

Style and Historicity in Fiction

-Translating George Gissing's *New Grub Street*-



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Annotated Translation of George Gissing's *New Grub Street*
2 September 2010

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1. Introduction

George Gissing is a relatively unknown author in the Netherlands, to date the only work ever to have been translated into Dutch is the largely biographical *The Private Papers of Henry Reycroft* by Geerten Meijnsing in 1989. In 1957, G.W. Stonier, writing the introduction to *New Grub Street* on the occasion of the publication of the World's Classics Edition, an imprint of Oxford University Press, complains that: "we like him grudgingly [...] Disgraceful so many of his books should be out of print" (Gissing, vii). Gissing does, however, appear to become more popular at the turn of the twentieth century, one has but to consult Picarta and other (national) databases and libraries to establish that more and more of his books have recently been reprinted. For my master thesis I have chosen to subject one of Gissing's more well-known novels, *New Grub Street*, to a close analysis and to make an annotated translation of parts of chapters 30 and 33.

Coincidentally, the literary world, journalistic circles and publication issues, or rather troubles, are at the centre of Gissing's *New Grub Street*, originally published in 1891. The novel provides us with a rare insight into the literary world of 19th century London, featuring a diverse set of characters representing the different circles of literary men making up that world. However, it is only too easy to start treating a historical text as a sociological document instead of a literary, fictional piece of work, which, as I hope to explain in the chapter on Gissing and *New Grub Street*, is exactly what the novel is: a work of fiction set in a similar world to the one Gissing knew and in which he had to struggle to find his way.

It should further be noted that meaning in a novel is generally believed to be the result of a continuous negotiation between a text and its reader. This negotiation could be hindered if a temporal barrier exists between these two parties. For this reason, in the Dutch novel *Vincent Haman* written in 1903 by Willem Paap, an introduction by the author and a later critic is added to instruct the modern reader.

This roman à clef (featuring a theme similar to that of *New Grub Street*), Menno ter Braak and Paap argue, will still be read in the future, not because of the insight it may give in history but because of its universal, literary value (In: Paap, 15). They discourage the reader to read more meaning in the text than is really there, or to cross-reference certain characters in the book to contemporary publishers and writers (15-6). Although it is very likely, however, that Paap did parody them and only wrote the introduction to defend himself against possible counterattacks. Similar caution, so not as to distort meaning of a text, should be taken in my thesis on and analysis of George Gissing's *New Grub Street*.

Research Question

My thesis on an annotated translation of George Gissing's *New Grub Street* attempts to answer the question what translation problems occur when translating a novel written in 19th century England into Dutch and on where these difficulties may be located. I distinguish between two main areas: one of style and one of pragmatic translation problems as the result of the time barrier. The subsequent chapters aim at these different notions.

Gissing and *New Grub Street*

The general introductory part introduces the author of the novel *New Grub Street*, George Gissing. The brief biography is followed by an overview of the novel's plot and a short critical analysis of the novel.

Theoretical framework

The second part of my thesis consists of a general theoretical framework which is the point of departure for all further discussions of Gissing's novel *New Grub Street*, the position of the translator and the function of the translation in the target culture.

From there – it is the second part of my thesis, the annotation, which is concerned with this subject – the framework will take us to the specific translation problems I encountered during the translation process of two chapters from *New Grub Street*.

The framework includes a discussion of the communicative approaches by David Katan and Kwame Anthony Appiah, as well as papers by Christiane Nord whom I consider to be representative of the functionalist branch of translation studies. These theories address the communicative position of the translator and the target text in the target culture as well as the renegotiation of meaning between the new text and reader. I will also briefly refer to Emer O'Sullivan's narratological model as presented in her article 'Narratology meets Translation Studies, or, The Voice of the Translator in Children's Literature'.

Annotation: translation problems in *New Grub Street*

The annotation, the third part of the thesis, features a second and a third theoretical chapter which discuss and analyse theory on culture and historicity in the novel as

well as a theoretical, linguistic approach to style in literary fiction, taking as my example the meticulously detailed work *Style in Fiction* by Geoffrey Leech and Mick Short, respectively. Both these theoretical chapters are specialised in *New Grub Street*, the discussion and the subsequent analysis of the papers and works by Aixelá and Leech and Short are illustrated by examples taken from the 31st and 33rd chapter of *New Grub Street*.

The annotation is further dedicated to a description of the translation problems in *New Grub Street*; it offers a defence for the rejection or the adoption of specific translation strategies and what factors have a decisive influence. Culture-specific items in the novel and their possible “manipulation” will be analysed by means of Javier Franco Aixelá’s paper (56, 60). As in the previous part of my thesis, the comprehensive notion of style as a translation problem is presented in a separate chapter.

Of special interest for the chapter on style in *New Grub Street* and style as a translation problem, Adrian Poole, a more objective literary critic of Gissing and his works remarks that:

His novel is his subtle intimation of power changing hands. The literary world itself is viewed from an entirely oblique angle, through the comment and gossip of a few figures hovering uneasily around its fringe [...] The key aspects of this sense of transition are clearly marked. The newness and the contemporaneity of the situation are hammered home by those recurrent words ‘now’, ‘new’, ‘modern’, ‘today’” (139).

These deictics distinguish the more or less representative characters of the new literary world from the old powers. A stylistic analysis is always of great value to a translator. It identifies the stylistic means with which meaning is negotiated in the source text and how the audience could identify and place the characters in context. Dependent on the target audience, a stylistic analysis guides the translator when negotiation of meaning must be attempted again in another language and culture.

Translation and notes

The excerpts I have selected to translate offer as wide a range of stylistic variety as may be found in *New Grub Street*. In the first part, the narrator describes the squalor in which artistic writer Harold Biffen finds himself working on his last novel. The second passage is set in the house of the modern man, Jasper Milvain, in which more direct speech and thought representation is used. On this occasion, the reader is painted a picture of the world in which these characters find themselves through the extensive dialogue between Milvain and Mr. Whelpdale. This chapter should offer an interesting, but carefully balanced insight into the changing literary world of 19th century London.

I conclude the annotation with a final note on the research question.

Theoretical framework

2. George Gissing and *New Grub Street*

Biography

In November 1857, George Gissing was born in the industrial city of Wakefield in Yorkshire. His parents belonged to the lower-middle class and Gissing was aware of the social disadvantages this involved (Poole, 1). In spite of his humble origin, however, Gissing turned out to be an excellent student, winning a scholarship to Owens College, and his future looked very bright. His highly promising academic career ended very abruptly, however, when he was caught stealing money from his fellow students in order to support a prostitute he had fallen in love with (Poole, 5). He was sent to a month's hard labour in prison and later married the woman, Nell. Trying to earn money to support himself and his wife, who had severe drinking problems, he tried his hand at writing, but his first book, *Workers in the Dawn*, was a failure and he had to turn to tutoring, explains Jacob Korg (3). He could never give up writing, however, and when his second novel *The Unclassed*, published in 1884, received better critical acclaim, he published a book every year, in spite of making no profit.

Gissing lived a difficult life, with several failed marriages to lower-class women who could not share his cultural aspirations making him quite unhappy. Nevertheless, in the period of 1891 to 1897 his literary career took a little flight. Many, mostly unsigned reviews written during that period in the literary magazines of the 19th century, such as the *Court*, *Illustrated London News*, *Saturday Review*, *Spectator* and so on, begin to recognise the author of *New Grub Street* and the four novels that followed within this period of time, *Born in Exile*, *The Odd Women*, *In the Year of Jubilee*, and *The Whirlpool* (Partridge and Coustillas, 229-317). In this time he also became less of a secluded man when he befriended Henry James and H.G. Wells, and he met his third, and finally culturally equal and affectionate wife, the

French translator of his *New Grub Street*, Gabrielle Fleury. Gissing died in 1903 after several years of illness.

New Grub Street

The name Grub Street enters Samuel Johnson's Dictionary as soon as 1755, in which it is described to have become a symbol for the so-called hack-writers, "impoverished writers with little talent" (qtd in Gissing, 5). Today, the Oxford English Dictionary still provides the same definition, giving examples which feature works of Jonathan Swift, *Gulliver's Travels*, and Alexander Pope's *The Dunciad*. The allusive title, I will discuss this in more detail in the chapter on style in *New Grub Street*, sets the harsh tone for the rest of the novel. The place now harbours the writers of the old stamp who consider literature to be an art. In a world in which literature is becoming a trade, the reasonably talented 'artists' Edwin Reardon and Harold Biffen – in sharp contrast to the tradesmen Jasper Milvain and Mr. Whelpdale – have great difficulties to survive. They have to weather extremely poor circumstances, which in their turn influence the writers' creativity. Consequently, the lack of money and prosperity forces them to live a life without hopes of any further artistic improvement.

The story takes place in 19th century London, and more particularly in the smoky parts of London in which most writers of little success or talent or of low descent housed in poor, small lodgings and garrets. A little research into the literary market of that time reveals that this place indeed existed in the form in which it is described in the novel.

Jasper Milvain, the anti-hero of the novel is quite unlike the other characters in the novel. Quite ambitiously, he is determined to be a prominent and influential figure in the new literary society, at whatever cost. He will turn his pen to anything that will earn him money. This is something Reardon and Biffen cannot do; they

have to write and wish to be known for writing meaningful, literary fiction (Gissing, 449).

Other main characters in the story include Amy Reardon, Alfred Yule and Marian Yule. The latter two, father and daughter, are a man and a woman of letters, spending much of their time in the musty Reading Room of the British Museum in London, writing essays and critical notices for magazines without ever receiving the literary recognition they long for. Theirs too is a lot of relative poverty in a fast-paced world of business and they just cannot seem to catch up. The power-shift in the literary world is portrayed from the angle of all these dissimilar characters, thus the narrator never entirely condemns or approves of the characters who suffer or who profit from these changes (Poole, 139).

A critical note

George Gissing has lately been the subject of several critical essays and biographies by, for example, John Goode, Jacob Korg, Adrian Poole and the editor Jean-Pierre Michaux. Many contributors to and writers of these essays and articles appear quite ready to label *New Grub Street* as a sociological and even largely biographical novel. It cannot be denied that *New Grub Street* provides its readers with a detailed and quite realistic, be it a little bleak account of the great change in the literary market at the end of the 19th century. Neither can it be called a coincidence that Gissing himself experienced financial, professional as well as marital difficulties, as is the case with quite a few of his main characters. They must, however, be careful not to start treating this novel as if it were a mere biographical, sociological novel, especially in view of *New Grub Street's* protests against the popular disregard for the literary, artistic value of a work. At the same time, it is worth noting that a sociological and historical reconstruction is frequently attempted to help the reader or analyst to

understand in what kind of context a work originated. The realistic theme of the novel lends itself excellently for such an analysis. A contemporary review collected in *Gissing, the Critical Heritage*, for example, reads that: “from my own knowledge, I can testify to its truth. I know them all, personally, – two or three of each – Mr Yule – Jasper – Edwin – and the fidelity of Mr. Gissing’s portraits makes me shudder” (182). Gissing, however, held the writer of the review that appeared in the *Author*, Walter Besant, in very poor esteem. Gissing held Besant in very poor esteem and wrote in his letters that the critic must have only skimmed the book to be able to produce such an ill-informed review (qtd in: Coustillas and Partridge, 181-2).

Genre

A roman à clef is a novel in which, behind a facade of fiction, real life and existing characters, as the author knows them, are portrayed, often with a satirical purpose. *New Grub Street* is arguably not the sort of novel readers can laugh about, but the fact that there are people who recognise certain fictional characters is of particular relevance here. Poole claims, for example, that the publisher Jedwood stands for Heinemann, who, through a symbolical “marriage” and the consequent attainment of money is able to start a publishing company (144). It is better, however, not to agree blindly with this restrictive view on *New Grub Street*. The novel is not a satire of the market which the literary world now has become. It is true that several of the characters may remind the contemporary readers of certain traits of real agents in the literary world and the literary magazines in the novel must additionally be based on the different kinds of leaders and editorials Gissing knew in his day, but the fictitious characters only represent to an extent the different strands of the literary world of late Victorian England. The omniscient narrator of *New Grub Street*, through the eyes of different characters, does not offer an entirely satirical or sociological critique on

society, since the more immoral characters eventually successfully work their way up, rather he tells the story of individuals who have to live off their pen, thus rendering it a universally appealing novel for many writers who may, or may not, experience the same triumphs and difficulties as Gissing's characters.

Themes

The new generation that was turned out by the Board schools fostered less interest in the literary books and magazines than others before them. This fact results in a necessary but dramatic and relentless change in the literary world. The fictional character Mr. Whelpdale understands that the educated people are not the intellectuals of past times anymore and he uses this knowledge, from a more conscientious point of view than Milvain, to start a successful, popular editorial, as can be read in the second excerpt I have selected to translate.

Adrian Poole adds several other themes: "Art, business, success, failure, inclusion, exclusion, innovation in publishing [...] cultural power" (144-149). The theme which, however, reigns supreme in the entire novel is the necessity of money. It is the need of it that destroys one's creativity, sometimes already in its cradle, when the author in question is poor (Gissing, 27).

3. Theory

When translating a dated work of prose like *New Grub Street*, the first thing that springs to mind is that extra care should be paid to the original situation of a text and the textual features which place a text in a certain culture- and time frame. The target situation differs to such an extent from the original one that it is often expected that the translation problems on what Christiane Nord terms the “pragmatic” and “cultural” planes will occur most (2004: 37). However, in the field of translation studies, it has long been recognised that other problems on different planes demand at the very least equal attention during the translation process. I will discuss the theories proposed by David Katan, Kwame Anthony Appiah, Christiane Nord and Javier Franco Aixelá as well as linguistic theory on style in literary fiction by Peter Verdonk, Geoffrey Leech and Mick Short to illustrate this point.

The general translation commission for a literary text does not define the communicative function the target text is to have in the target culture or how to approach the translation of an historical text. It remains for the translator to choose the appropriate translation methods after a thorough analysis of both the source and target text and culture. Upon reading the general translation commission, it does become clear that style – be it the style of the author, the narrator or the characters – is considered to be of vital importance in both the source and target text.

Intercultural Communication and thick-translation

I think most controversy about translation and appropriate translation methods in any translation commission stems from a discord about how style, which is indicative of meaning, should be recreated in a new text. Peter Verdonk explains that semantic and pragmatic meaning constitute “interacting sites of meaning” (19). Pragmatic meaning, the meaning of language in discourse, is deduced from context

and semantic or formal meaning in a text (19). Note that context may denote the “internal linguistic context built up by the language patterns inside a text” as well as “an external non-linguistic context” (19). Since these forms of meaning and context correspond so closely, there is some discord about how another language may recreate a similar context, in both its meanings, which draws the readers to the world of ideas and experiences outside the text, especially when this world differs from the world the readers live in.

Communicative models by David Katan and Kwame Anthony Appiah put forward the importance of culture or context and the part it plays in the translation process (Katan, 75, 77). Katan argues that meaning is “not carried by language”, but that it is the result of negotiations “between readers from within their own contexts of culture” (75). Translation, therefore, always is an act of “mediation” (75).

However, he remarks that culture, or the “culture filter,” does not have to become an obstacle which receives more emphasis than is necessary (76). Based on “Hall’s triad” and Katan’s “iceberg representation of culture” he explains that culture is best seen as a system of frames, which may require different translation approaches (78-9).

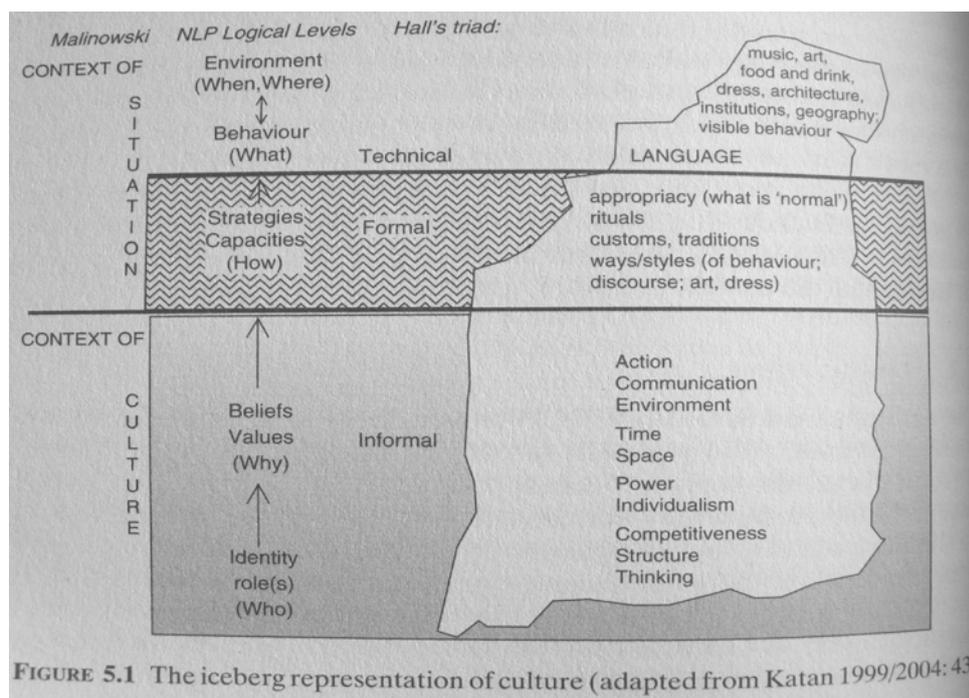


FIGURE 5.1 The iceberg representation of culture (adapted from Katan 1999/2004: 43)

(Katan, 78).

It is thus acknowledged that this more or less subjective negotiation does not necessarily capture the absolute truth: it concerns a culturally and time-determined agreement.

Kwame Anthony Appiah proposed the strategy of “thick-translation” which involves the explicit revelation of all the layers of meaning hidden in a text, based on the assumption that the target audience cannot understand the layers of meaning themselves. Appiah expresses concern about the translation of texts, mainly proverbs in his research, which are deeply rooted in another culture and time (389). He argues that through the conventions of a language meaning or “literal intentions” are expressed and that it is the identification and translation of these intentions which truly make a good, or as he terms it, “literal translation” (391-2). As each language, however, is characterised by different conventions, the task of translation is very hard, if not at times impossible, because conventions are a means to the realisation of intention (392). When the speaker for example is being ironic, and the conventions do not literally convey the intention, a non-native speaker may not understand what is being said (392). The definition of the term “thick-translation” has been incorporated in the *Dictionary of Translation Studies*: “a translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context” (Shuttleworth, 170-1).

As far as the literary genre is concerned, conventions still play a part: literary texts are “governed by a specific structure of mutual expectations,” but, unlike assertive texts, they are not governed by the Gricean mechanism, in which the speech act achieves its intended purpose because the listener recognises the purpose of the act (Appiah, 391). Therefore, when Appiah speaks of establishing intention, he hastens to add that it would be a vain attempt to look for author intention in literary works, whether a work is fictional or not: “it has very little to do with psychological facts about the historical author” (395).

Unlike Christiane Nord as we shall see later on, however, Appiah appears to prefer the “bottom-up method”, when he says: “we must usually first know a language well enough to be able to identify what the intentions conventionally associated with each of its sentences are: that we must begin with the literal meanings of words, phrases, sentences” and work our way up to identify the whole message of a literary text (Nord 2008: 89; Appiah, 395).

David Katan approaches the context of culture more lightly than Appiah, selecting the second level of the iceberg as the level at which the translator should approach a text. Within this layer, it is assumed that cultures are dissimilar and that translators must operate and intervene on the basis of a translation commission, the *skopos*, in favour of the target audience (82). Translator intervention – visible as Appiah purports, or more indirectly according to Katan – results in the translator’s presence in a text.

The model of text analysis David Katan incorporates in his essay illustrates the communicative needs of the audience. He explains that the first two columns show the areas in which the translator must intervene, whereas the remaining columns consider the source and target text and the role of the translator and the text in the target culture (90-1). The level of “values and beliefs” comprises the translator’s awareness of the invisible levels of culture which the source text carries within (91). The “implied translator”, the “implied author” and their ‘intentions’, notions which have been proposed by scholar Emer O’Sullivan also belong to this category (Katan, 91; O’Sullivan, 202-205). These intentions are of a normative nature. They entail notions such as suitability which are clearly based on personal conviction. The level of identity includes the translation brief, the intended audience and the consideration of the position of a translator (Katan, 91).

TABLE 5.2 Logical levels table of context of culture and context of situation

LEVEL	What is going on?	Potential differences to be accounted for in the text	Potential differences to be accounted for between cultures
Environment	Where and when is this 'going on'? In what context of situation?	Lexicogrammatical resources, genre, intertextual links, specialized language	Physical, political, social environment: period, people, setting, artefacts; culturemes, encyclopaedic knowledge, allusions, culture bumps
↕			
Behaviour	What is it that is 'going on'? What is to be translated?	Semantics: visible text, locution, cohesion	Visible action/ descriptions: (non) verbal behaviour, proxemics
↕			
Strategies	How are these things 'going on'? How is it to be translated?	Pragmatics: illocutionary intent/force, register, organization of discourse, house rules, individual style, coherence	Communication preferences: development of ideas. spoken/written styles, habits, customs; Norms, appropriacy, rules; lingua-culture
↕			
Values Beliefs	Why are these things 'going on'? What is the purpose of the translation?	Intentions: message, hidden message, assumptions, presuppositions	The hierarchy of preferred value-orientations: Beliefs about identity and about what is 'right' 'standard' or 'normal'

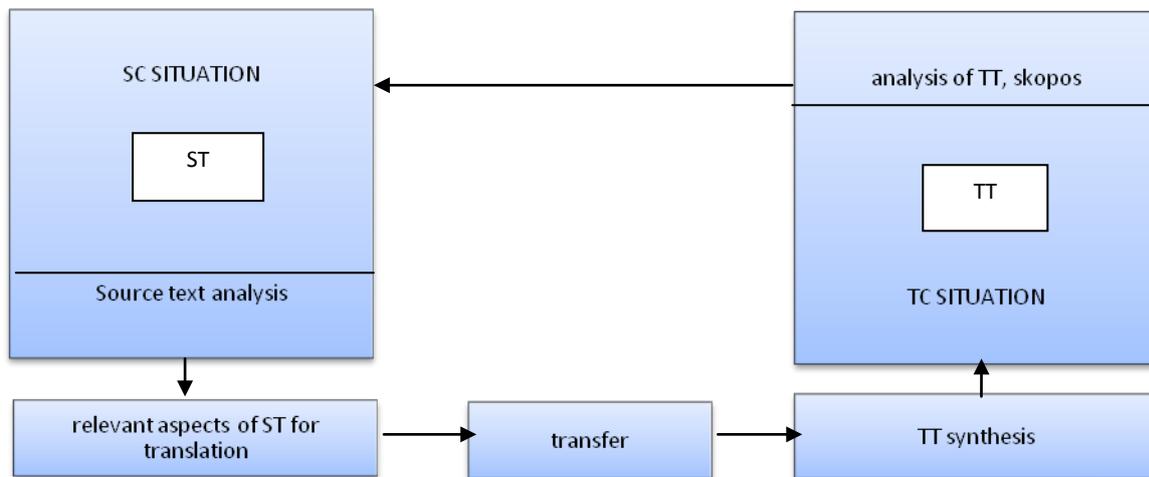
↕	<hr/>		
Identity	Who is involved in this 'going on'? - original author - reader(ship)s - commissioner - translator as copier/ manipulator	Actors in the text: personalities, animated subjects,	National, ethnic, gender, religious, class, role; individual personality and cultural provenance(s)
↕	<hr/>		
Role, mission in society	Is this 'going on' coherent with my role/mission and the relevant social forces? How do I need to act with regard to the social forces?	Text as agent of change or status quo: esteem, ethics (of actors), long-term perlocutionary effects	The social forces. power issues: hegemonies, ideologies; moral issues, professional issues

(Katan, 89-90).

