

Translating for Children through Time and Space

Frances Hodgson Burnett's
The Secret Garden

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TABLE OF CONTENTS

TABLE OF CONTENTS	2
INTRODUCTION.....	3
FRANCES HODGSON BURNETT.....	5
<i>THE SECRET GARDEN</i>	7
TRANSLATION OF CHILDREN’S LITERATURE	9
TRANSLATING FOR CHILDREN THROUGH TIME AND SPACE	14
SOURCE TEXT ANALYSIS	14
THE YOUNG READER	21
CULTURAL ASPECTS	23
NAMES	26
LINGUISTIC ASPECTS.....	31
ADULT THEMES	32
TRANSLATING DIALECT	34
TRANSLATING RELIGIOUS CONCEPTS.....	40
NAMES	40
HYMNS.....	42
IMPLICIT CHRISTIAN ASPECTS	47
TRANSLATING <i>THE SECRET GARDEN</i>	49
CHAPTER 1	51
<i>NOTES ON CHAPTER 1</i>	57
CHAPTER 5	63
<i>NOTES ON CHAPTER 5</i>	71
CHAPTER 23	74
<i>NOTES ON CHAPTER 23</i>	79
CHAPTER 26	83
<i>NOTES ON CHAPTER 26</i>	85
THE VEEGENS-LATORF TRANSLATION	86
CONCLUSION.....	91
WORKS CITED.....	93

INTRODUCTION

One of my favourite children's novels is one I never read as a child. The first time I read *The Secret Garden* by Frances Hodgson Burnett I was twenty years old and had just seen the 1993 film adaptation for one of my courses in Theatre, Film and Television Studies. I found I preferred the novel over the film, and it has remained a firm favourite.

During my Master education, one of the assignments included a comparison between two translations of the children's book *Five go to Smuggler's Top*, by Enid Blyton. The first translation originated from 1955, which was quite noticeable as the language used was somewhat outdated. There were also several alterations in comparison to the source text which had been badly chosen and sometimes just plain wrong. In 2002 the translations of the entire *Five*-series were revised. You would assume that a completely revised version would not feature the same mistakes the original target text had. In this case we found that most of the problems the class had found with the first translation were still present. From a financial point of view it is quite understandable that they did not commission an entirely new translation, but in this case all that had been changed were cultural aspects, such as racist concepts and heteronormative social patterns.

The deplorable state of this 'new' translation had me wondering whether this was the norm for Dutch translations of children's novels. I had never read the Dutch translation of *The Secret Garden* and I was very curious to see whether this translation

would be equally saddening. The translation I found was widely available in shops, libraries and from the publisher's website and had been written by Els Veegens-Latorf in 1970. When glancing through it I found several aspects which bothered me and I decided that this would be my Master's project: to retranslate *The Secret Garden*.

I will start with some information on Frances Hodgson Burnett and her work, followed by my own analysis of *The Secret Garden*, based on the work of Christiane Nord. There were three distinctive subjects which seemed of interest and will be addressed: translating for children, translating religious aspects and translating dialect. The fact that *The Secret Garden* was written and set in the early 20th century and is therefore quite old fashioned also needs to be taken into account, but as the effect this has is greatly influenced by the audience, I chose to address this in the same chapter as translating for children.

FRANCES HODGSON BURNETT

Frances Hodgson Burnett was born on November 24th 1849, in Manchester, England. When she was three years old her father died and when Manchester fell into a crisis, due to the American Civil War, the family had lost most of their income. In 1865, when the Civil War was coming to an end, they all moved to Tennessee after an invitation from Mrs. Hodgson's brother. In the United States Frances continued her lifelong passion: writing.

It was here that her first story was published and after that she managed to support her family through her writing. A close American friend, Swan Burnett, doggedly pursued her, but she steadfastly refused him. When Frances finally had the funds and decided to take a trip back to England, she did not want Swan to suffer any longer and so she promised to marry him when she returned. They were finally wed in 1873 and Frances now wrote under the name Frances Hodgson Burnett.

In 1877 Burnett's first book was published. It was a great success and she continued to write more. She only stopped writing when she was ill, which happened more and more often. Frances and Swan had two sons together and although they started to grow apart, they gave their boys a loving home. Burnett took a great interest in all sorts of religious and spiritual fads. She attended séances, studied the religion of Christian Science and took a course in mind healing.

Burnett started writing her first children's novel in 1884. *Little Lord Fauntleroy* was so successful that the family could move to a larger house. The later stage

version she wrote was also immensely popular. In 1890 Burnett's eldest son died. Burnett was devastated and lost herself in her travels. By now her books were popular in all English speaking countries and had been translated into several other languages. When she finally returned to the United States, gossip about her married life had grown rampant. She was the absent mother and wife. In 1898 she did file for divorce and moved back to England.

In Kent she found a new home in Maytham Hall. Here Burnett discovered an old, neglected garden, completely walled in. She helped to change it into a rose garden and it became her study. She wrote several successful books there and met a little Robin, whom she was very fond of. When she returned to the United States in 1908, Burnett decided to have a house built on Long Island. It was a gorgeous villa, filled with antiques. Here she writes her new novel: *The Secret Garden*. Though her personal life was never quiet and she often travelled abroad, Burnett continued her writing. She died of colon cancer at her home on Long Island on October 29, 1924.

Although many of Frances Hodgson Burnett's works were very successful during her lifetime, most have now been forgotten. She is now mostly known for her children's novels, of which *Little Lord Fauntleroy* was always the most famous. Only in later years would *The Secret Garden* be rediscovered by readers and critics and so become a classic. It has been made into stage performances and films and can still be found on bookshelves all around the world.

THE SECRET GARDEN

Mary Lennox was born in India, where she was neglected by a busy father and a self absorbed mother. Raised by native servants who give her everything she wants to keep her quiet, Mary grows up to be a horrible young girl. When Mary is about nine years old disaster strikes in the form of a cholera outbreak and Mary is left completely alone. When she is finally found, the decision is made that she be sent to England to live with her uncle, Mr Archibald Craven at Misselthwaite Manor in Yorkshire.

Mary is forbidden to enter most of the house, so she spends most of her time outdoors, roaming the gardens. Here she finds a walled off section, seemingly without a door. When she tells Martha, her maid, about it, the girl explains that about ten years ago it had been the late Mrs Craven's garden. Mrs Craven had often gone there with her husband, but after she died from a fall there, Mr Craven was so devastated that he forbade his servants to ever speak of her again and the garden was sealed off.

Later, while playing outside, Mary meets an old gardener, Ben Weatherstaff, and a robin. The robin helps her find the key and the door to the secret garden. She wants to bring the dead and neglected garden back to life and Martha writes her little brother Dickon to ask for some seeds. Dickon helps Mary bring the garden back to life.

On a rainy night, when the storm keeps Mary awake, Mary thinks she hears crying. She leaves her room to find out who it is. In bed in a large room she finds a young boy, about ten years old, who turns out to be her cousin, Colin Craven. He tells Mary that his father cannot look at him as his mother died when he was born and he is kept in his room as he is thought to be too ill to be outside. The boy is quite like Mary: as the master's son he has always been indulged. He is bad-tempered and self-centred. Colin is bedridden due to some mysterious disease and cannot walk. He is convinced he will die. Mary tells Colin that he is not deformed, as he had always believed, and Colin is eventually allowed to join Mary and Dickon in the garden in his wheelchair.

Once he goes outside more and more often, Colin starts to get healthier. His faith in 'the magic', as he tends to call all the mysteries of nature around him, strengthens to a point where he can even walk again. When Mr. Craven finally returns home, it is to find his sad and sickly son sparkling with life.

TRANSLATION OF CHILDREN'S LITERATURE

There are several differences between translating adult literature and translating for children. I feel that Zohar Shavit has a very good point in saying that translators of children's literature have a relatively large amount of freedom in comparison to translators of adult literature (26). When translating for children it is quite acceptable to adjust the text if this is deemed necessary to ensure it is suitable for children. Texts may therefore be altered to adhere to contemporary society's opinions on a child's sensibilities and abilities. However, to be regarded as a translation for children, a text may not ignore these conventions.

When translating children's literature, the text is formed to fit into the existing models present within the target system (28). This was also the prevalent way in adult literature, but though this is no longer the case, the system for children's literature is still especially sensitive for this type of adaptation, as it only accepts texts which fit into its conventions. Shavit illustrates this with the example of several canonized children's novels. *Gulliver's Travels* was adapted to the models of adventure and fantasy, since children were not expected to understand its satirical qualities. Many of the alterations she describes are elements which were omitted, but it is made clear that she finds elements which have been added most telling for a model's limitations (33). While the text is generally being shortened to be suitable for its young readers, some elements are apparently considered such essential parts of the target model that they needed to be added.

In contemporary translation the conventions for the adult canonized system are to leave the text as complete as possible. The freedom to manipulate is still present in the non-canonized adult system, as it is in the system for canonized children's literature (33). Here the model's sense of morality and the translator's assumptions about the child's competence. This mainly means that the text is shortened and simplified. Since action and plot are generally deemed to be the most important parts of a children's novel, these scenes are least likely to be omitted. Shavit shows how scenes from her examples were deemed to be too complicated and were simply deleted. The same is done with scenes which show a sense of irony or a disparaging view of adults, with the excuse that a child would not be able to understand its meaning. With regards to the level of complexity, Shavit also points out that small parts of the text may be deleted, but that which remains may thereby lose its function (37). When an action is used to describe a negative action of an adult and that negative connotation is removed, all that remains is the action.

One of the main reasons for abandoning the source text in order to provide an acceptable target text has been the use of literature to impart morals and values or a particular ideology (38). Even when the adult system let this concept go, it was still prevalent in children's literature. Although these types of alterations might be considered necessary for the texts to survive throughout the ages, they may modify the text beyond all recognition.

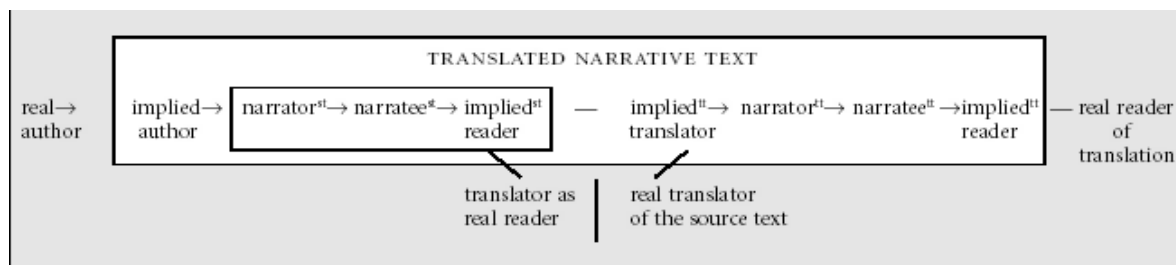
The objective seems to be to create a faithful representation of the source text, while forcing it to fit into the models provided by contemporary literary systems and

our own views of the child's capabilities. And there lies the discrepancy. Adults decide what children read in practically every way. The system to which children's literature adheres is shaped after the ideas of adults. Translators are adults and as such impart their adult views about children on their translations of children's literature. Emer O'Sullivan speaks of "the asymmetrical nature of the communication in and around children's literature" (99). She argues that the visibility (or audibility) of the translator is greater in children's literature. He is visible in the choices he makes in forcing the source text to fit the target system, which is stricter with regards to children's literature.

O'Sullivan uses a model of narrative communication based on the work of Seymour Chatman to make the relation between the separate agencies visible (100). The original model is made up of three pairs and based on the concept of the implied author. The real author and the real reader are placed on the edges of the model. They are found outside the narrative text as these are the actual people involved in the communicative situation. The implied author is placed within the narrative text and is the author as the real reader will perceive him through reading the narrative, the "all-informing authorial presence" (100). This concept is paired with the implied reader on the other side of the model. This is the presupposition the real author has of his real reader. The "asymmetrical nature of communication" which O'Sullivan speaks of can be seen within the model as an adult implied author with presuppositions of the child implied reader. This means that it is the implied author where the connection between adult and child is set. The middle pair is that

of the narrator and narratee. The narrator is the voice within the text which can be 'heard' by the real reader, while the narratee is the one being addressed by the narrator. Both narrator and narratee may be either overt (an actual character in the narrative or an authorial presence) or covert (implied). Just as the implied author is not to be confused with the narrator, the narratee is not the same as the implied reader, although overlap is possible.

Chatman's model only works for original, untranslated texts. O'Sullivan has expanded the model to fit translations (103) as featured below. It moves from the real author to the real reader of the translation. Where first there is a combination of two models, one for the source text and one for the target text, the eventual model melds them more thoroughly.



Note: The model in the book shows two 'narrators' of the source text, however, the second one should be the 'narratee' of the source text, as it is in this representation.

As the implied reader of the source text is formed by the implied author, the implied reader of the target text is created by the implied translator. O'Sullivan indicates that the translator does not create an entirely new message. He merely redistributes it to a new implied reader. The real translator makes communication between the source text's real author and the real reader of the translation possible. He does this from

outside the narrative text, using the implied translator within the text. The narrator, narratee and implied reader of the source and the target text may be quite similar but may also be very different.

Especially in children's literature, where the translator has a relatively large amount of freedom within the target model, the translator may be quite visible. The voice of the translator may for instance be heard in a preface or footnote. This communication is added to the text by the translator for the real target text reader. Another possibility for the translator's voice to be heard is when alterations are made to the text. The voice of the narrator of the source text may be overridden by the voice of the narrator of the target text. O'Sullivan demonstrates this with an example from a translation of *Alice in Wonderland*, where there is mention of a 'Mock Turtle' and the translator decided to explain this creature to the readers (107). The implied translator has such different views than the implied author that he found this rather major alteration necessary and so makes his presence noticeable. He bases his alterations on his own presuppositions about children and the time and culture based literary models.

TRANSLATING FOR CHILDREN THROUGH TIME AND SPACE

Translating *The Secret Garden* for a Dutch audience gives us the same problem which may be found when translating any other work of foreign literature, that of cultural displacement. The story is set in England. This results in the story covering aspects of life which are common or at least recognizable for the English reader, but inherently alien to a Dutch audience. We encounter an additional difficulty in this specific case, as we are translating this story for a younger, contemporary audience, while this novel was written around 1910. This target text must then be made to fit within the modern system of children's literature.

SOURCE TEXT ANALYSIS

Christiane Nord (237) makes a case for a combination of source text analysis and the function of a target text prior to the beginning of a translation. This means that a profile of the target text should be created, even before the analysis of the source text. By formulating a "desired situation" (the target text analysis based on the translation assignment) and comparing it with the "actual situation" (the source text itself), a comparison can be made which highlights the specific translation problems which need to be solved.

