullie zullen vanzelf zien dat het heel erg mooi is. Maar we moeten eerst wel wachten totdat papa terugkomt. Ik hoop dat het niet lang meer duurt tot hij ons vindt.”

Het was inmiddels al rond 9 uur ’s ochtends toen ik begon met de was. Ids en ik hadden een paar emmers met water van de badkamers naar de veranda getild. De veranda bevond zich aan de zijkant van de enorme kamer in het midden van het gebouw. Mijn handen zaten onder het zeepsop toen Ids voorbij rende en verdween in de kleine zijkamer. Op

hetzelfde moment hoorde ik de stem van een man achter mij zeggen: “Hallo Joke, hoe gaat het?”¹⁴ Ik draaide mij om een keek omhoog.

4.6. Exerpt 6

Ids was gekozen als leider van een groep van twintig jongens die gedwongen werden om te werken. Zij moesten greppels graven, houthakken in het bos, werken op het land en zakken vol met rijst, suiker, mais of meel dragen zodat dit van het depot van de spoorlijn verspreid kon worden over alle kampen in de omgeving. Dit was zwaar werk voor jongens van tien jaar en ouder.

Langzaamaan verhongerden de gevangenen in het kamp. In de loop van het jaar overleden de meeste oudere mannen een voor een. Ids werd toen gepromoveerd tot een van de groepen die moesten helpen met het voorbereiden van de begrafenis. De groep werd opgeroepen met de aankondiging: “Groep Talsma, aantreden met overhemd!” Dit betekende dat zij zich moesten verzamelen bij het mortuarium, waar alle doden naast elkaar lagen op kleine *tikers*, matten van biezen. De jongens riepen “kop of kont” om vervolgens de massa met mat en al op te tillen en om te kiepen in een lijk-kist, gemaakt van een zwaarder *gedek*. In de tropen moeten overledenen op dezelfde dag worden begraven omdat het ontbindingsproces onmiddellijk start. Soms sijpelden de lichaamssappen uit de bamboe lijk-kist. De jongens moesten de lijk-kisten naar de poort dragen en op een *grobak* laden, een buffelkar.¹⁵ Niemand wist waar deze arme, oude mannen hun laatste rustplaats kregen. Waarom eigenlijk de overhemden? De Japanse commandant zei dat het was om de doden te eren. Ids vertelde dat ze op een dag zeventien man naar de poorten hebben gedragen.

¹⁴ The English translation has been omitted as this is a Dutch expression. This is accounted for by a combination of S1: default and S3: omission.

¹⁵ The translation of ‘grobak’ as ‘ossenkar’ does not have the same connotation as a ‘buffelkar’. Considering the context of the Japanese internment camp, this term refers to a ‘buffelkar’. This is accounted for by S2a: approach.

Hieraan denken maakte papa en mama misselijk. De jongens waren immuun geworden voor alles rondom de dood, het gebeurde gewoon te vaak. Deze jongens, die eigenlijk naar school hadden moeten gaan om onderwijs te volgen, voetbal te spelen en te zwemmen, die gezonde maaltijden hadden moeten krijgen en in de puberteit hadden moeten zijn, werden mishandeld, ruw behandeld alsof ze gereedschap waren. Ze werden achtergelaten om te rotten in het vuil, in een kamp vol met luizen, vlooien, kakkerlakken en bedwantsen.

5. Conclusion

The phenomenon of code-switching is an essential component to Bonga's multilingual, personal account of her experiences during the Second World War. This study set out to answer the following research question: What are possible and desirable translation strategies to solve the translation problems that arise when translating the literary, multilingual memoir *Eight Prison Camps: A Dutch Family in Japanese Java* by Dieuwke Wendelaar Bonga into Dutch?