Christiane Nord: a pragmatic, functionalist circular model

The so-called translation brief received a prominent position in the 1970s which heralded the new, functionalist period. As Nord argues in *Denken over Vertalen*, the functionalist approach puts the linguistic features of the source text into perspective in favour of the demands of the translation commission (235). The source text analysis, as the circular model that Nord introduced in 1991 and 2004 shows, primarily functions as a sounding board for the target text analysis; it gives due attention to the communicative function of the source text and the features which determine the genre of a text, but the entire analysis remains subjected to the demands of the translation brief (Nord 2004: 81-86).

The chart below illustrates the circular model of text-analysis by Nord in its entirety (Nord 1991: 34).



Central to the pragmatic, functional model is the “top-down method”, which entails the examination of all linguistic, intertextual features of the text within the larger extratextual situation in which the text is embedded (2004: 235). Earlier “bottom-up methods” do not give the translator that much to hold on to as he or she accordingly has to construct a whole from the variety of linguistic features, whereas this method recognises that the context of a source text, as well as a target text, already exists and determines, or perhaps guides the choice of subject, genre, style, words and so on (2004: 235-7).

Translation problems: a categorisation

Nord argues that a profile of the communicative function of the target text in the target culture and a subsequent analysis of the source text highlights the translation problems that are likely to occur (2004: 236). These problems may be divided into four categories:

1. **Pragmatic translation problems:** these are the result of any differences between the communicative function of the source and the target text, such as differences in place and time, or the prior knowledge culturally divergent audiences have of a certain subject; they are, as such, of an extratextual nature.

2. **Culture-specific items:** certain conventions like units of measurement or genre conventions may be realised differently in the target culture. The chosen solutions depend on the translation commission. The paper by Javier Franco Aixelá addresses the possible strategies a translator may use to solve problems of this kind, among others.
3. On a **linguistic level.** It is not unlikely that one language of a certain language pair is structurally different from the other. These features concern semantics and lexicon.
4. **Text-specific:** in a certain text puns, which often refer back to another joke, and irony – humour is frequently realised by means of repeated, connotatively slightly phrases – may be hard to translate into another language (2004: 237).

Note that here too the “top-down” method is employed: the pragmatic problems, which relate to the macrostructure of a text are to be tackled first until the translator gradually comes to the fine-tuned linguistic translation problems (2004: 237). This narrows down the task of an analyst as well as the translator: certain linguistic problems are effectively solved by only looking at the pragmatic or conventional level which sets the tone for or rules out several options (2004: 237-8).

Intended audience and communicative function of the target text

The source text analysis Nord proposes, consists of such elementary questions as “who is saying what”, why him or her and “how, where, when and with what reason” are they saying it (2004: 235-236)? As we can deduct from the chart, the source text analysis – in my thesis this is featured in the consequent chapters of style and culture-specific items in *New Grub Street* – and only follows after the target situation has been analysed.

For my translation, I have assumed that it is likely that the people who pick up a book like *New Grub Street* are interested in English culture or the maturation of the literary world; in any case they share an interest in history and culture. I think most readers of *New Grub Street* are adults who may have heard of a work that is more realistic and socially poignant than those by Jane Austen, they may know that the author wrote a famous biography on the well-known novelist Charles Dickens, or they have read other novels by Gissing. Others may only have read other 19th century novels or history books. They are familiar with the author and the world of *New Grub Street* only to a small extent (unless of course they have read the semi-autobiographical work *The Private Papers of Henry Reycroft* by Gissing).

A degree of familiarity with the source text and culture, however, does not automatically validate the use of foreignising strategies, for example. Moreover, since the novel is a work of literary fiction, the general knowledge the target reader has of another culture and, possibly, time does not equate with the knowledge the author of the source text assumes his implied readers to have of a subject he may allude to, directly or indirectly. For example, some people may be aware of the wide variety of literary magazines that circulated in 19th century London – they know that each of those magazines was read by different classes of people and that, as such, they were social markers – while others discover this as they make progress in the novel.

The adoption of certain translation strategies in favour of others, most of which are explained in Javier Franco Aixelá's essay, is dependent on the function of the target text in the target culture. Since the novel offers a fairly realistic picture of 19th century London and the literary market system, I endeavour to stress the contemporaneity of the novel by using foreignising and historicising strategies to solve translation problems (Holmes, 276). My preference for relatively formal, old-fashioned Dutch is further motivated by the unique historical setting of the novel. The literary world at the end of the 19th century is marked by a very clear break from

both the old social hierarchy and the old literary market. The target reader should at all times be struck by the specific relevance and poignant meaning of the novel in its time. I do not mean to argue that the target reader today cannot identify with the characters in *New Grub Street*; I do mean that only the literary market at the end of the 19th century has ever known such an abrupt change in its supply and demand.

On the other hand, I intend to show that Gissing's style in its time was relatively modern and prosaic through the use of fairly direct and plain, if not modern language, also bearing in mind that the recent esteem for George Gissing and his works asks for a preservation of the way in which Gissing builds up pragmatic meaning in *New Grub Street*, in other words, his style.

In spite of this not being relevant for my thesis on an annotated translation of *New Grub Street*, I wish to conclude my analysis of the target audience by adding that I argue for the inclusion of notes or an introduction to *New Grub Street* to accommodate the Dutch reader. Geerten Mesijnsing has done so in *De intieme geschriften van Henry Reycroft* (255-7). He mentions, for example, that money is "an obsession" to Gissing – Harold Biffen and especially Edwin Reardon in *New Grub Street* too have learnt to appreciate money out of necessity – and that value of money should be explained, bearing in mind that money, or rather the need of it, is a central theme in the work (256). In the translation notes and the chapter discussing translation problems, I will dwell on the selection of certain strategies in favour of others with in mind the target audience.

The position of a translator

Upon reading a translated text, the audience must be able to construct the context of situation from the textual cues present in the novel. This does not contradict Katan's conclusion that the text is but one layer in which meaning may be found (91). I mean to argue that the textual cues lead to cultural meaning. It is the source culture and text which, with some help of the conventions of the target language, are opened to the Dutch reader. Translators may choose to intervene visibly in a text by using extratextual glosses such as I proposed earlier. With in mind "the communicative needs inherent between texts and their readers" (Katan, 89), translators consider the use of extratextual information necessary when working to bridge a time gap of more than a hundred years. Nevertheless, allowances have to be made for the imaginative capabilities of the target audience.

When considering the position of a translator we have to be careful where the essay of Appiah is concerned. It appears he advocates the creation of such extensive referential works for postcolonial reasons, although he warns at the same time against the use of such documents in the United States to confirm and "extend the American image" (399). Appiah's theory is, therefore, both political and ideological, which asks for caution and a well-balanced consideration where and when to include what kind of extratextual information in a translation. What essentially makes Appiah's essay interesting is the caution against a too authorial intention and the position of the translator in the translation process. To return once again to *De intieme geschriften van Henry Reycroft*, Meijssing includes a biography of Gissing in his translation and an analysis of the themes in the work which were important to Gissing. Such information should only be included sparsely; a text should be allowed to speak for itself. Meijssing's decision, however, is logical, as this novel, unlike *New Grub Street*, belongs to the autobiographical genre.

Annotation

4. Style in *New Grub Street*

Geoffrey Leech and Mick Short show in their extensive work *Style in Fiction* how to subject novels and stories to stylistic analysis in order to establish how language can be used to achieve what literary ends. This chapter is dedicated to a stylistic analysis of George Gissing's *New Grub Street*. I will discuss the stylistic markers and features in chapters 31 and 33 of the novel, the style of the author and certain characters, speech and thought representation, allusions and so on, to conclude with an analysis of their function and effect in the text. A separate chapter will then be dedicated to style as a translation problem.

4.1. A brief overview

Leech and Short remark on the discourse situation of a novel that: "the modern reader must take account of changes in meaning between the author's usage and his own. Similarly, he will have to allow for social changes from one era to another" (208). Embedded in the literary tradition of the 19th century, Gissing's work has a poetical ring to it, especially in the eyes of the modern reader. It strikes us as quite poetical to have characters "exclaim, cry out, cry or explode with mirth" and so on. Furthermore, the narrator in chapters 31 and 33 regularly employs tautologies and pleonasm which, if used with moderation, soon make for an ornate style. However, Gissing may be seen as a relatively direct writer with a prosaic style: *New Grub Street* is characterised by relatively short, elementary sentences and much direct presentation of often lowly circumstances. Since style and content are really interrelated, the harsh realism presented in *New Grub Street*, partly warrants the use of such prosaic language:

The discovery that only a small crust of bread lay in the cupboard decided him to write no more; he would have to go out to purchase a loaf and that was

disturbance. But stay; had he enough money? He searched his pockets (Gissing, 450).

4.2. Authorial tone

In my chapter on translation theory, Emer O'Sullivan's narratological translation model has been discussed. In view of her claim as well as Leech and Short's one that there is a difference between the real author and the implied author, note that whenever I speak of Gissing or the author, I really mean the implied author (O'Sullivan, 199; Leech and Short, 207).

Authorial tone is discussed in chapter 8.5 of *Style in Fiction*. The term encompasses the attitude the author takes towards his readers and his message – this attitude is expected to be symmetrical, that is “the attitudes the author expresses and the attitudes elicited from the reader” are supposed to be each other's “mirror-image” (Leech and Short, 225). This principle allows literary critics to speak about the tone of a novel, for example. The phenomenon of authorial tone is closely related to the notions of “authorial manner” and “distance” (225). The authorial manner of Gissing in *New Grub Street* can be defined as distant and perhaps even impolite: “The chances are that you have neither understanding nor sympathy for men such as Edwin Reardon and Harold Biffen [...] but, indeed, that does not call for unmingled disdain” (Gissing, 448-9). The reader is in such a case distanced from the author as well. The relation between author and subject matter of a novel may also be distant or familiar, which is the result of “a difference between the knowledge, sympathy and values of the implied author, and those of the characters and society which he portrays” (Leech and Short, 226). In the case of *New Grub Street*, it appears that the distance between the author and the reader is further enhanced by the closeness and sympathy the author has towards the society and people he portrays which shows in

the direct narrator's address to the reader. Note that it is not uncommon for the difference between the implied author and the narrator to be blurred, especially when, like in *New Grub Street*, there are neither explicit references to the author, nor traces of an overt, explicit narrator. I am of the opinion that the narrator and the author are of a similar mind and that they unite against the modern reader, when at the beginning of chapter 31, the narrator confronts the readers directly with their prejudice and dislike against people of the old stamp (Gissing, 448-9). John Goode remarks that Gissing "is trying to make up for the fact that he has made Reardon so much less than a cultural hero and so has to turn on the reader for being too philistine" (136). That is perhaps putting it strongly, but the truth is that Gissing by means of conventional techniques (narrator intervention) renders his novel an unconventional one (the heroes in the novel eventually perish). From the latter we may conclude that perhaps the symmetrical relationship between author and reader was not so unbalanced after all: it seems that Gissing understands what the reader already knows, although he does not agree with it, that these people will not make it in the new world. From this difference of opinion originates the bleak theme of hopelessness and cultural loss which dominates *New Grub Street*, in spite of the extensive use of lively dialogue in chapter 33.

4.3. Irony and black humour

In their chapter on authorial tone, Leech and Short write that the author as an "ironist" takes the role of "a guide, a mentor" to control the reader's response (226). Irony is often a consequence of direct modes of address, and the use of irony at the beginning of chapter 31 leaves open the option that the narrator does not hold similar views to those of Gissing; the true artists, the men of the old stamp in the novel may also be ridiculed: "It was very weak of Harold Biffen to come so close to perishing of

hunger [...]” (Gissing, 449; Leech and Short, 209). The irony is thus realised through the author image of the implied reader. The title of the 32nd chapter in *New Grub Street*, “Reardon Becomes Practical,” further illustrates this point: Reardon finally ‘gets on’ in life by dying. Peter Verdonk explains that the manner in which something is told must correspond closely to what is being told, that, in other words, the “formal aspect” from which the audience sees the text corresponds with the reader image of the speaker (40). Leech and Short also offer the image of style as the “dress of thought” – Appiah touches upon the issue in his paper too (396-7) – which denotes the “distinction between what a writer has to say and how it is presented to the reader” (Leech and Short, 13).

4.4. Allusions

There are different kinds of allusions a writer may use in his text. The category of allusions, in very general terms, can consist of intertextuality, intertextual or extratextual references. David Katan argues that “allusions” and possible “culture bumps” are part of “context-based communication” which is still at the level of “shared context” (81, 89). At this “technical level” language signs have a “universal associated value” but they are not as visible as other “culturemes” which have a “what-you-see-is-what-you-get referential function,” that is, any “associated hidden values” of these references are “universal” (79). Examples of these less-visible allusions are Leppihalme’s “key-phrase allusions” such as clichés and proverbs (Katan, 81; Leppihalme, 20). Katan explains Leppihalme’s purported notion of “metacultural capacity:” this capacity comprehends the “extralinguistic knowledge” of the source culture as well as “the expectations and background knowledge of potential target text readers” (Katan, 81; Leppihalme, 20). Katan adds that not all allusions have clear “exophoric and exportable” referents, but that some rather carry

“cultural baggage,” a notion which is closely related to norms of propriety and value in a culture (Katan, 81).

In the selected chapters for my translation, I happened upon several different kinds of allusions. In translation, as Katan has already hinted, allusions may potentially become culture-specific and pragmatic problems, a notion which I will discuss in more detail in the chapter on style as a translation problem.

4.4.1. Indirect allusions to the Bible

In the notes to my translation, I discuss the use of Biblical terms and indirect allusions to the ark of Noah and the exodus. Nevertheless, it would be wise to bear in mind that, as the Bible and Christian religion have so long been part of Western culture, many phrases and stories from the Bible have become established expressions in those cultures. Consequently, whenever a writer employs such sayings or proverbs, he may not have intended to add extra levels of meaning by alluding to Biblical stories. In *New Grub Street*, however, I believe that these allusions are intentional.

The allusion to the ark of Noah is comprised in the personification of books in the literary world:

[...] but also more likely than not it will be *swamped in the flood* of literature that *pours forth week after week* [...] The *struggle for existence* among books is nowadays as severe as among men. [...] the *growing flood* of literature *swamps everything* but works of primary genius. If a clever and conscientious book does not spring to success at once, there's precious small chance that it will *survive* (Gissing, 481; *my italics*).

Most people will be familiar with the book of Genesis which features the story of Noah and the Deluge. God sent the Flood to punish mankind for going astray and living an imperfect life of sin (Genesis 6-8). The intertextual reference in *New Grub Street*, albeit somewhat dramatic, results in the comparison of ‘grub work’ with the

destructive waters that potentially could drown out good work as well. Milvain, the character who makes the allusion in the story, compares his work as a literary critic and friend to the place of refuge the ark was to provide for the people who believed in God. In *New Grub Street*, however, critics point out that the novel is characterised by a Darwinian belief that only the fittest can survive on the literary market (Goode, 141). This may be true, but it does not rule out the possibility that *New Grub Street* as an intertext employs quotations from the scriptures.

Even before the allusion to the Flood, the 31st chapter contains a very opaque reference to the Biblical exodus, or, more specifically, to the mutinous Israelites in the desert. It is to be found in the description of Edwin Reardon and Harold Biffen by the narrator: “They merely *provoke* you. They seem to you inert, flabby, weakly envious, foolishly *obstinate*, *impiously mutinous*, and many other things” (448). When the people of Israel are led out of Egypt into the desert by Moses, we are told they soon begin to murmur (Exodus 14: 11-12). Especially Gissing’s use of “*impiously mutinous*” reminds of the people’s rebellious nature even upon their liberation. It may be, however, that this reference has indeed become a common expression in English, for when we consult the OED on the meaning of “*impious*”, the now rare, following meaning is offered: “*lacking in respect or dutifulness*”, which in this context may overrule the more obvious translation of “*not pious; lacking in reverence for God or a god; wicked, profane*” as the Bible or religion play no further part in Gissing’s *New Grub Street* and no further allusions are made to the Bible. We may conclude, however, that even this rare meaning featured in the OED does probably derive from the story of the exodus.

4.4.2. Indirect allusions to contemporary work

For the modern reader, allusions in a novel to contemporaries of the author, or similarly, contemporary works and further historical or cultural allusions of the kind

may be easily missed or not understood. In the 33rd chapter of *New Grub Street*, the characters Whelpdale and Milvain discuss the possible contents of a magazine they wish to edit. Milvain suggests the use of very short, gossipy snippets of news: “you might display on a placard: ‘What the Queen eats!’ or ‘How Gladstone’s collars are made!’ – things of that kind” (486). The latter almost certainly is an indirect reference to the cartoon by caricaturist Harry Furniss in the series of parliamentary cartoons he made between 1875 and 1884 (Encyclopaedia Britannica). He regularly drew pictures of the British Prime Minister William Ewart Gladstone and his collar; it was a standing one around which either a scarf or an ascot was worn. The points of the collar were pressed to stand out horizontally at the left and right front side (Encyclopaedia Britannica). The collar became widely known as the Gladstone collar in the world of fashion when the Prime Minister began to wear this kind of collar and was consequently ridiculed by Harry Furniss. The cartoon shows the Prime Minister taking flight by means of the ‘wings’ of the collar. Gissing probably intends to share a joke with his audience here. However, the reference first and foremost marks the short and popular content the fictitious magazine *Chit-Chat* is to have (the title of the other snippet ‘What the Queen eats!’ also warrants the latter interpretation). The cartoon is included in the appendix.

4.4.3. Direct allusion

The title of Gissing’s novel is directly derived from the encyclopaedic entry “Grub Street” in Samuel Johnson’s dictionary. In the first chapter of *New Grub Street*, Jasper Milvain remarks:

He’s [Reardon] behind his age; he sells a manuscript as if he lived in Sam Johnson’s Grub Street. But our Grub Street of to-day is quite a different place: it is supplied with telegraphic communication, it knows what literary fare is in demand in every part of the world, its inhabitants are men of business, however seedy’ (5).

It was Alexander Pope's *The Dunciad* which first featured the image of 'Grub Street' (it is the picture I placed on the front page) on the basis of the incorporated entry in Johnson's dictionary: "Originally the name of a street near Moorfields in London, much inhabited by writers of small histories, dictionaries, and temporary poems; whence any mean production is called *grubstreet*" (1163).

Through the fictitious character of Milvain, Gissing explains that the hack writers of the new world supply what the new generation demands. As long as their works sell, these writers are prepared to give the audience whatever they take a fancy to, whereas the writers of the old stamp, from grubstreet, according to Gissing, have to write "significant" things and eventually stop behind and perish (449). The title *New Grub Street*, with its direct allusion to the entry in Johnson's dictionary, is a telling or "loaded name" which is "somehow motivated" (Aixelá, 59). These loaded names, according to Franco Javier Aixelá: "include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture" (59). Gissing expects the reader of *New Grub Street* to understand the extra layer of meaning he incorporates in the novel by means of the allusive title which must fix the attention of the reader on the theme of the novel.

A second interesting, but more complicated example of allusion occurs on page 448: "It was an excellent piece of writing (see *The Wayside*, June 1884), and in places touched with true emotion". The reference strictly speaking only refers to a fictitious magazine: "See *The Wayside*", but it is followed by the particular date: "June 1884" (488). I did some research on the contemporary reviews that appeared in the magazines, discussing Gissing's novels and it seems as if Gissing suddenly interrupts the narrative here to boast about a sound review of his novel *The Unclassed* (bearing in mind the date he mentions). In the *Critical Heritage*, several reviews on *New Grub Street* are included, some of them fair, others were mere "vicious attacks" (Coustillas

and Partridge, xv). This book of reference lists a few reviews which were originally published in 1884, again only a few of them were fair and sound. Gissing's documented reaction to the review by Arthur R.R. Barker in *Academy* – the document is a letter he sent to his brother which is now on display in the New York Public Library as part of the Berg Collection – reads:

A much fairer notice was in the *Academy* – a thing which surprised me. The writer speaks very plainly of what the story deals with, and goes on to say that there is promise of good work... I wanted you to be sure that I am quite skin-hardened. I know precisely the value of my work, and can read very calmly these adverse reviews. There will be more of them yet. (qtd in Coustillas and Partridge, 69).

This implies, on the condition that this indeed is the review Gissing refers to, that Gissing presupposes his readers to have read more of his work, or to have read reviews of his novels in the papers. Another possibility is that Gissing is encouraging his readers to have a look at his other novels because reviews of a similar nature to the well-written, fictitious one by Jasper Milvain in *New Grub Street* have approved of his other works. For the modern reader, the latter deduction may already achieve the effect Gissing intended the allusion to have.

4.5. Descriptive focus

Halfway chapter 33, the narrator of *New Grub Street* is careful to steer the sympathies of the readers into a certain direction without doing so overtly, unlike at the beginning of chapter 31. The narrative reports in chapter 33 are characterised by what Leech and Short call a different “descriptive focus” (144). Leech and Short explain that this is a technique where the reality in the novel “interacts with the ideational choices through which the reality is portrayed” (144). They distinguish “physical and abstract description” and “subjective and objective description”.

Together, these factors compose “an event” – in the case that one of these factors is left out and another stressed, a descriptive focus is born (144). Take the two following quotes from *New Grub Street*:

His [Whelpdale] eyes gleamed with moisture. Dora, observing this, looked at him so gently and sweetly that it was perhaps well he did not meet her eyes; the experience would have been altogether too much for him (487).

[...]

Any intelligent reader would divine that the author had been personally acquainted with the man of whom he wrote, though the fact was nowhere stated. The praise was not exaggerated, yet all the best points of Reardon's work were admirably brought out. One who knew Jasper might reasonably have doubted, before reading this, whether he was capable of so worthily appreciating the nobler man (488).

Descriptive focus can have various effects in literature; these effects are brought about by inference, the interpretation of physical facts in terms of their significance (Leech and Short, 145). In this case, the character Dora, and the reader with her, infers that Whelpdale laments the death of Reardon greatly, although the narrator does not say so. Most “physical descriptions” are realised through Dora’s “senses” and she “perceives” what “cannot be defined in purely concrete terms” that Whelpdale is the good-hearted fellow of the two men (145). The combined physical and abstract elements in the rendering of fiction is “the most neutral kind of description” Leech and Short remark (145). The effect of this neutral focus in *New Grub Street*, however, is that the reader is intentionally guided to take a liking to a certain character in favour of the other. This conclusion is warranted by the analysis of the second narrative report. In this instance, the other man, Jasper, is described in abstract terms by the omniscient narrator, who uses the words “anyone who might have known” to refer to the readers of *New Grub Street*. Although the remark cannot be called an entirely negative one, we see no emotion from this other participant in the story, even when Jasper is described at his best behaviour here. As a

consequence, the readers are led to conclude with the narrator that Jasper is the least of Whelpdale and Reardon, that he feels little emotion. The abstract description, which in the examples Leech and Short provided in the text infers more meaning and imagination, in *New Grub Street* thus has an opposite effect (145).

4.6. Speech and thought representation

Speech and thought representation can also be used by the author to steer the sympathies of the reader in a certain direction *as* it is an excellent means of manipulating the narrative. The representation of the fictional world is largely dependent on perspective, Peter Verdonk explains, and the audience can easily be influenced or misled by using a first person narrative (40-41). Even in the case of the third person point of view that is used in *New Grub Street*, it is possible that the narrator by means of a descriptive focus, for example, influences the reader. Often however, the author uses specific linguistic features, such as different kinds of speech and thought representation, to support literary interpretation (41).

In their chapter on thought representation, Leech and Short indicate with regard to the mode of free indirect thought that it is impossible to determine by “the use of formal linguistic criteria alone whether one is reading the thoughts of the character or the views of the narrator/author” (271). From the contents of the next sentence, however, it is possible to deduce that we are looking directly into Biffen’s head, as he is the only one in the entire novel who does not care if his life’s work will bring him little financial success: “To the public it would be worse than repulsive – tedious, utterly uninteresting. No matter; it drew to its end” (Gissing, 449). Free indirect thought was often used by 19th and 20th century novelists whose concern it was to portray the internal drama in the minds of the characters (Leech and Short, 277). The sentence which follows the example above reads: “The day of its

completion was made memorable by an event decidedly more interesting, even to the author" (Gissing, 450). The reader notices that the narrative shifts and that this again is the omniscient narrator speaking. Obviously, Biffen cannot know yet that he is almost to lose his manuscript in a fire and neither is he the narrator of *New Grub Street*, telling his story in retrospect as he kills himself later on.