The solution for any translation problem is dependent on the specific translation assignment. In other words, to be able to create a representation of the desired situation, a target text profile, a translation assignment is required. Since this is a study of a personally selected work, I will need to create my own assignment.

Publisher Christofoor has decided that the time has come for a new translation, instead of a revised version of the translation from the 1970's. Christofoor profile themselves as a publisher of high quality, spiritually oriented books¹. The main body of their collection exists of fiction such as stories, legends and fairy tales, for children and adults. Other major categories are religion, education and nutrition. *The Secret Garden* very much fits into this category as a classic children's book with a strong spiritual background. The new translation is not to be based on the previous translation by Veegens-Latorf. The intended Dutch audience are children from the age of ten. The book should be published as soon as possible and one would hope that it will remain in print at least as long as the previous version. Large changes in the narrative are discouraged as this is a famous classic novel and should be represented in its complete form.

Nord distinguishes between four separate categories of what she calls "objective translation problems". First are the pragmatic translation problems which are caused by the differences between the communicative situations to which the target text and source text belong. These include differences in place and time, and culture determined pre-existing knowledge of the receiver. Second are translation problems which are specific to the two cultures involved and spring from their differences in norms and conventions, such as conventions in units of measurement or etiquette. The third category mentioned concerns translation problems between the two languages involved, like with the translation of German modal particles to a

¹ <http://www.christofoor.nl/cgi-bin/showpage.cgi?section=5>

language which does not use them quite so often. The final category involves text specific translation problems which appear within the translation of a specific text and where the solution cannot simply be carried over into other translations. Examples of this would be puns or other language games.

Nord also created a list of 17 questions which she felt were necessary for a source text analysis (Nord, 236). I will use this list to create a general overview of the text. The first question is “who transmits”. In this case that would be the British/American Frances Hodgson Burnett, as she wrote the text herself. Although we have quite a lot of information about her, as shown previously, practically none of this information is found in the text itself, except for the use of the English language and Great Britain as a setting for the plot. None of the additional information would be immediately available to the reader. This means that the reader's general background knowledge drawn from the author is limited. Also, if a Dutch child were to read the translation, it is not very likely that he will consider the fact that this book has been translated at all.

The second question, “to whom”, refers to the recipient of the text. What can be said about the reader based solely on the source text. This text was meant for children around the age of ten. This, of course, rather limits the intended audience, although today this book could be seen as cross-over fiction, in the sense of children's literature that is also being read by adults, as it is considered a classic. Assuming that most children will not research the author before reading the book, we may assume that this has no influence on the reading experience.

The fact that the audience mostly consists of children does influence the translation strategies. Their less acute comprehension of language must be taken into account when deciding on attributes such as word choice and grammar. Also, as Oittinen points out, even when the main audience is devised of children, there are still a lot of adults involved before the child can read the book. And when we take into account that this book may very well also be read by adults, the situation changes again. Especially because the novel's status as a classic would indicate that some adults who read it might have more background knowledge.

Although there is a lot of information available about Burnett, it is difficult to ascertain any specific intentions she may have had in the writing of this book, as Nord inquires in her third question "what for". Burnett was a professional writer and not generally known to have an agenda. I would indicate at this point that it could arguably be said that there is a religious aspect present, which might have been intended to influence the reader. There are, however, several conventions with regards to intention in children's literature. Especially since there are always adults involved in the selection process. A children's book should inform and entertain. It should be educational, in this case by demonstrating the positive effects of an active life in the open air and showing negative reactions to negative behaviour, while entertaining the reader with an interesting plot to keep him involved.

When considering question number four, "by which medium", there is very little to draw on. We are working with a book. It has been written, edited, printed and reprinted, but it has never been anything different which may in some way

influence the translation process. However, question five, “where”, does have some interesting effects. The plot is mainly based in Great Britain. In a limited way, the text presupposes a knowledge of the nation's customs and colonial history. I use the word 'limited' as the text is not incomprehensible without this knowledge. However, the text does not explain these situations, which might diminish the readability of these parts of the plot.

Another influential question is number six, “when”. As with the spatial situation in question five, this time related question has its consequences for the translation process. The text was written and published around 1911. This would indicate that the reader is presupposed to have some knowledge of this era. The specific time is never mentioned in the book, but the situation makes it rather clear that, for a modern audience, this plot is set in the past. In the original English version this is also visible in the sometimes rather old-fashioned use of language. This raises the question of whether the more archaic language features should be maintained in order to make the target text seem old-fashioned as well. Both of these possible translation problems are exacerbated by the identity of the intended audience, as children will have less knowledge of the early twentieth century and might have some trouble understanding the archaic features.

The seventh question, “why”, is a difficult one. Presumably Burnett wrote the book to make money, as she was a professional writer. As with the intention of the author all we have here is conjecture. I would suppose that most authors also write for enjoyment. In Burnett's case there are several features, such as the garden, which

seem to be taken from her personal life and which were very dear to her. This would imply that her work was important to her on a personal level. Since this is a literary work and not a professional text, it is almost impossible to find any additional information on this topic.

“With what function”, the eighth question, seems to fit with questions three and seven. As a literary text, its function would be to divert. Since it is a children's novel, it should also be pedagogic.

Question nine is “on what subject matter”. In this case the subject is a displaced, orphaned young girl, trying to adapt to her new surroundings and the healing qualities of the great outdoors. Oddly, the subject seems to shift near the end of the text, as in the last chapters of the book the focus shifts from the protagonist to her cousin. The protagonist is by this time no longer developing, and the cousin is going through a similar development. The narrative mode does not change, however. Also, although it is not a specific subject, there is an underlying spiritual aspect to the book, which I think to be of some importance, as there are several chapters in the book where this is quite obviously represented and because spirituality is one of the publisher's main subjects.

Question 10, “what”, poses another problem. Since this is a literary text, the information given in the book is not as logically set up as a more technical text would be. It is difficult to judge which information should be included in the analysis.

With the question of “what not”, Nord seems to enquire about presupposition causing translation problems. This would once again refer to the problems which

could possibly be caused by the target audience's lack of knowledge about British culture and history. The question would then be whether or not this would indeed impair the reading experience. The story may not have the same impression on a current audience as it had in the past, but how does this affect the plot, or does it affect the plot at all.

Question 12, "in what order", seems irrelevant. The source text has a chronological, linear structure, which is in line with the conventions.

The question "using which non-verbal elements", is simple, none. Although this is not true for all versions of this text. Several other prints of this book have been illustrated.

"In which words" does bring up an interesting point. I do not find that Burnett's lexical choices differ very much from the conventions, yet there are two important features of the text which would influence the translation choices. Once again there is the historical aspect, which influences the perception of the lexical features present in the source text. Another interesting point in the ST vocabulary is the use of a regional dialect, which is represented through spelling and word choice. The translation of this dialect poses an interesting translation problem.

The question "in what kind of sentences" is a difficult one. Generally speaking, I do not believe Burnett varies greatly from the norm here. However, there are several very long sentences present in the book, which I would not suppose to be very beneficial to the reading experience. Yet it must also be considered that these

deviations may be typical for Burnett's style, in which case it might be argued that they should be retained.

The problem with the last question “in which tone” is that the text has a third person, subjective narrative mode, which has some omniscient characteristics as there is some information given which the protagonist cannot know. This means that the general tone of the narrative is neutral, though sometimes coloured by the emotional state of the protagonist. It should be possible to convey the same in the target text without too many difficulties.

Within a top-down approach, working from the pragmatic macrolevel, through cultural specifics to the linguistic microlevel, language based translation problems may be solved by the restrictions placed upon the translator by the pragmatic situation or the general conventions of the system. Since *The Secret Garden* is a classic novel, this target text analysis does not impede the information gained by the source text analysis too much. The situation and audience have not changed so dramatically that large adaptations are required.

THE YOUNG READER

The Secret Garden is intended for children from the age of ten. Riitta Oittinen fits in with what Shavit claims with his description of the system children's literature. In her article 'No Innocent Act' Oittinen reminds us that children do not have the same

'world knowledge' as adults (42). Yet a translation is always created by an adult. Oittinen is then joined by Jan Van Coillie and Isabel Pascua Febles in saying that the translator is forced to base his translation on his own opinion of what a child will understand (Translating 41). In their discussion of this subject they all reach for Venuti's concepts of foreignization and domestication. In view of the fact that this particular story was written in 1911 and is now almost one hundred years old, I would like to add to this James S. Holmes's ideas on historization and modernization. The discrepancies in space and time between the source text and the target text may be classified on James S. Holmes cross (276). Holmes sets exoticization (similar to Venuti's foreignization) on a horizontal scale across from naturalization (similar to Venuti's domestication). He crosses this spatial division with a vertical temporal scale, indicating historization at the top and modernization at the bottom end. He then gives three levels within which these choices must be made: linguistic, textual and socio-cultural. By spacing the three levels on the diagram, a translation can be judged on its retentive or recreative qualities. A translation in which the setting remains set in the early twentieth century will score high in historization on a social-cultural level. If the translation was adapted to depict the twenty first century, it would rank closer to modernization.

In the translation of children's literature domestication would entail that more difficult and unfamiliar words, concepts and places are changed as otherwise a child may not understand the text and this could have a negative influence on the child's reading behaviour. Foreignization means that those same concepts are kept in place

so that a child may learn from them (Oittinen, No Innocent Act 42-43). A translator must find a middle ground so that he creates a target text which is not too difficult to deter a young reader, but which also does not underestimate him, based on his own opinion on children.

Children's literature is not all about the child, even when we disregard the translator. Both Oittinen and Pascua-Febles indicate that before a child even opens the book, many adults have already passed judgement on it. Think about the writer (who will generally be an adult), the editor and the publisher, teachers and librarians, and of course the parents who buy their child books and perhaps read them out loud. This means that the target text, as well as the source text, must be deemed suitable by both children and adults.

CULTURAL ASPECTS

While children in the early twentieth century would have had little difficulty in understanding the story Burnett was telling them, a child in the early twenty first century may indeed find several problems with regards to little Mary's situation. Not only does this book relate of a childhood in an unfamiliar (or at least less familiar) country, but it relates of a childhood in an unfamiliar time. While English readers may recognize aspects of the story as parts of their cultural history, a Dutch audience, especially as young as ten years old, does not have this advantage.

The story begins in India. England has an extensive colonial history with this country, which the Netherlands lacks. Especially around 1900, English speaking

children reading this story would be at least somewhat familiar with this country and the way it is represented in *The Secret Garden*. It might be possible to negate many foreign aspects of this story by changing the setting to a Dutch one. Just through changing names and places to Dutch equivalents (and I use that term loosely) and perhaps replacing India with Indonesia, which the Netherlands have a colonial history with, the story could be moved from one country to another. Only the first and a very small part of the second chapter are situated in India and the situation there is so minimally described that no child, and probably not even an adult who is not familiar with the source text, would notice the change. Similarly, the story as it continues in England has very few specifically British aspects which could not possibly be changed to Dutch.

Modern Dutch children have little knowledge of India, let alone India under English rule. Yet it may be this lack in knowledge which might make this story more interesting. Basically it all comes down to the question of foreignization versus domestication. In this instance and as with most literature intended for children of ten years and older, I am of the opinion that it is not prudent to domesticate a target text to the extent I proposed for *The Secret Garden* above. One of the main concerns adults have when it comes to children's literature is its pedagogic influence. Adults are the ones who select the books which will be translated, published and bought. Foreignization may well be seen as one of the most didactic aspects of this book. It introduces an ignorant audience to a new world, which they previously had no

knowledge of. In this line of reasoning any badly placed form of domestication would corrupt the “lesson” a child might learn.

One example is the use of the Indian terms *Ayah* and *Mem Sahib*. An *Ayah* is an Indian nanny and *Mem Sahib* is a combination of ma’am and *sahib*, which together form a polite way to address a woman and mainly seems to refer to a British woman in India. Children in the early twentieth century might have been familiar with the Indian terms introduced in British society through colonization, but modern Dutch children will not know them. I have considered changing *ayah* to *kindermeisje* and *memsahib* to *mevrouw*, or adding an explanation, but I think the context makes the meaning of both words clear enough. The Indian terms also add to the sense of foreignization, which is, in part, what I am aiming for and is also present in the source text and should therefore not be removed from the target text. The book *Paradijzen van weleer* (Beekman), gives the word *ayah* spelled with an /h/, although not with a capital. Most other sources only show *Mem Sahib* spelled as one word, *memsahib*, as does the later edition of the book, which is why I chose to spell it this way. I had originally decided to write both terms in italics, which was also done in the later edition, to make it clear to the reader that these are foreign terms. However, in rereading the translation the effect of the italics seemed quite large. The words draw undue attention and emphasis, especially in a later chapter, where the word is repeated several times in close succession. Aside from that, the word would be a very normal one for Mary to say, as she does not know any better.

NAMES

The personal names in SG are generally common English names. In translating the text, we must consider whether or not these names need to be changed to suit a young Dutch audience. In his article 'Character Names in Translation', Jan Van Coillie gives ten possible translation strategies which might be of use when deciding on a translation for a (personal) name. The name of the female protagonist, Mary Lennox, has a specific religious connotation and will therefore be discussed in the later chapter on the translation of religious aspects. Here I will focus on the names of the two male protagonists, Colin Craven and Dickon Sowerby.

In this case several of Van Coillie's strategies may immediately be discarded. 'Replacement with a common noun', 'replacement with a more widely known name' and 'deletion', may be ignored, since these strategies refer to the random occurrence of a name within the text, not to a character's personal name.

Two strategies which may also be dismissed are 'translation (of names with a particular connotation)' and the related 'replacement by a name with another or additional connotation', as these refer to names which have a discernible meaning in the source language and might therefore be translated to a name with an identical or similar meaning in the target language. As neither Colin nor Dickon has a very specific connotation in English, it comes to reason that neither of these strategies will be necessary.

The next strategy, 'replacement by a counterpart in the target language' or an exonym, may not quite work in these particular instances. Colin does not really have a Dutch counterpart and Dickon is an alteration of the name Dick. Dick is (or was) a popular name in the Netherlands as well as in England and might be considered as an alternative. However, in the *Annotated Secret Garden* Gretchen Holbrook Gerzina notes that Burnett made a deliberate choice in changing it to Dickon, as she wanted a name which was more interesting and would better reflect rural England. Keeping this in mind we will still put the name Dick on our list of possible translations.