In order to do so, I first provided a theoretical framework and analysis of multilingualism in *Eight Prison Camps*. In this memoir, various text-specific translation problems related to the translation of code-switches arise. The code-switches in Dutch, Frisian, Japanese and Malay are intra-sentential. In total, the source text contains 710 code-switches. The current data highlight that multilingualism in Bonga's memoir is highly informed by the multicultural, socio-historical context of her experiences at various places throughout her life. Thus, the analysis indicates that each language reflects a different context.

Building on the MUTS-model as a basis for the classification of translation strategies, I combined different approaches to translating multilingualism. In the annotated translation I elaborately discussed the translation decisions that were made. In order to reflect the multilingual and multicultural context of *Eight Prison Camps* in the Dutch translation, I chose to preserve the code-switches. This study found that multilingualism can be preserved in the translation by applying the strategies of literal translation, adding and omitting material, in particular by means of intratextual translation. In many cases these strategies were combined as the application of one strategy requires the application of another sub-strategy.

In order to study the translation of code-switching in multilingual memoirs in more detail, future research is needed to examine the links between multilingualism and translation more closely. The scope of this study was limited in terms of an analysis of translanguaging.

Future research could be undertaken to determine what the effect of translingualism is on the translation of this memoir. Furthermore, a continuation of the translation and the analysis of this memoir could offer different, interesting translation problems and solutions. Whether these findings can be extrapolated to larger studies is unresolved and requires further investigation.

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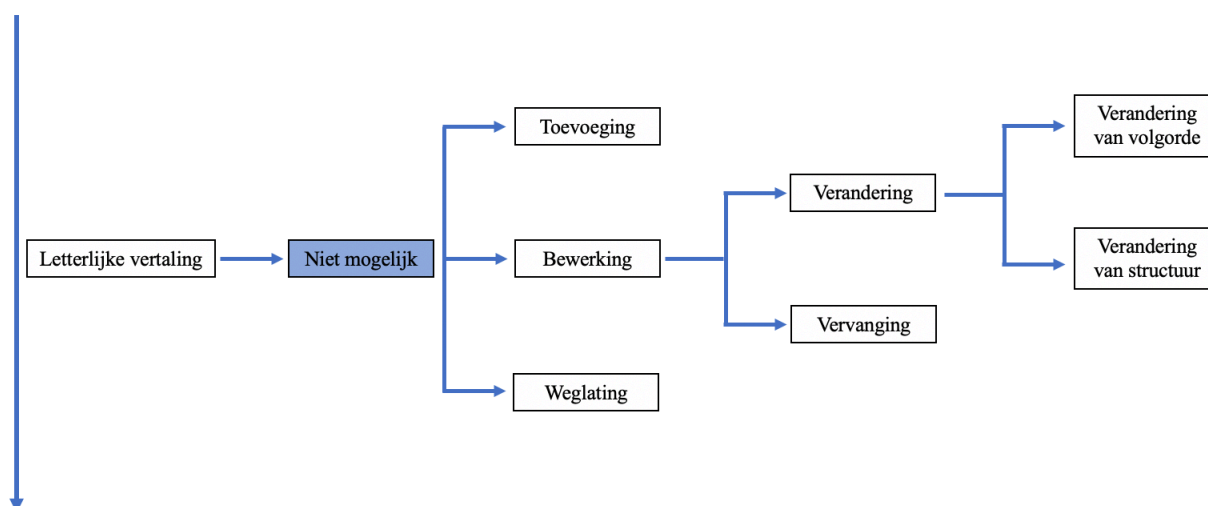
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7. Appendix

7.1. MUTS scheme by Van Egdom and Van Santen



7.2. Code-Switches in Source Text

Language	Code-switch	Total	Words	
			per CS	Page Numbers
Dutch	B.P.M (Bataafse Petroleum Maatschappij)	1	4	24
	Batavia	1	1	24
	Brille-Jap	1	1	79
	En het duurt nog maar een poepie dagen, en dan gaan we de rotzooi uit!	1	15	123
	Gordel van de Smaragd	1	4	4