As we have seen in the earlier sections of this chapter, the discursial point of view in the 31st chapter has implied that the author strongly favours Reardon and Biffen and that the fiction is addressed to an implied reader who dislikes them. The next example is marked by a shift from the intervening narrator who directly addresses the reader to a third person, soon omniscient point of view: "He did not starve for the pleasure of the thing, I assure you. Pupils were difficult to get just now, and writing that he had sent to magazines had returned upon his hands" (Gissing, 449). Leech and Short indicate that an author can still "direct a reader's value response to the characters and events in a novel" by means of "value language" (219). The shift to the third person point of view and the direct thought representation in the rest of the chapter are a means of continuously steering the reader into sympathising with Biffen through an "emotive" rendering of his hard work and poor circumstances (218-9).

The 33rd chapter of *New Grub Street*, features much more dialogue, and, consequently, much more direct speech representation. Under the next head, I discuss the differences the readers may infer between the characters Milvain and Whelpdale by analysing the interaction between the two.

4.7. Poetic and prosaic language: register and style among characters

Leech and Short remark on the notion of politeness and formality that writers like Jane Austen obeyed the Johnsonian principle that: “the best conversation was that which most approximated to the written language. There is no implication of pomposity, therefore, in the rather formal style that she assigns to morally weighty characters” (253). Although the late 19th century novel by Gissing is of a more modern nature, Gissing does recognise that the principle can be used as an indicative factor of character personality. The character of Mr. Whelpdale in *New Grub Street* uses a fairly formal style which indicates his being a respectful person – even though he is one of the new men in the literary world – and his infatuation with Dora Milvain. The reader is able to deduct from the narrative in the 33rd chapter that Mr. Whelpdale is respectful: “I was passing,’ he said in his respectful voice, ‘and couldn’t resist the temptation” (Gissing, 482). The adjective “respectful” and the prepositional “his” in the noun phrase “his respectful voice” – instead of rather using “a respectful tone” or “respectfully” – render the adjectival quality part of Whelpdale’s character. His love for Dora is stressed not only by his own choice of words, but the narrator also employs a special register which further enhances literary interpretation. Register and wordplay can become tools in a literary work to create a special effect of coherence: the character of Whelpdale employs several words belonging to the genre of faith and religion when it comes to rebuking his friend Jasper for not honouring women, or Dora specifically: “You are grossly irreverent, my dear Milvain” and: “though you affect this profane way of speaking” (484). Moreover, the narrator describes Whelpdale to bend “towards Dora with deference” (485).

The character of Jasper makes an altogether different impression on the reader, largely because the narrator allows the character to explain directly to Marian

Yule in the story that he will do anything necessary to earn a place in society, even at the cost of others:

I have gone through a good deal of mental pain these last few weeks, and somehow I can't help showing you something of my real thoughts. Just because you are one of the few people I regard with sincere respect [...] I shall do many a base thing in life, just to get money and reputation; I tell you this that you mayn't be surprised if anything of that kind comes to your ears. I can't afford to live as I should like to (Gissing, 123).

Jasper is soon hardened enough not to regret the fact anymore that he is defiling other people and their works since it does bring him financial success. Moreover, his speech allows the reader to deduct what kind of man he is. In chapter 33, Jasper reproves both his friend Whelpdale for overestimating his sister's work: "The most important fiddlestick!", as well as his sister for not wanting to use other people's weaknesses: "That's twaddle Dora! Fools will be fools to the world's end. Answer a fool according to his folly; supply a simpleton with the reading he craves, if it will put money in your pocket" (483, 486). Jasper's reprove is characterised by concise, strong language: "twaddle". However, the passage also shows that he has developed into a clever critic who is able to use and play with three proverbs in one sentence. His style has thus become strongly indicative of his character and profession. In *Style in Fiction*, a paragraph is devoted to conversational tone: when compared to the appropriate norms of the conversation and time, conversational tone indicates the "social stance of speaker to hearer" and the speaker's ability of social discrimination (Leech and Short, 248). Jasper is the only one of the characters who terms the lowly-educated "fools" which indicates that he, although he does not belong to high class, feels himself socially superior. This superiority also shows in his reprove of Dora – "twaddle" has the same connotation as "fool" – and his clever use of proverbs. The latter are quite easily translated into Dutch as they are common sayings there too. This, however, brings me to the second part of the chapter, style as a translation problem. I only wish to add that I have only touched upon the notion of style and

stylistic markers in the 31st and 33rd chapter, and that I most certainly do not presume to have covered all levels of style in *New Grub Street*.

5. Style as a translation problem

The overview of style in *New Grub Street* can be used as a tool for the translator to draw his attention to the way the text is organised stylistically and how style enhances linguistic interpretation in the novel. However, there may be aspects of style which due to differences between cultures, language conventions or a time barrier become “pragmatic, culture-specific, linguistic or text-specific” translation problems (Nord 2004; 237). I wish to stress again what Leech and Short have written about the discourse situation of a novel. I expect that the modern reader of the translation too: “takes account of changes in meaning between the author’s usage and his own,” and that he will also have to “allow for social changes from one era to another” (208). The first claim does not mean that a translator should not modernise a text, as I have remarked in the theoretical chapter; but since the novel offers a fairly realistic picture of 19th century London and the literary market system, I endeavour to stress the contemporaneity of the novel by using foreignising and historicising strategies to solve translation problems (Holmes, 276). In spite of *New New Grub Street* being a text of literary fiction, the target reader should first and foremost be struck by the specific relevance and poignant meaning of the novel in its time. However, *as* the relation between style and effect is of a dynamic nature, it is possible that within the text, foreignising and historicising strategies fail to reproduce that relevant meaning in the novel, or the literary effect on the modern reader, in which case I shall resort to other strategies for the sake of the fictitious story.

5.1. Translating complex sentences

In the literary tradition of the 19th century, punctuating compounded words, phrases, clauses and conjunctive adverbs often meant the use of a semicolon. Among others, they distinguish, to a greater degree than a comma can, between phrases which are

more related to each other than a full stop would suggest. The most complex sentences, however, usually are the result of the use of adverbials or adjectivals and subordinating or coordinating conjunctions.

“On an evening of early summer, six months after the death of Edwin Reardon, Jasper of the facile pen was bending over his desk, writing rapidly by the warm western light which told that sunset was near” reads the opening sequence of chapter 33 (Gissing, 480). It is characterised by the use of many complementary phrases, the first of these, the implied temporal conjunction (when), functions to inform the reader that six months have elapsed since the previous scene. The main difficulty, however, lies in the use of three adverb clauses which modify the verb “writing.” One of these is further specified by the use of the adjective clause “which told that sunset was near”. The use of the gerund “bending” and “writing” makes for a dense, compact sentence which is hard to realise coherently in Dutch. In this language, demonstrative pronouns and more elaborate verb phrases are required to translate the gerund: “zat te schrijven” and: “het licht dat”. I have considered using “rapidly” as a modifier of “bending”: “ijverig voorovergebogen aan zijn bureau” but this creates the expectancy of a full stop which is then frustrated by the next verb phrase “te schrijven in [...]” – thus resulting in a hard read.

The adjective clause “the warm western light which told that sunset was near” becomes too prominent if demonstrative pronouns are used. The emphasis on the western light would draw a too picturesque, poetical description of sunlight which is out of tune with the tone of the novel, in spite of the alliterative quality of “warm western”. The phrase merely conveys that the Milvains want to use daylight as much as possible instead of having to light the lamp early. I have devised the more concise “het warme, westelijke zonlicht” which conveys that practical purpose and at the same time remains a fairly poetical expression because of the personification of “light.” I have already argued that in *New Grub Street* generally speaking prosaic

language is used, which is in line with the realistic, sober theme of the novel. My translation now reads: “Op een avond in de voorzomer, zes maanden na het overlijden van Edwin Reardon, zat Jasper van de vlotte pen voorovergebogen aan zijn bureau ijverig te schrijven in het warme, westelijke zonlicht dat de invallende avond aankondigde”.

5.2. The implied reader

Christiane Nord argues that pragmatic translation problems occur when the discourse situation of the source and target text as well as the intended audience differ from one another (2004: 237). The chapter on style painted the image of the implied reader as it was suggestively drawn in chapter 31 of *New Grub Street*. The readers of the target text, however, must be pictured differently from the readers of the source text; they cannot be chided for the fact that they are annoyed by the literary writers of the old stamp and prefer something of a more modern, easier nature. Yet, the appeal to the implied reader of the source text is still relevant to the target reader; it completes the picture of the harsh circumstances in the world of *New Grub Street*. The opening of chapter 31 reads: “The chances are that you have neither understanding nor sympathy for men such as Edwin Reardon and Harold Biffen. They merely provoke you” (Gissing, 448). I have translated the excerpt as follows: “De kans is groot dat u geen begrip of sympathie kunt opbrengen voor mannen als Edwin Reardon en Harold Biffen. Zij doen u de haren te berge rijzen.” The narrator is speaking of a probability rather than a possibility here. In my translation, I have decided to use the wording “de kans is groot” instead of the more neutral “de kans bestaat,” because the reader is implied to be part of the changing, modern society whose literary tastes cause the decline of the old-fashioned literary writers (such as Harold Biffen and Edwin Reardon). In Dutch, the translator has to make a choice

between the more formal “u” or “je” to translate “you” with. In this case, it is best to have the narrator address the reader with “u” because it is not proper in an historical novel to use the more informal, familiar “je”, also bearing in mind that authorial tone in *New Grub Street* distances the reader from the author. The Victorian direct appeal to and accusation of the reader in the source text, as such, serves a different purpose in the target text and it does not pose great translation problems. A more pressing translation problem which is the result of a dissimilar time, culture and audience will be discussed under the head of translating allusions.

5.3. Tautologies and pleonasm

In *New Grub Street*, several adjective phrases are organised in such a way that they can be called pleonasm, although they do not conform to the regular form of a pleonasm or a tautology which were so frequently used in Gaskell’s *Cranford*: “indignant and warm” and “red and warm” (van Bruchem, 15). The pleonasm is a figure of speech in which part of the meaning of a phrase is repeated. When used correctly, a pleonasm can emphasise, or add more meaning to a word (Renkema, 113). Let’s have a look at the following sentence from the 31st chapter of *New Grub Street*:

They seem to you inert, flabby, weakly envious, foolishly obstinate, impiously mutinous, and many other things. You are made angrily contemptuous by their failure to get on (Gissing, 448).

The adjective phrases in this sentence are quite unusual. The part “inert, flabby” could be interpreted as a pleonasm. I have interpreted these two words to be so, not because I think that this figure of speech is that prominent in the source text, but because of more formal reasons. The sentence is constructed in such a way that the adverb phrases become increasingly complicated; they range from a personal dislike to a judgement of their inhumane, disrespectful flouting of the laws of life. I have

kept the personally motivated adjective phrases together: “traag en zwak, ziekelijk jaloers.”

The organisation of the sentence poses the main problem. In the source text, there is a repeated shift from single adjectives to adjective phrases consisting of an adverb and an adjective which are not often logically combined. Although I have argued that “impiously mutinous” may concern an allusion to the Bible, “goddeloos weerspannig”, for example – which is not an unusual phrase in the Bible (take Ezeziel 5:6) – is not the correct translation of the adjectival. A semantically similar pleonastic adjective phrase such as “oneerbiedig opstandig” begs the question against whom they have committed this crime. Instead, I have chosen to create two pleonasm in the sentence whenever a semantically equivalent adjective phrase could not be made to maintain the angry cadence. “Afvallig” recalls the possible religious connotation, as does “weerbarstig,” whereas the pleonasm can function more or less autonomously in the text. At the same time, however, the pleonasm implies that it is not a person but society in general against which these crimes are committed. My translation thus reads:

U vindt hen traag en zwak, ziekelijk jaloers, afvallig en weerbarstig,
onverantwoord obstinaat en wat al niet meer. Geërgerd minacht u hen om hun
onvermogen vooruitgang te boeken in het leven.

Due to the relevant distinction between the personal and the moral adjectives of condemnation, I alternate the pleonasm and the other adjective phrases. One big, awkward adjective phrase such as: “trage, zwakke, ziekelijk jaloerse, onverantwoord obstinate, weerbarstige afvalligen” makes for too angry a tone.

5.4. Translating allusions

Leppihalme’s aforementioned notion of a translator’s “metacultural capacity” which comprehended both the “extralinguistic knowledge” of the source culture and “the

expectations and background knowledge of potential target text readers" is a basic principle in the approach to translating allusions and intertextuality (Katan, 81; Leppihalme, 20). Javier Franco Aixelá's paper on 'Culture-specific items in translation' offers an explanation for the translator's choice of strategy for culture-specific items (CSI's). Aixelá mentions the "intratextual parameter" which stipulates the "textual function a CSI plays in the source text as well as the situation in it" (69). He adds that there is a general tendency to give the translated element in the target a similar function to the one the CSI has in the original, due to reasons of "credibility and internal coherence" in the translation (69). This is what Leppihalme's notion is meant to encompass. A factor that has a great influence on the treatment of a CSI is its relevance and importance for the "understanding and credibility of a text or one of its passages" (Aixelá, 70). The indirect intertextual references to the Biblical story of Noah and the Flood I discussed in the chapter on style were not greatly emphasised in the source text (Gissing, 481). It is possible and even likely that Gissing incorporated these references in the novel to give *New Grub Street* an extra rich level of meaning and to exaggerate and dramatise Milvain's position as a literary critic. Similarly, it cannot be ruled out either that the implied readers of the source text did not recognise the reference to the Bible as the simile of the literary flood is quite descriptive in its own way. For this reason, I have decided to leave the allusion in the translation just as implicit. The readers of the target text who are familiar with the Bible may see it, but the reference is not vital for the reader's comprehension of the novel. Neither is the reference to Furniss' cartoon on page 486 of crucial importance. The private joke which indicates the genre the fictitious magazine *Chit-Chat* is to belong to is not the only marker of that genre in the conversation between Whelpdale and Milvain.

The two direct allusions in *New Grub Street*, however, do pose translation problems, because, to speak with Aixelá, the "dynamic references" do not exist or

have a different value in “the target language culture” (57). Note that this is also partly the case for readers of the source text in the 21st century; due to historical distance they are probably not familiar either with Gissing’s reference to the positive review of his novel *The Unclassed* (Gissing, 488). On the treatment of these items, he rather prefers the term “manipulation,” Aixelá lists two options: “conservation” or “substitution” (60-65). These translation strategies consist of five and six methods respectively. The preservation of the title *New Grub Street* in the translated text is an example of “repetition” (61). It is customary these days to preserve the title of the book, but that does not automatically mean that I had no choice but to preserve the CSI. Samuel Johnson’s “grubstreet” has no equivalent in Dutch, the reference is clearly embedded in the English cultural tradition. I defend my choice for the method of repetition, however, by referring to page 5 of the novel. Jasper Milvain explains to another fictitious character that “Sam Johnson’s Grub Street” is gone, “our Grub Street of today is quite a different place” (5). Aixelá’s other proposed strategies would render the specific passage in the novel an alien, ill-fitting element within the narrative. The second example of direct allusion, however, is more complicated. I argued that the explicit reference already is an elusive one to the reader of the source text, let alone for the target language audience and other readers of *New Grub Street* in the 21st century. For this reason, I have considered using the method of “limited universalisation” (Aixelá, 63). This method allows the translator to replace the CSI they think is too obscure for their readers with another CSI which, however, is more usual and familiar for the sake of “credibility” (63). I could replace the fictitious *The Wayside* with the real title of the magazine that featured the review by Barker, namely the *Academy*. There are two main objections which prevented me from doing so. Firstly, I cannot be sure that this is the review Gissing refers to, even though I was not able to find any other positive review dating from June 1884. Secondly, and more importantly, the entire narrative of *New Grub Street* consists of

fictitious characters and magazines which were only based on the concepts of real magazines and real people that Gissing knew to exist. The reader of the target text would not suspect that this magazine actually existed and, moreover, other references to *The Wayside* Jasper is writing the paper on Reardon for would not make sense and I would have to replace them all with *Academy*. Consequently, the reader may be led to think that Gissing is drawing a parallel between himself and the fictitious character of the relentless, modern Jasper Milvain. I prefer the strategy of extratextual gloss, using the strategy of repetition and a gloss to offer an “explanation of the meaning or implications of the CSI” as Gissing himself is already guilty of such an apparent gloss “(See *The Wayside*, June 1884)” (488; Aixelá, 62). The extratextual gloss would refer to the review in *Academy*.

5.5. Connotations

A CSI does not exist in itself but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or the different value of the given item in the target language culture (Aixelá, 57).

A different connotative value of a word, phrase or expression is encompassed in the category of translation problems which are the result of a different value in the target language or target culture. Take the next two examples:

Nothing is easier than to condemn a type of character which is unequal to the coarse demands of life as it suits the *average* man. [...]

But there's much magnanimity in my character, as I have often told you. It delights me to be *generous*, whenever I can *afford* it (Gissing, 449, 481-2; *my italics*).

The adverbial “generous” in the first example is a semantic variant of “magnanimity”, in English as well as in Dutch. However, “genereus” in Dutch these

days more often has a financial connotation instead of indicating a certain disposition. (Note that the verb “afford” due to the temporal gap may lead the modern reader to recall the connotation of money). For this reason, I have opted for the more old-fashioned “grootmoedig”.

The second example bears some resemblance to Aixelá’s example of T.S. Elliot’s *The Waste Land* in which the translation of the phrase “April is the cruellest month” (Aixelá, 58). In some cultures April has no connotation of spring and flowers but of hurricanes (58). Gissing’s term “average man” is not meant to be an insult. In Dutch, however, “ordinair” or “gewoon” often has a very negative ring to it. Looking back at the discourse situation of *New Grub Street*, the perception of class differences is important. Gissing argues that men of higher classes are not meant to deal with the hardship for which the lower classes, in a way, are born; the natural order is being turned around. If, however, I use “passen” for “suit”, it will appear as if Gissing *wishes* the ordinary man to suffer, which is not what is meant here. Aixelá’s condition of “acceptability” has determined the choice for a semantic strategy, employing a synonym of “average” in Dutch (58; Chesterman, 252; Aixelá, 63).

5.6. Translating humour, wordplay and proverbs

The black humour – realised through the reader image of the narrator – does not pose a translation problem in the target language culture, bearing in mind that I wish to preserve the implied reader image of the source text in the translation, although I am aware of the very different target audience and the different function authorial tone has now.

The following example of a translation problem is part of both what Christiane Nord calls the category of text-specific and language-specific translation problems (2004: 237). In chapter 31, the saying “to get more kicks than halfpence” is slightly

altered to pun the writer's dexterity in *New Grub Street*: "why don't they bestir themselves, push and bustle, *welcome kicks so long as halfpence follow*" (Gissing, 448; *my italics*). The alteration suggests that it is possible to be content with doing work that is not excellent and to earn money with that, which actually summarises Jasper Milvain's philosophy. The saying in Dutch "meer slaag dan eten krijgen," however, has connotations of physical abuse of mostly members of the lowest classes, or children, whereas the English "kicks" implies two adult parties who kick each other out of the way in a world of business. I pun the word "verteren" which may be used to denote literal consumption as well as a figurative dealing with criticism and praise. My translation now reads: "waarom vinden ze kritiek moeilijker te verteren dan eten". My choice for a semantically very distant translation of the original saying is motivated by the translation maxims Aixelá mentions in his paper, namely those of "credibility" and "coherence" (69). The former quality is warranted by my argument that "meer slaag dan eten krijgen" in Dutch has connotations of a weak and oppressed party that has no chance of climbing the social ladder and is thus ill-fitted in the translation of *New Grub Street*. The latter norm of coherence strengthens the connotations of food and recipes Gissing, and I in the translation too, uses repeatedly:

What they want is the lightest and frothiest of chit-chatty information—bits of stories, bits of description, bits of scandal, bits of jokes, bits of statistics, bits of foolery. Am I not right? Everything must be very short, two inches at the utmost; their attention can't sustain itself beyond two inches. Even *Chat* is too solid for them: they want *Chit-Chat* (485).

My translation reads:

Wat zij willen is gekeuvel van het meest hapklare, luchtigste soort – brokjes verhalen, stukjes beschrijvingen, een beetje schandaal, enkele grapjes, wat statistiek, een beetje onzin. Heb ik gelijk of niet? Alles moet heel beknopt zijn; vijf centimeter is absoluut het uiterste, hun aandacht strekt niet langer dan

enkele centimeters. Zelfs gepraat ligt hen te zwaar op de maag; wat zij willen is gekeuvel.

5.7. Register

In the chapter on style in *New Grub Street*, the stylistic differences between Jasper Milvain and Mr. Whelpdale were highlighted. The Johnsonian principle concerning conversation maxims and “morally weighty characters” marks the character of Mr. Whelpdale in the novel, painting him as a modern gentleman (Leech and Short, 253). In the translation too, I have carefully allowed Mr. Whelpdale to address Dora in a very formal and ornate style, especially when he is trying to protect her from Harold Biffen’s “ignobly decent” (Gissing, 483). This particular passage is characterised by the use of a wide variety of adjectives and adverbs:

‘Vergeef me, alstublieft,’ prevelde hij nederig, terwijl hij zich naar haar toeboog met ogen die haar afkeuring duidelijk betreurden. ‘Het was absoluut niet mijn bedoeling om uw persoon een vorm van zwakte toe te schrijven. Het betrof enkel een natuurlijke, onnadenkende impuls – men kan zich moeilijk voorstellen dat u in aanraking zou komen met zulke erbarmelijke omstandigheden, zelfs enkel in de hoedanigheid als lezer. Het verachtelijke fatsoen, zoals Biffen het noemt, past totaal niet bij de kring waarin u zich zo natuurlijk beweegt’.

In this instance, the translator has concluded from the source text analysis that modes of speech in the novel highlight the different fictitious characters in the novel; consequently, I have maintained this stylistic difference in the translation. *New Grub Street*, however, does feature a special kind of register in the 33rd chapter which poses a translation problem. A few lines from Jasper Milvain’s critical article on Biffen’s ‘Mr. Baily, Grocer’ are copied as it were in the narrative. The excerpt is characterised by the use of flattering, exaggerative language:

And he read aloud a critical notice of the book with which Dora was occupied; a notice of the frankly eulogistic species, beginning with: ‘It is seldom

nowadays that the luckless reviewer of novels can draw the attention of the public to a new work which is at once powerful and original;' and ending: 'The word is a bold one, but we do not hesitate to pronounce this book a masterpiece.' (Gissing, 480).

It is explained to the reader that it is a bold and flattering notice for a paper, but due to the temporal gap between readers of the 19th and the 21st century, a more modern audience may not recognise the notice for what it really is. Nowadays, participating in the literary field still entails using one's connections and friends, it still is a matter of pulling the right strings; but the kind of nepotism that can be observed in the fictitious notice above, in view of the objective norms for critical writing today, is no longer acceptable, especially not in the kind of high-ranking literary magazines Jasper actually is writing for. However, I have left the pompous manner of writing intact *as* the character further on in the chapter elaborates on the role of someone in his position in the literary field. Milvain explains that he is an actor who has to save the books that cannot exist autonomously in the "flood of literature," "by whatever means" (Gissing, 481). Moreover, the vendetta between the characters of the literary critics Fadge and Alfred Yule illustrates quite clearly that it is by pompous "volume of shouting that the ear of the public is held" (Gissing, 481). In the context of *New Grub Street*, the implied reader is to understand that subjective writing in literary magazines was far from unusual in the 19th century. If I had obeyed the Dutch contemporary norms for critical writing, the excerpt would be out of place in a chapter – or even in the novel as a whole - that is so much about manipulation and egocentric survival.