While Dickon and Colin do not create any severe difficulties in reading for a child past the age of ten, there is one pronunciation problem which may occur. Dickon is not very problematic, as Dick is a known name and the addition of -on sounds quite similar in Dutch as it does in English. Colin on the other hand might be confusing as to create the short sounding /ɔ/ in Dutch the vowel is generally followed by two consonants. A possibility might then be to change the spelling to Collin, in accordance with Van Coillie's strategy of 'phonetic or morphological adaptation to the target language'. Another solution might be the strategy of 'replacement by another name from the target language'. With this strategy the name is not phonetically or morphologically altered, but any name from the target language may be used. The goal in this case would be, not to be faithful to the source text, but to create a 'domesticated' target text, which completely fits into the target language. In this case a translator might therefore decide to change the name in to one of the

current favourite boy's names, such as Daan, Sem or Ruben². Basically, this means that all Dutch boy's names may be added to our list of possible translations, but since it was decided to remain faithful to the source text, we will disregard the more distant and completely unrelated popular names and only add 'Collin' to our small list of possible translations.

This leaves us with only the last two strategies: 'non-translation' and 'non-translation plus additional explanation'. The additional explanation should only be important when a name refers to an existing person or may in some other way add to the reader's knowledge. As neither name requires such consideration, we are left with three possible solutions for the translation of each name: non-translation, phonetic alteration for Colin and reduction to Dick for Dickon or replacement by another name from the target language.

Obviously non-translation would be the least intrusive solution. We must bear in mind that we have decided to maintain foreignization and have not moved the book's setting away from England. Changing the names from the English to inherently Dutch names may therefore work against our effort and make the names seem out of place. A child knowing he is reading about an English child will not expect that child to have a Dutch name. We must also consider that the English language and English personal names have gained in popularity in the Netherlands. Dutch children nowadays may well have classmates with names like Chelsea or

² The *Sociale Verzekeringsbank* keeps an annual record of all children's names given in the Netherlands, as well as their frequency.
<<http://www.svb.nl/int/nl/kinderbijslag/actueel/kindernamen/index.jsp>>

Jayden. In 2008 the Dutch Social Security Bank recorded 127 Dutch boys born by the name of Colin (Collin was also used). Dickon was not on the list, but there were six children named Dick. Children are therefore less likely to be confused by the appearance of an English name. Also, as Van Coillie states, a large amount of books for children above the age of eight years old do not translate foreign names. Since *The Secret Garden* will be translated for an audience of ten years and older and considering all the previous reasons, in both cases non-translation would be the logical choice. The same holds true for the two last names. Sowerby has no significant connotation or exonym, and while Craven can mean something like cowardly or weak-hearted, its meaning would most likely be lost on even an adult, modern English speaking audience. Both might pose a small phonetic difficulty, but as we have just established that Dutch children are by now quite used to English names, that should not be considered a significant problem. Since both names add to the foreignizing effect of the target text, we will leave the names of both male protagonists non-translated. This may be ascribed to most other names used in the book, however there are a few exceptions.

One name which does have a more explicit connotation is Mrs. Medlock. Gerzina notes that as the housekeeper of Misselthwaite Manor, she has the keys of every room in the house. Also, in these times food and valuable belongings were usually locked away and obviously Mrs. Medlock would be the only one among the personnel who would be able to reach them. Since the name includes the word lock, we might call upon the strategy of 'translation (of names with a particular

connotation)'. We might create a Dutch name with the word *slot* or *sluiten* in it. For instance *Sluiter* would be a perfectly appropriate last name in Dutch. Yet once again we must keep our efforts of foreignization in mind. Even though the connotation is more obvious in this case, it has little to no consequences for the plot and would most likely be missed by most English speaking readers.

The last name we will look into is in part a geographical one. The estate Mary will be living on in England is named Misselthwaite Manor, located near the town of Thwaite in Yorkshire. There is actually a town named Thwaite in North Yorkshire, and for foreignization purposes, we will not change the name of the town. We shall however discuss the name of the Manor, since there are some possible connotations present. The word *thwaite* is an obsolete word meaning piece of ground, especially if it has been cleared of forest or waste. Even though a possible Dutch translation for this word might be found, the decision to leave the name of the town as it is interferes with any possible translation, as the connection between the town and the Manor would disappear. A *missel thrush*, or *mistle thrush*, is a type of bird, in Dutch known as the *grote lijster*. *The Secret Garden* obviously has a close connection to anything related to nature and there are several birds mentioned in the book. This then is not a completely irrelevant connotation. A *missal* in Catholic religion is a book which contains the prayers and rites used for Masses throughout the year. Since there is a larger religious aspect to this book, this connotation might also be of some consequence. Still, as we have already found a problem with translating the last part of the name, translating only the first part would be inadvisable. Additionally, once

again a Dutch translation would go too far towards naturalization to fit in the text. Once again the best choice would seem to be non-translation.

LINGUISTIC ASPECTS

The general use of language in the source text is rather old fashioned. To sustain some historization we look again to James S. Holmes' cross, only this time to the vertical scale between historization and modernization. In this case, we will focus on the linguistic level. In order to conserve the source text through historization, we might decide to retain the old fashioned language. It is possible to use more archaic Dutch syntax structures to recreate the historical flavour in the target text. However, we must keep in mind that we are translating for children and that an attempt such as this might impede the child's understanding of the text. Another aspect of this level can be seen in the narrative style Burnett utilizes to tell her story. She often uses long, convoluted sentences, which read as a long enumeration. Although I would normally keep these sentences as they are, I have here decided to change the punctuation to improve readability and comprehension for young children. Although I do not wish to underestimate my audience, I feel it must be acknowledged that ten year olds may not be able to read too well and in addition to that, that there are always children in every age group who have more trouble reading than their peers. Obviously there are also children who read better than their peers, which is part of the reason why I have decided not to lower the lexicon too much. The source text offers some words which are archaic enough that a modern

English speaking audience will not know its meaning. Although I do wish to make the text readable for a young Dutch audience, it is not my wish to eliminate all the challenges the text has to offer. This is why I did not avoid the use of some more difficult or old fashioned words in the target text. In the continuing effort towards foreignization and historization I have also tried to stay away from too modern expressions. Especially in dialogue it might be tempting to use terms which may be more recognizable for the audience, but these would be completely out of place within this translation effort.

ADULT THEMES

In the broadest sense the Veegens-Latorf target text seems to be relatively loyal to the source text. There are no large liberties taken, such as the addition or exclusion of parts of the text. In view of the fact that the target text needs to fit the system for children's literature and therefore the opinion of other adults, there are two fragments in the source text which I did think might be considered for exclusion. On page 26 of the source text there is a small bit of dialogue which might be viewed as racist. Mary's chambermaid, Martha, says that Mary's odd and negative behaviour was most likely caused by the fact in India there are "a lot o' blacks" instead of "respectable white people". Mary then becomes incredibly angry when Martha tells her that she had expected Mary to be black and even says that the Indian natives are not people.

It may be argued that retaining this reference would not be very politically correct. While it would be possible to leave this fragment out of the target text, I do not think that this is necessary. The gravity of both of these racist remarks is greatly diminished by the context and the accompanying dialogue. Martha goes on to explain that she has nothing against black people, as she has read that they are very religious. She is in fact very curious about them and she was delighted when she thought she might finally see one. Mary on the other hand is not so open minded. However, her words are softened by the fact that in this part of the book she is still a very mean and disagreeable child. The reader will not have much compassion for her yet and will most likely not be taken in by her words, which might possibly be something adults would fear. Even an impressionable child will generally not want to be like Mary at this point and might even learn that this is exactly the wrong way of thinking.

TRANSLATING DIALECT

The translation of dialect can be quite a difficult task. To discuss this, we must first define the exact definition of a 'dialect'. According to Catford a dialect is "a language variety, marked by formal and/or substantial features relatable to the provenance of a performer or group of performers in one of the three dimensions - space, time and social class"(87). He also suggests that for most languages there is an unmarked 'standard' or 'literary' dialect, the dialect we expect to find when we read a literary text. This standard dialect may generally be translated with the standard dialect of another language. Any deviation from this unmarked dialect results in a geographical, temporal or social dialect. To translate a dialect such as these, Catford suggests that the translator should attempt to find an equivalent dialect in the Target Language. To find an equivalent for a geographical dialect, a translator would need to find a dialect which corresponds not only with the geographical part of a country, but a 'social' geographical dialect which corresponds with the people who speak the dialect. An example would be translating South-Western Cockney with a Mid-Western Amsterdam dialect, as both may be seen as more metropolitan dialects. Diller and Kornelius state that "Permanente Sprachvarianten" (permanent language varieties), under which they place regional and social dialects, are most difficult to translate. They point out that even when using two basically comparable social groups within different languages, there may still be discrepancies which might

hamper the ultimate equivalence, such as political views, social standing and religion.

Hatim and Mason, and Bindervoet and Henkes (In their article 'Extra-edietsiiiiie!') also mention the substitution of a dialect with an equivalent form the Target Language and the danger of using a dialect which does not quite fit. However, they bring forth two other possible solutions. The first of these two is to do nothing. In translation, especially for children, the occurrence of dialect in the source text is often omitted, possibly because translators think it may be too difficult for children to read and understand. In "Translating Dialect Literature", Bonafini laments the loss of local dialects in translations of Mark Twain's novels and argues that this diminishes the value of the target text. Hatim and Mason suggest that ignoring the dialect means that "the alienating effect of the use of non-standard speech in the source text is inescapably lost". Bindervoet and Henkes also see the complete omission of dialect as a disservice to the text. They claim that creating an artificial dialect would be the best option. This would give the suggestion of a dialect, without a linguistic change in locale. Hatim and Mason also suggest using a modified version of the standard dialect (43). Although none of these theories relate specifically to children's literature, it would be an underestimation to think that children would not understand the concept of dialect or would be unable to comprehend a written form. An advantage of modifying the standard dialect would be that the changes can be as minimal or as extensive as the translator believes his target audience will be able to understand.

In *The Secret Garden* the depiction of dialect is what creates a fissure between two separate worlds and also eventually what creates the bridge. On the one hand we have the protagonist Mary, a spoiled child who is used to having all the toys she wants inside her nursery. On the other hand we have Yorkshire, with its natural splendour and friendly inhabitants. The dialect separates the classes. The upper class speaks Received Pronunciation, servants speak Yorkshire and the higher servants, like the housekeeper, alternate between the two. This is demonstrated quite early on in the book by Mrs. Medlock, on page 18. When she is conversing with Mary, she speaks Received Pronunciation, but when she speaks to others, she returns to her Yorkshire dialect. As the story progresses and Mary has more interaction with Martha and Dickon, she also starts to understand their dialect better and even starts to speak it herself occasionally.

YORKSHIRE

In an attempt to logically modify the standard dialect in the target text to give the appearance of a dialect, it is necessary to first look at the Yorkshire dialect and its use in the source text. The Yorkshire dialect used in *The Secret Garden* is not a faithful representation. Burnett makes use of a limited amount of characteristics in order to create a written version which is not, in my opinion, too difficult for a child to grasp. There are several aspects which have been ignored. Yorkshire dialects are mainly a non-rhotic. Though Received Pronunciation is non-rhotic as well, leaving out the /r/

may be an additional aid in creating a written dialect. For instance, spelling the word 'arm' as 'ahm' indicates to the reader that there is something different about the way the word is pronounced, assuming the reader can understand from the context that the writer does indeed mean 'arm'. Also, there is no h-dropping. In many Yorkshire dialects, the initial h is often omitted from words as have or house. Burnett might have used 'ave' and 'ouse', to better represent the dialect. However, as with non-rhoticity this might hamper a child's understanding.

In the source text vowels are hardly ever changed from normal spelling. One of the more recognizable characteristics of the Yorkshire dialect is that it merges [ʌ], the vowel phoneme in strut, and [ʊ], as in foot, so they both sound like [ʊ]. This is in no way visible in Burnett's representation of the dialect. All vowels are written as is to be expected in an English text. There is one instance in which there is an altered vowel visible. On page 55 Martha says to Mary: "Nowt o' th' soart!" She then goes on to explain that she meant "nothin' of the sort" and that Mrs. Medlock had warned her not to speak "broad Yorkshire", as Mary would not understand her. This is another explanation as to the use of an adapted dialect in the book, as apparently all this time Martha has been trying to keep her dialect out of her speech. This sentence from the book also shows that Burnett has kept words only used in the Yorkshire dialect out of the general representation in the text. This is a good solution as these words could really hinder readers of all ages who are not familiar with the Yorkshire dialect.

The methods Burnett does use to depict the Yorkshire dialect are also part of the dialect's characteristics. She makes use of definite article reduction. Yorkshire tends to reduce 'the' to 't'. Burnett does not go quite that far, but consistently uses 'th'. She also uses the apostrophe to indicate other omitted sounds like 'an' for 'and', 'o' for 'of', and changing the [ŋ] at the end of a verb to an [n], as in 'changin'. Other adaptations include the constant use of 'tha' or 'thee' in place of the personal pronoun 'you' and alternate verb conjugation, like 'they runs' and 'they was'. Another tool used is syntax. Through sentence structures which differ from what would be considered standard English, the reader is made aware of the fact that Martha and the other servants do not speak the same way Mary does. By not using all the written adaptations a more faithful depiction of the Yorkshire dialect would require, Burnett creates a relatively understandable written dialect.

DUTCH

Most markers of the Yorkshire dialect are present in phonemes which are not used in the Dutch language, such as verbs ending in /ing/ and specific vowels. This makes it difficult to make changes based on the Yorkshire dialect. In creating an artificial dialect, one must take care not to recreate a common representation of another dialect. For instance, I considered the use of h-dropping, but this is not common in Dutch and I found that this made the dialect sound more like a comical rendition of a French accent. I eventually chose to write the words more phonetically, which would at least read as an accent or dialect, if not sound like one.

Writing out a more phonetic form of Dutch meant that I could try some of the same markers as Burnett. For instance, I omitted the /n/ on the end of most verbs and plurals. This results in words like *moge'*, instead of *mogen* (to be allowed) and *dinge'* instead of *dingen* (things). This is similar to what the words sound like when they would be read aloud, as the Dutch tend to drop a great deal of end letters. I also combined some words which are usually written separately. An example of this is my use of the term *zegtie*, which is a combination of the words *zegt hij*, which means 'he says'. The word *hij* is often pronounced as [i] and the /t/ on the end of *zegt* makes it very easy to combine the two words and make them sound like one.

Most of the dialect is formed through phonetic representation, but I also changed and added some words. Another marker I used was to use the wrong conjugations for verbs, especially when this mistake is common in spoken Dutch. This is why I used the first person singular form of *zijn* (to be), which is *ben*, where there should be the second person singular form *bent*. This alteration is not uncommon in Dutch dialects or just the careless use of grammar. The same can be said for the following example: "*Ze was d'r niet zoéén als dat neerkeek op de aarde.*" The word *dat* should in this case actually be *die*, but this is also a common mistake in Dutch. Most sentences only require the word *dat* or *die*, like in the sentence: *Ze was niet het type dat neerkeek op de aarde.* The combination *als dat* is sometimes used in Dutch dialects to indicate a comparison.