Grootmoe	4	1	3, 4, 199, 200
H.B.S.	6	1	16, 46, 47, 96, 209
Hallo Joke, hoe gaat het	1	5	162
Hansje m'n knecht	1	3	94
K.N.I.L	2	1	21, 26
Mama	262	1	2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 15, 16, 17, 18, 21, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 35, 36, 37, 40, 44, 45, 48, 49, 50, 51, 52, 55, 57, 58, 59, 62, 63, 66, 67, 68, 70, 71, 72, 73, 75, 80, 81, 83, 84, 93, 97, 98, 99, 101, 103, 104, 105, 106, 107, 108, 110, 120, 125, 126, 127, 128, 129, 130, 134, 135, 137, 138, 139,

			141, 148, 149, 155, 156, 157, 158, 159, 160, 161, 162, 163, 169, 171, 172, 173, 176, 183, 184, 185, 186, 188, 189, 194, 196, 197, 198, 199, 200, 202, 203, 204
Mooie kamer	2	2	200, 203
Onderwys	1	1	128
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**7.3. Exerpt 1, from Eight Prison Camps: A Dutch Family in Japanese Java,
pp. 73**

Visits of the high Japanese officers became more and more frequent. We had to take down all our privacy mats, curtains, and sheets before they did their rounds through the barracks. Then we had to line up before our patch in the center aisle. Before the delegation entered our barrack, the room leader would yell, “*Kiwotsuke*,” which means, “Attention!” We straightened up. Then a scream, “*Keirei*” (bow). We stayed bent over till all the boots and samurai swords had gone by. When they were leaving the barrack, our room leader would have to yell, “*Naore*” (at ease).

**7.4. Exerpt 2, from Eight Prison Camps: A Dutch Family in Japanese Java,
pp. 76-77**

What happened at Christmas and New Year, I don't remember. I suppose not much, as everything was forbidden and our energy was gone. After a year and three months (actually it was on Ids' birthday, the 23rd of March, 1944), a bunch of rough Japs entered our camp. And yes, we were chased out of our barracks as we were getting another search. All morning we stood in the burning sun. We could not take anything out of our room with us, but one of us was wearing the "pants!" Before they started, for some reason or other, one of the barrack leaders was beaten up by one of the Japanese soldiers. We were scared, as the "searchers" were in a foul mood. They made an awful mess in our barrack which we had to clean up. Besides, when they left we received the message, "Yes, be ready early tomorrow morning, you are moving to Ambarawa." What a shock! We had hoped to stay in this camp till the war would be over, but no, it was not in the cards. We scurried to pack our poor possessions and worked till midnight. We packed up everything we owned. We said, "We'll throw it all on the trucks, they can only refuse it," and to our surprise, the coolies (native laborers) loaded it all on. The soldiers stood behind them with a whip, shouting their best word in Malay, "*Lekas, lekas, lekas!*" All Bertha's luggage went too, we helped her with it. The question was, would we see it again? We went in buses. Where would we go in Ambarawa? It was not too long a ride but our hearts beat anxiously. What would this move bring?

**7.5.Exerpt 3, from Eight Prison Camps: A Dutch Family in Japanese Java,
pp. 79**

We got a new camp commander out of it, a tall Korean Jap with wiry glasses, who always used to beat up the ladies for the least little error or simple mistake. The Japanese from Korea were generally taller and much more sadistic. Only the Japs who belonged to the *kempei tei* (military police) could outdo the Korean Japs in their malicious treatment of prisoners. This man promptly got the nickname: BrilleJap (SpectaclesJap).

From then on we gradually discovered what this camp was all about. I think that it had been an old hospital, and old and dirty it was! We met lots of other women and children again, all new faces. Most of our former camp mates ended up in the other barracks. This camp was built completely different than Sumowono. There were lots of barracks built criss-cross over the compound all connected by *empers*. The barracks were brick buildings with tiled floors, but the buildings were old. Ours ran parallel to the outside barbed wire fence in the back of the camp, which was covered with eightfoot high *gedek*, so we could not see the outside world. There were strips of dead grass between the barracks and along the barbed wire fences people had developed a few little gardens with mostly tomato plants.