5.8. Outdated exclamations

I wish to conclude the chapter on style as a translation problem with a brief statement on the historical aspect of style in *New Grub Street*. The use of “Jove, fellow, placard, ‘busses, bosh, twaddle, fiddlestick” and phrases like “he caught at hope” and “why the deuce not?” are indicative of a time barrier for today’s reader; they sound grammatically and lexically off. These sayings, and this is only a stray selection from the two chapters I have translated, are the result of the cultural environment in which the novel was written at the level of “potential differences between cultures” (Katan, 89). Appiah has argued for the use of “thick-translation”, a translation strategy which must explain all layers of a cultural saying in a text in a certain time frame. Aixelá’s notions, however, of “credibility” and “coherence” in a translation by means of a dozen translation strategies are of a much more valuable nature than “thick-translation” as the Gricean maxim of conversation between an author and reader, and similarly a translator and a reader, is, I believe, violated by the use of extensive extratextual glosses (Appiah, 395; Leech and Short, 244). Translating the historical stylistic markers with similar, but not too old-fashioned words and phrases instead of resorting to extratextual notes in a novel will result in a coherent and cohesive target text which achieves similar literary ends, to conclude with Leech and Short’s summarised aim of their book *Style in Fiction*: to analyse how style can be used to achieve what literary ends (11), in translation too. Appiah essentially argues for the monist approach to style in which it is believed that style and content are inextricably linked together (Leech and Short, 13). Such a conclusion can only lead to taking unnecessary refuge with desperate glosses to explain style outside the narrative but within the text.

5.9. Conclusion

In my thesis, I prefer the pluralist approach Leech and Short have taken to style in fiction, which is to “analyse style in terms of functions” (24). As the translator of *New Grub Street*, I attempt to recreate stylistic effects in the target language with the available conventions and maxims present in the Dutch culture. Since *New Grub Street* is so clearly set in 19th century London, a few alterations and modernising strategies on the microlevel are unlikely to alter the macrolevel of the text. By preserving the original environment in which the characters of *New Grub Street* live, and at the same time recreating stylistic effect by means of another language and changing literary conventions, the modern reader is able to enjoy the text and its meaning in its full scope. In conclusion, stylistic translation problems can be of a complicated nature, but since style and content are dynamically interrelated, these problems are never insurmountable in translation.

6. Culture and historicity in *New Grub Street*

David Katan's table of "logical levels" included in chapter three has shown that the mediating task of the translator is required at different levels (89). The levels of "context of culture" and "situation" could be subdivided into two planes, one of textual and one of cultural differences (89). The two previous chapters on style in *New Grub Street* and style as a translation problem are examples of the former plane, the differences that are to be accounted for in a text. The stylistic analysis and the subsequent list of stylistic problems in translation as well as their solutions featured in those chapters encompass all layers of Katan's model. The level of "values and beliefs," for example, includes my digressing on the implied reader and the function of the target text in the target culture and the allusions belong to the level environment (Katan, 89-90). The allusions and the writer's image of the implied reader, however, are also interrelated with the plane of cultural differences at the level of "environment" (89).

Apparently, Katan's model is governed by an hierarchical order, which implies that, according to Katan, the "identity" and "role, mission in society" of the translator and the translated text come last (90-91). However, Emer O'Sullivan has already conclusively shown in her paper that translator norms and a specific reader image cause the employment of translation strategies which again result in the author's or translator's visibility in a text, especially in the case of translated children's literature (197,198). The task of the translator and the image he has of his reader will govern all his further actions during the translation process. Katan's logical levels are more likely of an interchangeable, mutually influential nature and it would be best if the seemingly hierarchical order was abandoned. The new, interchangeable, mutually influential levels would theoretically allow the translator to relate value and beliefs in a text to the environment of and the behaviour within the text. In the case of *New Grub Street*, we see that the represented environment that

led Gissing to write a sociocultural novel can still be used by the translator, but for dissimilar reasons or beliefs. All in all, Katan's model directs relevant questions to the translator but it should distinguish more clearly between textual features, which have to be translated, and the questions of a more moral, philosophical nature regarding the position of a translator as well as the initial stages of the translation process that precede the source text analysis of the first four levels, such as the translation commission and the intended communicative function of a text.

This chapter is concerned with such a 'cultural' source text analysis, specifically with those items that could pose translation problems, the solution of which will be discussed in the next chapter by means of Javier Franco Aixelá's paper "Culture-specific Items in Translation". Note that the following examples from *New Grub Street* are by no means meant to be hierarchical.

The form of the novel

New Grub Street was written after the fashion of the three-decker novel – albeit not exactly in the three-part volume. It is characterised by the extensive use of "thinly-spun conversation" says the introduction to the 1986 Penguin Edition (Bergonzi, 24). Although its days were counted when Gissing wrote *New Grub Street*, the three-decker novel was a regularly used format for publication. In the chapter called 'The Last Resource' in *New Grub Street*, the reader learns through the exchange between the characters of Milvain and Reardon that this form "sucks the blood of English novelists" but that "it is a question of payment" and "survival" to stick to that corset all the same (Gissing, 212). Ordinary people could not afford to buy books and they had to secure library subscriptions if they wanted to read. Mudie's lending library offered to buy the books from the author – who often desperately needed the money it yielded – and subsequently, to lend them out. It is obvious, however, that writers

felt trapped and uncomfortable in conforming to that fashion (Gissing, 212). Mudie's, the lending library, profited from the format because readers had to "pay for three subscriptions if they wanted to take all three volumes of a given novel simultaneously, explains Kelly J. Mays (16). The explanatory reference in *New Grub Street* does not convey precisely the format of the novel but it does illustrate that it was a restrictive one which required the authors to 'fill' a second volume. The system does not exist anymore.

Markers of poverty

6.3.1. Tutorage

"Pupils were difficult to get just now [...]" (Gissing, 449). At the beginning of chapter 31, the narrator is defending Biffen's poverty by arguing that the man has done everything to earn some money. In the argumentative list features the aforementioned sentence.

It was not unusual in the 19th century for a man of letters, and those impoverished members of the higher classes, to take on pupils, to earn some extra money. In *North and South North and South* by Elizabeth Gaskell, for example, the nonconformist minister Mr. Hale takes up the private tutoring of working men. When he can, Biffen takes on pupils from the lower classes, among others a Mr. Baker, as he cannot live from his pen alone. However, most of the rich families who were in search of a private tutor took on someone with specific training or social standing. The system of tutorage in the 21st century is radically different and not so much a marker of (impoverished) class anymore.

6.3.2. Pawning one's possessions

“He pawned such of his possessions as he could spare” forms a nice illustration of the way language was used in the past and the way it is used now. Note by the way that by using an adjectival of not too prosaic language, that formal poetic tone is preserved (de bezittingen waarvan hij het over het hart kon krijgen er afstand van te doen, is, for example, out of proportion).

When the financial situation became quite precarious, people resorted to selling their possessions to a pawnbroker. In *New Grub Street*, Harold Biffen and Edwin Reardon regularly sell books from their collection and occasionally furniture or even clothes. There is a touching, yet funny scene in chapter 10 where Reardon politely asks if he can take Biffen's top-coat, only to discover that the man is wearing nothing decent underneath as he has pawned his ordinary coat (147). This often was a last resort to get some ready money quickly to pay for something base like the rent.

6.3.3. Garrets

Garrets are an indispensable part of (New) Grub Street. These rooms were located directly under the roof, on the top floor of a house. They have become the ‘status symbol’ of the hack writer. These garrets often were cold and draughty places. The additional adjective “cold” in the following sentence: “Nor was he uncheerful in his cold garret and with his empty stomach, for ‘Mr. Baily, Grocer’ grew steadily to an end,” appears to be somewhat redundant (Gissing, 449). However, it probably serves to indicate the difference between Biffet's real garret and the lodgings of the Reardon family which turn out to be too fashionable and expensive for them to live in.

Literary magazines

6.4.1. General

In the novel, the literary world also obeys the rules and principles of the real one in which dozens of literary magazines circulated, praising and offering critique on novels, poetry, the news and so on. Gissing, therefore, devises a dozen of fictitious magazines and editors which are loosely based on the magazines and editors he actually knew to exist in his day and age. It is possible that Gissing's contemporary readers recognised some of the descriptions of the literary actors or the names and concepts of several of these fictitious magazines, but I have not found any review in which this is soundly proven to be the case (remember Walter Besant). Neither is there any recorded material or statement of any kind from Gissing in *Gissing: the Critical Heritage* where he professes that he did so intentionally, to invoke an extra level of ironic and critical meaning in his novel.

"I wonder whether Robertson would let me do a notice for his paper?" Jasper remarks to Dora (Gissing, 481). Surprisingly, the name Robertson is never mentioned earlier, or again, in *New Grub Street*, and it remains unknown which fictitious paper he is the editor of. Arguably, this poses no problems of comprehension, and yet, Robertson's singular appearance, may well indicate that this conspicuously anonymous character perhaps actually does resemble a London editor from the 19th century.

The Gissing Newsletter, published from 1965 to 1990, and first edited by Jacob Korg, features an article on "names in *New Grub Street*" by P. F. Kropholler. He remarks that Gissing, unlike most contemporary authors, Dickens for example, did not use telling names for his characters (2:3:6-7). Although telling names are different from real names or names similar to real people, it is quite clear that Gissing is not openly defying a specific publisher or paper in *New Grub Street*, which is probably

wise, if we are indeed to believe the bleak and precarious positions of authors in the literary world of the 19th century as it is presented in the novel.

6.4.2. *Tit-Bits*

'Precisely, but the rubbish is capable of being made a very valuable article, if it were only handled properly. I have talked to the people about it again and again, but I can't get them to believe what I say. Now just listen to my notion. In the first place, I should slightly alter the name; only slightly, but that little alteration would in itself have an enormous effect. Instead of *Chat* I should call it *Chit-Chat!*' [...] '*Chat* doesn't attract anyone, but *Chit-Chat* would sell like hot cakes, as they say in America' (Gissing, 484).

The paper *Chit-Chat* is the one exception in the novel that quite obviously refers to the paper *Tit-Bits* which was a British weekly magazine, founded by George Newness. The magazine became a great commercial success, boasting 400.000 to 600.000 weekly sales (Conboy, 167). Both rather telling names inform the reader of the papers' subject. The name *Chit-Chat* within the narrative alludes to the commercially successful *Tit-Bits*, thus indicating that Mr. Whelpdale's seemingly funny project will turn out to be enormously successful.

6.4.3. *Monthlies and weeklies*

He promised to consider whether it would be worth while trying a new issue, and before long I heard from him that he would bring out the two best books with a decent cover and so on, provided I could get my article on Reardon into one of the *monthlies*. This was soon settled (Gissing, 488; *my italics*).

Monthly magazines as a rule focus on special interests, whereas magazines which are published on a weekly basis, or even more regularly, are primarily concerned with current events. As a rule, a book review in such a periodical was to be taken more seriously and the book in question would be more sought after than would be the

result of a book review in a weekly magazine, hence Mortimer's condition that Jasper gets his review of Reardon's novels published in one of the monthlies.

6.4.4. Papers versus magazines

Surprisingly perhaps, in *New Grub Street*, little distinction is made between papers and magazines. We see that the characters of Whelpdale and Milvain in chapter 33 alternately use the terms paper and magazine to refer to the periodical *Chat*. This is probably because most magazines and periodical publications also conveyed news, similar to newspapers, and that of both genres a wide variety of different editions were sold to certain groups of readers.

6.4.5. Women's magazines

On the website of Adam Matthew Publications and Gutenberg.org a few women's periodicals are listed, such as *The Women's Penny Paper*, which was published from 1888-1890, later under the name of *The Women's Herald*, and the *Girl's Own Paper* which was published weekly, albeit monthly later on, from 1880 to 1956 (3; 1). The magazine that Dora is writing for in *New Grub Street* is called *The English Girl* (483). Undoubtedly, Gissing based the title on periodicals with telling names such as those indexed on the two websites. This does not contradict the previous claim I have made with regard to fictitious magazines deliberately and ironically alluding to real magazines or the obvious allusion to the paper *Tit-Bits*. It was commonplace in the 19th century for women's magazines to indicate in its title what audience they aimed for. From the conversation between Dora Milvain and Mr. Whelpdale about her writing a story for young women, it can be implied that those women's magazines were of the obviously, morally instructive sort: "it's my story in *The English Girl* that inclines you to think me a goody-goody sort of young woman" (Gissing, 483).

“Sell like hot cakes”

According to the *Encyclopaedia of Word and Phrase Origins*, the American saying “sell like hot cakes” originates from the beginning of the 19th century when the first griddle cakes or pancakes of cornmeal became very popular. The today widely used Dutch saying “als warme broodjes over de toonbank gaan” indicates that this use of language did not concern a short-lived hype.

“*Chat* doesn't attract anyone, but *Chit-Chat* would sell like hot cakes, as they say in America” explains Mr. Whelpdale to the Milvains (Gissing, 484). It is possible that Whelpdale, who has been to the US a few years earlier, picked up distinct sayings during his frankly unhappy stay, and now employs them to stress the potential of his project. The saying from the land of opportunity must, therefore, have made its way in English culture, but the proverb is not so well-known as to have become neutralised, hence the added “as they say in America”.

Board schools

The term that also featured in Biffen's *Mr. Baily, Grocer*, “the quarter-educated,” is a neology which is used in *New Grub Street* to indicate “the great new generation that is being turned out by the Board schools, the young men and women who can just read, but are incapable of sustained attention” (Gissing, 485).

Howard Martin explains in his *Britain in the 19th Century* that in 1870, the Forster's Education Act was passed under the liberal government of Gladstone, which meant that the state took responsibility for education (Martin, 302). “School boards could be set up in districts where school places were inadequate, they were to provide elementary education” and “the Boards had to pay the fees for the children whose parents were too poor,” other “pupils were to pay fees” (Martin, 302). This elementary education did not encompass a reading of the Classics or learning Latin,

which caused the higher-classes to look down upon a class of only partly educated people, who, nevertheless in *New Grub Street* set the new pace in the literary world.

7. Culture-specific items and other translation problems in

New Grub Street

In her essay “Tekstanalyse en de moeilijkheidsgraad van een vertaling” Christiane Nord, citing translation theorist Katharina Reiss, names three factors which determine the degree of complexity of a text (2004: 240-242). All three factors Reiss has devised, Nord writes, are primarily concerned with the source text (2004: 240). Two of the three factors address the textual and the contextual quality of a text, as well as content (2004: 240). My two chapters on style in *New Grub Street* have chiefly discussed the first level of difficulty, the textual quality of a text. Chapters 6 and 7 are dedicated to the context and content of *New Grub Street* in particular.

Javier Franco Aixelá’s paper on culture-specific items in translation addresses both the cultural items in a text as well as problems concerning content; note that when Aixelá discusses textual factors, these are not the same as Reiss’s textual category which encompasses phrasing and the syntactic-semantic structure of a text (Nord 2004: 240; Aixelá, 58). In chapter 6, I listed most of those items in *New Grub Street* which are either culturally or historically deviant from today’s norms within the Dutch culture. This chapter discusses the chosen translation methods and the solution of those problems.

Form of the novel

In an article on the Dutch author Couperus, whose books were also translated and published in England, J.G. Kooi writes that it was the end of the three-decker novel format which provided an opening in the literary market for Louis Couperus (14). Kooi explains that the end of this type of novel, the three-decker, marked the development of a more mature genre of writing as well as a considerable reduction in the price of novels. Couperus’ *De boeken der kleine zielen*, for example, was

published in 1914 in Heinemann's 'New Six Shilling Novels' series (14). Adrian Poole, by the way, suggested that Gissing based the fictitious publisher Jedwood, for whom Jasper Milvain is writing occasionally, on this modern publisher Heinemann (144). In any case, it may be concluded that the format of the three-decker novel, so convenient a format for the lending-libraries, only existed in this form in 19th century England. *New Grub Street* itself was not exactly written or published as a three-decker novel, but the three-decker format does play a major, though silent role in the novel (Bergonzi, 23). I have remarked earlier that it is highly convenient for the translator that Gissing allows the fictitious characters to grizzle about the format, thus simultaneously explaining to the reader what is going on.

The strategy of "linguistic (non-cultural) translation" allows the translator to "make use of the linguistic transparency of a CSI" (Aixelá, 61). In this case, the target language version, "driedekker roman," can still be recognised as belonging to the cultural system of the source text because the form does not exist within the Dutch culture (62). It is denotatively very close to the original, but unlike the more usual, existing option of "drie-delige roman", it is not a neutral expression and can indicate indirectly the restrictive pressure this format exercised over 19th century authors in England (Aixelá, 61-62). The item it thus rendered less exotic in the translation, but the neology informs the readers of the target text that the form of the novel is important to such a degree that the more usual, familiar "driedelige roman" could not be chosen by the translator.

A final note on the form of the novel: it is interesting that Gissing himself knew that *New Grub Street* featured extensive, thinly-spun conversation and revised the novel thoroughly when it was to be translated into French by his third wife Gabrielle Fleury. However, whether today, in the absence of the author, this is up to the translator is quite a different matter.

Units of measurement

Aixelá adds with respect to the translation strategy “linguistic (non-cultural) translation” that it is mostly used for the category of translation problems which Christiane Nord terms “culture-specific”, entailing such notions as units of measurement or currency (Aixelá, 62; Nord, 2004: 237). When, however, in *New Grub Street* Mr. Whelpdale uses the term “inch” to describe his minuscule articles in *Chit-Chat*, I prefer not to employ this strategy: “No article in the paper is to measure more than two inches in length, and every inch must be broken into at least two paragraphs” (Gissing, 485). The unit “duim” is no longer a unit used in Dutch; it does often feature figuratively in proverbs such as “geen duimbreed wijken,” or the term “Engelse duim” is used to indicate the unit of measurement, which would make no sense within the narrative of an English novel set in the 19th century (Van Dale). Since the term “duim” is considerably old-fashioned, it could be argued that it is another unique opportunity to let the reader understand the setting of the novel. However, the term “inch” unlike the Dutch “duim” is not an historical marker, it is still widely used within the English culture and I see no need to alienate the reader further from the text where Gissing does not make a specific cultural statement. The units of metre and centimetre are also used, to a small extent, in the English language, so it does not hinder the scene setting of the novel for the target reader. Moreover, *as* the character of Whelpdale is making a vital remark here, it is of equally great importance that the reader knows immediately how long he intends these newssnippets to be.

Literary magazines

In the novel, Gissing mentions several magazines which are loosely based on the magazines he knew to exist in his day and age, but they bear fictitious names. It may

be argued that this becomes both a culture-specific as well as a pragmatic translation problem, due to the temporal barrier between the source and target text and culture. However, the magazines in the novel merely function as indicators of the number of different magazines in the 19th century that circulated 19th century England for different groups of people. *Taking into consideration that* the names of the papers and magazines are only representative of different strands of public opinion, extensive historical research on the existing magazines in the 19th century to find Dutch equivalent names is not necessary.

Aixelá writes that the function of a CSI also has a decisive influence on its treatment in translation (58). In the case of the fictitious magazines, I am keen to preserve the English names for a number of reasons. First, Aixelá argues that it is very likely that, to put it with translation theorist Theo Hermans:

[these literary names] are somehow motivated; they range from faintly suggestive to overtly expressive names and nicknames and include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture (Aixelá, 59; Hermans, 11-13).

Secondly, in a similar fashion to the strategies I used in the heads above for the reason not to unnecessarily alienate the target reader from the text, the reader does not expect to find Dutch magazines in an English novel and will be under the impression that these have some special meaning. When, however, they feel they compelled to research those items in search of extra meaning, they will not be able to find the magazines in the Dutch cultural system since these would be fictional.

To get back to the first argument, I have said in the previous chapter that is possible that Gissing did indirectly criticise or even satirise certain magazines, papers and even publishers. The fact that there is no written proof of this, however, does not automatically rule out that Gissing did not do so. The acculturation of these items would destroy the possibility for the target reader to look for any such evidence.

More importantly, however, the names of the magazines in *New Grub Street* are all more or less “motivated,” to speak with Aixelá (59). The fact that Gissing devised the papers after the fashion of existing ones suggests that the titles are functionally motivated. In other words, their title must somehow indicate what audience they are aimed at, as did the real ones in English society. If, however, this holds for all fictitious magazines in *New Grub Street*, I cannot conclusively explain the allusion to *The Wayside* within the narrative, which I believe to refer to *The Author*. The only explanation I can give, and it is perhaps a little far-fetched, but the name *The Wayside* is not a wholly unknown term in British and American culture. It refers to the historical house in Concord, Massachusetts which was home to Louisa May Alcott, Nathaniel Hawthorne, who named the house *The Wayside*, and Margaret Sydney and the place is, consequently, also known as ‘the house of authors’ (Levine, 94-98).

7.3.1. *Tit-Bits* and *Chit-Chat*

A more straightforward of “loaded proper nouns” is the name of the fictitious magazine *Chit-Chat* in *New Grub Street*. Without even being aware of the magazine on which Gissing based this proper title, the reader understands what genre of magazine or paper is meant here. In chapter six, I cited Martin Conboy on his research on journalism in 19th century England and in particular his findings on the enormous success of the magazine *Tit-Bits*. The loaded proper name *Chit-Chat* thus indicates that Mr. Whelpdale’s enterprise, too, will be a great success, the function of the fictitious CSI in *New Grub Street*, then, is to signal Whelpdale’s imminent success. In the Netherlands, over a hundred years later, it seems unlikely that many readers will notice the allusion to *Tit-Bits*. Despite the fact that the proper titles function semantically as telling, expressive names, even for the modern Dutch reader, part of the extra layer of meaning is lost on the target audience by preserving the exotic title.

Aixelá says that “loaded names have a much greater margin of indeterminacy, but they do seem to display a tendency toward the linguistic (denotative or non-cultural) translation of their components, a trend which increases with their expressivity” (60). The problem is, however, that I cannot incoherently use different strategies to solve the same type of fictitious CSI’s. The loss, fortunately, is not too great, for the reader is soon afterwards told that Whelpdale’s enterprise gets off the ground successfully; and even before this, the narrator tells that Mr. Whelpdale’s “exterior was greatly improved” and that: “prosperity breathed from his whole person” (Gissing, 482).

7.3.2. Papers versus magazines

Today, the difference between (news)papers and magazines is significant. In *New Grub Street*, however, Jasper and Whelpdale use the terms interchangeably for these now different strands. For this reason, I mostly use the term “blad” or “bladen” in my translation, which, in Dutch, may indicate both. However, in the next sentence, the mentioning of the Sunday edition makes the use of “krant (albeit that “krantje” in Dutch does concern a magazine) compulsory: “As a rule they care for no newspapers except the Sunday ones; what they want is the lightest and frothiest of chit-chatty information” (Gissing, 485). I think it very likely, however, that the target reader will not find the alternate use of the terms annoying. It is not uncommon nowadays for newspapers to feature a special page on literary bookreviews and the like.

The congruency in the novel and the different use in the Netherlands can be motivated historically. In the 21st century, the literary world, the world of editing, papers, journals and magazines have matured into independent branches since their origination in the 18th and 19th century. The modern readers of the source and target text will have to “take account of changes in meaning between the author’s usage and their own,” and they will also have to “allow for social changes from one era to another” (Leech and Short, 208).

7.3.3. Stationers

“I run eagerly to buy the paper each week; I assure you I do. The stationer thinks I purchase it for a sister, I suppose” (Gissing, 483). For a long time, papers and magazines were sold in little stations or booths near a busy road. The selling agent was called a stationer. Stationers today are still known to work with books.

The Dutch translation of the word, “boekhandelaar” may confuse the reader a little, however, since it has been shown that books at the end of the 19th century were expensive. At that time mostly the rich and Mudie’s lending library could buy books from the publisher. On the other hand, J.G. Kooi found out that even in those days, the three-decker novel lost its prominent marketposition at the end of the 19th century and the price of books was already going down (14). Moreover, as Mr. Whelpdale says that he buys a magazine at the stationer’s, the reader will understand that this concerns some kind of newspaperman who combines both the selling of books and papers and magazines.