TRANSLATING RELIGIOUS CONCEPTS

In an interview with the New York Times in 1912 Burnett shared some of her views on religion. She told the reporter: "I am not a Christian scientist, I am not an advocate of New Thought, I am not a disciple of the Yogi teaching, I am not a Buddhist, I am not a Mohammedan, I am not a follower of Confucius. Yet I am all of these things." Her way of incorporating religion and the occult in *The Secret Garden* stems from these beliefs. Colin, having been indoors most of his life, finds pretty much everything that is happening miraculous. The fresh air and exercise are 'curing' him from the affliction he never really had but was forced on him by overprotective adults, and the flowers and plants growing in the garden seem magical to the sheltered and overindulged little boy. Mary sees Colin change from a sickly, surly and mean tempered child to a kind and driven friend. This is the same change she herself went through. The children attribute the changes to the Magic. Burnett created the children's opinion of the Magic to correspond with her own concept of religion and faith.

NAMES

While I have already expounded somewhat on the subject of names in the chapter on translating for children, there is a religious aspect in the protagonist's first name that caused me to hesitate in my decision of non-translation. Since the name Mary still has a well-known religious connotation I wondered if it would be prudent to utilize

Van Coillie's 'replacement by a counterpart in the target language' and translate the name to its Dutch counterpart, Maria. This became even more interesting when I found that the name of Mary's maid and first companion, Martha, also has a religious background and one which is linked to Mary. In the Bible, Martha was Mary's sister. Martha toiled in the house, while Mary sat at Jesus' feet. Mary was therefore considered a true believer, as she realised that it was most important to learn from Jesus. It could be argued that the situation in *The Secret Garden* is rather similar to that in the Bible, with Mary playing outside with Dickon and Colin, and Martha working in the house. However, the question remains whether this is enough of a reason to alter Mary's name.

There is another factor which might influence this decision, although this is not based on religion. In the source text, Mary is teased by a little boy who sings a well-known nursery rhyme at her.

Mistress Mary, quite contrary,
How does your garden grow?
With silver bells, and cockle shells,
And marigolds all in a row.

This rhyme is later repeated as Mary tells Dickon what happened and within the narration Mary is referred to as Mistress Mary on several occasions. Aside from this, it also introduces the idea of a garden quite early on in the book. This song has no

Dutch version, so it cannot be directly substituted. It might be an option to use a different Dutch nursery rhyme, which refers to a garden and has a girl's name in it, but these seem to be very specific demands for a song. None the less, I did make an attempt to find a rhyme which fit, but I failed. The only solution left would be to just translate the song. I did not translate this part of the book, but because of the use of 'Mistress Mary' in the narration I did give it some thought. I considered *juffrouw Mary*, but decided against it because old fashioned terms like *juffrouw* fit the story very well as terms of address. This would mean that any occurrence of this combination in the narrative text would not immediately bring the song to mind. My translation would start the same way a different version of the song, the one I knew from before I read the book, had started, with 'Mary, Mary'. This would mean that there is no recognizable term which may be used in the narrative and this is why I chose to omit the term from my own translation. Veegens-Latorf apparently made the same choice, as her translation of the little rhyme begins with 'Mary, Mary' and she also did not use a title with the name Mary in the narrative text.

HYMNS

Of the three children, only Dickon seems to have regularly visited a church. This is not entirely surprising as Mary was raised by the Indian servants and Colin previously spent all his time indoors. On page 237 Dickon is the one who sings a hymn to his friends when they are trying to find a way to celebrate the Magic. Colin

then links the religious song to his idea of the Magic. The fact that this is an existing hymn causes another interesting problem.

Praise God from whom all blessings flow,

Praise Him all creatures here below,

Praise Him above ye Heavenly Host,

Praise Father, Son, and Holy Ghost.

Amen.

This verse is part of Thomas Ken's "Evening Hymn", and is commonly used in Protestant churches. The verse depicted here can actually be found in two separate songs. It is the last verse of both 'Awake, my soul, and with the sun' and 'All praise(Glory) to thee, my God, this night'. Dutch translations for these songs can be found in *Liedboek voor de Kerken*. W. Barnard translated them as *Gezang 378* and *Gezang 387*. Surprisingly, both songs have a different translation for this last verse.

Gezang 378

Lof zij de Vader, eeuwig licht,

de Zoon, zijn enig aangezicht,

lof zij de Geest, der liefde vuur,

looft God vandaag van uur tot uur

Gezang 387

Looft God de Heer die eeuwig leeft,

alles uit niets geschapen heeft,

die ons tot aan zijn dag behoedt

en onze ogen open doet

Logically, a translator would then choose one of these translations. It would, of course, also be possible to write a new translation, but an existing translation might be preferred. In his chapter in *Bible Translation* Ernst Wendland states that in translating religious texts, the translator should first focus on function, then content and finally on form. This makes sense when translating biblical texts, since the translators aim should be to convey the sense of the words. However, in this case, or at least in the case of the original translation, it should not be forgotten that these are not just texts, but lyrics. The demands of the translation then have been different from a normal religious text as the translator would have had to account for not just function, content and form, but, as in Peter Low's "Pentathlon Principle", also for rhythm, rhyme and singability. Assuming Barnard also accounted for these aspects, this may have influenced the original translation and might then be a criterion to decide against using either of these translations. However, keeping with Wendland's principle of function first, it should first be decided what the function of this song could be within *The Secret Garden*.

In the story this doxology, a praise to God, links Colin's faith in the Magic to the more mainstream religion. Dickon sings the verse when Ben Weatherstaff suggests it, but it is explicitly said that Ben has no religious reason for mentioning it. The song merely illustrates the belief in 'something' which should be thanked for its positive influence on the world. In view of its connection with the book, *Gezang 387* may be a better choice. The Magic in *The Secret Garden* stems from the faith the children put in Colin's recovery and their believing that there is a higher power which is visible in everything that lives in their garden. They see flowers blooming and animals being born. Looking at the two translated verses, it makes sense to choose the verse which mentions the concept of creation in the line "*alles uit niets geschapen heeft*". In addition to that, the third line, "*die ons tot aan zijn dag behoedt*", also matches Colin's definition of the Magic as something which provides strength and helps him heal. In my opinion, since the other verse focuses solely on praising God's name, *Gezang 387* is preferable.

Although it had been my expectation that a translator would prefer to use an existing translation, and *Gezang 387* seems perfectly acceptable, Veegens-Latorf has chosen to use an entirely different hymn. She translated with *Gezang 444*, a song which was written by Ignaz Franz and is German in origin.

Grote God wij loven U

Heer, o Sterkste aller sterken

Heel de wereld buigt voor U

En bewondert Uwe werken.

Gij die waart te allen tijd

*Blijft Gij ook in eeuwigheid.*³

The function of both *Gezang 387* and *Gezang 444* are both generally the same as they both praise God. Both songs have very different forms, but as this song is not actually heard, this should not be of any concern. (It might be considered that, if this translation would be used as the basis for subtitling a film, as was the case with the Harry Potter books, it might be useful to have a form which matches the original. Although in this case this is not very likely, I might keep it into consideration when translating a new novel.) The main aspect to be assessed here is content. My main concern with *Gezang 444* is the fifth line. I do not think a modern child would understand what *die Gij waart te allen tijd* means. Some of these words are rather archaic and the entire sentence is difficult to understand. Also, with regards to the content, I feel that *Gezang 387* can be better related to the story than *444*. It is possible that *Gezang 444* is more commonly used in The Netherlands and that this is why she has chosen it, but I am not knowledgeable enough about Dutch religious practices to be certain about this. Although this would be a good reason for the alteration, I must say, that in today's rising secularity I would still choose *Gezang 387*.

³ The version above was copied from *De geheime tuin. Liedboek voor de kerken* uses more punctuation marks, less capitals and in the fifth line has the words *Gij* and *die* **inverted**.

IMPLICIT CHRISTIAN ASPECTS

Aside from the overt references to Christianity the book contains, there are also several aspects which might under these circumstances be seen as relatively implicit references. For instance, the protagonists create an imaginary source of their 'Magic', which they feel is present everywhere and in all things. This concept of omnipresence may also be found in Christianity, in the idea that God is everywhere.

Another very obscure feature which could be ascribed to a Christian foundation is that Colin's mother, Mrs. Sowerby, is described several times as wearing blue clothes. Blue is also the colour the Virgin Mary is usually depicted in. Mrs. Sowerby becomes a mother to all the children, quite reminiscent of the Virgin Mary.

A third feature is the fact that the entire concept of the secret garden as a paradise where everything comes to life may be a reference to the Garden of Eden. This then is an aspect which could also have its effect on the translation itself. As the Dutch translation for the Garden of Eden is *Hof van Eden*, it opens the possibility to translate the novel's title as *De geheime hof*. Although this word is rather archaic, it is still used, for instance in the word *doolhof* (maze). I still chose to use *tuin*, because most modern children may not understand that this word can also refer to a basically normal garden.

While these and other aspects have little to no influence on the translation effort, they do aid in establishing the religious context of the source text. This may then be a reason to reconsider the changes, or rather non-translation decisions, that

were made with regards to the character names. If Christianity is present to such a great extent, perhaps the translator should indeed decide to change the names with a religious context into their Dutch counterparts. This might open the Christian context to a far larger audience. However, even though there is certainly some merit to the idea, I have chosen to retain the strategies I had decided on before. This is mainly because Burnett did not write this book to be specifically Christian. Her views on religion and her belief in 'something' are quite adequately described in the text as it is and in my opinion making more of the Christian references visible does not enhance the story in any way. Neither does the decision to leave several aspects non-translated hamper the reader's understanding of the story. A child reader, especially in today's secular world, may not even understand the significance of the names were they given in their translations as the Bible gives them.

TRANSLATING *THE SECRET GARDEN*

As mentioned in the introduction, I first became interested in writing a new translation of *The Secret Garden* and use this as my Master's project when I compared the original source text with the translation written by Els Veegens-Latorf. Since then, a revised translation has actually been published. In 2008 a lavishly illustrated hardback found its way to the stores. This is a rather expensive book and the earlier, far cheaper version is still available, but I am unsure whether there will be any new prints of the standard version with the revised translation. Unfortunately, my attempts to contact the publisher about this subject did not result in any answers, but as of May 2011 I have yet to find any revised versions of the standard publication.

I have chosen to translate several parts of the novel which contained specific problems which I had taken notice of during the analysis of the source text or which caught my attention in the Veegens-Latorf Target Text.

The first fragment is the first beginning of the book. Obviously, it deals with the introduction of the story, which I find is one of the most important parts, as it needs to capture and hold a reader's attention. This chapter also introduces several cultural and temporal differences which pose a challenge to translate. The second fragment is a part of the fifth chapter. I chose this part, because it contains quite a bit of dialogue in the Yorkshire dialect. The latter part was used because it had several very difficult lines, such as run on sentences and recurrent use of the present

participle, which has no direct equivalent in Dutch. I chose the third fragment from chapter 23, because there is a relatively large amount of non-dialect dialogue and because here, once again, there were some exceedingly difficult sentences to translate. This is also where Burnett's religious or spiritual beliefs start to appear in the text. The last fragment is from chapter 26 and was chosen because there are some very explicit religious themes present.

CHAPTER 1

Er is niemand meer

Toen Mary Lennox(1) naar Huize Misselthwaite(2) gestuurd werd om bij haar oom te gaan wonen, zei iedereen dat zij het meest onaangename(3) kind was dat ze ooit hadden gezien. Dat klopte ook. Ze had een klein, dun(4) gezichtje en een klein, dun lichaampje, licht(5), dun haar en een norske blik(6). Haar haar was geel en haar gezicht(7) was geel, omdat ze altijd in India had gewoond en veel ziek was geweest(8). Haar vader had voor de Engelse overheid gewerkt en was zelf ook(9) altijd druk en ziekelijk geweest en haar moeder was een grote schoonheid geweest die alleen maar om feestjes en haar eigen amusement gaf(10). Ze had nooit een klein meisje willen hebben en toen Mary werd geboren had ze haar onmiddellijk aan de zorgen van een ayah(11) toevertrouwd, die te horen kreeg dat als ze de memsahib(11) tevreden wilde houden, ze het kind zo veel mogelijk uit het zicht moest houden. Dus toen ze een ziekelijke, dreinerige(12), lelijke baby was, werd ze uit de weg gehouden en toen ze een ziekelijk, dreinerig, waggelend ding werd, werd ze ook uit de weg gehouden. Ze herinnerde zich niets anders bekends dan de donkere(13) gezichten van haar ayah en de andere inheemse(14) bedienden en aangezien zij haar altijd gehoorzaamden en haar altijd haar zin gaven, omdat de memsahib boos zou worden als ze werd verstoord door haar gehuil, was ze toen ze zes jaar oud was al het meest tirannieke en zelfzuchtige varkentje(15) ooit. De jonge Engelse gouvernante(16) die kwam om haar te leren lezen en schrijven had zo'n

hekel aan haar dat ze binnen drie maanden opstapte en iedere volgende gouvernante vertrok nog sneller dan de eerste(17). Dus als Mary niet had besloten dat ze toch echt boeken wilde kunnen lezen, had ze het nooit geleerd(18).

Op een vreselijk hete ochtend, toen ze ongeveer negen jaar oud was, werd ze wakker met een ontzettend slecht humeur(19) en haar humeur werd nog slechter toen ze zag dat de bediende die naast haar bed stond niet haar ayah was.

“Wat doe jij hier?” vroeg(20) ze aan de vreemde vrouw. “Jij mag van mij niet blijven. Stuur mijn ayah hierheen(21).”

De vrouw leek bang, maar ze stamelde alleen dat de ayah niet kon komen en toen Mary in woede uitbarstte en haar sloeg en schopte leek ze alleen maar banger en herhaalde dat de ayah niet kon komen(22).

Er hing die ochtend iets mysterieus in de lucht. Alles was anders dan normaal en sommige inheemse bedienden leken te zijn verdwenen, terwijl de bedienden die Mary wel zag met bleke, bange gezichten rondslopen of haastig langs liepen. Maar niemand wilde haar vertellen wat er aan de hand was(23) en haar ayah kwam niet. Ze werd die ochtend helemaal alleen gelaten(24) en uiteindelijk liep ze de tuin in en ging in haar eentje zitten spelen onder een boom bij de veranda. Ze deed alsof ze een bloemperk maakte en stak grote, rode hibiscusbloemen in kleine hoopjes aarde. Ondertussen werd ze steeds bozer en ze mompelde de dingen die ze zou zeggen en de scheldwoorden die ze Saidie naar het hoofd zou slingeren(25) als ze terug kwam.