**7.6.Exerpt 4, from Eight Prison Camps: A Dutch Family in Japanese Java,
pp. 118-121**

Fifteen

Muntilan, Camp 7

More Stories

Again the Japanese camp commander declared that we didn't work hard enough and that we slept too much. Besides that, he decided it was not safe enough in camp even if double barbed wire surrounded us! Anyway, we had to walk an extra hour in the night watch. He called it *fu sin bang*.

This night watch had started in all camps in Ambarawa and it had been a nuisance over there. We had not been involved as much in camp Ambarawa 2, but now it had to be three hours long. Nine o'clock at night was lights out, so we had to walk from nine to midnight, from midnight to 3:00 A.M., from 3:00 to 6:00 A.M. Each block had to bring up the required women or girls, two for each shift. The "sticks army" guards would come around to check on all the watch runners and we never knew when. Occasionally the Japanese commandant would be with them.

Tired, hungry, and full of edema as we were, it had to be done. I'll take my sister Emmy as an example of our general appearance. She was eighteen years old in this camp, five feet ten inches tall and at that time she weighed seventynine pounds, that is short of forty kilograms. She was *vel over been* (skin on bones). She was drying up. Little children had run into her protruding hipbones and had come up crying while a big lump developed on their heads. Her thighs were like sticks and were thinner than her legs. I myself had the kind of beriberi which retains fluids in the body and I looked all puffed up, an awful feeling!

We were on our feet the whole day doing hard labor. It was no wonder that this interrupted night rest hit hard. We tried to get as many ladies as possible to take their turns, but most of them were sick or too weak. It seemed that our turns came up more and more often!

We were not allowed to talk, which we did anyway, to sit down, which could mean bloodshed, or even to stand still. We slowly strolled up and down the open galleries alongside the rooms of our block. Lengthy blocks of buildings were constructed on the slope of the mountain as if they were sitting on terraces, with steps in between. On particular bright moonlit nights we occasionally waved at the other watch walkers up or down from our block. Our fear was that our camp commander would come to check on us on one of those bright nights, as he was "moonstruck" and could be very cruel when he was in that mood. The guards could pop up in the dark at any moment.

This particular watch that Emmy and I were walking had gone by uneventfully. Our shift was from 3:00 to 6:00 A.M. and it was close to 6:00, still dark but daylight was slightly shimmering through. The cord on Emmy's slipper had come undone so she quickly sat down on a wooden bench on the *emper* to fasten it. I was so tired and I was just bending down to sit beside her when on the steps coming from the lower block we heard the stomping of the guards' boots. There were two guards from the "sticks army."

We rushed towards them as we were supposed to do, bowed deeply and said our message, “Dai sanpang to dai sipang, fukumudju idju arimassin” (Everything on block 3 and 4 in order). But this time they did not pay attention to our patter. One of the two asked in Malay, “Why were you sitting down?” Emmy answered in her best Malay that she had to fasten the cord on her slipper. Then he turned to me and said, “And you too?” Then suddenly his leg shot out and he kicked at both of us and stepped on top of our feet. We hastily drew back to let them pass but the other one put his fist out and let it come down on Emmy’s stomach. She bent backwards, almost folded double but then caught herself on a little washline and accidentally pushed over a metal pail, which made a heck of a noise in the still morning. I guess the noise of the rolling pail changed their mind about beating us up some more.

Lots of people woke up with a shock and started peering out of the windows of their rooms to see what all the commotion was about. But we had to show the guards up to the next block and they were walking already. Hastily we rushed after the two morons and caught up just in time to say our lesson, “Susu itai fukumu ita imas” (we pass you on to the next block). Still shaking, we dragged our tired, sore feet back to our room. It was 6:00 anyway and Mama and the others stood at the door waiting to hear our story. Emmy said that by bending backwards he had not hurt her badly but of course we were humiliated. We could count ourselves lucky that it had not been the “moonstruck” Jap. Above all, within an hour we had to be on the road with the *patjol* group to go to the fields and face these jerks again. That was not a very happy morning.