The translation of stationer into the Dutch “boekhandelaar” may be called a “linguistic (non-cultural) translation” because in the target culture, the profession “boekhandelaar” no longer exists (Aixelá, 61). There are, “boekhandels” to be sure, as well as “boekwinkels,” “verkoopmedewerkers,” “boek- en kantoorwinels” and so on, but individual salesmen who sell books do not exist anymore (unless of course people decide to sell their own, second-hand, books but that is not what is meant here). The old-fashioned noun in the target text should, therefore, further signal the temporal setting of the story.

“Sell like hot cakes”

“*Chat* doesn't attract anyone, but *Chit-Chat* would sell like hot cakes, as they say in America” (Gissing, 484). This proverb, strictly speaking, should pose no translation

problem at all in the Dutch translation *as* the saying “als warme broodjes over de toonbank gaan” is an established expression within the Dutch culture. In *New Grub Street*, however, the element already is a CSI: it is an American saying, an at that time fairly alien one within the British English culture, which is used by Whelpdale to stress the potential of his enterprise.

The problem lies exactly within the fact that this proverb has become neutralised within the target language culture. It makes no sense now to write that “als warme broodjes over de toonbank gaan” is a distinctly American saying, especially seeing that “broodjes” is a more neutral or even more Dutch term than the originally meant American grizzlecake. At the same time, however, both proverbs are meant to indicate what they figuratively mean: “*Chit-Chat* will sell like hot cakes” – this is no instance of wordplay, which either forces me to find a semantically equivalent saying or to preserve this one (Gissing, 484). However, this semantically equivalent proverb should be able to stress a difference between English and American culture within a Dutch target text, preferably within the time setting of the novel, which is virtually impossible. The time barrier thus renders the added clause somewhat redundant for the modern reader; nevertheless, I wanted to preserve the additional layer of meaning. For all modern readers of both the source and target text, the statement will seem odd, but it will help them to understand that there is some extra meaning hidden in it. In this case it was the “supratextual parameter” which encompasses among others the “nature and expectations of potential readers,” which made me use the neutralised target language expression, while preserving the foreignising subordinate clause: “zoals men in Amerika pleegt te zeggen” (Aixelá, 65-66).

Education

The only recently established “Board schools” in the 1880s and 90s are an example of a cultural institution which is unknown to the Dutch culture. Graphically, the name of the institution reminds us of boarding schools, an institution that is universally known. However, “board schools,” Howard Martin writes in *Britain in the 19th Century*, differ crucially from boarding schools; in such a case Aixelá warns against the strategy of repetition of the CSI in the target text: “one of the great pitfalls of the traditional notion of equivalence is the fact that something absolutely identical, even in its graphic component, might be absolutely different in its collective reception” (Martin, 302; Aixelá, 61). Within the text, this is what Aixelá calls the “intratextual parameter,” due attention is given to the “function of the CSI in the source text” and its situation within the text in order to select a given type of translation strategy (69). In the narrative of *New Grub Street*, the “board school” and “the quarter-educated” play a major role. They, silently mostly, represent the new world in which there is no longer room for the earlier established literary actors and norms. The opposition to the new world is given a voice in *New Grub Street*, and it is by means of this lamentation that the reader understands what these new schools and who these people are.

Considering that the CSI plays such a major role within the text, for the sake of coherence of the target text, the strategy of deletion is no option. I have chosen keep as much as I can of the original reference, but also to adapt the English spelling of the word, thus creating a “neology” based on “a calque”, to show the target reader the difference between board school and boarding school – the focus lay, for example, on the acquisition of practical knowledge, instead of studying the classics (Chesterman, 246). The “linguistic (non-cultural) translation” allows the target reader to understand alien institutions, because the target language version only makes sense

within the English context and culture of *New Grub Street*, without becoming a culture bump (Aixelá, 61-62).

Conclusion

Aixelá's 'Culture-specific Items in Translation' has offered the translator a tool for analysis and reflection during the translation process. It enhances the translator's awareness of the available translation strategies, but it also uniquely links these translation strategies to a set of parameters in which one translation strategy has a decisive influence on the remaining options that have to be taken in the case of more CSI's in a text. This useful context of choice is not offered in David Katan's table of logical levels, for example, nor in Andrew Chesterman's 'classification of translation strategies'. Admittedly, neither Katan nor Chesterman offered to provide the translator with such a context of choice, but it seems strange not to do so, for the selection of translation strategies is always motivated, whether that is for the sake of text coherence or reading comprehension.

In my translation of *New Grub Street*, I wanted to preserve much of the original, historical setting in which the story takes a particularly poignant meaning, without unnecessarily alienating the fairly informed target reader from the novel by means of extensive methods of repetition. Naturally, this depends on the degree of familiarity between two cultures, and also, in the case of *New Grub Street*, different times. The translator's advantage is that, as a reader, he notices culture-specific items in a text immediately. What a translator has to do in such a case merely is to find coherent, correct and meaningful translations for them in the target language.

8. Final Conclusion

In the introduction, I posed the question what would constitute most translation problems when translating an historical text like *New Grub Street* into Dutch and whether these problems would be located on the plane of style or on a more pragmatic and cultural plane. Upon analysis of the source text for translation, it appeared that both problems are to surface inevitably. Note by the way that when I say *most* translation problems, I mean the degree of complexity, the weight of translation problems on a general scale.

I have extensively discussed and analysed stylistic as well as cultural and pragmatic translation problems in chapters 4 to 7, aided by books and papers from a number of linguistic scholars and translation theorists. The treatment of culturally and historically motivated CSI's involves creative solutions and careful research, but these culture- and time-specific items can be traced back to something tangible, something that exists or existed within a given culture. An historical novel, set in another culture from the target culture poses without a doubt pragmatic translation problems. The implied reader of the source text was assumed, for example, to see the connection between a direct allusion to a fictitious magazine and a review on one of Gissing's own books. The readers of today do not have access anymore to that shared context between author and reader and they will not understand the reference.

In my thesis on *New Grub Street*, I have naturally struggled with culture-specific items and historical differences, but these could be traced by means of some research into the life of George Gissing, critic essays on his works and books of reference on the 19th century. Moreover, as the readers of the target text are aware of the specific setting of the text, they will not easily be put off by a few exotic solutions or historicising strategies. In *New Grub Street*, for example, a distancing effect is created through the use of authorial tone, but not necessarily because of the use of CSI's. The distancing technique is the primary means through which Gissing paints

the picture of a changing society. The contemporary reader image and the references which indicate a supposedly shared reader context merely function as a coherent but dated means to make the presented picture in *New Grub Street* historically complete but it is not the ultimate aim of a literary work of fiction.

Style, in contrast to culture-specific items, and Leech and Short already discuss this in *Style in Fiction*, is a phenomenon of a much more personally motivated and indeterminate nature. Linguistic differences between two languages and time settings can oblige the translator to use other stylistic means in order to achieve similar literary effects in the target language. On the other hand, such intervention can endanger the coherence of the narrative, especially if we assume that the author has his reasons for employing a certain style or modes of style. The former notion of style, which is style in its broadest sense, speaks of personal preference and experience, which cannot always be motivated consciously, whereas specific modes of style within the narrative are textually motivated and can much easier be interpreted in terms of function.

The translator of literary texts always feels the need to do justice to the style of the author, but there is no straightforward, easy answer to the question what the style of the author is, whether a mode of style always serves a conscious function, whether a certain literary interpretation or effect holds for all readers or if it is just one possible reader interpretation, and so on. It must even further be questioned, especially bearing in mind the aesthetic function of a literary text, whether it really matters not to know the answer to that question. The translator must be able to coherently motivate one reader interpretation in such a case, and take the place of the author (Koster, 2010). I think Ton Naaijken in 'Uit hemelen van stilte- over de emoties van de poëzievertaling' makes a very refreshing and insightful point regarding the lack of interest for an organic approach– the semantic material is the point of departure for the translator: this material is believed to lead to the

development of a specific form – to translating poetry. He says: “Het gaat ofwel teveel om techniek, ofwel teveel over betekenis, laten we zeggen: informatie en situatie” (7). Naaijkens’ point is also valid when it comes to translating prose. The translator has to find a way to do justice to the form of the novel and on the microlevel to the ‘form’ (by which I mean style) of the text and text units because they do not only have a textual function, but an aesthetic function as well. I think style, ultimately, covers both notions of technique and meaning in a work of poetry as well as prose. The author of a work has used stylistic techniques to construct a work of fiction and the translator had better take an approach which tackles both means and effect, or, technical form and content.

Style does not take the form of visible or countable alien items; it is manifested in a work of fiction as a whole. Style cannot be disassociated from the text unit or vice versa and is, consequently, hard to analyse in only two excerpts of a novel. I cannot conclusively argue whether style as a translation problem or historical- or culture-specific items posed the most complicated translation problems in *New Grub Street*, for I have only analysed two chapters in my thesis, but I am certainly inclined to say that style deserves most attention in the source-text analysis and in translation, because style is a much more palpable and versatile literary tool in story telling.

Translation and notes

9. Translation

31. Redding en een oproep

De kans is groot¹ dat u² geen begrip of sympathie kunt opbrengen voor mannen als Edwin Reardon en Harold Biffen. Zij doen u de haren te berge rijzen³. U vindt hen traag en zwak⁴, ziekelijk jaloers⁵, afvallig en weerbarstig⁶, onverantwoord obstinaat en wat al niet meer. Geërgerd minacht⁷ u hen om hun onvermogen vooruitgang te

¹ See the chapter on style as a translation problem.

² See also the chapter on style in *New Grub Street* and style as a translation problem.

³ I use a semantically deviant expression here, not just to stress the historicity of the novel by using a relatively formal proverb, but to convey that the verb “provoke” similar to the noun “verontwaardiging” may suggest that the narrator lies part of the blame with these two men. It suggests that they are the ones who originate feelings of anger and resentment in the reader.

⁴ See the chapters on style and style as a translation problem.

⁵ This refers to Reardon mostly, who becomes jealous of Milvain’s success in comparison with his own failure, and of his son Willie who is claiming his wife’s affection. Note that “ziekelijk jaloers” is potentially stronger than the English “weakly envious.” Fortunately, however, weakness has already been mentioned, the vice the narrator is concerned with at the moment is jealousy.

⁶ “Afvallig en weerbarstig” rings of a disobeying the laws of life (against all odds, they attempt to survive) in the eyes of the implied reader.

⁷ This is a more straightforward example of a pleonasm which lent itself easier for a translation into Dutch. I place a verb phrase in front because “you are made angrily contemptuous” is not easily translated into a passive Dutch sentence, since the Dutch “ergeren” and “minachten” require an active subject.

boeken⁸ in het leven – waarom kunnen ze zich nergens toe brengen, waarom dringen ze niet met de ellebogen naar voren⁹, waarom vinden ze kritiek moeilijker te verteren dan eten¹⁰ en waarom verwerven ze zich geen reputatie – kortom: waarom treden ze niet in de voetsporen¹¹ van de heer Jasper Milvain?

Maar probeert u zich eens een karakter voor te stellen dat totaal niet opgewassen is tegen de ruwe ordeloosheid¹² die de arbeidsmarkt van deze wereld eigen is. Vanuit inmiddels bekend oogpunt¹³ hebben deze mannen geen enkele

⁸Much of the wordplay in this chapter is thematically related to the subject matter of *New Grub Street*. Take for example the saying: “why don’t they take a leaf out of the book of Jasper Milvain?” As upon the translation of the latter sentence the wordplay is gone, I compensate for the loss here.

⁹The source text reads the pleonasm “push and bustle”. I could select “duwen en dringen” but this does not collocate well with “een weg naar voren”, without which the sentence in Dutch becomes an awkward read: “waarom duwen en dringen ze niet”.

¹⁰ See the chapter on style as a translation problem.

¹¹ In note 8, I discussed my compensation for the loss of wordplay on the theme of the book: “take a leaf out of the book of Mr. Jasper Milvain” (Gissing, 448). Here I use the Dutch equivalent saying, which only semantically covers the message

¹² “Rough and tumble” according to the OED is a verb phrase that indicates someone’s awareness of “the facts of a situation,” or: to take a sudden fall. Gissing, however, renders it into a noun phrase, a charged pleonasm which now becomes inherent to the “world’s labour market”. It effectuates a personification of the market’s downfall, which drags its participants down with it. By using “ruwe ordeloosheid” I make the image more explicit for the target reader.

¹³ The narrator again refers to the implied audience which shares the views of the modern literary world. He is openly hostile to that view here.

waarde; ziet u ze, indien mogelijk,¹⁴ in het licht van de beschaafde samenleving, dan zouden het voorbeeldige burgers genoemd worden. Niets is eenvoudiger dan het veroordelen van iemand die niet het karakter van de gewone man¹⁵ heeft om met de harde eisen van het leven om te gaan. Deze twee mannen waren rijkelijk bedeed met gaven van goedaardigheid en verbeelding; verliezen deze deugden hun waarde wanneer het noodlot hen in ongerijmde omstandigheden doet belanden?¹⁶ U smaalt om hun berusting, maar het zit hen in het bloed, het is hun verdienste om berustend¹⁷ te zijn. Waren ze wel gezegend met een onafhankelijk inkomen, dan zou

¹⁴ In this part of the sentence, I think it is very likely that the narrator is sneering at the modern, unethical view on literary writers: “view them in possible relation to a humane order of society”. That relation may refer back to the ties of the modern world on the implied reader. They are, in other words, not a part of a humane society. For this reason, I stress the “possible” image they ought to have of these men in a separate adverb phrase.

¹⁵ See the chapter ‘style as a translation problem’.

¹⁶ The two sentences are long, elaborate and they are characterised by the use of several adjectives, adverbs, colons and semicolons. They discuss a hypothetical claim; the reader is invited to test his reaction to a certain hypothetical situation: if you were to see them from a human perspective and if fate turns against them, you would... By preserving the semicolon in the first sentence instead of using a full stop, the train of thought is kept intact, whereas a comma would call for a different intonation and indicate only a brief pause within a statement (Renkema, 363).

¹⁷ “Merit” often seems to be the opposite of “nature”. It makes a surprising appearance here. When the narrator argues that these men cannot help but be passive, he adds that it is a virtue to be passive. It does not really become clear why this should be so, perhaps because they would become men like Jasper Milvain if they were active or perhaps because we cannot defy destiny. Be that as it may, it appears to be a very partial, faulty argument which I

u ze beide met andere ogen bekijken. Hun tekortkoming bestond, kort samengevat, uit hun onvermogen om geld te verdienen, maar dit onvermogen verdient uw onversneden minachting¹⁸ toch niet.

Het was erg zwak van Harold Biffen om de hongersdood zo dicht in de ogen te kijken¹⁹ toen hij zijn roman aan het afronden was. Maar als de kans op wat eten, zodat hij zijn honger kon stillen, zich had voorgedaan, dan had Biffen die graag met beide handen aangegrepen²⁰. Hij verhongerde niet omdat hij daar nu zoveel plezier

will preserve in my translation to indicate consistently the narrator's partiality to Reardon and Biffen.

¹⁸ This is perhaps the moist poignantly direct appeal to the reader of the entire chapter. After arguing his case, the narrator closes with a condemnation of the commercial perspective from which springs the implied reader's disdain for the writers. The arguments are disorganised in the narrator's passion to let the reader see reason. They range from an ethical to a personal to an emotional nature, the latter being powerfully reinforced by the use of the noun phrase "onversneden minachting".

¹⁹ The change of voice signifies a very abrupt break from the beginning of the chapter. The narrator is still audible but it appears as if he goes against everything he has argued so far. The irony, however, is still realised through the hostile image of the implied reader. Florid verb phrases such as: "to come so near perishing of hunger as he did" still characterise the narrator's language. I try to convey the flair and its passion by using and adapting the idiomatic phrase "de dood in de ogen kijken".

²⁰ In the book of Psalms, the meek are told to "eat and be satisfied" (22: 26). The direct allusion to the Bible is now lost, but then "to eat and be satisfied" has long since become a common saying in English. Note that both in the original and the translated sentence the subject is "chance" and the passive object is Biffen: the chance has to present itself to Biffen, he cannot help starving since this has not happened.

in schepte, dat verzeker ik u. Het²¹ was moeilijk om in deze tijden leerlingen²² te vinden en alle stukken die aan de bladen overgedragen had, werden weer teruggestuurd²³. De bezittingen waar hij afstand van kon doen had hij inmiddels verpand²⁴ en hij bracht het aantal maaltijden dat hij per dag nuttigde terug tot een minimum. Verder was hij ook niet ongelukkig in zijn koude dakkamer²⁵, of met zijn lege maag, want ‘Meneer Baily, kruidenier’ groeide²⁶ geleidelijk uit tot een complete roman.

Hij werkte erg langzaam. Het boek zou wellicht maar twee volumes van het normale boekformaat beslaan²⁷, maar hij had er vele maanden geduldig, liefdevol en

²¹ See the chapter on style in *New Grub Street*.

²² See the chapter on culture and historicity in *New Grub Street*.

²³ In the source text, figurative language is used to indicate that intellectual property “changed hands” and the new owner, the publisher was to receive all the money it would yield. This could be painful for the author of novels, when he learned that the book was a success. In the translation I use the more archaic “aan de bladen overdragen” to preserve the reference.

²⁴ See the chapter on culture and historicity in *New Grub Street*.

²⁵ See the chapter on culture and historicity in *New Grub Street*.

²⁶ The predicate is an antonym of the increasingly empty stomach of Mr. Biffen. It is one of the many items which build up the cohesive structure of a novel, which is why the verb “uitgroeien tot” is better than “de roman was bijna klaar”.

²⁷ In the previous sentence, I have deliberately used the phrasing “complete roman”, the adjective of which rather refers to the novel being a cohesive, finished work independent of its size instead of the prevailing norms for a literary novel (the three-decker). Biffen dares to value the story more than its format and he refuses to employ extensive and unnecessary

nauwgezet aan gewerkt. Elke zin had hij zo mooi mogelijk geformuleerd – ze lagen goed in het gehoor en de kostbare, betekenisdragende woorden waren vakkundig in het verhaal verweven²⁸. Voordat hij eens goed ging zitten om een hoofdstuk te schrijven had hij deze eerst zorgvuldig uitgedacht, vervolgens schreef hij een ruwe versie ervan, waarna hij het geheel zinsdeel voor zinsdeel uitwerkte. Hij besteedde totaal geen aandacht aan de vraag of zulk intensief werk wel naar waarde en inspanning beloond zou worden²⁹; nee, hij was er van overtuigd dat, als het boek gepubliceerd zou worden – en dat zou al veel moeite kosten – dan zou het maar weinig geld op kunnen brengen. Wat hij schreef, moest van betekenis zijn, dat was het enige wat telde. En³⁰ hij moest het gezelschap van vrienden die hem

dialogue, which is what most novelists did in the second volume to satisfy the norms of the three-decker novel.

²⁸ The sentence in the source text is a melodious one, the stress is on “precarious meaning skilfully set”, with alliteration indirectly highlighting the artistic value of Biffen’s work. In the translation, the alliterative effect is reproduced in the clauses “goed in het gehoor” and “woorden waren vakkundig in het verhaal verweven”.

²⁹ The archaic expression “coin of the realm” may function as an ironic, formal expression which simply points at the writer’s pressing need of money. However, for the target reader of the text, because of the time gap between the two texts, using “s lands munt” or something of the kind may lead them to think that this must be a special kind of coinage. In the translation, the focus remains on conveying that Biffen’s efforts will probably not be appreciated in any way.

³⁰ The coordinating conjunction shows the continuous attempts of the narrator to make the audience like Biffen by means of more emotive arguments: Biffen heroically stands alone in his quest.

bewonderden, of aanmoedigden, ontberen. Reardon verstond de waarde van zijn vakmanschap, maar gaf tegelijkertijd ook openlijk toe dat het boek hem afstootte³¹.

Voor het publiek zou de roman meer dan afstotelijk zijn – eentonig, totaal niet interessant. Het gaf niet, het boek was bijna klaar³².

Het zou een gedenkwaardige dag van afronding worden³³ vanwege een voorval dat ongetwijfeld veel spannender van aard was dan het onderwerp van afronding zelf, ook voor de auteur. Acht uur 's avonds restte Biffen slechts nog een halve bladzijde. Hij had al ongeveer negen uur doorgewerkt en hij overlegde bij zichzelf, toen hij het werk even neerlegde om zijn honger te stillen, of hij het manuscript deze avond nog af zou maken of dat hij de laatste regels tot morgen uit zou stellen.

³¹ The verb “afstoten” in Dutch denotes more than its English equivalent that the book is the main cause of any repulsive feelings. Fortunately, the sentence conveys that Reardon does admire the workmanship, which indicates that it is the theme of the novel where the shoe pinches.

³² See the paragraph ‘speech and thought representation’ in the chapter on style in *New Grub Street*.

³³ Also see the chapter on style in *New Grub Street*. Language structures are part of language-specific translation problems. In the sentence above, the use of the future tense in the translation foregrounds the near catastrophe: Biffen nearly loses his newly completed novel in a fire. In the source text, when the narrator takes a quick look into the future, it is the use of the past tense which achieves the effect of foregrounding. Due to different language conventions, the shift is obligatory.

De ontdekking dat er echter niet meer in de kast lag dan een kleine broodkorst³⁴ deed hem besluiten om vandaag niet verder te schrijven. Hij zou er op uit moeten gaan om een brood te kopen, en dat verstoorde zijn concentratie³⁵.

³⁴ Several times in the novel, Gissing indicates that Biffen is able to survive on nothing more than some bread and gravy, melodramatically indicating the poor circumstances in which writers had to work. This is the only instance in the novel in which Biffen is told to be occupied with attaining food.

³⁵ It remains ambiguous whether it is the absence of food which disturbs Biffen in his writing further or whether the acquisition of a loaf of bread poses the greatest problems. The source text leaves room for both interpretations: "that was disturbance". I opt for the first interpretation because the latter – which in the translation would be something like "en dat was een probleem" – does not logically warrant the following free indirect thought: But stay; had he enough money?"

33. De zonzijde

Op een avond in de voorzomer, zes maanden na het overlijden van Edwin Reardon, zat Jasper van de vlotte pen voorovergebogen aan zijn bureau³⁶ ijverig te schrijven in het warme, westelijke zonlicht³⁷ dat de invallende avond aankondigde. Zijn jongere zuster³⁸ zat bij hem in de buurt, zij was een boek aan het lezen dat de naam ‘Meneer Baily, kruidenier’ droeg³⁹.

‘Hoe klinkt dit?’ riep Jasper plotseling, terwijl hij zijn pen neergooide.

Hardop las hij een recensie voor van het boek waar Dora in verdiept was geweest, het was een lovend soort kritiek dat begon met de woorden: ‘Het gebeurt tegenwoordig nog maar zelden dat de onfortuinlijke recensent van romans⁴⁰ de

³⁶ See the chapter on style as a translation problem.

³⁷ Consult the chapter on style as a translation problem.

³⁸ In my translation I have deliberately selected more old-fashioned wordings to determine the target reader with the time barrier in *New Grub Street*.

³⁹ This sentence is still part of the narrative introductory setting, which is why I continue to use the Dutch equivalent form to the gerund, an infinitive with the preposition “aan”. After these two sentences, the narrator switches to direct speech representation, using the simple past “he/she said”.

⁴⁰ “The luckless reviewer of novels” is a phrase which is used by Milvain to flatter the audience and writers; it tries to say that the evaluation of the book depends on the skill of the author and the judgement of the reader. Yet, it is quite obvious that it is the reviewer who will determine the success of a work, Jasper himself tells Dora so (481). The phrase is, therefore, a pompous, mockingly modest statement. “Onfortuinlijk” in Dutch also has a financial connotation, ironically indicating that the luckless reviewer is more likely to earn

aandacht van het publiek mag vestigen op een nieuw werk dat zowel krachtig als origineel is,' en eindigde met: 'Hoewel het een gedurfde term is, schuwen we de betiteling meesterwerk met betrekking tot dit boek niet'.

'Is dat voor *The Current*⁴¹?' vroeg Dora toen hij klaar was.