“Varken! Varken! Dochter van varkens!” zei ze, want een inheemse een varken noemen was de aller zwaarste belediging.

Ze knarste met haar tanden en herhaalde deze woorden steeds weer, toen ze haar moeder samen met nog iemand de veranda op hoorde komen. Er was een knappe(26) jongeman bij haar en ze spraken tegen elkaar met vreemde, zachte stemmen. Mary kende de knappe jongeman die eruitzag als een jongen. Ze had gehoord dat hij een heel jonge officier was die net uit Engeland was gekomen. Het meisje(27) staaarde naar hem, maar ze staaarde het meest naar haar moeder. Dat deed ze altijd als ze haar zag, want de memsahib – zo noemde Mary haar meestal(28) – was zo lang en slank en knap(29) en droeg zulke mooie kleren. Haar haar was net gekrulde zijde en ze had een verfijnd neusje dat alles leek te minachten(30) en ze had grote, lachende ogen. Al haar kleding was dun en zweefde om haar heen(31) en volgens Mary waren ze “vol met kant”. Op deze morgen leken ze nog voller met kant dan anders, maar haar ogen lachten niet. Ze waren groot en angstig en keken smekend op naar het knappe gezicht van de jonge officier(32).

“Is het echt zo erg? Oh, echt waar?” hoorde Mary haar zeggen.

“Het is verschrikkelijk(33),” antwoordde de jonge man, met trillende stem. “Verschrikkelijk, mevrouw Lennox. U had al twee weken geleden naar de heuvels moeten gaan.”

De memsahib kneep haar handen samen(34).

“Oh, ik weet het!” riep ze uit. “Ik bleef alleen maar zodat ik naar dat dwaze etentje kon gaan. Wat ben ik dom geweest!”

Precies op dat moment kwam er zo'n luid gejammer uit de bediendenvertrekken dat ze de arm van de jonge man vastgreep en Mary stond van top tot teen te trillen. Het gejammer werd wilder en wilder.

"Wat gebeurt er? Wat gebeurt er?(35)" hijgde mevrouw Lennox.

"Er is iemand gestorven," antwoordde de jonge officier. "U hebt me niet verteld dat de ziekte onder uw bedienden was uitgebroken."

"Dat wist ik niet!" riep de memsahib. "Kom mee! Kom mee!" en ze draaide zich om en rende het huis in.

Hierna gebeurden de meest afschuwelijke dingen en het mysterieuze van die ochtend werd voor Mary verklaard. Cholera was in haar dodelijkste vorm uitgebroken en de mensen stierven als vliegen. De ayah was 's nachts ziek geworden en het gejammer uit de hutten was omdat ze net was gestorven. Voor de dag voorbij was waren er nog drie bedienden gestorven en anderen waren doodsbang(36) weggevlucht. Er was overal paniek uitgebroken en in alle bungalows(37) lagen stervende mensen.

Tijdens de verwarring en chaos(38) van de tweede dag verstopte Mary zich in de kinderkamer en werd door iedereen vergeten. Niemand dacht aan haar, niemand wilde haar en er gebeurden vreemde dingen waar zij geen weet van had. Mary vulde de uren met huilen en slapen. Ze wist alleen maar dat er mensen ziek waren en dat ze mysterieuze en enge geluiden hoorde. Eén keer sloop ze de eetkamer in en hoewel er niemand was, stond er een half opgegeten maaltijd op tafel en de stoelen en borden leken haastig naar achter te zijn geduwd, alsof de eters om de een of andere

reden plotseling op waren gestaan. Het meisje at wat fruit en koekjes en omdat ze dorst had dronk ze een glas wijn leeg dat nog bijna vol op tafel stond. De wijn(39) was zoet en ze wist niet hoe sterk hij was. Al snel werd ze ontzettend suf en ze ging terug naar haar kamer en sloot zichzelf weer binnen, bang voor het gejammer uit de hutten en het geluid van haastige voetstappen. De wijn maakte haar zo slaperig dat ze haar ogen bijna niet open kon houden en ze ging op haar bed liggen en merkte lange tijd niets meer(40).

Tijdens de uren waarin ze zo diep lag te slapen gebeurde er heel veel, maar ze had geen last van het gejammer en het geluid van dingen die naar binnen en naar buiten werden gedragen.

Toen ze wakker werd bleef ze naar de muur liggen staren. In het huis was het helemaal stil. Het was er nog nooit eerder zo stil geweest(41). Ze hoorde geen stemmen of voetstappen en ze vroeg zich af of iedereen weer van de cholera was genezen en alle problemen voorbij waren. Ze vroeg zich ook af wie er voor haar zou zorgen nu haar ayah dood was. Er zou een nieuwe ayah komen en misschien kende zij wel nieuwe verhalen. Mary had toch al genoeg gehad van de oude. Ze hilde niet om haar kindermisje. Ze was geen liefhebbend kind en had nooit veel om iemand gegeven. De geluiden, de haastige voetstappen en het gejammer door de cholera hadden haar bang gemaakt en ze was boos geweest, omdat niemand zich leek te herinneren dat ze bestond(42). Ze waren te bang geweest om aan een meisje te denken waar niemand om gaf. Als mensen cholera hadden dachten ze blijkbaar

alleen maar aan zichzelf. Maar als iedereen weer beter was, was er vast wel iemand die zich haar zou herinneren en haar zou komen zoeken.

Maar er kwam niemand en terwijl ze lag te wachten leek het huis steeds stiller te worden. Ze hoorde iets ritselen op de matten en toen ze naar beneden keek, zag ze een kleine slang langs glijden die haar aankeek met ogen als edelstenen. Ze was niet bang, want het was een ongevaarlijk klein ding dat haar niets zou doen en hij leek nogal haast te hebben om de kamer te verlaten. Terwijl ze naar hem keek, glipte hij onder de deur door.

“Wat is het hier vreemd en stil,” zei ze. “Het klinkt alsof er niemand in de bungalow is behalve ik en de slang.”

NOTES ON CHAPTER 1

- (1) The choice of 'non-translation' for all personal names was made through consideration of the ten strategies given by Jan Van Coillie. See chapter Translating for Children – Names.
- (2) While the same consideration used for personal names might be continued in the name of the English estate Mary travels to from India, the indication that this is indeed a place and not a person may be lost on the young reader without a translation. Aside from the designation, the word Misselthwaite also has several possible connotations. See chapter on Names.
- (3) Although the source text says 'disagreeable-looking', I only used *onaangenaam* (disagreeable) as a translation. Dutch does have comparable words for looking which might be used in this case (*ogend, uitzierend*), but both are old fashioned and are unnecessary as *onaangenaam* could be used to describe both personality and appearance.
- (4) Although *mager* might be a better choice when describing the little girl's face and body, the word 'thin' is also used to describe her hair and in this case a translation with *mager* would not be an appropriate adjective. Therefore I have decided to use *dun*, which has the same connotation with being too skinny, but can also be used to describe hair.
- (5) Fair in this case means 'of light hue'. While this means that Mary's hair is blond, a few lines later her hair is described as yellow. Since the Dutch *blond* is more specifically a colour than fair, I decided to translate fair with *licht* (light) and the later description of her hair being yellow would then confirm beyond a doubt that her hair is blonde.
- (6) The word *uitdrukking* (expression) in this case requires the addition of the word *gezicht* (face) to clarify its precise meaning. However, the word *gezicht* has already been used in the same sentence and should arguably be used in the following sentence as well. As an alternative, *gelaatsuitdrukking* may be a rather too difficult word for a ten year old child. In an attempt to negate the continuous use of the same word, I have decided to translate expression with *blik* (look). That way *gezicht* may be used again in the next sentence. Since the more direct translation for the adjective sour does not entirely correspond with *blik*, I decided to use *nors* (surly). Although this is not the most widely used word, I do not think its meaning will escape a young audience. It was rather difficult to find a word combination that fit here. (I tried many of the options I found in Google, to see how many hits they generated. To show how

reliable Google is: *chagerijnige blik* could be found 1.270 times, while the correct spelling, *chagrijnige blik*, only occurred 458 times.)

- (7) This would be the third occurrence of the word *face*. I had considered replacing it with the word *huid* (skin), as the yellow colour would probably not be limited to Mary's face, but since I found a different word to use in the last sentence (see note 6) I decided to retain *gezicht* in this case.
- (8) I originally translated this to "altijd wel de een of andere ziekte had gehad", but the sentence seemed very contrived this way. It is not something someone would easily say.
- (9) 'Himself' in this case indicates that Mary's father was quite like her in this way. The addition of just *zelf* in the Dutch sentence is unnatural and does not carry the same implication. Adding the word *ook* (also) connects the father's constitution with Mary's.
- (10) Although the source text says 'amuse herself with gay people', the sentence is already quite long and to create a sentence which includes the mention of other people would only make the sentence longer and more convoluted. The intention of the sentence is already quite clear.
- (11) *Ayah* and *Mem Sahib* are Indian terms. An *Ayah* is an Indian nanny and *Mem Sahib* is a polite way to refer to a British woman. As explained in the chapter on Cultural Aspects, Dutch texts showed that both words are generally spelled without the capital and that *memsahib* is one word. The later adaptation of the source text uses cursive print to show that these are foreign words. I decided against this, as it set the word too far apart from the rest of the text.
- (12) *Kribbig* might be a better translation for 'fretful', but in this context, describing a baby, I felt *dreinerig* was more appropriate, since this word is generally used to describe infant behaviour.
- (13) Since *donkere gezichten* could also indicate an emotional expression, I did think about a more specific term, like *bruin*. However, the same can be said for the English term, so I decided to keep the expression as it is.
- (14) In translating the term 'native' in reference to the Indian population, I was unsure whether or not the word *inheems* would be too difficult for children. I considered using *lokaal*, however, children might infer that the term refers only to the people in the near vicinity. Since *inheems* is also used in other common expressions, like *inheemse diersoorten*, I decided to keep the word.

- (15) I had originally intended to translate 'little pig' to something along the lines of *klein monstertje*, but further along in the story there is another reference to pigs and how this is the worst thing you could call a native.
- (16) I worried that *gouvernante* as a translation for governess would be too difficult for children to understand. I considered using *kindermeisje* instead, but that would be a more accurate description for the ayah. A governess is more of a teacher and the same can be said for a *gouvernante*. Also, since I am attempting to retain some semblance of historical sense, *gouvernante* fits better as it is a more old fashioned word.
- (17) This sentence in the source text is rather long and complex, so I decided to shorten the second part, while retaining the sense.
- (18) 'To learn her letters' is a rather old fashioned phrase. A literal translation to *haar letters leren* might not give the young reader much difficulty, but it is not a common Dutch expression. This is why I decided to change the end of the sentence to refer back to the act of reading mentioned before.
- (19) Although the source text specifically mentions Mary being cross, I changed it to the more general *slecht humeur*. This is a more natural Dutch expression than *boos wakker worden*.
- (20) Although the source text uses 'said' and not 'asked', in Dutch it is more common to use 'asked' every time a question is asked.
- (21) A translation with *naar me toe* seems a bit forced. A child would sooner say *hierheen*.
- (22) The term 'missie sahib' is difficult to translate into Dutch as it is a combination of specifically English titles. I considered combining 'sahib', which is also retained in 'memsahib', with *juffie*, but nowadays this is often used as a designation for female teachers in early education. I then decided to generalize it and just state that the ayah would be unable to come.
- (23) Although the source text says 'anything', I found *wat er aan de hand was* (what was going on) more natural.
- (24) The source text has 'as the morning went on', but this does not work quite as well in Dutch. I changed it to just *die ochtend* (that morning).
- (25) In Dutch, the sentence 'the names she would call Saidie', cannot be translated quite the same way, as 'to call someone names' would be *uitschelden*, which

would not fit in with the rest of the sentence. It was necessary to use some rather more aggressive words to make everything fit and I eventually chose *scheldwoorden* and *naar het hoofd slingeren*, as they match Mary's aggressive reaction in the following line.

- (26) Although 'fair' can mean both handsome and blonde, I decided to go with handsome. I cannot be sure whether the man was blonde, and his association with a beautiful woman like Mary's mother and her apparent reliance on him would indicate that he is an attractive person, as she seems rather shallow. It remains a bit of a guess, but it seems unimportant as the young man has no further significance to the story.
- (27) Even though the source text says 'the child', I prefer *het meisje* (the girl) as this is more common in Dutch than *het kind*.
- (28) *Meestal* (usually) is less precise than 'oftener than anything else', but more commonly used in Dutch. A translation to something like *vaker dan iets anders* would seem strange to a native Dutch audience.
- (29) I added the conjunction because it adds a more childlike tone to the sentence, as these are Mary's thoughts and it is also present in the source text in the words 'pretty person'.
- (30) I first thought that *minachten* would be too difficult a word, as it is not very commonly used amongst children, but eventually decided that this word is still common enough to be used.
- (31) To translate 'floating' I decided to elongate the expression to *zweefde om haar heen*, as using only the verb, *zwevend*, seemed to indicate that her clothing actually defies gravity on its own, in stead of just being light and manipulated by the wind.
- (32) I changed the source text's 'fair boy officer', since my interpretation of fair as handsome causes this adjective to better fit with *gezicht* (face). I then used *jong* (young) instead of 'boy' as young is the intended sense and it is not possible to use *jongen* as an adjective in Dutch.
- (33) I added the words *het is*, because this created a more natural verbal response to the question as I changed it slightly from the English by the addition of *echt*.
- (34) I'm not certain that *kneep haar handen samen* is exactly the same as 'wrung her hands', but it is as close an expression as I could find.

- (35) As 'what is it' is a cry of surprise, called out in reaction to the wailing, it is possible that the woman means to ask who or what is making the noise. This would give cause to translate the sentence with *wat is dat*. However, since the source text is very clear on the fact that the officer immediately knows what is going on and that the sound is human, I assumed that the woman means to ask why the wailing occurs. A translation with *wat is er*, though arguably an accurate match, would most likely be interpreted as her asking the officer about his personal state of being and not the situation in general. I decided on *wat gebeurt er* (wat is happening), as it makes it clear that she is responding to the current situation and asking about the origin of the sound, while it retains the brevity and sense of urgency of the source text.
- (36) This sentence originally read "*waren er nog drie bedienden dood*", but then I had a problem with *doodsbang*, as the word *dood* would be repeated.
- (37) The source text uses the word 'bungalow'. Though in Dutch we tend to see a bungalow as a holiday home, its definition is still a single level, free-standing house, which means it fits both source and target text.
- (38) Confusion and bewilderment mean much the same. Finding a synonym for *verwarring* turned out to be a problem as many of the words were a bit too old fashioned. I decided to use *chaos*, because it fits the general state of the compound at this time.
- (39) I changed the pronoun 'it' to *de wijn* (the wine), to define to the reader what this sentence is referring to, as the previous sentence contains several nouns and the use of a pronoun here does not logically lead to the correct interpretation.
- (40) 'Knew nothing' in this case means that the girl fell asleep. In Dutch a translation with *wist niets meer* might have the same interpretation, but it is far more difficult to understand as it is more likely to mean that she could not remember anything. This is why I decided to change it to *merkte* (noticed), which can only mean that she did not see, hear or feel anything.
- (41) Although the source text specifically states that *Mary* had never known the house to be more silent, this same construction would be impossible in Dutch and I decided to generalize and leave her name out of the sentence. Since the story is mostly based on *Mary's* point of view, the fact that this is *Mary's* observation will most likely be inferred.
- (42) I chose *bestond* (existed) instead of *leefde* (was alive), because to be used naturally the word *leefde* would require the word *nog* (still) which would then

read as if people knew she was there, but did not know that she had not died.
Using *bestond* creates the same sense as the source text.