At the same time of the extended *fu sin bang* we had to start the morning exercises again but luckily not for long. It sort of petered out and stopped. But skirmishes went on continually all through camp. The Japanese guards and the “sticks army” became more and more impatient. They were totally without any sense of humor. All of a sudden the order

came to shave the hair off all little boys, eight years and up. That was not funny! Most Japs were shaved bald. We thought it was just pestering and it was a ridiculous thing to do.

Once the Japanese guard, nicknamed “Hansel my slave” came into camp. He was stormed by a lot of women from our former camp, Ambarawa 2, and questioned about the boys. That was a dumb thing to do. He acted very aloof and the women were very disappointed. No wonder, they could have betrayed him for smuggling notes into camp and apparently he had to protect himself, that's how we saw it. We never heard if he had notes with him on that occasion.

**7.7. Exerpt 5, from Eight Prison Camps: A Dutch Family in Japanese Java,
pp. 161-162**

Twenty

Singapore I, Camp Irene,

Number 12

We again woke up in strange surroundings. My first thoughts were, “We are free! We are really free!” I got up as soon as the sun showed its face and so did everybody else. We were so excited. We chatted about the fact that we were here in Singapore, away from the Japs and the other attackers, like the *merdeka* fighters.

We wondered how this world can be so full of hatred that a man can shoot at helpless women and children. And that one country can hate another country so much that it seems normal to torture and starve innocent civilians. We talked about the Indies we left behind, our land, our youth, Papa’s life’s work. Then Mama said, “But Holland is also beautiful. We’ll go back there and you’ll see, it is very beautiful. But we will have to wait till Papa comes back first. I hope it won’t be long until he finds us.”

It was already around 9:00 A.M. when I finally started my wash. Ids and I had carried a couple of pails of water from the washrooms up onto the verandah which bordered on the

side of the colossal center room. I had my hands full of suds when Ids raced by me and disappeared in our little side room. At about the same moment I heard a man's voice behind me say in Dutch, "Hallo Joke, hoe gaat het?" ("Hello Joke, how are you?") I turned around and looked up.

**7.8. Exerpt 6, from Eight Prison Camps: A Dutch Family in Japanese Java,
pp. 176**

Ids had been elected to one of the work groups as commandant over twenty boys and what they had to do was dig ditches, chop wood in the forests, work the fields, and carry bags of rice, sugar, corn, or flour out of railway depots to be distributed to all the camps around. Hard work for little boys of ten years old and up.

Of course the whole camp was starved slowly and when in the course of the year most of the old men started to die off one after another, Ids was promoted to one of the groups who had to help prepare for their burial. The group was called up by an announcement, "Work group Talsma, appear with shirts on!" This meant that they had to assemble at the death house where the dead were lying side by side on little *tikers*. The boys would call out "heads" or, "tails," and then they would lift up their load, mat and all, and tip it over into the coffin made of a heavier *gedek*. In the tropics a dead person has to be buried on the same day because the decomposing process starts immediately. So sometimes the decomposition fluids ran out of the bamboo coffins. The boys then had to carry the coffin to the gates and usually loaded it on a *grobak* (an oxen drawn cart). Nobody knows where these poor old men got their last resting place. Why the shirts? The Japanese commander said it was "to honor the dead!" On one day, Ids said, they carried seventeen dead men to the gates.

To think of it made Mama and Papa sick. The boys were sort of immune to the facts of death, it just happened too often. These boys, who should have been going to school getting an education, playing soccer and swimming, who should have eaten nourishing meals, being

in their puberty, were abused, roughly handled as if they were tools, and left to stink in the dirt of a camp full of lice, fleas, cockroaches, and bedbugs.