'Nee, voor *The West End*. Zulk een lofzang wil Fadge alleen aan zijn eigen adres hebben⁴². En nu ik toch de smaak te pakken heb⁴³, kan ik net zo goed meteen de recensie voor *The Current* schrijven.

Hij keerde weer terug naar zijn bureau en voordat het daglicht hem in de steek liet, had hij een ander, voorzichtiger stuk geschreven – heel positief over het geheel

money than the genius of the original work. The editors of *Gissing, the Critical Heritage* speak of "the professional complacency of reviewers, forcing them to take sides" (27).

⁴¹ See the chapter on culture and historicity in *New Grub Street*.

⁴²Fadge is the literary enemy of the impoverished, disappointed Alfred Yule. He, however, is in the privileged position of having a paper in which he is free to publish and criticise anything or anyone he (dis)likes. It may be concluded from the narrative that editors could have reviews placed in their paper which were about themselves or their own skills. I have deliberately chosen for a Dutch phrase which cannot be used reciprocally, Fadge is thus placed in the object position, to illustrate the power of the editor over the other reviewers writing for his paper.

⁴³ Literally, to "have a hand in something" means that one is in a powerful position to determine the outcome of things or that a person is involved in an often fishy business. This may be an anticipatory phrase as Jasper later embarks on arguing that writing positive notices for the books of friends is not morally wrong like some people say. I translate the more likely option mentioned in the OED, however, "to get one's hand in," which means to get in practice.

genomen, maar met hier en daar wat bedenkingen en enkele milde terechtwijzingen.

Deze las hij ook aan Dora voor.

‘Je zou niet denken dat ze door één en dezelfde man geschreven waren, of wel soms?’

‘Nee, je hebt de stijl meesterlijk aangepast⁴⁴’.

‘Ik betwijfel of ze enig verschil zullen maken. De meeste mensen zullen het boek al geeuwend neergooien⁴⁵ voordat ze halverwege het eerste deel zijn gekomen. Als ik een dokter kende die veel gevallen van slapeloosheid moest behandelen, dan zou ik hem ‘Meneer Baily’ aanbevelen⁴⁶.’

‘O, maar het is juist heel scherpzinnig, Jasper!’

⁴⁴ “Aanpassen”, more than “veranderen,” has a connotation of skilfulness and a target audience-oriented purpose.

⁴⁵ This is a strange collocation; the bored adverb “yawning” does not combine very well with the more angry verb “fling” which also has a connotation of control.” The collocation may refer back to the angry feelings the narrator accuses the reader of harbouring for the main characters.

⁴⁶ The difficulty in this sentence lies in the verb “recommend to”. The subject in this sentence is not the doctor recommending his patients to read ‘Mr Baily’ but Jasper recommending a fictitious doctor to recommend the book to those of his patients who suffer from insomnia. In Dutch, the sentence easily becomes a heavy sentence with one adverbial located in the other: “als ik een dokter kende die veel patienten had die aan slapeloosheid lijdten, dan zou ik hem ‘Meneer Baily’ aanraden als specificum”. I have left out the medical term “specific” because “behandelen” and “aanbevelen” adequately convey that Jasper ironically plays the role of a doctor.

‘Daar twijfel ik niet aan. Ik ben het met de helft van de opmerkingen die ik er over heb geschreven daadwerkelijk wel eens. Konden we maar voor elkaar krijgen dat het boek in een paar hoofdcommentaren⁴⁷ genoemd werd, of iets dergelijks, dan zou die ouwe Biffen een gevestigde naam krijgen onder het betere lezerspubliek. Maar er zullen geen driehonderd exemplaren van verkocht worden⁴⁸. Ik vraag me af of Robertson⁴⁹ me een recensie zou laten schrijven voor zijn blad?’

‘Biffen mag je wel heel hartelijk bedanken als hij hiervan hoort,’ lachte Dora.

‘Toch zijn er tegenwoordig mensen die roepen dat dit geen eerlijke gang van zaken is. Maar ze hebben het mis. Als we eerlijk zijn, dan weten we dat een werkelijk goed boek vaker wel dan niet rechtvaardig beoordeeld zal worden door een handjevol recensenten, ja – maar we weten ook dat vaker wel dan niet een boek ten onder zal gaan in de toenemende stortvloed⁵⁰ van literaire boeken die ons week na week

⁴⁷ This is a journalist term for leading articles.

⁴⁸ Kelly J. Mays explains that the “bulk of the edition” of a three-decker novel was mostly bought by Mudie’s, the lending library which profited from the format because readers had to “pay for three subscriptions if they wanted to take all three volumes of a given novel simultaneously” (16). The substantial number of three hundred editions of Biffen’s novel, therefore, is not very significant after all.

⁴⁹ See the chapter on culture and historicity in *New Grub Street*.

⁵⁰ This sentence is an unusually long one for the character of Jasper Milvain. Yet, it is still characterised by modal and aspectual auxiliaries – which, as Leech and Short point out, do not only involve speaker awareness of that specific point of time but they also convey the expectations that a character has of the future – and dynamic verbs and verb phrases. These are stylistic indicators of his decisive, modernist attitude (83). The translated sentence is even

overspoelt en dat een boek de aandacht niet lang genoeg vast zal weten te houden om de eer te ontvangen die het toekomt. De strijd om te overleven woedt even hevig onder de boeken als onder de mensen⁵¹. Als een schrijver vrienden heeft met contacten bij de pers dan is het vanzelfsprekend de dure taak⁵² van die mensen om hun vriend te helpen. Wat geeft het als ze overdrijven of zelfs liegen? De eenvoudige, sobere waarheid kan zich niet verstaanbaar maken, alleen luid geschreeuw vindt een luisterend oor bij het publiek⁵³. Wat heeft Biffen eraan als zijn werk pas over tien jaar eindelijk erkend wordt? Bovendien, zoals ik al heb gezegd, wist de steeds

more consistent than its original: whereas “pour forth” does not necessarily involve a flood of water, “stortvloed,” “overspoelen” and “ten onder gaan” all take very dramatic, Biblical proportions (Noah’s ark provided the only refuge in the all-destructive flood, it says in Genesis, chapters 6-8). I think this suits Milvain very well because he is stressing his own beneficial position as a reviewer of novels.

⁵¹ The personification of books which in a Darwinian fashion have to struggle for survival, instead of their authors, is used by Milvain to avoid being called nepotistic. He terms himself indirectly a moral protector of cultural heritage.

⁵² The source text reads: “plain duty [...] to do their utmost to help him” (481).

“Vanzelfsprekend,” however, is not often used in an adverb position in Dutch. The double infinitive in the possible translation: “taak om hun uiterste best te doen om hem te helpen” is not often used since it sounds awkward and slows down the pace considerably. The more or less old-fashioned adverb “duur” satisfies the moral connotation of “duty” and “utmost”.

⁵³ “Een luisterend oor vinden bij het publiek”, similar to “holding the ear of the public” conveys that Milvain is speaking of the long term. These verb phrases, I believe, belong to what Leech and Short term the class of “dynamic verbs” – even though they normally would be termed “stative verbs” – as they convey the hope of a hypothetical continuous success of a work (62). The gerund “being” also indicates this action or event.

toenemende vloed van literatuur alles uit, behalve werken van de eerste kwaliteit.

Als een scherpzinnige, nauwkeurige roman niet onmiddellijk succes boekt, heeft het maar een erg kleine kans om te overleven. Stel je voor dat ik een tiental recensies over deze roman zou mogen schrijven voor een even groot aantal kranten, ik zou het met plezier doen. Let maar op, binnen korte tijd zal dit echt op zulke grote schaal voorkomen. En dat spreekt eigenlijk ook voor zich. Vrienden moet men helpen, op welke wijze dan ook – *quocunque modo*, zoals Biffen het zelf uit zou drukken⁵⁴.

‘Ik denk dat Biffen je op dit moment niet eens onder zijn vrienden rekent.

‘Waarschijnlijk niet. We hebben elkaar al een eeuwigheid niet gezien. Maar ik heb je al vaker gezegd dat ik een edelmoedig karakter bezit. Ik schep er veel genoeg om grootmoedig⁵⁵ te zijn, als ik het me kan veroorloven⁵⁶.

⁵⁴ In paragraph 7.5, Leech and Short discuss the structure of sentences. Jasper’s speech in the passage above is characterised mostly by fairly short, decisive sentences. This decisive effect is realised through the use of the “principle of climax” (Leech and Short, 179). The phonological principle may be seen in the sentences “If I knew... as a specific”, “If a writer [...] or even lie” and “If a clever [...] scale before long.” All sentences start with a subordinate clause against which the main clause is highlighted. Thus, new information is postponed to the end of the “tone unit” (171). The reader is able to see that Jasper is talking decisively and argumentatively through this principle.

⁵⁵ See the chapter on style as a translation problem.

⁵⁶ The affixed condition of Jasper’s magnanimity has a somewhat comical effect due to the comma in both the source and the target text which is from a grammatical perspective not obligatory. The reader senses, however, that he, nevertheless, is half in earnest.

De schemer had hen inmiddels omgeven. Terwijl ze zaten te praten, werd er op de deur geklopt en hun welkomstgroet werd beantwoord door meneer Whelpdale⁵⁷.

‘Ik was in de buurt,’ zei hij eerbiedig als altijd, ‘en ik kon de verleiding niet weerstaan⁵⁸’.

Jasper streek een lucifer af en stak de lamp aan. Aan Whelpdale’s uiterlijke verschijning was nu goed te zien dat hij er zeer op vooruit gegaan was – hij droeg een crèmekleurig vest⁵⁹, een geknoopte das met subtiele kleuren⁶⁰ en handschoenen

⁵⁷“The summons to enter was obeyed by” is hard to translate into Dutch as the noun “summons” nowadays often is used as a legal term instead of being a term related to making social calls. Usually, the verb “ontbieden” is used in the latter context. If, however, that path is chosen, the poetical “the summons [...] was obeyed by” cannot be translated in a similar fashion. The contemporaneity of the expression, however, deserves to be translated. For this reason I have chosen to use “welkomstgroet” which can be used as a noun in the position of a direct object.

⁵⁸ See the chapter on style in *New Grub Street*.

⁵⁹ A man’s traditional waistcoat was often fitted and embroidered. Although “vest” seems a rather inelegant translation of “waistcoat” it is the correct term for this piece of a man’s formal attire. “Gilet” for example is a straight-sided garment which in the 19th century, shaped after a man’s waistcoat, was worn by mostly women (OED). The problem is that “vest” these days, unless a man’s suit is discussed, usually denotes a long-sleeved, probably knitted, sweater. However, it is clear that Whelpdale is indeed formally dressed, as people were when they went out and paid someone a visit.

⁶⁰ The necktie was a combination of a shawl and the modern tie, appearing to secure the shirt collar when knotted in front (OED). In order to stress the difference between the modern tie and this piece of clothing, I use the more archaic “geknoopte das”. “Hue” is a wonderful English word which can convey the colour(s) of a wide variety of things, from skin to fabric.

van verfijnd materiaal⁶¹: alles aan hem ademde voorspoed. In werkelijkheid was de voorspoed die hij had verworven maar van een bescheiden omvang, maar de toekomst lachte hem veelbelovend toe. Via zijn eerder dat jaar begonnen onderneming als 'literair adviseur' was hij in contact gekomen met een nogal bemiddeld man⁶² die hem voorstelde een impresariaat op te richten ter behoeve van auteurs die niet in staat bleken hun werken succesvol op de markt te brengen⁶³. Onder de naam Fleet & Co. werd deze zaak spoedig opgezet en Whelpdales diensten

In Dutch, "kleurschakering" comes close to this versatile word but it does not combine well with the recital of what Whelpdale is wearing that makes him look well-to-do.

⁶¹ "Delicate gloves" nowadays seems to have a feminine, weakly pretty connotation. For this reason, I do not translate the phrase with "verfijnde handschoenen" as the adjective reinforces this unintended effect.

⁶² "A man of some pecuniary resources" is an understatement for saying that this man is quite rich. In Dutch, the phrase may be translated with the direct, brief "bemiddeld" which, however, may indicate a class of people who are comfortably off instead of being enormously wealthy. The preposition "nogal" renders the phrase into a similar understatement which conveys that this man must be very rich.

⁶³ "Disposing of their products to the best advantage" has an ironic connotation, which I have tried to translate with the crisp, businesslike "succesvol", as it remains dubious whose advantage is intended here. This man of means may indicate his own advantage as well as that of the author of a work. The more affluent, archaic "skilled in disposing of their productions to the best advantage" is unfortunately lost, but I have deliberately used "ter behoeve van" to compensate for this style in the translation so that the possibly ironic reference is preserved.

werden op bevredigende basis aangehouden⁶⁴. Het ontstaan van het perssyndicaat bood meer armslag voor literaire agentschappen en meneer Fleet was bovendien ook zeer gespist op commerciële kansen⁶⁵.

‘En, heb je Biffens boek gelezen?’ vroeg Jasper.

‘Geweldig, of niet! Een geniaal werk, daar ben ik van overtuigd. Ha, u heeft het daar voor u liggen, juffrouw Dora! Maar ik ben bang dat het niet echt wat voor u⁶⁶ is’.

‘En waarom niet, meneer Whelpdale?’

‘U zou alleen maar over mooie dingen moeten lezen, over een gelukkig bestaan. Dit boek moet uw gemoed wel drukken’.

‘Waarom denkt u toch altijd dat ik zo gevoelig ben⁶⁷?’ vroeg Dora. ‘U heeft al zo vaak op deze toon tegen mij gesproken. Ik ben heus niet van plan om in zulk een oververfijnd, teer poppetje te veranderen’.

⁶⁴ The phrase is found regularly in employment contracts, which is exactly what is meant here. I retain the crisp register.

⁶⁵ This sentence contains two arguments for the success of this literary agency. The comma in the source text is an optional one, the pause, however, causes the attention to focus on the second argument which, together with the first, is to convey the success of this enterprise when altogether so many people in the literary world are struggling for survival. I use the adverbs “bovendien ook” to stress that this concerns an argumentative phrase.

⁶⁶ Due to his reverence for women, especially literary women, and his being in love with Miss Dora, Whelpdale is on a more formal, distant basis with her and addresses her with “u”. She must then return this courtesy. Both also address each other with Mr. and Miss, unlike Jasper. Leech and Short touch on the notion of character address in combination with social status in novels of the 19th century (248).

De gebruikelijke vleier keek diep ongelukkig.

‘Vergeef me, alstublieft,’ prevelde⁶⁸ hij nederig, terwijl hij zich naar haar toeboog⁶⁹ met ogen die haar afkeuring duidelijk betreurden. ‘Het was absoluut niet mijn bedoeling om uw persoon een vorm van zwakte⁷⁰ toe te schrijven. Het betrof enkel een natuurlijke, onnadenkende impuls – men kan zich moeilijk voorstellen dat u in aanraking zou komen met zulke erbarmelijke omstandigheden, zelfs enkel in de hoedanigheid als lezer. Het verachtelijke fatsoen⁷¹, zoals Biffen het noemt, past totaal niet bij de kring waarin u zich zo natuurlijk beweegt’.

⁶⁷ “Altijd” is stressed to indicate the irritation which marks Dora’s answer (in the source text “will” has been put in italics). Irritation in English is often conveyed in written language by the use of “always” as well. Dora is annoyed because Whelpdale insists to treat her as a high-class woman who is not prepared to see or read about the harsh circumstances the lower classes had to cope with. Yet, she knows that he does not treat her with contempt. This is why I choose for the synonym “gevoelig” instead of “weak”, which also refers to the later: “doll of such superfine wax”.

⁶⁸ “Prevelen” has a connotation of praying which suits the later use of reverent adjectives and adverbs by Mr. Whelpdale when he hastens to defend Dora’s work in *The English Girl*.

⁶⁹ Bowing was a social custom which expressed consent and respect for the other person. Mr. Whelpdale also seeks to reclaim closeness with Miss Dora physically.

⁷⁰ In note 67, I argued that “zwak” was too strong a term to use for Miss Dora. Yet, Mr. Whelpdale understands correctly that she does see it as a form of weakness to be called sensitive. The use of “vorm van zwakte” does not negate my previous statement.

⁷¹ “The ignobly decent” is a term which is said to occur in Biffen’s book *Mr. Baily, Grocer*. It turned out to be very difficult to find an adequate translation for this indication of class, because Biffen uses the terms of abuse as an honorary title, reminiscent of Acts 11: 26 in which the followers of Jesus were first abusively called “Christians”. “Verachtelijk” indicates

De taal was⁷² enigszins geaffecteerd, maar de toon waarop hij het bracht, getuigde van oprechte gevoelens. Jasper bekeek hem oplettend en wierp af en toe een blik op Dora.

‘Ongetwijfeld,’ zei de laatste, ‘vind u mij zo’n schijnheilige jongedame vanwege mijn verhaal in *The English Girl*⁷³.’

‘Totaal niet, juffrouw Dora, ik zocht juist naar een gelegenheid om u te vertellen hoe verrukt ik was over de afleveringen van de afgelopen twee weken. Ik vind in alle ernst dat, van al dat soort verhalen, de uwe de beste zijn die ik ooit gelezen heb. Me dunkt dat u een nieuw genre⁷⁴ ontdekt heeft – geen meisje heeft toch ooit eerder iets dergelijks kunnen lezen en ik weet zeker dat alle lezeressen van de krant u diep

that a moral judgement is passed on the decent which may not strictly depend on the object of this disdain, but the subject, which is exactly what Biffen tries to say.

⁷² Normally, a Dutch text would read “de taal klonk”. However, the narrator distinctly makes a difference between the use of language and the sound of it, which requires the use of the neutral modal auxiliary “was”.

⁷³ See the chapter on culture and historicity in *New Grub Street*.

⁷⁴ It is never specified in the novel what kind of story Dora Milvain is working on, but from this argument we may deduct that her story in the woman’s magazine is new and original, belonging to the women’s genre but not quite the same as the other stories in these papers. Nevertheless, knowing that Mr. Whelpdale is smitten with her and that her brother seems to think that her story is not very different from others, “it is good enough in its own way,” I did not think it necessary to italicise “genre” in the translation. Genre”, moreover, is nowadays often used in a much broader sense: magazine or paper instalments, for example.

erkentelijk zijn. Iedere week kan ik nauwelijks wachten om⁷⁵ het blad te kopen, dat verzeker ik u. De boekhandelaar⁷⁶ is in de veronderstelling dat ik hem voor mijn zuster kom halen, vermoed ik. En elke nieuwe aflevering van het verhaal lijkt het voorafgaande deel te overtreffen.

Let maar op mijn woorden, wanneer dit verhaal in boekvorm gepubliceerd wordt, zal het een groot succes zijn. U zult de nieuwe schrijfster voor moderne Engelse meisjes genoemd worden, juffrouw Dora’.

Het onderwerp van deze lofrede kleurde lichtjes en lachte wat. Ze voelde zich duidelijk gevleid.

‘Zeg, luister eens, Whelpdale,’ zei Jasper, ‘ik kan dit niet toestaan. Vergeet alsjeblieft niet dat Dora ongeveer even verwaand is als ik en jij zult haar met al dat gepraat onuitstaanbaar maken. Haar verhaal is aardig goed voor wat het is – en dat is niet al te veel⁷⁷’.

⁷⁵ “Run” in English does not require a prepositional phrase within the verb phrase, whereas in Dutch the verb “haasten” or “rennen” in order to get somewhere or to do something is always used in combination with prepositions such as “om te” or “naar”. Although taking away dynamic verbs, the idiomatic phrase in the translation expressing impatience, conveys Mr. Whelpdale’s enthusiasm to the same effect but via different stylistic means.

⁷⁶ See the chapter on culture and historicity in *New Grub Street*.

⁷⁷ Wordplay, a so-called “text-specific” problem, is here also a linguistic translation problem (Nord, 2004: 327). “Voor wat het is” is the Dutch translation of “in its own way”, “wat” and the subsequent elliptic “het soort” being the translation of the noun “way” or “its kind”.

Things get more difficult when the “way” receives an active subject and an affixed adjective

‘Daar ben ik het niet mee eens!’ riep de ander opgewonden uit. ‘Hoe kun je dit eenvoudig leeswerk noemen als het tegelijkertijd ook intellectueel, ontroerend en uitgelezen zuiver is⁷⁸ – en dat voor het belangrijkste deel van de bevolking, namelijk geschoolde en verfijnde jonge vrouwen op de grens van volwassenheid⁷⁹?’

‘Wat een onzin⁸⁰!’

‘Mijn beste Milvain, je toont geen greintje eerbied⁸¹. Ik kan me niet tot je zuster wenden want zij is te bescheiden om haar eigen sekse naar waarde te schatten, maar

phrase in the other part of the sentence: “its way is a very humble one”. In the translation “dat” refers back to the indefinite pronoun “wat” which generally is not advisable. However, it is more important that the wordplay is preserved.

⁷⁸ “Exquisitely pure” in the source text is a pleonasm which functions here to illustrate Whelpdale’s extravagant praise of Dora. However, it is not uncommon for quite a few older literary texts to be more or less adorned with adverbs and adjectives which largely denote the same thing. For both reasons, Renkema’s warning of overusing pleonasms or tautologies (113-4) and eventually weakening a text does not apply here, since these are stylistic markers of the text.

⁷⁹ In English, feminine versions of childhood and adulthood, namely “girlhood” and “womanhood”, may be used. In Dutch, only the sexless “childhood and adulthood” exists. Since the sentence, however, is only concerned with a feminine target audience, in the translation the “educated and refined young people” are made explicit.

⁸⁰The 19th century contemporary interjection “the most important fiddlestick!” clearly shows the historicity of the text. Van Dale translates the phrase with “onzin” which is much more modern than its English counterpart. At this point, however, Jasper’s short, decisive and a bit impolite outcry must be conveyed to the target reader, because it illustrates his character.

⁸¹ The usual collocation is “geen greintje respect”. Gissing, however, lets the character employ a special register. If people are irreverent to God they are said to “murmur” or to use

het overgrote deel van de mannelijke denkers⁸² zal dit met mij beamen. Dat doe jij eigenlijk ook, al spreek je lasterende⁸³ woorden. We weten allemaal,' hij keek even naar Dora, 'dat jij je niet zo uit zou laten als juffrouw Yule aanwezig was geweest'. Jasper veranderde van gespreksonderwerp en al spoedig was Whelpdale weer in staat om op kalme toon deel te nemen aan het gesprek. Sinds zijn samenwerking met Fleet & Co stroomde de jongeman over van nieuwe ideeën over literaire ondernemingen en ook nu sprak hij van een project waar hij zelf hooggespannen verwachtingen van had⁸⁴.

profane language when Christ is tried on the cross (Exodus 17:3; Luke 23:35-39). Whelpdale's reverence of women does not only become public in the course of the novel, but perhaps especially when he uses such a register as this. "Eerbied" and "lasterlijk" have similarly been taken from the Dutch translation of the Bible.

⁸² The collocation "thoughtful men" requires careful attention. Sensitivity nowadays is considered by many to be a form of weakness, whereas in the 19th century men of especially the higher classes were expected to become thoughtful and clever. The literal "gevoelige mannen" has a connotation of very high-strung people, which is not the kind of men that is intended here. In the translation the use of "denkers" is quite strong, it is mostly used for true, influential scientists. The exaggerative style of speech of Mr. Whelpdale, however, does warrant this use.

⁸³ See also previous notes. Women are compared to divine beings; anyone who speaks ill of them is speaking profanely.

⁸⁴ The more or less archaic and old-fashioned "special hopefulness" is not a stylistic marker which foregrounds a specific event omnisciently. This is likely for two reasons, the first being that only once in the novel the narrator uses such a construction, namely in the dramatic first chapter of my selection: "was made memorable by something..." (Gissing, 450). Secondly, even in that instance the narrator does not explicate what exactly *is* going to happen. I use

‘Ik ben op zoek⁸⁵ naar een kapitalist,’ zei hij, ‘die de krant *Chat*⁸⁶ over zou kunnen nemen om deze, volgens de plannen die ik er voor bedacht heb, een totale verandering te laten ondergaan. Het hele spulletje loopt nu maar matig, maar ik ben er van overtuigd dat het een heel waardevol bezit kan worden als er hier en daar wat veranderingen in de opzet worden doorgevoerd’.