CHAPTER 5

Gehuil in de gang

In het begin was iedere dag die voorbij ging voor Mary Lennox precies hetzelfde als alle andere. Iedere morgen werd ze wakker in haar met tapijten behangen kamer en zag ze(1) Martha die voor de haard geknield haar vuur opbouwde(2). Iedere morgen at ze haar ontbijt in de kinderkamer, waar niets interessants te zien was. En na ieder ontbijt keek ze uit het raam uit over de gigantische heide die zich naar alle kanten uit leek te spreiden en tot de hemel leek te reiken(3). En als ze daar dan een tijdje naar had zitten staren realiseerde ze zich dat ze als ze niet naar buiten ging de hele dag binnen moest blijven niks – en dus ging ze naar buiten. Ze wist niet dat dit het beste was dat ze kon doen en ze wist niet dat toen ze sneller ging lopen en zelfs over de paden ging rennen, ze haar bloed sneller liet stromen en zichzelf sterker maakte door te vechten tegen de wind die over de moor blies. Ze rende alleen maar om warm te worden en ze had een hekel aan de wind die in haar gezicht blies en bulderde en haar tegen hield alsof het een grote onzichtbare reus was. Maar de grote golven frisse lucht(4) die over de heide werden geblazen vulden haar longen met iets dat haar hele, dunne lijfje goed deed en een rode kleur op haar wangen bracht en haar doffe ogen liet stralen, ook al had ze dat zelf niet door.

Maar nadat ze een paar dagen bijna alleen maar buiten was geweest werd ze op een ochtend wakker en wist ze wat honger was. En toen ze aan tafel zat duwde ze

haar pap niet hooghartig opzij, maar pakte haar lepel en begon te eten en ze at maar door totdat haar kom helemaal leeg was.

“Da’ ging va’mogge al ’n stuk beter, of nie’?(5)” zei Martha.

“Het smaakt lekker vandaag,” zei Mary en ze was er zelf ook wel een beetje verbaasd over.

“’t Is de lucht op de hei die maakt dat je maag eten wil,” antwoordde Martha. “Je heb geluk da’je niet alleen honger, maar ook eten heb. D’r zitten d’r twaalf in ons huis als die wel honger, maar geen eten hebbe’. Blijf jij maar lekker buiten spele’ elke dag en dan kom d’r va’zelf vlees op je botte’ en dan be’je nie’ zo geel meer.”

“Ik speel niet,” zei Mary. “Ik heb niets om mee te spelen.”

“Niks om mee te spele’!” riep Martha uit. “Onze kindere’ spele’ met stokke’ en stene’. Ze renne’ gewoon rond en schreeuwe’ en kijke’ naar dinge’.”

Mary schreeuwde niet, maar ze keek wel naar dingen. Er was niets anders om te doen. Ze liep rond en rond in de tuinen en wandelde over de paadjes in het park. Soms ging ze op zoek naar Ben Weatherstaff, maar hoewel ze hem een paar keer zag werken, had hij het te druk om naar haar te kijken, of hij was te chagrijnig. Eén keer pakte hij zelfs zijn schep op en draaide zich om toen ze aan kwam lopen, alsof hij het expres deed.

Er was één plek waar ze vaker naartoe ging dan alle andere. Dat was het lange, ommuurde pad net buiten de tuin. Aan beide kanten lagen bloemperken en tegen de muren groeide dikke lagen klimop. Op een(6) deel van de muur groeiden de kruipende donkergroene bladeren dikker dan ergens anders. Het leek wel alsof

dat deel lange tijd was verwaarloosd. De rest was netjes geknipt en zag er keurig uit, maar aan dit uiteinde van het pad was het helemaal niet gesnoeid.

Een paar dagen nadat ze met Ben Weatherstaff had gesproken bleef Mary staan om hier naar te kijken en zich af te vragen waarom dit zo was. Ze was net gestopt en keek omhoog naar een lange spriet klimop die in de wind wiegde, toen ze een rode flits zag en een helder getjilp hoorde.(7) Daar, boven op de muur, zat Ben Weatherstaffs roodborstje voorover geleund en met een scheef kopje naar haar te kijken.

“Oh!” riep ze uit, “ben jij het – ben jij het?” En ze vond het helemaal niet vreemd dat ze tegen hem praatte alsof hij haar zou begrijpen en antwoorden.

Hij gaf ook(8) antwoord. Hij kwetterde en tjilpte en hupte over de muur alsof hij haar van alles vertelde. En(9) het leek wel alsof Mary(10) hem ook kon verstaan, ook al zei hij geen woord. Het was alsof hij zei:

“Goedemorgen! Is de wind niet fijn? Is de zon niet fijn? Is alles niet fijn? Laten we samen tjilpen en huppen en kwetteren. Kom op! Kom op!”

Mary begon te lachen en ze hupte en fladderde langs de muur achter hem aan. Arme kleine, dunne, bleke, lelijke Mary – een moment lang leek ze bijna mooi.

“Ik mag jou wel! Ik mag jou wel!” riep ze uit terwijl ze over het pad trippelde en ze tjilpte en probeerde te fluiten, hoewel ze geen flauw idee had hoe dat moest. Maar het roodborstje leek er wel tevreden mee en tjilpte en floot terug. Uiteindelijk spreidde hij zijn vleugels en vloog naar de top van een boom waar hij luid bleef zitten zingen.

Dat deed Mary denken aan de eerste keer dat ze hem gezien had. Toen zat hij in een boomtop te schommelen en zij stond in de boomgaard. Nu stond ze aan de andere kant van de boomgaard op een pad buiten een muur – veel verder naar achter – en daar stond dezelfde boom weer binnen.

“Hij staat in de tuin waar niemand in kan, “ zei ze tegen zichzelf. “De tuin zonder deur. Daar woont hij. Ik wou dat ik kon zien hoe het er daar uit ziet!”

Ze rende het pad op naar de groene deur waar ze die eerste ochtend doorheen was gegaan. Daar rende ze het pad af, door de andere deur en zo de boomgaard in, en toen ze bleef staan en naar boven keek stond daar de boom weer aan de andere kant van de muur, en daar zat het roodborstje dat net zijn liedje af had en met zijn snavel zijn veertjes glad begon te strijken.

“Het is de tuin,” zei ze. “Ik weet het zeker.”

Ze liep rond en keek goed naar die kant van de muur, maar ze zag hetzelfde als de vorige keer – dat er geen deur in zat. Toen rende ze weer door de moestuinen en door de deur het pad bij de met klimop begroeide muur op en liep helemaal naar het uiteinde, maar er was geen deur.(11) En toen liep ze naar de andere kant om nog eens goed te kijken, maar er was geen deur.

“Het is wel vreemd,” zei ze. “Ben Weatherstaff zei dat er geen deur was en er is ook geen deur. Maar er moet er tien jaar geleden één geweest zijn, want meneer Craven heeft de sleutel begraven.”

Dit gaf haar zoveel om over na te denken, dat ze zich er voor ging interesseren en het niet meer jammer vond dat ze op Huize Misselthwaite was. In

India had ze het altijd veel te warm gehad en was ze altijd te lusteloos geweest om echt ergens om te geven. De frisse heidewind had de spinnenwebben uit haar hoofd geblazen en haar eindelijk een beetje wakker geschud.

Ze bleef bijna de hele dag buiten en toen het tijd was voor het avondeten voelde ze zich hongerig en slaperig en behaaglijk. Ze werd niet boos toen Martha maar bleef kwebbelen. Ze vond het eigenlijk wel leuk om naar te luisteren en uiteindelijk dacht ze dat ze haar maar eens een vraag moest stellen. Toen ze haar eten op had en op het haardkleedje voor het vuur zat stelde ze haar vraag.

“Waarom had meneer(12) Craven zo'n hekel aan de tuin?” vroeg ze.

Ze had geëist dat Martha bij haar zou blijven en Martha had niet geprotesteerd. Ze was nog erg jong en gewend aan een klein huisje propvol broertjes en zusjes en ze vond het maar saai in de grote bediendenkamer(13) beneden, waar de huisknecht(14) en de dienstmeisjes(15) haar Yorkshire accent belachelijk maakten en op haar neerkeken en met z'n allen zaten te fluisteren. Martha praatte graag en het vreemde meisje dat in India had gewoond en 'zwarten' als bedienden had gehad was vreemd genoeg om haar interesse te wekken.

Ze ging ongevraagd ook bij de haard zitten.

“Zit je nog steeds aan die tuin te denke'?” zei ze. “Ik wissut wel. Zo ging ut bij mij ook toen ik ut voor 't eerst hoorde.”

“Waarom had hij er zo'n hekel aan?” drong Mary aan.

Martha trok haar voeten onder zich en maakte het zich gemakkelijk.

“Hoor de wind es om het huis loeie'(16),” zei ze. “Op de hei zou je niet eens rechtop kunne' blijve' staan as je vanavond buite' zou zijn.”

Mary wist niet hoe de wind kon 'loeien', totdat ze luisterde en toen begreep ze het. Het was vast dat holle, rammelende gebulder dat zich rond en rond het huis haastte, alsof de onzichtbare reus hem aanwakkerde en tegen de muren en ramen beukte om in te breken. Maar je(17) wist dat hij niet binnen kon komen en op de een of andere manier zorgde het ervoor dat je je heel veilig en warm voelde binnen in de kamer bij het rode kolenvuur.

“Maar waarom had hij er zo'n hekel aan?” vroeg ze, nadat ze had geluisterd. Als Martha het wist, zou zij er ook achter komen.

Toen gaf Martha haar schat van kennis op.

“Denk d'r om,” zei ze, “van mevrouw Medlock moge' we d'r niet over prate'. D'r zijn veel dinge' in dit huis waar we niet over moge' prate'. Dat zijn meneer Cravens orders. Zijn probleme' gaan de bediende' niks an, zegtie. Zonder die tuin was ie niet zo as ie nu is. Het was mevrouw Cravens tuin dat ze had aangeleg' toen ze net getrouwd ware' en ze was d'r gek op en ze zorgde' zelluf voor de bloemen. En de tuinmanne' mochte' d'r niet in. Hij en zij ginge' vaak same' naar binne' en dede' de deur dicht en dan bleve' ze daar ure' en ure' leze' en te prate'. En ze was maar un klein vrouwtje en d'r was 'n ouwe boom met 'n kromme tak die op 'n zitje leek. En ze liet d'r roze' overheen groeie' en daar zat ze vaak. Maar toen ze daar op 'n dag zat brak de tak af en ze viel op de grond en was zo zwaar gewond dat ze de volgende dag stierf. De dokters dachte' dat hij gek zou worde' en ook dood zou gaan. Daarom

hebt ie d'r zo'n hekel an. Niemand is d'r nooit nog in geweest en niemand mag d'r over prate'."

Mary stelde geen vragen meer. Ze keek naar het rode vuur en luisterde naar het 'loeie' van de wind. Het leek harder te 'loeie' dan ooit tevoren.

Op dat moment gebeurde er iets heel positiefs(18) met haar. Er waren zelfs vier positieve dingen met haar gebeurd sinds ze op Huize Misselthwaite was komen wonen. Ze had het gevoel gehad dat ze een roodborstje had begrepen en dat hij haar had begrepen, ze had in de wind gerend totdat haar bloed warm was geworden, ze had voor het eerst in haar leven gezonde trek gehad, en ze had uitgevonden hoe het was om medelijden met iemand te hebben.(19) Ze ging vooruit.

Maar terwijl ze naar de wind zat te luisteren, begon ze naar iets anders te luisteren. Ze wist niet wat het was, want eerst kon ze het bijna niet van de wind onderscheiden. Het was een vreemd geluid – het leek bijna alsof er ergens een kind zat te huilen. Soms klonk de wind een beetje als een huilend kind, maar op dat moment dacht Mary(20) echt dat het geluid van binnen in het huis kwam, niet van buiten. Het was ver weg, maar het was wel binnen. Ze draaide zich om en keek naar Martha.

"Hoor jij iemand huilen?" vroeg ze.

Martha keek opeens verward.

"Nee," antwoordde ze. "'t Is de wind. Soms klinkt die asof d'r iemand verdwaald is op de hei en loopt te jammere'. 't Heb allerlei soorte' geluide'."

“Maar luister dan,” zei Mary. “Het komt van binnen in het huis – uit één van die lange gangen.”

En precies op dat moment moet er beneden ergens een deur zijn geopend, want er blies een grote windvlaag door de hal en de deur van de kamer waar ze in zaten waaide met een klap open. Terwijl ze beiden opsprongen werd het licht uitgeblazen en stroomde het gehuil door de achterste gang, zodat het beter te horen was dan ooit.

“Zie je well!(21)” zei Mary. “Ik zei het toch! Het is wel iemand die huilt – en het is geen volwassene.”

Martha rende naar de deur(22), deed hem dicht en draaide de sleutel om, maar voordat ze dat deed hoorden ze allebei het geluid van een deur die ergens in een verre gang met een klap dicht ging en toen was alles stil, want zelfs de wind stopte even met 'loeie'.

“'t Was de wind,” zei Martha koppig. “En as 't dat niet was, was 't de kleine Betty Butterworth, 't keuke'meisje. Zij heb al de hele dag kiespijn.”

Maar er was iets angstigs en opgelaten in haar gedrag waardoor Mary haar indringend aanstaarde. Ze dacht niet dat ze de waarheid sprak.

NOTES ON CHAPTER 5

- (1) I decided to translate 'she found' with *zag ze* (she saw), because although the more literal *vond ze* would also be possible, it is not a common expression in Dutch.
- (2) I am not entirely sure that modern children will know how a fire works and that it has to be built before it can be lit, and I did consider using *aansteken* (to light) instead, but I do not think it would pose too much of a problem for a child to understand the text, so I kept 'to build'.
- (3) Even though the source text has 'to climb', I decided to use *reiken* (to reach), since the Dutch *klimmen* is usually combined with movement, for instance the sun which climbs through the sky.
- (4) The source text here has 'big breaths of rough fresh air', referring to the wind. In translation this would pose a bit of a problem. The translation commonly used for 'breath' in relation to fresh air would be *zuchtje*, which has a diminutive suffix and clashes with the adjective 'big'. Also, it seems rather odd to call fresh air 'rough'. In Dutch, more aggressive words are generally used to describe the wind, not the air itself. I therefore decided to leave 'rough' out and change 'breaths' to *golven* (waves), which conjures the more mobile and aggressive image of waves crashing over the land.
- (5) For notes on the alterations used to create the illusion of dialect, see Chapter 3 on the translation of dialect.
- (6) This part of the story contains three uses of the words 'one' and 'once' in quick succession. Since there is no single Dutch word for 'once' and the translation for 'one' when specifically referring to a single subject is *één*, making use of two accents, the word tends to stand out in the text. This makes its repetitive use even more conspicuous. The only occurrence which could be altered without interfering too much with the sense of the text is this one, since it refers to a part of something, not a complete object.
- (7) I removed the 'and' that connected these two sentences, because the sentence is already quite long and the start of a new sentence brings more emphasis to the presence of the robin.
- (8) The use of the word 'did' gives emphasis: the robin did indeed answer. In Dutch the addition of *ook* reinforces the verb and gives it its emphasis.

- (9) I added the word 'and' to the beginning of the sentence, so as to refer back to the fact that the robin seemed to understand Mary, since I altered the sentence slightly and this gives a better causal connection.
- (10) The source text uses Mistress Mary to refer to the protagonist, but since the children's rhyme which gives Mary this title cannot be used in the translation, I decided to omit it.
- (11) I removed a semicolon. Since the sentence is already quite long and covers two separate actions, I changed it to a period.
- (12) While it will not be exceptionally difficult for a child to understand what Mr and Mrs mean, I have decided to translate most, if not all terms of address. In my opinion this will enhance the readability of the target text, which will probably have very few actually English terms.
- (13) I could not find any specific references to a Dutch equivalent of a servants' hall. The source text indicates that this is a large room, where the servants would gather when they are not working. There is some mention of a *bediendekamer*, and even though this seems to refer to a smaller room where a single servant would live, I decided to use it as its use is made clear in the context. The Dutch dictionary shows that there are some word combinations with *bediende* without the middle [-n], like *bediendevakbond*, but the rules say that a word with both a plural ending on [-en] and [-s] should have a middle [-n], so I decided to use *bediendenkamer*.
- (14) A footman is generally perceived to be the equivalent of a *livreiknecht* or *lakei*. I doubt a modern Dutch child will know what a *livrei* is and *lakei* is more commonly used for royal servants, so I decided to use the superordinate *huisknecht* (manservant), which still indicates a high ranking male servant and is easier to understand.
- (15) Although the source text mentions upper-housemaids, I did not make the same distinction and used only *dienstmeisjes*, because I could not find an equivalent descriptive title in Dutch.
- (16) The word 'wuthering' is, in this case, specifically meant to describe the sound the wind makes on the moors. I chose to translate it with *loeien* because it needs to describe a sound, which can be heard when listening to the wind, but may not be immediately understood by a child. *Loeien* would more generally be associated with cows and a young girl like Mary may recognize that sound once told to listen for it.

- (17) Although 'one' may be translated with the Dutch *men*, I decided that this was too formal and changed it to the more common *je* (you).
- (18) I changed 'a good thing' to the rather more formal *iets positiefs*. Although this word may be a bit difficult for ten year old children, a more literal translation, like *iets goeds* or later on *goede dingen*, is not commonly used in Dutch.
- (19) These sentences describe the four good things which have happened to Mary. Although the enumeration is introduced in the preceding sentence, there is no colon indicating it's starting point. In the source text these sentences are divided by semicolons. The semicolon is not used very often in Dutch and so I preferred removing them. To aid readability I tried to separate the four sentences with periods, but that seemed stunted as the sentences obviously belong together in their description. Using commas fit the sentence better, and even though *en* (and) is generally not preceded by a comma, I decided to place one before the last sentence. Since *en* is used more than once, the last sentence did not stand apart, like the other three do.
- (20) Although 'she felt sure' would be translated with *ze wist het zeker*, the use of the word 'quite' leaves room for some uncertainty. I therefore chose to use *ze dacht echt* (she really thought) to indicate that residual bit of doubt.
- (21) The use of the English 'there' may in this case be substituted with the Dutch *daar*, but the more common expression among children would be *zie je wel*, which has the same basic meaning as 'there'.
- (22) Since the sentence structure used in the source text cannot be used in Dutch, I chose to have Martha run to the door first, and then close and lock it.

CHAPTER 23

Magie

Dokter Craven(1) had al een tijdje in het huis zitten wachten toen ze er terug kwamen. Hij was zich al af gaan vragen of het niet slim zou zijn om iemand erop uit te sturen om de tuinpaden af te zoeken(2). Toen Colin terug naar zijn kamer werd gebracht bekeek de arme man hem serieus.

“Je had niet zo lang buiten(3) moeten blijven,” zei hij. “Je moet jezelf niet te veel vermoeien.”

“Ik ben helemaal niet moe,” zei Colin. “Het heeft me beter gemaakt. Morgen ga ik niet alleen 's middags, maar ook 's ochtends naar buiten.”(4)

“Ik weet niet zeker of ik dat wel toe kan staan,” antwoordde dokter Craven. “Ik ben bang dat dat niet slim zou zijn.”

“Het zou niet slim zijn om te proberen mij tegen te houden,(5)” zei Colin heel serieus. “Ik ga naar buiten.(6)”

Zelfs Mary had door dat één van Colins grootste eigenaardigheden was dat hij absoluut niet wist wat een brutaal klein monstertje hij was, zoals hij iedereen commandeerde. Hij had altijd op een soort onbewoond eiland gewoond en omdat hij daar koning was geweest, had hij zijn eigen maniertjes aangeleerd en was er niemand geweest met wie hij zich kon vergelijken. Mary was eigenlijk net zo als hij geweest en sinds ze op Misselthwaite woonde was (7) ze er langzaamaan achter gekomen dat haar eigen manieren ook niet erg normaal of geliefd waren. Toen ze

deze ontdekking eenmaal had gedaan vond ze hem natuurlijk interessant genoeg om hem met Colin te delen. Dus toen dokter Craven weg was bleef ze een paar minuten nieuwsgierig naar hem zitten kijken(8). Ze wilde dat hij zou vragen waarom ze dat deed en natuurlijk deed hij dat ook.

“Waarom zit je zo naar me te kijken?” vroeg hij.

“Ik bedacht me dat ik best wel medelijden heb met dokter Craven.”

“Ik ook,” zei Colin rustig, maar niet zonder een air van voldoening(9). “Nu ik niet dood ga zal hij Misselthwaite helemaal niet krijgen.”

“Dat is natuurlijk ook vervelend voor hem(10), maar ik bedacht me net dat het echt verschrikkelijk moet zijn om tien jaar lang beleefd te zijn tegen zo'n brutaal jongetje. Ik zou het nooit gedaan hebben.”

“Ben ik brutaal?” vroeg Colin onverstoorbaar.

“Als jij zijn zoon was geweest en hij was het soort man dat sloeg,” zei Mary, “had hij je een pak slaag gegeven.”

“Maar dat durft hij niet,” zei Colin.

“Nee, dat durft hij niet,” antwoordde Mary, die er zonder vooroordelen(11) over nadacht. “Niemand durfde ooit iets te doen dat jij niet leuk zou vinden – want jij zou doodgaan en zo. Je was zo'n zielig jongetje.(12)”

“Maar,” verkondigde Colin koppig, “ik zal geen zielig jongetje meer zijn. Mensen mogen niet denken dat ik dat ben.(13) Ik heb rechtop gestaan vanmiddag.(14)”

“Je bent zo raar, omdat je altijd maar je zin kreeg,” ging Mary verder, terwijl ze hardop nadacht.

Colin draaide fronsend zijn hoofd.

“Ben ik raar(15)?” vroeg hij.

“Ja,” antwoordde Mary, “heel raar. Maar je hoeft niet boos te worden,” voegde ze er onpartijdig(16) aan toe, “want ik ben ook raar – en Ben Weatherstaff ook. Maar ik ben niet meer zo raar als ik was voordat ik mensen aardig ging vinden en voordat ik de tuin vond.”

“Ik wil niet raar zijn,” zei Colin. “Ik zal het niet meer zijn,” en hij fronste weer vastberaden.

Hij was een erg trots jongetje. Hij lag een tijdje te denken en toen zag Mary zijn prachtige glimlach beginnen en langzaam veranderde zijn hele gezicht.

“Ik zal stoppen zo raar te zijn,” zei hij, “als ik iedere dag naar de tuin ga. Er is daar Magie(17) – goede Magie, weet je, Mary. Ik weet het zeker.”

“Ik ook,” zei Mary.

Zelfs als het geen echte Magie is,” ze Colin, “kunnen we doen alsof. Er is daar wel *iets!*(18)”

“Het is Magie,” zei Mary, “maar geen zwarte. Het is zo wit als sneeuw.”

Ze noemden het altijd Magie en in de volgende maanden leek het er inderdaad op – in die prachtige maanden – die stralende maanden – die geweldige maanden. Oh! De dingen die er in die tuin gebeurden! Als je nooit een tuin gehad hebt, zal je het niet kunnen begrijpen en als je wel een tuin hebt gehad, weet je dat er

een heel boek nodig zou zijn om alles dat hier gebeurde te beschrijven. In het begin leek het alsof er nooit een eind zou komen aan alle groene dingen die omhoog kwamen uit de grond, uit het gras, in de bloemperken, zelfs in de scheuren in de muren. Toen kwamen er knoppen aan de groene dingen en de knoppen begonnen uit te komen en kregen kleur:(19) alle kleuren blauw, alle kleuren paars, alle tinten en kleuren rood(20). In blijere tijden waren er in ieder hoekje en gaatje bloemen gestopt. Ben Weatherstaff had het zien gebeuren en had zelf cement tussen de stenen van de muur weggeschraapt en er hoopjes aarde tussen gestopt zodat er mooie klimplanten(21) konden groeien. In het gras groeiden grote bossen irissen en witte lelies en de groene nissen vulden zich met geweldige legers blauwe en witte bloemenlansen van de hoge ridderspoor of akelei of grasklokjes.

“Ze was d'r gek op(22),” zei Ben Weatherstaff. “Ze hield van dinge' als die altijd maar naar de blauwe lucht weze', zei ze altijd. Ze was d'r niet zoéén als dat neerkeek op de aarde – zij niet. Zij hield d'r gewoon van, want ze zei dat de blauwe luch' er altijd zo vrolijk uitzag.”

De zaadjes die Dickon en Mary hadden geplant groeiden alsof elfjes ze hadden verzorgd. Honderden satijnachtige klapprozen in alle kleuren dansten in de wind en trotseerden vrolijk alle bloemen die al jaren in de tuin stonden en waarvan wel gezegd zou kunnen worden dat ze zich nu af leken te vragen hoe deze nieuwe mensen daar waren gekomen. En de rozen – de rozen! Ze rezen op uit het gras, vlochten zich rond de zonnewijzer, wikkelden zich om boomstronken en hingen van de takken af, klommen tegen muren op en spreidden zich er als een waterval over uit

– ze kwamen dag na dag en uur na uur tot leven. Mooie, frisse blaadjes en knopjes – al die knopjes(23) – eerst nog klein, maar langzaam groeiend en vol(24) Magie totdat ze openbarstten en zich ontvouwden tot kommetjes vol geur die zachtjes overliepen en de lucht in de tuin vulden.

Colin zag het allemaal en bleef naar iedere verandering kijken. Iedere morgen werd hij naar buiten gebracht en ieder uur van iedere dag als het niet regende was hij in de tuin te vinden. Hij hield zelfs van de bewolkte dagen. Dan lag hij languit in het gras 'om te kijken hoe alles groeit', zei hij. Als je maar lang genoeg keek, zo verklaarde hij, zag je de knopjes open gaan.

NOTES ON CHAPTER 23

- (1) I decided to completely spell out the word *dokter*, because that is more common in Dutch and it might make the difference between Dr and Mr Craven a bit more obvious.
- (2) Although a translation like *verkennen* or *onderzoeken* might be closer to the actual sense of 'explore', I chose to translate it with *afzoeken*, because that fits the sentence better. 'Explore' seems a bit excessive.
- (3) Here I added the word *buiten* (outside), to make the doctor's intentions clear.
- (4) I altered the sentence structure to make the sentence more natural, but also to move the emphasis from the afternoon, in which Colin was already going outside, to the morning, which he wants to make clear to the doctor will be added to his regime.
- (5) The source text here says 'to try to stop me'. I find that the Dutch translation of *tegen te proberen te houden* seems far more convoluted and somewhat unnatural, due to the separation of the verb *tegenhouden*. This is why I chose to alter the sentence to *te proberen mij tegen te houden*.
- (6) Here I once again added the word *buiten*, or in this case *naar buiten*, yet this time with the intention of creating a more natural Dutch sentence. I believe the sense would be quite obvious without the addition, but just the phrase *ik ga* (I am going) would indicate that the boy is leaving immediately, while *ik zal gaan* (I shall be going) would not be a natural utterance for a child.
- (7) I chose to use the verb *woonde*, even though the source text uses 'had been', because it might otherwise result in a repetitive use of the word *was*.
- (8) I altered the sentence structure in an attempt to make it flow more naturally. This order also moves the emphasis from the absence of Dr Craven, to Mary watching Colin.
- (9) It would be possible to use the expression 'air' from the source text in the target text, and I originally thought that this might be a little difficult for a young audience. I still chose to use this in the translation as it is quite a common term.
- (10) Although the source text here repeats Mary's sentiment from a few lines earlier, I find that in Dutch this makes for a rather unnatural sentence. *Daarom heb ik natuurlijk ook medelijden met hem* requires a visual emphasis on *ook* or it

will appear to be a affirmation of the previous sentence. A construction using the concept that she thinks that this is sad for him, not that she feels sorry for him, is more common in Dutch. While the use of the word *ook* may in this case be seen as affirmation as well, it is less obvious than in the other option and is soon disambiguated by the addition of the sentence after the conjunction.