‘Die krant verkoopt een hoop onzin,’ merkte Jasper op, ‘maar – vreemd genoeg – is het niet het soort onzin dat verkoopt⁸⁷’.

‘Precies, maar die onzin zou wel eens heel waardevol⁸⁸ kunnen worden als er verstandig mee omgegaan werd. Ik heb het onderwerp keer op keer aangeroerd bij

the more fluent and likely: “waar hij hooggespannen verwachtingen van had”. Seeing that Whelpdale is starting to be a man of success, the reader will already expect for Whelpdale to strike gold soon indeed.

⁸⁵ “I want to find” is less determined, less final than “ben op zoek”, but since “vinden” in Dutch is more strictly used in a ‘lost and wanting to find’ context and the use of this verb often tends to have a more dramatic effect.

⁸⁶Gissing has not used the names of the literary magazines of his age as a quick survey of the list in *Gissing, the Critical Heritage* shows, but he does base these magazines on the leads of his day for the simple reason that his characters live in a world similar to his own.

⁸⁷ This is a fortunate example of linguistic proximity between the English and the Dutch language. The wordplay in the source text in which case the adverbial is turned into the subject matter of the paper it first specified. In Dutch the wordplay is maintained mostly through playing with the literary and figurative uses of “verkopen”. It interpretively translates the disinterest readers have in the magazine.

⁸⁸ The more archaic personification of “rubbish” being “capable” of becoming valuable, showing the magazine’s potential, is not retained in the translation. It became clear that

die mensen, maar ze willen eenvoudigweg niet naar me luisteren. Mijn voorstel is het volgende. Ten eerste zou ik de naam iets aanpassen – niet veel, maar zelfs die kleine verandering kan al een enorme uitwerking hebben. In plaats van *Chat* zou ik het blad *Chit-Chat*⁸⁹ noemen.

Jasper barste in lachen uit.

‘Schitterend!’ riep hij. ‘Wat een geniale vondst!’

‘Meen je dat? Of neem je me nu op de hak? Ik geloof dat het inderdaád⁹⁰ een geniale vondst is. Niemand is geïnteresseerd in *Chat*, maar *Chit-Chat* zal als warme broodjes over de toonbank gaan, zoals men in Amerika pleegt te zeggen⁹¹. Ik weet zeker dat ik gelijk heb, lach wat je wilt’.

‘Je zou volgens hetzelfde principe *The Tatler*⁹² kunnen veranderen in *Tittle-Tattle* en dan zou de oplage ervan verdriedubbelen.’

Whelpdale supposes he is the one who can turn that rubbish into something valuable and the personification which is ill-realised in Dutch is thus wisely avoided.

⁸⁹ See the chapter on culture and historicity in *New Grub Street*.

⁹⁰ Once again, Gissing uses italics to indicate stress. In Dutch, according to *de Schrijfwijzer*, stress marks are used to show emphasis in written language (313). Note that since 1994, no difference is made between short and long emphasis marks for short and long vowels respectively (313).

⁹¹ See the chapter on culture and historicity in *New Grub Street*.

⁹² Note that there actually has been a literary magazine called *The Tatler*, from 1830 to 1832 (Ireland, 143). However, this was some time before Gissing was born and he may not have been aware of its existence. Coincidentally, the editor of the same paper also writes of his attempt to start “a little work called *Chat of the Week*” (qtd in Ireland, 143).

Whelpdale sloeg zich op de knieën van pret.⁹³

‘Een voortreffelijk idee! Al gekkende en mallende zegt men de waarheid⁹⁴ en dit is een uitstekend voorbeeld! *Tittle-Tattle* – een schitterende titel, zo eentje die de aandacht van de grote menigte trekt’.

Dora deelde in de vreugde⁹⁵ en gedurende enkele minuten werden er niets dan hernieuwde lachuitbarstingen gehoord.

‘Als ik verder mag,’ verzocht de man van projecten toen het gelach afnam. ‘Dat is nog maar één van de veranderingen die ik wil doorvoeren, hoewel dit wel een heel belangrijke is. Verder stel ik het volgende voor – en ik weet dat jullie opnieuw zullen

⁹³ The wonderful historicity of the phrase “smote his knee in delight” initially made me wonder whether this delight concerns a serious, insightful moment or whether Whelpdale is actually laughing appreciatively about Jasper’s joke. The verb “smite” is rarely used nowadays. The choice for the word “pret” is warranted by the following “bursts of laughter”. Moreover, “pret” in Dutch is the less popular synonym of pleasure, somewhat out of fashion in the context of “van het lachen”.

⁹⁴ The problem with translating the proverb “many a true word uttered in a joke” or “many a true word is spoken in jest” is that Dutch equivalents include farmers (Van Dale). They are ill-fitted in 19th century literary London where farmers could not be found for miles and as such did not play a role in the city – note that they often were among the richer people in the country – and any such reference by Whelpdale sounds odd. For this reason, I have replaced the explicit “boer” with the non-specific “men”.

⁹⁵ “Merriment” may be translated with a variety of words, most of which, however, do not suit the collocation “delen in” as this nowadays usually concerns genuine emotion such as profound joy after sadness or that sadness itself (with the exception of ‘delen in de feestvreugde’). Since this is a historical text, however, “vreugde” in this context is not out of place.

lachen, maar ik zal tonen dat ik gelijk heb. De stukken in de krant mogen niet meer dan vijf centimeter⁹⁶ lang zijn en ze moeten ook opgesplitst worden in ten minste vier alinea's'.

'Prachtig!'

'Maar dit meent u toch niet, meneer Whelpdale!' riep Dora uit.

'Nee, het is me volkomen ernst. Laat ik mijn uitgangspunt toelichten. Ik wil dat de krant zich richt op de kwartgeschoolden⁹⁷, dat wil zeggen, de grote, volgende generatie die nu door de boardscholen⁹⁸ afgeleverd wordt – jonge mannen en vrouwen die net kunnen lezen maar geen langdurige concentratie op kunnen brengen. Zulke mensen willen iets hebben dat hun bezighoudt in de trein, de autobus of de tram⁹⁹. Ze tonen doorgaans geen enkele interesse in een krant¹⁰⁰, behalve de zondageditie, wat zij willen is gekeuvel van het meest hapklare,

⁹⁶ The English inch measures 2.54 centimetres. It is clear that Mr. Whelpdale is really talking about very short news items.

⁹⁷ The "quarter-educated" is a neology, devised by Gissing. It is quite convenient that the character explains in the narrative what he means by it.

⁹⁸ The term "Board School" may easily be confused with boarding schools. See the chapter on culture and historicity and culture-specific items and other translation problems in *New Grub Street*.

⁹⁹ In the late 19th century, electric trams, steam trains and buses in London had already replaced the horse-drawn tramways and coaches.

¹⁰⁰ See the chapter on culture-specific items and other translation problems in *New Grub Street*.

luchtigste soort¹⁰¹ – brokjes verhalen, stukjes beschrijvingen, een beetje schandaal, enkele grapjes, wat statistiek, een beetje onzin¹⁰². Heb ik gelijk of niet? Alles moet heel beknopt zijn; vijf centimeter is absoluut het uiterste, hun aandacht strekt niet langer dan enkele centimeters. Zelfs gepraat ligt hen te zwaar op de maag¹⁰³: wat zij willen is gekeuvel¹⁰⁴.

Jasper begon nu serieus te luisteren.

‘Er zit wel wat in, Whelpdale,’ merkte hij op.

‘Aha! Heb ik je belangstelling gewekt?’ riep de ander tevreden uit. ‘Je vindt het plan toch zo gek nog niet klinken?’

‘Maar-’ begon Dora, en toen hield ze zich in.

¹⁰¹ The adjectives in the superlative, “lightest and frothiest”, all have a connotation of food, for which reason the use of “hapklare brokjes” in Dutch is a happy choice. Unfortunately, however, the “bits” of mental food cannot be translated consistently in Dutch. “Brokjes verhalen” or “brokjes informatie” is a normal collocation but it cannot be used in combination with “grapjes” or “statistics”.

¹⁰² “Een beetje, enkele, wat, stukjes” can be used in relation to food or a recipe, but it is much less obvious for the target reader.

¹⁰³ “Solid” reinforces the connotation with eatables and recipes. I use, therefore, the more explicit interpretation of: “te zwaar op de maag” which implicates that *Chat* is a food too solid for them. In the selected passages for my translation, this figurative speech is not hinted at again. In Dutch, however, “iemand iets voorschotelen” is often used to refer to written texts. The verb lends itself excellently for a cohesive element in the translation.

¹⁰⁴ This kind of light, pleasant small talk fits “*Chit-Chat*” exactly.

‘U wilde zeggen–’ Whelpdale boog zich eerbiedig¹⁰⁵ naar haar toe.

‘Deze arme, domme mensen moeten toch zeker niet aangemoedigd worden om te volharden in hun zwakheid?’¹⁰⁶

Whelpdales gezicht betrok. Hij schaamde zich zichtbaar. Maar Jasper schoot hem te hulp.

‘Kletsboek, Dora. Dwazen blijven dwazen zolang de wereld bestaat. Antwoord de zot naar zijn dwaasheid¹⁰⁷, geef een dwaas het leesvoer waar hij om bedelt als het je portemonnee vult. Je ontnemt die arme Whelpdale de moed om aan één van de meest opvallende projecten van deze tijd te beginnen.’

‘Ik zal er niet meer op terugkomen,’ zei Whelpdale ernstig. ‘U heeft gelijk, juffrouw Dora.’

¹⁰⁵ I mentioned earlier the Biblical register which Mr. Whelpdale seems to employ when he is talking about women or literary works.

¹⁰⁶ Dora nobly shows that she does not want to exploit the weakness of the new generation for her own benefit. Whelpdale is also sensitive on this subject, although he has known more financial hardship than Dora. “Ought not” in British English is mostly used to advise not to do something and nowadays the “to” is lost in the negative. As such, it is a fairly formal, archaic expression for which in the translation I use the old-fashioned “volharden in zwakheid”.

¹⁰⁷ See the chapter on style in *New Grub Street*. Jasper’s clever use of proverbs is can be quite easily translated into Dutch as they are common sayings there too.

Opnieuw barste Jasper in lachen uit. Zijn zuster kleurde en keek ongemakkelijk.

Verlegen begon ze: ‘U zei dat de krant bedoeld was om in de trein of ‘autobus’ te lezen¹⁰⁸?’

Whelpdale vatte weer hoop¹⁰⁹.

‘Ja, en, weet u, wellicht is het ook beter om op dergelijke momenten gekeuvel te lezen¹¹⁰ dan om helemaal niets te doen of de tijd te vullen met ijdel gepraat. Ik durf het echter niet met zekerheid te zeggen. Ik onderwerp me volledig aan uw oordeel.’

¹⁰⁸ Similar to Appiah, Leech and Short also mention the notion of “implicature” and “the cooperative principle (236). Dora’s question is somewhat strange because she asks after “facts of which she has already been apprised” and they are as such no “innocent requests for information” (Leech and Short, 236). Similar to what they discovered in Jane Austen’s *Pride and Prejudice*, the reader can infer extra meaning from the gap between “overt sense and pragmatic force”. Yet, unlike Mr. Bennet, Dora abides with the cooperative principle although she violates several “conversational maxims”, she uses these questions to overcome her doubts and to assist and eventually agree with Mr. Whelpdale’s plans (Leech and Short, 237).

¹⁰⁹ Note that in the source text “hope” is literally caught as it were through the old-fashioned use of the pronoun “at”. In Dutch, the less obvious, but similar saying also personifies hope.

¹¹⁰ The inelegant collocation of “gekeuvel lezen” in the translation originates in the translation of “*Chit-Chat*” with “gekeuvel”. “Onzin lezen” generally is the only noun which is used in such a context, but this has a far too negative connotation, since we are talking about a “notable project”. I could also make use of name of the paper *Chit-Chat* but since Whelpdale is trying to win Dora over very carefully, it would be unwise to speak of the paper in question here as if it already exists.

‘Zolang ze het blad alleen tijdens het reizen lezen,’ zei Dora nog steeds aarzelend.

‘Iedereen weet dat men tijdens het reizen onmogelijk de aandacht ergens bij kan houden, zelfs een artikel in een krant is vaak al te lang.’

‘Precies! En als ú dat al vind, hoe moet het dan gesteld zijn met de massa’s ongeleerden¹¹¹ – de kwartgeschoolden. Dit zóú sommigen van hen ook aan kunnen sporen om meer te gaan lezen – denkt u niet?’

‘Dat zou inderdaad kunnen,’ peinsde Dora instemmend. ‘En in dat geval, zou u hen juist een dienst bewijzen.’

‘Een goede dienst zelfs!’

Ze glimlachten opgewekt naar elkaar. Toen richtte Whelpdale zich tot Jasper: ‘Je weet zeker dat er wat in zit?’

‘Ik denk in alle ernst dat het wel wat heeft. Het zal afhangen van de deskundigheid van de kerels die het blad¹¹² elke week samenstellen. Er zou iedere keer een heel sensationeel stuk – we zullen het geen artikel¹¹³ noemen – in moeten verschijnen. Je

¹¹¹ “Untaught” as well as “ongeleerden” do not enervate the neology “kwartgeleerden,” it is used as a degree of comparison: some people are ‘more taught’ than others.

¹¹² In the source text, for at least eight sentences, the paper-to-be *Chit-Chat*, or the project itself, has been referred to as “it”, “this” and “the thing.” Whereas, “het” in Dutch may refer to the project, “krant”, being a masculine noun, cannot be referred to as “it”. Even “the thing” is problematic when it comes to the paper directly instead of the running of the paper. To enhance the overall readability, I specify “thing” with the noun to which it was to refer: “het blad”.

¹¹³ Jasper hints at the length Whelpdale intends to shorten ‘articles’ to.

zou bijvoorbeeld op een aanplakbiljet aan kunnen kondigen: ‘Wat de koningin eet!’
of: ‘Hoe u een Gladstonekraag strikt!¹¹⁴– en dat soort dingen.’

‘Zeker, zeker. En dan, weet je,’ voegde Whelpdale toe terwijl hij angstvallig naar Dora keek, ‘als de mensen zich eenmaal via deze middelen tot het blad aangetrokken voelen, zullen ze er ook een paar echt nuttige zaken in aantreffen. We kunnen ze enkele mooi geformuleerde, korte beschouwingen voorzetten¹¹⁵ over voorbeeldloopbanen, dappere heldendaden, enzovoorts. Niets van het soort dat juist een demoraliserende uitwerking kan hebben natuurlijk¹¹⁶ – *cela va sans dire*. Welnu, wat ik eigenlijk ter tafel wilde brengen is of je met mij mee zou willen gaan naar het kantoor van de *Chat* om een keer met een vriend van me te praten – Lake, de persklaarmaker. Ik weet dat je tijd kostbaar is, maar je begeeft je wel regelmatig naar het kantoor van de *Will-o’-the-Wisp*¹¹⁷ en, weet je, *Chat* bevindt zich alleen maar op de verdieping daarboven.’

¹¹⁴ The allusion is most likely lost to the modern Dutch reader. See also the chapter on style in *New Grub Street*.

¹¹⁵ Earlier on, I discussed the connotation of food of several adjectives in the superlative in this chapter. In the remaining passages, this figurative speech is not hinted at again. In Dutch, however, “iemand iets voorschotelten” is often used to refer to written texts which are to be ‘digested’. The verb lends itself excellently for a cohesive element in the translation.

¹¹⁶ Whelpdale assumes that too many, too perfect moral examples in the paper will have an opposite effect on the quarter-educated.

¹¹⁷ It is possible that the telling name of the magazine Jasper Milvain works for alludes to his character. Often used to denote a “phosphorescent light seen hovering or floating over

‘Wat zou ik dan kunnen betekenen?’

‘Je zou heel veel voor me kunnen betekenen! Lake zal aan jouw mening de grootst mogelijke waarde hechten¹¹⁸, terwijl hij van de mijne niet bepaald een hoge pet op heeft. Jij bent iemand met een reputatie, ik ben niemand. Ik ben er van overtuigd dat jij de mensen bij de *Chat* kunt overreden mijn voorstel te aanvaarden, wellicht zijn zij dan wel bereid om me een eventueel deel van de eventuele opbrengst toe te kennen, als blijkt dat ik ze werkelijk de goede weg gewezen heb¹¹⁹.’

Jasper beloofde hem om er over na te denken. Terwijl ze nog steeds over dit onderwerp uitweidden, werd er een pakket binnengebracht, dat met de post

marshy ground, perhaps due to the combustion of methane”, a Will-o’-the Wisp may also be used to refer to an elusive person (OED). Milvain may be called just such a man when he turns down Marian Yule who hopes that Milvain loves her more than money. Her hopes are shattered soon after the loss of her fortune.

¹¹⁸ The adjective “respectful,” unlike its literal equivalent in Dutch “beleefd,” is truly meant to designate respect, whereas “beleefd” may indicate a polite refusal upon hearing a plea.

¹¹⁹ “Shown the way to a good thing” is not as easy to translate as it may seem, because “the way to” requires a clear object of direction, “het goede” would in Dutch be far too indeterminate or perhaps have an unintended moral or even religious connotation (the connotation of the chosen solution in the translation still does not rule it out entirely). Note that “goede” may refer to a morally good thing, which is what Whelpdale has tried to show Dora, or a commercial success.

gekomen was¹²⁰. Toen hij het opende, riep Milvain: ‘Ah, dit is ook toevallig! Ik heb hier iets dat je belangstelling zal wekken, Whelpdale.’

‘Proefdrukken?’

‘Ja. Dit is een verhandeling¹²¹ die ik voor de *Wayside* geschreven heb’. Hij keek naar Dora, die glimlachte. ‘Hoe vind je de titel ervan klinken: – ‘De romans van Edwin Reardon’?!’

‘Het is niet waar!’ riep de ander uit. Wat een beste¹²² kerel ben je toch, Milvain! Wat een ongelooflijk ontroerend gebaar. Grote goden¹²³! Ik moet je de hand schudden, werkelijk waar¹²⁴. Arme Reardon! Arme oude kerel!’

¹²⁰ The Milvains, although they have had a little bit of a rough time financially, are still perfectly able to keep servants. This explains the double verb phrase: “werd gebracht” and “werd binnengebracht”. Stylistic variation, however, must prevent both a dull read as well as any confusion.

¹²¹ Since Edwin Reardon has died, Milvain’s “paper” does not contain a mere review of one of Reardon’s books, but rather it is, as the reader soon notices, a more extensive document on Reardon’s works and his life, hence the Dutch “verhandeling”.

¹²² “Good-hearted” is a quite high on the scale of moral character. “Beste” is perhaps a little waker, but “goedhartig” in Dutch has a “goody-goody” connotation to speak with Gissing.

¹²³ The Dutch more general idiom “Grote goden”, when compared to “By Jove”, is an old-fashioned exclamation and interjection, which fits the historical context of *New Grub Street*. The Dutch translation gives the impression that it was less common in the Netherlands to use the names of pagan gods demonstratively.

¹²⁴ “I must indeed” is a means of reinforcing the power of an expression through repetition, often conveying deep emotion. The tautology “werkelijk waar” best covers this stress.

In zijn ogen glansden tranen. Dora, die het zag, wierp hem toen zulk een liefdevolle en tedere blik toe dat het misschien maar goed was dat hij niet opkeek; die ervaring zou hem waarlijk teveel geworden zijn¹²⁵.

‘Ik heb het stuk drie maanden geleden al geschreven,’ zei Jasper, ‘maar we hebben de publicatie om praktische redenen uitgesteld. Toen ik er mee bezig was, ben ik namelijk bij Mortimer¹²⁶ op bezoek geweest om hem te vragen of het mogelijk was om een nieuwe uitgave van Reardons boeken te realiseren. Hij wist helemaal niet dat die arme kerel overleden was, het nieuws scheen hem werkelijk te raken. Hij beloofde me om uit te zoeken¹²⁷ of een nieuwe uitgave de moeite loonde en weldra nam hij contact met me op om mee te delen dat er een nieuwe uitgave zou verschijnen van de beste twee romans, met een mooie omslag en dergelijke, op voorwaarde dat mijn verhandeling over Reardon in een van de maandbladen¹²⁸ geplaatst zou worden. Dat was al spoedig geregeld. De redacteur van de *Wayside*

¹²⁵ Also see the chapter on style in *New Grub Street*.

¹²⁶ The publisher of Reardon’s novels who had bought the copyright when Reardon handed over the manuscripts, this is not the editor of *The Wayside*.

¹²⁷ The verb phrase in the translation is more determined than its counterpart in the source text, which reads: “he promised to consider whether it would be worth while”. In Dutch, such an internal thought is rarely linked to something being profitable on a financial plane, which requires field work first. Since he “is affected by the news of Reardon’s death”, Mortimer does not have to consider whether he has a mind to embark on the undertaking. Similarly, since he is an editor, who cannot live on air, it is fairly certain that “worthwhile” indeed denotes a financial success.

¹²⁸ See the chapter on culture and historicity in *New Grub Street*.

antwoordde me direct nadat ik hem aangeschreven had dat hij vereerd zou zijn om mijn uiteindelijke geschrift¹²⁹ te mogen publiceren, aangezien hij veel achting had voor Reardon. Volgende maand komen zijn boeken uit – *Neutral Ground* en *Hubert Reed*¹³⁰. Mortimer was er van overtuigd dat dit de enige boeken waren die winst op zouden leveren. Maar we zullen wel zien. Hij kan nog van gedachten veranderen wanneer hij mijn verhandeling gelezen heeft ¹³¹.

‘Wil je die nu aan ons voorlezen, Jasper?’ vroeg Dora.

Whelpdale viel dit verzoek bij en Jasper had geen verdere aanmoediging nodig. Hij zette zich zo neer dat het licht van de lamp op de bladzijden viel en begon te lezen.

Het was een uitmuntend geschrift bestaande uit sommige werkelijk ontroerende stukken (zie de editie van de *Wayside*, juni 1884)¹³². De aandachtige lezer kon

¹²⁹ “To print what I proposed” indicates that the editor of *The Wayside* is willing to publish Jasper’s article before seeing the completed paper, hence the wording “uiteindelijke geschrift”.

¹³⁰ Some critics argue that these fictitious novels by Edwin Reardon resemble earlier novels of Gissing himself (Ryle, 214). Personally, I think this highly unlikely; no author would willingly admit in his latest book that only two of his previous novels are worthwhile.

¹³¹ Even the editor of the magazine cannot risk publishing the books of a good friend if they will not bring him money. Jasper, however, is sure that his article will provide for financial success.

¹³² See the chapter on style in *New Grub Street*. If this indeed concerns an allusion to this review, the reference will be lost on the modern Dutch reader. In that case, it would be best to include an extratextual note in the translation which explains the reference and why the author of *New Grub Street* suddenly intervenes in the narrative in such a fashion. Note that

opmaken dat de schrijver van het stuk de auteur waarover hij schreef persoonlijk gekend had, hoewel dit nergens met zoveel woorden gezegd werd. De lofuitingen klonken nergens overdreven, maar tegelijkertijd werden alle sterke kanten van Reardons werk op bewonderenswaardige wijze naar voren gebracht. Degenen die Jasper kenden hadden zich redelijkerwijs af kunnen vragen – voordat ze dit schrijven van Jasper onder ogen gekregen hadden – of hij wel in staat was om de betere man de eer te geven die hem toekwam¹³³.

[Einde van de vertaalfragmenten uit hoofdstuk 31 en 33].

the allusion still does not alter the point of view I presented two notes earlier; it is more the existence of a sound, fair review which is stressed.

¹³³ Also see the chapter on style in *New Grub Street*.

10. Source text

CHAPTER XXXI. A RESCUE AND A SUMMONS

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The chances are that you have neither understanding nor sympathy for men such as Edwin Reardon and Harold Biffen. They merely provoke you. They seem to you inert, flabby, weakly envious, foolishly obstinate, impiously mutinous, and many other things. You are made angrily contemptuous by their failure to get on; why don't they bestir themselves, push and bustle, welcome kicks so long as halfpence follow, make place in the world's eye—in short, take a leaf from the book of Mr Jasper Milvain?