- (11) The Dutch word for being without prejudice (*onbevooroordeeld*), while in my opinion creating a more natural sentence, is quite long and difficult. I chose to separate it by using *zonder vooroordelen* (without prejudice), since these words are less convoluted and may be easier for a child to analyse and understand.
- (12) The problem with the Dutch word *zielig* is that, at least in adults, it might have a similar connotation as 'pathetic', which may indicate a feeling of contempt towards the subject. In this case the sense in which the word is used should be sought is 'poor' and thus less negative and more compassionate. I did consider using the word *verdrietig* (sad) or changing the sentence to state that people felt sorry for him, but it is quite likely that a child will be less aware of the double connotation in *zielig* and will probably understand the sense as it is intended.
- (13) In the source text there is a clear sense that the character will not allow people to think he is a 'poor thing', thus implying that he himself will change that sentiment. Translating this sentence to retain the same sense causes some difficulties as it would result in a rather stilted and unnatural phrase for a child to use, such as: *ik zal de mensen zo niet over me laten denken*. It would be possible to elongate it, which would enhance the natural flow (*ik zal ervoor zorgen dat de mensen niet zo over me denken*) but also increases the sense that the character will change the circumstances himself to beyond that which may be inferred from the source text. In an attempt to find a middle ground I eventually chose to alter the sentence. The Dutch translation states that people are not allowed to think that about him. Although the character's active roll is now diminished, the sentence is more natural for a young boy to utter and the context will show the character's further intentions.
- (14) The character's remark that he has stood on his own feet may be translated as *ik stond op mijn eigen benen*. The problem here is that the phrase *op eigen benen staan* is also a Dutch expression, meaning that someone has to rely on himself, indicating other things than just standing. Therefore I chose to alter the line to the sense that the character had stood upright. I also considered a version which indicated the character had stood without help, but the previous chapter, in which this event occurred, is not quite clear on whether or not the character stood on his own or was perhaps aided by his friends.

- (15) Although 'queer' is closer to Dutch expressions like *vreemd* or *apart*, I chose to use *raar*, because this is more commonly used by young children.
- (16) This is the second time the author tells the audience that Mary is thinking about this situation quite objectively. Although the previous occurrence spoke specifically of prejudice, which might be difficult, but not overly so, in this instance the author mentions that the character is 'impartial'. Most common Dutch words with the same sense would not generally be used by children. However, as in the previous instance, I chose the word which might be easiest to analyse. *Onpartijdig* uses the word *partij*, which a ten year old child may already know in this sense, with the prefix *on*, hence creating a word which may be analysed more easily than *objectief* or *neutraal*.
- (17) Even though capitals are used far less in Dutch than they are in English, I chose to write 'magic' with a capital, since the characters are referring to their specific type of magic, which may even be interpreted as an allusion to a religious concept.
- (18) I decided to leave out the second 'something', because in the Dutch structure the two occurrences of the word would immediately follow each other.
- (19) The source text only places a comma here, but it seems to me that the previous words are leading into an enumeration. Reading the sentence out loud I would expect a more finite punctuation mark than just a comma. A period would break the sentence, but a colon is generally used to initiate enumerations and so fits here perfectly and enhances readability.
- (20) The source text uses different words to indicate the different shades of a single colour present in the garden. The word *kleur* (colour) is often used in this sense, to indicate different shades of a certain colour, and since the text required some diversity I used *tint*. I then chose to fall back on *kleur*, because even though 'shade' may be more precisely translated with *tint*, *nuance* or *schakering*, these words are not very commonly used for young audiences.
- (21) *Klimplanten* (climbing plants) is rather more precise than 'clinging things', but a better Dutch equivalent poses a problem, since most words for 'clinging' do not generally refer to plants and use of the word *dingen* (things) in combination with climbing may cause children to think of animals instead of plants.
- (22) I removed the repetition of 'she was', since this is quite common in English, but not so much in Dutch.

- (23) The source text only repeats the phrase 'and buds', seemingly to indicate stress and to show that this is the subject the following sentence is referring to. I find the Dutch does not convey this quite so well, which is why I chose to add *al die* (all those), which both indicates the quantities and the stress.
- (24) I could not find a way to translate the act of performing magic in this sense, so I changed the sentence to say that there was magic present in the plants.

CHAPTER 26

“t Is moeder!”

Colin nam zijn pet af en de zon scheen en verwarmde zijn dikke haar terwijl hij aandachtig naar Dickon keek. Ben Weatherstaff krabbelde snel overeind(1) en ontblootte ook zijn hoofd met een soort verwarde, bijna geïrriteerde(2) uitdrukking op zijn oude gezicht, alsof hij eigenlijk niet goed wist waarom hij dit(3) deed.

Dickon stond tussen de bomen en de rozenstruiken en begon op een simpele, nuchtere wijze en met een mooie, sterke jongensstem te zingen:

“Looft God de Heer die eeuwig leeft,
alles uit niets geschapen heeft,
die ons tot aan zijn dag behoedt
en onze ogen opendoet.

Amen.”(4)

Toen hij klaar was, stond Ben Weatherstaff heel stil, zijn kaken koppig op elkaar geklemd(5), maar met een verontruste blik in zijn ogen, gericht op Colin. Colins gezichtsuitdrukking was nadenkend en bewonderend.

“Het is een erg mooi lied,” zei hij. “Misschien betekent het wel precies wat ik bedoel als ik wil zeggen dat ik de Magie zo dankbaar ben.” Hij stopte en dacht diep na(6). “Misschien zijn ze wel allebei hetzelfde. Hoe kunnen we nou overal precies de

naam van weten? Zing het nog eens, Dickon. Laten wij het ook proberen, Mary. Ik wil het ook zingen. Het is mijn lied. Hoe begint het? 'Looft God de Heer die eeuwig leeft?'"

En ze zongen het nog een keer. En Mary en Colin verheven hun stemmen zo muzikaal als ze konden en Dickons stem klonk luid en helder – en bij de tweede regel schraapte Ben Weatherstaff krassend zijn keel en bij de derde zong hij met zoveel kracht mee dat het bijna wild leek. En toen het 'Amen' ten einde kwam zag Mary dat hem hetzelfde was gebeurd als toen hij had ontdekt dat Colin niet kreupel was – zijn kin trilde en hij staarde en knipperde en zijn verweerde oude wangen waren nat.(7)

NOTES ON CHAPTER 26

- (1) I did not specify that the character had been on his knees when he rose. It would not fit in the Dutch sentence as it is and I do not feel that it is very pertinent for the audience to be made aware of this fact.
- (2) 'Half-resentful' in this sentence seems to have been used more in the sense of general annoyance, than as being indignant about something. Especially since it is preceded and followed by a statement that the character is confused.
- (3) I attempted to fit 'remarkable' into this sentence, but the word 'thing' is not so easy to place here in Dutch. Since this meant that I could not use 'remarkable' as an adjective, I chose to omit it.
- (4) I used an existing translation for the hymn sung here. A complete explanation has been given in the chapter on Hymns.
- (5) Although the source text uses the term 'obstinately', the context seems to indicate that the character's actions did not spring from obstinacy, but that it is used more as a description of his expression. I am not entirely sure how jaws would be set when they are deemed obstinate, but I would assume that they would be clenched shut, which is why I chose to describe it this way.
- (6) I had some difficulties with the word 'puzzled' in this sentence. It seems to indicate that Colin is confused about his thoughts, but when he then voices them, he does not seem confused at all. 'To puzzle' can also mean 'to confound' or 'to exercise one's brain over some matter', which could also indicate that Colin was just working hard to find the answer. I imagine he would be seriously thinking the subject through, not so much with a confused, but more of a pensive expression and so decided to omit 'puzzled' and use *diep nadenken* (to think deeply about something).
- (7) In the source text this entire paragraph is one run-on sentence. I find that such a long sentence impedes readability and when I read this aloud, I use a great many pauses to emphasise the fact that all the parts begin with 'and'. I initially placed periods before almost every 'and', but in rereading it, I chose to use periods to combine parts which belonged to the same subject. Since this is a rather important spiritual moment, I placed a period after "they sang it again", where the source text has a comma, as this gives the sentence extra emphasis and introduces an almost mystical moment. I then placed the next dividing period after "that it seemed almost savage", as all these previous parts are about everyone singing along and the following part is Ben Weatherstaff's dramatic reaction.

The VEEGENS-LATORF TRANSLATION

To assess Veegens-Latorf's target text, I will give a short analysis of her translation, based on the article '*Het product centraal: criteria en methoden voor de evaluatie van vertalingen*' by Jacqueline Hulst. Hulst states that the combination of a target text analysis with a contrastive assessment of the source text and the target text will offer a good result for the assessment of a translation (331-332). As I am only aiming to demonstrate the 'problems' which originally tempted me to write a new translation, I have implemented the target text analysis and the contrastive assessment far less intensively than they should be according to Hulst. Instead of a broad search for the functional and non-functional mistakes, I specifically focused on the parts which would eventually be the basis for my thesis and translation: suitability for children and loyalty to the source text. I will here limit myself to pointing out and discussing several aspects of the text which originally struck me as surprising and contributed to my decision to attempt a new translation of *The Secret Garden*.

The first thing I noticed when I opened the target text was that Veegens-Latorf makes use of a relatively difficult vocabulary. Oittinen states that reading and comprehending a text are influenced by the reading situation (*No Innocent Act* 38) and this is also relevant for a translator and how he translates his text within a time, place or culture. It is immediately obvious that this is an older translation. A contemporary translator would not use many of the words and expressions she has.

An example is the word *daar* (197), which is used in its more archaic and formal sense of 'because', when nowadays it is almost exclusively used in the sense of 'there'. A modern child will most likely not know that it used to mean 'because'. Other words are no longer used at all in the form she uses it. A word such as *glundere* (197) is now only known through the verb *glunderen* (to look radiant (with contentment)) and though there is some connection to be found, neither are words a modern ten year old will know or even needs to know. I must agree with Oittinen that too many difficult words can obstruct a child's reading and so obstruct his reading pleasure. Yet we must not forget that this novel was written and is situated around 1911. Somewhat old fashioned language would therefore not always have to be a disadvantage. Terms of address, such as *jongeheer* (young master) or *jongejuffrouw* (young miss) may not generally be of use nowadays, but they are easily understood and give the text, especially dialogue, a more classical feel to match its old English setting. So even though the vocabulary may be somewhat difficult and archaic, I would assume that most children will be able to comprehend or read over most of it. At least they will understand the general context. I do, however, feel that the use of words such as *daar* and *glundere* gives force to the need for a revision of the target text.

A second aspect of Veegens-Latorf's translation which caught my eye in the target text analysis was the presence of the name Liesbeth (202). I am unaware of the use of this name in England at any time and so assumed that this was a translation of a different name. However, this confused me as almost all other names have been

retained, such as Colin and Mary. The modern Dutch culture is suffused with English personal names. They are not likely to bother anyone, even children. I would think a last name such as Weatherstaff would cause far greater problems for the readability of the text in the case of children. This particular name has letter combinations which are not used in the Dutch language, like /ea/ and /th/. Furthermore, this name occurs quite frequently in the text, so why retain a difficult name like this and alter a name only used once to one not used in England. If she has altered an English name to Liesbeth with the intention of making the text easier to read, then I would consider changing a difficult name like Weatherstaff through Van Coillie's strategy of phonetic adaptation. Although a deeper meaning might be found, for instance in the word 'weather', this seems to be rather farfetched. An alteration like Wedderstaff would still seem foreign enough to retain the illusion of England, but might aid the readability.

One of Veegens-Latorf's choices which greatly surprised me is the occurrence of the abbreviation 't' instead of the article 'het'. It might be prudent for a translator, or any writer for that matter, to use this abbreviation in a dialogue so as to reproduce a natural speaking pattern. This would be especially useful when attempting to show that a character is speaking a dialect. However, Veegens-Latorf does not only use this abbreviation in the servants' dialogue, but also in Colin's, who is a rich heir and should probably speak Received Pronunciation, and in the narrative text. Especially this last occurrence is quite remarkable. The story is mostly told in a third person omniscient narrative mode. These type of stories do not tend to have

adjustments in the text, because this reads more naturally and comprehensibly. It is quite possible that this decision was based on the source text.

My biggest objection to the Veegens-Latorf target text is her representation of dialect. Having already read the source text, I knew the servants spoke in a dialect. I tried to let this idea go as I read the target text, but I must admit to some surprise as I read her attempts to show that Dickon, Martha and others spoke differently from Mary and Colin. Even if I had not known they were supposed to be speaking with a Yorkshire dialect, I would have been dissatisfied with Veegens-Latorf's translation. The dialect is only very sporadically visible within the dialogue. Practically the only alterations found are the use of *d'r* for *er* (there) and *es* for *eens* (used as filler). I would have understood the complete lack of dialect, as one could argue it is difficult for children to read, but this vague attempt seems rather useless. Another problem created by the almost none existence of the dialect is that at one point Martha says something to Mary in the Yorkshire dialect, which Mary then asks her to explain. In the target text, this results in Mary asking Martha to explain a sentence written and, I would therefore assume, pronounced in perfect Dutch. There is now nothing she could not have understood and Veegens-Latorf does not even mention that the girl had spoken in a dialect.

Veegens-Latorf does not omit any parts of the text, although there might be some reason to, and neither has she added any text. This is one of the few things I do agree with, as I feel that the system for children's literature should indeed become more rigid in this case. Translators base their changes on their presuppositions of

children and sometimes go too far with this. I do see how it may be necessary in crossover fiction, but not in this case.

CONCLUSION

Based on my own dislike of Veegens-Latorf's translation of Burnett's *The Secret Garden*, I created my own translation. Shavit explains that there is a difference between the systems for children and adult translations, which they should fit into. While translations for adults should remain close to the source text, translators for children's literature have a lot more room for change. I also used O'Sullivan's communicative model of the translated narrative text to see how the voice of the translator may or may not be visible in a target text. Due to the relative freedom the system for children's literature gives the translator, he may be more visible there.

The analysis of the source text was formed through the questions Christiane Nord stated were necessary base a target text on. I then added all the elements which caught my eye in the Veegens-Latorf translation and tried to find better solutions for these what one might arguably call translation mistakes. I then decided to use the chapters which featured these elements for my own translation. Aside from the more common aspect of cultural aspects and the age difference between the translator and his intended audience, the fact that this novel is somewhat older is also quite interesting. Holmes's historization needs to be kept in mind while translating the novel.

The most interesting concepts I noticed in de Veegen-Latorf translation, were the seemingly arbitrary changes of character names, the loss of dialect and her choices when translating religious texts. I eventually made quite different decisions,

as I could not see her reasons for these choices. I left all the character names English, as contemporary Dutch names tend to move towards the English. The removal of the Yorkshire dialect was a remarkable choice and I decided to create a phonetically based dialect, so as to encompass the effect of the dialect within the target text. The reasons for Veegens-Latorf's choices when translating the religious texts are unknown to me, but I felt that I had found a more logical solution. I did however, agree with the way she stays close to the source text. There are no textual omissions or additions which might change the text more intrusively, which I agree with wholeheartedly.

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