But try to imagine a personality wholly unfitted for the rough and tumble of the world's labour-market. From the familiar point of view these men were worthless; view them in possible relation to a humane order of Society, and they are admirable citizens. Nothing is easier than to condemn a type of character which is

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unequal to the coarse demands of life as it suits the average man. These two were richly endowed with the kindly and the imaginative virtues; if fate threw them amid incongruous circumstances, is their endowment of less value? You scorn their passivity; but it was their nature and their merit to be passive.

Gifted with independent means, each of them would have taken quite a different aspect in your eyes. The sum of their faults was their inability to earn money; but, indeed, that inability does not call for unmingled disdain.

It was very weak of Harold Biffen to come so near perishing of hunger as he did in the days when he was completing his novel. But he would have vastly preferred to eat and be satisfied had any method of obtaining food presented itself to him. He did not starve for the pleasure of the thing, I assure you. Pupils were difficult to get just now, and writing that he had sent to magazines had returned upon his hands. He pawned such of his possessions as he could spare, and he reduced his meals to the minimum. Nor was he uncheerful in his cold garret and with his empty stomach, for 'Mr Bailey, Grocer,' drew steadily to an end.

He worked very slowly. The book would make perhaps two volumes of ordinary novel size, but he had laboured over it for many months, patiently, affectionately, scrupulously. Each sentence was as good as he could make it, harmonious to the ear, with words of precious meaning skilfully set. Before sitting down to a chapter he planned it minutely in his mind; then he wrote a rough draft of it; then he elaborated the thing phrase by phrase. He had no thought of whether such toil would be

recompensed in coin of the realm; nay, it was his conviction that, if with difficulty published, it could scarcely bring him money. The work must be significant, that was all he cared for. And he had no society of admiring friends to encourage him. Reardon understood the merit of the workmanship, but frankly owned that the book was repulsive to him. To the public it would be worse than repulsive—tedious, utterly uninteresting. No matter; it drew to its end.

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The day of its completion was made memorable by an event decidedly more exciting, even to the author.

At eight o'clock in the evening there remained half a page to be written. Biffen had already worked about nine hours, and on breaking off to appease his hunger he doubted whether to finish to-night or to postpone the last lines till tomorrow. The discovery that only a small crust of bread lay in the cupboard decided him to write no more; he would have to go out to purchase a loaf and that was disturbance.

CHAPTER XXXIII. THE SUNNY WAY

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On an evening of early summer, six months after the death of Edwin Reardon, Jasper of the facile pen was bending over his desk, writing rapidly by the warm western light which told that sunset was near. Not far from him sat his younger sister; she was reading, and the book in her hand bore the title, 'Mr Bailey, Grocer.'

'How will this do?' Jasper exclaimed, suddenly throwing down his pen.

And he read aloud a critical notice of the book with which Dora was occupied; a notice of the frankly eulogistic species, beginning with: 'It is seldom nowadays that the luckless reviewer of novels can draw the attention of the public to a new work which is at once powerful and original;' and ending: 'The word is a bold one, but we do not hesitate to pronounce this book a masterpiece.'

'Is that for *The Current*?' asked Dora, when he had finished.

'No, for *The West End*. Fadge won't allow anyone but himself to be lauded in that style. I may as well do the notice for *The Current* now, as I've got my hand in.'

He turned to his desk again, and before daylight failed him had produced a piece of more cautious writing, very favourable on the whole, but with reserves and slight censures. This also he read to Dora.

'You wouldn't suspect they were written by the same man, eh?'

'No. You have changed the style very skilfully.'

'I doubt if they'll be much use. Most people will fling the book down with yawns before they're half through the first volume. If I knew a doctor who had many cases of insomnia in hand, I would recommend "Mr Bailey" to him as a specific.'

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'Oh, but it is really clever, Jasper!'

'Not a doubt of it. I half believe what I have written. And if only we could get it mentioned in a leader or two, and so on, old Biffen's fame would be established with the better sort of readers. But he won't sell three hundred copies. I wonder whether Robertson would let me do a notice for his paper?'

'Biffen ought to be grateful to you, if he knew,' said Dora, laughing.

'Yet, now, there are people who would cry out that this kind of thing is disgraceful. It's nothing of the kind. Speaking seriously, we know that a really good book will more likely than not receive fair treatment from two or three reviewers; yes, but also more likely than not it will be swamped in the flood of literature that pours forth week after week, and won't have attention fixed long enough upon it to establish its repute. The struggle for existence among books is nowadays as severe as among men. If a writer has friends connected with the press, it is the plain duty of those friends to do their utmost to help him. What matter if they exaggerate, or even lie? The simple, sober truth has no chance whatever of being listened to, and it's only by volume of shouting that the ear of the public is held. What use is it to Biffen if his work struggles to slow recognition ten years hence? Besides, as I say, the growing flood of literature swamps everything but works of primary genius. If a clever and conscientious book does not spring to success at once, there's precious small chance that it will survive. Suppose it were possible for me to write a round dozen reviews of this book, in as many different papers, I would do it with satisfaction. Depend upon it, this kind of thing will be done on that scale before long. And it's quite natural. A man's friends must be helped, by whatever means, *quocunque modo*, as Biffen himself would say.'

'I dare say he doesn't even think of you as a friend now.'

'Very likely not. It's ages since I saw him. But there's much magnanimity in my character, as I have often

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told you. It delights me to be generous, whenever I can afford it.'

Dusk was gathering about them. As they sat talking, there came a tap at the door, and the summons to enter was obeyed by Mr Whelpdale.

'I was passing,' he said in his respectful voice, 'and couldn't resist the temptation.' Jasper struck a match and lit the lamp. In this clearer light Whelpdale was exhibited as a young man of greatly improved exterior; he wore a cream-coloured waistcoat, a necktie of subtle hue, and delicate gloves; prosperity breathed from his whole

person. It was, in fact, only a moderate prosperity to which he had as yet attained, but the future beckoned to him flatteringly.

Early in this year, his enterprise as 'literary adviser' had brought him in contact with a man of some pecuniary resources, who proposed to establish an agency for the convenience of authors who were not skilled in disposing of their productions to the best advantage. Under the name of Fleet & Co., this business was shortly set on foot, and Whelpdale's services were retained on satisfactory terms. The birth of the syndicate system had given new scope to literary agencies, and Mr Fleet was a man of keen eye for commercial opportunities.

'Well, have you read Biffen's book?' asked Jasper.

'Wonderful, isn't it! A work of genius, I am convinced. Ha! you have it there, Miss Dora. But I'm afraid it is hardly for you.'

'And why not, Mr Whelpdale?'

'You should only read of beautiful things, of happy lives. This book must depress you.'

'But why will you imagine me such a feeble-minded person?' asked Dora. 'You have so often spoken like this. I have really no ambition to be a doll of such superfine wax.'

The habitual flatterer looked deeply concerned.

'Pray forgive me!' he murmured humbly, leaning forwards towards the girl with eyes which deprecated her displeasure. 'I am very far indeed from attributing weakness to you. It was only the natural, unreflecting

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impulse; one finds it so difficult to associate you, even as merely a reader, with such squalid scenes.

The ignobly decent, as poor Biffen calls it, is so very far from that sphere in which you are naturally at home.'

There was some slight affectation in his language, but the tone attested sincere feeling. Jasper was watching him with half an eye, and glancing occasionally at Dora. 'No doubt,' said the latter, 'it's my story in *The English Girl* that inclines you to think me a goody-goody sort of young woman.'

'So far from that, Miss Dora, I was only waiting for an opportunity to tell you how exceedingly delighted I have been with the last two weeks' instalments. In all seriousness, I consider that story of yours the best thing of the kind that ever came under my notice. You seem to me to have discovered a new genre; such writing as this has surely never been offered to girls, and all the readers of the paper must be immensely grateful to you. I run eagerly to buy the paper each week; I assure you I do. The stationer thinks I purchase it for a sister, I suppose. But each section of the story seems to be better than the last. Mark the prophecy which I now make: when

this tale is published in a volume its success will be great. You will be recognised, Miss Dora, as the new writer for modern English girls.'

The subject of this panegyric coloured a little and laughed. Unmistakably she was pleased.

'Look here, Whelpdale,' said Jasper, 'I can't have this; Dora's conceit, please to remember, is, to begin with, only a little less than my own, and you will make her unendurable. Her tale is well enough in its way, but then its way is a very humble one.'

'I deny it!' cried the other, excitedly. 'How can it be called a humble line of work to provide reading, which is at once intellectual and moving and exquisitely pure, for the most important part of the population—the educated and refined young people who are just passing from girlhood to womanhood?'

'The most important fiddlestick!'

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'You are grossly irreverent, my dear Milvain. I cannot appeal to your sister, for she's too modest to rate her own sex at its true value, but the vast majority of thoughtful men would support me. You yourself do, though you affect this profane way of speaking. And we know,' he looked at Dora, 'that he wouldn't talk like this if Miss Yule were present.'

Jasper changed the topic of conversation, and presently Whelpdale was able to talk with more calmness. The young man, since his association with Fleet & Co., had become fertile in suggestions of literary enterprise, and at present he was occupied with a project of special hopefulness.

'I want to find a capitalist,' he said, 'who will get possession of that paper *Chat*, and transform it according to an idea I have in my head. The thing is doing very indifferently, but I am convinced it might be made splendid property, with a few changes in the way of conducting it.'

'The paper is rubbish,' remarked Jasper, 'and the kind of rubbish—oddly enough—which doesn't attract people.'

'Precisely, but the rubbish is capable of being made a very valuable article, if it were only handled properly. I have talked to the people about it again and again, but I can't get them to believe what I say. Now just listen to my notion. In the first place, I should slightly alter the name; only slightly, but that little alteration would in itself have an enormous effect. Instead of *Chat* I should call it *Chit-Chat*!'

Jasper exploded with mirth.

'That's brilliant!' he cried. 'A stroke of genius!'

'Are you serious? Or are you making fun of me? I believe it is a stroke of genius. *Chat* doesn't attract anyone, but *Chit-Chat* would sell like hot cakes, as they say in America. I know I am right; laugh as you will.'

'On the same principle,' cried Jasper, 'if *The Tatler* were changed to *Tittle-Tattle*, its circulation would be trebled.'

Whelpdale smote his knee in delight.

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'An admirable idea! Many a true word uttered in joke, and this is an instance! *Tittle-Tattle*—a magnificent title; the very thing to catch the multitude.'

Dora was joining in the merriment, and for a minute or two nothing but bursts of laughter could be heard.

'Now do let me go on,' implored the man of projects, when the noise subsided. 'That's only one change, though a most important one. What I next propose is this:—I know you will laugh again, but I will demonstrate to you that I am right. No article in the paper is to measure more than two inches in length, and every inch must be broken into at least two paragraphs.'

'Superb!'

'But you are joking, Mr Whelpdale!' exclaimed Dora.

'No, I am perfectly serious. Let me explain my principle. I would have the paper address itself to the quarter-educated; that is to say, the great new generation that is being turned out by the Board schools, the young men and women who can just read, but are incapable of sustained attention. People of this kind want something to occupy them in trains and on 'buses and trams. As a rule they care for no newspapers except the Sunday ones; what they want is the lightest and frothiest of chit-chatty information—bits of stories, bits of description, bits of scandal, bits of jokes, bits of statistics, bits of foolery. Am I not right? Everything must be very short, two inches at the utmost; their attention can't sustain itself beyond two inches. Even *Chat* is too solid for them: they want *Chit-Chat*.'

Jasper had begun to listen seriously.

'There's something in this, Whelpdale,' he remarked.

'Ha! I have caught you?' cried the other delightedly. 'Of course there's something in it?'

'But—' began Dora, and checked herself.

'You were going to say—' Whelpdale bent towards her with deference.

'Surely these poor, silly people oughtn't to be encouraged in their weakness.'

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Whelpdale's countenance fell. He looked ashamed of himself. But Jasper came speedily to the rescue.

'That's twaddle, Dora. Fools will be fools to the world's end. Answer a fool according to his folly; supply a simpleton with the reading he craves, if it will put money in your pocket. You have discouraged poor Whelpdale in one of the most notable projects of modern times.'

'I shall think no more of it,' said Whelpdale, gravely. 'You are right, Miss Dora.' Again Jasper burst into merriment. His sister reddened, and looked uncomfortable. She began to speak timidly:

'You said this was for reading in trains and 'buses?'

Whelpdale caught at hope.

'Yes. And really, you know, it may be better at such times to read *Chit-Chat* than to be altogether vacant, or to talk unprofitably. I am not sure; I bow to your opinion unreservedly.'

'So long as they only read the paper at such times,' said Dora, still hesitating. 'One knows by experience that one really can't fix one's attention in travelling; even an article in a newspaper is often too long.'

'Exactly! And if you find it so, what must be the case with the mass of untaught people, the quarter-educated? It might encourage in some of them a taste for reading—don't you think?'

'It might,' assented Dora, musingly. 'And in that case you would be doing good!'

'Distinct good!'

They smiled joyfully at each other. Then Whelpdale turned to Jasper:

'You are convinced that there is something in this?'

'Seriously, I think there is. It would all depend on the skill of the fellows who put the thing together every week. There ought always to be one strongly sensational item—we won't call it article. For instance, you might display on a placard: "What the Queen eats!" or "How Gladstone's collars are made!"—things of that kind.'

'To be sure, to be sure. And then, you know,' added

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Whelpdale, glancing anxiously at Dora, 'when people had been attracted by these devices, they would find a few things that were really profitable. We would give nicely written little accounts of exemplary careers, of heroic deeds, and so on. Of course nothing whatever that could be really demoralising—*cela va sans dire*. Well, what I was going to say was this: would you come with me to the office of *Chat*, and have a talk with my friend Lake, the sub-editor? I know your time is very valuable, but then you're often running into the *Will-o'-the-Wisp*, and *Chat* is just upstairs, you know.'

'What use should I be?'

'Oh, all the use in the world. Lake would pay most respectful attention to your opinion, though he thinks so little of mine. You are a man of note, I am nobody. I feel convinced that you could persuade the *Chat* people to adopt my idea, and they might be willing to give me a contingent share of contingent profits, if I had really shown them the way to a good thing.'

Jasper promised to think the matter over. Whilst their talk still ran on this subject, a packet that had come by post was brought into the room. Opening it, Milvain exclaimed:

'Ha! this is lucky. There's something here that may interest you, Whelpdale.'

'Proofs?'

'Yes. A paper I have written for *The Wayside*.' He looked at Dora, who smiled. 'How do you like the title?—"The Novels of Edwin Reardon!"'

'You don't say so!' cried the other. 'What a good-hearted fellow you are, Milvain! Now that's really a kind thing to have done. By Jove! I must shake hands with you; I must indeed! Poor Reardon! Poor old fellow!'

His eyes gleamed with moisture. Dora, observing this, looked at him so gently and sweetly that it was perhaps well he did not meet her eyes; the experience would have been altogether too much for him.

'It has been written for three months,' said Jasper, 'but we have held it over for a practical reason. When I

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was engaged upon it, I went to see Mortimer, and asked him if there was any chance of a new edition of Reardon's books. He had no idea the poor fellow was dead, and the news seemed really to affect him. He promised to consider whether it would be worth while trying a new issue, and before long I heard from him that he would bring out the two best books with a decent cover and so on, provided I could get my article on Reardon into one of the monthlies. This was soon settled. The editor of *The Wayside* answered at once, when I wrote to him, that he should be very glad to print what I proposed, as he had a real respect for Reardon. Next month the books will be out—"Neutral Ground," and "Hubert Reed." Mortimer said he was sure these were the only ones that would pay for themselves. But we shall see. He may alter his opinion when my article has been read.'

'Read it to us now, Jasper, will you?' asked Dora.

The request was supported by Whelpdale, and Jasper needed no pressing. He seated himself so that the lamplight fell upon the pages, and read the article through. It was an excellent piece of writing (see *The Wayside*, June 1884), and in places touched with true emotion. Any intelligent reader would divine that the author had been personally acquainted with the man of whom he wrote, though the fact was nowhere stated. The praise was not exaggerated, yet all the best points of Reardon's work were admirably brought out. One who knew Jasper might reasonably have doubted, before reading this, whether he was capable of so worthily appreciating the nobler man.

11. Appendix

'Getting Gladstone's Collar Up' by caricaturist Harry Furniss

The cartoon by caricaturist Harry Furniss is part of the series of parliamentary cartoons he made between 1875 and 1884 (Encyclopaedia Britannica). A reference to the cartoon is made by the character of Jasper Milvain in *New Grub Street* (Gissing, 486).



Harry Furniss.

Entry in Samuel Johnson's dictionary

On the next page.

G R U

(4.) They say my son of York
Has almost overta'en him in his *growth*. *Shak. Rich. III.*

The stag, now conscious of his fatal *growth*,
To some dark covert his retreat had made. *Denham.*
Though an animal arrives at its full *growth* at a certain age,
perhaps it never comes to its full bulk 'till the last period of life.
Arbutnot on Aliments.

If parents should be daily calling upon God in a solemn,
deliberate manner, altering and extending their intercessions,
as the state and *growth* of their children required, such devo-
tion would have a mighty influence upon the rest of their
lives. *Law.*

(5.) It grieved David's religious mind to consider the *growth*
of his own estate and dignity, the affairs of religion continuing
still in the former manner. *Hooker.*

GRO'WTHHEAD. } *n. f.* [from *grofs* or *great head*; *ca-*
GRO'WTHNOL. } *pto*, Latin.] 1. A kind of fish.
Ainsworth. 2. An idle lazy fellow. *Obsolete.*

(2.) Though sleeping one hour refresheth his song,
Yet trust not Hob *growthhead* for sleeping too long. *Tusser.*

To GRUB. *v. a.* [*graban*, preter. *grôh*, to dig, Gothic.]
To dig up; to destroy by digging; to root out of the
ground; to eradicate by throwing up out of the soil.

A foolish heir caused all the bushes and hedges about his
vineyard to be *grubbed* up. *L'Estrange.*

From whence the surly ploughman, *grubs* the wood. *Dryd.*
The *grubbing* up of woods and trees may be very needful,
upon the account of their unthriftiness. *Mortimer.*

As for the thick woods, which not only Virgil but Homer
mentions, they are most of them *grubbed* up, since the promon-
tory has been cultivated and inhabited. *Addison on Italy.*

GRUB. *n. f.* [from *grubbing*, or mining.] 1. A small worm
that eats holes in bodies. 2. A short thick man; a
dwarf. In contempt.

(1.) There is a difference between a *grub* and a butterfly,
and yet your butterfly was a *grub*. *Shak. Coriolanus.*

New creatures rise,
A moving mass at first, and short of thighs;
'Till shooting out with legs, and imp'd with wings,
The *grubs* proceed to bees with pointed stings. *Dryden.*

The *grub*,
Oft unobserv'd, invades the vital core;
Pernicious tenant! and her secret cave

pernicious tenant! and her secret cave
Enlarges hourly, preying on the pulp
Caseless. *Phillips.*

(2.) John Romane, a short clownish *grub*, would bear the
whole carcass of an ox, yet never tugged with him. *Carew.*

To GRUBBLE. *v. n.* [*grubelen*, German; from *grub*.] To
feel in the dark.

— Thou hast a colour;
Now let me rowl and *grubble* thee:
Blind men say white feels smooth, and black feels rough:
Thou hast a rugged skin; I do not like thee. *Dryden.*

GRUBSTREET. *n. f.* Originally the name of a street near
Moorsfields in London, much inhabited by writers of small
histories, dictionaries, and temporary poems; whence any
mean production is called *grubstreet*.

Χαίρ' Ἰωάνη μετ' ἄβλα, μετ' ἄλγεα πικρὰ
Ἀσπασίως τείον ἔδρας ἰνάρομαι.

The first part, though calculated only for the meridian of
grubstreet, was yet taken notice of by the better sort. *Arbut.*
I'd sooner ballads write, and *grubstreet* lays. *Gey.*

To GRUDGE. *v. a.* [from *gruger*, according to *Skinner*,
which in French is to grind or eat. In this sense we say
of one who resents any thing secretly, *he chews it*.
Grugnach, in Welsh, is to murmur; to grumble. *Grun-*
nigh, in Scotland, denotes a grumbling morose counte-
nance.] 1. To envy; to see any advantage of another
with discontent. 2. To give or take unwillingly.

G R U

(1.) What means this banishing me from your counsell?
Do you love your sorrow so well, as to *grudge* me part of it?
Sidney.

— 'Tis not in thee
To *grudge* my pleasures, to cut off my train. *Shak. K. Lear.*
He struggles into birth, and cries for aid;
Then helples in his mother's lap is laid;
He creeps, he walks; and, issuing into man,
Grudges their life from whence his own began. *Dryden.*

Their clamours with disdain he heard,
Much *grudg'd* the praise, but more the rob'd reward. *Dryd.*
Do not, as some men, run upon the tilt, and taste of the
sediments of a *grudging* uncommunicative disposition. *Speilar.*

Let us consider the inexhausted treasures of the ocean; and
though some have *grudged* the great share that it takes of the
surface of the earth, yet we shall propose this too, as a con-
spicuous mark and character of the wisdom of God. *Bentley.*

I have often heard the Presbyterians say, they did not *grudge*
us our employment. *Swift.*

(2.) Let me at least a funeral marriage crave,
Nor *grudge* my cold embraces in the grave. *Dryd. Aurengz.*

They have *grudged* those contributions, which have set our
country at the head of all the governments of Europe. *Addison.*

To GRUDGE. *v. n.* 1. To murmur; to repine. 2. To
be unwilling; to be reluctant. 3. To be envious. 4.
To wish in secret. A low word. 5. To give or have any
uneasy remains. I know not whether the word in this
sense be not rather *grugeons*, or remains; *grugrons* being
the part of corn that remains after the fine meal has passed
the sieve.

(1.) They knew the force of that dreadful curse, whereunto
idolatry maketh subject; nor is there cause why the guilty suf-
fering the same should *grudge* or complain of injustice. *Hooker.*

We do not *grudge* or repine at our portion, but are con-
tented with those circumstances which the providence of God
hath made to be our lot. *Nelson.*

(2.) Many times they go, with as great *grudging* to serve
in his majesty's ships, as if it were to be slaves in the gallees. *Raleigh.*

You steer betwixt the country and the court,
Nor gratify whate'er the great desire,
Nor *grudging* give what publick needs require. *Dryd. Fab.*
(3.) *Grudge* not one against another, brethren, lest ye be
condemned. *Ja. v. 9.*

(4.) E'en in the most sincere advice he gave,
He had a *grudging* still to be a knave. *Dryd. Medal.*

(5.) — My Dolabella,
Hast thou not still some *grudgings* of thy fever? *Dryden.*

GRUDGE. *n. f.* [from the verb.] 1. Old quarrel; invete-
rate malevolence; sullen malice. 2. Anger; ill-will. 3.
Unwillingness to benefit. 4. Envy; odium; invidious
censure. 5. Remorse of conscience. *Ainsworth.* 6.
Some little commotion, or forerunner of a disease. *Ainsworth.*

(1.) Many countries about her were full of wars, which, for
old *grudges* to Corinth, were thought still would conclude there. *Sidney.*

Two households, both alike in dignity,
From ancient *grudge* break to new mutiny,
Where civil blood makes civil hands unclean. *Shakesp.*

— Let me go in to see the generals;
There is some *grudge* between 'em; 'tis not meet
They be alone. *Shak. Julius Casar.*

— Deep-fetter'd hate;
A *grudge* in both, time out of mind, begun,
And mutually bequeath'd from sire to son. *Tate's Juv.*

(2.) The god of wit, to shew his *grudge*,
Clapt ass's ears upon the judge. *Swift.*

(3.) Those to whom you have
With *grudge* prefer'd me. *Ben. Johnson's Catiline.*

GRUDGINGLY. *adv.* [from *grudge*.] Unwillingly; malig-
nantly; reluctantly.

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